

THE RUDOLF STEINER APPROACH TO EDUCATION:
A QUALITATIVE STUDY WITH PARTICULAR REFERENCE TO THE
PRE-PRIMARY AND PRIMARY PHASE OF A WALDORF SCHOOL
IN KWAZULU-NATAL

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"Submitted in fulfilment of the academic requirements for the degree of MASTER OF EDUCATION in the Department of Humanities, University of Natal".

PIETERMARITZBURG

DECEMBER 1995

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APPENDIX 1 INTERNATIONAL LETTER, REMINDER AND THANK YOU

P O Box 1031
HILLCREST, NATAL
SOUTH AFRICA
3650

Dear Sir/Madam:

As a registered Master of Education student at the University of Natal, Durban, South Africa, under the supervision of Professor B. F. Nel who is the Dean of the Education Department; I am currently engaged in a bona fide study of Rudolf Steiner and Waldorf Schools.

Part of my research towards a thesis in educational research encompasses the international spread of Waldorf Schools and I would be grateful if you could provide me with information concerning the History/Development of your particular school. Some of the areas of interest are:

1. The impulse behind and date of the founding of the school e.g. the first school in Stuttgart was founded as a result of requests from workers at the Waldorf-Astoria Factory in 1919.
2. Staff qualifications and training required.
3. The organizational structure of the school.
4. The architecture of the school.
5. The grades available at your school and the socio-economic background of pupils.
6. The growth of the school and the demands of education authorities in your country.
7. The nature of the curriculum.
8. Any other information you feel will be interesting/relevant.

These points 1-8 are used to facilitate speedy reading and indicate areas of interest. If you are unable to respond to all points, please consider replying to points 1, 6 and 7 only. Alternatively, you could send printed information used to educate parents and public.

There is little research in this area in South Africa and your assistance in this matter will make a contribution to the debate concerning alternatives in education. This is especially relevant within the current climate of change in our country.

Please return the information to me in the enclosed envelope. Your early response will facilitate the progress of this significant research.

Thank you.

Carol Knox. BA, HDE (Unisa), BEd (Natal) .

encl. 1.

Here follows the brief note which the researcher sent out as a reminder to those who did not reply:

P. O. Box 1031
HILLCREST
SOUTH AFRICA
3650
1. 9. 91

Dear Sir/Madam,

Recently I sent you a letter requesting information concerning the history/development of your particular Waldorf School. Your response is important to me.

If you are unable to respond to all the areas in which I am interested, please consider replying the points 1, 6 and 7 only.

I made use of these points, 1-8, to facilitate speedy reading and to act as guidelines.

Thanking you in anticipation.

C.A. Knox BA, HDE (Unisa), BEd (Natal).

The following was the note of thanks sent to those who replied:

P. O. Box 1031
HILLCREST
NATAL
SOUTH AFRICA
3650

Dear ...,

Thank you for replying to my request for information concerning the history/development of your particular Waldorf School. Your response has been valuable to me.

Yours Sincerely,

C.A. Knox BA, HDE (Unisa), BEd (Natal).



University of Natal

Faculty of Education
Office of the Dean

King George V Avenue Durban 4001 South Africa
Telephone (031) 8162610 Fax (031) 8162214
Telegrams University Telex 621231SA

To whom this may Concern

This is to state that Ms Carol Knox is a bona fide student of this university. She is currently enrolled for a Masters' degree in Education.

[REDACTED]

Prof B F Nel
Dean

28 May 1990

APPENDIX 2 ADDRESSES OF SCHOOLS RESEARCHED AND NOVALIS COLLEGE

THE UNITED KINGDOM

RUDOLF STEINER SCHOOL SOUTH DEVON
Hood Manor, Dartington,
Totnes, Devon, TQ96AB,
England.

HEREFORD WALDORF SCHOOL
Much Dewchurch, Hereford
HR2 8DE. UNITED KINGDOM.

PERRY COURT RUDOLF STEINER SCHOOL
Garlinge Green, Chartham,
Near Caterbury, Kent,
CT4 5RU, England.

UNITED STATES OF AMERICA

THE WALDORF SCHOOL OF GARDEN CITY
Cambridge Avenue,
Garden City, New York, 11530.

GREEN MEADOW WALDORF SCHOOL
Hungry Hollow Road,
Chestnut Ridge,
New York, 10977.

THE DENVER WALDORF SCHOOL
735 East Florida,
Denver, Colorado,
U.S.A.

CANADA

THE TORONTO WALDORF SCHOOL
P.O. Box 220,
9100 Bathurst Street, Thornhill,
Ontario, L3T 3N3,
Canada.

EUROPEAN SCHOOLS

NORWAY

RUDOLF STEINERSKOLEN I BERGEN
Rieber Mohnsvei 15,
N-5040 Paradis,
Norge.

BOTTON VILLAGE SCHOOL
Danby, Whitby,
North Yorkshire.
YO21 2NJ.

MICHAEL HALL SCHOOL
Kidbrooke Park, Forest Row,
Sussex, RH18 5JB,
England.

HONOLULU WALDORF SCHOOL
350 Ulua Road,
Honolulu, Hawaii, 96821.

THE GREAT BARRINGTON RUDOLF
STEINER SCHOOL
Great Barrington,
Massachusetts, 01230.

RUDOLF STEINERSKOLEN
Postboks 25, Hovseter,
0705 Oslo 7, Flyveien 2,
Norway.

SWITZERLAND

RUDOLF STEINER SCHULE
Zurich, Switzerland.

FRANCE

PERCEVAL SCHOOL
Rudolf Steiner Pedagogy
Chatou, Paris.

GERMANY

FREIE WALDORFSCHULE AM KRAHERWALD
Rudolf-Steiner-Weg 10,
7000 Stuttgart 1,
Germany.

SOUTHERN HEMISPHERE WALDORF SCHOOLS

AUSTRALIA

MELBOURNE RUDOLF STEINER SCHOOL
213 Wonga Road, Warranwood, Vic.,
3134,
Australia.

SOUTH AFRICA

MICHAEL OAK WALDORF
SCHOOL
4 Marlow Road,
Kenilworth 7700,
Cape Town.

Meadowsweet Farm School in the Drakensberg tries to run according to Waldorf principles, although it is not a recognised Waldorf school and the researcher was unable to visit the school at the time of the research.

MEADOWSWEET FARM SCHOOL

P.O. Box 193,
Winterton 3340,
Kwazulu-Natal.
South Africa.

INKANYEZI WALDORF SCHOOL
P.O. BOX 2302,
RIVONIA, 2128.

ROSEWAY WALDORF SCHOOL
P.O. BOX 503,
HILLCREST, 3650

THE NETHERLANDS

DE ROTTERDAMSE VRIJE SCHOOL
Vandelweg 87,
3031 PT Rotterdam.

ITALY

SCUOLA RUDOLF STEINER
20133 Milano,
Via Celeste Clerichetti, 45
Milan.

SCUOLA RUDOLF STEINER
"Il giardino deicedri"
00135 Roma - via delle
Benedettine, 10. Rome,
Italy.

NEW ZEALAND

MICHAEL PARK SCHOOL
P.O. Box 28-150,
Remuera,
Auckland, New Zealand.

MICHAEL MOUNT WALDORF
231 Bryanston Drive,
Bryanston,
South Africa.

THE NOVALIS COLLEGE FOR
ADULT EDUCATION
P.O. Box 90,
Kenilworth,
Cape Town 7745.

MAX STIBBE WALDORF SCHOOL
P.O. BOX 11384, BROOKLYN, 0011

WALDORF SCHOOL.
SPAANSCHMAT RIVER
RD., CONSTANTIA, 7800.

APPENDIX 3 STAFF QUALIFICATIONS SOUTH DEVON

RUDOLF STEINER SCHOOL, SOUTH DEVON, Hood Manor, Dartington, South Devon.

TEACHERS, September, 1990.

KINDERGARTEN * JOSEPH SHEA: B.A. (New York) & Steiner Kindergarten Teaching Certificate. Born in Buffalo, U.S.A. Took a degree in North American Indian history, mythology and poetry. Lived in Ireland, Denmark, and Scotland before training, then moved to Devon in 1986.

* JOHN PLATT: National Diploma in Art and Design. Trained at Art School and had a varied career in theatre design before joining the Bristol Waldorf School as a Kindergarten teacher. He worked there for seven years before moving to Devon with his family.

KATHRYN KELLY: Certificate in Education. She trained for Kindergarten in a state college before marrying and bringing up her four children. Last year she took on a Kindergarten group after a one year intensive in-service training.

CLASS TEACHERS GILLIAN PEARCE, CLASS ONE: Steiner Kindergarten training (South Africa), training in Curative work (New Zealand), Class Teacher Training (Canada). She has 14 years teaching experience in Steiner schools, and has worked in Camphill communities, is particularly interested in music. She moved to Devon in 1990 with her family.

PAUL BRADFORD, CLASS TWO: B.Sc. Economics, London, and Certificate in Education. Paul was born in Exeter. After training he returned to a Devon village school, then worked extensively abroad in Costa Rica and Saudi Arabia. When he returned, he trained in Steiner education at Michael Hall School, and taught there for three years. With his wife Edda, he was involved in the care of the handicapped at Nutley Hall and Peredur.

* BEVERLEY POWELL, CLASS THREE: Beverley joined the school in 1981 as a parent, and quickly became involved in many areas: as classroom assistant, helping with music, cookery and games in the lower classes, and helping in developing the remedial work. She became Class Teacher in January, 1990.

* JUDITH GREEN, CLASS FOUR: B.A.(Hons), Certificate in (State) Education. Judith was educated at Michael Hall School, and then took a degree in linguistics and English Literature. She spent some years teaching foreign students, and later taught handwork at the Edinburgh Steiner School. She gained further experience in the Ringwood Camphill Community before coming to the South Devon School to teach a class.

* TREVOR MEPHAM, CLASS FIVE: B.A. (Religious Studies). Certificate in Waldorf (Steiner) Education. He graduated with a degree in International Politics, studied then in Bruges and Aberystwyth, and finally embarked on the Wynstones training course. He moved to Devon with his family to take a class in 1986.

* STANN WHIPPLE, CLASS SIX: B.A. (Religious Studies). Certificate in Waldorf Education (U.S.A.) Stann was born in the U.S.A., took his degree, then worked in Europe with handicapped children and also developed his interest in bio-dynamic gardening. He returned to Sacramento to take a class in a pioneering Steiner School. The family later settled in Devon where Stann took on a new class.

RICHARD KNAPP, CLASS SEVEN: Certificate in Waldorf (Steiner) Education, (Wynstones). In his earlier years his versatility found good expression in several occupations as a carpenter, a printer, running a small business and later working with the handicapped at a Camphill Community. After his Wynstones training, Richard joined the school in its Sandwell days, as a class teacher.

IAN POWELL, CLASS EIGHT: Certificate in Waldorf Education (Michael Hall). A wide range of interests in sport, in music, as well as working with socially deprived children, led him on his travels. An accident made him

SPECIALIST AND UPPER SCHOOL TEACHERS

LISE PLATT, French and Upper School: Certificate of Education. Born in France and mainly educated there, except for three years state teacher training in London. Lise spent four years language teaching in Gloucestershire and Bristol, then went back to France to help start a new Steiner school there, and took a Class Three. She returned to the Bristol school and took a Kindergarten group. In 1987 she moved to Devon with her family to teach some French and be co-guardian of Class Nine.

ANNIE HEALY, Remedial: Certificate in (State) Education. Annie taught in the State system for three years after her training, then moved to Wales and set up a playgroup in a Camphill village. She joined our school in 1984 as a Kindergarten teacher, but since 1986 she has devoted herself to remedial work with some clay modelling.

MARTIN LEVIEN, Gymnastics, Science: Certificate in (State) Education. Diploma in Bothmer Gymnastics. Certificate in Science Training (Wynstones). Martin combines a deep interest in science with a love of movement, and now works in the Upper School and takes games in Classes Three - Nine.

SUE FIELD, Handwork: B.Sc. (Psychology & Philosophy), Certificate in Waldorf Education (London). Mother of three children, Sue trained to be a Steiner teacher in London, then worked in the Brighton Kindergarten before coming to Devon with her family. Her main work is now as handwork teacher.

MARIA-PEDRO CASTELLA, Art, Physiology and Botany: Doctor Med. (Lisbon). Certificate in Art Education Tobias Art School (Steiner). Portuguese by birth, Maria-Pedro studied medicine and practised as a doctor before embarking on a new career in the Arts. After her three years training at Tobias, she brought her gifts in painting, drawing and modelling to our school. She also teaches physiology and botany in the Upper School.

IAN TWIST, Science, Woodwork, Gardening, Upper School: B.Sc.(Biochemistry), Certificate in Education (State), Certificate of Waldorf Education (Wynstones). After qualifying as a state school teacher, Ian taught science at Comprehensive schools in London and Bristol, and had three years teaching in Malaysia. Following the Wynstones training, he taught for five years at the Bristol Steiner School. Now with his family in Devon, Ian teaches science, woodwork, gardening, helps with building maintenance, and is co-guardian of Upper School.

*** ROB MARTIN, Upper School:** Degree in Humanities (San Diego), Teacher Training (St. Jose, U.S.A.), Waldorf Teacher Training (Los Angeles). Rob taught in the state system in California before his Steiner training. He then moved to Ringwood in Hampshire, U.K. where he took Class One. In 1981 he helped to set up the Village School in Blandford, Dorset, teaching there until 1986, when he moved to Devon to take Class Seven. He returns from his sabbatical year to teach mainly in the Upper School.

ELISABETH BYRNES, German: Diploma in Social Work (Luzern), Diploma in Curative Education (Eckwalden). Swiss by birth, Elizabeth specialised in curative education and worked first in Germany and later with her husband at the Garwald School near Edinburgh. Since moving to Devon with her family, she has taught German and contributed much to the remedial work of the school.

THE COLLEGE OF TEACHERS is a small group of teachers who carry responsibility for all aspects of the school's life. It works closely with the administration and the management groups, and liaises with organisations outside the school. The College meets every week; every third week the College meets with all the mandate holders to share in an on-going assessment of all the aspects of the running of the school, and establishing guidelines for individual action.

APPENDIX 4 QUOTE FROM PAST PUPIL MICHAEL HALL SCHOOL

Here follows a quote from a former pupil of Steiner Education in -
Rudolf Steiner Waldorf Education Financing Future Growth :

" The curriculum is sensitively geared to the psychological needs of any given age, producing a very healthy basis for learning, and challenging the full potential of each child. The lack of early cramming and the late specialisation encourage enthusiasm for learning and the avoidance of stereotyped thinking and attitudes. The picture of Man which lies behind the education affirms the positive core of each human being, an awareness of which is so essential both for education and healing. "

**Dr Nicola Vassall - Adams, psychiatrist and psychotherapist,
experienced Steiner Education from Kindergarten to University
Entrance.**

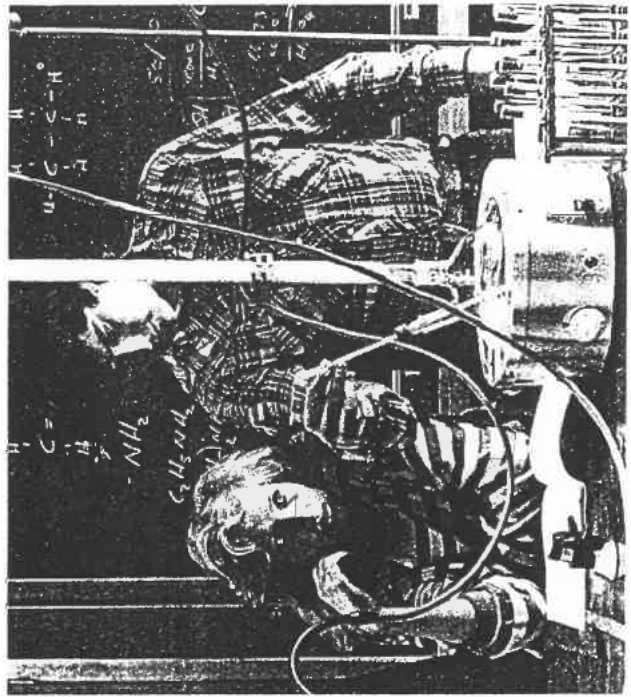
From: *An Introduction to Rudolf Steiner - Waldorf Education*, (1988), Steiner Schools Fellowship, The Robinswood Press.

The Waldorf curriculum – four examples

The Waldorf curriculum is comprehensive, covering a wide range of subject-matter, all of which is encountered by all pupils in a Waldorf school over a twelve-year period between the ages of six and eighteen. Waldorf teachers feel that the early specialisation often demanded in education of children, particularly teenagers, is a denial of the importance of the holistic treatment of the whole

human being. At the same time, pupils' individual talents, in whatever field, are fully recognised, guided and encouraged.

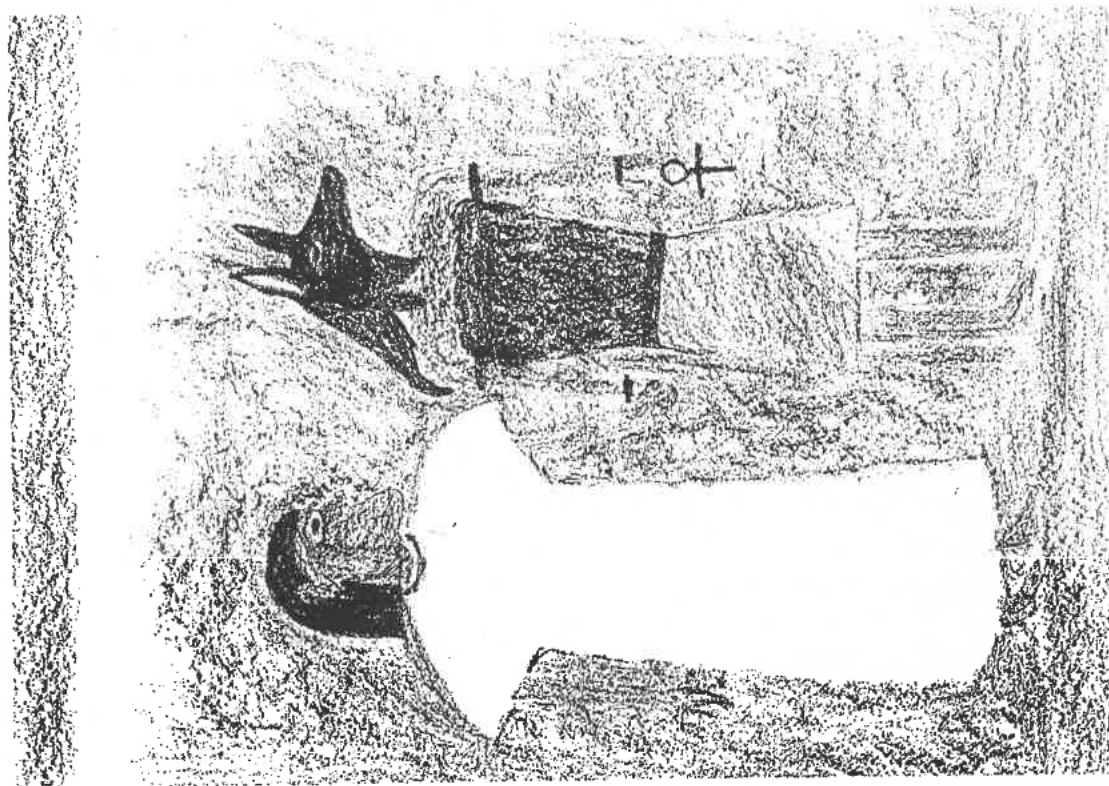
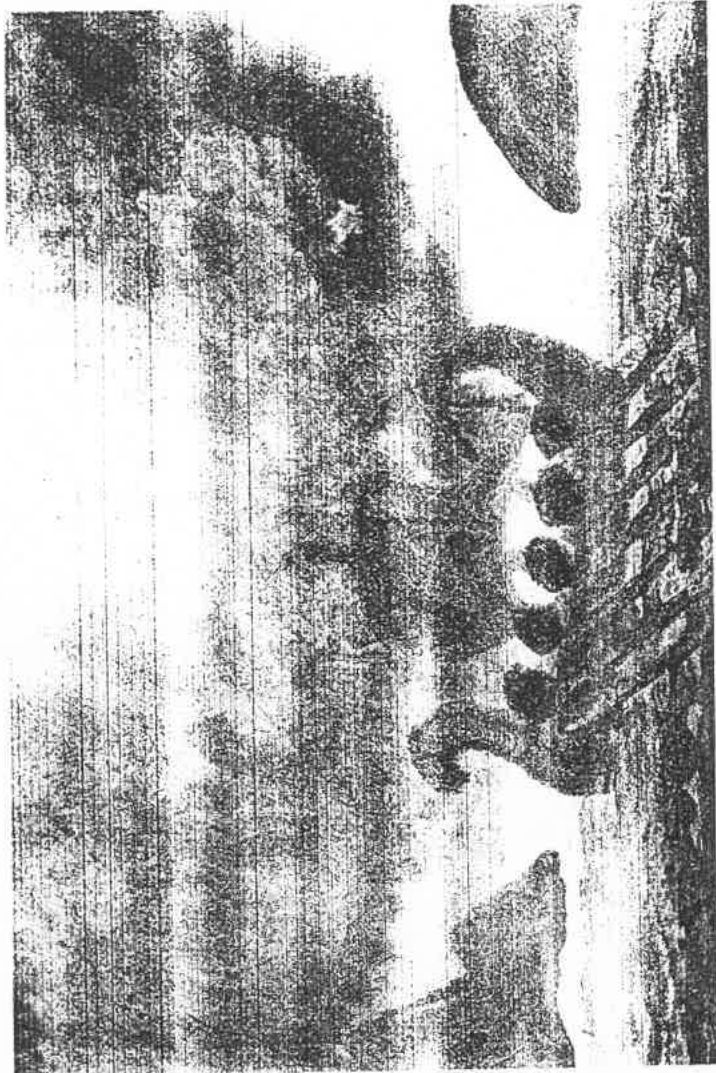
As an introduction to the Waldorf curriculum, an approach to four different subjects is described and illustrated: learning to read, Upper School geography, physics and geometry.



Acquiring both manual and mental skills is important in the preparation for life.

Above: A Greek ship painted by an 11 year old. At this age, strong will forces are thrust, oar-like, into the ocean of life.

Below: Two pieces from the work of an 11 year old's study of Egyptian history. Through each successive civilization, a new stage of consciousness can be re-experienced before the development of modern scientific thinking.



Learning to read – through stories, pictures, form, letters, language and writing to reading

On the surface, one of the main differences between Waldorf education and other educational systems is the approach to reading. It is also one of the most interesting.

In Waldorf education, reading lessons as such are not over-emphasised in the younger classes. Much time, however, is given to lessons which later lead to reading. These have their own intrinsic value as well as supporting the essential developmental phases of the children in their formative years. Apart from other advantages they enable the children to take reading in their stride without unnecessary tensions arising.

The learning of the letters is a lively and enjoyable process. First the children hear stories by which the consonants are introduced. While being linked with the *sound* of the letter, these stories are connected with the characteristic *form* of each consonant. Through this they appeal to the child's ability to create vigorous mental images. A

transformation process from picture to pictograph to abstract symbol rapidly follows.

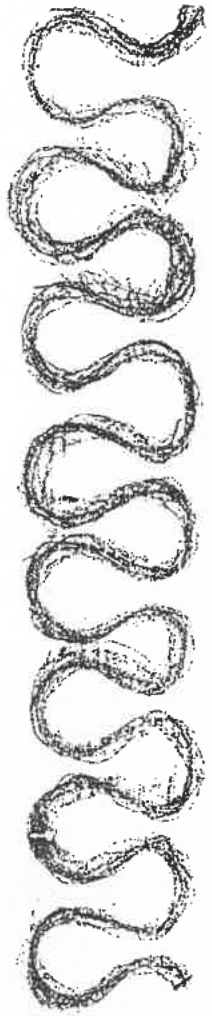
All this is preceded by lessons in form drawing and by experiences of good literature. In form drawing – which usually begins the day children enter Class I – the 'language' of form is first experienced unfettered to outer objects. Straight line and curve, alone and in a variety of combinations, provide the 'vocabulary' for this language of form. The gross motor skills are used in moving the forms; the fine motor skills in drawing them. This sets the stage for a bold, confident approach to the written letters.

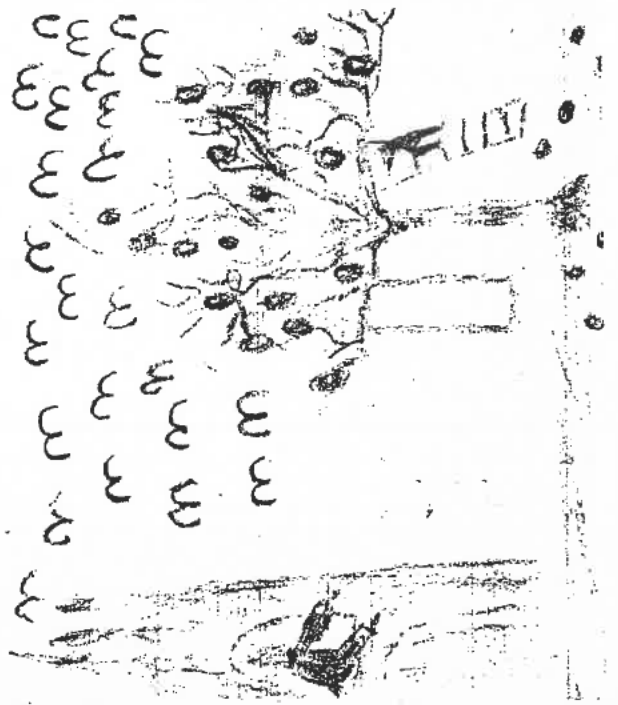
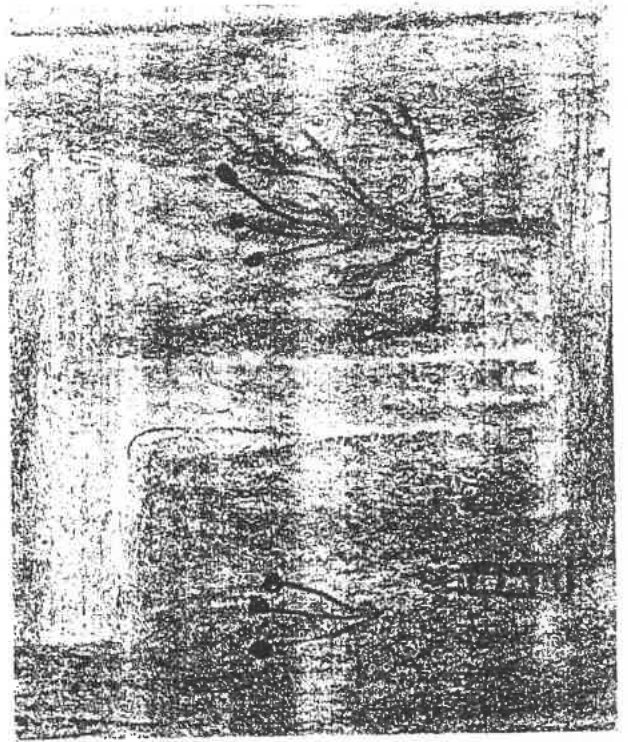
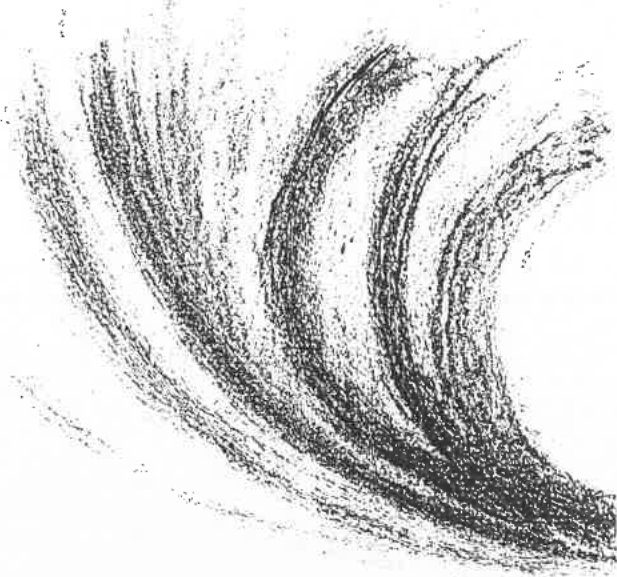
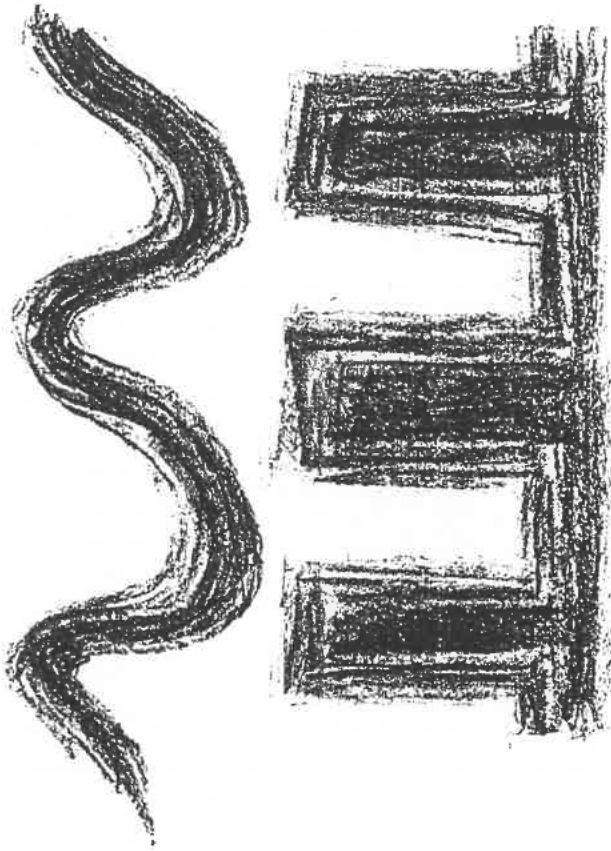
This relates to the more technical side of writing. The *content* is of course equally important. At this stage, the children's experience of literature is two-fold: that which is freely rendered by their teachers; and their own recitation of poetry and drama. In this way a wealth of literary experience is acquired. As

well as writing freely themselves, the children can draw on this source of wealth for their written work. They then read what they have written, having produced their own readers. An organic mix of phonetic, basic and total reading approaches serves to make this way successful.

A steady and systematic build up during the first few terms paves the way to the school and other libraries that are used for reading, for pleasure, to widen the background of each subject taught or for the purpose of individual research.

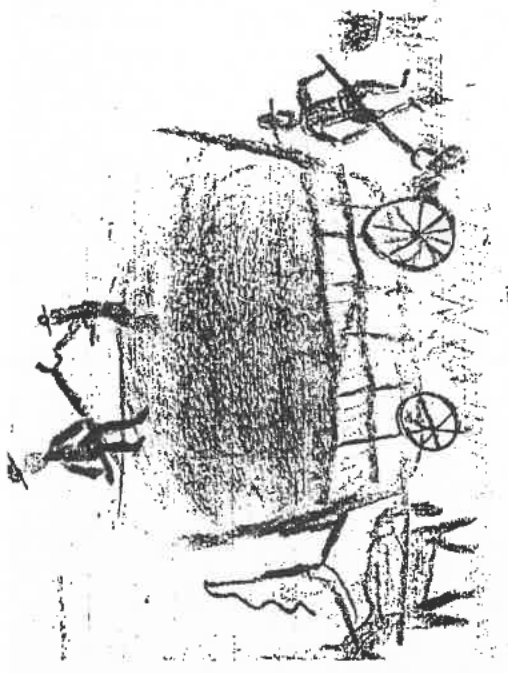
A 6-year old at work.







Each stepping stone to writing and reading, trodden in Waldorf schools, has an educational value in itself. Four of these are illustrated: straight and curved lines, form drawing, the picture of a 'letter-story', the letter derived from this.

550 in eight sheaves are
 put into a stook ^{on the farm}
 the corn is really dry the
 farmer has to
 pick - forked onto the
 wagon. The farmer then
 makes



The Crusaders

The Crusades were religious wars fought against the Infidels, the followers of the prophet Mohammed who started the Islamic religion. These were mainly Arabs and Turks. Constantinople, the capital of Byzantium, the Greek Christian Empire, was threatened by the vicious Infidels, the Saracens. As concern for Constantinople grew, so did the idea of regaining Jerusalem and the Holy Land. Jerusalem, the Royal City of David was founded about 1000 BC. Solomon had built his temple destroyed by Nebuchadnezzar in 587 BC. The Jews rebuilt the city 458 BC and Alexander the Great had destroyed the city and it remained a Greek colony until conquered by the Roman Emperor in 63 BC. The city was destroyed by Herod in the time of Augustus but was rebuilt in the year AD 70 by which the Jews Constantine built the great Christian church in 325 AD. The city was destroyed in 1099.

Above: Being able to read from the 'book of life' is no less important than reading what has been written. This 9 year old's picture (alongside its text) illustrates the former.

Below: Textbooks as source material are introduced gradually, but from the outset great store is set on the making of the pupil's own project, in book form or otherwise, as an integral part of each main lesson.

Geography in the Upper School

In Class 9 (age 14-15) the fundamental experience concerns the processes of the solid earth: geology. The pubescent youngster sees how the crust of the earth is shaped by two competing forces: the subterranean heat and pressure that produce volcanoes, earth-quakes and fold mountains, putting constant stress on the tectonic plates; and the supraterranean forces, ultimately attributable to the powers of the sun, that erode, shift and accumulate rocky matter by the agency of air and water. These two polar opposites, warring to create such things as the beautiful alpine, coastal or desert landscapes of the world, relate to the fourteen year old pupil as the very forces that are at work inside and outside himself, shaping human behaviour and human experience.

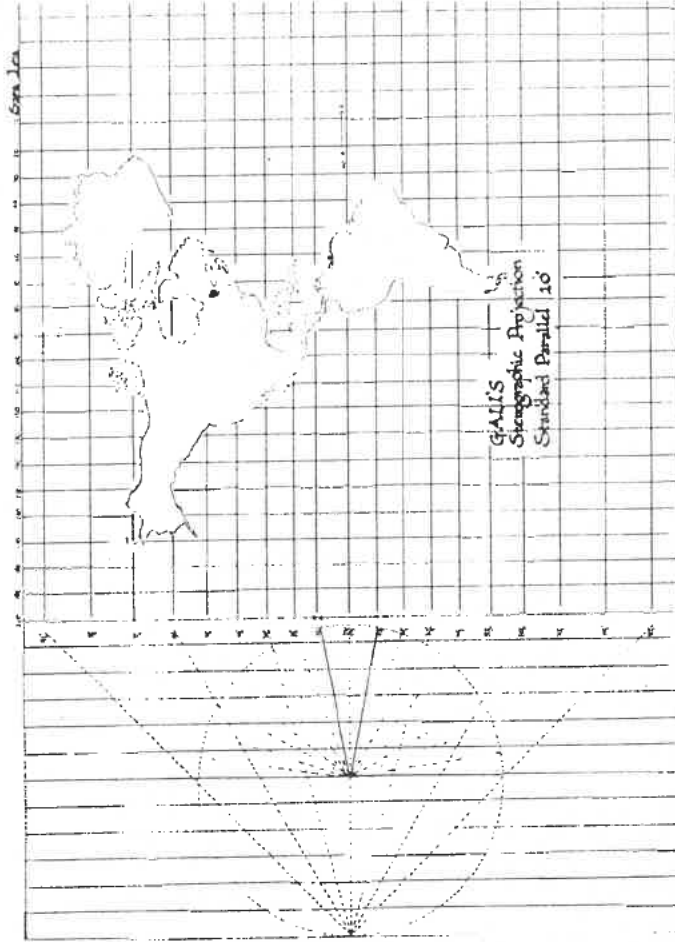
In the second year of the Upper School the focus changes from the solidity of the crust to the liquidity and gaseous state of the sheaths of the hydrosphere and atmosphere; students study weather and climate and their influence on plants, animals and people. Here the forces at work do not make static forms, as in geology; rather the form is to be seen in movement and growth. Clouds, for

example, are pictures of the processes of evaporation and condensation, fingerprints as it were of the restless interaction of heat, moisture and air. Their formative laws are firm as mountains, but the forms themselves evanescent. If he can appreciate this truth, the fifteen year old pupil can understand that the natural laws of movement and form are multifold; there are other formative forces at work in the world besides gravity.

In the third year, the shift is dramatic; the study now concerns itself with how we perceive and represent the *planet* earth, rather than the earth itself. We picture the planet to ourselves largely by means of maps, and it is the limitations, distortions and advantages inherent in any map that must be acknowledged before it can be used properly. In learning that no single map projection can reproduce the plan truly, the student can recognise that a mental representation – an inner picture formed from a number of *incorrect* perceptions of the globe – is the only true image of the earth he will ever be able to experience. The *idea* is the reality; the perceptions are but wayward steps towards it.

In the final year, when students turn 18, they study economic geography: the world as the womb of mankind, the environment we must live off, and whose wealth we must learn to share among our kind. The interdependence of the global regions, the contrasting

paces and styles of economic development, and the enormous range of potentialities created by physical geography in play with sociogeography combine to give the student a sense of being a part of the planet, *responsible for it and dependent on it.*



A 17 year old's map drawn in a cartography main lesson.

Physics

Everyday life becomes ever more enmeshed in a highly technical culture, from satellite communication to computers, plastics to credit card money. We all need a basic map of modern technology, and how it has come into being, to keep a human orientation in a very complex world. Our children will grow up with such a world, and must learn to live and work with it, to be able to use these developments wisely, and not to be used by them.

This high-tech world has developed in recent centuries through a particular mode of thinking and working with the natural world around us – the application of experimental science. At school, these two important areas of human activity, science and technology, need to be introduced in such a way that pupils of differing abilities and interests are able to learn the technical, scientific, human and historical aspects of such fundamental changes in human affairs.

In physics, the range of subject-matter is at first sight bewilderingly large, but there are certain areas of study that show principles and processes very clearly. The key initial process for all children to experience in the experimental and

followed by thought – of simple everyday phenomena. A dripping tap, a puff of wind, the chime of a bell, a snowflake. With imaginative presentation, natural curiosity can be aroused in *all* pupils. For the potential specialist in science there is much that can be done to sharpen the senses and clarify the thought processes that are essential for later specialisation in all subjects.

After having received a rich and wide-ranging introduction to science by the class teacher, the Upper School pupil's faculties change and grow a great deal, so that each year different subjects and approaches are used to suit the stage of the class. For instance, in Class 9 the 14 year-old adolescent meets the principle of polarity in art through working with black and white, in English with the contrast of tragedy and comedy. He needs to come to terms with the physical environment. So in physics the principles and historical development of engines from early steam to satellite rockets are covered, together with the beginnings of modern communications through the telephone. These two developments have changed the face of the earth in the last two hundred years. CHILDREN SHOULD BE AWARE OF HOW THIS HAS

happened, and of the scientific discoveries that have made it possible. At this stage the work is treated in a very practical way.

These two subjects show very clearly how the activity of the polarities of heat and cold in engines, positive and negative in electricity, and north and south in magnetism have been harnessed by man.

In Class 10, with the growth of self-awareness, physics subjects move away from the purely practical to areas of more inward experience such as sound, rhythm and vibration, and to the principles of mechanics. In Class 11, the analytical faculties are really developing strongly, and the communications theme from Class 9 is continued in the study of electronics, radio and television in their scientific, technical and social aspects.

In the last year at school, science main lessons can meet the more intellectual teenager by looking in detail at some of the modern questions in science, such as the wave-particle duality of light, and particle physics, and by looking back over the preceding years to see how such questions have arisen. The study of astronomy, for example, clearly shows

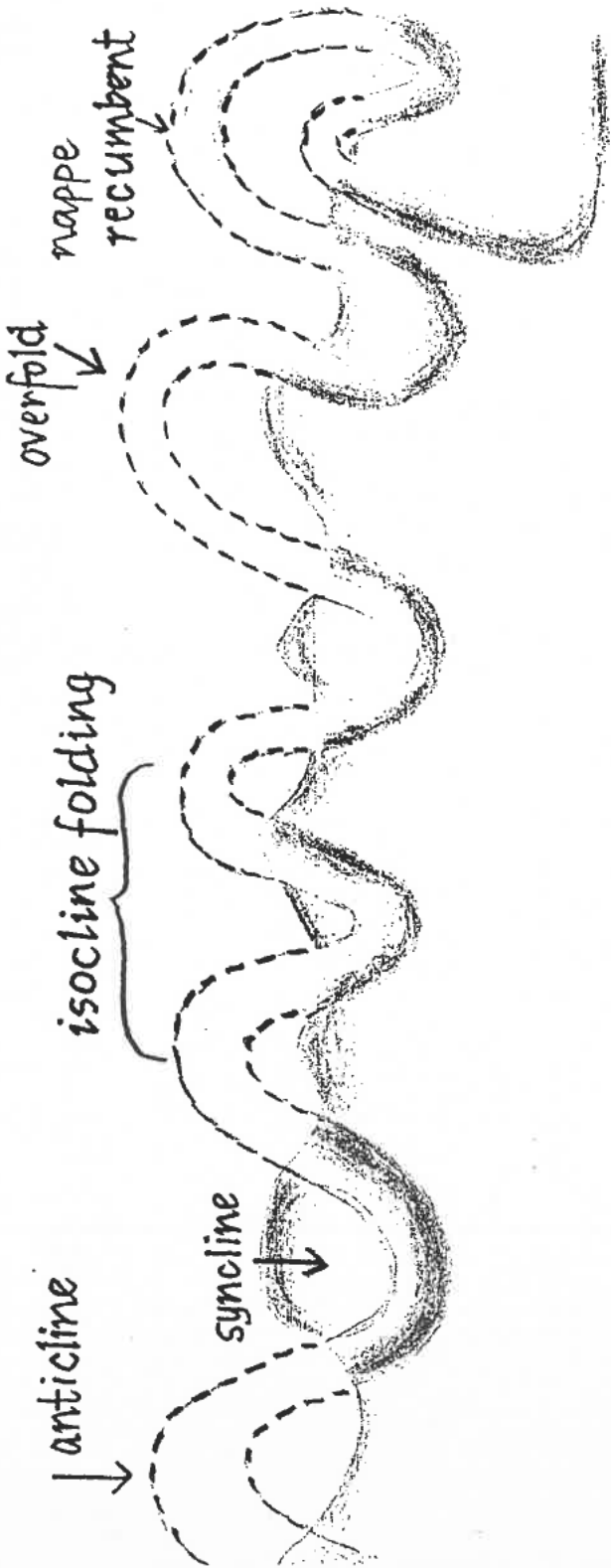
man's changing understanding of and relationship to the world around him from early mythologies, through the Renaissance up to the quasars and black holes of modern cosmology.

Many deep questions arise from such a course of study, which is completed by all children in a Waldorf school, and it is the asking of right questions that ultimately leads the child forward. Part of the task in the *science* curriculum in a Waldorf school is to encourage the child to formulate the right questions.

All the topics mentioned above are integral parts of life today and yet, with the exception of electronics, all are excluded from 'GCSE' and 'A' level examination syllabuses. Even for an 'A' level in physics a pupil need not learn about heat engines, the telephone, radio or television! Hence, when science exam courses are started in a Waldorf school for those wishing to specialise, the broad main lesson background in physics provides a meaningful context for narrow specialist syllabus, and it will have a valuable preparation for such study.

From Upper School geography main lessons (see p. 16).

Left: a 15 year old's diagram showing different types of folding which form part of the earth's crust. Below: showing the interplay of climatic forces in the following year.

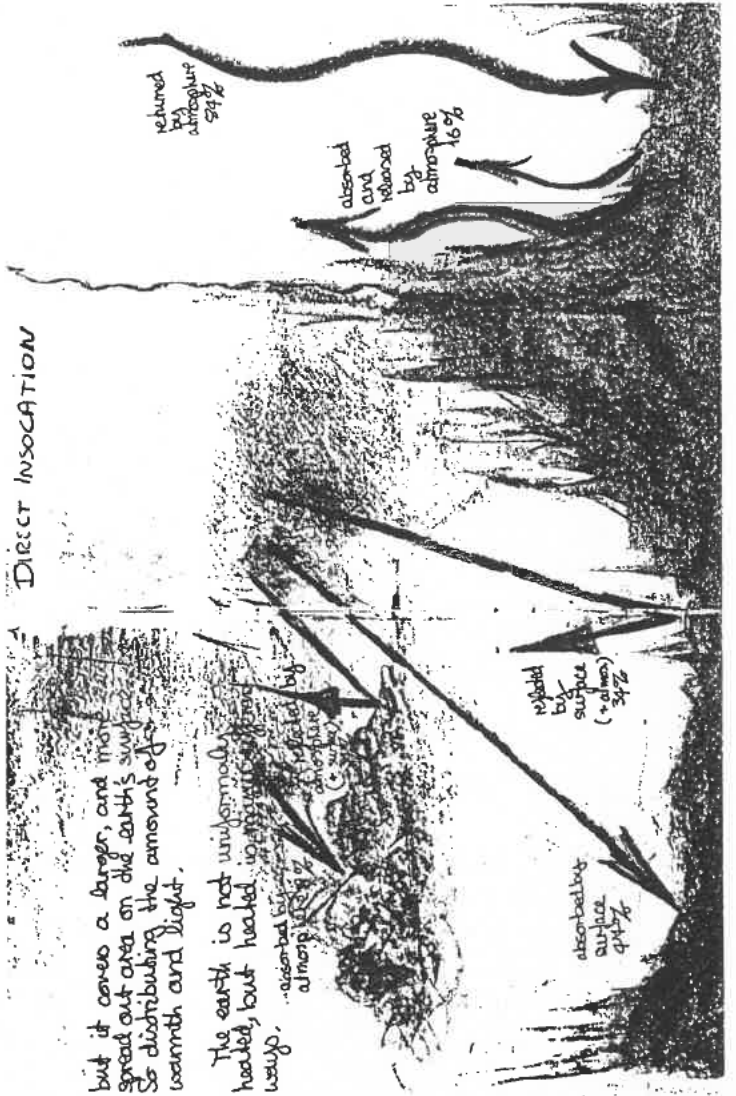


INSOLATION

Water also has a great effect on the air around it. Water gives off a lot more heat than the soil or earth. This is because it takes longer to cool down after it has been heated, than the earth and solids.

The angle of the earth to the sun is also very important.

We look at ray A. Its heat is concentrated on a small condensed area. If we then look at ray B, the angle is the same size as ray A,

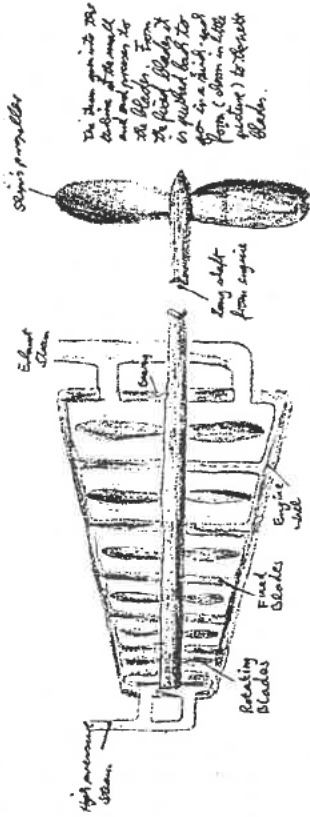


Opposite: Technical drawings and diagrams from Upper School physics main lessons.

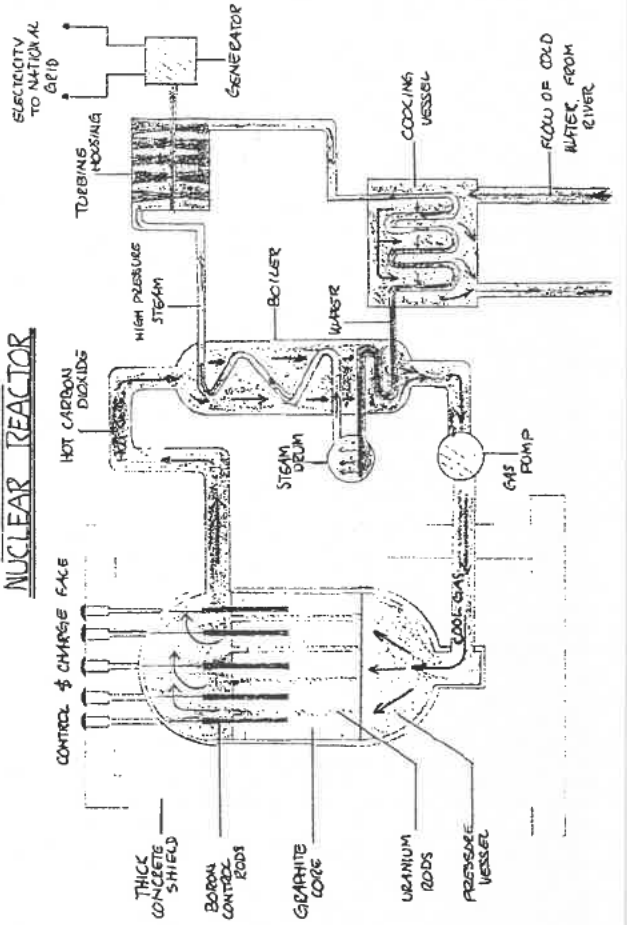


A Steam Turbine
MADE BY PATENT IN 1918

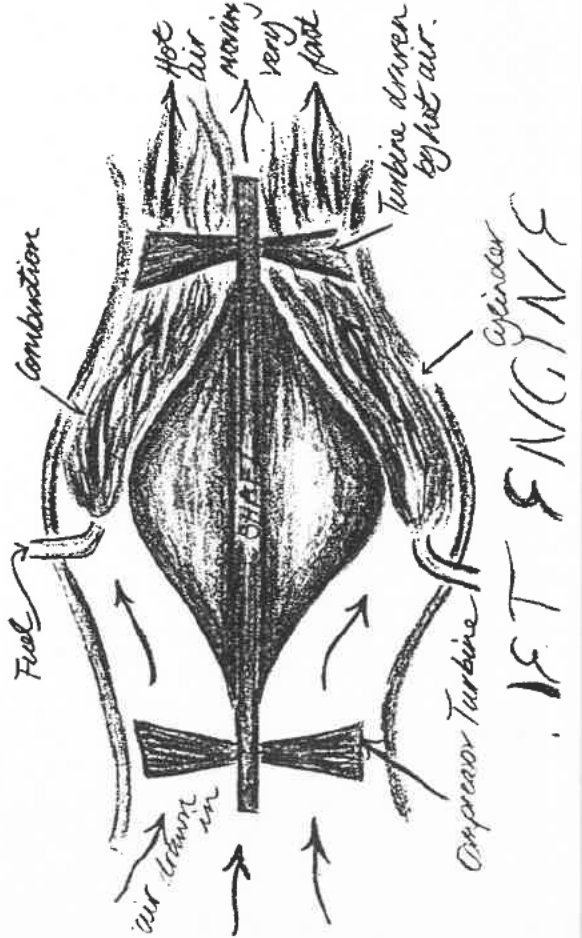
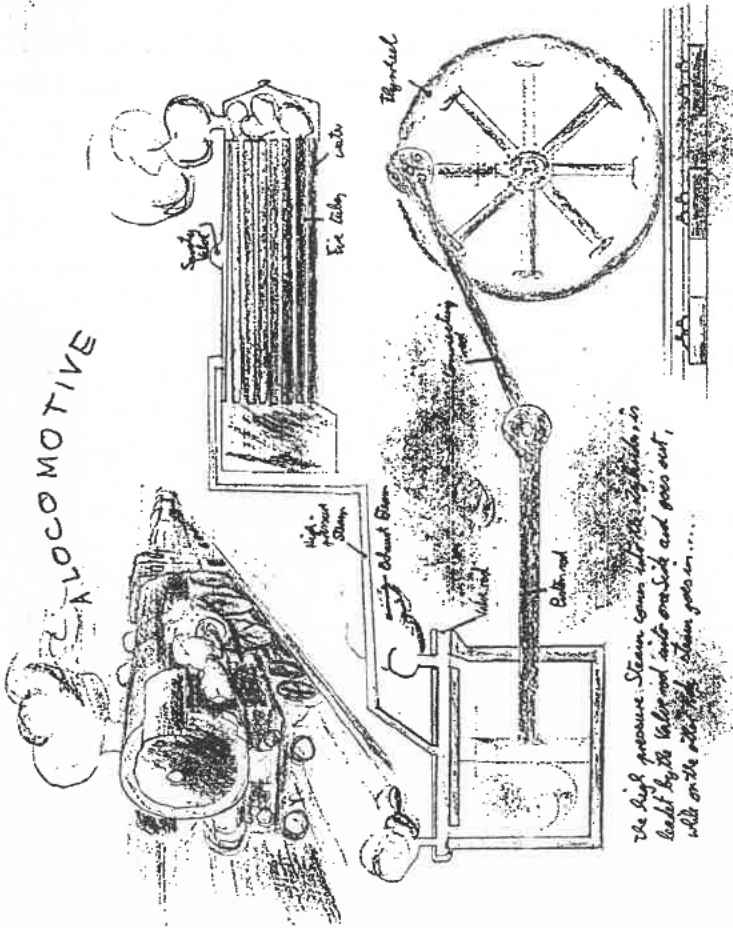
Diagram of steam for electric power
See Fuel Cells



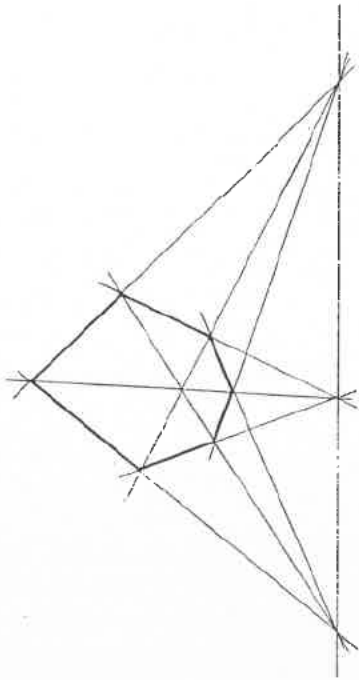
GAS COOLED NUCLEAR REACTOR



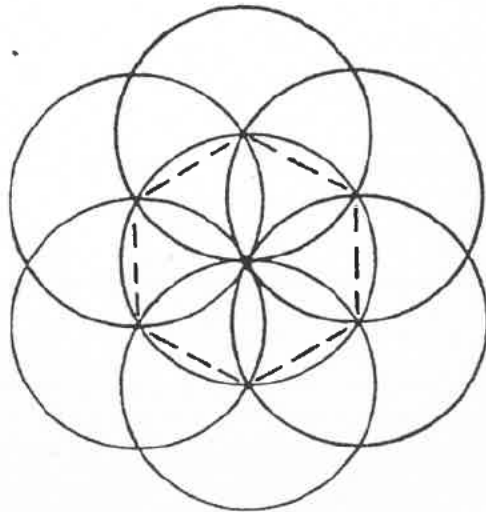
STEAM LOCOMOTIVE



Geometry



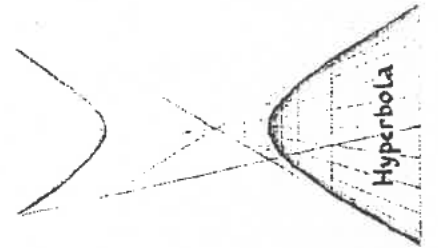
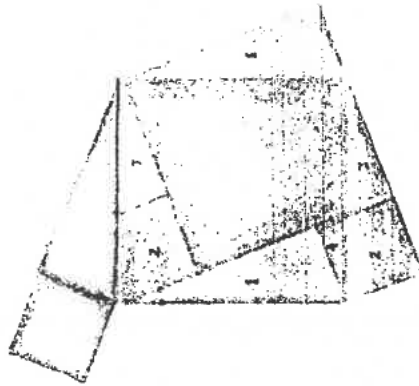
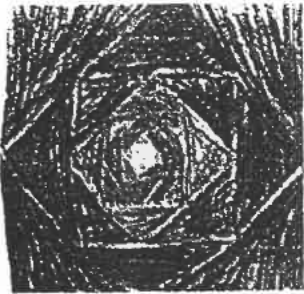
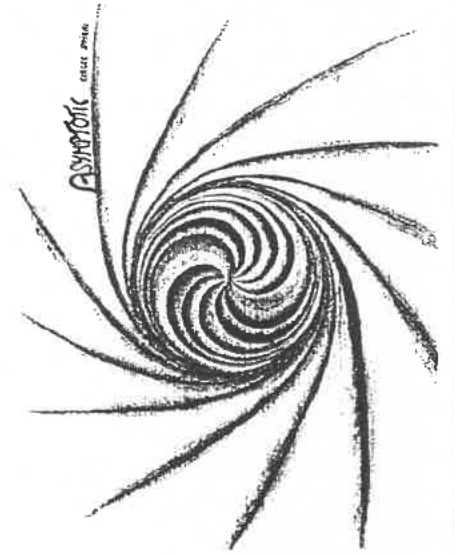
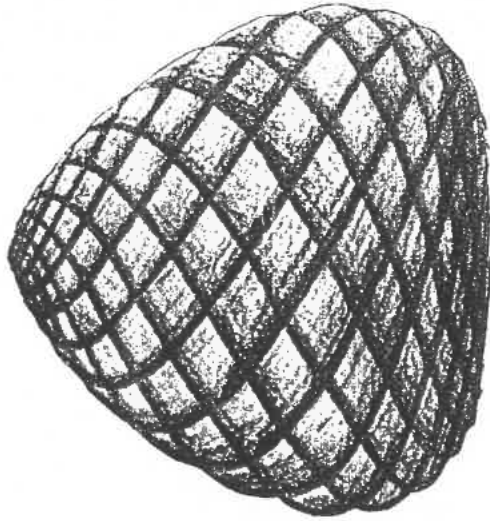
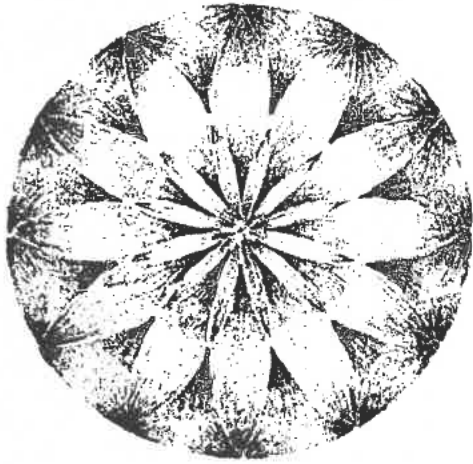
The children's feelings of wonder for form are encouraged and stimulated in the earliest classes. Through the large coloured free-hand drawings at which they work, they develop that experience of inner harmony which they can apply later, both in practical tasks and in exact thinking. The waves, spirals, symmetry patterns and sequences of enclosing shapes drawn free-hand in Classes 1 to 5, besides helping towards good handwriting and a sense for artistic layout in school books generally, give a real basis for the exact geometrical constructions which follow. The figure shown here drawn with compasses is extended and developed by the children, so that by Class 6 they have discovered and applied the pure geometrical properties of right angles, parallelograms, etc.



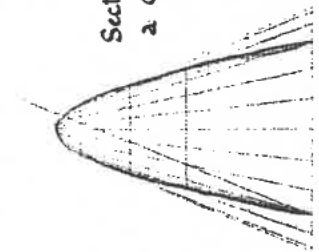
Contemplation of drawings carried out leads to deductive development in pure thought. Pythagoras' theorem and its applications are mastered in Class 7, whilst the conic sections are investigated in Class 9. Descriptive geometry, also in Class 9, leads to projective geometry in Classes 11 and 12.

The top left figure shown here – that of the perfect projective hexagon – fulfils the same task in the upper school as does the circle drawing in the lower school. From the age of 12 the integration of arithmetic and algebra with the geometry is steadily achieved. Co-ordinate geometry at 14 and calculus at 17 penetrate the visible and imaginative life of geometrical form, but large scale drawing continues in its own right in the final years too.

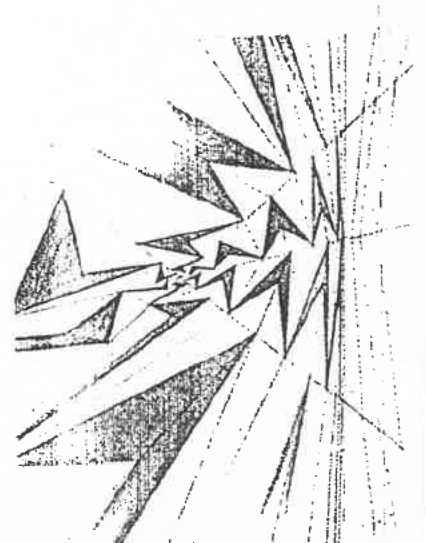
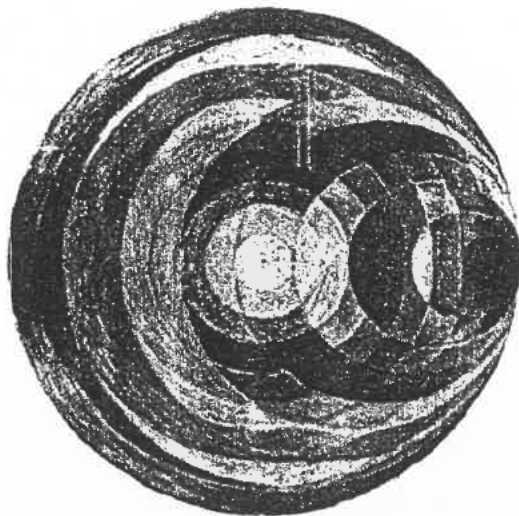
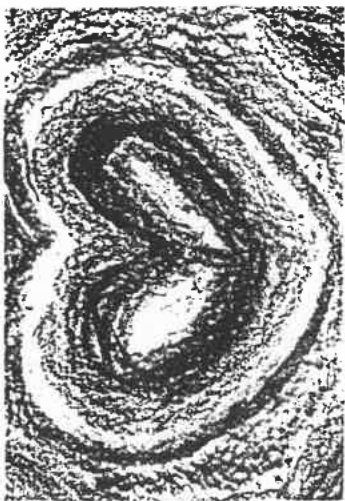
The idea of form as movement brought momentarily to rest and the idea of metamorphosis are predominant motifs in the geometry teaching, which receives vital support from the eurythmy lessons, for geometrical thinking is first born from the harmonious movement of the limbs.



Sections of
a conc



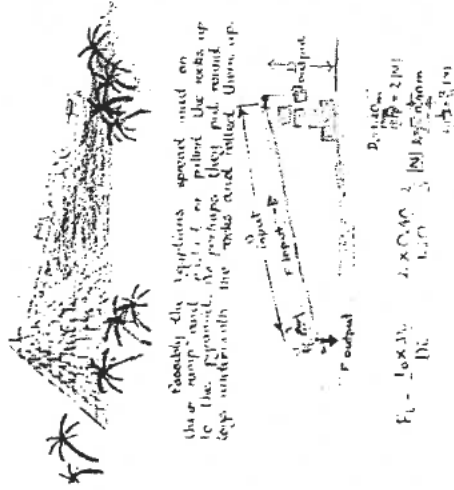
Parabola





AN INCLINED PLANE

The distance is measured in the direction of the force.



"Our highest endeavor must be to develop free human beings who are able of themselves to impart purpose and direction to their lives."

Rudolf Steiner

Grades 1 - 8 Kindergarten for Children 3 - 6 Years Old

know a great deal about the world--and they know it in a special way that is penetrated with warmth and life and understanding, a way that has astonished high school teachers;

are more frequently able to recognize, accept and respect the individuality of other people (perhaps this is the fruit of the way Waldorf classes learn and work together in a mutually accepting, supporting way and of the flexible, individualized discipline used by the teachers);

know how to learn and are open to learning new things;

are resourceful and essentially optimistic; are aware of and appreciate the richness and variety of the world;

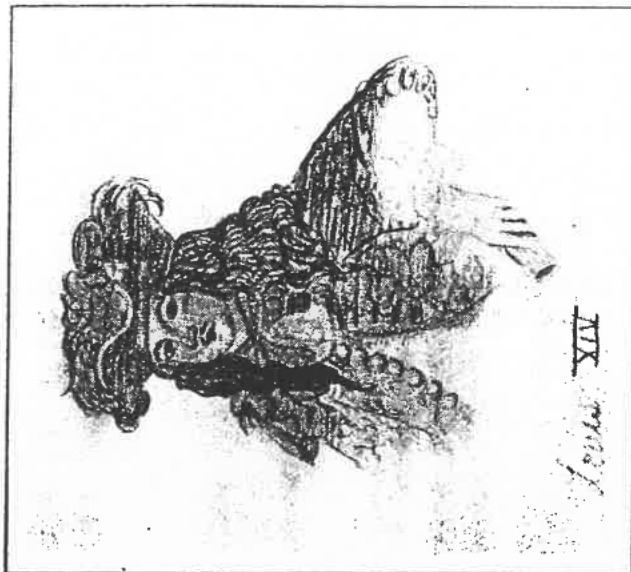
do not see learning primarily as a key to a career and material reward, but as an ingredient necessary to the enrichment of these pursuits."

Caron Scanlan, VP, Scanlan Instruments and parent of five Denver Waldorf School graduates



The Denver Waldorf School does not discriminate on the basis of race, color, nationality or ethnic origin in its admissions, tuition assistance or educational policies.

- * Engage and focus the powers of observation and clear, flexible thinking;
- * Recognize and strengthen the unique qualities and talents of each individual;
- * Waken a genuine interest and love of learning in each child.



For more information, or to make an appointment, please call or write:

THE DENVER WALDORF SCHOOL

735 E. Florida Avenue
Denver, CO 80210

(303) 777-0531

The Denver Waldorf School is located southwest of I-25 between South Washington and South Clarkson Streets.

"From the fact that I left Waldorf with an inner confidence...I have faith in myself and trust my opinions. I am not afraid to speak what I feel, but also not afraid to listen."

a Denver Waldorf School graduate



"I guess what was greatest about Waldorf school was the caring--by teachers and students about each other, about the world and about learning."

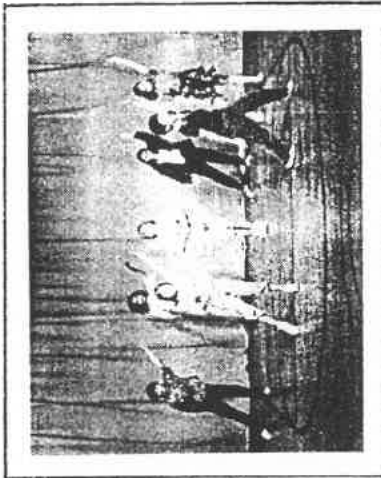
a Denver Waldorf School graduate



"...These are some traits I was free to develop at Waldorf. I was not forced into a mold by harsh rules and teachers who did not bother to understand. I was nurtured and expected to form my own self."

a Denver Waldorf School graduate

- * English language arts development and writing
- * Computational and problem-solving skills
- * Geography and History
- * Science
- * Foreign Languages
- * Music, Instrumental and Choral
- * Woodwork and Needlework
- * Physical Education and Eurythmy
- * Speech and Drama



Kindergarten

Storytelling, singing, puppet shows, eurythmy, watercolor painting, modelling, baking, and indoor and outdoor play are the vehicles for presenting a pre-academic curriculum. For children aged 3 through 6 these activities nurture and strengthen creativity, imagination and flexibility of thought. In a spirit of play these also develop fine and gross motor skills; hand-eye coordination; attention and concentration span; social awareness and self-confidence in preparation for academic study.

enforced with tests and quizzes, but with writing and illustrating one's own books for almost every subject, which enables one to explore thoroughly, to learn and remember what has been taught without the use of tests."

a Denver Waldorf School graduate

son carried the donkey.
Children laughed about this!
Sly he. The donkey was frightened
and fell into the river. The farmer
went home with the animal
with money.



26

"What I miss most about Waldorf is that everyone plays the recorder, participates in music, morning verses, needlework, woodwork, eurythmy and painting."

a Denver Waldorf School graduate



The Denver Waldorf School was founded in 1974. It is part of the international Waldorf school movement which numbers over 400 schools worldwide.



Newsletter

Spring 1991, Volume 16

Editorial

The Waldorf Experience

"Our highest endeavor must be to develop free human beings who, of themselves are able to give purpose and direction to their lives."

Rudolf Steiner

Waldorf Education here at the Great Barrington Rudolf Steiner School is alive with the colors, sounds and textures which round out the adventure of learning for each child. As you read these pages, you will have the opportunity to learn of the Waldorf Education Experience shared by authors of the articles.

Christina Williams comments on the rhythm of the Early Childhood Program based on the seasons and festivals of the year. Carol Kelly expresses, through the eyes of a teacher, the exceptional qualities needed to bring about a full experience of Waldorf Education. Krista Palmer and Nick VanSant share insights of their personal and family experience in the Steiner movement. John Gardner's article addresses the question, What is a Waldorf School? We are encouraged to view the child's nature and that of the world today.

The authors will draw you into the life of the Waldorf Experience and will encourage you to reflect on your own perspectives and involvement.

The school is like a flower. The flower is not complete without each of its components. The children, parents, teachers, staff and friends together bring vitality and growth to the plant. The governing bodies: faculty council and board of trustees oversee the numerous committees, sub-committees and organizations. As you read, experience in these articles the unfolding of this flower - our school community.



Bringing children into a peaceful relationship with rhythm

Early Childhood Reflections

By Christina Williams, teacher

Central in all we do in the Early Childhood Program is Rhythm. It begins with daily rhythms of preparing snack, playing, tidying, washing, eating, resting, singing, listening to stories, and running, skipping and swinging during outdoor playtime. In this rhythmic context, the children feel secure and at the same time free to participate in a wide range of learning and experiencing. Rhythm is not rigid, and weekly rhythms show this. There is comfort in predictable patterns and yet an element of something new and different to anticipate. One day features baking, another painting, another eurythmy, and so on. With our seasonal festivals, yet another hue of rhythm reveals itself. With each festival, we take time to prepare, to anticipate, to look forward, sometimes for weeks ahead. The day of celebration brings nourishment for soul and body--songs, verses, beautiful colors, a special story or puppet play, and finally, a festive sharing of food. Afterward one has the

Continued on Page 8

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Early Childhood Reflections

Continued from page 1

memory, the looking back, incorporating the process. This is all part of bringing children into a peaceful relationship with rhythm.

Socially, also, we all need to interact or "breathe" with one another. At Michaelmas, we weave songs and verses of autumn and harvest in our combined circle. We celebrate this offering by placing a golden harvest crown on each child, made of woolen yarn dyed with our marigold flowers and, finally by sharing harvest bread together.

Halloween finds us in bright costumes watching a humorous puppet play of *Huggin and the Turnip* and then a walk to the darkened Kindergarten room to see all our Jack O'Lanterns aglow, winking to us, inviting us to have a snack by pumpkin light. As outer light decreases, we kindle inner light. We make lanterns. We prepare. Then one November evening, parents and children join their light in a Lantern Walk across the big field. We begin the evening with an enormous circle sharing songs, verse and a story and end it, after the walk, with plenty of popcorn and cider for all.

The Advent Garden focuses us on the center again. One by one, each child finds the center and then spirals out to enhance the whole. Adults present quietly watch this quest, and heavenly lyre tones accompany each step. After the deepest darkness, the star of the New Year shines. Underneath, unseen, Earth Mother actively prepares for the glory of Spring growth. Sunlight increases again. With nature so spectacular, does the human have anything to do? We garden, we till the soil. We work with rhythms of heaven and earth in our everyday Early Childhood garden. And then we may experience one day in Spring when we find light in yet another way. Hearts of young and old quicken when, after a long search, much hard work a treasure is found. Outside, it may be any color of the rainbow, be plain or brightly decorated, yet inside waits a golden sun! It makes us all realize how central to all work is the rhythm of the sun and the cycle of the year.

Christina Williams has been our Kindergarten teacher since 1987. Before coming here, Christina taught in the Detroit and Ann Arbor Waldorf school.

What is a Waldorf School?

Continued from page 2

If there is one criterion that is more decisive for these parents than any other, it is the one that looks for evidence of trust in truth, courage for truth, and humility in waiting upon truth. Parents find *the signature of spirit* in this authentic, patient, and valorous love for what is right and true. They seek evidence that a school and its teachers look sanely and soundly, always *now*, to the highest. Such teachers, they instinctively feel, are "Number One" people. Only such people can show the children what they will be needing in the time ahead of them, which is how to "stand and withstand;" how to maintain integrity, serenity, and goodwill under all circumstances; how, indeed to fulfill the promise presently held out by Waldorf Schools to their parents. This promise, this ideal, was set forth by Rudolf Steiner himself in the following words: "Our highest endeavor must be to develop free human beings, who are able of themselves to impart purpose and direction to their lives."

Only the truly free teacher can set the example of true self-determination, and light its path, for his students. All depends upon the direct relation of the individual soul, in the *now*, to the living spirit. In the dealings of teachers with parents who have been attracted by the promissory motto of so-called Waldorf Schools, let not Philosophy or Movement or Method intervene. These but confuse those who, in the simplicity of deep concern for their children's future in the troubled, hazardous world they will have to face, are seeking the kind of assurance that is rooted solely in the innermost, the eternal "I AM."

John Gardner was formerly Director of Waldorf Education at Adelphi University. He founded the Council for Education Freedom. This article is excerpted from the Journal for Anthroposophy, No. 51, Fall 1990.



BULLETIN

Hungry Hollow Road, Spring Valley, New York 10977, 914-356-2514

June 6, 1991

Update on the Class of 1987

It is always with a combined sense of great interest and caring that Green Meadow regards its alumni. The graduation of four years ago, the class of 1987, and their parents have recently shared with us some of the milestones these graduates have reached.

Jennifer Booth received her BA in studio art recently from Mills College. Her work was featured in a senior exhibit held in the college art gallery.

Darren Bosch will be a senior in English honors at Oberlin College in the fall. A varsity lacrosse player, he will captain the lacrosse team next year.

Keith Brand worked in the fields of construction and auto body repair after graduation. He is now enrolled as a student in human ecology at the College of the Atlantic. This summer he will be doing construction in Aspen, CO.

Kate Brennan graduates with honors in psychology this June from Trinity College where she was elected to Phi Beta Kappa, national academic honor society. She will be attending graduate school at Carnegie Mellon University to do work in cognitive psychology.

Maia Conty is a summa cum laude graduate of Brandeis University who was also elected to Phi Beta Kappa. She graduated with honors in sociology, with psychology as a 2nd major. She will work on the final draft of her senior thesis and travel this coming year.

continued on next page

College Plans

Our warmest congratulations accompany this class of 1991 as they embark on a new stage of life.

- Jennifer Abbott - Smith College
- Indira Barthelemy - Nova Scotia College of Art
- Jennifer Bosch - Marywood College
- Phillippe Brigouleix - Bucknell University
- Salina Briseno - University of Florida
- Niav Conty - Skidmore College
- Ariana Daner - Haverford College
- Heidi Hanson - Mills College
- Rachael Hemsli - Lesley College
- Severin Hiller - Tufts University
- Michele Lehtis - Macalester College
- Jennifer Mankoff - Oberlin College, Oberlin Conservatory
- Christopher Onderdonk - University of Notre Dame
- Evan Palazzo - University of the Arts
- Peter Sciarretta - Earlham College
- Alexis Starkey - George Washington University.

--Leah Henderson, Guidance Counselor



Sarah Derven attended Hampshire College for two years. After taking a year's leave of absence to do work in sculpture in San Francisco, she matriculated at Barnard College where she is a history major.

Fiona Glas trained at the Boston Museum School of Fine Arts, receiving a Bachelor of Fine Arts degree from Tufts University. She currently lives in the Boston area.

Lee Hiner will be a junior at Pace University, Westchester, majoring in finance. While attending college, he has been working for C.R. Bowker Publishing Co. Lee was married in August 1990. His wife, Kimberly, runs an insurance business in Middletown, NY. They will soon move to Cornwall, NY.

Ciril Hitz will receive a BFA from Rhode Island School of Design this weekend. His work has been shown at the RISD gallery, as well as at the Woods-Gary Gallery and the Sol Kaffler Gallery, all in Providence. It has also been seen in the International Woodworkers show in Atlanta, GA. Ciril will marry RISD classmate Kylee Hunnibell at the end of the month. The couple will then take up residence in St. Gallen, Switzerland, where Ciril will first do mandatory service in the Swiss military for four months. Afterward, he will become an apprentice in confectionary baking, and Kylee will be apprenticed as a florist.

Eric Johnson will be a senior at Skidmore College where he is studying to be a physical therapist. He is captain of the Skidmore lacrosse team.

Richard Kroth graduated from Lebanon Valley College with a Bachelor of Music degree majoring in sound recording technology. He will be working this summer as a sound technician for Hershey Park in Hershey, PA.

Tobias Logan graduated with a BA in political science from SUNY Albany this year. While a student,

he rowed on the university's crew.

Niranjan (Niku) Mal graduates this month from Earlham College with a BA in political science with a concentration in International Studies (Africa). Niku spent seven months in Nigeria and Botswana in conjunction with his studies. He plans to work in community development with development agencies.

Lisa Moore graduates this month from William Smith College with a BA in sociology. While in college she studied for half a year in Great Britain. After graduation she will further pursue the area of her minor concentration, studio art, through working in a sculpture studio in New York City.

Cherish Pratt, another June 1991 graduate of William Smith College, will receive a BA in Asian Studies with an emphasis on Japanese culture and language. During her third year of college, she spent six months in Japan. After working this summer as a hostess for visiting foreign groups at the college, Cherish will teach English in Japan through the Princeton in Asia program sponsored by Princeton University.

Karin Schaefer attended the Boston Museum School of Fine Arts, receiving her BFA from Tufts University. Last year she pursued independent study in Egypt. A painter, Karin will be living in Boston and painting this fall after running the art program at the Nature Place day camp this summer.

Jessica Stobermock is a 1991 graduate of Hamilton College with a BS in psychology. During her last year of college, she worked in the House of the Good Shepherd teaching emotionally disturbed children and will continue that work full time now.

To all of you - congratulations and our continued wishes for success.

--Martha Bosch

Farewell

This year Green Meadow bids a reluctant farewell to three very fine teachers: John McManus, Mimi Satriano, and Sheila Evans. John McManus has taught eurythmy and drama for 2 years in grades 7 through 12. His sensitivity, patience, and artistry have added much to eurythmy classes and plays as well. John and his family are moving to his native land Australia.

Mimi Satriano has served as high school secretary, first grade assistant, and nursery/kindergarten teacher during her ten years at Green Meadow. We all have benefited from her organizational skills, her hard work, and her loving care for the children.

Sheila Evans has taken a class for two years. Anyone who has stood in front of her breathtaking chalkboard drawings can appreciate the beauty she has brought to her class. She has nurtured her class with great care and now leaves to nurture herself to good health.

We will miss them. We wish them godspeed.

--Kay Hoffman

8th Grade Graduation

The 8th grade graduation ceremony will take place Saturday, June 8th, at 1:00pm in the gymnasium. The program will include musical contributions as well as addresses by students and teachers. The reception, sponsored by the 9th grade, is open by invitation only.

On Sunday following the graduation, the class will leave for Washington, D.C. to begin a 6-day trip which will include a visit to Gettysburg and three days of horseback riding in Tioga State Park, Pennsylvania. The class worked hard to earn \$4500 to finance the class trip.

--Tony Cirone

Utne Reader Applauds Waldorf Education

Many of you have called our attention to the September/October 1990 issue of *Utne Reader* which carries the timely cover story, "Good Schools: Why We All Need Them and How to Get Them." Included in this issue is a reprint of Ronald E. Kotzch's article, "Waldorf schools: Education for the head, hands, and heart" which originally appeared in the May 1989 issue of *East West*. It turns out that Eric Utne is one of us -- a Waldorf parent. We are reprinting his "Editor's Note" below.

The U.S. is becoming a nation of badly educated, ill-informed nincompoops. You've heard the litany of alarming statistics already. The falling test scores, the rising drop-out rates, the increasing illiteracy. That this should be of concern to us all, not just to the parents of school-aged kids, was brought home when I attended a seminar for magazine editors in New York. We were told that the level of functional literacy of most Americans has sunk so low that magazines are not only losing their readers, they're finding it increasingly difficult to hire people qualified to join their staffs.

This issue's cover section, "Good Schools," edited by managing editor

Continued on next page



Photo by Lukas Schwartz

ROSE CEREMONY

Green Meadow Waldorf School opened September 5 for Lower and High School students and September 6 for Nursery-Kindergarten students.

400 students have enrolled in the school. They come from 275 families living in Rockland, Bergen, Orange, and Westchester counties. The Rose Ceremony is Green Meadow's annual opening assembly and is held the first day of school each year. At this assembly each senior welcomes a first grader into Green Meadow with the gift of a long-stemmed rose.

This year Green Meadow welcomes Bonnie Manacas as the class teacher for the entering first grade class. Mrs. Manacas taught English at the Ecole Rudolf Steiner de Montreal for ten years. She earned her Master of Arts degree from Concordia University and graduated from the Teacher Training Program of the Waldorf Institute this past May. Her son, Noah, is in the tenth grade, and her daughter, Galilee, is in the eighth grade here at Green Meadow.

The entering first grade has 16 boys and 14 girls.

-- Candace Stern

UTNE READER *continued*

Lynette Lamb, examines how our schools got so bad and what we can do to create good ones. According to Joe Nocera in our lead article, "How the middle class helped ruin the public schools," our educational problems may stem from the flight of the white urban middle class in the '70s and '80s to the suburbs and to private schools. Others assert that the desperate condition of our schools may derive from the breakdown of the family and the overreaching, incompetent interventions of the educational bureaucracy.

Whatever the cause, it's time for fresh thinking and new approaches. As we went to press the Brookings Institution became the first liberal organization to endorse the voucher system, saying that the state of U.S. education is comparable to Eastern Europe's economy -- it needs a free market of ideas and choices to restore it to vitality.

According to New York City's Teacher of the Year, John Gatto, author of "An award-winning teacher speaks out," homeschooling appears to be the surest way to provide children with a good education. But homeschooling is not a practical option for most parents.

My own preference is for Waldorf education. My 18-year-old son, Leif, attended a Waldorf school in Lexington, Massachusetts, from nursery school through eighth grade. Waldorf schools emphasize the arts, nature, and spiritual values; keep their students with the same teacher for all of grammar school; teach knitting, geometry, and the recorder to six year olds; do not teach kids how to read or do math until they're at least seven years old; and generally turn out young people who get into the colleges of their choice, but more importantly are well prepared for life.

Only my wife's sense of decorum prevents me from listing Leif's musical, academic, dramatic, and athletic accomplishments. But even more gratifying than his specific achievements are his ongoing infatuation with learning and absence of incapacitating cynicism. I'd love to claim the credit is due to his parenting and genes, but the fact is that most Waldorf-educated kids are equally accomplished and open-hearted.

The Waldorf School movement is rapidly expanding, with more than 500 schools across the globe. There are public schools in Switzerland that base their curriculums on Waldorf School principles, and this

is beginning to happen in Sweden as well. Waldorf schools are opening this fall in Moscow, Romania, and East Germany, and a teacher training school will open soon in Hungary, where the movement is exploding. The board of education in Milwaukee recently passed a resolution to open a Waldorf school within the Milwaukee Public School system by fall 1991. I hope Milwaukee welcomes Waldorf into the public school system, and I hope this form of education becomes the basis of public school curriculums throughout the United States. And I hope it happens soon.

--Eric Utne

A TALE OF TWO FONTS

Late last spring a Green Meadow parent with a commitment to clear communications gave the school an unusual gift -- two fonts. What, you may ask, is a font? It is a complete set of type of one size and face. Now we can use the full range of Futura and Zapf Calligraphic typefaces for a variety of school publications. These elegant typefaces not only enhance the pages of the *Bulletin*, but they represent a great savings to the school as they enable us to do our own typesetting right here in the Development Office, rather than hiring that work out. Over the course of the spring we learned how to use these fonts by typesetting the text for such school publications as the Yearbook and the *Burning Bush*. Now we are ready to put our experience to the test on a weekly basis. This week we are pleased to unveil the *Bulletin* in its new typeset format. Our heartfelt thanks go to the Green Meadow parent who made it possible for us to acquire two fonts and start producing visually exciting publications which will benefit the entire community.

--Candace Stern



Peter Van Oordt
A RETROSPECTIVE AND SALE

SATURDAY & SUNDAY, SEPTEMBER 15 & 16
11 AM - 5 PM, GREEN MEADOW ARTS BUILDING



An Alumna Writes . . .

For several weeks not I have tried to write a short synopsis of the four months I've just spent in Kenya. Each time I begin to write I ask myself, "How does one fit Africa into a page?" I've decided that this report will have to suffice for the moment until I write my book and describe the wonders, beauties, difficulties and rewards of African living!

As I sat atop a pyramid in Cairo watching the sunset one evening in September, I wondered if everything that was happening to me was real (wouldn't you). Could it be, that having just galloped across the desert here on a horse in Egypt, in just twelve hours I would be sitting in a Swahili class on a coffee plantation outside of Nairobi, Kenya? As I sat dreaming, my friend said, "Come on, we'll be late for school." Off we went to catch out flight to Nairobi - and school.

We arrived with ten minutes to spare - just enough time to put down our bags and get to class. The first night I say in my hut typing a letter by candlelight on my manual typewriter. It all felt like a movie. "I'm a mere actor in the filming of "Out of Africa II," I wrote. "The only difference is that I'm not eating off linen and silver and I don't have Robert Redford to wash my hair." It even looks like the movies, I thought.

The first time I rode on a bus to Nairobi I nearly jumped out the window as I watched a giraffe race along side the bus. The thirty Africans in the bus laughed hysterically as I gawked and pointed. Looking back now on the letters I wrote to people, almost

every one says, "Did I mention that I saw a giraffe?" Little did I know, gazelle, baboon, and hippo would become common sights.

In Nairobi my homestay family became my family - not just the house I went to to experience urban family life. The tiny bedroom I shared with my three sisters, one brother, and cousin didn't even feel small after a while.

In Mombasa we were awakened each morning at sunrise by colobus monkeys playing tag on our roof. We rolled out of bed, greeted by the warm, sparkling Indian Ocean. A five minute walk along the beach brought us to our classroom.

The island of Lamu, an old Islamic fishing village, became our next home. Our own Muslim tutors took us to weddings and on fishing trips on ancient sailing vessels called dhows. Walking through the alley-like streets we were greeted by, "Habari wanafunzi?" (how are you students) instead of the usual, "Wazungu, wazungu" tourist, white person.

For me, and probably most of my classmates, everything we had been learning and experiencing in Kenya came together at our rural homestays. After three months I had become used to asking myself if what I was doing was real. As I sat with my 21 year old mother, milking the goats in the round, clay, smoke-filled kitchen conversing in Swahili and munching on sugar cane, I finally realized that yes, this was real. I felt, for one of the first times there, completely comfortable.

I can't possibly write all that I wish to. For the moment I'll have to leave things up to you. Ask me about the time when I, the only white person in the bank, was told to, "Go back to South Africa" when I objected to someone cutting me in line; or about the time I told my Swahili teacher that I had a furry, black and white brother (paka-cat,

kaka-brother); or about the sailor who rescued me from the scorpion in my bed when I screamed. He told me, "Fear your god, not the scorpion." I could go on. . . the invasion of the sausage bugs at 2am; the Swahili examiner asking me if Spring Valley was anywhere near Nyack; picking coffee for six hours and carrying the 50lb sack for two miles while flies buzzed in my face; standing on the summit of the highest mountain in Africa the morning of Christmas Eve; painting henna on my hands and feet for a Muslim wedding; being given 200 shillings (\$8) my first weekend in Kenya and being told, "Find the town of Wamunyu, spend the night there, tell me what you saw there and bring back change." But. . . I can't fit it all in now. You'll just have to wait to read my book, 'Out of Green Meadow'!

"Through my time in Kenya, short as it was, I was able to see yet another culture, a developing nation, and how the people live day to day. To me, this is what is most special. Slowly but surely I am fitting the pieces of the world puzzle into perspective for myself. I have learned that patience and understanding are my best friends overseas. . . I was forced to leave Kenya early. . . I left, reluctantly, feeling cheated and crying the entire way. However, now that I am back, and I know that as a result of my time in Africa, I have applied to nursing school. With this skill, I will be able to return to Kenya and finish the work I was not able to finish this time around.

If I were given \$1500 right now I would be on the next plane to Kenya despite the war, despite everything. Not only do I miss the friends I made there, but the country itself, I think, has its own umbilical cord which has attached itself to my heart and won't seem to let go."

—Maureen Satriano '88

APPENDIX 9 HANDWORK - GREAT BARRINGTON

An area which has not been covered in the Case Study is that of Handwork. Here follows the Curriculum which is from the Newsletter from Great Barrington School:

Grade 1	Knitting
Grade 2	Crocheting
Grade 3	Simple embroidery and hand sewing
Grade 4	Cross stitch
Grade 5	Knitting with four needles
Grade 6	Stuffed animals
Grade 7	Hand sewing, embroidery
Grade 8	Sewing with sewing machine

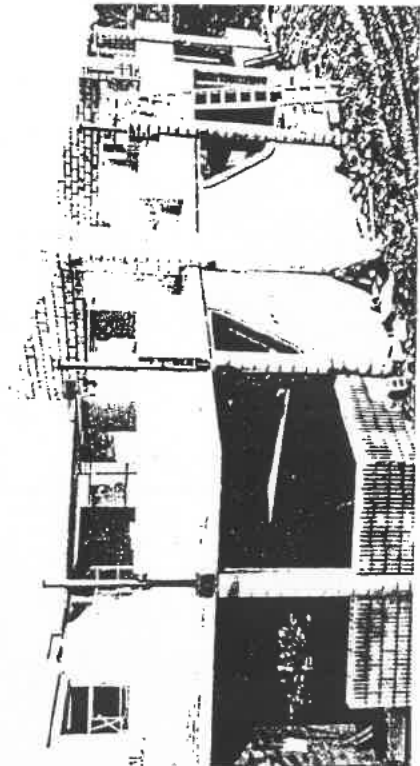
This forms an essential part of the Waldorf Curriculum, the idea being that children learn when they are young to make practical things in an artistic way and that this will benefit others as well as themselves. It is done in a non-sexist way and both boys and girls are expected to participate.

APPENDIX 10

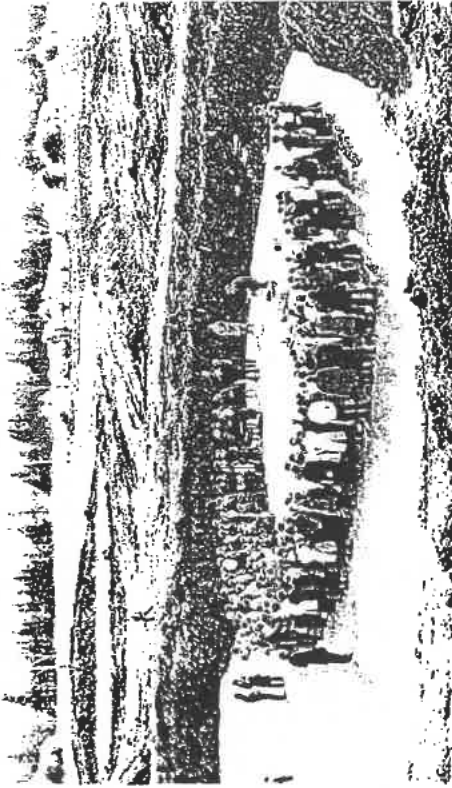
DIAGRAMS TORONTO WALDORF SCHOOL, "FOUNDATION STONE" AND THE BUILDING OF THE SCHOOL



From an aeroplane the building appeared like a many petalled flower; though this form will not be visible from any vantage point in the completed, roofed building.



As summer came it was obvious that brickwork was rising on the upper level and the building would be completed in its total skeletal form, with permanent roof. An earlier plan had been to build the lower floor only with temporary roof. Only essentials will be com-



On October 14, 1972, in a special excavation under the centre of the building, a foundation stone was placed in the ground by the children of the School.



Helmut Krause described the 'stone', a pentagonal dodecahedron made of copper. The five sided surfaces represent the being of man, the twelve surfaces represent the forces of the heavens. Together they form a beautiful and mathematically perfect crystal, represented in copper as that substance which draws warmth into the earth. Inserted into the 'stone' were scrolls of poems and signatures by the children and teachers. The stone was sealed by Gerhard Krause, passed from hand to hand, then buried as a symbol-

The Building of The Toronto Waldorf School

It was neither by accident nor by the solitary musings of a gifted architect that the school has its home in its unique building. Much thought, discussion and even vigorous debate among the Faculty and major ~~supporters~~^{supporters} of the school in 1969-72 added to Denis Bowman's understanding of the requirements, and his own visits to schools in the U.S.A., U.K. and Europe and discussions with their architects added further dimensions.

Before any real design work was done, certain major decisions had to be taken.

The most important of these should be known to all now active in the school, because ~~the~~^{their} realization ~~of~~ⁱⁿ the design is the environment in which we now work. It is worth remembering a remark of Winston Churchill when he spoke in favour of a reconstruction of the Houses of Parliament as they had been before their partial destruction in the war, rather than a revised and enlarged design. Mindful of the marvelous development of parliamentary democracy in the old structure, he remarked that "We shape our buildings, and afterwards our buildings shape us."

The major decisions relating to the design of our building were these:

First, the entire school - pre-school, grades and high school - should be in one building. Some other schools have opted for separate buildings for each. Here the decision was for the heightened sense of community and appreciation of the phases of human development arising from having all children within the same home.

Second, the school would have only one class in each grade. This would limit the school to an absolute maximum of 430 pupils (20 in each of 2 pre-school classes, and 30 in each of 13 grades), and to a likely population of 365 (40 pre-school plus 13 grades of 25 each). Doubling of classes in the grades was seen as creating

much too large a school to really permit a sense of community.

Third, the classrooms should not be box-like, but rather should be of a shape that encouraged a freeing of thought and imagination. And the rooms should be also of a shape that allowed the teachers choice and flexibility in arrangement of desks, black boards, displays and storage, and seating.

Fourth, the whole building, but especially the classroom level, should enhance a sense of breathing - out to the world and in to the centre - rather than a sense of channelling along corridors and through gates.

Fifth, wherever possible natural materials, especially wood, should be used, and natural light, enhanced if necessary by incandescent rather than fluorescent lamps.

Finally, and regretfully, was the decision that all of this must be achieved within a low budget.

Were all of these demands met? Let's look at the result.

The building does provide a tremendous sense of community. The generally circular plan leaves no remote corners; all classes relate equally to the centre. Yet the possible sterility of a pure circle has been avoided by the straight and angled sections of the outer walls. The great conical roof shelters, and directs to the centre. There the skylight brings the outside light. Even on the ground level, all the rooms enter the circular corridor equally and harmoniously. The building contains 2 pre-school rooms and 13 grade classrooms. In addition 3 science rooms, 1 woodwork room, 1 handwork room, 1 music room, 1 art room, 1 Faculty room, 1 Administration room, and many smaller rooms usable for special purposes, plus kitchen, commons room and small gymnasium. It is sized properly for one class in each grade. The classrooms are not box-like.

The 12 on the upper level are splendidly irregular, yet are so in a disciplined way. Wood ceilinged, multi-windowed, incandescent lighted, flexible, they required only their final cabinet work and carpets to be all that was asked.

The building has the capability to breathe and to pulse. On the upper (classroom) level, all rooms open outward onto the shaped earthen ramps that lead to the roads and playgrounds, and also open inward ^{through} to their cloakroom space ^{into} ~~and to~~ the Forum. This replaces the corridor of conventional school buildings and, like its namesake, is the place where all can meet and mingle, in the centre. It is even more the centre for the festivals and other events when it is transformed into the school's auditorium. On the lower level, most rooms are for special subject teaching. The classrooms are for the very young - the pre-school classes and Grade One - and for Grade Nine, who want to break out of the form in which they have developed for eight years. Here again the rooms may exit directly to the outside, or inward to the corridor. There is no way to avoid the use of a corridor on this level, but this is a point of distinction from the real classroom level, and the corridor will be anything but sterile when it is complete with its inner wall of bright lockers, its outer wall of colourful art display and its hung wood "ceiling".

Finally, the building is both beautiful and economical. Much wood has been used, and more wood surfaces will be added. Fluorescent lighting is used only where it suits the environment - corridors, washrooms, kitchen etc. And the cost has been kept low, by utilizing every corner, nook and cranny for storage, mechanical equipment and the like, and by the materials of construction - poured concrete, concrete block, precast concrete, and wood.

The space resulting is unusual. It is not restrictive in its potential. But, while large, its space is limited; it cannot be enlarged by adding a wing on or extending. It will cause us to be flexible and to break old patterns to use it to its potential, and this will require thoughtful and deliberate planning. It will shape us, to some degree, but the shaping should be for the good.

Bob Routledge - Sept. 3, 1978

APPENDIX 11 TORONTO SCHOOL FACULTY QUALIFICATIONS AND SCHEDULE OF FEES

FACULTY						
KINDERGARTEN						
Fern Armytage	B.A. (U.C. Berkley) - Teaching Credential					
Anne Gross	In-Service Training, London, U.K.					
Anneline Koopman	In-Service Training, Toronto					
Francie Lake	Waldorf Teacher Training (Toronto)					
Carol Nasr	B.A. (U.C. Berkley) Waldorf Teacher Training (Toronto)					
Sylvia Richmond	B.A. (Auburn Univ.); In-Service Training, Toronto					
LOWER SCHOOL						
Grade One	Desmond Gross	Waldorf Teacher Training Seminar, London, U.K.	Grade Five	Allan Hughes	E.A. (Univ. of Western Ontario); Ontario Teaching Certificate; Waldorf Teacher Training, Emerson	
Grade Two	Patricia Luckey	B.A. Medical Technology (California State Univ.); Graduate Studies in Veterinary Medicine and Comparative Pathology (Univ. of Calif.); Waldorf Teacher Training (Edmonton)	Grade Six	Richard Tibbetts	B.A. (Univ. of Minnesota); B. of Ed. (Univ. of P.E.I.)	
Grade Three	Kathryn Humphrey	Hon. B.A. Applied Linguistics (Univ. of Ottawa); B. Ed. (Queen's Univ.); Waldorf Teacher Training (Toronto)	Grade Seven	Natasha Kraus	B.A. (Univ. of Guelph); Waldorf Teacher Training (Toronto)	
Grade Four	Kathy Brunetta	B.A. (Univ. of Western Ontario); B.C. Teaching Certificate; Waldorf Teacher Training (Toronto)	Grade Eight	Leslie Black	B.A. (Bishop's Univ); Univ. of Lancashire College of Ed. Ontario Teaching Certificate	

HIGH SCHOOL & SPECIALISTS

Biology & Woodworking	Ed Edelstein	B.Sc. (UC Berkeley); M.A. (Adelphi); Waldorf Teacher Training (Adelphi)
Curative Eurythmy	Renate Krause	Eurythmy Diploma (Eurytheum, Stuttgart); Diploma of Curative Eurythmy (Dornach, Switzerland); Ontario Teaching Certificate
English & Drama	Anne Greer	M.A. (Acadia); B.Ed. (Dalhousie); Nova Scotia Teaching Certificate
E.S.L. & Tutoring	Margaret Bleek	B.A. (Smith College, Mass); M.A. Princeton
Eurythmy	Juan Escobar	Eurythmy Diploma for Performance (Nurnberg); Waldorf Teacher Training (England & Stuttgart)
Eurythmy & Drama	Antje Ghaznavi	Eurythmy Diploma for Teaching and Performing (Goetheanum, Dornach, Switzerland); Diploma of Curative Eurythmy (Dornach, Switzerland)
French	Augy van Boxel	B.A. (College Ernest Solvay, Univ. de Bruxelles, Belgium)
	Jane McWhinney	M.A. (Univ. of Toronto)
	Anahid Movel	B.A. (Univ. of Teheran, Iran)
German	Susan McLeod	Ontario Teaching Certificate In-Service Training

Health & Handwork	Helga Rudolph	Waldorf Teacher Training (Emerson)	Pottery & Bookbinding	Helga Sieber	Graduate of School of Handcraft (Munich); Waldorf Teacher Training (Toronto)
History & Geography	David Wilkinson	B.A. (Univ. of Toronto); Waldorf Teacher Training (Toronto)	Science	Bob Pickering	B.Ed. (Queen's Univ.); B.E.S. (Univ. of Waterloo); Ontario Teaching Certificate
Keyboarding	Inge Shukla	B.A. (Univ. of Schwabisch-Gmund, West Germany); Teaching Certificate (West Germany); Ontario Teaching Certificate	Visual Arts & Art History	Laurie Harrison	Hons. B.A. (Univ. of Guejph); Waldorf Teacher Training (Lorien Novalis School, Australia)
Librarian Mathematics	Gerhard Rudolph	B.Sc. (Munich); P.Eng. (Ontario); Waldorf Teacher Training (Emerson)			
Mathematics	Helene Gross	Waldorf In-Service Training			
Metacraft	Alfred Korber	Art & Technical Institute; Vienna, Austria. Silversmith - Roden's Silversmiths - Toronto; Lecturer C.T.A., Toronto, Metalarts.			
Music	Dorothy Haller	B.S. (Miami Univ. of Ohio); Ohio Teaching Certificate; Cincinnati Conservatory of Music			
	Elisabeth Koekebakker	Teaching Certificate - Royal Conservatory, Rotterdam, Holland.			
	Elizabeth Lebre	Music Degree, The Netherlands; Foundation of Anthroposophy & Music, The Netherlands			
Physical Education	Peter Chapman	B.Ed. (Hons) Liverpool University, 1978; M. Sc. (Health) Kings College London, 1990			
Physics & Mathematics	Martin Levin	B.S. (Wayne State, Michigan); Ph.D. (John Hopkins)			

SCHEDULE OF FEES

TUITION

Nursery	\$ 1,800.00	\$ 360.00
Kindergarten (half day)	2,825.00	565.00
Kindergarten (full day)	4,000.00	800.00
Grades I to VIII	5,030.00	1,006.00
Grades IX to XII	5,300.00	1,060.00

Office Staff:

Business Manager: Gisele Martin

Bookkeeper: Siike Mombaecher

Reception: To be appointed

Registrar: Susan Connolly Teaching Certificate, New Zealand, 1985

Development Officer: Arlene Thorn B.A. York University; Ontario Teaching Certificate

CALENDER 1990-91 SCHOOL YEAR

September 4	Term begins for grade school
September 5	Term begins for pre-school
September 14	Grade 5 parent evening
September 19	Grade 1 parent evening
September 24	Grade 7 parent evening
October 5	P.D. Day
October 8	Thanksgiving
October 9	Grade 4 parent evening
November 16	Preparation Day
November 17	Christmas Fair
December 20	Term ends for pre-school
December 21	Term ends for grade school
January 7	Term begins for grade school
January 8	Term begins for pre-school
March 8	Term ends
March 25	Term begins
March 29	Good Friday
April 1	Easter Monday
April 2	Term resumes
May 6	P.D. Day
May 20	Victoria Day
June 14	Term ends for Kindergarten
June 15	Term ends for Lower School
June 21	Term ends for High School

WORKING TOGETHER 1991

The primary task of the school is to provide the best possible education for the children. Within this school community also live the ideals:

that this education be available to all children who seek it, at tuitional fees that parents can reasonably afford,

that parents, students, teachers, and support staff who share in the destiny of the school and work together towards its common goals, through entering into the social life of the school,

that the education be undertaken by teachers who are paid sufficiently to free them to do their work,

that the education be housed in a worthy building of sufficient space for the demands of the education,

and finally, that Waldorf be taken into the world for all to know of it and its values.

These ideals come from, and are made possible by a community of faculty, staff, parents, students alumni and friends of the school working together, through thoughts and deeds. How do we work together? What are the organs of the school that develop and support these ideals?

Four different organs exist in the school. They are:

1. The Toronto Waldorf School Board - (The Board)
2. The Faculty of teachers and staff - (The Faculty)
3. The Toronto Waldorf School Parents' Assoc. - (T.W.S.P.A.)
4. The Students

These organs have committees, sub-committees and associate groups, each working towards these common ideals with mandates and current objectives.

Within the school community are two organizations which actively support the school and work out of the same impulses. They are:

1. The Waldorf School Association of Ontario (W.S.A.O.)
2. The Rudolf Steiner Centre (R.S.C.)

Other organizations which have an association with the school but are not directly part of the school, who are referred to as friends of the school include:

1. The Alumni of the Toronto Waldorf School (The Alumni)
 2. Hesperus Fellowship Community (Hesperus)
 3. The Third Stream Co-op (The Co-op)
 4. The Christian Community Church (Christian Community)
 5. Camphill Village Community (Camphill)
 6. The Bio-Dynamic Society
 7. The Anthroposophical Society
- The school is also a member of the Ontario Association of Independent School (O.F.I.S)

The community is large and very active. A brief description by mandate and objective of the main organs of the school and the supporting groups around them follows.

THE TORONTO WALDORF SCHOOL BOARD

Mandate: The Board assumes ultimate responsibility for the financial, pedagogical, and social well being of the school.

Current Objectives:

- to continue to explore and support ways to supplement the fee structure to ensure financial health within the school
- to continue to move toward healthier salaries for teachers and staff;
- to continue to make the bursary fund larger;
- to continue to foster an open, responsible forum for decision making.

Committees of the Board:

Finance Committee
 Tuition Assistance & Bursary Committee
 Fundraising Committee
 Building and Aesthetics Committee
 Site Committee

-reporting to the board are the Business Manager, and the Development Officer, representatives from T.W.S.P.A. and the Faculty also attend the meetings.

Contact: Anne Greer at 482-9865.

SUB-COMMITTEES OF THE BOARD

Finance Committee

Mandate: to advise the board on all financial matters concerning the school

Subcommittees:

Budget: to maintain an accurate, up-to-date budget for the upcoming year, based on year-to-date figures for the current year, including proposed changes in enrollment, staffing, tuition fees, and salaries

Mortgage: to co-ordinate the school's mortgage financing so as to meet its existing and planned capital requirements, and ensure a timely pay-down of the school's long-term debt.

Planning: to produce a three-year financial plan that accurately reflects the priorities of the school community and projects the school's revenues, expenses, capital costs, salaries, tuition fees, and bursary funds. This plan is to be updated quarterly, and overhauled annually in accordance with changes in the school's economic circumstances and objectives.

Operations: to produce timely and accurate financial reports, including a monthly Balance Sheet, Profit and Loss Statement, and Accounts receivable aging, as well as contracts, invoices, and statements to parents, and to co-ordinate the integrated use of computer technology within the office.

New Sources of Funds: to investigate the viability of new sources of revenues for the school and to identify and delegate working groups for these initiatives.

Contact: David McLachlen 884-7903

Tuition Assistance and the Bursary Fund

Mandate: to manage and promote the growth of a Bursary Fund at T.W.S.; to attract endowments and gifts to the fund; to increase the amount of money available for Tuition Assistance and thereby make the T.W.S. accessible to as many children as possible.

Current Objectives: production of a brochure promoting the Bursary Fund to help attract gifts and bequests; work with the finance committee to develop alternative sources of money; compilation of data to project future needs for tuition assistance.

The Past Year: Last year was the first full year of operation for the Bursary committee during which time the Bursary Fund has more than doubled. T.A. awarded this year approximately 45% over last year, with final figures yet to come in. The past year has seen the Committee work out a number of operational procedures concerning T.A., and an application form has been introduced to help the selection committee evaluate requests. Recommendations have been made to the Board on widening the criteria which define who is eligible for T.A.

Contact: Paul Hietala 222-2972

Building Committee

Mandate: to care for the school's building

Current Objectives: to complete the building pending available capital funds

Sub-committee: Aesthetics

Contact : George Ivanoff 773-0631.

Site Committee

Mandate: to plan and oversee site developments and maintenance
-to meet with Hesperus on site issues of mutual concerns

Contact: George Ivanoff 773-0631

THE FACULTY AND STAFF

The faculty of teachers divides itself into:

Kindergarten Faculty - Chairperson - Sylvia Richmond,

Lower School - Chairperson - Kathryn Humphrey & Kathy Brunetta

High School - Chairperson - Bob Pickering.

These groups meet once a week on Mondays to work on pedagogical and administrative concerns of their areas.

On Thursday the Faculty meets as a whole. This time is spent in child study, pedagogical work and finally a division of labour called mandate groups, followed by a business meeting for sharing and reporting. The Faculty Chairperson is Edward Edelstein.

The Mandate Groups and their concerns are:

Admissions & Outreach: publicity, admissions, community use of building, community communication. Contact: Arlene Thorn

Care: Faculty health - emotional, financial, & social; Faculty and curriculum enhancement, and meeting effectiveness. Contact: Desmaond Gross

Pedagogical: staffing, conferences, curriculum assessment and development, faculty assessment, master teacher program, personnel questions, mentorship. Contact: Patricia Luckey

Finance & Administration: planning and maintenance re: building, financial planning, office procedures. Contact: Elena Murchison

Staffing: establishing needs, searching for teachers, hiring, assignment of duties, substitution teachers - Gerhard Rudolph

PARENTS' ASSOCIATION (T.W.S.P.A.)

Mandate: to provide a forum for the needs and concerns of the parents, and to support them in the school.

Current Objectives:

- to organize festivals & celebrations such as Fall Picnic, Christmas Fair, Harvest Suppers;
- to begin a new Health & Safety initiative;
- to study the position of the school in relationship to government funding;
- to expand membership, renew the executive and involve a larger number of new people across the spectrum of the school.

Sub-Committees of T.W.S.P.A.:

- Christmas Fair & Mayfest
- Health & Safety
- Ombudsman Committee
- Curative Education Group
- Midwest Region Parent Teacher Conference

Contact: Donald Van Wyck 841-3845

Meetings: 1st Wednesday of every month

All parents are members of the Parents' Association and classes are asked to have representatives.

THE STUDENT COUNCIL (the Students)

Mandate: to establish harmonious coordination between the students and the faculty and to bring to the attention and deal with any problems or suggestions that the high school students have.

Members: Class Reps from each grade.

Contact: Robin Spick, 832-8822.

SUPPORTIVE ORGANIZATIONS ASSOCIATED WITH THE SCHOOL

RUDOLF STEINER CENTRE

Mandate: to make the work of Rudolf Steiner better known to the larger community and to suggest how his insights point the way to possible solutions of contemporary problems;

Current Objectives:

- to provide a range of programs (for adults) which meet the needs of the first enquirer through to the serious student of Rudolf Steiner's ideas;
- to provide the best Waldorf teacher training that is possible within only one year;
- to continue to raise funds to ensure completion of our new space adjacent to the new gym.

Contact: Wendy Brown, 482-9734 , Diana Hughes, 884-6047

WALDORF SCHOOL ASSOCIATION of ONTARIO (W.S.A.O.)

Mandate: to further the cause of Waldorf Education in Ontario by:

- providing information about Waldorf Education and Waldorf Schools;
- supporting the work of Waldorf Schools, particularly in areas of common concern;
- assisting new initiative and other interested groups.

Current Objectives:

-to support the Barrie initiative, the New School in Ottawa as well as the Ottawa Waldorf School, as well as the recently approved Lakeshore School.

Contact : Margaret Bleek, 883-9346 Nelleke D'Atri-Guiran 893-2152

ALUMNI COLLECTIVE

Mandate: to foster post-graduate contact with the school and community. Graduates and former students, who wish to be kept up to date, informed and in contact, are welcome to be members.

Current Objectives:

- to garner interest and support from members;
- to raise our profile in the community;
- to initiate projects to work for school publicity, etc.

Contact: Rhys Bowman, 833-3740 Lynne Dynes 604-3170

THIRD STREAM CO-OP (The Co-op)

Mandate: to access natural and organic foods at reasonable costs, serving the Waldorf community

Current Objectives: to continue to attract new members and to serve the membership

Contact: Katharina Dannenberg 731-8038

ONTARIO FEDERATION OF INDEPENDENT SCHOOLS (O.F.I.S.)

Mandate: to achieve greater recognition in public policy of parents' rights in choosing the education of their children

- to advocate for public financing for independent schools in Ontario, which is on par with the Roman Catholic schools and by private schools in other provinces

Contact: James White 482-9865

HISTORICAL DATA

- 1968 September T.W.S. founded with Kindergärten, Gr. 1 & 2 in rented space in church.
- 1969 June T.W.S. admitted as member of ASWNA (Association of Waldorf School of North America).
- 1972 October Laying foundation stone for our own building on present site.
- 1973 September Moving into new building, oldest class is Grade 7. Building largely unfinished. Ever since then annual fundraising and construction to complete the building.
- 1975 June Graduation of first Grade 8; T.W.S. is host to AWSNA Conference.
- 1976 September Centre for Waldorf Studies launched.
- 1979 June Graduation of first Grade 12.
- 1981 All interior spaces of the building now usable, including mezzanine.
- 1981 July-November Building main road up to the school, doubling size of Bathurst Street parking lot, paving road and parking lot; a massive piece of work.
- 1982/83 Beginning of teacher training program.
- 1983 June Second major AWSNA Conference at T.W.S.
- 1984 October Third Stream Food Co-operative founded.
- 1986 September Purchase of additional 10 acres, from Walter Mitchell (at \$22,000/acre) and lease of 5.5 acres to Hesperus Community.
- 1987 June Opening of Hesperus Community, first seniors moving in.
- ~~1987~~ September Launching capital campaign for the new
- 1990 June Sod turning Ceremony for Art & Sports Wing; graduating the 12th Grade 12 class.

APPENDIX 13 THE STEINER SCHOOL OF MILAN

Question: What are the origins and the present dimensions of your educational system?

This goes into the beginnings with the industrialist Emil Molt in Germany and has been adequately dealt with elsewhere. The reader is referred here to the Case Study. One reference that is significant, is the mention that the growth of the schools -

"... a triplication in a decade, is surprising if one thinks of the difficulties of every type which need to be overcome in order to achieve Schools of this type and to difficulties which the teaching personnel encounters in order to qualify in this educative methodology."

Conti further mentions that in some countries the demand for Steiner education is so great that parents have to book many years in advance, this is occurring when enrolments in other schools is steadily diminishing.

The first Italian school opened in the year 1946, on the day after the end of the Second World War. This began with a Kindergarten class and then Elementary classes were added year after year. From 1978 the study course was extended to the Primary and Secondary School and then the Lyceum followed and now the school has reached the top class, the 12th, which corresponds to the 4th year of scientific Lyceum.

In 1983 the school moved to its present address referred to above. The School presently includes two Sections of Kindergarten School and 12 normal classes from Grade 1 to 12; with a total of 280 pupils.

Other Kindergartens and Italian Language Steiner Schools have opened in Lugano, Rome, Mestre, in Trieste and in Turin. In other cities **parents associations** have been formed with the intention of preparing for the establishment of new schools; from the cultural and economic points of view.

Question: What are the essential educative principles to which your school refers?

Practical subjects are taught such as woodwork, painting, spinning and weaving which not only awaken qualities which are purely intellectual but also manual abilities and subjects such as...

"...painting, sculpture, eurhythmics, dramatic art, which make the young man live in the 'central' sphere of man, that of the rhythm and of the feelings, often so lacking in the young man of today who is crushed between intellectualism and competitive sport."

At the end of the 12 year cycle of studies the young man ... "reaches a level of sound development of his entire being and a correct insertion of the animistic-spiritual (?) element in the corporeal one."

Conti mentions two other points of note in Waldorf pedagogy, that is that the Waldorf School is not a "confessional", in the sense that there is no teaching of its world conception, nor of the Anthroposophical one. Furthermore the schools are mixed, they are not selective, (? the researcher is not sure if this refers to allowing anyone access, since the local school studied certainly does interview all prospective pupils and their parents, although there is no testing of prospective pupils), and marks are not given. Boys and girls are taught together, even in the traditionally feminine subjects such as needlework, or masculine subjects such as metalwork and woodwork. However, in the Case Study school, boys may do handwork but girls do not do woodwork. In the Italian school it is strongly felt that artificial divisions between the sexes should be avoided, since life does not divide the sexes - boys and girls grow together in a family; this growing together leads to a balanced attitude towards subjects and life.

Since the evolutionary stages of development have great pedagogic importance, children do not repeat classes - the pupil must go through his/her schooling with her "school fellows". In exceptional circumstances, it is known to the researcher that the local school has held back pupils. Conti claims that even "tardy" pupils have satisfactorily completed the study course.

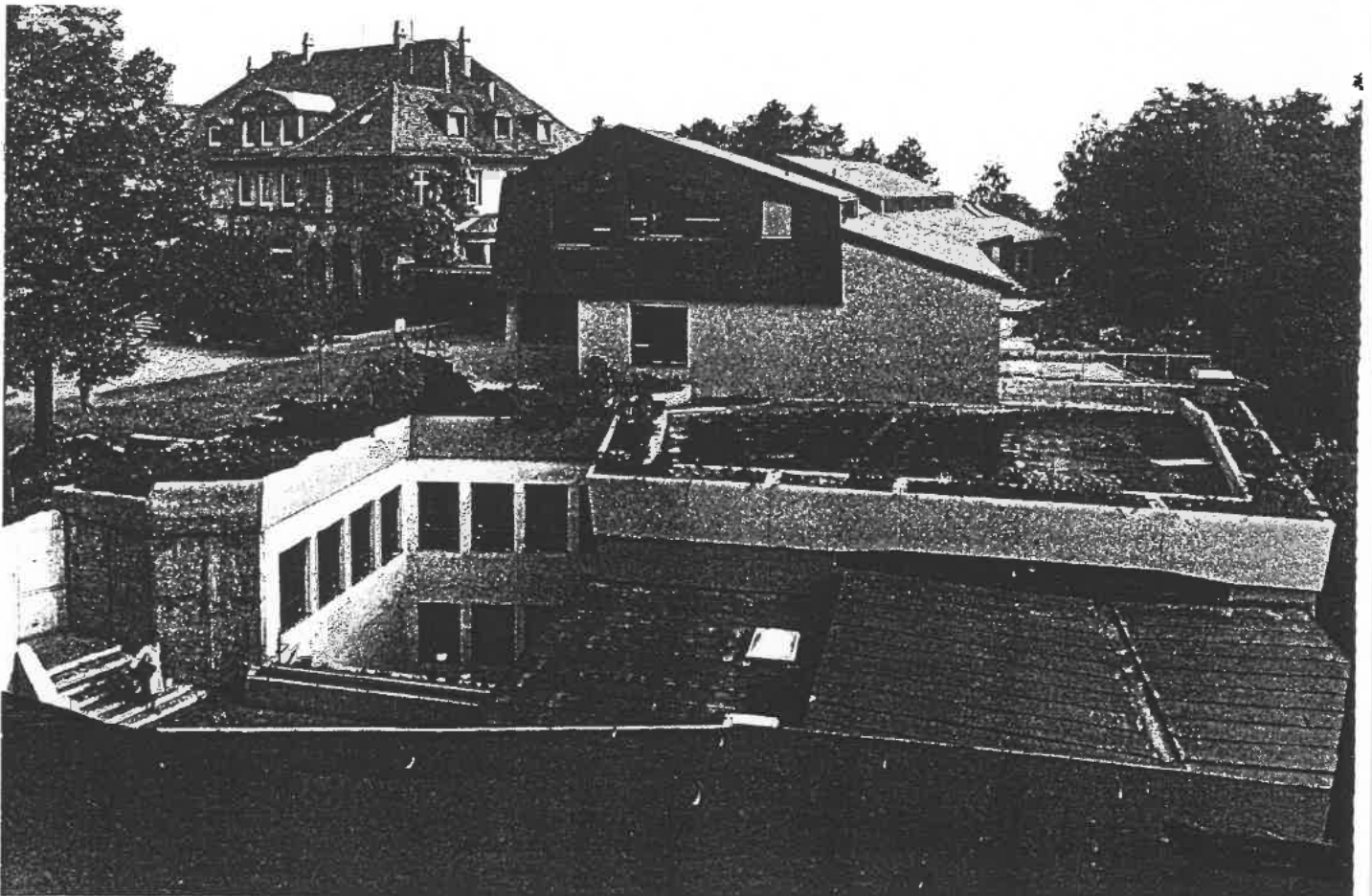
Great care is taken to structure the teaching in a way which is pedagogically "economic". Since it has been observed that the intellectual forces are strongest in the mornings and those of fantasy later in the day - "period teaching is employed". Subjects which require intellectual effort such as mathematics, geometry, Italian, history, science, are taught every day in the first two hours of the morning for several weeks. Fragmentation of attention is thus avoided which makes children nervous. The reader is referred to the Kwazulu-Natal school where this is beautifully illustrated. Thereafter normal teaching time is taken up with subjects which require continuous rhythmic exercises such as foreign languages and the various practical and artistic activities.

Scholastic books are minimally used as mentioned elsewhere and in

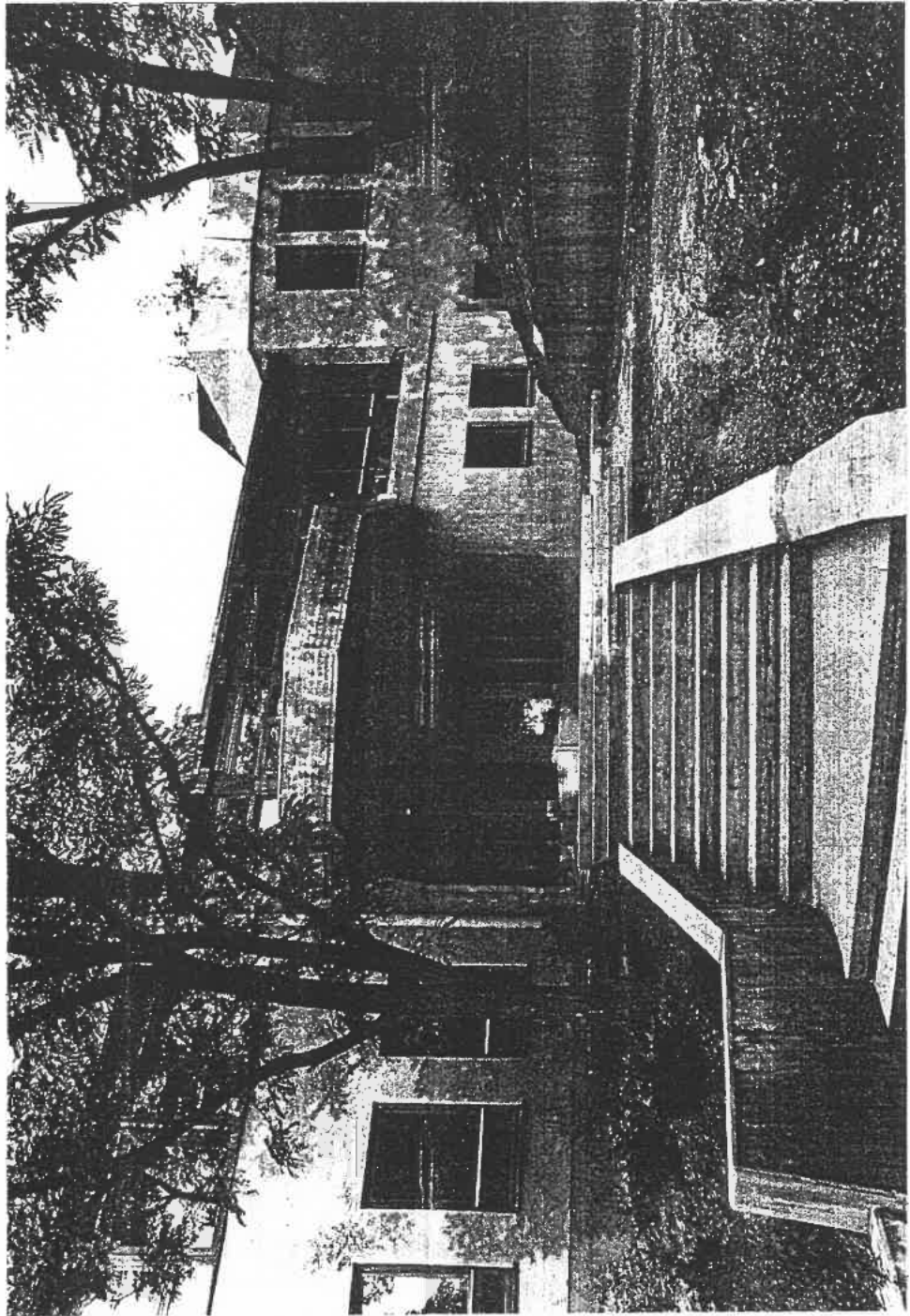
..."fulfilling his 'quadernone' ('quadernone' means, in Italian, 'big or large exercise book' perhaps coined by Conti or peculiar to the Steiner Schools not familiar to the translator) the pupil makes use not only of intellectual forces but forces of will and artistic capacities.

Conti goes on to mention the requirement that the teacher be free, which allows for the full development of her pedagogic creativity. In Italy, the Teacher's College has to supply the preparation of the teachers, which is naturally insufficient. There is no specialized institution where a teacher can obtain preparation for her pedagogic task in the Italian language - training may be obtained in France, Germany or England.

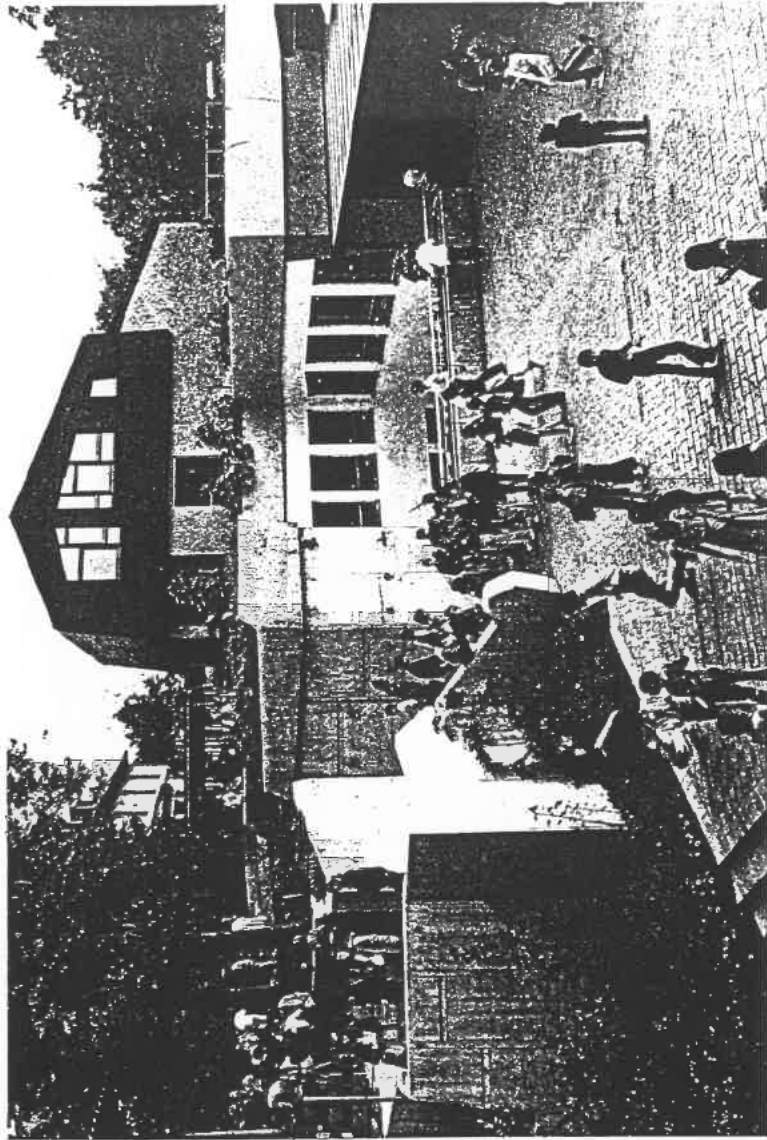
APPENDIX 14 STUTTGART SCHOOL ARCHITECTURAL DETAILS AND SCHOOL HALL



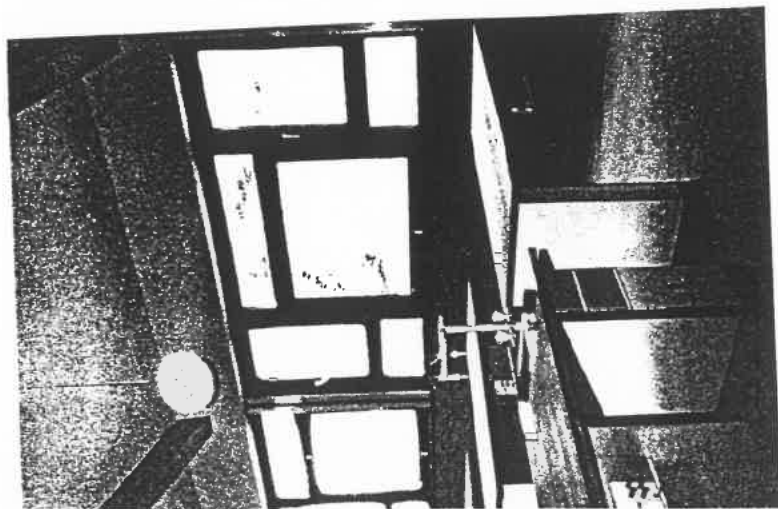
Blick vom Lauerbau nach Nordosten

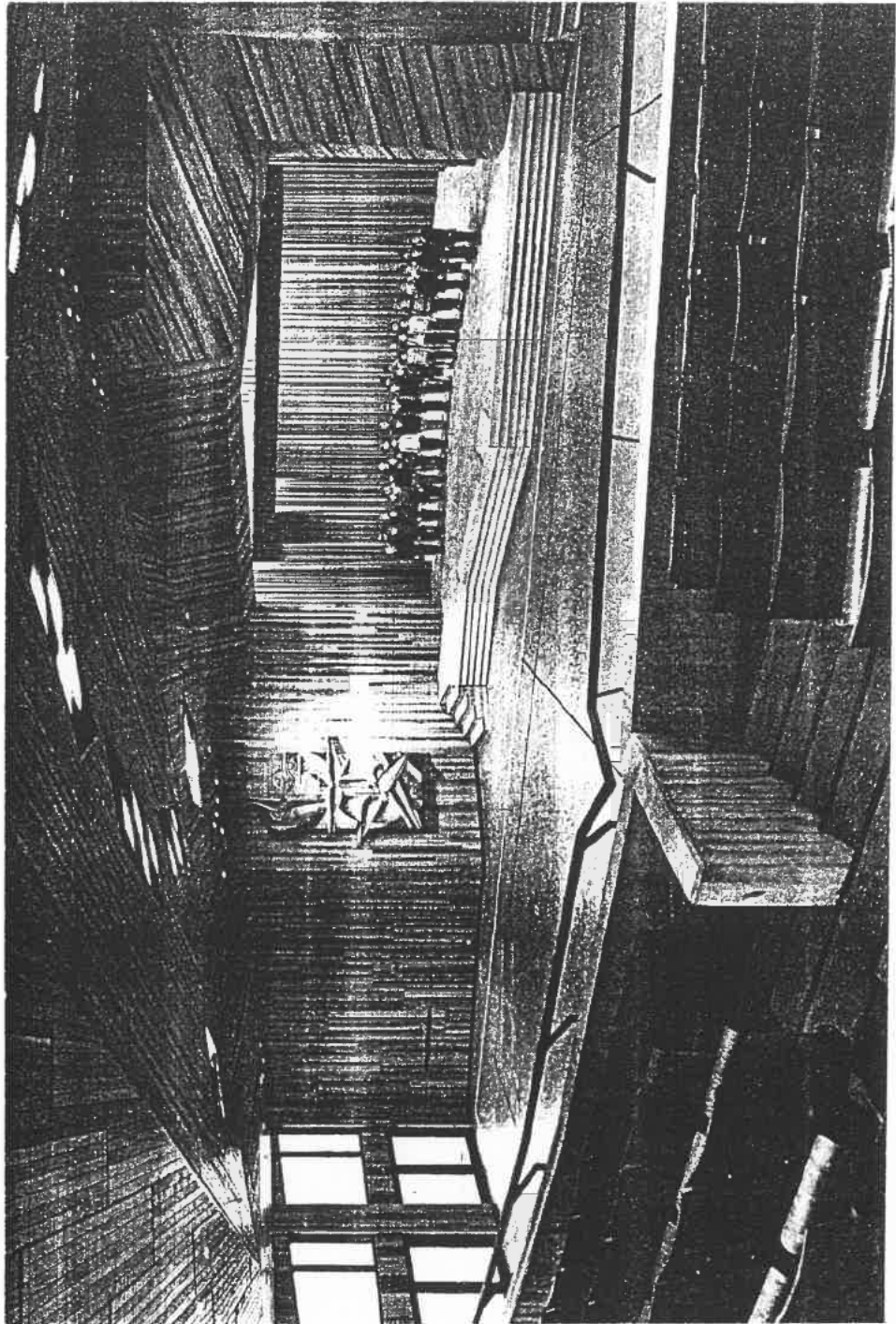


Neuer Haupteingang



Innenhof





APPENDIX 15 INTERCONNECTION OF TEACHER'S ACTIVITIES (Extracts from Integrating Vocational and General Education: A Rudolf Steiner School - Document ED 189 274).

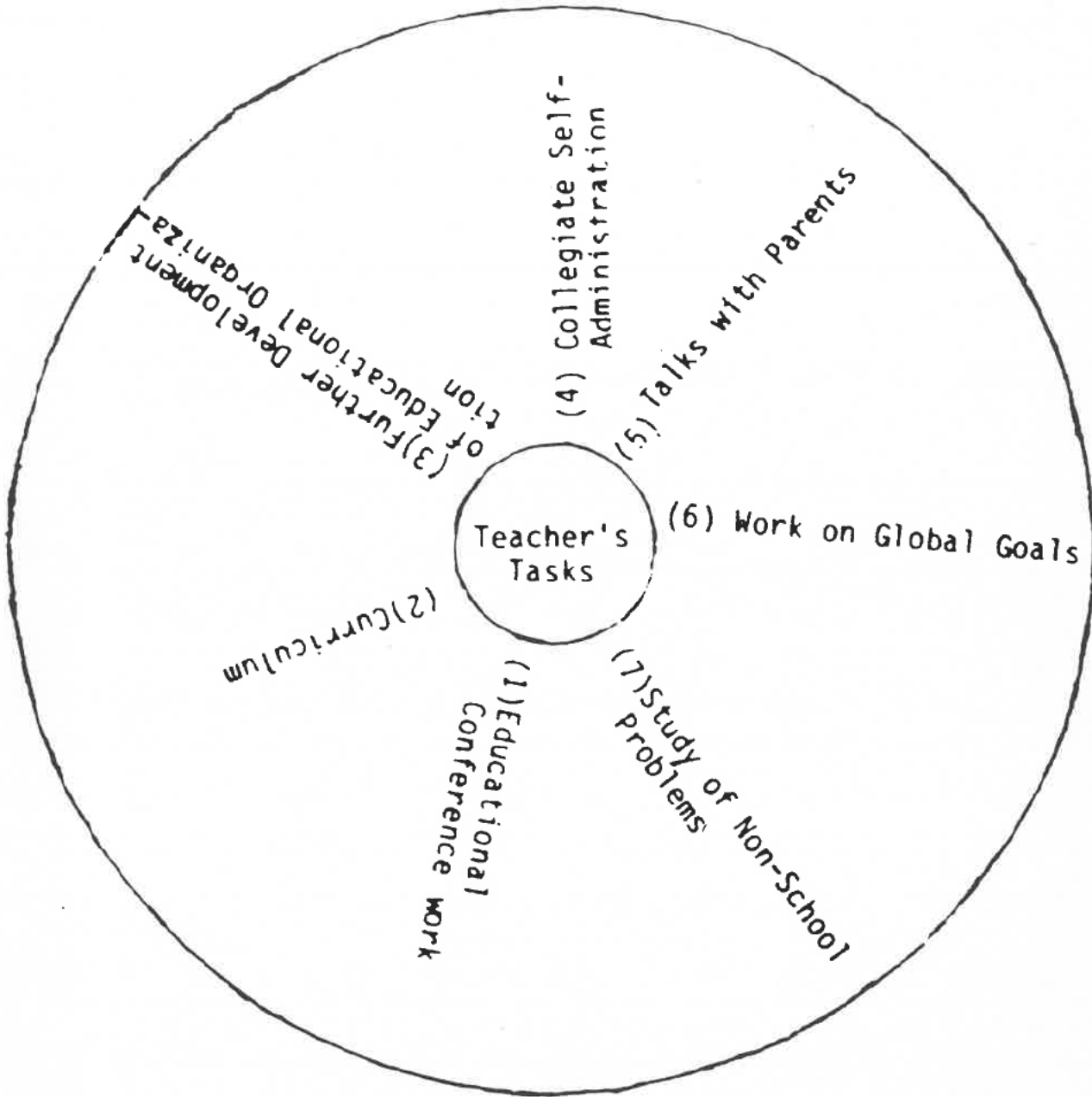


FIGURE 1

APPENDIX 16 HIBERNIA SCHOOL BLOCK PERIOD LESSONS (best copy available, obtained from HSRC from microfiche)

concentrate fully. Ineffective learning periods caused by strain on one faculty or by working too long on one single skill or subject had been cut out. This arrangement provided a transition, adapted to the development of the adolescent, to the 8-hour working day of the adult with which the 14 to 15 year old school leaver had until then been abruptly confronted.

An appropriate *method of instruction* was developed. It profited from the existence of relevant patterns in Waldorf School education, in particular its *block period principle*. This was applied to the technical and artistic subjects in their new context. Block period means that a certain subject is taught, or an artistic or craft activity engaged in, at the same time every day (e.g. 7.45 to 9.25 a.m.) for a certain period (3-4 weeks), at the end of which it is discontinued for several weeks and then resumed, again in the form of block period lessons. Thus a period of very intensive concentration on a subject is followed by a period of "forgetting", in the sense of a fertile creative break during which this controlled forgetting has a beneficial effect on the learning process. New aspects, new insights, grow "by themselves" - for the new block period. However, such a block period must have an internal shape, for example a beginning, a peak and an end. For academic lessons this implies that within the period the pupils must get to know a specific, structured and rounded field of knowledge. For technical and artistic education it means that an object or work of art must be completed and a certain technique be learnt in that period.

The development from merely adding academic and artistic education to the practical training in the workshop, to a new artistic instruction found its definitive expression in an independent educational organization. In view of the effect these three curriculum areas had on the adolescents by reason of their integration, a virtually equal number of hours was allotted to each of them.

This new conception of education was worked out in the years 1953-1956, and the training unit was given the name of Hibernia Education and Training Centre.

1.4.3 Educational experiences in the Hibernia Education and Training Centre

Vocational training seen as *Menschenbildung* (education of human beings) emerged ever more clearly as the basic idea underlying the whole conception of the Hibernia Education and Training Centre. Education of human beings was understood to mean the generation of *lifelong learning processes* - at that time especially in the vocational field - rather than a cumulative addition of pre-determined knowledge and skills. Thus the fundamental conception of Waldorf education, "How can the school transmit skills and knowledge in a manner which will bring about an all-round education of human beings", was also applied to craft, technical and vocational learning.

As even the Rudolf Steiner school movement offered virtually no model for this concept, it was necessary to construct adequate answers for this new educational situation out of the basic elements of Steiner's educational theory. A decisive factor in this endeavour was a willingness to learn from the Centre's own educational approach. Experiences were evaluated, their implications for further development were clarified, and in this way little by little new, significant insights were won.

The application of the didactic principle of block periods may serve as an example. The question arose whether block periods have significance also for practical instruction. But how many hours per day should be set aside for it, how many weeks should a block period last, how long should be the interval between periods? Is there any significance in what other subjects are studied in the intervals, whether other objects are worked on, other techniques practised? All this was tried out, evaluated and modified.

The assumption that the block period principle is also valid for practical learning was confirmed by a surprising *increase in learning intensity*. This results not only from the stimulation of having many new starts and from the pleasure given by new objects produced within a relatively short time, but primarily from the "fruitfulness of a break". During the time a newly learnt discipline is not practised but is allowed to "rest", the skills acquired in it grow, becoming freer, more independent and innovative. At the beginning of a new block period the pupils always possessed greater ability in a particular discipline than they had had at the end of the previous period.

This development took place under the very critical eyes of the factory workers, the works council, the management and the parents. All of them, though open to new ideas and methods wanted to see realistic and demonstrable results. These were achieved in considerable number and provided an impetus for making even more far-reaching changes. In weekly meetings the ongoing experiments and intended changes were discussed, analyzed and developed. Through this common work the instructors, the teachers of academic subjects and the art teachers of this training unit grew together into a unified teaching body.

The first one-week educational seminar was held at Easter 1957. It deepened the shared educational insights and worked out new sets of problems to be investigated. At the same time artistic exercises (painting, drawing, clay modelling) were included - an element that had already played a major role in the education of the apprentices themselves. This stimulation of a common awareness proved so fruitful that an educational seminar has been held at Easter every year since. An *intensive learning process* thus came into being which covered both the task of educating apprentices and the new form of co-operative work which it implied.

The new educational insights which were gradually acquired and put into operation had a decisive influence on the conception of the Hibernia School as an integrated comprehensive school. They are therefore summarized in the following sections

a) General practical education

In trying to design a practical fundamental education which would not only equip the pupils with the abilities required for a specific future occupation, but would also prepare them for learning it, the question arose: Which future activities can be built on those learnt earlier? It was found that versatile practical and manual skill, combined with agile thinking, can considerably reduce the period of specific training. Although in the final school pattern approx. 70% of instruction time was devoted to "general learning" and only 30% to specific vocational education, the results of Chamber of Commerce and Industry examinations in vocational knowledge and skills were not inferior to those previously attained. On the contrary, they were slightly better - an unexpected outcome (5). Practical education was organized in two stages:

- 1) *general practical education*, justified by the resulting increase in learning ability in the practical as well as in the academic domain.

crystallize into resolutions and decisions which, going beyond any particular problem under review, are always concerned with the School as a whole. This joint work of all teachers creates a fertile soil for the further development of curricula adapted to changes in the society or in official educational policy.

2.1.3 Collegiate self-administration

The particular responsibility structure of the Hibernia School (as of all Waldorf schools) is built on the conviction that all teaching activities are of equal value. It would be a direct contradiction of this principle if a hierarchical structure and bureaucratic rules were imposed from outside. How a school should be organized and administered is best decided by those who have to implement the decisions in the day-by-day school/activities. Only they are in a position to validate or revise them in accordance with practical experience.

2.1.4 Overall goals

"Human dignity is inviolable" (Basic Law of the Federal Republic of Germany; Article 1, paragraph 1), and "every individual has the right to free development of his personality" (ibid.; Article 2, Paragraph 1). This interpretation of man fully applies to the child from his earliest age and determines the goals of Waldorf education. Educational and psychological procedures centre around the child or adolescent as a human being in his own right. They aim to provide him with a free area in which he can experience his individual and social gifts and the development of his corresponding abilities. In his thought, feeling and will his ego-disposition should grow into an ego-identity through the processes of individualization and socialization. Attention to body-mind interaction, and careful adaptation of learning contents and methods to his age, will help him to develop healthily and, when adult, to have forces at his disposal which will enable him to engage in a socially effective lifelong learning process.

2.1.5 Educational organization

The principal factor determining the organization of educational provision is not the learning content but the method of education. There is a fundamental difference between the

so-called block period lessons, in which one subject or area is focussed on for several weeks and then left to rest for some time, and the continuity of regular lessons. To give an example: in gardening instruction in Grades 5 and 6 it is considered specially important for the pupils to experience the annual cycle. Instruction is therefore given in regular lessons. From Grade 7, when the pupils are able to do more intensive and differentiated practical work, they have block period lessons in which complete selected tasks are carried out.

Continuous practice is necessary for learning foreign languages. They are, therefore, taught in regular lessons, whereas subjects such as history, geography, and chemistry are taught in block periods. In German and mathematics new themes are dealt with in block periods and practised in regular lessons. The rationale and practice of block periods have been described in detail in Chapter 1 (pp. 14 and 15).

Great importance is attached to the right sequencing of theoretical, artistic and practical lessons in the course of the day. The central didactic principle is to give all lessons an artistic design by emphasizing the How rather than the What. Vivid, situation-related communication with the pupils takes precedence over achievement-related learning goals. The varied gifts of all pupils can thus be utilized for the benefit of the whole class. This presupposes classes with a heterogeneous achievement level. There is no repetition of grades; the pupils remain together as a unit throughout their school life.

This organization of education has been worked out, and is kept flexible, by the teachers' conferences and collegiate self-administration. Even the architectural design described in Chapter 1 was developed by the architect in constant close cooperation with the teachers.

2.1.6 The curriculum

The curriculum is oriented by the development and abilities of the child at every age. This is exemplified by Figure 2 (Distribution of Practical Activities over the School Years) As an example of the vertical articulation of teaching subject and method, the sequencing of woodwork instruction is shown in Figure 3.

Example of Curriculum from Grades 1-6

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Time
Block Periods			Main Lessons			Painting	7.45
	English	Russian	English	Russian	English	Russian	9.40
	Wax or Clay Modelling	Music (Instrumental)	Needle-work	Music (Singing)	German or Maths (class teacher)	Gardening	10.35
Regular (Practice) Lessons	Carving	Religion	Needle-work	Religion	Music (Instrumental)	Gardening	11.30
	Music (Singing)	Eurhythmy	Gymnastics	Eurhythmy	Gymnastics		12.10
							-13.05

FIGURE 4

APPENDIX 17

HIBERNIA SCHOOL HANDWORK AND PRACTICAL CURRICULUM
(best copy available, supplied by HSRC).

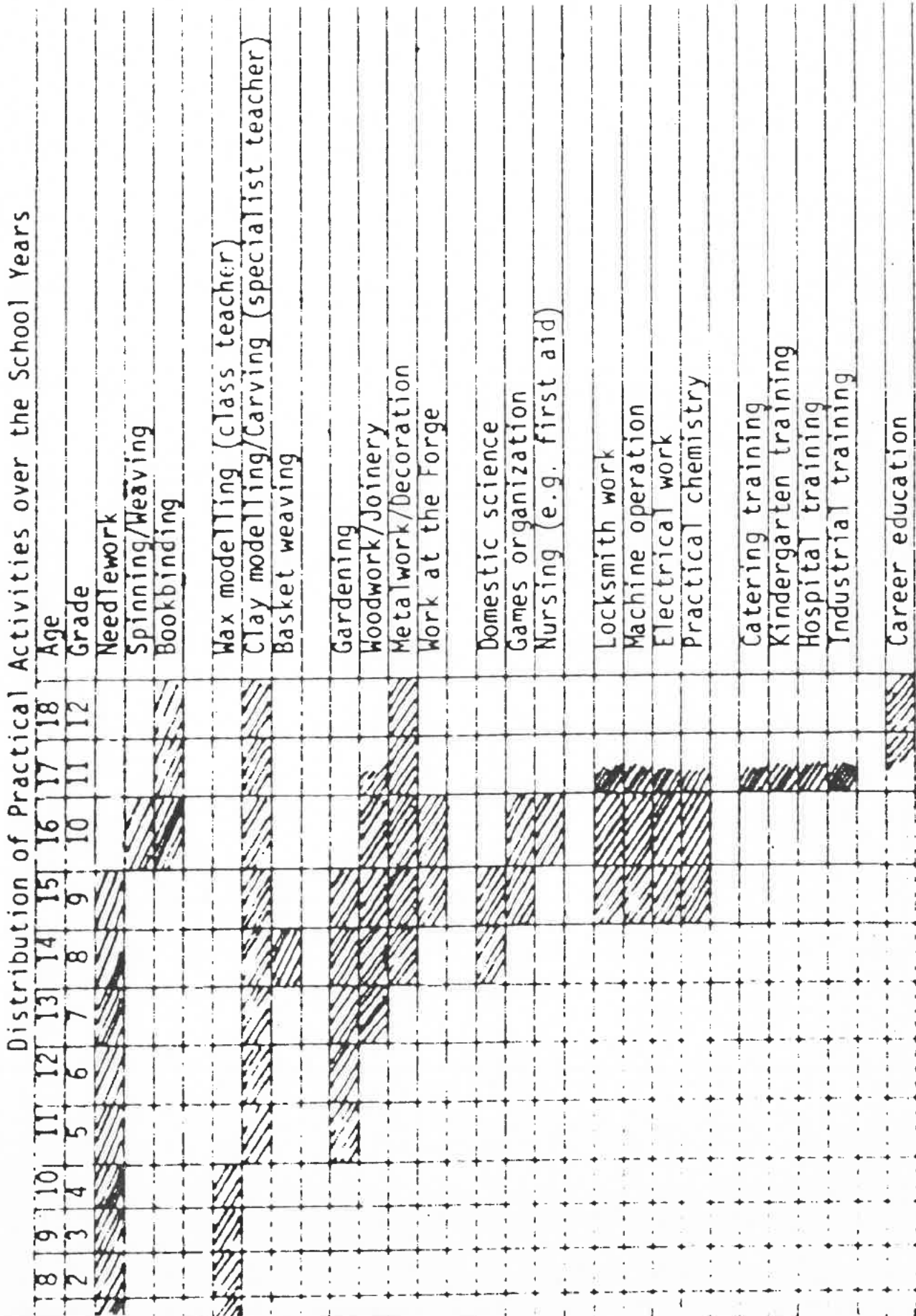


FIGURE 2

2.3.2 Knitting lessons in Grade 1

It needs a real effort to visualize the complicated process involved in knitting: a theoretically endless thread must be looped and relooped, fastened on the right, on the left, at the top and at the bottom so as to produce a meshed fabric which could be undone by merely pulling on the thread. How can boys and girls in Grade 1 learn to accomplish this ambitious task?

They look at their hands, and each finger gets a name, such as "the little rascal", or "the thick thumb". Then the thread has to be wound correctly around the fingers of the left hand, a process which takes a long time to learn. Once it is mastered, the knitting needles are introduced. Now all ten fingers are fully occupied, each having its own job to perform. A song describing the process helps to remember every detail. It is not easy for young children to acquire this manual skill, the theoretical aspects of which are quite beyond their mental grasp. But they experience with pride how something is being created by their own hands - something that grows bigger and bigger and would grow to the end of the world if they did not stop working at it. Thus at the beginning they always want to do something big, a scarf or a dress. But they soon see how much hard work and concentration is required to finish even a small item, such as a cover for a recorder. Gradually the dexterity, the "fingertip feel" the children's hands have acquired in the process, is passed on to their heads, laying the foundation for fluid thinking. It may enable them in later life to

Handicraft Curriculum for Grades 1-6

Age	Grade	2-hour lessons throughout the school year			General Knowledge Block Period combined with handicraft practice
		Needlework	Modelling/Carving	Gardening	
12	6	Sewing and stuffing of dolls and toy animals	Rasping of free and purpose-tied forms	Work providing experience of the annual vegetation cycle	Forestry block period in the School cottage, 2 weeks full time
11	5	Knitting with 5 needles (socks)	Handcarving, clay modelling	"	
10	4	Embroidery (cross-stitch)	Wax modelling in main lessons		
9	3	Embroidery	"		Agriculture and bread baking periods, house-building period, approx. 4 weeks each in main lessons
8	2	Crocheting	"		
7	1	Knitting	"		

FIGURE 5

hold on to the thread of events, to connect one experience with another and so to give a meaning to whatever happens.

Hildegard Rist

2.3.3 Needlework in the early grades

In Grade 2 crocheting is practised. While knitting makes equal demands on both hands, the stress in crocheting is chiefly on one hand. Being an easier technique it does not rivet the children's attention entirely to the technical process and leaves more scope for artistic experiences.

In Grade 3, at nine years of age, the children undergo a change of consciousness. Until then they felt at one with the world, bound up with their environment; now they begin to confront the world in a more wakeful, concrete, objective manner. That means more detachment and the first signs of critical awareness.

In needlework lessons the children are therefore given tasks which demand greater consciousness, and hence distance from their manual activity and from the object they are making. One such simple task is to embroider a napkin case with a pattern combining aesthetic and functional aspects. Along the outer edges, where the case is touched when it is opened, darker colours are used which do not get dirty so easily. Towards the centre they are shaded off into lighter, more delicate colours. Work of this kind in Grades 3 and 4 draws the children's attention to the artistic designing of form, colour and structure, while manual skill is also practised.

2.3.4 Baking bread in Grade 3

The children wash their hands, put on aprons and march into the school kitchen where the cook has already prepared the yeast and set out big basins with flour and sugar. They are very excited because they are going to bake "Sunday bread". Each child fetches his ration of flour and sugar, and yeast and flakes of butter are distributed. Covering these neatly with the powdery flour needs care and concentration. Then the kneading starts, easy work which the children love doing, though some who did not sprinkle enough flour on the dough soon have it sticking all over their hands and have to rub it off with flour before they can continue. Others, comparing their piece of dough with those of their neighbours, notice that it is dry

abstract and incomprehensible nature of the learning content. Such failures frighten children. That is why the Waldorf School endeavours to provide them with experiences which will enhance their self-confidence. If all the enthusiasm nine-year olds are capable of is directed into an activity showing them how a daily needed commodity, such as bread, is produced by utilizing the gifts of nature, their active interest is aroused in a part of their environment to which they had until then given no thought. And this active interest is essential for an understanding of the economic, social, technological, nutritional and other problems they will learn about in the course of their schooling.

2.3.6 Knitting a pair of socks in Grade 5 needlework lessons

The knitting practice the pupils have acquired in Grade 1 is now put to use in knitting a pair of socks to fit their own feet. To accomplish this, undivided attention and precise observation are needed, for the knitting must constantly be adjusted to the shape and size of the foot by increasing and decreasing, continuing with a certain part of the sock and then joining it up with the other parts. The heel must enclose the foot firmly but comfortably. Doing the middle part is comparatively easy, and this stretch of plain knitting is often accompanied by gay conversation. But the toes are tricky again. Over and over again the pupils have to try on the piece they have already done to make sure that it fits exactly. Never before have they looked at their feet so closely. Looking at their classmates' feet they also notice that there are many different shapes. Some are broad, some pointed, some oval. To produce a sock that will fit snugly across the toes they must also be able to visualize just how each stitch cast on or off will change the whole shape. And all of this has to be repeated for the second sock.

This is a new level of practical learning and craftsmanship, where the form of the product to be made must be carefully matched to a natural object and constantly checked against it. A preparation for the necessary perception and differentiation of individual body formations had been the Grade 4 block period "Study of the Human Body", in which the children were made aware of the differences of human heads, rumps and limbs, when they drew or described them in their block period diaries and compared them with those of animals. The difference between the structure of, say, a lion's paw or a cow's hoof and a human

foot thus became very clear to them. The concepts acquired in this way are consolidated by the precise observation and reproduction of the shape of their own feet. Together with the power of observation which has been trained in the practical work, these deepened concepts are to serve as a foundation for a knowledge of human nature and of the self.

Frieda Beck

2.3.7 Clay modelling and wood carving in Grade 5

Each child is given a lump of clay of a size it can enclose with its two hands. This lump has to be kneaded carefully by rolling it repeatedly on the table with the palms and balls of the thumbs and by gathering it up again into a lump with the whole hands. While they are doing this the pupils are told about the origin of the clay, the various kinds of clay, and how to make it durable. The kneaded clay is then made into a ball by surrounding it with both hands and pressing from all sides towards the centre. With fingertips pressed together a small dent is made all round the ball until it begins to divide in two. Now the whole hands work around the form until it becomes a twin-domed structure. How can this be turned into a likeness of a living creature?

The task involves recognising the posture of an awakening, sniffing, sitting, crouching, slinking, running or butting animal, internalizing it and translating it into clay. Where fine detail is concerned, the fingertips do most of the work; convex curves are made with the whole palm, concave ones more with the ball of the thumb and with the fingertips. Among the fingers the thumb performs the special function of pushing and pressing. During their work the pupils frequently turn the figure around or walk round it, following each curve and each dent with their own bodies. Soon the hands learn to do much of what the whole body had to do at the beginning: groping around the form they can convey a feeling of what is happening at the back or in a hollow. Thus the hands are both reconnoiterers sensing out the processes of interaction between material and form, and tools transferring what has been felt into the material. At all times the hands' actions express an inner activity, the feeling and movement of the entire individual.

With their hands thus trained, the children can start carving with a sharp knife. The first piece they work on is held in the hand. A small piece of lime tree branch, its circumference just big enough to be enclosed by the hand, and a knife for

carving are all that is needed at this stage. Seeing the children sitting on their stools, bent over their work in silent concentration, one feels that this is the right kind of activity for their age. They can follow with their eyes what their hands are doing, and they are still closely connected with the workpiece through holding it in their hands. Guiding the sharp knife requires more concentration than all the tools they have used before, and at the beginning there are lots of bleeding fingers. But after a few lessons most children carve with surprising assurance. First they carve the top end of their piece into a nice round dome. Then each child has to decide what he wants to make. It should be a rounded form representing, if possible, something living. In due course the twin-domed ball becomes a hedgehog, an elephant, a polar bear, a rabbit or even a calf. Some get no further than a ball or an egg. Others who have got a thin branch carve an upright human figure. It takes many hours for the children to see clearly to which shape their piece of wood lends itself best. Some lose patience and have to be encouraged to continue, others are fully immersed in their work and make their own decisions. Only a few ask what they should carve. In such cases the whole class gathers around to find out the intrinsic possibilities of the piece of wood concerned.

In the sixth school year the pupils start to use the vice on the bench. When the thing they are making is no longer held in the hand but by the vice, they are a little more detached from it and have both hands free for the tools. The small knife is replaced by a bigger rasp, and soon after by a gouge. Not only the hands, but the whole body is now involved. In Grades 7 and 8 the children practise carving with the gouge. Manipulating it requires fingertip control, because it works into the material and has to be consciously guided. Each cut can be watched throughout, which was not possible in rasping. The curriculum thus follows, in a manner suited to the pupils' developmental phase, the traditional unity of art and craft which existed up to the era of industrial production.

Maria Garbe

2.3.8 Dolls and soft toy animals in Grade 6 needlework lessons

In Grade 5 the children's own feet served as a pattern when they were making socks, but the more highly developed power of abstraction in the sixth year of school makes it possible for them to design their own patterns. In the nature study

Lessons of Grade 5 the specific shapes of animal bodies were discussed, and the human body in its various functions was presented as a selected summary of the diversity existing in the animal kingdom. The fact that the shapes and movements of animals are determined by specific functions - in the case of the dog, for instance, by his dominant sense of smell - occupies the children's minds intensely. They are deeply impressed by the realization that all these dispositions and capabilities are present in man in a harmonious combination and can be used as he wishes. Now they are required to convert these inner images into visible forms.

First the boys and girls sew a doll. Each child sits in front of a huge heap of featherlight, fluffy wool, pressing it little by little into a firm ball. A suitable piece of knit wear fabric is then pulled over the ball, tightened and tied up at the bottom to become a doll's head, with a little wool hanging out for the neck. The finer shaping of the head is done by tying threads. Each head turns out differently - big or small, round or oval. Body and limbs are roughly made from the remnants of material and are indicated by the form of clothing.

Next comes the sewing and stuffing of animals. Each child chooses an animal. To reproduce it in a simplified form, its main characteristics must be brought to mind: soft mouth, long or short neck, etc. Most children decide quickly which animal they want to make, and draw a pattern of it in the chosen size and posture. They also have to think of the technical aspects, such as the materials needed, and how to make the finished animal stand up. The pattern is first cut out of paper, then transferred to the fabric and sewn together. The extremely varied and often comical results, particularly when the fabric is being stuffed, are greeted by the class with laughter, jeering or admiration, as the case may be. But since everyone has himself experienced the difficulties involved, and some bright children who had underestimated the task have made a mess of it, they readily accept other less successful creations and take an unenvious delight in especially good ones.

Frieda Beck

APPENDIX 18 MICHAEL PARK SCHOOL - SPECIAL CHARACTER & DEED OF AGREEMENT

THE SPECIAL CHARACTER PRESERVATION HANDBOOK

- 1 This Special Character Preservation Handbook: includes a description of both the internal and external life of the school and describes how the needs of both a Rudolf Steiner/Waldorf School and the State Administrative Structure are met.
- 2 Anomalies exist between the structure and organisation of Rudolf Steiner/Waldorf Schools and the form of government prescribed and required through integration.

We need to ensure that these are consciously bridged informally in the actual operation of the school in order to ensure that the Special Character is safeguarded.

The following document proposes the way that the School operates under integration, with regard to preserving and maintaining the Special Character.

- 3 The lectures and writings of Rudolf Steiner describe comprehensively the nature of Rudolf Steiner/Waldorf education. Any school that by definition is a Rudolf Steiner/Waldorf school must clearly provide an education based on Rudolf Steiner's model and consistent with his teachings.

Integration was possible for Michael Park School because the Conditional Integration Act makes provision for the preservation of special character. Our Integration Agreement specifies the preservation of our Rudolf Steiner/Waldorf character. This character is defined in the body of the Agreement, and, more adequately and in our terms, in Schedule 4 appended to the Agreement. It is again defined in a letter dated 16 April, 1987, to the Minister.

The Proprietors of Michael Park School, the Rudolf Steiner School Trust, retain legal responsibility for maintaining and preserving the Special Character. They delegate this day to day task to the College of Teachers who ensure that the integrity and the Special Character of the Education are maintained.

The College acts as a vessel in a spiritual sense through which the spiritual beings may work into the school. This bears directly on all decisions on educational matters.

The teachers provide the Special Character education. The College of Teachers monitor the standard of teaching to ensure that the Special Character is maintained and protected.

The Staffing Group and the Section Groups (Kindergarten, Primary School, High School, Remedial and Curative) play an important role in this monitoring process. The Federation provides an objective annual monitor. (For details, see under separate headings.)

The College of Teachers receives information from all the working groups and takes responsibility to guide the Board of Trustees in the decisions relating to all areas of the Special Character.

Michael Park has adopted a different form of government as prescribed by the Education Act and the Conditional Integration Act. The Board of Trustees (defined below) becomes the controlling authority, but the Proprietors remain responsible for the Special Character of the education in the school.

Educational policies are governed by a Charter (described below) which is drawn up by the Board of Trustees in consultation with all interested parties. This Charter sets out the objectives and guiding principles of the school, determined by the nature of Rudolf Steiner/Waldorf education and guarded by the special character clause of our Integration Agreement.

4 Board of Trustees

4:1 Composition of the Board of Trustees:

- 5 parents: elected by the parents
- 4 Proprietor representatives
- 1 principal
- 1 staff representative
- 1 elected student representative
- 2 co-opted members - one can be a teacher

4:2 Role of the Board of Trustees: By definition the Board of Trustees governs in areas of:-

(a) Staffing

(i) Hiring: The Staffing Group, guided by the College of Teachers, monitors and perceives staffing needs. They conduct the staffing interviews and the College of Teachers makes recommendations to the Board of Trustees on the person most suited to the position (determined by the College of Teachers). Similarly, the College of Teachers provides the wording for the advertisements.

((i) Firing: As a last resort this action would be recommended to the Board of Trustees if the College of Teachers deemed someone to be jeopardising the special character of the school.

(b) Disbursing Government Funds. This will be done in consultation with a finance group, mandated by the College of Teachers.

THIS DEED OF AGREEMENT is made the 29th day of September 1989

BETWEEN RUDOLF STEINER SCHOOLS TRUST a duly constituted Board pursuant to a certain Deed of Trust dated this 4th day of December 1962 (hereinafter with its successors referred to as 'the Proprietor') of the first part

AND HER MAJESTY THE QUEEN acting by and through the Minister of Education (hereinafter referred to as 'the Minister') of the second part

WHEREAS

- A. The Proprietor is the owner of MICHAEL PARK SCHOOL (hereinafter referred to as 'the School')
- B. The School is a Rudolf Steiner Waldorf School and has operated as a Rudolf Steiner Waldorf School with children from its most junior pupils of four years to its most senior pupils of nineteen years. For the purposes of this Agreement the age of the pupils in the integrated school is from five to nineteen years of age.
- C. The Minister and the Proprietor have agreed to enter into this Deed of Agreement pursuant to the Private Schools Conditional Integration Act 1975, whereby the School is to be

[Handwritten signatures]

[Handwritten initials]

established as an Integrated School.

NOW THIS DEED OF AGREEMENT WITNESSES THAT IT IS HEREBY COVENANTED
AGREED AND DECLARED BY AND BETWEEN THE PARTIES HERETO AS FOLLOWS:-

1. THAT the Minister and the Proprietor HEREBY AGREE that the School is to become an Integrated School pursuant to the Private Schools Conditional Integration Act 1975.

2. THE School's Special Character as is hereinafter described, shall incorporate the education with a Special Character as provided in the School AND IT IS HEREBY AGREED AND DECLARED that the School shall at all times in the future be conducted and operated so as to maintain and preserve the School's Special Character and these presents shall be interpreted so as to maintain and preserve the Special Character of the School.

3. ON behalf of the Proprietor it is hereby agreed that:-

3.1 The Proprietor is the owner of all the land more particularly described in the First Schedule hereto (hereinafter referred to as 'the Proprietor's land') and the improvements thereon. The School premises for the purposes of this Deed of Agreement are the land and improvements more particularly described in the First Schedule hereto, and are hereinafter referred to as 'the School premises'.

3.2 The Proprietor shall set apart and appropriate as owner all the School premises and all the chattels and other assets of the Proprietor associated with the

School exclusively for the purposes of the School as an integrated School so that the Controlling Authority of the School shall have the exclusive right to the possession and use of the School premises and chattels PROVIDED THAT -

3.2.1 At the request of the Proprietor, the Controlling Authority may grant the use of the School premises and chattels to the Proprietor or other person or persons at any time when the School premises and chattels are not required for school purposes and the Controlling Authority shall not unreasonably or arbitrarily withhold its consent. The Controlling Authority may require any such person or persons to pay a reasonable fee to the Proprietor as a condition of such use.

3.2.2 With the consent of the Proprietor, the Controlling Authority may grant the use of the School premises and chattels to other person or persons at any time when the School premises and chattels are not required for School purposes and the Proprietor shall not unreasonably or arbitrarily withhold its consent. The Controlling Authority may require any such person or persons to pay a reasonable fee to the Proprietor as a condition of such use.

3.2.3 The Proprietor shall accept and meet the liability for all mortgages, liens and other charges upon the land and buildings comprising the School premises.

3.2.4 The Proprietor shall plan, pay for, and execute the improvements described in the Third Schedule to the School premises, so as to bring the School buildings and associated facilities forming part of the School premises up to the minimum standard for comparable State Schools prevailing at the effective date of this Deed of Agreement. Such improvements shall be carried out in accordance with the dates specified against such improvements in the Third Schedule. The Proprietor shall upon completion of any improvements to electrical services described in the Third Schedule arrange for the local electrical supply authority to inspect the School premises in terms of Regulation 45 of the Electrical Supply Regulations 1976 or such other regulation as shall be in force in substitution for the same.

3.2.5 The Proprietor shall plan, execute and pay for such capital works and associated facilities at the School as may be approved or required, from time to time by the Minister pursuant to Section

40(2)(d) of the Private Schools Conditional Integration Act 1975.

3.2.6 The Proprietor may own or hold upon trust, and control and maintain any land, buildings and associated facilities that, although not part of the integrated School premises in terms of this Deed of Agreement are regarded by the Proprietor as appropriate to maintain the Special Character of the School.

3.2.7 The Proprietor shall insure all the buildings forming part of the School premises and the Proprietor's chattels (if any) owned or held upon trust for the purposes of the School and the other assets owned by the Proprietor for the purpose of the School against risks normally insured against, in some responsible insurance office in New Zealand and further acknowledges the obligation on it created by Section 40(2)(h) of the Private Schools Conditional Integration Act 1975.

3.2.8 No person employed at the School and paid for his or her services in whole or in part out of monies appropriated by Parliament shall be paid by the Proprietor or its servants or agents any remuneration additional to that provided for by the Private Schools Conditional Integration Act

1975 or shall be granted or permitted any condition of service more favourable than that permitted in the case of a person employed in a comparable position in a State School PROVIDED HOWEVER that a teacher to whom the provisions of Section 71 of the Act apply shall continue to be paid no less than the same salary and be accorded the same status as he or she received or was accorded on the day before the effective date of the integration of the school.

4. NEITHER the Minister nor the Board of Trustees shall be liable for any damage or cost caused by or connected with the power or the power cable easement described in the First Schedule hereto unless such damage is due to the negligence of the Minister, the Controlling Authority or their agents.

5. THE Minister shall be responsible only for the normal maintenance of the retaining walls on the School premises and all other expenditure in respect of the retaining walls on the School premises shall be the responsibility of the Proprietor.

6. THE land and buildings constituting the School premises are subject to the mortgages, debts, liens, encumbrances, easements, licences, restrictions and other matters which affect the title to or enjoyment of the land and have the appurtenances or benefits attaching to the land more particularly described in the First Schedule hereto.

7. THE School provides and shall continue to provide education

with a Special Character the essential elements of which include:-

"The Special Character of the School is that it is a Rudolf Steiner Waldorf School for boys and girls established by Rudolf Steiner Schools Trust for the community of parents who wish their children to receive Rudolf Steiner Waldorf education.

The Rudolf Steiner Schools Trust promotes and supports the School in its provision of education with a Special Character, that is to say:

The School is a Rudolf Steiner Waldorf School in which Rudolf Steiner's Art of Education is practiced. Anthroposophy as a world conception, its description of the universe and the human being is the basis of the art of education and of all endeavour in the School. The education with a Special Character includes Festival observances and religious education which is Christian in its deepest sense, free of dogma or sectarianism.

The College of Teachers which works collegially in a spiritual way, shares responsibility for maintaining the Special Character of the School and the anthroposophical impulse which is inherent in all aspects of school life.

8. THE Proprietor of the School subject to the provisions of this Deed of Agreement:-

- 8.1 Shall continue to have the responsibility to supervise the maintenance and preservation of the education with a Special Character provided by the School.
- 8.2 Shall continue to have the right to determine from time to time what is necessary to preserve and safeguard the Special Character of the education provided by the School and described in this Deed of

Agreement.

- 8.3 May invoke the powers conferred upon it by the Private Schools Conditional Integration Act 1975, if in the opinion of the Proprietor the Special Character of the School as defined and described in this Deed of Agreement has been or is likely to be jeopardised or the education with a Special Character provided by the School as defined and described in this Deed of Agreement is no longer preserved and safeguarded.
- 8.4 Shall have the right to nominate a representative to the Appointments Committee of the Controlling Authority (as long as the Controlling Authority is the Auckland Education Board) when it is dealing with appointments to the staff of the School and such representative shall advise the Committee on the suitability of applicants for positions in the school in accordance with such regulations thereon as shall be in force from time to time.
9. 9.1 ON integration the Controlling Authority of the School shall be the Education Board of the Auckland Education District as constituted pursuant to Section 15 of the Education Act 1964.
- 9.2 The School shall be managed by a Board of Trustees. The Board of Trustees which shall be constituted in accordance with the provisions of The School Trustees Act 1989 will have the powers of a Committee of

Management until appropriate legislation is passed by Parliament giving the powers of a Controlling Authority to the Board of Trustees. The Board of Trustees shall be constituted in accordance with the provisions of the School Trustees Act 1989.

9.3 The control and management of the School shall be exercised subject to the provisions of Section 25(6) of the Private Schools Conditional Integration Act 1975 as long as that section remains in force.

10. THE school having 342 pupils at the date of integration shall have a maximum roll of 400 pupils. Any increase in roll shall be subject to a supplementary agreement.

11. THE Proprietor agrees that pursuant to Paragraphs 3.2.4 and 3.2.5 of Clause 3 of this Deed of Agreement it will bring the School up to the minimum standard of accommodation laid down from time to time by the Director-General for a comparable State School.

12. PREFERENCE of enrolment at the School under Section 29(1) of the Private Schools Conditional Integration Act 1975 shall be given only to those children whose parents have established a particular or general connection with the Special Character of the School and the Controlling Authority shall not give preference of enrolment to the parents of any child unless the Proprietor has stated that those parents have established such a particular or general connection with the Special Character of the School.

12.1 No child shall be enrolled at the School unless the

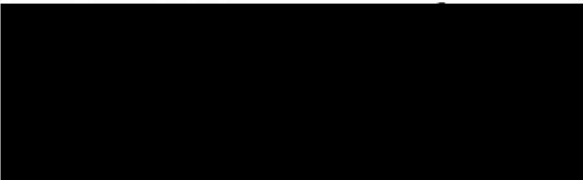
Proprietor has stated that the parents of that child have established a particular or general connection with the Special Character of the School.

13. AS festival observances and religious instruction form part of the education with a Special Character provided by the School, festival observances and religious instruction in accordance with the determination of the Proprietor after consultation with the College of Teachers shall continue to form part of the School programme in accordance with Sections 31 and 32 of the Private Schools Conditional Integration Act 1975.

14. THE Proprietor, together with its servants, agents and licensees, shall subject to the proviso of Section 40(2)(i) of the Private Schools Conditional Integration Act 1975, have at all reasonable times access to the School to ensure that the Special Character of the School is being maintained pursuant to Section 3 of the Private Schools Conditional Integration Act 1975.

15. THE Proprietor, together with its servants, agents and licensees, shall have at all reasonable times access to the land and buildings of the School constituting the School premises sufficient to enable it to exercise the powers and carry out the responsibilities vested in it and imposed on it by the Private Schools Conditional Integration Act 1975 and by this Deed of Agreement.

16. AN advertisement for the position of Principal of the School shall in accordance with Section 65(1)(a) of the Private Schools Conditional Integration Act 1975 state that a willingness



and ability to take part in Religious instruction appropriate to the Special Character of the School shall be a condition of appointment. Any person so appointed to the position of Principal shall accept these requirements as a condition of appointment. The Principal so appointed shall accept and recognise a responsibility to maintain and preserve the Special Character of the School.

17. THE position of Deputy Principal at the School is agreed pursuant to Section 66(1) of the Private Schools Conditional Integration Act 1975 to be a special position that requires particular capabilities in the teacher appointed, namely to assist in planning and organising the courses and programmes at the School to ensure that they reflect the Special Character of the School and an advertisement for the position of Deputy Principal shall state that possession of these capabilities shall be a condition of appointment. Any person so appointed to the position of Deputy Principal shall accept these requirements as a condition of appointment. The Deputy Principal so appointed shall also accept and recognise a responsibility to maintain and preserve the Special Character of the School.

18. THE two teaching positions known as Junior School positions at Michael Park School shall be agreed to be special positions in accordance with Section 66(1) of the Private Schools Conditional Integration Act 1975 requiring specific capabilities in the teacher appointed, namely to teach and to organise programmes for the children of this age in accordance with the curriculum indica-

for these positions shall state that possession of these capabilities shall be a condition of appointment.

19. THE teaching position known as Class One Teacher at Michael Park School shall be agreed to be a special position in accordance with Section 66(1) of the Private Schools Conditional Integration Act 1975 requiring specific capabilities in the teacher appointed namely to teach and to organise programmes in accordance with the curriculum indications and Special Character of the School. An advertisement for this position shall state that possession of these capabilities shall be a condition of appointment.

20. THE positions of Eurythmy Teacher, Bothmer Gymnastics Teacher and Waldorf Handwork Teacher at the School are agreed pursuant to Section 66(1) of the Private Schools Conditional Act 1975 to be specific positions that require particular capabilities in the teacher appointed, namely to teach and to assist and direct the planning and organisation of Eurythmy, Bothmer Gymnastics and Handwork respectively at the School to ensure that they reflect the Special Character of the School, and an advertisement for the position of Eurythmy Teacher, Bothmer Gymnastics Teacher and Waldorf Handwork Teacher shall state that possession of these capabilities shall be a condition of appointment. Any person so appointed to the positions of Eurythmy Teacher, Bothmer Gymnastics Teacher or Waldorf Handwork Teacher shall accept these requirements as a condition of appointment.

21. THE Proprietor may with the consent of the Controlling Authority in accordance with Section 69(1) of the Private Schools

Conditional Integration Act 1975 arrange for any retired teacher to undertake voluntary tasks to assist in the School with the teaching appropriate to the Special Character of the School.

22. THE Proprietor in accordance with Section 69(2) of the Private Schools Conditional Integration Act 1975 may employ one person whether as a chaplain or otherwise to assist in the School with the teaching of festival observances and religious instruction appropriate to the Special Character of the School.

23. THE Proprietor may arrange for any person to undertake voluntary tasks to assist in the school with the teaching of festival observances and religious instruction appropriate to the special character of the School.

24. THE Proprietor of the School shall have the right to enter into an Agreement with the parents or other persons accepting responsibility for the education of a child, providing that: as a condition of enrolment and attendance of that child at the School, the parents or other persons shall pay attendance dues established in respect of the School, at such rates and subject to such conditions, as may be approved from time to time by the Minister, by notice in the New Zealand Gazette in accordance with Section 36 of the Private Schools Conditional Integration Act 1975.

25. AT the date of Integration the School shall be classified as an Area School for boys and girls from five to nineteen years of age and shall remain so until such time as an agreement to change in this organisation of the School is reached between the Proprietor and the Minister and the parties hereto entering into a

Proprietor and the Minister and the parties hereto entering into a supplementary Deed of Agreement to give effect thereto.

26. THE Proprietor shall not engage any teachers between the date of execution of this Deed of Agreement and the effective date of integration other than those whose names have already been notified by the Proprietor to the Director-General of Education without first obtaining the consent of the Director-General.

27. THE staffing entitlement of the school as at the 31st day of August One Thousand Nine Hundred & Eighty Nine (1989) was 17.27 positions excluding the Principal, the middle management allowance of 0.66 and the Careers Guidance entitlement of 0.42. In total the entitlement for an area school of 192 new entrants to Standard IV pupils (25 x 5 year olds) (198 including 5 year old calculations) and 151 Form I-VII pupils is 19.35 teachers.

28. THE Proprietor shall reimburse the Minister for the payment of salary, wages and proportion of School holiday pay due and paid by the Minister in respect of the 1989 School year to any person employed at the School up to the effective date of integration.

29. SUBJECT to Clause 3.2.4 and 3.2.5 and any requirements placed on the Proprietor to carry out deferred maintenance and fire protection measures set out in the attached schedules, the Minister after the effective date of this Agreement, shall maintain the land, buildings, chattels and associated facilities comprising the integrated premises as shown on the plan attached hereto as though the school were a State School, but the Minister will not accept responsibility for deferred maintenance (as

detailed in the Third Schedule) or any future maintenance for Blocks I, II, III, X and XIII. The Proprietor shall maintain these areas in a condition that provides for the health and safety of staff and students as long as they are in use. The school shall be entitled to such furniture and equipment as the Controlling Authority supplies from time to time to comparable State Schools.

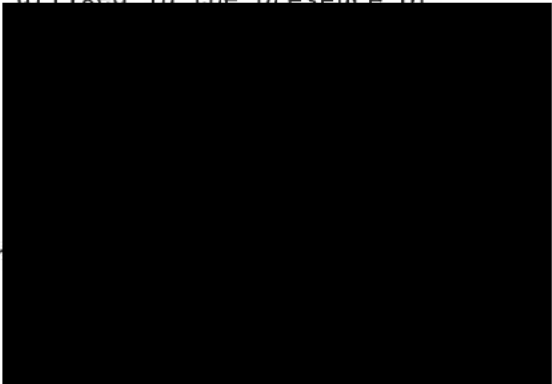
30. AS at the effective date of Integration Michaels Avenue Reserve and YMCA gymnasium are available to the School by the Eilerslie Borough Council for the purposes of sports and physical education and it is hereby agreed to by and between the parties hereto that should Michaels Avenue Reserve and the gymnasium cease to be available to the School the Minister will not be responsible for the provision of playing fields.

31. THE effective date of this Deed of Agreement shall be the 11th September 1989.

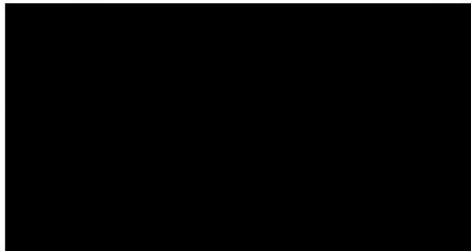
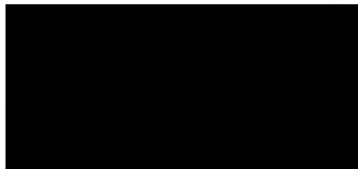
32. ON and after the effective date specified in this Deed of Agreement the School shall be an integrated School in terms of the Private Schools Conditional Integration Act 1975.

IN WITNESS WHEREOF these presents have been executed the day and year first hereinbefore written.

THE COMMON SEAL of RUDOLF STEINER
SCHOOLS TRUST was hereunto
affixed in the presence of:



SIGNED by PETER ALLAN ATKINSON
Assistant Secretary Administration
pursuant to authority delegated by
The Minister of Education acting
on behalf of HER MAJESTY THE QUEEN
in the presence of:



RST
290889

CLASS ONE TERM ONE

MAIN LESSON ONE

FAIRY TALES

No practise lessons

MAIN LESSON TWO

NAMING NUMBERS

No practise lessons.

MAIN LESSON THREE

AUTUMN FESTIVAL

No practise lessons.

CLASS ONE TERM TWO

MAIN LESSON FOUR

FAIRY TALES

PRACTISE BLOCK 1

Two lessons per week

Matching one to one.
 Meaningful sequencing.
 Writing numbers to 50.
 Recognising numbers to 100.
 Writing in lines and columns.

MAIN LESSON FIVE

RHYTHMIC COUNTING

PRACTISE BLOCK 2

Two lessons per week

More sequences: months, days, colours.
 Different ways of representing numbers. (Dots, pictures, slashes etc.)
 Counting to 100.
 Writing numbers to 100.

MAIN LESSON SIX

WINTER FESTIVAL

PRACTISE BLOCK 3

Two lessons per week

Skipping to aid counting.
 Counting in twos and threes.
 Comparisons of quantities - more; less; equal.
 Ordinal value of number.

CLASS ONE TERM THREE

MAIN LESSON SEVEN

FAIRY TALES 3

PRACTISE BLOCK 4

Two lessons per week

Learn the 2X table.
 More work on cardinal values.
 Work on counting starting from numbers other than one.

MAIN LESSON EIGHT

TEMPERAMENTAL
FOUR PROCESSES

PRACTISE BLOCK 5

Two lessons per week

Learn the 3 X table.
 Use of objects in counting in different number groups.
 Writing numbers in columns whilst recognising place values - tens; ones.

MAIN LESSON NINE

SUMMER FESTIVAL

PRACTISE BLOCK 6

Two lessons per week

Learn the 5X table.
 Transforming oral statements to number.
 Recognition of the basic signs of arithmetic.

CLASS TWO TERM ONE

MAIN LESSON ONE

IRISH ENCHANTMENT

PRACTISE BLOCK SEVEN

Two lessons per week
 Compare division/multiplication.
 Complete open sentences in + -
 Regrouping of numbers -
 $5 = 4 + 1 = 3 + 2$.

MAIN LESSON TWO

SYMMETRY

PRACTISE BLOCK EIGHT

Two lessons per week,
 Complete open sentences in
 division & multiplication.
 Convert diagrams to number
 sentences.

MAIN LESSON THREE

PACIFIC ANIMAL FABLES

PRACTISE BLOCK NINE

Two lessons per week,
 Learn 10 \times table.
 Change between horizontal &
 vertical set-out.

CLASS TWO TERM TWO

MAIN LESSON FOUR

IRISH ENCHANTMENTS 2

PRACTISE BLOCK 10

Three lessons per week
 Learn 4 \times table.
 Free ordering of factors.
 Use of hundreds board.

MAIN LESSON FIVE

NUMBER SEQUENCES

PRACTISE BLOCK 11

Three lessons per week,
 Odd & even numbers.
 Practise with all 4 processes.

MAIN LESSON SIX

CELTIC SAINTS

PRACTISE BLOCK 12

Three lessons per week
 Learn 6 \times table.
 Strict order in division.

CLASS TWO TERM THREE

MAIN LESSON SEVEN

IRISH EPIC

PRACTISE BLOCK 13

Three lessons per week
 Compare addition/multiplication.
 Compare subtraction/division.
 Multiplying by one.

MAIN LESSON EIGHT

DECOMPOSITION AND
CARRYING

PRACTISE BLOCK 14

Three lessons per week,
 Multiplication & division by 1.
 Converting thousands numerals
 into words.

MAIN LESSON NINE

ANIMAL FABLES

PRACTISE BLOCK 15

Three lessons per week,
 Oral problems in 4 processes.
 Place value to 1000's.
 Carrying/decomposition.

CLASS THREE TERM ONE

MAIN LESSON ONE

OLD TESTAMENT ONE

MAIN LESSON TWO

LENGTH AND TIME

MAIN LESSON THREE

HOUSES

PRACTISE BLOCK 16

Four lessons per week,
Revise all C. 2 work,
Learn $7 \times$ table.
X as 'lots of.'

PRACTISE BLOCK 17

Three lessons per week,
Factors.
Verbal statements written
as number sentences in all
4 processes.

PRACTISE BLOCK 1

Four lessons per week,
Division - all forms.
Place value to 1000's.
Carrying.

CLASS THREE TERM TWO

MAIN LESSON FOUR

OLD TESTAMENT TWO

MAIN LESSON FIVE

WEIGHT & CAPACITY

MAIN LESSON SIX

FARMING & FORESTRY

PRACTISE BLOCK 19

Four lessons per week,
Calculations with length & time.
Roman numerals.
Compare successive addition with
multiplication.

PRACTISE BLOCK 20

Three lessons per week,
Learn $8 \times$ table.
Division with hundreds.
Compare multiplication
with division.

PRACTISE BLOCK 21

Four lessons per week,
Use of 0 in X.
Numbers in different forms e.g.
 $8 = 2 + 6 = 2 \times 4$.

CLASS THREE TERM THREE

MAIN LESSON SEVEN

OLD TESTAMENT THREE
Spelling and dictionaries.

MAIN LESSON EIGHT

MONEY

MAIN LESSON NINE

FISHING & HORTICULTURE
Report writing.

PRACTISE BLOCK 22

Four lessons per week
4 rules to 1000's.
Calculations in capacity &
weight.

PRACTISE BLOCK 23

Three lessons per week,
Name numbers to millions.
Decomposition.

PRACTISE BLOCK 24

Four lessons per week,
Learn $9 \times$ table.
'Long' multiplication &
division.

CLASS FOUR TERM ONE
MAIN LESSON ONE

NORSE MYTH ONE

PRACTISE BLOCK 25

Four lessons per week.
Revise all C. 3 work,
Learn 11 X table.

MAIN LESSON TWO

GEOMETRIC PATTERN

PRACTISE BLOCK 26

Three lessons per week.
Long multiplication &
division of money and weight.

MAIN LESSON THREE

ANIMAL FORMS

PRACTISE BLOCK 27

Four lessons per week,
X and dividing by 10.
Further work on time.

CLASS FOUR TERM TWO
MAIN LESSON FOUR

NORSE MYTH TWO

PRACTISE BLOCK 28

Four lessons per week.
Revise all C 3 work,
Learn 12 X table.
Use of ruler.
4 Rules practise.

MAIN LESSON FIVE

FRACTIONS

PRACTISE BLOCK 29

Three lessons per week.
Addition & subtraction of
money to thousands.

MAIN LESSON SIX

THE AUCKLAND ISTHMUS

PRACTISE BLOCK 30

Four lessons per week.
Estimating in division.
Remainders as fractions.

CLASS FOUR TERM THREE

MAIN LESSON SEVEN

TEUTONIC EPIC

PRACTISE BLOCK 31

Three lessons per week,
+ - of fractions.
Equivalent fractions.
Improper fractions.
Cancelling.

MAIN LESSON EIGHT

DECIMALS

PRACTISE BLOCK 32

Four lessons per week.
Fractions as division & scores.
Problems with words in fractions.
Fractions in lowest terms.

MAIN LESSON NINE

FOUR GENERATIONS OF
AUCKLANDERS

PRACTISE BLOCK 33

Three lessons per week,
X of fractions.
+ - of mixed numbers.

CLASS FIVE TERM ONE

MAIN LESSON ONE

THE RAMAYANA

PRACTISE BLOCK 34

Four lessons per week,
Revise & extend all of C. 3 work,
Naming decimals.
Compare fractions with decimals.

MAIN LESSON TWO

BOTANY

PRACTISE BLOCK 35

Four lessons per week,
Naming numbers to millions.
Multiplying & dividing by 10 in
decimal numbers.
+ & - mixed numbers.

MAIN LESSON THREE

THE ZEND AVESTA

PRACTISE BLOCK 36

Four lessons per week,
Subtraction/decomposition in
decimal numbers.
Explore 1 in fractions.
X by 1 in fractions.

CLASS FIVE TERM TWO

MAIN LESSON FOUR

GILGAMESH EPIC

PRACTISE BLOCK 37

Three lessons per week,
X decimals.
Converting fractions into
decimals.
Problems in words with
fractions.

MAIN LESSON FIVE

NEW ZEALAND
GEOMORPHOLOGY

PRACTISE BLOCK 38

Three lessons per week,
Dividing by 1 in fractions.
Decimals compared to percentages.

MAIN LESSON SIX

OSIRIS MYTH

PRACTISE BLOCK 39

Three lessons per week,
Division of decimal numbers.
X of a mixed number by a fraction.

MAIN LESSON SEVEN

GREEK GEOMETRY

CLASS FIVE TERM THREE

MAIN LESSON EIGHT

GREEK MYTHOLOGY

PRACTISE BLOCK 40

Four lessons per week,
Fractions & ratio
Problems with percentages.
L.C.M. H.C.F.

MAIN LESSON NINE

GREEK ARITHMETIC

PRACTISE BLOCK 41

Three lessons per week,
Compare fractions and
percentages.
4 processes with metric measures,
rounding off decimals.

MAIN LESSON TEN

GREEK LEGENDS

PRACTISE BLOCK 42

Four lessons per week,
dividing whole numbers by
fractions.
Problems which involve a mixture
of skills.

CLASS SIX TERM ONE

MAIN LESSON ONE

ROCKS & MINERALS

MAIN LESSON TWO

ROMAN LEGEND

MAIN LESSON THREE

ACOUSTICS & OPTICS

MAIN LESSON FOUR

GEOGRAPHY OF S.W. PACIFIC.

PRACTISE BLOCK 43

Three lessons per week,
Revise & extend all of C 5
Rounding off numbers to
different levels.

PRACTISE BLOCK 44

Three lessons per week,
More L.C.M. & H.C.F.
Four processes with mixed
decimal fractions.

PRACTISE BLOCK 45

Three lessons per week,
Measurements of angles and
basic geometrical terms.
X of a fraction by a fraction.

CLASS SIX TERM TWO

MAIN LESSON FIVE

STATIC ELECTRICITY
& MAGNETISM

MAIN LESSON SIX

ROMAN CONQUESTS

MAIN LESSON SEVEN

COMMERCIAL MATHS.

MAIN LESSON EIGHT

GEOGRAPHY OF THE
S.W. PACIFIC 2.

PRACTISE BLOCK 46

Three lessons per week,
Substitution in simple
formulae.

PRACTISE BLOCK 47

Three lessons per week,
Multiplication & division of
complex decimals.
Simple graphs.

PRACTISE BLOCK 48

Three lessons per week,
Division of a fraction by a
fraction.
Ratio and proportion.

CLASS SIX TERM THREE

MAIN LESSON 9

RISE OF CHRISTIANITY &
ISLAM.

MAIN LESSON 10

EUCLIDEAN GEOMETRY
Formal proof.

MAIN LESSON 11

THE CRUSADES

PRACTISE BLOCK 49

Three lessons per week,
Money - interest; H.P.
percentages.
Balance sheets.

PRACTISE BLOCK 50

Three lessons per week,
Problems with speed, distance
and time.
Other simple formulae.

PRACTISE BLOCK 51

Three lessons per week,
Computation and estimation
with measures.
Averages.

CLASS SEVEN TERM ONE

MAIN LESSON 1

THE AGE OF
DISCOVERY

MAIN LESSON 2

MECHANICS

MAIN LESSON 3

NUTRITION &
HYGIENE

MAIN LESSON 4

AREA & VOLUME

PRACTISE BLOCK 52

Three lessons per week
Revise & extend C 6. work.
More multiplication of fractions.

PRACTISE BLOCK 53

Three lessons per week,
Squaring & rooting numbers.
Extend division of fractions.

PRACTISE BLOCK 54

Two lessons per week,
division of a 3 place decimal by
a 2 place decimal.
Estimating quotients.

CLASS SEVEN TERM TWO

MAIN LESSON 5

CHEMISTRY: COMBUSTION

MAIN LESSON 6

ASTRONOMY

MAIN LESSON 7

ALGEBRA

1st order linear equations.

PRACTISE BLOCK 55

Three lessons per week,
Re-expressing numbers as powers
of 10.

PRACTISE BLOCK 56

Three lessons per week,
More graphs.
Simple functions.
area, volume, capacity &
temperature calculations.

PRACTISE BLOCK 57

Two lessons per week,
Addition & subtraction of
complex decimals.
24 hour clock - timetables.

CLASS SEVEN TERM THREE

MAIN LESSON 8

PACIFIC EXPLORATION

MAIN LESSON 9

POSITIVE & NEGATIVE
INTEGERS.

MAIN LESSON 10

PERSPECTIVE
DRAWING

MAIN LESSON 11

WORLD GEOGRAPHY

PRACTISE BLOCK 58

Three lessons per week,
More division of fractions.
Work with averages to decimal
places.

PRACTISE BLOCK 59

Two lessons per week,
Simplification of ratio.
Ratio expressed as percentages.

PRACTISE BLOCK 60

Three lessons per week,
More substitution.
Algebraic equations.

CLASS EIGHT TERM ONE

MAIN LESSON 1

LITERATURE: THE NOVEL

MAIN LESSON 2

ANTHROPOLOGY
THE DEVELOPMENT OF SOCIETY

MAIN LESSON 3

POWERS & ROOTS

MAIN LESSON 4

CHEMISTRY:
GASES & SALTS.

PRACTISE BLOCK 61

Three lessons per week,
Revise & extend all C 7 work,
Adding and subtracting directed numbers.

PRACTISE BLOCK 62

Two lessons per week
Enlargements.
Formulae work with area and volume.

PRACTISE BLOCK 63

Three lessons per week,
Proof geometry.
Euler's law.

CLASS EIGHT TERM TWO

MAIN LESSON 5

HISTORY 18TH CENTURY
BIOGRAPHY: THE DAWN
OF THE TECHNOLOGICAL
AGE.

MAIN LESSON 6

LITERATURE:
POETIC STYLES OF
18TH & 19TH C.

MAIN LESSON 7

ALGEBRA
Simultaneous linear equations.

MAIN LESSON 8

PHYSICS:
EXPANSION &
CONTRACTION

PRACTISE BLOCK 64

Three lessons per week,
More on powers and roots.

PRACTISE BLOCK 65

Two lessons per week,
Work on algebra; esp. in
fractional forms.
Multiplying brackets.

PRACTISE BLOCK 66

Three lessons per week,
Calculations with Pythagoras's
theorem.
More ratio and proportion.

CLASS EIGHT TERM THREE

MAIN LESSON 9

HISTORY:
INDUSTRIAL &
AGRARIAN
REVOLUTIONS.

MAIN LESSON 10

LITERATURE:
DRAMA.

MAIN LESSON 11

GEOMETRY
Loci and circle curves -
including conics - through
drawing.

MAIN LESSON 12

PHYSIOLOGY

PRACTISE BLOCK 67

Three lessons per week,
Simultaneous equations.
Simple factorising.

PRACTISE BLOCK 68

Three lessons per week,
More work with Pi.
Problems with decimals.

PRACTISE BLOCK 69

Three lessons per week,
Revision papers.

APPENDIX 20 DAILY PROGRAMMES AND OBSERVATIONS OF PLAYROOMS &
OUTDOORS OF KINDERGARTENS A & B

CONTEXTUAL EVIDENCE/OBSERVATIONS

KINDERGARTEN A - DAY 1 - 14-8-90

THE DAILY PROGRAMME

7-45 a.m	Story
8-00 a.m	Fantasy play indoors, activities leading to a Festival or small projects
9-00 a.m	Tidy up and setting of table
9-30 a.m	Tea, snack, juice/milk and fruit
10-00 a.m	Outdoor play
11-00 a.m	WORKING TIME:
	Mon. - Drawing
	Tues. - Baking
	Wed. - Collage with paper/material and glue, handwork
	Thurs. - Painting
	Fri. - Modelling - clay, beeswax.
11-45 a.m	Ring, theatre play - intercommunication the primary focus, listening and speaking, singing goodbye.

In the kindergarten situation my research role was very much that of participant observer; this was in order to blend with the environment as much as possible so that the youngsters would become accustomed to my presence and behave in a relaxed way around me. No writing or recording was done during this period, everything was recorded afterwards.

This group is comprised of 20 children ranging in age from 4 to 6 years. There are 10 older children, 9 of whom will be going up to Class 1 next year; the tenth child will be 6 in February 1991 and teacher A (TA) wishes to observe her further before reaching a decision, in collaboration with the child's parents. (Put in drawing of playroom layout in Appendix 21.) TA explains that although this is a good balance, there are 2 children who are very emotionally young and demand a great deal of time and energy - one child is perceptually handicapped, he has a problem with his eyes and is easily distressed. She goes on to say that in the Netherlands, a group of 20 young children would be assigned 2 teachers, since young children demand a great deal of a teacher's ego strength.

Description of the Playroom

Shelves - 1. Contents: Puppets, wool and cloth, feathers, baskets with carpet off-cuts, stones and crystals, wood off-cuts. For an example of the puppets the reader is referred to the Appendix.

2. Contents: Woollen farm animals, books, fairy cloaks, silk cloth, animal hats with ears, soft felt toys simply decorated e.g. a family and gnomes. For an example see Appendix.

3. Contents: Baskets with shells and driftwood, crystals, wooden farm animals with stable and large soft woollen toys.

Dolls Area - Soft dolls similar to the puppet referred to above with clothes that have a variety of ties i.e. apron ties, buttons, press studs.

For the indoor and outdoor layout the reader is referred to the Appendix 21.

Arrival 7-45 a.m.

TA sits in her chair, before her is a table covered in a coloured cloth. The table has a vase with flowers and a burning candle in a holder surrounded by tiny gnomes. TA explains that the candle forms a focal point for the children. The children are seated in a semi-circle around her. I am welcomed and it is explained that I will visit until Friday. A beautiful rhyme is said for the secret which I carry within, and my unborn child is also welcomed. The children are restless. All the missing children are acknowledged since they may be ill. Each child tells me their name. Then begins the story of Briar Rose, (Sleeping Beauty), narrated by the teacher. My unfamiliar presence seems to send ripples of disturbance through the group and TA feels unsettled too.

8-15 a.m.

The story is completed and a child blows out the candle. The group return their chairs to the tables and go off in various directions for free indoor play activity. Two of the youngest boys move off into the dolls area and busy themselves cooking and ironing. One youngster and one older child get together and build a house using the tables and chairs draped in cloth. Two girls go off into the block corner and using the wooden frames proceed with house building. A small group varying between 6-8 children seat

themselves at the tables, some taking out weaving in various stages of progress and others drawing with brilliantly coloured wax crayons, (imported from Germany). I am surprised at the size of them, they are large, and wonder how the older children manage to incorporate detail in their drawings. One older girl has advanced in her weaving and is using a wooden weaving frame and a large blunt needle - she is not yet 6. Another group has asked TA if they can ready the snack and they are using the bread cutter very expertly - each slice is carefully buttered and flavoured with jam or peanut butter. TA moves about constantly, responding to the needs and requests of the children. This happy and harmonious activity continues until tidy up time at + 9-15 a.m. A tune is sung to signal this.

9-35 a.m.

TA has a lyre on which she plays a tune, the children wash their hands and sit as she sings. As the children take a while to settle, she repeats her song and stresses the need for quiet at this time. All the children respond and the atmosphere is quiet - the tables have vases containing flowers. A prayer is said. Two girls volunteer to hand out the sliced bread and apple and TA pours the juice; liquifruit. The group eat quietly and each child is required to finish eating before they may proceed outdoors. They place their plates and cups on the trolley.

9-50 a.m.

I go outdoors with the first children. A group of boys rush out and head directly for the wooden swords - they tell me they're "turtles", (the Ninja variety from T.V.) (See Appendix 21 for outdoor layout). The sand pit contains the following equipment - spades, sieves, shells which the children use to build castles, one has a shop with containers of sand and sells me ice-cream. Others are sifting the sand for "treasure"; the tiny coloured stones which remain. A group of young boys congregate around the woodwork bench and hammer at the pieces; some sand down wooden blocks with sandpaper. Another group play fantasy games and kick about balls. The jungle gym and antics thereon is especially favoured by the older boys.

Children are swinging wearing golden crowns and princess cloaks in fantasy play. One of the older children has made a house beneath the table where she plays upon a miniature lyre - she has also though, managed to find TA's matches and has lit a candle. TA speaks to her very seriously, since she could have started a fire - the cloth draped over the table could have caught alight. A volunteer Mom is about helping to establish the garden, she digs and plants, and the older children love to help. The child who lit the candle plants a shrub and seeks approval for a job well done.

One of the younger children is helping indoors to wash up the dishes. It is a beautiful warm day and all the children are fully and constructively active for an uninterrupted period.

11 a.m.

Today is bread baking day. TA brings out a table and chairs and the necessary ingredients, and a group of children offer to make these ready. Hands are washed and quantities counted out and the word "dissolved" is discussed since one child used it. Sugar and yeast are dissolved in warm water and left in the sun to activate. The children take turns to knead the dough, the "yucky" stuff is loved by all.

One ingenious boy has used a plank to turn the 2 tyre swings into a communal bus upon which seven children sit and swing gently. TA comments on the social co-operation achieved in this activity, and explains how good it is to foster this quality in the young children, and how it will serve them in later life. As the others leave and he is left alone he stands and begins to swing higher on the plank - our teacher intervenes and explains that she is exercising her better judgement and will remove the plank since she considers the current activity dangerous - this is after two warnings to the child that he must sit down.

11-25 a.m.

The bread ingredients are ready and the children are called indoors to bake the bread. Most children are washed and seated and ready to bake; one defiant chap refuses to wash and teacher withholds his dough until he complies. All recite the baking rhyme and receive their dough - the children shape it and decorate the mini-loaves with raisins. The bread is baked in a small oven in the playroom. Hands are washed and it is time for Ring. They participate in a Ring Game called the "River King's Daughter." All finish with the following prayer:

"From my head to my feet
I am the image of God
From my heart to my hands
I feel the breath of God
When I speak with my mouth
I follow God's will
When I behold God
Everywhere, in Mother, Father
In all dear people
In beast and flower
In tree and stone
Nothing brings fear
But love to all
That is around me."

The children all collect their things and wait outdoors for their parents. It is 12-15 p.m.

DAY 2 - WEDNESDAY 15-8-90

Arrival 7-45 a.m.

The arrangement of the chairs is as before with the teacher as focal point and the children seated around her. The candle is burning on the table. Everyone is settled today and we begin by acknowledging absent children. I am called upon to recall the names of the children - much to their delight most were remembered, although some filled in with their surnames also. TA begins with her story of Briar Rose, adding amusing details of the process of going to sleep as the spell takes affect i.e. the pricking of the finger on the spindle. The children laugh but settle quickly and attend to the story.

8-15 a.m.

All disperse for free play. One child sets up a puppet stage using chairs and cloths and proceeds with a puppet show. A group of three girls descend on the dolls corner and proceed with housekeeping. Another group of 4 children build an elaborate house with cloth using the tables - the wooden frames are placed on top of the table and this becomes a cage for cats, where a girl and a boy play happily meowing their identity. Another group empty the blocks and create another house using frames and baskets. Five children seat themselves and begin to draw. At another table TA is setting up an area to make the crown for Briar Rose - this is to be used later to enact the story. TA shows me how to make roses from tissue paper. The snack is made ready - oranges, bread from the day before, honey and peanut butter and liquifruit juice.

9-30 a.m.

Once again the snack period requires sitting quietly while teacher sings and plays upon the lyre. A prayer is said before beginning.

9-50 a.m.

I go outdoors with the first children for outdoor play. Some help to water the garden, others hammer away at the woodwork bench. Today the table for washing up goes outdoors where teacher and children assist one another with this chore, the sun is shining and the day warm. Communal swinging is again popular; children are dressed up and running about in fantasy play; children are clambering on the jungle gym; there is fantasy play using blankets,

tree stumps, cloth etc. An older boy helps plant an asparagus fern, digging a hole in the hard ground which has been softened with water - he is proud of his achievement.

11 a.m.

At this time we get ready for a Nature walk, the children put on their shoes and we're off. The children collect pine cones, wild flowers and peer at huge ant heaps in a section of burnt veld. A group of boys get together and bang stones looking for gold. TA organises several games of Hide and Seek and supervises a child with occasional verbal support as he tries to climb a tree.

11-45 a.m.

We return to the playroom, those who are thirsty drink and all ready themselves for the enactment of Briar Rose. There is a King, Queen, Good Fairy, Thirteenth Fairy, Prince and Briar Rose - all the others are the hedge which grows up around the Castle. King and Queen have crowns, Briar Rose has her special crown, Prince has a sword and shield. The play is sung and the children enact it with much mirth. At the completion of this activity all say a prayer, The children disperse to await their parents.

DAY 3 THURSDAY 16-8-90

Arrival 7-45 a.m.

All the children gather in a circle and settle quickly to the morning routine. TA commences with her story of Briar Rose - the children are responsive and the atmosphere happy and relaxed. A child volunteers to blow out the candle and all move off. This morning everyone is playing very intently. There are a row of mountaineers climbing a rope fastened above the door, there is a loop for the foot and space for a good swing. Those who have built houses today continue to play even after the teacher has sung that it is time to tidy up : "Oh no, we want to play!" Even those in the dolls corner wear expressions of intense concentration - all are reluctant to tidy up. Others have been drawing - one older boy draws a tree depicting the roots growing into the soil and TA explains that this seldom occurs in pre-school drawings. Another girl draws and draws, no picture meeting with her satisfaction; finally at her third attempt she is pleased with the result and produces a happy picture with a smiling girl and brilliant sunshine. One group of children dress as princesses and are chased about for a while by boys only too ready to transform themselves into foxes. Teacher intervenes as the noise level rises and requests that they reserve this play for outdoors.

Snack today consists of sliced carrots, home-made brown bread and butter with honey and liquifruit.

It is a warm morning and the garden is filled with the sounds of adventurous play, with fairies, ballerinas and turtles gadding about. One inventive young boy hoists a slatted wooden frame onto the top of the jungle gym and there he ensconces himself as King, monarch of all he surveys. He figured out for himself how to tie and hoist it up using a rope as a pulley. He spends almost all his time up here. The communal swing is still enjoying popularity, sporting a row of shiny beaming faces. I do the washing up outdoors today, in the sunshine.

11 a.m.

Today is painting day and the routine is very specific. All the children dress themselves in aprons and sit down at the tables. Each child has a board before her/him, and waits for a brush which is handed out by a volunteer. These are long-handled number 16 or 10 pure bristle brushes. Before each group of 10 children there are pots containing yellow, red and blue paint and two pots of water. As their name is called each child goes up for their paper which is wet in a tub of water and applied to the board with a sponge. TA begins by demonstrating the brush strokes on her own paper, and she relates the story of Briar Rose - she allows a picture to develop in this way. She then recalls the little man (the brush), whose beard requires cleaning in cool water before he may be dipped into a new paint colour. The atmosphere is quiet, each child commences painting - the resulting pictures are ones in which the shapes are soft without clear outlines, and the colours frequently run together. The result is a delightful water-colour picture. Each is returned to the special painting rack into which the board fits like a drawer, but allowing space between each to dry.

11-40 a.m.

New children are chosen to enact the various characters in the Briar Rose story - yet today there are additional roles - there are two roses, a rabbit and a farmer. The Prince runs to Kindergarten B to obtain the wooden horse that she may ride bravely out to rescue the beauty who is sleeping.

We sing goodbye and the children go outdoors to eat their snack (if any remains), while waiting for their parents.

DAY 4 FRIDAY 17-8-90

The researcher would like, in this account to pick up on the highlights of this day which make it different.

7-45 a.m.

Arrival - This morning there is very much a sense of something different, as I looked I saw a table set up with a scene prepared for a play. The table is covered with green silk cloth, there is a stall with a pig inside, a wooden figure of a woman, a stick, a fire, a pond, another stall with a cow and a butcher. The story concerns an old woman who wishes to go out to a wedding, she asks the pig to remain behind so that she may go. The sequence of events progresses in a chain until she asks the butcher to slaughter the cow; the cow then proceeds to do as the woman requested and the story ends happily. The children are awed by this story and listen intently. Afterwards the group play with the characters during free play.

11 a.m.

Today working time is used for modelling. As before our teacher demonstrates the craft by modelling a small animal herself. She explains that if one adds on shapes, when the form dries and the moisture goes out into the air, the pieces will fall off. She shows how the figure will have strength if one shapes the forms required from one piece. The younger children like to bang the clay and our teacher gently discourages this. Most of the older children have got the idea of making ornaments using cookie cutters, some hearts, others stars, yet others flowers. Most decide to make a hole in the centre in order later to make a necklace. The last day of the week ends happily after an enactment of Briar Rose and singing goodbye.

KINDERGARTEN B

DAY 1 - WEDNESDAY 22-8-90

THE DAILY PROGRAMME

- 7-45 a.m. FREE PLAY indoors - consists of building, dolls play, reading corner, fantasy play, decorating playroom.
- 8-30 a.m. TIDY UP TIME
- 8-45 a.m. OUTSIDE PLAY - consists of sand play, climbing, swinging, water play, fantasy play, gardening.
- 9-30 a.m. RING - good morning verse, seasonal verses, games, news, games to guide social behaviour.
- 10-00 a.m. TOILET ROUTINE
Setting tables, decorating with flowers.
MID-MORNING TEA - consists of milk or juice, or hot chocolate, or soup; bread; fruit, dried fruit, or popcorn, peanuts, baked potatoes.
- 10-30 a.m. TIDY UP - washing up cups and plates.
- 10-45 a.m. OUTSIDE PLAY
- 11-00 a.m. ACTIVITY - painting, sewing, drawing, modelling, music ring and baking.
- 11-45 a.m. STORY.

This group consists of 15 children, 12 of whom fall within the younger group i.e. 4-5 years. The routine in Kindergarten B is quite different to that of Kindergarten A. Teacher B (TB) explains that she feels the little ones should be free to arrive at leisure during the morning and hence there is no structured activity arranged for this time. She goes on to say that she likes to have a gentle introduction to the days activities. Today there are 5 absent children and they are taken note of and thought of by those present.

Description of the Playroom

As one enters the front door you come upon a passage - on the left is a row of pegs and a shallow shelf for storage. On the right is a room for Ring activity, and a small two plate cooker. All the many windows are curtained. In the activity area there is a reading table and chairs with books available for the children. There is a display of the children's work in both these areas. There are two corner units, one for cups etc., another for cones and wood. Above this unit the wall is covered in blue cloth, and in the centre is a gold framed painting of Mary and the baby Jesus. There is a small dolls house peopled by soft gnomes and felt people.

The block room contains two large boxes of blocks, a wooden castle and windmill with canvas sails. An entire wall is obscured by a

shelf containing wooden toys, horses and cows, trains, boats and a variety of wooden animals. The dolls area contains house building frames, baskets, cloths, dressing tables and chairs etc.

The reader is referred to Appendix 21 for the layout of the indoor area of Kindergarten B.

7-45 a.m. Arrival

This group was recently begun and TB is trying to build up equipment. This morning TB has brought along flowers from her garden for flower arranging. There are a variety of vases some of which are glass jars which have been painted in primary colours. The children set about emptying out the old flowers and cut the stems of the new at varying heights as suggested by their teacher; in order to make the arrangements interesting. As the vases are filled, she suggests that some variety incorporated in the form of green leaves from the garden, would make for a good arrangement. The children go outdoors and return with scented rose geranium leaves. Other children engage themselves with dusting the selves and window sills. TB shows how the things need to be removed first to make dusting really effective. This task is well executed by those participating. After four days of cold and rainy weather the children are eager for the garden, and they move freely between indoors and out. Teacher moves freely between the 2 areas and is also able to see the children from the large windows.

A small group are playing in the housekeeping/dolls area - there are wooden frames which have been covered in coloured cloth to make a hide-away house. Two boys are having great fun playing with the swords and shields, one is concurrently the horse and the horseman. Another plays now the xylophone, then the lyre. During these activities the snack is prepared. Children take turns mastering the skill of carrot scraping - last week, one young child was so efficient and enthusiastic that she scraped away the entire carrot, being left with nothing but scrapings. The youngsters assist with clearing the tables after all this activity and go in search of the "magic cloth". Teacher plays a recorder to signal the group indoors for ring time. We all move indoors and participate in a number of ring games and songs. All move off to wash their hands. When they return everyone begins setting the tables with flowers. Each child collects a cup and plate.

10 a.m.

When everyone is seated quietly, we all join hands and say a prayer before beginning with the snack. Volunteers hand out the carrots and naartjies, TB pours the Liquifruit. All the peels are carefully

collected for the newly created compost heap. There is relaxed quiet talk between teacher and children. One child mentions a story she had heard about a dark, dark house. Teacher says: "Yes! I have heard that one too." She is immediately questioned and so she begins to relate the story. Three boys have particularly rapt expressions and their mouths are slightly parted as they listen. At the end of snack time TB says: "All those with brown eyes may go outside; all those with blue"...etc. Teacher tells me how she likes to plant something for each child when they have a birthday, either flowers or shrubs - one boy requested a tree, so they planted an indigenous flat-crown tree.

Washing up occurs outdoors and there is a hive of watering activity happening. Teacher is planting, with the assistance of the children, a selection of herbs. She is particularly fond of herbs and roses. One youngster discovers a tiny frog and instantly the children are drawn to it like shavings to a magnet. There is much discussion about what would be best for the frog; a decision is reached that it would be best to move him to a safer cooler spot. This usually timid child picks up the frog and moves it away.

11 a.m.

The recorder is played and the children filter indoors. We all wash hands since today is bread baking day. The yeast ingredients have been standing in the sun to activate. When all are seated the tables are checked to ensure they are clean and then given the once over with the "magic cloth". TB demonstrates how to mix the dry ingredients and everyone takes turns, they clap their hands over the bowl to dust off excess flour before taking out their hands. Turns are taken to knead the dough. Cinnamon is added today to give the bread a slightly different flavour. Each child kneads their piece thoroughly - all the pieces are joined together to make two large breads which become plaited loaves. We have enjoyed outdoors so much today that there is no time for story, so we all sing goodbye. The children collect their things and go outdoors to wait for their parents.

DAY 2 - THURSDAY 23-8-90

7-45 a.m.

Today thirteen children are present. TB has brought along vegetable ingredients, lentils, stock and noodles to make soup. The children are seated and have their chopping boards and small knives before them. Teacher demonstrates how to wash the ingredients and volunteers set about doing this. We all discuss the ingredients and each child is busy peeling and chopping. Considering the age of

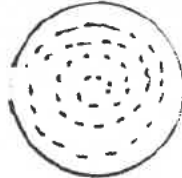
these children, it is amazing to see how an accurately demonstrated technique such as chopping, is imitated by these small children, and just how expertly they manage this. The stock is prepared in the pot and the ingredients are added. Children take turns to stir with a wooden spoon. We all move outdoors for a short while before ring; everyone is actively engaged outdoors.

9-30 a.m.

TB plays the recorder to summon the children to ring. We sing good morning and have a ring game to introduce the children to me. The routine is as before and we join hands to say a prayer. Today there is a huge feast, a great pot of soup and bread baked the day before. TA pops in with a message and comments on the lovely aroma; she is offered a helping of soup which contains "no chopped fingers". We wait until everyone is finished and teacher says: "...all those with older brothers may go outdoors ..." etc. until everyone has left. It is at this time that Kindergarten A and B mingle outdoors. Two great "delicious monsters" have been planted today - they give the new garden a lush look.

11 a.m.

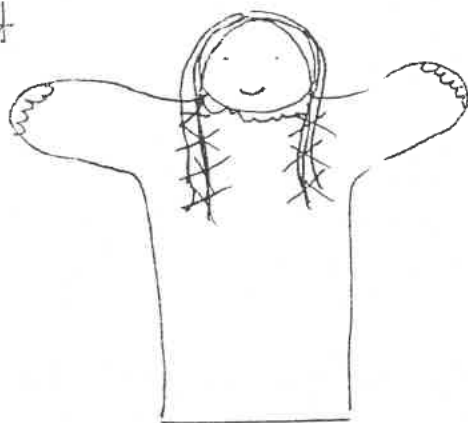
The recorder is played and the children move indoors. Hands are washed in preparation for sewing today. Teacher has a coloured box filled with the children's work. They are making small felt mats for their Moms - there is also a selection of gnomes prepared for those who have completed their mats. These circular mats are decorated by means of straight stitches with embroidery thread of various colours:



All the children, boys and girls participate using blunt needles. Some are capable of sewing around as illustrated, in particular the older children, others decorate more at random. At this point after helping for a while, the researcher left at 11-30 to meet with a member of the College of Teachers to discuss the Primary School time table.

*¹ SHELVES - 1. Containers: puppets, wool & cloth, feathers, baskets with carpet off cuts, stones & crystals, wood off cuts.

Eg. puppet



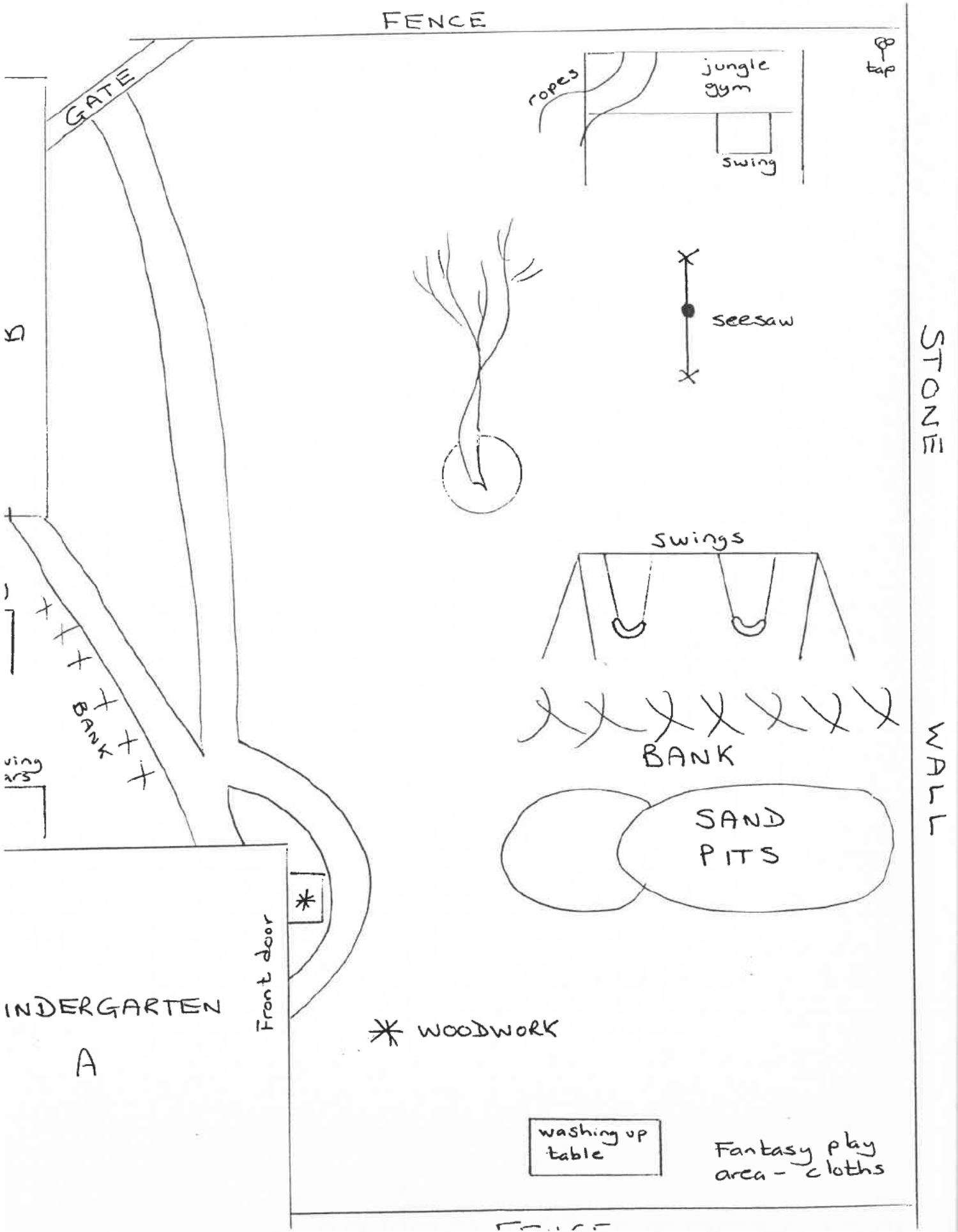
Simple soft characters with little detail, but each distinct.

2. Containers: Wooden from animals, books, fairy cloaks, silk cloth, animal hats with ears, soft felt toys simply decorated, e.g. a family & grannies granny.



3. Containers: Baskets with shells and driftwood, crystals, wooden from animals with shell and large soft wooden toys.

*² DOLLS AREA - Soft dolls similar to puppet above with clothes that have a variety of ties i.e. apron ties, buttons, press studs.



FENCE

tap

GATE

ropes

jungle gym

swing

seesaw

STONE WALL

Swings

BANK

SAND PITS

WALL

Front door

* WOODWORK

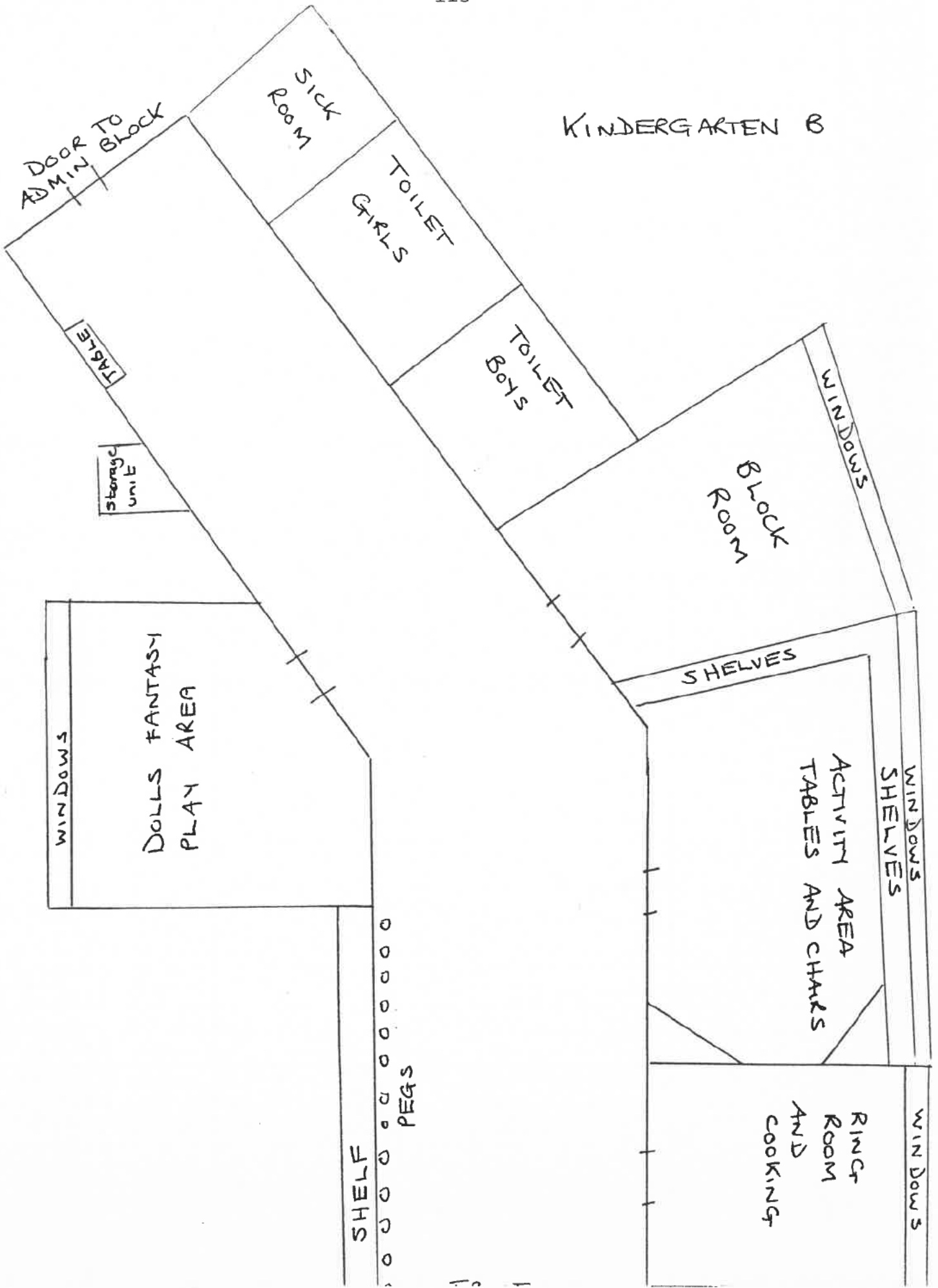
washing up table

Fantasy play area - cloths

INDERGARTEN A

A

KINDERGARTEN B



APPENDIX 22 MICHAELMAS FESTIVAL & ADVENT AT GREEN MEADOW

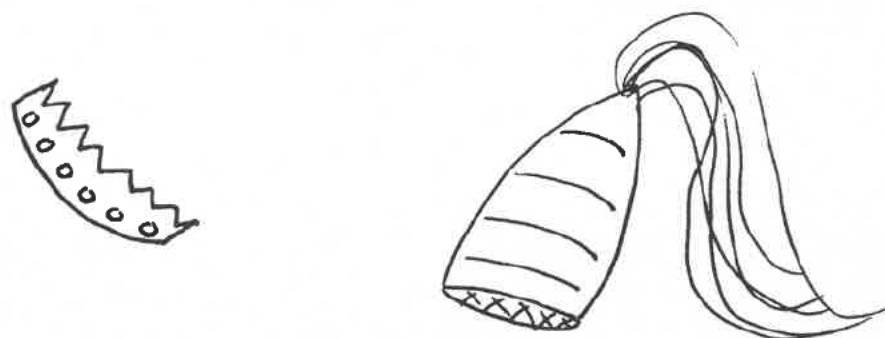
THE MICHAELMAS FESTIVAL

The teachers are preparing for the Michaelmas festival. This information was given to me by teacher B. This is the central event in the Springtime in the Southern Hemisphere. Sprouting and budding and life being released, as it were, from the Earth. Nursery School children hear how after Winter, seeds that were sleeping beneath the mantle of Mother Earth, looked after by the gnomes, are called to awaken by Father Sun and the Light, Water and Air Fairies. Spring is the time of celebration for the miracle of life and growth, and wonder for the invisible forces which work in the cosmos.

The Festival of Michaelmas, celebrated in Spring draws us out into the world - the conquering of the Dragon by Saint Michael. He has a sword of IRON, a metal which we carry in fine distribution in our bodies. We can, through inner development, transform the crude aspect of iron (materialism), into the Spiritual quality of iron (courage), and that picture may be found in the story of the Kite and Saint Michael. The dragon represents fear, anxiety, hatred and mistrust. Saint Michael faces the dragon courageously, and does not do it for self-glory.

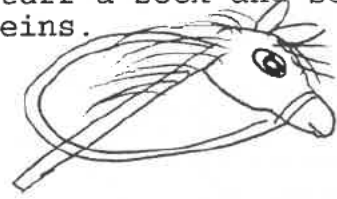
Family Activities for Michaelmas

Bread baking, planting seeds and sprouts, make a knight's crown and a hat for his lady.



It can be seen how this links with the activity in Kindergarten B during the outdoor play time.

The knight requires a sword - cardboard or wood and painted gold.
Horse to ride away on - stick or bamboo - stuff a sock and sew it
securely to the stick, add eyes, ears and reins.



Make a simple kite to fly on gusty days. Butter making.



Advent at Green Meadow

"All the earth is dark now and all the trees are bare; from evil we were guarded by brave St. Michael." So begins one of Green Meadow's Advent songs. It reminds us of the gradual waning of summer's golden

light and the arrival of the "darkest, blackest night" in our year, December 21. At Michaelmas time we celebrated the courage of Michael and, emboldened, we resolved to stand firm against the gathering

darkness of winter. Halloween gave us the opportunity to playfully challenge the forces of darkness. But now we are firmly in the grip of Winter's cold and barrenness and darkness has

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settled upon us in earnest.

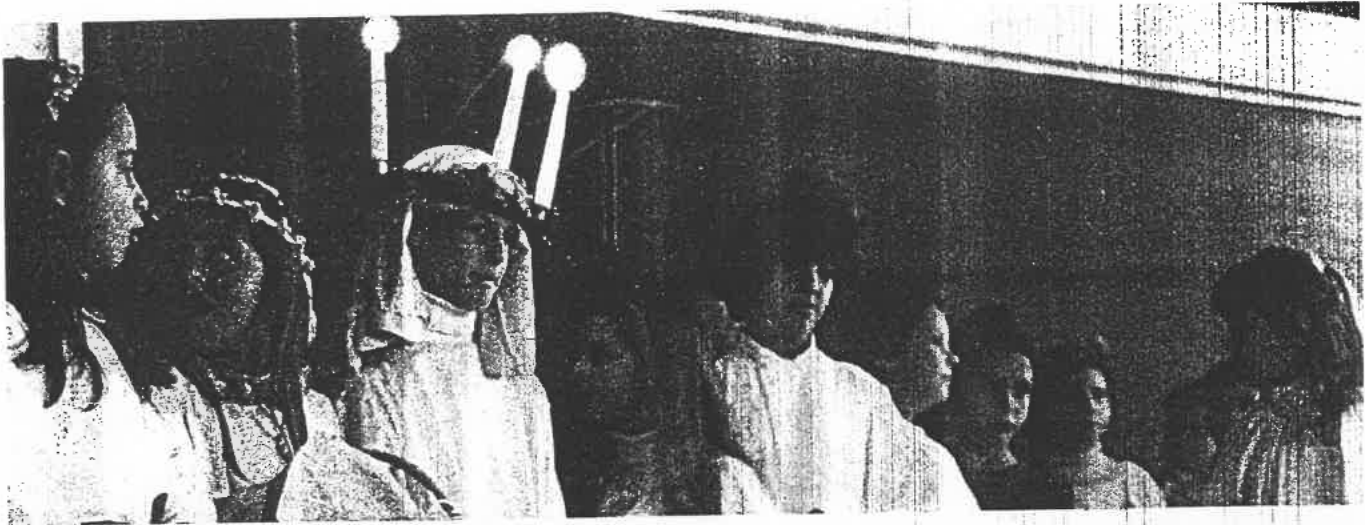
Advent, which comes from the Latin 'to come' is the period which includes the four Sundays just before Christmas. While in the commercial world Advent has come to mean Christmas with all the trimmings -- from decorated Christmas trees to all manner of holiday celebrations - the traditional Advent celebration is far simpler and more profound. For here we have the opportunity to truly anticipate and prepare ourselves for the birth of the Christ child. It is important to note here,

however, that Advent and even Christmas have a broader traditional context. Throughout Europe, in northern Asia and in ancient Egypt this holiday has had festival connotations of light and the sun. The Jewish festival of light -- Chanukah -- springs from these same origins, although of course it has its roots in historical events dated as having occurred about 167 B.C.

The spirit of light and hope, at a time when, in our hemisphere, the sun is most darkened by night, animates the Advent time at Green

Meadow. Beginning with the Advent Garden on the first Sunday in Advent, the school builds the spirit of anticipation, mystery, and hope through weekly assemblies, a visit with St. Nicholas and Ruprecht, and a visit to all the classrooms from the Second Grade and Santa Lucia. The photo essay prepared by Lukas Schwartz, a tenth grader in the High School, has captured not only the celebration of these events, but their spirit as well.

Candace Stern and Festivals, Family and Food by Diana Carey and Judy Large



APPENDIX 23 DESCRIPTION OF A BIRTHDAY RING - TB

TB: Today we had a birthday ring, so when you have a birthday child, then the ring has a slightly different quality. I, the children are reminded the day before, to perhaps bring a flower, or a pretty stone, or a shell, or a seed-pod, or something pretty, something precious...for the next day. ...Or pretty feathers...You know what children find pretty. Many of them forget but I have things... We have flowers now in our garden so, the next morning the birthday child stays outside while we do the birthday ring in one room.

C: In preparation?

TB: In preparation. We make one table, um chair, very beautiful, you know with a veil over... or... and then we all sit there, each clutching a little present. And then an angel has to go out, or a star. A star and an angel, go out and then we sing: "In heaven shines a golden star, an angel brought me from afar, from heaven high down to the earth, it brought me to my house of birth".

C: That's lovely!

TB: And then leads the child, the birthday child to the chair, and then each child, in turn, brings its gift and then, I have either a little verse, which I say for the child or a little song. Like for instance we sing, um: "I greet my friend, whose hand I take, I give her these for friendships sake". Or somebody else says: "This gift I bring with joy and love and blessings too from heaven above". And I remind the children that they have to, look in the birthday child's eyes, because there you can see five stars or six stars... (They) look carefully because they want to see those six stars...

C: Do they see them?

TB: Yes. Well they are quite convinced they can see them...then of course I have the birthday cake there as well on a little table...and with six candles, and you can see the six stars...

C: They are reflecting back!

TB: ...So each child, gives the little present and the birthday child receives it and puts it in a basket. And then I tell a story, a birthday story about, how the child, was on a star and looked down on earth and said: "I would like to be born now because it is springtime...or Autumn", whatever time their birthday is...and the angel said: "Well you can go now. I go with you, but first lets go and get the star gifts". So the child goes, to the yellow star and says: "Yellow star, shining

bright and far, have you got a gift for the little child?" And the yellow star says: "Yes I give the little child the ability to hop, skip and jump, and climb and be nimble with its fingers...or whatever". You know, sort of whatever I know of the child...so each star gives the different gifts. And then it goes to the blue star. And the blue star says: "My gift will be, that the child remembers where it came from". And so then the angel takes the child down, on the rainbow bridge, and there her mother and father are waiting. And said: "A little girl how precious, or a little boy, we name it..." And the other children can't wait for that moment...

C: For the name.

TB: Because they know...It must be the birthday child...Then I usually talk about what babies do in the first year...then I light one candle...(until all the candles are lit). Then we go into the room where the tables are laid with table cloth and special flowers and the child then has again a special seat and I invite the parents to come... And that of course makes the day quite short...Then we have our birthday tea...

APPENDIX 24 PRIMARY SCHOOL TIME TABLE

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
MAIN LESSON 7.45-9.40	Class 2 - Writing	Class 4 & 5 - Botany & extended Eng- lish	Class 1 - Arithmetic	Class 3 - Writing & Grammar	Class 6 & 7 - Orals & Astronomy
9.40-10.00	B	R	E	A	K
10.00-10.40	Class 3 - Music	Class 3 - Afrikaans	Class 4 & 5 - Afrikaans	Class 6 & 7 - Afrikaans	Class 2 - Arithmetic - extra main
10.40-11.20	Class 4 & 5 - Religion - teacher absent	Class 1 - Painting	Class 1 - Recorder & Form Drawing	Class 4 & 5 - Zulu - teacher absent	Class 4 & 5 - Modelling
11-20-12.15	Class 6 & 7 - Music	Class 6 & 7 - Grammar - extra main	Class 1 - Zulu - teacher absent	Class 3 - Form Drawing	Class 4 & 5 - Decimals & Measurement - extra main
12.45-2.00	B	R	E	A	K
		EARLY DAY		EARLY DAY	EARLY DAY

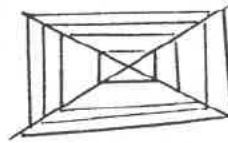
APPENDIX 25 DESCRIPTIONS OF LESSONS

SECTION A : CONTEXTUAL EVIDENCE/OBSERVATIONS

CLASS 1 - MAIN LESSON - ARITHMETIC

Class 1 - Wednesday morning 29-8-90Main Lesson 7.45 - 9.40Description of the Classroom

This Class has 18 pupils. The classroom has pink walls - there is wool draped across the windows which holds the children's weaving in colourful wool thus:





They hang like so many gay spider webs before the windows. There is an abacus on the window ledge, it's counting beads in red and blue. A wooden shelf with glass shelves carries coloured beeswax models of angels inside - each as different and unique as the youngster who fashioned it. Teacher's editing will be placed in brackets, and in bold, with an *. (... * Symbolising the letter A from an earlier lesson block.) (Quite different to what passes for artistic work in "other" schools.) Beside this shelf are pictures of the flower fairies - one for each month of the year. On the floor next to this there is an arrangement of palm leaves and bottles containing flowers. There is a water-colour painting of lilies on a pond and a frog is seen - this is beside the blackboard.

One wall is covered in water colour paintings depicting a castle. (... * This is also from the writing Main Lesson block "Jack and the Beanstalk" for the letter J.) Above the Nature Table, there are colour exercise paintings. The table is covered in a cloth and holds many interesting objects which the pupils may see and touch. There is a detailed nature scene affixed to the edge of the table. The door to the storeroom is between this table and TF's desk, which is rarely sat at and serves mainly as a reception area for books and paintings and tissue boxes. Behind this desk is a framed painting of Mary and Baby Jesus. (* Raphael's Madonna and Child - symbol of Class 1.) The desk is situated at the back of the classroom. Covering this wall at the back are angel water colour paintings in delicate shades, each revealing a clear perception of angel qualities. (* One of the activities and also from M.L. Block writing.) Above these are the following letters:

Aa; Ee; Ii; Oo; Uu.

There is a basin in the corner and a basket containing recorders in colourful recorder bags knitted by the pupils. A flower press stands on the floor filled with pressing flowers.

The Main Lesson

The morning lesson begins as the pupils enter, each one receives a handshake from TF. (* An opportunity for teacher to examine each pupil's attitude, alertness, mood, appearance - make a one to one contact physically and spiritually. I encourage them to look directly at me - one can tell an awful lot at a glance. One hopes to gauge each child's need for the day.) At the beginning of the day there is a prayer. (* Echoed world-wide in other Waldorf Schools.) TF explains that the lesson will be structured in such a way that all three elements of willing, (* movement and rhythm), feeling, (* story), and thinking, (* intellectual) are incorporated. One begins with willing, and moves then to the realm of feeling, culminating in the intellectual aspect. (* Gov. school Waldorf school)  

Eurhythm begins the lesson - it is an art, composed of gesture, which have meaning as precise as the consonant or vowel which they portray. (The reader can be referred to an article in Bibliography on this aspect, refer also the Curriculum Chapter 5.) The youngsters articulate the vowels in sound and gesture - at first the movements are large and the sound loud, (* Temperaments incorporated) as the pitch varies and becomes lower and softer, so the extent of the gestures diminish, until finally only the hands are involved.

The group stand in a semi-circle around teacher and recite the following rhymes: (* Speech Exercises.)

"gr" -	"green, grass, growing"
	"grim, granite, gruesome"
"kn" -	"knock, knock, hammer on the rock"
"l" -	"lovely lady, leading, lipping light laughter."

TF expects effort from her charges and requires the clear and accurate articulation of the sounds. The rhymes (* exercises) are rehearsed (* practised) by all and then each individual is required to express the sound to the best of their ability. She encourages those who experience difficulty and praises those who have improved or have done well. (Steiner placed a great deal of emphasis on rhyme and correct enunciation; it was important that people should speak well.) (* Up to this point teacher has set a mood for the lesson - calmness, clearing of thoughts etc. Steiner emphasises the importance of articulation and pronunciation in 1'st 3 years of school - before pupils become fixed.)

Main Lesson Begins

(* This is a conclusion of 2 arithmetic main lessons - 6 weeks.)

All the pupils are standing on the carpet, TF begins this arithmetic lesson with a story that goes something like this:

The King said to his gnomes that they must go out into the land and search far and wide for gold, since the people of his Kingdom are extremely poor. Teacher (* briefly) narrates this story and the gnomes prepare themselves for a long and arduous journey. (* Willing part of lesson rhythm and movement + feeling.) As they are about to set off they feel happy to be leaving, their sacks are empty and light and they feel excited about the adventure ahead. TF plays the recorder to indicate the type of movement which (* relates to one of the 4 temperaments) and the children enact the story, moving about the classroom in step. The group reaches the Magic Wood where a troll lurks, everyone is afraid and they try not to disturb the creature - (* 4 temperaments) the recorder tune is altered and all tiptoe carefully about, (* 1. sad and melancholic.) Once out of the wood all the gnomes are happy and relieved, they see the Magic Mountains ahead, (* 2. sanguine) the recorder sounds are happy and the gnomes move about happily, their spacing as they move is good. When they reach the mountain all the sacks are filled with gold, the music becomes slow and heavy as they return with slow, weighty and measured steps, (* 3. phlegmatic.) The King's castle shines in the distance and welcomes them home, although their sacks are laden their tread becomes quicker and lighter, (* 4. strong/bold choleric.) Once at the King's palace they make a circle on the carpet. TF asks the gnomes what numbers they will use to count the gold?

(* "Quality of Numbers revised".)

- 1 - "Is the Sun that shines above." ○
- 2 - "Is the Prince that found his love." 8
- 3 - "The King and Queen and their Child make three." △
- 4 - "Are the Angels that watch over me." □
- 5 - "Is the Star that I see from my bed." ☆
- 6 - * Is the honeycomb sweetening bread. ⬡
- 7 - * Dwarves where Snow White hides.
- 8 - * Spider who always tries; 8 legs. 🕷
- 9 - * Lordly cock, friends and foe.
- 10 - "Are my fingers and my toes."

The above are recited and the youngsters stamp and clap in time. The King selects five gnomes to do the necessary sums.

The first gnome is Mr. = "Mr. equals is my name, everything must be the same. One step right and one step left, if both sides are equal

the sum must be right". Each gnome marches around in a circle as he/she chants the identifying rhyme.

Mr. + (This I did not get.)

Mr. - "Mr. Minus says good - day, then gives everything away."

Mr. X "Mr. X is such fun, crosses his arms, skips and runs. counts in 2's and 3's and more, 12 he says is 3 X 4."

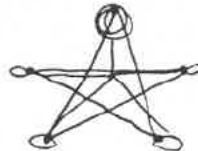
King ÷ "King : is big and bold, uses his axe to share his gold."

Mr. Times says that the King can count in 2's, (the King wears a crown,) the pupils begin, clapping and stamping the rhythm as they count. Mr X calls out again for counting in 3's. Everyone participates. This part of the lesson has taken 30 minutes.

(* Thinking.)

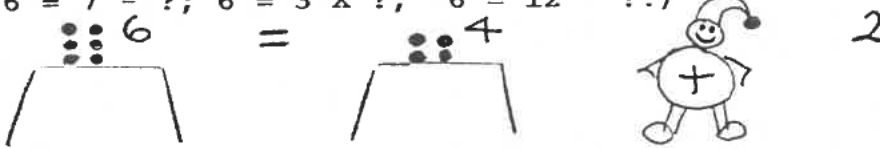
All the pupils sit on the carpet before their teacher, she uses flash cards to which the pupils are required to respond. I do not recall accurately this part of the lesson i.e. what did the flash cards indicate? (* Number recognition, practise.)

It is the usual practice for the pupils and teacher to make a star when a child has had a birthday. They do it thus: the child lies down on the carpet with his arms and legs outstretched. A piece of wool is taken and passed around the points made in this way, until the youngsters are able to see that as a human being, they have 5 physical points from which a star may be created. (* This is how I introduced no. 5 - pupils enjoy it so much that I repeat it from time to time; wonderful base for future geometry: pentagrams, pentagon, triangle; Class 6. The diagram goes head to foot; foot to arm; arm to arm; arm to foot; foot to head.)



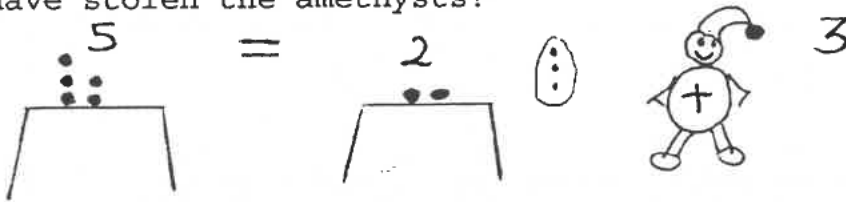
It is time to be seated. At this point TF relates the story of Mr. = and how he does his sums. He arrives at the King's storeroom to find six gold pieces lying on the table. He lays down his sticks and when he looks across at the other table, he gets a fright, for there are only four pieces lying there. He realises the elves have sneaked in during the night and spirited some away. Teacher illustrates the sum on the blackboard thus:

(* Introducing always work from the whole to parts e.g. $6 = 4 + ?$;
 $6 = 7 - ?$; $6 = 3 \times ?$; $6 = 12 - ?$.)



Mr. + comes to help and gives Mr. = two more pieces of gold. The pupils use their fingers to work out the answer, they see that they will require two more pieces from the bank.

Mr. = went back to the King's room the following day; there were 5 amethysts lying on the table. "Eek!" cries Mr. = when he looks across at the other table which holds only 2 stones. "The elves have stolen the amethysts!"



Mr. + comes along and says ... "that's no problem, I can fix this!" The pupils use their fingers to check how many stones make 5. TF hands out sheets of paper folded in half lengthwise, her pupils rest their heads on their desks as she completes this task. "We will now work for the King," she says, holding up the green crayon. "Mr. + will be green and will be drawn on your paper like this."

+

4	=	1+3
6	=	3+3
5	=	4+
2	=	1+
4	=	2+
5	=	2+
6	=	4+

The pupils colour softly inside the circle in green. TF explains that Mr. = will always work with the four other gnomes. Each child receives a number of small round stones. Teacher works through the first two problems thus: "Mr. = comes in and sees 4 golden nuggets on 1 table, he lays down his

sticks. On the other table is only 1!" The pupils write down the problem up to this point. "Put 4 stones under number four and 1 stone under number one. Mr. + says I'll fetch what you need! Put up your hand if you know the answer. How many stones will Mr. + need to fetch from the bank to make both sides equal?" Each child who knows puts up their hand and whispers in her ear. "The answer is 3, now write it down". Teacher demonstrates another problem in the

same way and her pupils then begin to solve their own. She moves about constantly helping the children find the answers to their sums, demonstration of each problem using the stones as concrete examples is paramount. The pupils write down their numbers without the guidance of ruled lines. When complete, the work reveals well formed, level numbers, neatly written. One youngster made up his own sums when he completed those set by his teacher. As the work is completed and checked, TF indicates that they may now hang their work from the woollen line at the window - (*** giving a sense of accomplishment**) the same line which holds the weaving - they use pegs to put up their work. Those who have finished sit on the carpet and build castles with blocks; others "read" books, mostly Fairy Tales and stories by the Brothers Grimm. Before beginning the morning snack a prayer is said.

This teacher incorporated a whole page of comments for me, these will follow.

** This lesson contained a lot more than I would normally do - I would not spend as much time on the WILLING but to give you an overall picture I telescoped the M. L. work we have done this term. In the beginning of the "Gnome Work" I would have done the following:

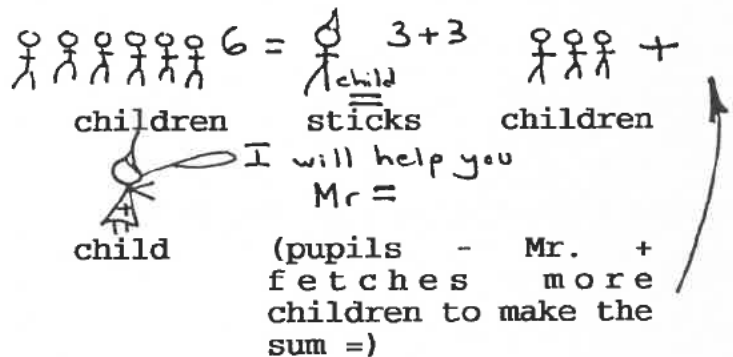
Intro. to the day: Greeting and verse 5 min
 Eurhythmy
 Speech exercises

M. L. Willing Stamping and clapping - rhythms
 + } counting to 20
 + 10 min. X }
 = } verses in rhythm

Feeling Story of King needing gold - trials and tribulations and eventual success of gnomes. (Pupils seated.)

+10 min.

Thinking A. "Mr. +" oral activities stones, pupils to demonstrate.
20 min. +



- + phlegmatic (green)
- melancholic (blue)
- X sanguine (yellow/orange)
- ∴ choleric (red)

= mixture, no definite marked temperament

B. Written Remainder of lesson.

CLASS 1 - PAINTING LESSON

Tuesday 28-8-90. Time: 10.40 - 11.20

Everyone sits on the carpet. The painting lesson begins as TF narrates the story of The Crystal Ball. It is a story by the Brothers Grimm. Her pupils are familiar with the story and she calls upon them to volunteer detail as the story progresses. The lesson is to be a colour exercise and the youngsters interpret the qualities of the story characters in terms of colour. For example:

The Witch - red (* choleric)
 Princess - blue (she was sad) (*melancholic)
 Prince - yellow (he was happy when he freed the princess) (* sanguine)
 Giants - green (these are lazy giants) (* phlegmatic)

Much of this lesson is taken up with the organisation of the materials. (* Timetable problems - we are working to change this as too much time is taken up with organisation. However, the routine and the discipline is good for pupils and each lesson follows a definite preparation routine - requires a great deal of self-discipline and listening). There are 2 rows of desks, TF instructs her pupils by rows - she requires this process to be orderly and to be achieved with the minimum of noise and fuss. They need to collect the paints, jars of red, blue and yellow; the water and brushes, and the painting boards. Finally, the pupils come up to the basin at the back one row at a time to collect their paper, which is dipped into water and sponged onto the painting boards. TF calls out that the children should remember that the red is powerful and inclined to want to occupy the whole page - they begin with this colour. The pupils already know how to achieve green by mixing together the blue and the yellow. Some youngsters are wearing aprons; as they begin working the bell rings and I need to leave to attend an Extra Main lesson with Class 6. The class continues to work into the next period and I leave quietly.

(* The purpose of these lessons is for the children to experience the qualities of the colours and a feeling for the paint moving over the paper - the process of painting is paramount and the end result secondary. It is what the child is feeling as he paints that is important - food for the soul. The follow up to the lesson in the next week is to examine the paintings and discuss e.g. "what a cheeky red - he's taken over the page" and "can you see the shy blue peeping out here?" and "what do you think the happy yellow is saying?" etc. That is why quiet and peace is a very important element in the lesson. Once the pupils begin painting there should be silence - ideally. This is what I'm training them towards).

CLASS 1 RECORDER AND FORM DRAWING LESSON

Wednesday 29-8-90 Time - 10.40-11.20 (The Zulu teacher is absent so this lesson is extended until 12.15).

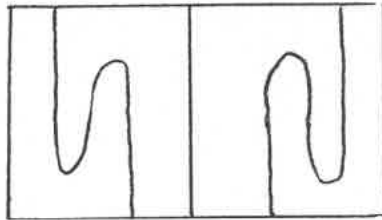
(* Always very short as a lot of concentration and effort is needed - also keep up pupils enthusiasm and interest).

TF explains that the pupils learn to play the recorder purely by imitating her. The basket containing the instruments in colourful recorder bags is placed on the carpet. We all sit cross-legged in a circle facing teacher. I am given a recorder to play - this I take very gingerly since I am unable to play one. Everyone is keen to see if I can play and await the first note expectantly. The pupils practice each of the notes in turn, naming them as they do so. My first note is a veritable blast! All laugh and say : "No, that's too loud!" There is firm teacher control throughout this exercise. As I improve she remarks that I have learnt quickly since I am an adult ... "see how quickly adults learn!" The pupils are proud that they can play Hot Cross Buns and Over the Sea. (* 4 music notes B; A; G; C.). The lesson concludes and instruments are returned to the basket.

TF asks her pupils to fetch their crayons and form drawing books - large sheets of paper stapled together.

Form Drawing

This lesson begins with finger exercises. These firstly involve the whole hand, then the fingers, then individual fingers, and concludes with the flicking of the fingers. TF holds up a piece of yellow chalk and illustrates the activity on the black board thus:



She instructs her pupils to draw a line down the centre of their pages as straight as they possibly can. "Do a pretend one with your finger first," she says. "Now watch very carefully; lift your left hand and place it on the left; lift your right hand and place it on the right side of your page! Work on the left side first. When I see your bright eyes looking at me I will know you are ready. (* laterality; reinforcing left, right; symmetry). Yesterday we made a picture that looked like this ... (see diagram above). We said it was a spider making his web. Well, Brother Wind comes along, blows the thread, and stretches it; look, we get this..." TF points to the diagram above. The group begins to draw the form, firstly using yellow wax crayons, then orange, then red. The whole page is filled with colour. All pupils work quickly and with concentration. Towards the end of this lesson the pupils exhibit their work at the front of the classroom - "Let's see whose is closest?" remarks TF. Some pupils make scathing comments which are modified by the teacher as she tries to give each pupil positive feedback. Quite a few youngsters have achieved a well balanced form, their left/right symmetry is well developed. (* laying the foundation for Geometry

too). TF says that the Class 1 writing of number is very good in comparison to groups she has taught in the past. She attributes this to form drawing. The children write straight without the guidance of ruled lines.

The lesson is concluded with Show and Tell. (* Confidence building, development of listening skills, general relaxation; the pupils love this time and woe is me if we run out of time!) TF sits on the floor with her charges seated on the floor before her - quite a few have either brought things to show, or would like to tell something which they would like to share with their peers. All pupils collect their cases and wait at their desks... A rhyme is said by all and everyone disperses once they have greeted their teacher.

(Pupils update files etc. until the extra time is up).

CLASS 2 - MAIN LESSON - READING

Monday morning - 27-8-90 at 7.45-9.40 a.m.

Description of the Classroom

This morning the whole school has assembled in the hall from 7.45-8.05 a.m. The first lesson will be the long main lesson, which this morning will be shorter because of assembly. The walls of this classroom are a peach colour. Displayed on the walls are colour exercise water colour paintings, short stroke pictures depict the legend of Saint Rogue and his dog - they contain a great deal of detail and are hence rich full drawings. There are water colour paintings of the story of the Acorn - this is the rhyme beside these paintings:

"Little by little the Acorn said
as it slowly sank on its mossy bed,
I am improving every day,
hidden deep in the Earth away."

Other paintings are illustrative of the Dog in the Manger, and The Cock and the Jewel. Further short-stroke wax crayon drawings depict St. Christopher and Saint Frances and the Birds. There is a basin in the corner and an entire side of the classroom has windows. The group have wooden desks which have a place to store their work. There are 17 children and one is absent today. TC says they are seated according to their temperaments; there are 2 main broad groups - **choleric and sanguine**. There are, though, mixtures, a few phlegmatic and one tends to be a little melancholic. The following rhyme is also on the wall:

"The sun says: I glow,
The wind says: I blow,
The stream says: I flow,
The plant says: I grow,
And Man says: I know."

TC has a gold framed picture of Saint Frances on the wall behind his desk, there are three vases filled with flowers.

The Lesson

The day begins with a greeting and a prayer, we all stand in a circle on the carpet with arms folded across our chests. Thereafter there is a series of dynamic rhythmic movement and sound exercises e.g. "L"; "Kn"; "B"; "F". The actions are precise and the sounds clearly articulated. TC requires the children to "give" him the actions and sounds. There is a balance between group work and individual effort - each pupil is required to express the sounds individually. All give maximum effort. Teacher intersperses this with sudden requests to "stop!" The emphasis is on sequencing, co-ordination, spatial relationships, attention and laterality, to name a few. Spelling and rhythmic movement are combined

e.g. "rock" 2, 3, 4, (X 2)
"r" "o" "c" "k" rock, 2, 3, 4.

Spatial relationships are important here, as the children move rhythmically in a circle. Some of the others covered are: "ruck"; "duck"; "lick" etc.

TC asks his pupils if they would make 2 lines. The one begins clapping a rhyme and the others echo, the pitch and tempo are varied. This is followed by a rhythmic sequence for the feet which is finally combined with clapping. Auditory memory is stimulated as the pupils are called upon to recall the rhythmic beats and to clap only on the last one. All the pupils sit on the carpet and dramatise a number of Fables for me. All the children are uninhibited and greatly enjoy this activity.

The writing for this morning is written on the board:

We are straight
 We are strong
 We are valiant
 We are bold.
 For the sun fills
 our hearts
 With it's life-giving
 gold.

TC guides the reading out loud with a wooden pointer - they turn around and recite from memory. All move off to their desks to copy off the board, their pages have no ruled lines and the pupils are required to find their own level. The books are flip files into which each new piece of work is placed, it has a hard cover which has been decorated with a short stroke pencil crayon picture. Inside are stories of Fables and Legends of Saints - TC explains that it provides the pupils with two anti-pathic elements; human foibles on the one hand and on the other images of what they may aspire to in their humanity. He has a gold sheet pressed between perspex, which, when held up to the sunlight reveals an aquamarine colour. There is a crystal containing flecks of genuine gold and a gold coin which the students may see and handle. The atmosphere is quiet as all sit and write - they print and will be introduced to cursive writing later in the year.

While they are writing TC shows me a reader of selected fables and legends, which has been a collaboration between him and TF. The pupils will read these stories themselves, they have been illustrated by these two teachers with ink drawings. (Aside: it was my observation that there were insufficient bridging readers i.e. between the very simple and the aesthetically "correct" readers onto which the pupils move at a later stage. This is not necessarily an observation of this teachers class, but I felt that it was an important point to note. These readers have been translated and frequently the language is "strange" in its syntax and meaning as a result. Although the illustrations are beautiful, the text is difficult for fledgling readers to manage. Also, children who are keen to read before they are "meant" to, are discouraged by some teachers who may suggest that they should not be reading yet). They have incorporated a story for two specific children as a curative influence. TC exercises firm control of his charges, there is a balance between expectations of attentiveness, humour and affection - as the youngsters bring up their writing

there are frequent hugs and chats. They return to their desks to decorate their pages. My observation is that their letters are well formed and the writing surprisingly level.

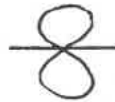
A prayer is said before commencing with the tea time snack at 9.40 - 10.00 a.m.

CLASS THREE - FORM DRAWING LESSON

Thursday morning 30-8-90 Time: 11.20-12.15

The lesson this morning begins with a recitation of The Tweetle-Beetle Battle.

This incredible tongue-twister is recited with joy and excitement, until the pupils reach the climax - a prodigious feat. Everyone moves to sit on the carpet before the black board. Illustrated on the board is the following figure:



There are two colours, blue and yellow. What begins as blue on the outside, at the point of crossing is transformed to blue on the inside. What begins as yellow on the inside becomes yellow on the outside. TC begins by identifying the figure as a figure-eight or lemniscate. He explains that what these youngsters see will prove to be very important for them throughout their lives. They will encounter this principle in Botany and Physiology in the future. "let's think of digestion as an example - who knows what digestion is?" One pupil responds correctly. TC continues with illustrations:

"We go out into the world and see an apple - we eat it! We dig into the ground and find salt! We see a chicken and think how good it would be to eat! These things are incorporated within us; we can't incorporate these things by mixing in a mixer and injecting them into our veins."

The above illustrations are accompanied by sound effects from our teacher, his audience is fascinated and everyone laughs at the idea. TC goes on:

"... Something has to happen where the outer world of apple becomes the inner Lauren apple - when it is no longer an apple and not yet Lauren - this is the intermediate point about which I won't say much more at the moment."

TC takes the example of breathing in the air which is around us. There is an exchange between the plant world and the human world - they give us what we need for breathing and we give them what they require for life. This portion concerning breathing is illustrated very humorously and I feel I am unable to do justice to the full atmosphere of this communication.

"There is a point when the outside air meets with the blood - when the outer air is breathed in it moves to tiny sacks inside our lungs, these are called (????????). The tiny veins around these sacks is the point where the air meets the blood."

TC gives further examples. He uses the image of the pendulum within an old grandfather clock. He asks what the point is in the swing when the pendulum is neither up nor down, what is the moment when

a scale is balanced? The pupils suggest "between", our teacher mentions again that this point will frequently be met. Further examples are: a kettle beginning to boil, the moment just before boiling is the in-between moment the pupils must think of. He asks about the moment when the youngsters are neither Class 3 nor Class 4?

The group is divided into pairs of boys and girls, the pupils create a game and TC places his ruler down loudly on his desk - all become attentive except 1 child who continues to fool about. Everyone crosses their hands over their chests and engage in a series of finger exercises. The group moves with outstretched arms to indicate the outside of the lemniscate and cross their arms over their chests to illustrate the movement to the inside of the figure. Two individuals practice walking this complicated figure - all walk in a figure-eight. The cross-over point proves difficult. This is practised a number of times.

Everyone moves off to collect chairs and sit before teacher in a semi-circle, I am invited to participate. The child who earlier did not settle continues to unsettle the group. TC goes to the board and picks up a piece of chalk, he takes the child by the hand - a dot is drawn on the floor and a circle around it, the child is instructed to stand within this circle with his arms folded. We begin by tapping rhythmic patterns with our feet - we follow TC. There is a build up of rhythmic movement until the hands and feet are moving to differing rhythms - the level of body awareness, auditory sequencing and consciousness of body levels is high in this activity. There is a balance between group participation and individual effort. The pupils greet us and make ready to go home.

TC explains to me about the child who has stood within the chalk circle. He says that the child concerned has no ego control, that he gets away with "murder", since most people take a sympathetic stance when confronted by the child's brimming eyes and pouting expression. In order to encourage the child to take ego control by means of this exercise, he will benefit by developing ego strength - if the activity is repeated for a period of approximately three weeks. I thanked TC for this explanation and with this my observation was concluded.

(No actual drawing took place in this lesson.)

CLASS 3 - MUSIC LESSON

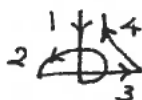
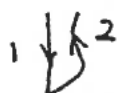
Monday 27-8-90 Time 10.00-10.40 a.m.

There are 16 pupils in this class and they have three music lessons per week with TD. The class sings songs in 2 and 3 part harmony, accompanied by their teacher on the recorder. The class uses the syllabus originated by John Curwen, in representing the rhythm of different note combinations. The following are used:

King wearing a crown: | TAA or TAA ↓
 Soldiers: | TAA | TAA | TAA or TAA ↓ TAA ↓ TAA ↓
 Knave who stole the tarts: □ Taa-Tai | TAA
 Semibreve: ○ TAA - AA - AA - AA.

Meter and accent are practised - TD writes the following time signatures on the board thus:

2 3 4
 4 4 4 Teacher and pupils conduct the beats in the bar as indicated. Teacher demonstrates, pupils echo.



Conducting patterns

There is a warm up when everyone plays all the recorder notes. This is followed by the following songs, the music for which the pupils read from their own files: The Frog; The Snail. Today the pupils learn a new song; The performing Seals. They point to the following notes: C sharp and F. All the notes of the song are first pointed to and then the rhythm is patted on the desk. This is followed by patting and calling the notes out loud. Everyone progresses then to slowly trying out the song on their recorders. TD expects no "tootling" in between playing. The song is repeated several times. The note F sharp proves difficult for these young fingers to achieve. Our teacher praises her pupils for trying hard.

Today's lesson is concluded with a round dance. The group divides into an inner and outer circle facing one another. This activity is greatly enjoyed as the youngsters dance and clap hands together. The bell rings and TD and I greet the pupils. Teacher explains that there are some pupils who will not be able to read music this year. This is not important, since they will go on again next year. The song sheets have been decorated by the children and incorporated in their music flip - files.

(This teacher did not respond at all to my requests for an interview; she never gave an explanation nor did she respond in any way at all. I did not press her, but rather regarded it as her democratic right to refuse to be interviewed. It would, however, have been courteous to respond in some way to my request. She did however, provide me with the following information concerning the Waldorf approach to Music when my observations were returned to me).

Singing	Pitch Rhythm Theory	Instruments	Formal Dancing	Creative Dancing	Themes
Cl 1 unison, penta- tonic	move, clap - French time names Time - move clap	recorder pupils copy teacher - Carl Orff instr	simple folk dances	Free movement	Nature Gnomes Fairies
Cl 2	as above pitch - should use tonic solfa? I don't	as above	as above	as above	as above
Cl 3 intro. of rounds and partner songs	start to ?? time accident- als	read music		as above	Bible Crafts Farming
Cl 4 intro. 2 part harmony	start to read and play harmonies or 2 parts	as in col. 2		as above	Nature Animals Norse S.A.
Cl 5 - 3 part harmony				as above	History India Greek Egypt Nature S.A.
Cl. 6				as above	Mediev. Roman Geog. Contemp. Europe
Cl. 7 - 4 part harmony				as above	Geog. of the World Renaiss.

(* Avoid taped music because not all the senses are involved. Encourage the "real thing". If the whole school can read music, compared to other schools, the standard will be very high).

CLASS 4 & 5 - MAIN LESSON - EXTENDED ENGLISH COMBINED WITH BOTANY

Tuesday 28-8-90 Time 7.45 - 9.40

Description of the Classroom

There are 17 children in this combined class 4 and 5 group. TD explains that the Class 4 teacher left to get married - the Class 4 is a small group comprised of only 6 pupils. The College of Teachers felt that the group was too small for comfort; the peer relationships became too intense. Hence it was decided not to replace the teacher, but rather to combine the two classes. In her teaching TD strives for a balance between the requirements of the two groups, generally gearing lessons at the higher level. However, she accommodates the class 4 in the level of testing, marking, projects and homework set for this group.

At the back of this classroom is an enormously fascinating Botany table; it is laden with mushrooms, algae, sea weed, moss, various fern species, fungi, air plants, lichens. There are even "mad" mushrooms, poisonous and non - poisonous seeds - clearly marked - seed pods, seed collages, flowering bulbs, potted flowers and numerous pine cones. Amongst this profusion of colourful life, the tables are replete with informative books, posters, seed and pod mobiles, branches and a selection of bark - these tables fill the whole back wall of the classroom.

The walls are painted green. All the children have a name on the back and side walls where their paintings are displayed, there are at least three paintings per child. There are pencil crayon drawings of orchids, aloes, roses, palms and bamboo. The window ledge is filled with clay models; there are gnomes, elephants, oxen yoked to wagons and clay houses with straw roofs. A book of birds is open and available for perusal by the pupils. TD has displayed a selection of owls - they will form part of the modelling lesson later in the week. There are ceramic, wooden and seed owls. The shelf behind the blackboard carries a selection of books, the top is covered with potted plants. Teacher explains that the predominant temperament of this group is melancholic and sanguine, they love acting fairies.

The day begins with a greeting, all the pupils stand on the carpet and revise their tables, accompanying this with rhythmic clapping activity. This activity blends into a revision of punctuation, this comprises songs with appropriate actions. Today's lesson is an extended English lesson combined with Botany. The parts of speech covered so far are nouns and adjectives, verbs and adverbs. Some of the rhymes used are:

"Father Sun a noun will be. He'll give a name to all he sees..."

"There is a little gnome who lives underground. An action man is he it is said around. Verbs like digging, chopped and works."

The dramatization of these is accompanied by singing in 2 part harmony. Today the following new parts of speech are covered; pronouns and prepositions.

Pronoun Fairy

"The pronoun fairies task will be,
To change the nouns and mean the same to me.
He and She and Their and One.
His and Hers and Yours and Mine.
With the pronoun fairy, changes you will see."

Preposition Pixie

"The preposition pixie near a fairy ring will be,
In different spots on mushrooms this pixie you'll see.
On, in next to, in front and behind.
Under, over, along and on top
The preposition pixie all these places will mind."

These are sung and finally dramatised. All the pupils have parts to play, which require acting and narration. There are numerous amusing moments. TD writes the following sentences on the black board. She narrates the story as she does so:

"Matthew brought a blanket.
Karley brought a picnic basket.
The Sun is shining.
Claire and Micah brought a ball.
The mushrooms formed a fairy ring."

Teacher demonstrates how these sentences can be changed and the pupils act out the story. The class sits at their desks and take out their books which have no guiding ruled lines. They write down their sentences. The detail of this part of the lesson is difficult for me to recall - did they write down the original sentence and then the altered one - perhaps you could help me here? (* Class then move to the "intellectual" stage of the lesson and write an exercise where pronouns and prepositions must be substituted.) After completing their work it is brought for correction. As they finish the pupils are required to read their library books, these contain cards which the pupils use to monitor their own reading progress. A prayer is said prior to beginning the mid-morning snack

at 9.40 - 10.00 a.m.

TD explains to me that there are two pupils in her class who were recommended for placement within specialized education. She stresses that a positive self - concept is paramount in teaching, it enables individuals to achieve their potential in their work. Within the Waldorf system, these 2 pupils are above-average students today - an indication of what belief in the self enables students to attain. TD provided me with a set of Botany books and I was struck by how artistically appealing they were, and yet impressed by the botanical accuracy of the diagrams/illustrations. (There are several instances where children have been removed from mainstream schools with major psychological/emotional problems; many of these pupils thrive when the "pressure to perform" is taken off them in a Waldorf school.)

CLASS 4 AND 5 - CLAY MODELLING LESSON

Friday 31-8-90 Time 10.40-11.20

The Botany table has examples from earlier modelling classes - there are models of gnomes and mushrooms. TD explains that when using clay they make use of the coiling as well as the pull out method. Today, the pull out will be used. Clay modelling can begin in class 3 or 4, depending on the teacher, beeswax is also used. One week this period will involve form drawing, the next week modelling occupies their time.

Today owls will be modelled, teacher expects the students to work quietly so that they may transfer their feelings to the clay. Each pupil receives a board on which to model - I participate fully in this lesson. Once one has a ball of clay it is not rolled in the hands, rather it is passed from hand to hand to achieve a roundness. All the students sing a song about an owl, this song incorporates elements they have learnt from their punctuation lessons. The clay is placed on the board in readiness. TD begins to talk about owls; their nocturnal habits, feeding preferences, habitat and other qualities. There are examples of owls which pupils have contributed; seed, clay, ceramic and wooden owls. The qualities of owls are discussed in detail and the teacher also illustrated the figure on the board - there are also photographs from a book of birds. TD says that she is most interested in seeing whether her pupils have captured the shape and feel of an owl; the flatness of the head, the large cavernous eyes. The clay is shaped thus:



and then,



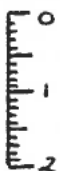
this is achieved by squeezing the clay in the space between the thumb and forefinger. The teacher demonstrates this. She stresses that water must not be used until the end when all the detail is complete. The classroom is hushed as everyone works with quiet concentration. One child produces a lovely likeness of an owl, capturing the essence of the hunched inward appearance of an owl. TD says that when this pupil came at the beginning of the year he was unable to model at all - his temperament is very melancholic. She compliments him on his best effort yet. As far as I am able to observe, quite a number of the pupils, in their own unique representations, capture something of these owl qualities. Some have wings outstretched in preparation for flight, others are hunched with claws gripping a piece of bark and yet others are less representative and yet still clearly owls.

TD moves amongst her pupils constantly, making suggestions, or discussing qualities, seldom though, needing to intervene as far as the interpretation of the "feel" of an owl is concerned. Once completed all the models are placed on boards at the front of the classroom to dry. Each pupil cleans and returns their own board, and wipes their desk to prepare for the lesson to follow. The new classroom curtains arrive, they are a pale green. No greeting concludes this lesson since we proceed directly to the following, which is an extra main lesson dealing with measurement and decimals.

CLASS 4 & 5 - EXTRA MAIN LESSON - MEASUREMENT & DECIMALS

Date : 31-8-90 Time: 11.20 - 12.15

TD explains that she would have used this lesson to revise fractions, but this would provide nothing for me to observe. So today they will begin Monday's lessons which are concerned with decimals. These lessons will continue for the next three weeks. Teacher asks: what does deci mean?" Pupils volunteer, "small, length;" and teacher replies "no! deci means 10's. If you look at measuring tapes they are divided into groups of 10's. A meter equals a 100 c.m." Teacher uses a tape to illustrate - "1 m = 10 decimeters. Each deci has how many centimetres? Ten centimetres. Each centimetre = ten millimetres. The decimal system is used for measuring weights, distance, counting money in tens. When you measure for the Botany Olympic Games, if you want the answer in centimetres you look for the following:" - this is illustrated on the board.



"Say you measure something and it is 2,3 c.m. You start at 0 and you will write it like this 2,3 ; the , tells you, you are no longer talking about c.m., but are going on to millimetres. Don't worry about the detail now since some of you have never done this before."

TD divides the class into groups with 4 pupils per group. They all have pencils, decimal books and tape measures which they have brought from home. The groups sit in a circle on the carpet. The first "Olympic Game" is called Piddly Pips, (using pumpkin pips.) Teacher explains the rules. The pip is shot with a coin from a line decided on by the group. Each youngster has 3 opportunities to shoot the pip into the saucer provided. They then move to shooting from the line and are required to measure the distance shot in millimetres and centimetres. The groups move onto the floor to shoot the pips and record the distance. The atmosphere is intent, all are deeply involved and the chatter level is low despite the excitement; there is no noise or necessity for disciplinary intervention. When they have finished all move back to the carpet in their groups. Teacher calls out names and the youngsters relate their scores; we listen to all the scores some of which are: 2,3 c.m; 7 c.m; 11 c.m; and one pupil attained an Olympic Gold of 25 c.m. There is a continual balance between humour and listening between teacher and pupils.

The next game is Seed Blowing; there are blue tubes and pine cone seeds. Teacher demonstrates how this game should be conducted. The

tube is placed at a line with the seed directly before the opening at the end, one's cheek must touch the ground. You blow the seed and then measure. The pupils are very enthusiastic and sustain this to the end. We all listen to the distances achieved in this activity: 60 c.m; 50 c.m; 88,9 c.m; and the all time great of 1 m and 3 c.m.

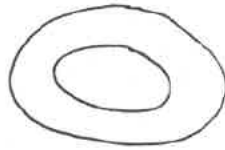
The following Olympic Game is Pea Shooting which everyone has been waiting for. This is played by placing a pea on the lips, which is then blown. All pupils must begin from a point specified at the start of the game. Teacher says she wants the answers in centimetres and not metres. Some of the scores are: 250,1 c.m; 320 c.m; 301 c.m. TD explains that the syllabus content has been adapted from Standard 5 text books. This class is able to tackle work at this level since the approach allows for a thorough understanding of the process of measurement. This links with the arithmetic experiment conducted by TC with Class 2 pupils. (This is not included with my observations, but I can report on this briefly here in order to clarify this?)

Once all the scores have been recorded teacher reminds her class to bring their pods on Monday for the "Flamboyant Competition." The lesson concludes with singing in 2 part harmony. We greet the pupils and all disperse.

CLASS 4 AND 5 - AFRIKAANS LESSON

Wednesday 29-8-90 Time 10.00-10.40

TF and I greet the class. The lesson begins with an Afrikaans (*verse/prayer - calming). This is followed by the ABC in Afrikaans; as it is recited the voices gain momentum. Everyone is standing in a circle on the carpet and a series of rhymes begins, accompanied by rhythmic movement and clapping. The group is divided into two - they sing several songs in two part harmony. Thereafter the group divides thus:



(* Willing)

in order to perform a series of ring and folk dances with and without partners. Those in the outer circle face inwards and those in the inner face outwards. This activity is immensely enjoyed by all - Afrikaans is spoken as far as possible, except where an English explanation is the only way to clarify something for the pupils.

(* Feeling)

All sit on the carpet and recap on the new story from yesterday. The story is Racheltjie De Beer, a story with a factual origin which emerged from the History of South Africa. (* In this age group I have chosen an extended theme of self - sacrifice; thinking of others). TF call upon her pupils to recall detail from the story and to fill in missing Afrikaans words.

(* Thinking)

Everyone stands in a row before their teacher; she gives them a sentence which they are required to transform into the past tense, as they do so they all step backwards. The first part of this lesson is completed in 30 minutes. It is time to move and sit at their desks. All the pupils take out their Afrikaans reading books - these are blank books into which each new story is written. (* We made them ourselves - pupils are only given the typed story to paste in. They have to do their own title and accompanying illustration). (It is my observation during several lessons that the "thinking" aspect is perhaps given insufficient time - balance between active section and time allocated to written work?) TF calls upon individual pupils to read aloud, when they stumble over a word they are required to underline it. The following words are underlined: verdwaalde; paadjie; donkerder; inkruip; troos - teacher explains that this means comfort. There are other words which I will not record. The bell rings to signal the end of the lesson. TF says her pupils must complete reading the story for homework; they may also add the finishing touches to their book covers, but must take their time and do it well.

Tomorrow they will write a poem; (* based on the story), and on

Friday they will write down the story. (* Which will be an exercise which will incorporate grammar and vocabulary). We greet the class to conclude the lesson.

(* In Afrikaans we have three books:

Reading - I select suitable stories from
anywhere and everywhere.

Main Lesson - First book - (?) en die Diere.
Second book - Dapperheid - just begun

Taal en Toets - General exercises.)

CLASS 6 & 7 - MAIN LESSON - ORALS & ASTRONOMY

Friday 31-8-90 Time : 7.45 - 9.40 a.m.

Description of the Classroom

This combined group comprises 23 pupils - the Class 7 teacher is absent due to a back injury. There is a table along the length of the wall beneath the numerous windows. It is filled with crystals which have been labelled, stones and semi-precious stones. There is a model of the stars in the night sky - all the names are visible. A large model of the planets occupies most of the table space. An encyclopedia lies open revealing information on the stars. The class has recently worked on projects concerned with the solar system, these are placed neatly at the end of the table. The walls of this classroom are blue and the table is covered in a blue cloth. Posters which are the creation of the pupils are displayed on the walls, they are concerned with the theme of Ecology. Some of the slogans accompanying these posters are:

"We can save our Earth it's not too late!"
 "Don't kill the World!"
 "A tree is green, a tree is red.
 A tree is black, a tree is dead!"
 "Look, think and stay alive,
 'Cause if you kill all our trees you may not survive!"

There are several water colour paintings of trees. Paintings of the planets are pasted on the windows above the astronomy table. One is of the night sky with numerous glitter stars - there is a slit in the paper through which the planet Saturn projects, it is attached to a stick which enables it to move through the night sky:



There is a shelf behind TE's desk, it contains files and pupils exercise books. There is a display of several pieces of coral and numerous shells. There are vases filled with flowers on the top shelf.

The Lesson

Today's lesson begins with a greeting followed by a prayer. All sit and sing accompanied by their teacher playing the recorder. The group is divided into 2 and they sing in 2 part harmony. The class is currently occupied with the Historical Period of the Middle Ages, they sing a song which is appropriate and fits well with this

theme.

It is time for recitation of the morning verses. TE explains these thus: each year she writes a verse for each pupil on their report, it is carefully thought out and is intended as an individual affirmation of who they are, incorporating strengths they may have or need to acquire or aspire to. The following year the youngsters say these verses in the morning, the idea is that these verses become their own as they internalize them. The first verse, which teacher stresses should be clearly articulated, is "The Night Will Never Stay." A few more pupils stand and relate their verses, they speak clearly with well modulated voices.

This is followed by rhythmic chanting of the following tables:

7 to 84
8 to 96.

The pupils move forward and backward with ease. Also covered is 80 and 800. (* Tension in this instance excites thinking and improves alertness - which is required in maths.) This is followed by a random selection of pairs of pupils who are required to stand and answer questions. TE has flash cards which she shows requiring the answer as quickly as possible. I overhear 1 pupil say: "I'm scared of this!." For example:- 9×5 ; 8×9 ; 8×12 ; 9×6 - are some of the problems written on these cards. Two boys stand and fire their answers very rapidly; they are excited. Despite the testing environment the teacher's attitude is light and smiling - it is akin to a game.

This is followed by what I perceive to be a very unusual exercise; a combination of movement, astronomy and arithmetic. The pupils are to demonstrate how the Earth and Moon revolve around each other with the sun in the centre if 1 step = 1 day? (* When comparing all planets 1 step = 10 days, therefore, + 36 steps for Earth - aim to get relative speed of the movements of the Planets.) There are 365 steps then in one year ... "how many steps will a quarter be? Ninety! Position yourselves!" One pupil is the Sun, another the Earth and a third the Moon. They position themselves, the moon moves 7 steps to move a quarter of the way around the Earth. The Earth moves 90 steps and the pupils are required to move in the correct tempo in order to arrive at an accurate position. TE poses the following problem: "What kind of Moon will people on the Earth see at this moment?" The pupils provide the answer: "They will see the first quarter!" "In the Southern Hemisphere, what Season will it be?" The reply is: "Winter!" "Move another 7 steps - what will the phase of the Moon be now?" The pupils volunteer - "Full Moon!"

The pupils are requested to represent the various planets in their positions around the Sun, they are required to figure out how many

steps will be required for each of the planets.

Steps

Mercury	-	9	
Venus	-	22	
Earth	-	36	(* 1 step = 10 days.)
Mars	-	72	
Jupiter	-	380	
Saturn	-	1080	
Uranus	-	1800	
Neptune	-	4700	
Pluto	-	7600	

Teacher says: "Are you cold and lonely out there Pluto? Do you cross the orbit of other planets? Yes, the only 2 that do are Pluto and Neptune!" The pupils move thus for a while and the others watch, the atmosphere is hushed; they conduct this exercise unselfconsciously and accurately. All disperse and move to their desks, it is time for the presentation of the orals prepared by the Class 7's. There is some talking and teacher requests silence. The pupils are not usually marked, but they have requested a symbol and feedback from their teacher on this occasion. TE explains how she will mark the content of the presentation: content; presentation; delivery; clarity; diction; fluency; audibility; vocabulary; creativity; audio-visual aids; general.

The First Pupil

Has 2 assistants to help her present her illustrations, she stands in the front of the class. She explains that she will speak about Saturn and begins by relating factual information concerning the planet. The pupil speaks well but softly, she appears nervous and hesitates. There is a poem which has been written in rhyming verse. Teacher requests that she repeat this louder and more clearly. An encyclopedia is used to show the class an illustration of Saturn. On the board behind her she indicates the symbol she has drawn for Saturn as well as her painting of Saturn and its satellites. The pupil explains what she will be doing now - she calls upon a number of her peers to depict the personalities of the planets with the paint she provides - it is a water colour exercise. She has a paint board and the following paints ready; orange, red, blue, yellow. They select their own individual colours for the following planets: Mercury; Saturn; Jupiter; Venus; Mars; Pluto; Uranus. She requests that her classmates select the colour which depicts their feelings about the planet concerned. The class is quiet throughout this activity. This ends the presentation and the pupil holds up the completed painting for the class to see.

Teacher's Feedback

"The creativity of this oral is excellent, of a very high standard. It is an oral though, and you speak too quietly and a little too quickly, so that sometimes we cannot hear. You prepared very well, but your information was scant though." The student admits that she left out a great deal. "Because you have done so much excellent work I will give you another chance on Monday. Please practise speaking out with confidence and clarity. Make use of this opportunity to improve. You must put your will into your speech!"

Second Pupil

She stands and explains that she has left her painting at home. "Do your oral today and you may show your painting on Monday." This pupil uses three assistants who put up three pictures of Jupiter on the board - they are the students own illustrations. She speaks with clarity explaining that this planet is like a god, it is the largest in the Solar System. The candy - stripe formation of the planet is illustrated by means of a pencil crayon drawing. The pupil makes use of a photograph to draw attention to the red spot visible on the surface. Galileo Galilei detected the moons in 1669. She indicates the symbol for Jupiter which was invented by the ancient astronomers. My observation is that the theoretical content of this oral is of a high standard. The oral is concluded with a poem which she has written herself; she had planned to do a play as well but requires an absent student, so requests to present it on Monday. This is granted by TE. She dramatises her poem with the assistance of three classmates, it incorporates the movements of Venus, Jupiter and Saturn around the Sun. As they each narrate their part, Saturn slows down since she dizzy. All laugh!

Teacher's Feedback

"Your research and understanding of the subject was excellent! You referred to no notes - excellent way to speak - although I said you may refer you worked hard on your memory. From your drawings I can see the extent of work you put in, I really appreciate it. How you speak, presentation and creativity was excellent. Delivery was very clear and we could understand all about Jupiter. I appreciate the very high standard you have set with this work. The assistance which you gave one another was commendable. You get an A+."

Third Pupil

She is given time to prepare her presentation. She places her illustrations on the board and has flash cards to utilize. Mars is her selected topic and she introduces the class to the origin of the name. She shows us an artist's impression of the dust storms on

Mars. Her speech is clear and she points to and incorporates the relevant illustrations very well, without interruption to the continuity of her oral. The student smiles confidently throughout.

Teacher's Feedback

"What is interesting about this project is that her pictures were very creative, and she was able to refer to them while speaking; this makes it easier for the audience to understand. The research is excellent and I can see you have worked hard. You can all see that she has probably practised in front of a mirror - her delivery is very confident. In certain parts you refer to cards, but these were well organised and did not detract from your oral - you made good use of your cards. Your mark is an A!"

Fourth Pupil

The topic of this oral is Mercury. This pupil uses illustrations from books. The talk is short and he flashes his illustrations rather quickly at his audience.

Teacher's Feedback

"This oral was good. Your research was excellent and you used no notes, the information was interesting. You have greatly improved since joining us in Class 3. When he first came we were unable to understand him; he has overcome a tremendous hurdle. You would have got a much better mark if you had displayed your creativity; you are a very talented artist and you should make use of this talent. You showed your illustrations very quickly. This was a very good oral - you get a B, however, you are capable of an A. You need other information to make the difference between a good and an excellent oral."

Fifth Pupil

Her oral concerns Mercury and Venus. She has two hand-painted illustrations on the board and also refers to other pictorial material selected from a set of books. She has a poem about the 2 planets which is delivered without faltering. Her speech is very clear and she relies totally on recall; she has no memory lapses.

Teacher's Feedback

"You had an excellent delivery; you have a quality of dignity which is rare. You are a very controlled speaker, eye contact is good and you stand very still. The information is interesting and you paced your speech in such a way that it was neither too slow, nor too fast - an oral should be a little slower than normal speech, therefore one is able to absorb the information. You had very good

reference to pictures. Although you showed the same picture twice with the same information, you handled it well and we did not mind seeing it twice. The vocabulary was good, you have a good command of the English language. When you use your own creative work it lifts the whole oral and makes the difference between good and excellent work. You have an A+."

Sixth Pupil

This pupil is new to the school, she comes from an exclusive Private School. She has selected Venus as her topic. She speaks clearly from memory. It is a very short presentation.

Teacher's Feedback

"You have the potential to speak very well, your manner is confident and your speech clear. The content was too little. Also, use the pictures you have drawn and painted - think about the creativity of it - give something from yourself, not only what you can get from books. If you only give me a snippet, I am able only to give a snippet back. You are not producing your potential - if picture accompanied your work and you had done more research and perhaps had a poem. Think about what I have said and come to me at the end of the day and tell me if you would like to question it, and whether you would like a chance to produce a better oral - remember you potential; would you like an opportunity to improve? come later and speak to me, if you like I will give you a mark."

(I have left out one of the orals done on this day, since I feel I have managed to present a representative picture of this lesson, as it is.)

"Those who are doing their orals on Monday are at an advantage, you have heard the criticism of the others. Of course, those who have done theirs can relax on the weekend!"

TE goes on to discuss the official opening of the school, which is to take place on the 29 September. "Each class will be on display; each class will present something they have done during the year. We could do a play on the planets and stars with songs etc. I have started but would like input from you. We could dress up as either signs of the Zodiac or Planets - with songs and movement. We will present an Astronomy Main Lesson. Imagine if we could get the Hall dark - could start with a speech exercise and then go into movement and song. An idea - soft voices with a song put to Lara's Theme or the God of War; Mars, it would be appropriate to use a marching tune."

The teacher and pupils have a good rapport with one another, the atmosphere is responsive and relaxed, yet TE is always in control.

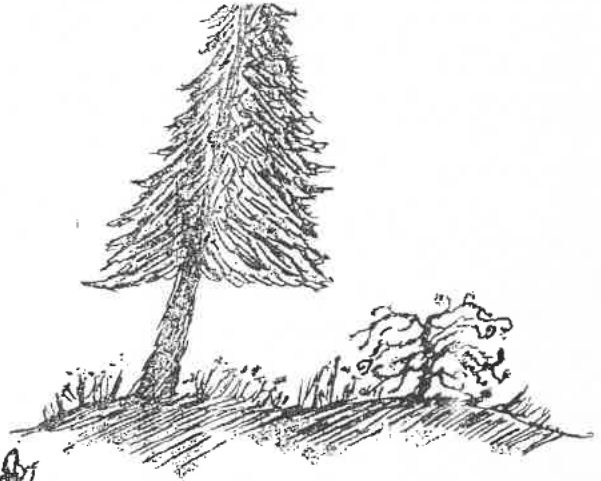
Further ideas are Pluto, alone and cold; would require a sad song. Mercury who is sanguine and moves about, lively music. Jupiter is big, heavy and slow. could use musical instruments. "In our Extra-Main lesson today, some can finish their work/play for Monday. The rest of us can compose the play for the opening of the school, you now all have the information at your fingertips."

The lesson concludes with a song sung in two part harmony and a greeting.

Parents' Morning

November 1991

Programme



Recorders:



Jingle Bells ~ All
 Camp-Fires Burning ~ Mrs Hurmer's Group
 Mary had a little Lamb ~ Beginners
 Sailboat ~ "

Singing & Spirals:

"Land of the Silver Birch" } Harmonizing

Arithmetic:

"The No. 1 & No 10 Gnomes" } "Willing"
 Odd & Even no's are we.... }

Saint Stories:

"St Patrick" ~ Folk dance } "Feeling"
 "The Fir Tree and the Bramble"
 [A story using the 4 Temperaments]

"Thinking"

Written activity would now take place in
 a normal main lesson ~ NOT TODAY!

Pupils leave hall for their tea

Short talk

Parents and friends - tea upstairs.

Parents' Morning

Programme



"Gnome Work"



1. March of the gnomes

Rhythm, Gross-Motor, Concentration skills

2. Poem: "I met a little gnome once..."

Memory, speech, Imagination.

3. Recorder: Hot Cross Buns
Sailboat
Pease Pudding Hot

Development of pitch, tone
fine motor control
Self discipline

4. Afrikaans: 'Daar woon 'n mannetjie...'

Vocabulary
Pitch
Voice training

5. Arithmetic: "Once upon a time..."

Development of concepts using:

- WILLING ~ Movement; rhythm
 - FEELING ~ The Story - moral impulse - 'giving'
 - THINKING ~ Number concept
- Quality of numbers
5 symbols/operations
- = + - x ÷

TEA ~ Parents and friends are invited to the library for refreshments.

MICHAEL OAK SCHOOL

Ms Carol Knox
P O Box 1031
HILLCREST
3650

22 August 1990

Dear Ms Knox

Thank you very much for your letter of 27 July 1990. I am particularly interested in your work as I too am currently engaged on the writing-up of my Masters in Education thesis through the University of the Western Cape. The specific focus of my studies is the relationship between Waldorf Education and Peoples' Education. I am in the process of finalising my thesis which I intend submitting towards the end of this year.

My approach in my thesis was not to provide a descriptive exposition of Waldorf education but to critically evaluate its role in the changing conditions of South Africa today.

As I know of only one other formal academic thesis on the subject of Waldorf education written in South Africa, I was particularly interested to hear of your work. I would, therefore, be very keen to keep in touch with you and certainly to read your complete thesis. I would be very interested to know if you intend to include any of this element in your approach.

In answer to your specific questions:

1. The impulse behind and date of founding of school: Michael Oak started early in 1962 when a group of parents, wanting this form of education, asked Mr H Schotte and Mrs L Gabler, both experienced Waldorf teachers from Germany, to start a school in Cape Town for their children. While looking for a suitable property, the home of one of these parents, 'East Grange' in Rosmead Avenue, Kenilworth, was used. At the time, property prices were very low as a result of Sharpeville, when No 4 Marlow Road was bought by this group. The move was made over the long weekend of 31 May 1962, and school started with 12 pupils in the first 4 classes.
2. Staff qualifications and training required: Here we are coming increasingly under the burden of Departmental control. Under the regulations governing the registration of private schools, we are obliged to appoint only those teachers who have qualifications which are recognised by the State. Naturally we would favour those teachers who have a Waldorf background and training.

Recently we have begun to subsidise the training of prospective employees through the Novalis College in Cape Town, which is a Waldorf training college.

3. The organisational structure of the school: This follows the traditional form of organisation in Waldorf schools - the College of Teachers which consists of experienced teachers who consciously and willingly take on the responsibility for the pedagogical and spiritual development of the school; the weekly general teachers' meeting in which study towards the deepening of Waldorf education occurs; child discussion, general policy; preparation for festivals; visiting speakers etc. In addition we have each week separate Nursery, Primary and High School meetings, each with their own study usually in the direction of curriculum and pedagogical deepening. Due to the fact that we are expanding into a high school, several other organisational structures have emerged in our school - the overall financial and developmental responsibility of the school lies with the Board of Trustees, made up of parents and teachers. We have developed a system of mandate groups consisting of parents and teachers in the following areas: finance, fundraising, accommodation and equipment, publicity, community building and outreach.

Further to this, the ongoing running of the school is carried by various sub-committees - administrative, salaries, staffing, the study-steering group and so on. Decisions are taken by consensus in all of these groups.

4. The architecture of the school: the school is presently housed in domestic buildings which have been modified over the years to accommodate our needs. We are at present engaged in work with our architects in drawing up a master plan for the development of our site. This involves the construction of 3 major buildings - a primary block, a high school block and a whole arts complex. We envisage that these buildings will architecturally reflect both the Waldorf impulse and the indigenous culture of Cape Town.
5. The grades available at our school and the socio-economic background of pupils: As of 1990 we expand from Nursery to Class 9 (Std 7) and intend to add a class each year until we reach Class 13. The socio-economic background centres on the lower - middle income group but within this we have a variety of children of domestic workers to some higher income group families.
6. Growth of the school and the demands of education authorities in our Province: We are experiencing not only expansion up into the high school but a very rapid demand for all classes. Nursery to Cl 6 (Std 4) are entirely full with waiting lists and we expect the enrolment to grow in future years. We envisage that our full school of Nursery to Class 13 will consist approximately of 450 pupils. The demands of the education authorities have in recent times become stricter with regard to the registration and subsidisation of our high school component. This generally revolves around stricter control of the qualification of teachers. A point of interest is that during the next 6 months Minister Clase's two models for the privatisation of schools will become clearer. It is expected that relations with the authorities will change radically for both independent and state schools when these new provisos become effective.

In addition you are no doubt aware that a new examining board is in the process of being formed to meet the needs of independent schools.

7. The nature of the curriculum: the curriculum of Michael Oak School follows as closely that of the original Stuttgart school as possible. However, there is constant work at the moment, especially in the direction of developing this curriculum to meet the challenges of our specific historic and geographic context. Accordingly we have opened up some interesting areas of active research with regard to the South African history and literature component as well as indications which Rudolf Steiner made with regard to applying "Lebenskunde" (roughly translated as life skills) to our present situation. This involves social issues classes which are both outward and inward-looking. The general shape of the curriculum to the end of Class 9 is well-balanced with regard to academic, artistic and practical activities. We are at present planning very carefully how to incorporate within this the academic demands of the Matric without forfeiting the Waldorf element.
8. Another aspect which you might find interesting is that we are in the process of instituting a staff development programme involving mentorship and partnership along the lines of Action Research. This involves the systematic observation of each other's classes, reflection, planning and ensuing action to enrich and deepen the quality of our teaching. We intend conducting a formal evaluation and documentation of this process in due course with an outside consultant who is working on this project with us.

Perhaps it would be better to arrange a visit to the school, if this is at all possible. I would be most glad to meet you and have a more comprehensive conversation.

Yours sincerely



GEORGE SUBOTZKY
 CHAIRMAN: COLLEGE OF TEACHERS

APPENDIX 27 PERSONAL HISTORIES KINDERGARTEN

TEACHER TRAINING

i) Teacher A:

This teacher went to a Teacher's Training College in Holland and while training, was a babysitter to a family whose children attended a Waldorf School. In this way she became intrigued and eventually attended a Waldorf Training Course. Since jobs in Holland were rare she also felt drawn to the fact that after this training she would be guaranteed a position in a Waldorf School. In this way she obtained a placement in a school in Windhoek and finally came to Natal to teach.

ii) Teacher B:

Training for TB occurred in Austria where she took a course in nursery school education. In Gauteng she initially worked in an after-care situation where she was appalled by the very strict discipline of the youngsters. TB noticed this unusual school opposite where she worked and resolved to investigate. When she finally did she initially stayed for 6 weeks during which time she was allowed to decide if this approach suited her. She was "bowled over" by the deep understanding which the teachers had of their pupils. After this she was an assistant for a year and stayed on in the school, training as she went along. This teacher is not an Anthroposophist.

Green Meadow
Waldorf
School

BULLETIN

Hungry Hollow Road, Spring Valley, New York 10977

November 2, 1990

Following, the second part of a two part article, is an interview with Henry Jones and Margaret Flinsch by Elaine Kisly.

The Freedom of Children

Every tradition says that the soul is not of this world, that its home is elsewhere. If it is totally embedded in the material things of this world, if its attention is taken only in those things, then this soul will turn in on itself, even destroy itself. It's as if the soul needs to be lifted from another source, from another level. Does this view hold true for children, or are they not at home in the world? Do they have to be fed?

I would agree wholeheartedly that the child comes from another world, as Wordsworth said, "falling clouds of glory." There is a question about it. But the function of education is to help the child to find him or herself in this world. For the very small child, the elements of nature are much more than just physical material. There is life, there is a soul in nature itself, that speaks to the child directly, so that soul to soul, to think the role of education is to help that visible, intangible element in the child, over which we really have no control. It is not up to me as either parent or a teacher to determine who or what this individual ought to be. I can only try to read who is individual in front of me is, and try to help that individual find his



Education in Movement -- Movement in Education

How do we meet the needs of the growing developing human being through the physical education curriculum in the Waldorf School? I live with this question every day and strive with every class to come closer to a full picture.

It is important to broaden the concept of "physical" education to encompass what (together with Eurythmy) we could term as "movement" education. For in movement, much more is called upon and involved than the physical body alone. It has been widely recognized by therapists and educators, particularly in the remedial field, that there is a direct connection between certain movement skills and neurological functions. Children having difficulty with language skills and reading are often led through steps, such as rolling over and crawling, that they perhaps had missed during their early childhood development. (This method is also fairly common for elderly patients that have suffered a loss of speech due to a stroke.) Some remediation experts have stated that the lack of childhood culture and the disappearance of the archetypal children's games that were still played in our youth and our parents' and grandparents' youth have a direct relationship to learning difficulties later on.

The normal activity of the young child is play. Young children in the first seven years need very little prodding and interference in their play - they are quite active and imaginative on their own! When we observe the children's play - climbing up and sliding down (or jumping down,) swinging up and down, teeter-tottering, skipping and hopping, a basic theme of "above-below" can be observed as an element of movement. Games have a strong imaginative quality in them and most often involve everyone in a circle. Rhymes or rhythmic songs are often spoken or sung in the early childhood games. What is the child really developing as he or she plays these games? Rhythm, imagination, orientation in space - each of these essential capacities was fostered in the schoolyard in Grandma's day. The ways we are seeking to develop these capacities through the games program in the early grades will be the topic of the next article.

--Will Crane

er her way into this world into which they have been born and really wanted to be born. We don't come here for nothing, we come here for a purpose. There is a deep motivation: human beings enter life today with an unconscious expectation, and they find that the world doesn't live up to that expectation. In a deep, unconscious disappointment, they turn away. They go to drugs, or they go to one or another alternative, or just give up.

I feel that to educate is an artistic process, and that it is the task of the educator as an artist to try to meet the inner expectation of the child, at whatever level of conscious development the child is, in such a way that the child can find the answers, can find the experiences for him or herself. There are also great developmental processes that are based in the organism, and if one can read that organic development, one also has keys to what it is inwardly that the child is expecting.

MF: For me, it is the question of the development of the individual. Each child is trying to be himself or herself from the very beginning. It is this process that we need to allow. Is that a freeing process? I agree that the children come from a freedom, in a sense. So it's a question of keeping something open, of allowing that freedom to search and to make efforts, to try, to struggle towards something. We come into the world with a struggle, and now even that is being interfered with, because of an overuse of Caesarean operations. We prevent the child from tasting struggle, tasting what it means to enter into a process of growth, of development. This struggle is what is necessary for the development of an individual, which can be for his life in this world, but also for producing a soul.

LK: I am thinking of the very

cliche image of the butterfly. The butterfly's transformation however is aided by natural law. The human being's potential can easily be crushed by life. Is it due to our abnormal society, or is it one of the lawful factors of struggle in life?

HB: I would say that it is both. I think we have lost sight of the fundamental developmental processes. Mrs. Flinsch mentioned the fact that until you have teeth you can't chew solid food - that's an obvious natural phenomenon. And there are other organic milestones. For instance, if I really want a child to understand the inner relationship between a cause and an effect, I have to recognize that they need also to have passed through a certain moment of organic development when their muscles and their tendons take a new hold on the skeleton. Because it is in the actual exercise or movement of the skeleton that we experience the laws of mechanical cause and effect. So, for instance in the teaching of history, I would keep my teaching of history in the early years in a much more pictorial, imaginative, biographical, dramatic, narrative form, until such time as this new capacity to relate historical cause and effect is actually physiologically available to the child.

LK: From the outside, for someone with no experience in education, it seems to me that the feeling about freedom for the child has been completely forgotten. I hear that nine-year-olds are getting courses in money management, and television is coming into the kindergarten. Do you feel that somewhere there is a little germ of hope for a new sensitivity towards children, or can't there be, on a mass scale?

HB: I'm afraid that disaster is going to be our best educator in that sense. Mrs. Flinsch mentioned the experience of the business community. They know now the failure of mass education. They

don't have the simplest tools.

LK: And a true discriminatory intelligence has many more elements.

HB: That is an intelligence that develops over a long period of time. It starts in the very young child at a deeply unconscious but tremendously active level of experience. The four- or five-year-old who engages herself or himself in intense, concentrative imitative play is practicing this potential discriminatory intelligence.

LK: I wonder if people really appreciate this. They notice that children imitate, but beyond that I wonder if they appreciate what is happening in the child.

HB: I think that is one of the disaster areas. To substitute a mechanical device, let's say a computer, in the kindergarten, because it always gives the child the same answer to the same question - which is one of the arguments that is used, that it is absolutely reliable - to me this goes against the nature of a child. There is in a healthy small child, a three to six year old, a tremendous ability to lose themselves in the experience of the world around; that's what imitation is. You slip out of yourself into the gesture, the tone, the action of the world around you. And if you present just a mechanical image, they slip into that also. But that doesn't nurture the child.

MF: It in fact limits him, enormously. That's the action of non-liberation.

LK: Children imitate not only externally, but they seem to grasp the situation wholly.

MF: Because they are much more connected, in the sense of the body and the mind. Their mind has many fewer associations in it than ours, and that part of their mind is related to the body much more correctly. Not consciously so, but it is related, and therefore they are much more whole. When you are

n the presence of a very small child, you don't feel that he is divided. So in a way this idea of liberation doesn't apply, because actually, children are more liberated, more whole, to start with. What we are really doing in education is to try to allow that freedom to be there, in spite of all the dividing elements that come in, usually through this forcing of the mental process. Children are related to their experience. But when one tries to indoctrinate them from very early childhood by telling them what to say and do, one is teaching them to imitate a completely mechanical process, rather than allowing them to discover and work for what they receive. Only then will there be something independent in the child. They need this nourishment

HB: The very small child absorbs his environment primarily through his sense perceptions. But that sense perception perceives much more than just the physical. It also perceives the moral environment, it perceives the emotional environment. And that all works through the powerful

imitation, which goes directly back into his physical organism. The kindergarten teachers tell me we are beginning to see children who do not come into the kindergarten with the ability to imitate that has already been lost, and the teachers are having to help the children to rediscover this ability, which is a fundamental learning capacity.

EK: What do you attribute this to?

HB: To many things. In a certain

stricted to the screen, and there's no possibility of other impressions coming from the outside. So they are funneled into this, with absolutely no other associations to compare with them. It is all an extraordinary attack on the sensory system.

In the Waldorf school system, I understand that you only accept parents who will agree not to have television in the home.

HB: We are not able to eliminate it, but we do our utmost. The younger the children are, the more we try to explain to the parents how destructive the effect of television is.

EK: Could you say more about why? People are told that television is not good for children, but I think it is really important to understand as clearly as possible why.

HB: Mrs. Flinsch mentioned that a child needs something that is unfinished, something that they can work on. What comes through the television screen is a finished image; it's complete, there is nothing more that the child can do with it. He takes it in, as a finished product, into his imagination, and it has a killing effect on the child's imagination. Whereas if a child is "deprived," as we would say, and has nothing but nature to play with, mud and sticks and stones, think what they can do with that! Their imagination is active - they have to make something of what is available. What about the tactile sense? What about the sounds that come through the television? What does that do to their physical organism? What is the flickering doing to their eyes? It works right into the organism as well as the whole inner psychic configuration.

EK: And what state is their attention in, while they are watching television?

MF: Utterly passive, hypnotized. It is a drug we are giving our young

What we as adults need are the muscles of imagination, the muscles of emotional response, the muscles of intellectual response.

or their different parts that comes through their own effort.

EK: I'm looking at the adult behind the child. He comes into the world with an enormous imitative capacity. But, as he imitates everything around him, he is also losing himself, isn't he? Isn't that an inevitable process of life? For the real liberation, the great awakening which we're also talking about in the issue, all the great traditions say, "you are born, you sleep, and you have to awaken." But perhaps the child has to have material so that when the time comes for him to make another struggle-

MF: He will have the material, yes, but if he or she has been given material that is already completed, it can't be worked on.

way, sensory bombardment, sensory stimuli, have been so powerful that they have really knocked the child back into, or out of, him or herself.

MF: I think television is absolutely lethal.

HB: Yes, I don't think there is any question about that. It's not the content, primarily, it's the actual medium itself. The content is bad enough - for a small child to experience violence for I don't know how many hours a day, is of course destructive. But children need also to have the opportunity to develop all of their senses. What does television do? It is primarily the sense of sight.

MF: And sense of sight in a most abnormal way, because it's con-

continued on next page

children. It is the most horrible thing. And yet so many parents cannot be convinced that television is a poison for their child.

LK: And you feel that this is true specially in that imitative young period?

MF: Particularly.

HB: I would say that even through the elementary years I would do everything I could to at least limit television. I'm so happy when a family will say, "No television during the week."

LK: In the later part of the last century, there was a great interest in handwork in the schools. One educator said that the main reason they wanted children to work with clay was to help them develop what they called a "willed attention," an attention that would be able to follow things through. He felt that the body was involved, in three dimensions, and that this was critical. Is that why you have handwork here?

HB: Absolutely. I think of a ninth grader - you know how all over the place a ninth grader can be, they're fourteen going on fifteen - they have just come into adolescence, puberty. But if they work with a forge, and they are working with hot iron, that's a very dangerous process. But the concentration, the self-discipline, the attention, that is developed when you are working in a forge, is incomparable. To get that same attention to work with an equation - the consequences are not nearly as immediate as if you take hold of a hot iron.

LK: And yet that attention is what can be transferred later, to any subject.

HB: What we as adults need are the muscles of imagination, the muscles of emotional response, the muscles of intellectual response. It's these muscles that are needed. We don't know in detail what those children are going to face thirty or forty years later. But we know that

they are going to need certain capacities, certain muscles.

LK: What is the one quality that you are happiest to see in a child?

MF: What really brings joy is to see the whole attention engaged. That brings the greatest joy. If, for instance, one is telling a story to a group of children, there is a kind of absorption that they have, which is not the absorption they have in front of a TV. It is active and not passive. That relationship is what binds the teacher with the class. In that kind of ambience of active attention, it is possible for the children to grow. That is when the questions come, and that's when the teacher has to be so enormously sensitive, not to impose at that moment, not to tell them. I once asked an adolescent boy, "What is it that bothers you the most about grown-ups?" And he said, "They always tell me things." They wish to be able to find out for themselves. They want to be able to ask you, that's different, but not to have the adult impose it first. Isn't it something like that?

HB: That's right. Of course that is the art of teaching. There is a concept that has to be communicated, but the art lies in whether you can communicate it in such a way that the student feels that he or she has discovered it.

LK: Do either of you think that there was at any time a sort of golden age in the raising of the young?

HB: The relationship with the child has been so different in different ages. I don't think we could set up an Egyptian school-room in the twenty-first century. But we have to find what is the golden age for today, in the midst of our complex, technological world. But I do think that the environment is teaching us a great deal, because ecological thinking is a thinking that sees things as a whole. And this is a faculty of

imagination which was excuded from the I.Q. of the multiple choice.

LK: We can appreciate that quality only when we begin to see people who don't have it. I was talking to a college professor who said that books are opaque to the students who are coming to him. They can read the words, but no images come to them. Maybe the ways of the earth will lead to another way.

HB: I think so. We are waking up. There is a tremendous awakening. But of course there is so much that is built in and that has become a vested interest which has to be overcome. Mrs. Flinsch spoke of telling a story to a group of children. If the teacher tells a real story, let's say, the story of Perseus, and with the conviction that he is communicating human experience, then the children are actually in the story itself. When Perseus goes to slay the Medusa with Athena's shield, the children are there in that moment, they are just hanging on the question, will he forget and will he look around and be turned into stone? Will he really only look into that shield? And this is an exercise of muscles, these are muscles of learning, muscles of imagination. That is why the great literature of the past needs to be brought alive in the teacher; the teacher has to love it, has to know it. And then that communicates to the children. That feeds, that nourishes. And then when they come to college, they don't just read the words, because the words have been imbedded in a whole experience.

LK: This speaks to a question I had about what makes a good teacher, a great teacher.

HB: I think you have to love children. You have to care about them, not in a sentimental way, but you have to care about that human being mentioned before.

MF: There are many adults, maybe most adults, I don't know, who have forgotten what it was like to

a child. One puts oneself back at
ir age, in a certain way. It's a
d of a double thing. One is
re as an adult and yet one is
ling the way the children are
ponding. I feel that one of the
difficulties is to find teachers
o feel that education of the
ldren is important.

C: I've felt that the teacher
ans something special to the
ld.

F: "My teacher," a child will say.

means the step that they are
ing out into the next phase of
ir lives; away from that close
tationship of father and mother
y teacher is the next one. They
h that more than anything, they
h to grow; then they wish to
w more, then they wish to grow
re. The teacher is their stepping
ne to that. And it's a step not
y into the world, but it's a step
o into the possibility of being
wed to search further.

3: You talk about liberation.
e teacher needs to be liberated, as
I as the child. And one way that
teacher can be liberated is really
e given the possibility of
ministering the school, his or her
ool, with his or her colleagues,
not have it administered by
eaucracy.

I was thinking about this
stion of liberation, I realized
t in every situation in life,
ether it's a child who is develop-
towards adulthood or whether
an adult of whatever age, we are
ays in the possibility of a
ergergence toward a formalism, a
n that then becomes really
dened and restricted and unfree,
ch leads eventually to a death in
n, a rigidity that allows no
wth. Or, one is in the situation
re all restraints are removed
wardly, and where one just loses
self in a kind of escape from
ity. Real liberation, it seems to
lies in the education of the
acity to keep this inner dynamic

balance. One needs the element of
form, one needs the element of
freedom. It's rhythmic -- funda-
mentally, all life is rhythmic. This
ability to live with a rhythmic
movement, inner rhythms as well as
biological ones, is one of the
fundamental goals of education.

Rhythm involves an element which
I think is overlooked, and that is the
ability to let go. This is essential to
all creative action. A creative act is
always a risk. I always have to let go
of what I have had or what I have
been in order to go toward the next
step. And rhythm requires that. If I
keep contracting, I'll die. I have to
let go, and risk that it is going to
swing back. When I expand, I have
to let go of that expansion, which
may be blissful, in order to come
back. That rhythmic element is
fundamental to all life. Every
organism exists through the grace
of rhythm.

LK: I remember that Rabbi Adin
Steinsaltz once said, "In order to
move, I have to become unstable."
If I sit still, I am stable. If I begin to
walk I'm already becoming a little
unstable. If I begin to run, I become
even more unstable. Any move-
ment requires that. I think the
question of freedom and liberation
begins to make much more sense
now in terms of education than it
did at the beginning, because you
can see how a certain kind of
education will make a child rigid at
a very young age, never mind rigid
at forty or rigid at sixty or rigid at
seventy-five, but rigid at six or at
ten.

MF: Not only rigid, but also only
partially developed. There is a lack
of equilibrium because nothing is
educated except the head. So to say
the head is stuffed with informa-
tion. It would be better, in my
opinion, to have no education at all,
than to have the kind of public
education we have at the present
time.

HB: There is also the question of

death.

LK: It's exactly what I was think-
ing of when you were talking about
the concept of the need to let go
and expand -- it doesn't stop. It
goes on through old age, the
demand is even greater, and the
greatest demand, maybe, is at the
end.

HB: I don't think that we will
really be able to answer the ques-
tions of education of children today
until we can also answer some of
the questions about death. If death
is the end, then it's no liberation.
Our eleventh grade goes down for a
week to a wonderful old people's
home in Spring Valley in Rockland
County. It is such an experience for
these sixteen-year-olds, when they
come back and tell us about their
experience; even after just a week,
their whole perspective on life has
changed. They realize then that the
other end of life has dimensions
that are entirely different from any
most of them have ever experi-
enced. The family today no longer
includes the elder generation
usually. This is really such a vital
part of education, that the little
child should also experience both
ends of life. In our American
culture, we live in fear of death.
Our whole idea is "Stay young, stay
healthy, stay physically fit."

ME: And we put the old people
away. I had a three-year-old come
up to me, and say: "You're very old,
aren't you?" And I said, "Yes, I'm
very old." He said, "How did you
get that way?"

HB: What did you say?

ME: I said, "Well you know, I've
been through Christmas, and
another Christmas, and another
Christmas, so many Christmases,
until finally, I got that way."

HB: That's a wonderful answer. A
wise answer, perfect for a child.

*Reprinted from PARABOLA Maga-
zine, Vol. XV, No. 3 (Fall, 1990).*

APPENDIX 29 CHANGE AT AGE NINE

TC: "Of course they do. Um, if you would like me to give an example I can give (it) to you. For instance, the age 9 child. An interesting thing takes place at age 9. His inner world is suddenly exposed to a consciousness of an outer world...For instance, up to the age of 9 he has lived very subjectively, he has been protected by his home life, his father, his mother, his environment. He believes in Father Christmas, perhaps that stopped a bit earlier, it doesn't matter, he still wants to."

C: "Yes, he'd really like to."

TC: "Whatever, so everything is related in a very comfortable sort of way and he is the subject of that thing. At the age of 9 and 10 that changes, he begins to step outside that subjective life he is in and he views it now from outside a little bit, he takes a small step and he sees, that his father and mother are not perfect, they are making mistakes, and he feels a bit uncertain, because they have been his security, crutch, his parameters if you like. They have said: so far and no further; if they have been "good" parents, and now you get doubts that begin to creep into his mind, he can become a little bit precocious. Now his consciousness changes more to an objective consciousness, he begins to view things objectively, the beginnings of objectivity."

TC: "Um... round about Class 6, um...there are two changes again for girls, boys, a pre-puberty change where their bones are undergoing...a certain change. And one can see how awkward these girls get and boys too. They are actually **incarnating** into the limbs. (I should have ... explored the concept of incarnation further to gain teachers perspectives on this and greater clarity for this material. How do the teachers see incarnation as opposed to reincarnation? One can cross-reference to 1.4 The Four-Fold Man, also Childs.) Their balance is all haywire..."

APPENDIX 30 ADVANTAGES AND DISADVANTAGES OF A WALDORF SCHOOL FOR
THE TEACHER

This researcher followed up on a point mentioned earlier by this teacher. TE had mentioned that one disadvantage of a Waldorf system may be a lazy teacher. If a College is strong this need not be of great significance and she mentions that in a Government School, it's performance is only as good as the leadership provided by the Headmaster. A weak College would be characterized by weak teachers, individuals who are lazy and don't pull their weight, or individuals who cannot make or carry out decisions.

TE: "We've had incidents where we have had a teacher who either can't cope or won't cope or whatever, and it's taken a while because one always wants to help your colleague, you know, you don't want to just kick them out, but at the same time it's the child that's suffering and if the parent knows that and I had a child in that particular class, my first reaction was to remove my child, you see. Parents are not so interested in the problems of teachers...But the teachers are. And sometimes you have to protect that teacher up to a point."

C: "Do you find sometimes they can't work it out?"

TE: "Yes. Then they must resign, and then they actually are forced to resign."

C: "Why do you feel that you have to protect a teacher if they are not delivering the goods?"

TE: "For a while. To...to... it's a human thing, if the teacher is really battling then you must help that teacher. And you might find that there is a growth process within that teacher, but it can't take too long you know - some people might say: well, give him a year, I'll say give him two weeks! So that not too much damage is done. But often you'll find that a teacher who is being introspective and is floundering, you might find that through that whole process, they become a very good teacher."

(I will refer the reader to the letter from the Michael Oak School in Kenilworth Cape Town where teacher development and professionalism is discussed. This is an extremely important area, since the teachers in the Waldorf School have a great deal of autonomy, and it would bode well for the schools to introduce structures whereby this aspect could be monitored).

C: "Right, they have the opportunity through the meetings, to work those things out. Do you find, on the whole, you're pretty up front with each other about, what's happening? There in the classroom?"

TE: "Eventually, eventually!"

C: "Yes, it takes time."

TE: "It takes time. Because, you know you don't want to spy on your fellow teachers, but you start to... it usually comes back via the parents, and the children complain, and then you start to hear about it and you have a feeling and all this kind of thing. With a Headmaster he can just say: deliver the goods or out! But a College, it's ... we have a mentor system, and the mentor then works with that teacher...and now if your mentor is soft, you might...I'm just saying that this is an area ..."

C: "An area, a possible ..."

TE: "A grey area."

This interview was continued with TE on another day and we again pursued the issue of both advantages and disadvantages of the Waldorf system for the teacher. This teacher had taught in Private and Government Schools, and felt that a school was only as good as it's teachers, but said that if you have a "good" Waldorf School that there is nowhere else that she would like to teach. She felt that this was because although the teachers have a great deal of responsibility, they also enjoy enormous freedom, the atmosphere is very welcoming and this for a teacher is "heartening".

In order to found such a school things need to be carefully considered, it is not unheard of that schools with the best intentions, started with enthusiasm, may still fail if not "thought about properly". TE suggests caution and thorough research by parents before enrolling their offspring in such a school, because of the enormous freedom which teachers have, which can be either revivifying, or negative.

APPENDIX 31 PERSONAL HISTORIES PRIMARY SCHOOL TEACHERS

(i) Teacher F

This researcher was discussing with teacher TF the issue of the seven year commitment and in the discussion the topic of previous training emerged. This teacher did four years of Junior Primary training at the Johannesburg College of Education. She mentioned that she broke away from the Government System, "a long time ago", since she felt "restricted and too smothered...And I felt I was devoting too much time to all the red tape. And I was too enclosed by having to put reports up, not that I'm afraid for people to look at what I do, but I don't like people breathing down my neck." She explained that she likes to have the freedom to do what appeals to her. TF mentioned that she had majored in Art and had done Biblical Studies for 2 years. This was one of the reasons why Waldorf Education appealed so much to her, her exposure to an artistic frame of reference. This made it possible for her to express herself without being rigidly confined to a syllabus. We went on to discuss the rigidity of the syllabus requirements in Government Schools and we discussed the disillusionment experienced by many young teachers, who felt in many instances that their professionalism and accountability were minimized and removed.

TF goes on to say that you are like a "child teacher" in a way, and suggests or alludes to teachers doing a kind of apprenticeship in a Government school first, before coming to a Waldorf School; because then one is able to really appreciate the Waldorf system so much more.

(ii) Teacher C

TC does not have a formal teacher training background and discovered Waldorf education in this way. He began teaching late in life and had a commercial background to begin with, having been a Broker at Lloyds. He mentioned that ever since he was at school he had always wanted to teach or work "in that realm." TC did not want to go into details as to how the opportunity arose exactly, but mentioned that he saw advertised a school "of a difference". Although he was living in Namibia at the time, he took leave, and went off to see the school, which happened to be a Waldorf School in the beginning stages of development. There were not many pupils then and the teacher happened to be ill, and so it came about that he was asked to take a class. After that moment it was simply a matter of course for TC who stayed on. He trained primarily in

Cape Town, since there was a teacher trainer who had come to South Africa with the express purpose of training prospective teachers. This was a 2 year course and also training was ongoing in the classes too. TC has travelled overseas on many occasions, and studied in Germany, Holland and England. This teacher has now been involved in Waldorf Education for many years from the moment he visited the "school of a difference," he turned his life right around and began in an entirely new direction.

(iii) Teacher H

TH on the other hand has been involved in Waldorf Education all her life. Her original teacher training was in Switzerland, where she trained to be a Kindergarten teacher; she is also an Anthroposophist. This teacher had taught at the Waldorf School in Cape Town for almost twenty years, and is one of the principal foundation teachers of the Waldorf School in Natal.

(iv) Teacher G

TG received formal College training as a Primary School teacher, at Natal Training College. It was here that he first wrote an essay on Waldorf Education. He spent a year at Natal University doing a course in Speech and Drama and here he joined an Anthroposophical group and began painting. This stimulated his interest and he began exploring Steiner readings and visited the school in Johannesburg, where he witnessed the teaching of TC. He was so impressed by the participatory nature of the lesson with it's active and musical aspects, that he hoped to one day teach at such a school. At this point in his life he did not have the confidence to teach in such a school and anyway felt that they didn't want inexperienced 19 year olds.

TG: "And, so I taught in the Government Schools, for the course of 2 years. Then I'd had enough, I was fed up, I...I think..."

C: "I'm not surprised."

TG: "...incorrectly so, because, if one understands Rudolf Steiner correctly, It doesn't matter what work you do on Earth, or you, you sort of find your way into..."

TG: "...you should do it your very best."

He then went to work with retarded adults at the Camphill Village, spent time working as a Remedial Teacher at a private

Study Centre, then Clifton and King's Schools in Natal, before becoming involved in the Waldorf School in Natal.

(v) Teacher E

TE is the only teacher in this group to have been educated at University. She trained at Rhodes University, where she did a Bachelor of Arts degree. At the University of Cape Town she completed a post-graduate diploma in Primary Education (Senior Primary). She then taught in many schools from Class 1 to Standard 8. The in-service training at Waldorf was done with TH who acted as a mentor, you then get to know what is expected of you, Waldorf Conferences are held every year, and then you "train yourself", as she put it.

TE: "And you, you use each other. And now we have TC, who is an experienced Waldorf teacher, we pick his brain."

APPENDIX 32 LEARNING CO-OPERATION

TE: "Look, you know, you can lead them into that, but it's really a Republican thing, where the teacher is actually the one who... Initially you select the children whom you know will work, with a particular group very well... Until they can work together properly as a group. But, it wasn't easy, right from the beginning you have to go through that initial stage where..."

C: "Real agony!"

TE: "There's a lot of agony, because they won't do things and there's a lack of co-operation and so on, and you have to use quite a hard line, until they get the experience that: gee, we're working nicely together - it's a good feeling...It's also a learning experience for them socially, that's the whole point of doing group work, besides the intrinsic educational value of the subject matter, but you know, they have to sort out the, you know, the... Who's going to co-operate and eventually they set their own rules too: Look, you know, if you're not going to work with us then you are just excluded from the group."

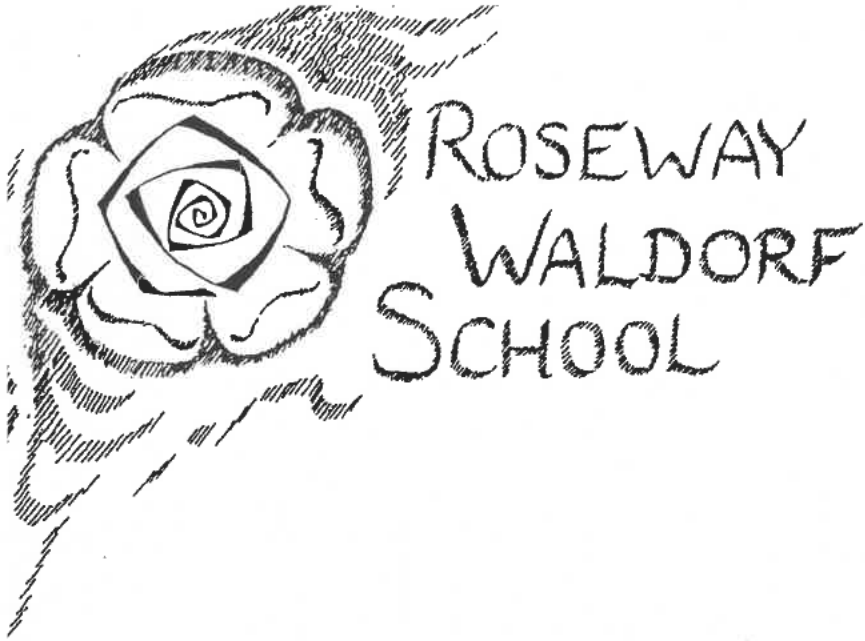
C: "Do you encourage that, the setting of their own rules? Because I noticed that your control was very firm but you had such a rapport with the group, there seemed to be an inherent respect for your opinion... Just the atmosphere, there was a lightness but a responsiveness at the same time."

TE: "You must remember that we've worked on this for many years. So they know... But they know that I won't tolerate misbehaviour, so by now they know...but they want to do well, and the whole thing is the discipline comes out of their willingness and their wanting to do well. And the rules that come about are natural rules which, would evolve in Society anyway."

C: "Courtesy, yes!"

APPENDIX 33 CURATIVE ASPECT AN EXAMPLE

- TE: "We had a little boy, who...was hitting his mother all the time...so...TH...really just giving his mother a hard time, the mother didn't know what to do about it - asked the school for help - so TH told them a story, and she used Saint John the Baptist, but she varied it a little bit..."
- C: "What class is this in?"
- TE: "This is in Class 3...And she said how John the Baptist was walking down the road, and he met this little boy and what...this little boy had claws on his hand and he was attacking his...all his friends and his mother... and how sad John the Baptist was, and how he felt about this and she built this whole story about him, and eventually at the end of the lesson - and she had said nothing about this child - ...eventually at the end he leapt up and said: I'll never hit my mother again!"
- C: "Ha, ha! Well, after that, you couldn't fail to be moved. Oh! that's delightful!"
- TE: "So she really reached him and he began to associate what he was doing with the boy in the story, but he still saved face... And he felt so ashamed, that he had a catharsis in the classroom..."



REPORT

Class 2 1992

With a will
I can work
and can love
what I do

Seeking always
to learn
and discover
what's new

Dear Sacha,

When Saint Elizabeth was banished from the castle and from her kingdom, it was the middle of winter. Snow and ice covered everything and the wind blew in freezing gusts. Alone she had to care for her two little children although she had no food or shelter to give them.

With the warmth of her love she cared for her little ones. Her love was soon felt by everyone who passed that way, for both young and old were comforted by her kind eyes. All these strangers gave her their own love in return by offering her food to eat and by letting her sleep under their roofs. She was so full of compassion for all who suffered, that they soon became her dearest friends.

So welcomed was she by everyone that soon she built a hospital to care for the sick people. Even though she was born a princess, she served and helped every living being.

Dear Sacha,

Arithmetic: You have worked enthusiastically in your arithmetic. You have overcome the problem of swopping your numbers around and have understood all we have learnt this year. You have worked well with hundreds, tens and units and can "carry over" when adding. You have also begun simple vertical subtraction successfully. Orally you know almost all your times tables from one to twelve when we say them as a class and you have been making steady improvement when doing multiplication sums in question sheets. Division is sometimes not so easy for you but with practice it will come. Your mental arithmetic is good.

English: You have enjoyed the stories of the saints and animals and remember them well and can retell them to the class. You work quickly when copying from the board. Take care to notice when to write capital letters and small letters. You enjoy reading and although we have not yet begun our formal spelling lessons which only take place next year, you have grasped many of the basic words. Try to check your spelling before writing new words. You have learnt to recite your verse with a little more strength. You have a lovely voice so don't let it disappear when you are in front of the class.

Drawing: You have drawn page after page of beautiful drawings. Well done.

Painting: You paint delicately and with much care.

General: Dear Sacha, it has been a joy teaching you. You are always eager to learn and try your best. You set yourself high standards. You love beautiful things and so try to make your work beautiful too. You are a happy and sunny member of the class, although sometimes the sunshine has been covered by a few clouds when you have been involved in some teasing and had to bear some from others. You are learning not to be too upset but to face such things with good humour. Your nice sense of humour lets you appreciate the funny side of things, which should help you much in trying moments.

You have been an asset to the class and will be missed in the coming years. I am grateful for your helpfulness in class and wish you all the best on your future path.

B. Smuts

Zulu: I appreciated your willingness to participate in the Zulu lessons. Your performance of "ukatshana" was very good.
Atlawenga.

Afrikaans: You have recently gained confidence and have begun speaking on your own. Keep trying.
D. Whitby

Form Drawing: Your patterns are a joy to see. Be sure always to be patient with your work. Well done.
B. Smuts

Music: You love to sing and play on the recorder. You have a good ear and know many tunes by heart. You are not shy to play in front of the class.
B. Smuts

Handwork: Your work has steadily improved this year Sacha. Your neck-purse is lovely and I am pleased to see you wearing it so often. You have managed to knit many new stitches, using thin needles. Thank you for being so helpful!
J. Winchester.

Sport: Your swimming improved a great deal and you show skill at ball games. Good girl.
D. Whitby

The work we do is always blessed
Each task both great and small.
And we are helped by the angels
above,
Who help both one and all.

So to my tasks I will go
And when my work is done,
Joy I'll feel inside my heart
Glowing like the morning sun.

“Aunt Elizabeth was the daughter of a king. She was very beautiful and had many wonderful clothes and jewels. Do you remember how when she was still very young she had to go and live in a far off land with Queen Sophia? She missed her family very much until she met Agnes. Agnes was also lonely, having no friends of her own age. Elizabeth shared her love and kindness with Agnes, and they soon became the best of friends. As they grew up together at the palace, Agnes saw how much Elizabeth cared for others. She watched her help the poor and the sick, even selling some of her clothes and jewels to help them. Even on the coldest wintry days, Elizabeth would take food down to the village and bring cheer to those who were ill. How glad Agnes

was to have such a good and kind friend.

Dear Kana, you too have been a good friend to those who were lonely or sad. You are always there to cheer them up and to encourage the children who are struggling with their work. This has made me so happy. You take great pride in your work and always want to give of your best. Sometimes, in your eagerness to help others, you have fallen behind in your own work. This you will have to be careful of next year, so that your tasks don't become too great for you. You have borne your illnesses bravely, and I am so happy to see that they are giving you less trouble now. It has been a pleasure teaching such a friendly and hardworking little girl. I look forward to Class III with you next year.

Mrs Mitchell.

Reading: You are progressing very well, Hana and really enjoy doing group reading. You read out aloud with confidence and love well with the stories you wrote yourself. I look forward to your continued progress in bl 3.

Writing: You have really improved in your letter formation and sizing. Sometimes you lose your way when you talk too much. This makes you sad so try and keep your mind on your book, until you have finished your task.

Spelling: You have really enjoyed these lessons and learnt the basic rules very quickly. You can sound out words on your own and managed quite well with your own story of St. Felix.

Arithmetic: You did so well this year, Hana. You have a good understanding of numbers up to 100 and can add and subtract (minus) very well. Ten Times really became your friend and you can now times with the help of pictures. You can identify odd numbers and can count in 2's, 3's, 4's, 5's and 10's. You are a star.

Drawing: You just weren't happy with your pictures this year and often wanted to begin again. Hana, you have a gift and I have seen what beautiful pictures you can do. Don't worry about other children - just do your own work & you will see what I mean.

Afrikaans: You are so enthusiastic and join in happily with the singing, word games and dances. You have remembered the verses quite well and you're not shy to try out new words. Keep up the good work! *mm*

Painting: You really love these lessons and take great care with your colours - keeping them clean and beautiful. Your brushwork and paint control are really good. You have produced many beautiful pictures this year *mm*.

Handwork: You have made good progress this year Kana, and I am pleased with your egg-cosies, neck purse and felt ball. Your knitting, crochet and sewing have all improved because you have had a lot of practice. Next year please join in more often when it is tidy-up time. *Sue Wickster*

Music: Kana, in the first part of this year you could not yet listen carefully, but this improved step by step, and so did your recorder playing. I am very pleased that you made such a good effort. It is a joy to listen to your happy singing, in which you always give your best. *J. Hurmer*

Sport: You have good co-ordination and are making excellent progress in swimming. *yw.*

APPENDIX 35

THE CURRICULUM

The information below was provided to the researcher by the librarian of the Waldorf School in Natal and although it is a condensed curriculum, it is helpful at this point to include this material here. For quotations elaborating on this the reader may refer to Childs in the References.

Class 1 Age 6-7

- i) English: Traditional fairy tales from world literature told, retold and dramatized by the class. For reference to these tales the reader may refer to The Heroes of the Young Child. These stories together with poems, provide the main material for writing, development of memory and imagination. Writing is developed out of movement, painting and drawing, and reading out of writing and sounds. Each child writes her/his own first reading books. Awareness of sounds. Speech formation. Reference to Fairy Tales may be found in Chapter 5, Section A.
- ii) Arithmetic: Rhythmic counting through movement, up to 100. Simple application of the four rules, from the whole to the parts - the reader may refer to the Class 1 lesson under Appendix 25. This rhythmical activity provides for a process called intuition by Bruner. Intuition for him is "the act of grasping the meaning or significance or structure of a problem without explicit reliance on the analytic apparatus of one's craft" (1). In this way a child experiences or grasps numbers without being aware that she has done so. For Allport "the perception of meaning is incomplete without full manipulation and bodily movement" (2), or as Piaget put it, "learning is possible only when there is active assimilation" (3). In this way learning is not passive absorption but rather an active response. In this way explain Ogletree, Rackauskas and Buergin, the motor activity of the child not only "plays a pivotal role in learning, but also serves as a transitional vehicle for the development of higher mental faculties" (4).
- iii) Environment Study: Nature stories and seasonal festivals awaken the child to a more conscious interest in the world around him, see Appendix 22.
- iv) Languages: Afrikaans and Zulu. The child learns through the spoken word in a conversational way. Games, songs and poems bring to the ear of the child the rhythm, melody and sound of the language. Simple conversation stimulated.

- v) Arts and Crafts: Singing and playing the recorder in the pentatonic scale. Drawing of rhythmical forms and balanced patterns to develop judgement, accuracy and harmony. For an interesting correlation between Piaget's stages of cognitive development and geometric patterns as used by Steiner and Waldorf Schools, the researcher has made reference to an article by Ogletree and has reproduced the table below. The reader may refer to this article by Ogletree for further details, see References. It may be seen from this table how the material of the curriculum is tied in with the stage of development of the individual, for Steiner the Kindergarten, the Middle School and the Upper School child, which relates to the incarnation of the various "bodies"; the Etheric at 7 when the teeth come out and the Astral at puberty.

Water colour painting. The reader may refer to Appendix 25 for an example of a painting lesson. Boys and girls learn to knit, for well-knit thinking in later years. It is refreshing to see the lack of sexism in these lessons. Beeswax modelling. For the significance of handwork see Appendices 9, 17 & 50.

- vi) Physical Exercises, sense training: Games in the round for social awareness. Exercises and games to develop skills, balance and bodily control.

Class 2 Age 7-8

- i) English: Fables, animal stories and legends of saints from world literature told, re-told and acted, written and read. Nature lore. The child is lead over to small letters, then to cursive writing. Children's own writing provides most of the reading. First readers introduced. However, during informal discussions with teachers it emerged that they had access to few bridging readers i.e. those between simple reading and that which is more difficult. The primary reason for this is that the standard expected of readers in the school excludes much of what is available. This means, from the perspective of the researcher, that children are required to read approved material which is often translated, hence the sentence structure and sense of the content makes for difficult reading for those who are still in this early reading stage. Hence, although the readers may be beautiful, they are difficult to understand. For a Class 2 reading lesson refer to Appendix 25.

Awareness of sounds. Speech formation. Poetry. For an example of rhythmic speech in a Class 2 lesson, the reader may consult Appendix 25. Further, there is interview material concerning Saints and Fables in Chapter 5.

TABLE 1

STAGES OF COGNITION AND GEOMETRIC PATTERNS -

From Ogletree, E.J., *Geometric Form Drawing: A Perceptual-Motor Approach...*, p. 239. (Find full reference in References).

Age level	Piaget's cognitive style	Learning style	Level of awareness of consciousness of activity	Suggested sequence of geometric patterns
0-7	Pre-operational	Psycho-motoric	Physical-movements sub- or sleep-consciousness	Circular forms
7-14	Concrete	Affective-thinking, pictorial (but still physically active)	Affective or emotional life; unconscious or dream-like consciousness	Wavy forms
14+	Formal	Cognitive-intellectual	Cognitive-thinking; consciously aware of process or activity	Metric forms

- ii) Arithmetic: The four rules lead into a wider realm of numbers. Tables learnt by heart. Much mental arithmetic done to develop facility and strengthen memory. Environment study, languages, arts and crafts, physical exercises, sense training: Class 1 work continued.

Class 3 (Standard 1) Age 8-9

- i) English: Old Testament stories. Simple composition and

dictation. The child writes down what he has seen, heard or read. Reading related to main lesson. Introduction of grammar: the sentence, punctuation marks, verb, noun, adjective. Reference to Old Testament stories may be found in Chapter 5. For a Class 4 & 5 extended English and Botany lesson refer to the observations, in Appendix 25. Speech formation. Poetry.

- ii) Arithmetic: The four rules applied to simple problems of practical life. Linear measurement, money, time, mass.
- iii) Environment Study: Study of farming and house building through stories, outings and practical activities. Experience of practical life fostered through learning about and performing basic human occupations.
- iv) Languages: Afrikaans and the third language continued. First writing and reading. Poetry, speech, rhymes and singing.
- v) Arts and Crafts: Writing of music begun. Recorder playing. Singing, painting and drawing. Varied crafts, crochet, simple sewing. For a music lesson see Appendix 25.
- vi) Gymnastics: Children begin gymnastics: rhythmical ring games and round dances included. This school did not offer gymnastics at this stage, although simple eurhythmy was offered.

Eurhythmy is "an art of movement that expresses and makes visible the sounds of speech and the tones and intervals of music" (5). For further information refer to Ogletree - Eurhythmy: A Therapeutic Art of Movement in the References.

Class 4 (Standard 2) Age 9-10

- i) English: Deepening and enrichment of feeling through Norse and Celtic myths and hero tales from world literature. These provide material for writing, reading and dramatizing. Descriptive writing and stories. Letter writing. Verb tenses, parts of speech, study of sentence formation. Poetry.
- ii) Arithmetic: Simple fractions. Mass; capacity, story sums.
- iii) Environment Study: Study of the child's immediate environment leads over to history and geography of the neighbourhood.
- iv) Nature Study: Transition from the imaginative treatment of the kingdom of nature to more objective study. Elementary study of man. Characteristic animals discussed in relation to man.

- v) Languages: Afrikaans and the third language continued. Writing and reading of simple prose. Refer to Appendix? for a Class 4 & 5 Afrikaans lesson.
- vi) Arts and Crafts: Painting and drawing. Embroidery, including cross-stitch and design. Clay modelling. For a clay modelling lesson with Classes 4 & 5 see Appendix 25. Theory of music, recorder playing, singing in rounds.
- vii) Gymnastics: To continue with and without apparatus.

Class 5 (Standard Three) Age 10-11

- i) English: Myths and epics of Greece provide the subject matter for telling, reading, writing and drama. Active and passive voice. Direct and indirect speech. All parts of speech. Sentence building. Speech formation.
- ii) Arithmetic: Measurement. For a Class 4 and 5 Decimal Main Lesson refer to the observations in Appendix 25. Fractions, common and decimal. For reference to fractions the reader may peruse Chapter 5. Artistic introduction to geometry.
- iii) History & Geography: History introduced out of mythology. Ancient civilizations: India, Persia, Mesopotamia, Egypt, Greece. Inter-dependence of the earth and man. South Africa before colonisation and first contacts between different cultures.
- iv) Nature Study: Elementary plant study. Animal study continued. Gardening.
- v) Languages: Afrikaans and the third language continued. Study of the development of writing through the ages. The Greek alphabet, simple Greek sayings.
- vi) Arts & Crafts: Painting. Soft toys, made to children's patterns developed from their own drawings. Music, singing. Woodwork: introduction to handling basic tools in carving simple practical objects.
- vii) Gymnastics: With and without apparatus.

Class 6 (Standard 4) Age 11-12

- i) English: Roman myths and legends. Stories from the Middle Ages. Descriptions of different peoples and how they live. Letter writing continued. Description. Phrases and clauses. Speech formation. Poetry.

- ii) Arithmetic: Interest and percentage. Geometry developed out of drawing practised in previous years.
- iii) History: Roman history. Influence of the Greco-Roman cultural epoch up to the beginning of the fifteenth century. South Africa: British occupation.
- iv) Geography: Southern hemisphere: Africa compared with Australia and South America. The night sky. Climate. For an oral and Astronomy lesson see Appendix 25.
- v) Science: Elementary phenomena in acoustics, light and colour.
- vi) Nature Study: Introduction to rocks and minerals. Animal and plant study continued. Gardening.
- vii) Languages: As before. Origin of English words in Latin.
- viii) Arts & Crafts: Painting and drawing related to main lesson subjects. Theory of music. Recorder playing in parts. Sewing and knitting small articles of clothing.
- ix) Gymnastics: Exercises become more precise and conscious.

Class 7 (Standard 5) Age 12-13

- i) English: Stories of races and folklore provide material for reading and telling. Reported speech. Forms to express wish, wonder and surprise develop understanding for style and literary expression. Differentiating between one's own and someone else's opinion. Composition and business letters. Speech formation.
- ii) Mathematics: Discount, profit and loss, area, volume, powers (ratio and proportion). Introduction to algebra. Geometry up to the Theorem of Pythagoras. Introduction to formulae. Perspective drawing.
- iii) History: Epoch of discovery and invention. The beginning of modern science from the fifteenth century and with it the beginning of modern civilisation. The great discoverers. South Africa: implication of discovery of gold and diamonds.
- iv) Geography: Northern hemisphere: Europe, North America, Asia. Economic aspects, cultural conditions. The night sky.
- v) Physics: Mechanics: levers, pulleys, machines. Heat, magnetism, electricity.

- vi) Chemistry: Combustion - elementary examples. Crystallization. Introduction to acid, base, salt. Comparison of sulphur, carbon, phosphorus. Some familiar metals.
- vii) Nature Study: Main physiological functions of the human body. Nutrition, health, hygiene. Ecology and conservation. Gardening.
- viii) Languages: As before. Developing a feeling for the character of the language.
- ix) Arts & Crafts: Painting in layer technique. Perspective in drawing. Music and singing. Needlework - a simple garment made by hand. Woodcarving - bowls and toys with moving parts.
- x) Gymnastics: As before except more advanced.

For information from international documentation on the Freedom of Children see Appendix 28; Heroes of the Young Child see Chapter 5, Section A and Handwork and Intellectual Development see Appendices 9, 17 & 50. Also see Childs in the References, for his explication of the curriculum.

REFERENCES

1. Ogletree, E.J., Reckauskas, J.A., & Buergin, T.F., **Teaching Number Sense through Rhythmical Counting**, Elementary School Journal, Vol. 71, (1), 1970, p. 16.
2. Ibid., p. 16.
3. Ibid., p. 16.
4. Ibid., p. 17.
5. Ogletree, E.J., **Eurythmy: A Therapeutic Art of Movement**, The Journal of Special Education, Vol. 10, No. 3, 1976, pp. 305-319.

consciousness began to diminish, to be gradually replaced by our present one, which has only become universal in the west since the last third of the 19th Century. It was about this time that the demand arose for universal literacy.

With this former consciousness men had also had prodigious memories, not only of events in their own lives, but also in the lives of their ancestors. This faculty also faded as man's sense organism awoke to the world around him, in the same way as the memory of the happenings in his sleep experience had done. Memory now had to be stimulated from outside... We have examples of this as late as Biblical times in the story of Jacob, who set up a stone to recall his vision at Bethel and, later, Joshua, commanding that twelve stones should be taken from the bed of the River Jordan and set up as a reminder to the Children of Israel of their crossing it on dry land. However, certain men retained the old type of consciousness and memory, and they were singled out to undergo a training of these faculties in the religious centres of those times. From these they were sent out to travel the countryside telling the people who had lost their direct connection with the spiritual world, of their experiences of the working of Higher Beings in human life. Many of these experiences are the basis of what is for us today the great Myths and Sagas; others have become the "Stories" told around the hearth fires in winter, and were thus passed down from generation to generation. They lingered on among country people until the 19th Century, to be collected and become a part of our cultural heritage through the printed page. Hence the development sequence is: direct experience, Memory, Speech, Writing and lastly Reading.

How did early man regard writing? Dr. Diring tells us that in all cultures writing was held in awe and its invention frequently attributed to Divinities or Folk Heroes. Modern consciousness, of course, may smile at this, but we should take this as a scientific fact when considered from an understanding of man's spiritual historical development.

This reverence for the act of writing comes from the recognition, through a heightened consciousness, of the reality of the Spiritual World and of Beings of higher intelligence who inhabit it. To their wisdom and guidance man owes his present development and capacities.

In these early times it was the priest or priest king who guided his people through his attainment of higher consciousness. We see that this is a recognized factor even in late examples of the Pharaohs, where the inspiring being or beings are placed as small figures at different parts of the Pharaoh's anatomy — behind the head, or at the base of the spine, for example. The scribe in these early civilizations "received" the word of the Gods from the mouth of the Priest or King. To make

CHAPTER II

The Alphabet and Writing

A Picture of the development of human consciousness

"Writing, as we understand it, is a conscious activity and inseparably bound up with the development, comparatively recent, of man's conscious intellect,"

David Diring — "Writing"*

This statement from David Diring's life work on the sources of the alphabet and the development of writing, of which he has made a survey throughout the historical epochs of civilizations and from among modern primitive peoples, pinpoints a crucial moment in man's development: the fact that man's conscious intellect is of comparatively recent origin. He states that the earliest conscious writing does not appear before the middle of the fourth millennium B.C.

If man's conscious intellectual development did not appear until after this time, what kind of consciousness did he have prior to it?

Rudolf Steiner is able to enlighten us on this subject out of his spiritual scientific researches into the historical development of past civilizations. Prior to approximately 3000 B.C., mankind in general had an atavistic clairvoyant consciousness. The impressions which his senses received from the surrounding world were less clearly defined and separated in his consciousness, in comparison with those he experienced in his sleep life. Instead of the total unconsciousness of sleep, or the weaving of dreams, often of organic origin, which we accept as normal today, our ancestors were able to maintain consciousness, even in deep sleep. In sleep there appeared to them Spiritual Beings whom they recognized as being related to them, but living in quite different conditions. Different, too, was the relationship to the sense world that a man knew of in his day consciousness, for the memory of his sleep experiences remained with him and associated itself with daytime sense impressions. These he recognized as being the results of the work of Spiritual Beings. Steiner gives the time as approximately 3000 B.C. when this mode of

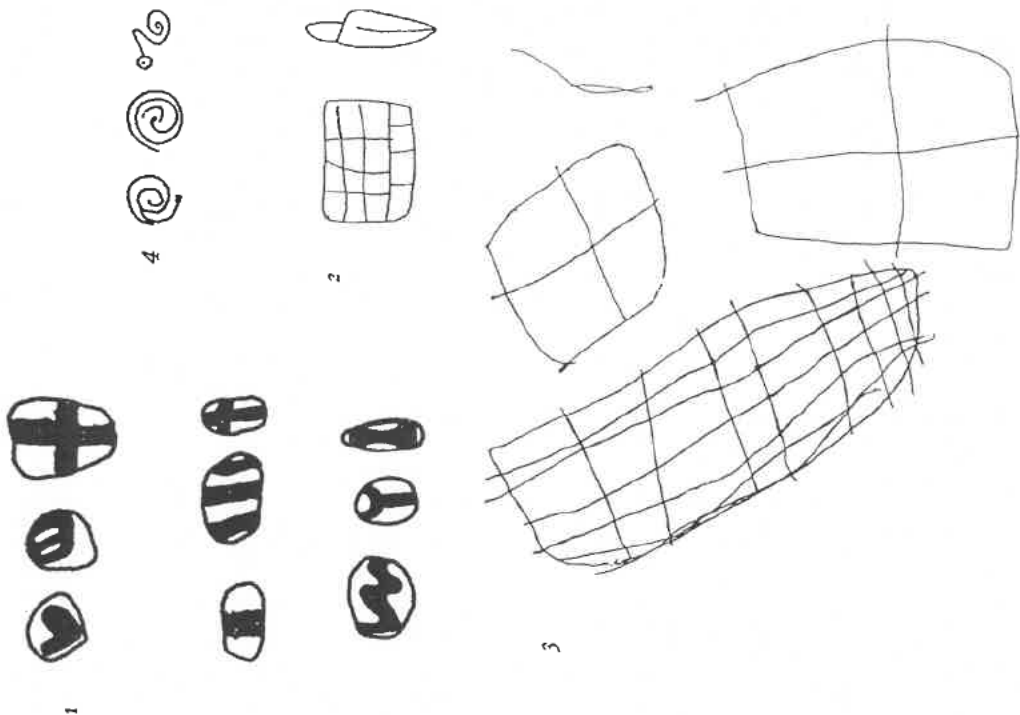
*David Diring, D.Litt. (Florence), M.A. (Cantab.)

an error in impressing the Holy Word of Light into substance — “darkness” — meant death. Writing was a responsible action in those times.

This reverence for the holiness of the act of writing was resuscitated in the Christian eras by the transcribing and copying of the Gospels. Monks spent a life-time writing down the Word of God. The beautiful pictorial lettering we so much admire formed a meditational content in their activity, often showing, through the colours and the way in which the tiny Gospel scenes were depicted, the degree of their understanding of these events gained from their meditation. They constitute a secret language in itself for the guidance of the reader and the next transcriber.

Living imaginatively into such contexts we can gain a clearer understanding of why so much fear and opposition was engendered when printing was discovered. The “Word” was divorced from its living source in the human soul; it could be reproduced and fall into any hands without any preparation of the soul for receiving its content. Here again, working in subconscious depths, is the repetition of the “Fall of Man” from his original spiritual heights of consciousness. Therefore one must imagine the eagerness for knowledge, and its counterpart of subconscious fear at work in the souls of the people of the period, a fear which has echoed on even in the designation of printing as “the black art.”

In his book on The Alphabet, Dr. Diring distinguishes between the writings of ancient civilizations which only developed as far as pictograms and ideographs, of which Egyptian Hieroglyphs and Assyrian cruciform are examples, and those which developed a concise number of symbols which could be freely used to express the content of the language; only these he considers as true writing, for example, Hebrew and Greek. Through the alphabet, the mind is able to express its thought content in words, it becomes the vehicle of man’s conscious intellectual ability. From his research studies, Dr. Diring states that the alphabet was the last major form of writing to appear. It has its origin at a single point in history, somewhere in the region of Palestine — Syria. Writing prior to pictograms and hieroglyphs he considers as “writing in embryo”. They are signs for ritual and magic, rather than for communication. He also observes that this geometric element is present at the beginning of a writing system and does not represent a reduction of representational drawing — they seem to convey “static ideas” e.g. nouns, but not a discourse which is the essential element in writing. See *illustration*. He also draws our attention to the fact that rudimentary forms of writing are not always earlier than systematic scripts, such forms have sprung up long after the appearance of alphabetic writing.



1. Prehistoric conventionalized figures and geometric shapes : printed pebbles of the mesolithic culture, painted with peroxide or iron, from Mas d'Azil, Ariège, South France.
2. Conventionalized figures and signs from Italy.
3. Windows. Tower full of windows by Héloïse, age four years one month.
4. Petroglyphs from California.

Some will never have confronted the printed word or ever learnt to write. In others a dim feeling may arise, a memory-association of the awe surrounding such an activity in earlier times. Yet for others a malaise of fear may ensue from some direct experience connected with the first appearance of printing. These can be "overtones" within the process of learning and affect the children's ability to absorb the content of the lesson. None of this will come into consciousness, it will be working within the interplay of feeling-movement-metabolism of the children's will forces. A teacher who is willing to consider such an idea will find his range of observation increasing and that he begins to develop quite another attitude to children's mistakes and clumsiness. In the "awkward" way a child handles his pencil there may be working the memory residue of how a stylus or brush was used. If we recognize such possibilities we are more likely to use a different tone of voice when we come again to show him how to hold his pencil. Our pupil will respond to this new inner attitude of ours from his deepest soul nature; the feeling of being understood creates a health-giving bond between child and teacher, forces of life are stimulated; confidence in the authority of the grown-up is strengthened in the right way. There comes the willingness to learn from such a person.

To be truly an educator we have to find methods which will free our pupils from the past, giving nourishment for the seeds of their earlier experiences to come to fruition in a positive way.*

If we take the spiritual scientific view that writing has to do with the development from one form of consciousness to another we can understand this phenomenon. The tribe or nation is recapitulating earlier stages of consciousness before achieving the general intellectual faculty which is the fruit of the long development of western civilization. "Writing has been the main currency of civilization" — "It is the main aspect of culture which clearly distinguishes mankind from the animal world." David Diringer (*The Alphabet*).

This important observation from his research points directly to the fact that man bears within him a creative power which cannot emanate from animal faculties, namely, that Man is a Spiritual Being. His immortal soul and spirit being live in the perceptible vehicle of a physical body endowed with the powers of life and growth. This, men once knew in their deepest nature. The intellectual faculty which during its development closed the door of spiritual perceptions has given man mastery of the earth and extinguished his personal knowledge of his origin, yet at the height of this intellectual development, there were men who, through the very power of their thinking, penetrated to concepts of Man's Spiritual origin and reason for being on the earth. Gotthold Ephraim Lessing, (1729-81), writing in the middle of the 18th Century is one of these. He reviews the history of mankind and realizes, if it is not to be a fortuitous series of events, but is there to develop and educate the human being, then each individual needs a lifetime in each of the successive cultural civilizations. Otherwise how can he grow in stature and fulfil his soul and spiritual potential? Later in the 19th Century Rudolf Steiner took this concept further and became the teacher of the Christianised concept of re-incarnation. In clarity of thought he gave the basis for an understanding of the death of Christ on Calvary and the Mystery of the Resurrection. He tells how, since this event the Christ lives and works within the spiritual atmosphere of the earth, our planet itself has become the sphere of His activity. Therefore those human souls who unite themselves with His aims for Mankind will also wish to return ever again to the place where He is working for the Brotherhood of Man and for the spiritualization of the earth.*

If we test such a concept and apply it to our work in a practical imaginative way, it can broaden our outlook, give us new possibilities of understanding problems and provide new ideas for their solution.

Imagine then a classroom of children; deep in their Soul Spirit-Being will be the residue of attitudes and feelings from their experiences of lives in earlier civilizations and cultures.

*See bibliography.

*Arthur Guirdham : *The Cathars and Re-incarnation*.

to overcome an inner inertia and emptiness in ourselves, so that we train the behaviour of the child through this ability he has to copy us. By our conduct we set the pattern for what should be done; similarly, we have to develop in ourselves the knack of diverting his attention from what is harmful or should not be done. Which is the easier — to take something out of a child's hands which he should not have, with the resulting scream of rage and tears, or to divert his attention first, by removing one's shoe for instance, if nothing else is available, and making it hop along the table? If the child still persists in wanting what has disappeared, one just says 'all gone', and means it. This is then the right moment for asserting authority consistent with the child's consciousness, for in the Spiritual World in which he has been living "things" are "beings", and "thoughts" appear and disappear from consciousness; so that "out of sight, out of mind", is a factor which can be assimilated by the child, for it is one which is reproducing and recapitulating a state of soul that was part of his pre-earthly experience. Developing this presence of mind and fantasy will resuscitate our own life forces and increase our vitality. Such is the challenge and opportunity our family brings us.

When the change of teeth starts, this is the sign that the "inner house building" which we have been able to watch through his drawings, is practically completed; a new form of consciousness is going to arise with a new relationship to his environment and to adults. In short the child is ripe for school, and the life forces, released from a body building activity, may now be used for learning and memory.

When the child of six years old comes into the classroom, he is at an important stage of growing up. He knows it. "I go to school now" he tells us. The kindergarten is left behind. The knowledge we have to bring to him should suit his stage of consciousness, it should not over stimulate the nerve sense system by demands of understanding, concepts — ideas — even in a play situation, for this stifles the imaginative faculty, leads to fixed thinking patterns and burdens the memory. It is this which disturbs the organic functions making some children grow thin and pale, others become unconcentrated and disrupted. The children with strong life forces manage to carry the burden of an intellectual method of teaching. Its unhealthy results only appear in the latter part of life when the robbing of the life forces for too early nerve sensory activity results in lack of vitality in the bodily processes. The final outcome is shown in the hardening processes so well known to the medical profession as sclerosis of various kinds.*

Our teaching method requires us to call on the imaginative

*See note at end of chapter.

CHAPTER III

The Preparation for Writing

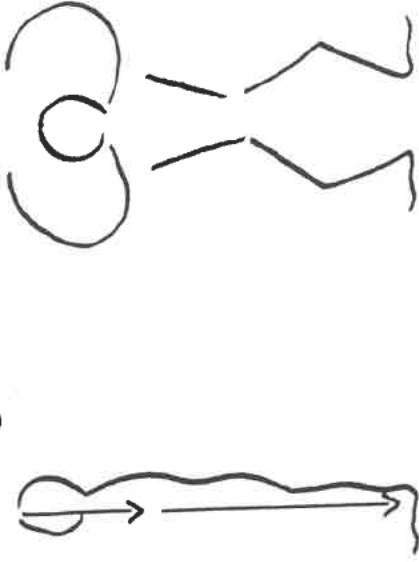
"The less we train the intellect directly and the more we aim to train the whole human being in such a way that the intellect will evolve out of the movement of the limbs, out of dexterity, the better it is."

Rudolf Steiner Lecture 5, Basel Teacher's Course 1920.

We have described how, by the time the young child is able to stand and to take his first steps, the threefold elements of space-perception: left-right, above-below, forward and back, are embedded by movement into the physical body. Spiritual scientific research tells us that the life forces, with which we are endowed, and which have to last us our lifetime, stream down from the head into the body during the first seven years of life. This is the obvious reason for the fact that the pre-school child lives in a quite different consciousness from the adult, a different consciousness even from a ten year old!

During the time that the head acts as an organ of growth, its function should not be disturbed if the human being is to maintain health and vitality throughout his life. The "awake" consciousness of the child fills the body and limb system. He explores his environment with his limbs and senses: he absorbs everything, living at this stage of his life in a spontaneous and complete empathy with his surroundings, physical and moral, from the butterfly flitting from flower to flower and the central heating starting up beside him, to the effects of Mother and Father's attitude to life and its problems. This natural state of empathy, which gives him the ability to imitate everything we do and say, is the remnant of the kind of consciousness which he had, not so long ago, in the Spiritual World. Hence he does not discriminate between what is harmful or beneficial, good or bad. It is us, we adults, who drive him out of this paradise of devotion to life with our too soon authoritative attitudes, our "don'ts", "stop it!", "mustn't do this", our negations. This does not mean that we allow the child to do as he likes and become a nuisance to himself and us; but it does mean a challenge to our ingenuity, presence of mind, and our will

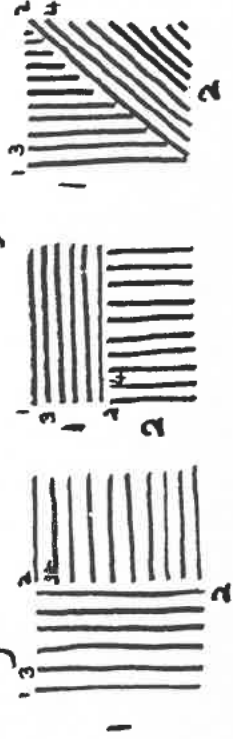
Straight lines & curves.



Running Patterns.



The spatial directions: draw freehand in blocks of lines at least 30cms (12ins) in length. Then in alternating directions...etc



picture-consciousness which is awakening in the child. He is now capable of relating himself more consciously to what affects his soul life and to what he experiences from outside. We have to find a balance in the content of the lessons between what he wants to express, and the objective element in the subject itself. For example, he has to begin to learn that colours have laws and relationships between themselves, and that he cannot just fill his paper with colours he likes if he is to create something beautiful. Naturally, the teacher guides the organic type of "self expression" of the kindergarten stage very gently and slowly over into the realm of colour harmony and relationships.

Writing, which calls strongly on the nerve sense system and a consciousness which is awake and not dreaming, has to be carefully prepared.

Let us therefore look at the structure of the alphabetic symbols themselves. We see that they are based on the straight line and the curve.

We have described how the body is orientated to space. Let us now observe the pattern of what is straight and curved in the relationship to nature and to man.

We experience the curve as soon as we are out of doors. From the horizon to the zenith before and behind there is the blue curve of the sky. We have this curve reflected in the sun's circle and its passage across the heavens. The moon repeats it, adding her exquisite celestial curve when she is new, to the straight line of its first quarter. The plant sends up its shoots vertically in response to the influence of these heavenly bodies and assumes an endless variety of forms between vertical and curve during its growth.

In observing the animal we see here how the straight line and the curve are dominated by the horizontal element. The animal's spine is parallel with the earth, it follows the line of the horizon. The structure of the human being combines all these elements and from their harmony the child experiences the element of freedom in his soul. This freedom should be objectified in his movements and relationship to form. The child has been and still is living unconsciously in all these changes in nature. They are the stimulus via the senses for his growth. We should not at this stage awaken these facts into consciousness; that belongs to the Main Lesson of a much later class. What we have to do is to bring this subconscious knowledge of the world pattern into relationship with his own organism through inner imaginative feeling.

We call on a child to walk a straight line, then to run it. Can he draw this in the air? Can he draw it with his foot? What difference does he feel? Can he draw this line for us on the blackboard? Now on the floor? We must ask where is the straight line in him - his arm, his back: we can take

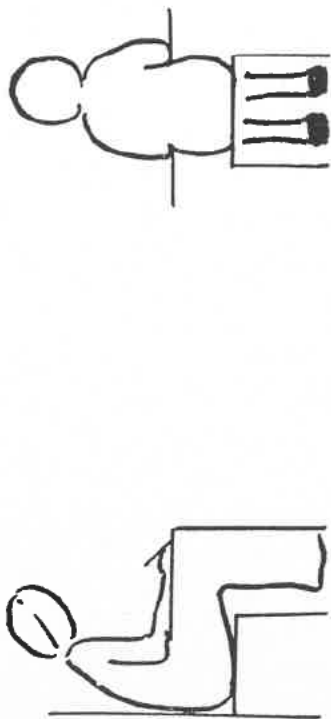
eurythmy rods and hold them up our back and walk forward and backwards. Shall we try to run? Oh dear, something else wants to happen . . . our back wants to bend! So now we come to the curve. We lie on the floor in curves, we can be in a straight line too. Afterwards we can run these forms. We can curve different parts of us. Someone may discover that our head has a curve in it. Our arms can curve, but our legs can only make "straight line" curves! We are now well on the way to turning ourselves into patterns!

At last the moment arrives when we are ready to draw these forms on the paper in front of us. Our box of brand new fat wax crayons is before us. But what is this . . . ? They themselves are straight and they too have a curve! In their very form is embodied the basic pattern for the use to which they will be put. So now we must hold them properly, and sit in the right pattern too.

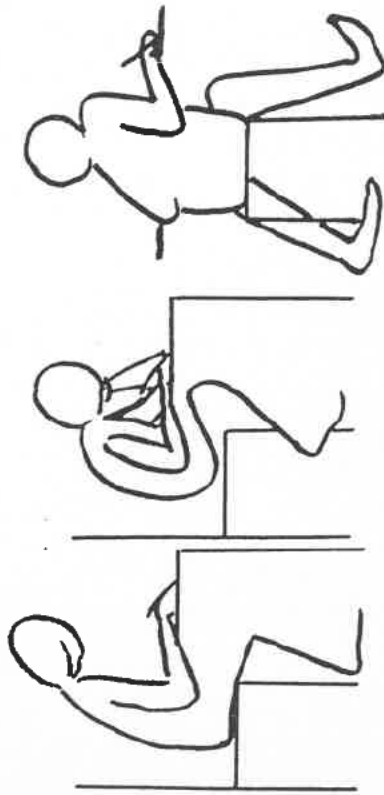
Through such an approach we have brought into an objective feeling-relationship to himself what the child has experienced during the first years of life.

We are now at the point when we must consider practical matters: for instance, the height of the table or desk in relation to the seat and the size of the child. This is of vital importance if we are to have good writing. Fortunately modern school furniture designers offer us the means to carry this out. But do we pay enough attention to such factors? The desk height should not push the arm upward so that one shoulder is higher than the other. The chair should be 10 inches lower than the table height. The child should sit so that both feet are firmly on the floor with the knees higher than the hips. This angle between knee and hip joint is vital. The child should really be sitting in his hips so that the movement of the hand-arm can flow to the base of the spine. This cannot take place if the hip angle is slightly higher than the knee, there is then tension in the thigh muscles; the child's movement system replies to this unequal balance by either turning the feet inward or curling them around the chair legs thus producing a muscular distortion which curbs the whole movement-response to hand-eye co-ordination; the basis is then laid for tight pencil gripping, sitting with the weight on one side of the body or twisting half round at the waist. As a teacher you do not have to look very far before you see such sitting patterns and their effects on the handwriting. This correct sitting position should be presented as a "picture" to the children, for example, a king preparing to sign a royal decree . . . his feet placed on a footstool, his red robe keeping his right arm to the side of his body, the left hand weighted by a heavy flashing ring of jewels so that all see him move the paper. He must hold up his head so that his crown does not fall off! This can be acted

This —



NOT this —



Handwriting is concerned with the straight line and the curve, they are the basic principle in the alphabetic symbol. We are therefore going to consider them in relation to their directions in space and the relation of both of these aspects to the soul forces of Thinking, Feeling and Willing. In learning to write we are reminding the soul of what it has accomplished physiologically in the body during the first seven years of life, and leading it on into future stages of developing consciousness with their consequent inner and outer projections. This will link up with the child's experience in gymnastics, the perspective drawing in Class 6 and the physics work from the Class teaching period in the Upper School, culminating in the Nautical Mathematics of Class 11 and the Main Lesson on Architecture in Class 12.

In lectures entitled 'Man: Heiroglyph of the Universe' Rudolf Steiner requires us to overcome the abstraction of considering the directions of space as purely interchangeable radiating lines. He describes them to us as planes of activity which relate our own soul forces to those working in the Universe. He makes us vividly aware of the dynamic difference between the perpendicular and the vertical planes, with the horizontal plane as the mediator. The perpendicular plane divides space into left and right, it is the plane of symmetry, the line of thinking. The vertical plane is that which divides man in front and behind, it is the line of Will. Will, in the human being, is connected with the movements of passing before and behind. Steiner characterizes this by pointing out that our food moves from in front to behind. It is involved in the Will activity of our metabolism, also that the experience of the vertical comes about through our being able to keep ourselves integrated in the velocity-movement of the earth. So when we fall over, we have temporarily lost the power of keeping pace with the gyration of the earth!

To bring these planes from three dimensional space into the two dimensions of drawing we need to clarify the difference between the perpendicular plane and the vertical plane — in the dictionary and therefore no doubt in our minds — vertical and perpendicular are given as synonymous terms. We must also remember we are speaking of "planes" of activity not just lines. The perpendicular plane is connected with the right angle. We stand perpendicular to the surface of the earth. Therefore the straight line which we draw from above to below on our paper is the symmetry line which divides it into left and right, is the line of the perpendicular "thinking" plane. The vertical plane is the one that divides in man what is in front and behind, this in two dimensional space is represented by the lines between which verticality runs, namely the lines of perspective which connect eye level with a specific point on the horizon. Therefore when we draw a





in turn by the children in full royal regalia, and it would be good if they all wore crowns while writing until good habits are established. Such a picture needs to be enhanced by the teacher himself being very conscious when he sits down beside a child to write. It is always good if he treats himself as an "object" and says aloud — "let me see, have I put my feet in the right place, is my arm comfortable . . . etc. Time spent each morning looking to see that each child is properly seated until the right posture has become a habit is time well used.

It is of vital importance to draw parents' attention to this matter. The ordinary chair height is 17 inches which is suitable for those of us who are 5 feet 6 inches and over. Table heights correspond to this. Ideally the child should only draw and write at a table suitable for his own height or, if this is not possible, to have a rubber cushion and stool to bring chair and table height into correct relationship. Parents should see that this is done and insist that the child uses what is provided for him. This care should be applied throughout the class teaching time if we want to develop and keep our good handwriting and prevent muscular tension and fatigue.

It has been interesting to discover that within a year's age range it is only necessary to provide a class with two different heights of tables and chairs. The discrepancy between the varied heights of the children is levelled out by the factor that some children have long bodies and short limbs and others have short bodies and long limbs.

The moment has now come when the teacher is going to place visually before the children the two forms which they have run and walked and explored in their bodies: the straight line and the curve.

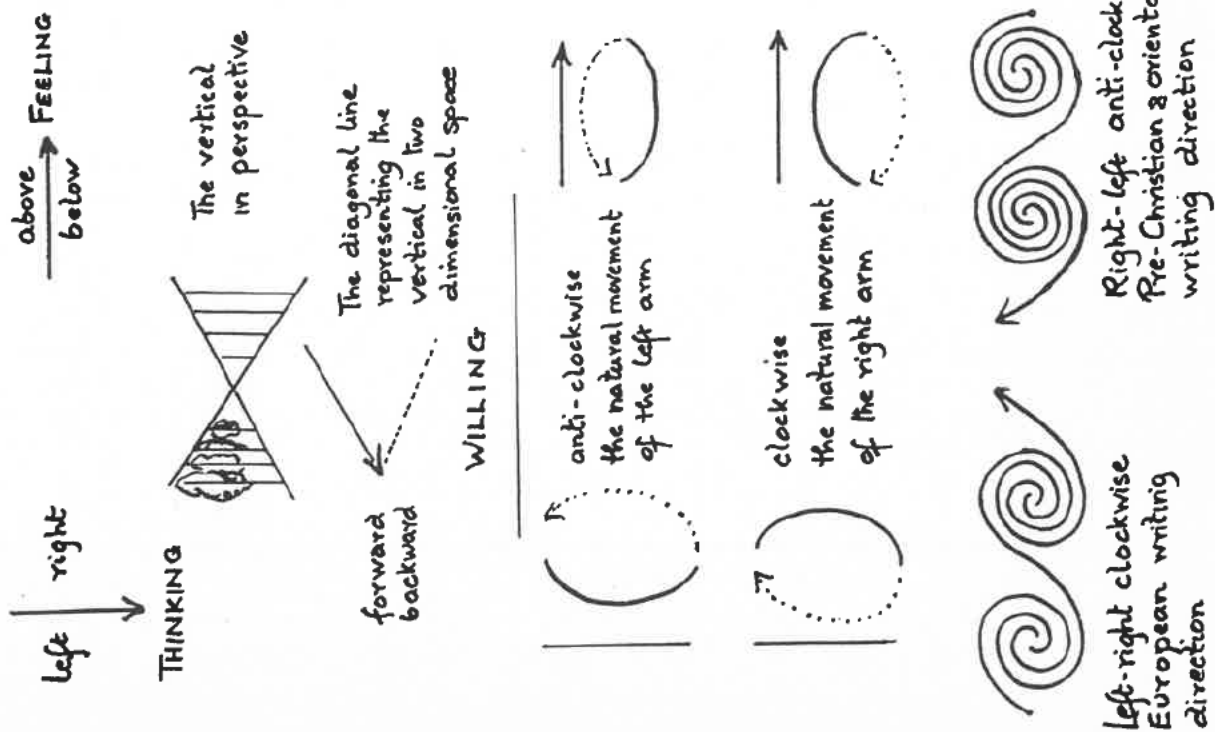
How are these to be placed on the blackboard, in relation to the surface as a plane, and to each other?

Like this  or this  or  or  etc.

One could reply "does it matter?" Just make it as it comes, naturally. If one follows this line of reasoning then one is simply passing on to the child what is instinctive in oneself, instead of trying to penetrate into the "language" of form and movements, for in his art of education Rudolf Steiner introduced a new subject, that of form-drawing, as a pedagogical means of developing imagination and flexible thinking. The indications which he gave have been beautifully worked out and presented in a book entitled *Form Drawing*.*

*Margaret Frohlich and Hans Niederhauser

Soul faculties & the directions of Space



diagonal line from right to left we are drawing the line of the vertical plane, the line which represents "will" activity. Physiologically we can move our eyes up and down (perpendicularly) we can move them left and right (horizontally) but to move them forward and back we have to use our will and carry our whole body forward and backward. These, expressed on the two dimensional space of our paper, are the diagonal lines which connect our eye level with the point on the horizon.

The straight line which divides our paper into "above-below" is the line of the "feeling" plane. The "curve" is the sum total of all three, it is the boundary between man and the universe of the stars, its qualitative language is that of clock and anti-clockwise movement. The natural movement of our right arm is clockwise, it moves from left to right: a consecutive clockwise spiral swings along from left to right which is the modern European direction of writing. The left side mirrors this in reverse, moving from right to left. See diagram. In other lectures Steiner discusses the capacities of soul which are built up by the different directions of writing used by the various races.*

We have now several choices. Do we wish to emphasize the qualitative element of feeling by drawing our straight line on the horizontal plane and reiterate it by the clockwise above-below movement of the curve lying horizontally? Or do we wish to emphasize the perpendicular element of thinking with its left-right symmetry and bring our curved line also into relation to this, distinguishing between the clockwise or anti-clockwise direction? This is for the teacher to ponder and decide in relationship to the particular disposition of the children before him. Is there a preponderance of any one temperament in the class, for example? Is it a dreamy or an awake group of children?

Johann Kepler (1571-1630) retained all his life the religious devotion to the universe which is the special gift of the young child. In him this acted as a 'heightened' consciousness and from this he was able to give us the three laws of planetary motion. He writes in his work *Harmonicus Mundi* "In the beginning God on an indisputable decision chose the straight and the curved with which to imprint upon the World the divinity of the Creator."

Steiner emphasizes the importance of the impression on the child of his first school lesson where we make him aware of these two fundamental forms - hence the necessity of our conscious preparation. Margaret Fohlich sums this up in her book *Form Drawing* as "the teacher's constant awareness of three guiding questions, and his endeavour to live up to what

*Berlin: 27.10.1909.

they imply: What am I to do? How am I to do it? Why am I to do it? This inner attitude will enable him to help the children entrusted to him." This is the standard for the preparation of our lessons because good honest teaching must be based on this "inner attitude".

We have left our imaginary classroom some pages back, with its pupils waiting quietly (we hope) for us to give them something to do.

We place our choice of a straight line and a curved one on the blackboard and ask them to make these one after the other in the air; we must emphasize that they are to watch their finger as it draws the form, never letting it out of sight. We notice which children make large free movements with the whole arm and those who do not stretch their arm or only make restricted movements from the wrist; these are the children whom we must call to the blackboard to trace the drawings we have made there with their finger. The teacher must develop the skill of interesting the able children in this, as the cultivation of the interest in each other is an important part of social moral training. When we are satisfied that the children have experienced a release from their cramped movements, the forms can be rubbed off and replaced by those children whom we have seen to have good free movement. They too must draw them really large, using the whole arm, not just the wrist. The next step is to tell the children to cover or close one eye and make the forms with their hand and one eye. This will show us the prevailing eye and hand "dominance" in the children which will be discussed in a later chapter. Now repeat this with both eyes closed and one hand, now look the form through with closed eyes only. This procedure should be repeated with every new form and pattern which they are to draw in their books so that good hand-eye co-ordination and attentive looking will become habitual. A further development is to tell the children to draw the form on their neighbour's back, he must then repeat it in the air in front of him and draw it also.

With this method we can introduce all manner of cursive patterns based on the straight line and curve and loop during the first school year.

All drawing of patterns should be done very slowly on large sheets of paper. It is also good to practise drawing straight lines in the different spatial directions, the strokes should be at least 12cms or 30cms in length, this will develop a sense of spacing and the grouping of words when the children write.

With an introductory main lesson of 2 - 3 weeks of such activity, we should be ready to introduce the alphabetical letters to the children.

"For a child begins with movements, expressions of will, not with looking at things. That comes later.

Hence it is necessary to begin, not with reading, but with writing - but a writing which comes naturally from man's whole being."

From the Teachers' Course at Oxford 1922.

Summary of Practical Applications

Teachers should check:

The height of the desk and the chair.

Children's posture when drawing the running forms and when writing.

That both feet are placed firmly on the floor with the right foot slightly in front of the left.

The desk and table height should allow the arm to be supported to about 2 inches from the elbow. *This is vital* as lack of support causes muscle tension in the hand and arm.

The paper or exercise book should be placed parallel to the front of the desk and a little to the right. This position for the right-handed person is that of the professional calligrapher, for the artist has always an innate feeling for the correct relationship of his materials and tools to that of his body. *The function of the left hand* is to pull the paper upward to the top ledge of the desk, drawing it as necessary toward the left, so that the right hand is not forced into an oblique angle to the upper arm. The writing hand should not be allowed to slide downward to the edge of the desk and so lose its support for the arm.

Crouching over the desk or for the head to be held on one side is *NOT ALLOWED*: shallow breathing, poor circulation, indigestion and fatigue can be the consequences. Eyes: Teachers should advise parents to have their children's eyes tested as early as three years to make sure that their child is perceiving clearly. The first five years are critical in the establishment of normal vision. I am informed by an ophthalmologist that by the time a child enters school, "lazy eye" (amblyopia) can be dense, and useful vision irremediable. Eye strain must be avoided. Teachers must see that the eyes are held the distance from the paper as is the length from the elbow to the knuckle of the first finger. (For an adult 12-14 inches [37-38cms]). One eye should not be held nearer to the paper than the other.

Grays should not be less than 4½ inches (10½cms) long when new. As soon as they no longer rest against the side of the hand between the thumb and first fingers, an extension

should be made and attached ; or the crayons discarded for writing purposes :

Before drawing the forms the children should :

Run and walk them. Find them in their bodies. Draw them in the air, eyes following the movement of the finger, the first time a free choice of hand and eye and foot should be given so that the teacher can observe the children's handedness and eye and foot preference. This done the forms should be drawn in the following sequence :

Right hand and both eyes open

Right hand and right eye only

Right hand with both eyes closed

Follow the form through from memory, eyes closed, but actively looking along the form.

A variation : The children draw a form on the back of the child who is in front of them, he repeats it by drawing it in the air ; on his paper ; on the blackboard.

Drawing of forms on the floor with the right foot, the crayon held between the big and first toes.

Left-handed children should use left eyes : left feet. For their writing posture etc. see *Chapter 7*.

For Form work in the Class Teaching Period see : *Form Drawing* by Margaret Frohlich and Hans Niederhauser.

Note : Page 27

"It may seem strange that writing should come before reading, but what ultimately matters is to start, not from materialistic conceptions of life and so form a preconceived idea of what the child ought to know when it is eight years old, but to know what are the *consequences* of this early knowledge. Too early reading directs the thoughts along abstract lines. It leads the child away from actual life. Ultimately it produces arterial sclerosis. It is always so that the influences of education on the Spirit and Soul of the child extend into the region of the physical in later life. And if our school methods today were more wholesome, there would be fewer bald heads in the future!"

Rudolf Steiner, The Swiss Teachers' Course, Dornach, 1923.

CHAPTER IV

Teaching the Letters as pictures

"The qualities of childhood pass over into later life through a metamorphosis determined by quite definite laws."
Lecture 5

"There is always an urge in the soul to pass from a unity to its parts."

*Rudolf Steiner, Lecture 10
Basel Teachers' Course, 1920*

These two educational concepts lie at the heart of Steiner's pedagogy and he emphasises again and again that they require an artistic feeling and approach to his subject on the part of the teacher. Education is an Art and the teacher must become an artist in the presentation of his subject and the handling of his pupils. This idea is reiterated in lecture after lecture by Steiner. If we teachers really accept this as reality, then our pupils will be able to develop, or at any rate, will have better chances to develop an intellectual capacity with a healthy constitution, a sixth sense on how to act in our rapidly changing social conditions and the courage and confidence to deal with those problems with which life will present them.

Writing and reading are two highly complex activities which we require of our children at a fantastically early age. "Now it is a thoroughly unnatural thing to require a child in its sixth or seventh year to copy without more ado the signs which, in this advanced stage of civilization, we now use for writing" Rudolf Steiner says to teachers at Oxford in 1922 (*Lecture 5*).

How then are we to meet the demands of our present educational requirements without taking from our children the forces they need for their organic development, for natural and healthy digestive systems, their breathing, the functioning of their hearts, the co-ordination of their limbs, the proper physical growth of the brain itself?

This question stands behind all Steiner's Art of Teaching. He points out that the demand for precocious intellectual activity means that the child's physical organs and his whole nervous system become a likely prey for all sorts of malfunctioning and his soul grows apathetic to its environment, often strongly antipathetic to his lessons and even to his whole education.

To counter these sad happenings and to forestall the infinite number of remedial courses that are having to be taken to help present day "normal" pupils, Steiner suggests that we follow the course of historical development as described in Chapter 2, and present the letters of the alphabet as pictures. Those of our ancestors who were the guardians or recorders of the religious secrets of the community were also superb picture makers, as the cave paintings of Lascaux in the Auvergne bear witness. Only by slow degrees, over millennia, did men acquire the skills which enabled them to reproduce, out of artistic imitation, their contemporary sense world in the pictures which later became the symbols for a writing such as hieroglyphs — cuneiform — and at long last, the formalized character of Greek, Latin and Arabic.


Before a baby is born he is an embryo — a work of art, as it were, working on himself. He does it by recapitulating, during the nine months in his mother's womb, all the evolutionary stages of the human race. He is laying into himself the very elements of his humanity, and after birth he goes on doing it in that larger womb of the home which his father and mother provide for him. He is *not* a miniature adult — he does not spring like Athena — fully armed — from his father's forehead. No, he is Life's "do it yourself" production, an embryonic human being who must be allowed to go on for about 7 years following his own painstaking artistic development in relationship to mature human beings. We cut him off at his peril — on us depends whether he becomes a hypochondriac in the second half of his life. So let him go on for a little longer, following the basic principles of Nature — proceeding from the whole to the part; then when he comes into the classroom and can make straight lines and curves with full zest; when he has had a chance to learn this out of the dynamic of his whole body, then we may write for him a word on the black-board and tell him what it "says".

It is interesting to see that, in his example lesson to the first Waldorf School teachers, Steiner chooses the word "Bath", for, as he says, it's good to bring the children's attention to this necessity: (speaking thus in 1919 he gives one a glimpse of the social conditions at the time). What should be the word for today, in this noisy 'couldn't care less' atmosphere which children are absorbing? Steiner says the children should copy this word, drawing the letters just as they would the forms which they have mastered in the earlier lessons. The children should say the word clearly until they become aware of the initial sound B. Then this letter is transformed into a picture for them. The teacher's phantasy and artistic ability is now called on and there can be as many pictures for this letter as there are teachers! The form of the letter, the picture and

sound must be an organic whole, *not* a mnemonic aid as in B for bat. He makes a "bear" the picture for B. The next step is naturally to discover other words beginning with the same sound, and the following day to find words where this sound occurs in a different part of the word. In a later Lecture course he goes even farther and gives a whole sentence as the starting point, 'analysing' it into words and from the word again to the initial letter. This 'analysis' — and he does *not* mean grammatical analysis but the separating off of the parts from the whole, like spreading out the inside of a watch, which so many children want to do if they get the chance — is an activity which works deeply in the subconscious part of the soul, and is an element which is ignored in our educational methods. We only use our intellectual faculty of synthesis leaving this other deep principle unused, the consequence being that it emerges from the soul life in later years as a tendency to remain in the atomistic concepts of the 19th Century, which still separates physics from the biological-psychological sciences and bedevils their development.

In the course to the teachers of the newly opened school at Basle, Steiner elaborates this and continues "It is simply the unsatisfied impulse to analyse which gives such encouragement to materialism . . . What serves us for the awakening of consciousness in the child is the analysis of sentences and words . . . Along these lines we bring *the child to a genuine inwardness*." (Lecture 10 Basle Teachers' Course 1920).

Through this method of teaching we are laying the foundations for the child, when he is adult, of a feeling of security about what arises in him as an "inner life" when he achieves adulthood. It will then have for him an authentic reality and objectivity which will give him an assurance which is sadly lacking among people of the present time.

The examples which Steiner gives in his lectures always have to do with something directly related to a child's experience, the form of his upper lip for the letter M, the shape of the fish which he has seen, or would have seen in those days, in the market as he came to school. The picture is not to be an exact copy of the fish; it is drawn for the child in the position it will be when written down. We can use our ingenuity in explaining how the form of the D is to stand upright, he takes the German word Dach — roof  shows how it has been turned to the right. (It is interesting that the Assyrians used a similar process with their pictograms but turning theirs 90° to the left; they then proceeded to write from right to left).

Having established the principle the teacher is free to carry the process in any direction he wishes, but he must be clear in his mind that he is *NOT* teaching the letters in order to read

and spell, but introducing them each in their own right, in their intrinsic value, individual form and sound. Steiner has given, for instance, a sequence of the consonants which work as forming creative powers into the life forces of the human being. If we contemplate the single sounds of the Alphabet in this way, then we ourselves can come to an idea of how the soul-spirit of the child works on himself when an embryo; each consonant sounding within the Mother's spiritual organism and working from thence as growth-construction powers in the foetus. It was not so long ago that people had a feeling for the truth of the statements: "God Spake, 'Let there be Light'" and "In the beginning was the Word".

Such contemplation alters our attitudes and is reflected even in the way we write the letters on the blackboard. This awakens in the children's souls the wish to learn and work, which is, after all, what we are on this earth to do.

The teacher then, having jettisoned for the present all his learning on phonetics, can make a story for the picture which he selects for each consonant, or he may weave a story around several of them. It is not necessary to transform every letter in this way; as many should be done as are needed to give children a feeling of secure relationship to the use of symbols. They should see sentences, be told what is written and then discover the letters which they have already learnt, finally writing them slowly with emphasis on the drawing element.

We continue to practise the consonants that have been introduced in this way. Writing them in the air. Repeating the movement with the eyes closed. We try to discover which children are weak in inner visualization. Then we run the forms of the letters on the floor, and finally we see that every child can write at least his own name clearly and skilfully with his right foot*, a crayon firmly grasped between his big and first toes, the other foot holding the paper properly on to the floor. (Brown paper or the backs of old painting paper can be used for this). We thus bring the child's will fully into play, sending what has been grasped in the head through the whole body by means of a consciously directed movement of will.

This is how the consonants are to be introduced. They are the sounds and signs which have arisen from a "copying" of the outer world.

The vowels present us with a different element. No longer is the outer world the inspiration for their "picture", but rather the answer which comes from man's inner experience of the world around him. The soul responds to the majesty of the sunrise in wonder. Deep from within him wells up the

*left foot for left handers.

sound "AH". Before a ravine or hurtling waterfall the mood is one of awe, a mingling of wonder and fear . . . this sounds in the "OO". The "OH" of joy and rapture and the response "HEY" when he feels himself under attack are all sounds of the responsive soul to the different experiences it undergoes.

In the German language these vowel sounds exactly co-incide with the writing symbol and the gesture which is formed in the air by the breath passing through the larynx when they are spoken. The sound Eee in German is written by the symbol *we name* as "I". Steiner describes how the breath forms itself into a straight line when the German sound of Eee is made: so this exactly corresponds to the *form* of the symbol of the sound in the German language which we, in English write and name "I". In English the sound Eee is written by a symbol whose form has no relationship to the breath formation Steiner speaks of, hence complications ensue when transferring this indication to the English language. Many solutions have been attempted but in view of the increase of dyslexic symptoms in so many children nowadays, and the confusion which the writer has experienced with older pupils, the following considerations may be of guidance to teachers facing this problem for the first time.

Ask any one what are the vowels in English and they will usually answer giving the *names* of the symbols. A.E.I.O.U. Here we have an interesting discrepancy of sounds, one that expresses something of the genius of the soul-orientation of the language. The sounding vowel AH is omitted. The same symbol has to serve for AH and A: and inserted in place of this subtraction of a sound, is the symbol "I", a diphthong; which is also the word in our language that we use to designate our "self" in its most inward nature. In the English language the "I" of our being maintains an objective consciousness of itself within the varied experiences of the soul. For the interested reader something towards an understanding of this is indicated in Steiner's lectures entitled *The Christ-Impulse and the Evolution of Ego Consciousness** but to discuss this here would be out of context. We simply have to balance the importance and reverence which Steiner had for the individuality of the different languages with the indication he gave as a principle for introducing the symbols of the letters in a specific one.

We can certainly make our pupils fully aware of the glory of the full *tones* of the vowels — "AH", A, E, "I", O, OO, their inner content and the different context in which they are called forth, but as the criterion is, when they are written down, their *name*, it can lessen the confusion of the child if these too

*Berlin 1909—1910.

are given in a picture form, but with this *difference* — the picture must clearly say the *name* of the vowel, in contrast to the pictures for the consonants which have as their basis the *sound* of the initial letter and in spelling never say their name as the vowels do. Hence Angel, not apple, Eagle not elephant, Princess Idonia, [when she is little she likes to wear her crown every day], Opal not orange, Unicorn, [the form of U appears between his horn and ears], not umbrella. These are the name-symbol sounds which the child has already heard and been given when he has asked "what does that letter say?" Remember it is the *name* of the vowel which is used in *spelling*! "How do you spell Father, Mummy?" asks the child. "F" "A" (as in fate) "T" "H" "E" (as in feet) "R" comes the reply, his Mother saying each letter by its name. This is what he is confronted with at home — very few parents will split the word up into its sound syllables. "And how do you spell Rita's name" (to him it sounds "Reetah") "R I (!) T A" is the answer. The child needs the security of knowing what to write.

In the first year at school the reading is an imitating activity given through the authority of the teacher. He says "FATHER is father" — this is accepted by the child and memorized. Through writing and meeting the word again and again it is learnt. We can speak of the vowels as the singing sounds which make words come alive. The consonants are the shaping sounds which envelope them like a cloak. The children can sing the vowels, then place a consonant in front of them. They love to sing BAH, BA, BE, BI, BO, BU. This can be written down and the adventurous ones will quickly carry this activity further. It is important for teachers in English speaking Rudolf Steiner schools to realize that the 'sound-gesture' of the vowels shown and practised in the eurythmy lessons* has, for children in the First Class simply nothing to do with the written characters.

All that the children have learnt should be summed up in a sentence which has a moral overtone.

"The world is good." This is the experience in which the child lives in the first seven years of life. Something of this element should be called into consciousness when he writes his first sentence as "writing". The earlier sentences from which words and letters were "analysed" were given by authority and copied through his ability to draw. Now the letters are to be written with a "feeling-knowing" consciousness; the content of the sentence and choice of words should arise between the teacher and the children. The sentence may first be written with all the letters drawn in their picture form and afterwards repeated with them written as letters, or this second way may be left

*The new Art of Movement to Speech and Music inaugurated by Rudolf Steiner.

until the next main lesson; it will depend entirely on the ability of the children, and the teacher's sensitivity as to the whole artistic form which the main lesson has taken.

There remains only the decision as to the style of writing the Capital letters, in Roman or Cursive Hand. It is of course natural for the teacher to choose the style which he himself uses. Steiner himself intimated that the Roman capitals should come first before the Gothic style of the German calligraphy. The cursive emphasizes the rhythmic element which is beginning to appear in this new stage of childhood, but which will not be fully developed until the ninth year. As the present day child is subjected to so many sensory pressures which interfere with his spatial relationship to his body, and as this element is disturbed or already lacking in children who have been found to have reading difficulties, it would seem more helpful for the teacher to choose the Roman capitals. In them they will become subjected to the discipline of the upright stroke which helps to make them conscious of left and right. The horizontals of E, F, H, L, T, Z cause them to notice 'above' and 'below' and the diagonal strokes required for Z, Y, X, W, V give them 'forward and backward' practice. Thereby the children keep repeating the process by which they are enabled to settle comfortably into their bodies, making it the instrument to reflect the threefold powers of Thinking, Feeling and Willing which work on to them spiritually through three dimensional space.

This constitutes the first Main Lesson in writing. All our efforts in this first school year should be directed to seeing that the children really become at home in this subject and that their work is as perfect as possible; every page of writing should be a "picture" in itself. Along with this goes the discipline of correct posture, an essential to good work, proper muscular control, healthy breathing and undamaged eyesight. These are the essentials, not "getting on" and attaining "reading ages". It will take the teacher all his time and strength to see that his class are sitting and working with good bodily co-ordination.

All main subjects in a Rudolf Steiner School are taught in block lessons of 3 — 4 weeks every morning for the first 1½—1¾ hours of the day. The work described forms the "intellectual" content of the Main Lesson which will also include the fairy story and stories of everyday happenings made by the teacher; class recitation, individual work for particular children or groups which is of a pedagogical nature: piping and form drawing. The activities of the Main Lesson should call upon the thinking, feeling, willing elements at work in the soul. The teacher's sensitivity to the children's needs and his artistic feeling for content of the lesson, should engender a sense of well being in them, so that body and soul grow together in harmony.

SUMMARY.

Basic Teaching principle : From the Whole to the Part.
 Lectures : Practical Advice to Teachers, Stuttgart, 1919.

The need to satisfy in childhood the "analytical" tendency working in the Subconscious.
 "Analysis" of sentences into words, words into letters.
 Lecture 10. Basel Course 1920.

The pictures of the letters should be done firstly with the paint brush in a "painting-drawing" style, see
 Lecture 3: Human Values in Education. Arnhem.
 Lecture 8 : Spiritual Values in Education, Ilkley.

The First School lesson - an example given by Rudolf Steiner to the first teachers of the Waldorf School
 Lecture 4: Practical Advice to Teachers
 Writing-Reading-Spelling: Lecture 5: Practical Advice to Teachers

Practical Work

Running the forms of the consonants.
 Writing them in the air using the sequences given in Chapter 3.
 Singing the vowels.

Singing and saying them with a consonant in front of them.
 Singing or saying the Alphabet, both forward and backward.
 Accompanying this with movement, walking and clapping : clapping above and below alternate legs while walking or sitting.
 Writing their names, letters and words with the right foot (left foot for left-handed children).
 Writing the first sentence.

Concentrate attention on sitting position : correct holding of the crayon : eyes : where are the short-sighted children sitting?
 No turning of head sideways so that one eye is overstrained.
 Train the left hand to do its work : holding the paper ; moving it up the desk ; drawing the paper to the left as the hand moves too far away from the right side of the body.

Careful "drawing" of the capital letters. (Spacing comes later).
 Some children will retain the connection with the original pictures of the letters, even as late as Class 5 (10 years) - embellishing a tree with leaves and apples, giving the king a crown and sceptre ; they should not be disturbed in this, made conscious of it, or stopped. Children who finish writing quickly should have some handwork which they can do - finger knitting, plaiting, coloured "darning" or string games are suitable. Later they can be shown how to prepare a coloured page for their writing. This prevents the colouring



The basic movement of the minuscules.

n has an up and over movement - clockwise

u has an up and under movement - anticlockwise

The few exceptions embody both these movements.

over of letters and words which they have written, a habit children quickly acquire when waiting for more work. Teachers should look at their own handwriting and notice the way they draw the capital letters. Are the sequences correct . . . some may be correct for the cursive and italic hands : are they correct for the Roman hand?

"First, we — that is, everybody — should recognize his own handwriting as an art — an amazing art really — to be improved rather than degraded. This partly for its own sake, and also because it is only from a general interest in, and recognition of, art that any improvement in the forms of the things we produce from pots to cities, can spring up. Common interest in the improvement of ordinary writing would be an immense disciplinary force : we might reform the world if we began with our own handwriting, but we certainly shall not unless we begin somewhere". W. R. Lethaby from *Writing and Civilisation* the foreword to the catalogue of the First Exhibition of the Society of Scribes and Illuminators.

CHAPTER V

Reading your own handwriting

"In reading only the head is occupied and anything which only occupies a part of the organism and leaves the remaining parts impassive should be taught as late as possible. The most important thing is first to bring the whole being into movement, and later on the single parts".

Rudolf Steiner, the Torquay Course for Teachers, 1924.

This precept we have tried to follow out in the classroom work of the children in their first school year. After the presentation of the letters in the first term, the children will write out the whole or selected parts of the Fairy Tales they have heard. This will be done in capital letters in large writing books without lines. They should read firstly from what is written on the blackboard and then from their own books.

There is no need for the teacher to use a vocabulary "suitable" to the children's age and understanding. We want them to experience language — their mother tongue — in its beauty, variety and rhythm. Long words of many letters will keep their attention occupied and is far better for them than struggling to read the printed page. Descriptive words, beautiful sounding words, these will give them the wide range of vocabulary which they will need in the later classes. Eight to nine years is the age when children love to "taste" sounds ; witness the joy that swear words give them to the mortification of many a mother! So let them exercise this desire in acquiring from their writing a wide variety of exciting-sounding looking words . . . their very shape and context will "explain" their meaning. We have, of course, to be awake to the changing meaning of words. Not so long ago a description of "the princess descended the stairs, her train sweeping behind her", was met with gasps of astonishment and howls of "impossible" ; the story teller was visualizing her clad in "gold and purple velvet" — the hearers were seeing the blue and white of British Railways! Also the teacher has to learn how to build up a widening vocabulary for children who are "word starved" at home.* Limiting the vocabulary

*R. Honeyford, M.Ed., "Class Talk", British Journal of Disorders of Communication. Vol 7, No. 2., 1972.

third term, if not sooner, the children will have gained a mastery over the size in which they draw their letters, the spacing of the words and awareness of how many words will fit across the page. This being so it is now time to introduce the margin and lines into their writing books. The teacher should have already written his passages on lines on the blackboard so that it presents a spatially attractive "picture". The children should now become conscious of this and the teacher can draw lines in their books as a guide. There is no need for these to be rigid, a gentle curve allows more letters. The teacher must explain that the letters should walk carefully along the line and must not fall off it at the end, but go at once to a new one. They soon begin to recognize that a new line is needed when a long word comes near the end of a line.

The curriculum of the first school year in Steiner's schools is a recapitulatory summing up of the child's soul-spiritual development during the period to the change of teeth. The following period of seven years (7-14) is centred physiologically on the growth and development of the breathing and circulatory system, that rhythmic centre of us which sustains our life and never tires! It is the physical expression of the Feeling life of the Soul, and while this is developing a new stage of consciousness appears in the child . . . he begins to live in the feeling of the drama of events at home and school and of his own changing soul life. Sympathy and antipathy as healthy forces of the soul now come to the fore and the subject matter of our lessons must see that they are fully used, for their fruit will be the faculty of balanced judgment after puberty has been gone through. This rhythmic element and pronounced living in sympathy and antipathy will become apparent from the second school year. ("Oh Mummy I *must* have Rosemary to tea today; no, not Jane too, I *can't* bear her! — these are the signs of the time.) Just as the straight line gave the structure for the child's spatial experience and is basic to the Roman capitals, so the curve is basic to the minuscules. In the major numbers of these the rhythmic swing of clockwise and anti-clockwise is present $\left(\begin{array}{c} \text{p} \\ \text{u} \end{array} \right)$. This movement sums up all the spatial elements and brings them into a dynamic rhythm. This of itself educates and cultivates the new stage of body-soul development which takes place especially between 7-9 years when the heart and breathing rhythm adjusts to that of the adult tempo. On this adjustment taking place properly depends a healthy life of body and soul.

In the classroom the question which concerns us now is — "Do we teach the small letters in print script and join them afterwards or start straight away with a running hand-writing?" There are many views on this based mainly on the priority given to reading and allowing this to decide the time of

is not an answer to this. Steiner education has the inestimable value of Eurythmy to offer as a help in awakening a sense for language, a subject which can be taught in any school, state or independent. But the deciding factor is the TELLING — not reading — of stories by parents and teachers. The effort that the adult makes to portray the content of words by the imaginative situation in which they are used, this is the stimulus which widens the child's interest in sounds and words and therewith the intelligence to comprehend their meaning.

Reading together, as a class, passages from the blackboard which we have already written, helps to establish good intonation and a rhythmic flow of breath. The teacher should read a complete sentence expressively and clearly and the children should repeat it afterwards; each time the teacher will point at the writing. When the children can speak the passage as a whole, then comes the turn of the individual reader, each child pointing as he reads; the choosing of the individual words, underlining them, finding similar words — those beginning with the same letter — finding out how many times a particular letter occurs in a passage etc. Finally some of the children may read it alone from their book. (Learning to read is not a time-and-motion study). The following day, after the new piece of writing has been treated in the same way, the previous passage can be walked and read by certain children. This can be done in various ways either to suit the temperament of the child for example, or to help with speech-limb co-ordination; teachers will find endless indication in Steiner's lectures on how to help children who are "asleep" in the head, or too nervously awake in their sense system or weak in their breathing and circulatory system. A teacher should also be observing which children remember easily and those who cannot recall what they have learnt. Such hindrances can be helped by the methods we use in dealing with the subject matter. The child who has a "sleepy" head will also probably have poor speech-movement co-ordination and so he should say a word on every step he takes as he reads aloud. Those who cannot recall what they learn should stand and read a sentence, then take three or five steps before reading the next sentence. Others who retain everything in their heads so that they become "gabbling" readers without a feeling for the structure of a sentence or its meaning, need to read and run at the same time. The teacher should support the reading, whispering the word or whole sentence so that there is no hesitation over the unknown word. At the end of the week the children can be asked to write down their favourite words, some can come to the blackboard and do so for the others to read. The teacher will find endless combinations of this kind of activity and individualizing to meet the special problems which the children have. By the

A looped writing style works on the child's rhythmic-breathing-circulatory system. The upright style with its straight strokes, where the pencil repeats the initial stroke in a backward direction awakens the will and curbs the excessive penetration of sense impressions into the child's nerve-sense system.

The methods described in Chapter 3 for making the child dexterous, and seeing that the writing activity is taken over into the whole body, should be continued in the cursive pattern work and the first joined writing: the reading by the class and the individual is continued.

When the cursive writing stage is reached the question arises at what point should pencils be introduced. It has been the custom to use coloured wax and then colour pencil crayons in the English Steiner Schools until pen and ink is used. This has had its drawbacks, time wastage and disturbance through the constant breaking of the crayon points — delightful, of course, to our pupils who collect these in match boxes and spill them all over the floor . . . (and not one is allowed to be lost either!) Crayons need extra pressure too, which causes the bad habits of tense hand and arm muscles. Neither do they glide over the surface of the paper. All this has to be weighed against the colourful effect of the finished writing and the interest to the children of changing the colours as they go from sentence to sentence.

But what one observes nowadays is the lack of rhythm in children's movements and the tension and clumsiness in their handling of wax and pencil crayons. Our present situation therefore, appears to need a medium which allows for a good rhythmic quality in writing, where an experience of weight and lightness is possible. Here the ordinary graphite pencil comes back into its own, for now modern technology has produced a plastic bonding process which makes 3B and 4B pencils that do not smudge or break so easily. These glide over the paper and the children can have the pleasurable experience of thick and thin strokes which, with coloured crayons is difficult for young children to achieve. The use of these can be continued for decorative capital letters and titles but the main writing should be done in the media which gives the opportunity for rhythmic flow and beauty of line, not to mention the ease for the correction of badly shaped letters or copying errors.

When cursive writing is established by the 2nd term of Class 2, the time arrives for the children to read from print. Although they will have been using books at home no doubt from the age of 2 — 3 years and even be reading already, nevertheless, the introduction by the teacher to a printed book, in the way it is presented, can have a lasting educational impression. Books and the printed page, up to this moment,

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introduction and type of writing. In 1916 Edward Johnston* was asked by the then Board of Education for his advice on a foundational handwriting style, even so print script won the day, and it has been left to Johnston's pupil, Alfred Fairbank to find a solution for the transition from print script to a running hand. He says, "although useful for teaching infants print script has a serious lack as a handwriting style, for it does not develop naturally into a running hand. Accordingly, some other style is generally taught when the child uses a pen. Print script is plainly uneconomical since it has to be abandoned and a poor foundation for the acquisition of a fundamental skill"† This is fully substantiated today by the experience of the teachers who are concerned with the problem of dyslexia, and of the many technical errors in writing; for example, writing "s" and "e" from below upwards probably stems from this awkward change from print to a running hand.

The requirement in Steiner pedagogy is that we take hold of the faculty of imitation which lingers on for a time after the change of teeth and lead it over into the feeling for the authority of the teacher by showing children how writing develops out of a beautiful copying of the world around them. We are therefore, during the first year at school, while the children are mastering the capital letters, also preparing that next stage, so beloved to the child, of "joined up" writing.

The preparation for this is the drawing of manifold patterns and the development of form drawing which Margaret Frohlich has worked out for us from Steiner's indications. If this is a regular feature of the main lesson as well as a main lesson in its own right it is a natural step to the introduction of the small writing letters and the short sound of the consonants and vowels at the commencement of the second school year.

Again the teacher is faced with a variety of choices of handwriting styles. Upright — slanting — looped or straight strokes. Here his pedagogical-artistic feelings should be the deciding factor. During the first school year he will have come to know his pupils intimately through his observation and work with Steiner's many educational lectures. He will ask himself if his class is mainly one where the children's will forces are strongly active but, as a whole, lacking in a rhythmic element; or is it a group of children who live strongly in their nerve sense system taking up every impression and quickly discarding them. Are they a dreamy unawakened group of children? These are the considerations which should decide the style of writing which the teacher will choose.

*See note at end of Chapter.

†The Story of Handwriting.

have been one of the many assorted impressions of things in one's environment, like the kettle, knives and forks and meal times, part of every day existence. Now it is to be brought to the child in its true context and purpose.

We have already seen that writing was itself connected with religious life — the scribe in pre-Christian times — the monk afterwards — wrote down the Word of God. The desire for literacy in the last century really stemmed from the wish to read the Bible, for innumerable people the Bible was their first reading book. It is an important pedagogical principle that a sense for a future activity or aspect of learning is prepared with children. It is good for them to be told "when you are such and such an age — or when you come to Class 7, then you will learn about such and such a person or subject. The children will hear stories from the Old Testament in Class 3 and so in context with this, it is good formally to introduce the printed word from a book which stands behind all Western cultural life, the Bible. This important moment should be prepared for by the teacher at a Parents' Class-meeting, so that parents too, can take part in feeling the importance and dignity of the moment when the printed word is placed consciously before the children. We can prepare the opening verses of Genesis with the children, or verses from the story of the Nativity. They can be learnt by heart and written first and then the teacher can bring to the classroom one of the larger Bibles with their clear print and one by one the children can take part in their first reading lesson, each child in turn coming to stand beside the teacher, together they point at the words and the child speaks them consciously and clearly.

"When we come to reading, our efforts must simply be in the direction of making the child aware, this time in his head, what has already been elaborated by the bodily forces as a whole. Reading is then grasped mentally, because it is recognized by the child as an activity in which he has already been employed." (from the Ilkley Course for Teachers, 1923, Lecture 8).

It is in the Third Class that the printed form of the small letters can be introduced, for example, in the writing of poems. This is only a specialized form of writing and is not the style we use for every day communication. It is easier and more logical for the child to recognize the letters in single formation from the experience of joined writing than to have to link separate letters together. The idea that if the children learn to print first it will familiarize them with the printed letters in books is not a sound pedagogical concept. Of course the majority of children can manage this but it is a contradiction of those spiritual forces at work in his being which develop into faculty.

Old Celtic Prayer

Oh Michael the victorious,
 I make my circuit under thy shield
 Oh Michael, of the white steed
 Oh of the bright, brilliant blade!
 And of the conqueror of the dragon,
 Conqueror at my back,
 Be thou ranger of the heavens!
 Thou warrior of the King of all!
 Thou Michael the victorious
 Oh My pride and my guide!
 Oh Michael the victorious
 The glory of mine eye.

Examples of alphabets.

A B C D E F G H I J K L M
 N O P Q R S T U V W X Y Z

third grade

A B C . . . A B C . . .
 fourth grade fifth grade

from "Form Drawing"

A B C D E F G H I
 J K L M N O P Q R
 S T U V W X Y Z

Alphabet in shaded drawing - see Chapter VII

A B C D E F G H I
 J K L M N O P Q R
 S T U V W X Y Z

Here is an example of decorated capital letters suitable for older children.

The final stage is the introduction of ink in the Fourth Class. This is the year when the cuttlefish, which produces its self-defensive "ink", is introduced in the Main Lesson on Natural History. Thus the curriculum itself indicates the time when the children should change to this medium. Here again we can apply the historical development approach . . . the latest productions of our civilization are not the best thing for children whose organism is not yet developed and complete. The hard ball of the biro which is neither pencil nor pen destroys all the work we are doing to write rhythmically and beautifully and keep these qualities when later we have to write at speed.

Pens made by themselves from bamboo produce excellent writing. Interest and care for their writing comes about through the experience of using something that they themselves have produced and which works! Teachers with classes of 30 - 40 may quail at the thought but it is possible with careful preparation. It is one of the ways of teaching the respect for the materials of which things are made, which is so sadly lacking now. Garden bamboo cane stakes, normal penshaft thickness are useable, cut into the usual penholder-nib shape; the pith carefully thinned away on the nib, its width having been cut first. A "reservoir" to provide a flow of ink can be inserted at the back of the nib and wedged into the holder. A flexible narrow strip of copper, or a strip cut from the sealing band of a sardine tin is suitable. If dipping into the ink gives trouble, the "reservoirs" can be filled by using a paint brush as an ink filler. Teachers may like to use coloured paints before they introduce ink. Quill pens can also be made. They are considered by calligraphers as unsurpassed by any other tool for writing. But "free range" geese will have to be found, as quills are not what they were; modern farming trends have undermined their structure . . . seagulls are unaffected, if you can find feathers which are thick enough! Quills must be toughened by standing for a time in a solution of alum before cutting.

It is the use of self-made pens which enable the children to resist the urge to fall into very small writing that comes after the Ninth year when they, for the first time, experience themselves as individuals standing apart from the world. Before this "9th year crisis" they have lived with the unconscious assumption that they were a part of the great world in which they lived.* Now they feel a withdrawal from this "oneness" and often overnight a child's handwriting can change from a large rhythmic style to a microscopic tightness. Confidence in the world process can be regained and sustained through a right development of the art of writing.

*See note at end of chapter for fuller description.

SUMMARY

- Class One : (children aged 6+ - 7+ years)
This is the year in which Writing is taught in one or two Main Lessons each term.
- The First Term :
Preparation for Writing (Chapter 3)
Introduction of the Capital Letters
Copying the first words and sentences. Exercise books should be as large as is compatible for children to manage on the area of the desk or table without their slipping about ; certainly not less than 30 x 21 cms. Letters should be approximately 4 cms (1½ inches) in height.
Emphasis on the *drawing* of the Capitals.
Large clear letters : see that every child draws each stroke of the letter in its correct sequence.
See that Posture, pencil holding, distance of eyes from the paper, are correct.
Preparation for "running handwriting" through the drawing of cursive patterns and form drawing. The cursive patterns should not be allowed to straggle across the paper. Lines are needed approximately 5 cms (2 inches) apart. The children should first make the patterns between the lines quite freely. As skill increases the width of the lines should be reduced to 2¼ cms (8/10 inch) for the preparation of introducing the running hand in Class 2.
- The Second Term :
Writing practice and reading what has been written. Writing sentences of their own making.
Pattern work continues.
- The Third Term :
Continue writing stories and making sentences describing what they have seen and done.
Introduce single lines for the writing, emphasis on good spacing : margin : see the work is well set out on the page.
Continue form drawing.
Introduce the graphite pencil for the drawing of cursive patterns.
- N.B. Pencil Companies using a bonding process which lessens the smudging of 3B and 4B pencil have the word "bonded" printed on the pencil shaft.
- Class Two : (children 7+ - 8+ years)
The work of this year is teaching a running hand and Reading.
- The First Term - Using pencils 3B or 4B
Introduce the small letters of the Alphabet (minuscules) in round hand if Roman Capitals have been used. In Cursive hand if Cursive Capitals have been chosen. Use single

lines so that the children are clear where the letter sits in relation to its ascending and descending strokes. It is important that the lines are far enough apart so that "ascenders" and "descenders" are not tangled up. A proper contrast between letter and word-spacing should be seen. Spend time on these details and teach the careful use of the rubber. How many children see rubbers being used by adults? Teaching is necessary. We can do this best by sitting beside him and talking to the rubber . . . commenting on it . . . "mm, you are a soft one ; this one is hard, we shall have to use you very lightly or you'll leave a smudge behind . . ." Speak about the paper, its surface, the whiteness . . . "I wonder where the tree grew that you came from? . . . yellowish paper . . . that must be paper which has already done a lot of work! It's made from thrown away paper." Present materials to children as a picture of your reactions, your judgments and experience, not information of how they are made, that comes later and really will be interesting to them if you have prepared it in this way first.

Is the way the pencil is held correct and is the left hand doing its work?

Check posture

When introducing the minuscules help the children to discover, from the stroke directions and the invisible movements between them, how the capital letters have shrunk to their new shapes. Find these in sentences and practise them in groups of three in alphabetical sequences, e.g. abc, cde, efg . . . zab . . . [f or-f, never g. This is a "ss" occasionally used in formal writing.] Repeat such practice sequences, speaking the movement directions aloud, until each child can do them with his eyes shut.

Reading from their writing - learning the short sounds of the vowels : the letter-sound combinations.

The Second Term :

Continue copying writing and the making of their own compositions. Introduce the first printed books. When this is done we should lay the foundation for a recognition of the beauty of printed letters. We cannot do better than have in our classroom examples of the "Ideal" letters, those that have influenced all Western writing - The Trajan Capitals remaining on the columns of His Triumphal Arch (Emperor 98 - 117). Edward M. Catich has produced each of these on separate cards printed in a terracotta that exactly matches the colouring of the Roman tiles of this period. The children can thus see letters as an artistic creation in themselves*

*See "Reed, Pen and Brush Alphabets for Writing and Lettering"

The Third Term :

Writing and reading practice continues together with form drawings.

Writing styles and their effect.

Exercises for "sleepy" children, nervously awake children, poor speech movement co-ordination.

Class Three : Printing introduced.

The writing of business letters provides for the teaching of spacing and layout. Each letter should be presented as a "picture" in itself.

Practise it in Classes 4 and 5, ready for neat labelling on maps and in science books.

Class Four : Writing in ink.

Consult books on handwriting for correct angle of pen to paper, type of nib for chosen style of writing, etc. (*See bibliography*)

NOTE on the Ninth Year Crisis. Rudolf Steiner, Basel Course 1920. Lecture 8.

"In the ninth year the child experiences what is really a complete transformation in his soul, indicating a significant change in his bodily-physical experience. From then on, the child begins to experience himself as separate from his surroundings. He learns to distinguish between the world and self. When we are able to observe rightly, we must say that before this revolution in human consciousness, world and self flow more or less together. From the ninth year (this is, of course, meant approximately) man distinguishes between himself and the world. This must be thoroughly taken into account in the teaching material and educational life that we bring to the child from the ninth year on. It will be well, up to this time, not to confuse the child with description or characterization of things that are separated from man or can be regarded separately from man. You see, if we tell the child fables or fairy tales, we speak about animals or perhaps plants in the same way as we speak of people. Animals and plants are personified and quite rightly, because the child does not yet distinguish between self and the world, because everywhere in the world the child sees something that he experiences in himself."

APPENDIX 37 SOME THOUGHTS CONCERNING THE SIGNIFICANCE OF WALDORF
EDUCATION

TB expresses that the Waldorf Schools provide their pupils with a "roundedness" which they don't get in another school. Pupils don't have to be musicians to enjoy music and she felt that this appreciation added to the quality of one's life. She felt that pupils as adults were able to create opportunities for themselves given the background of their education. Many parents that she encountered who had been past pupils were self-employed and TB felt that individuals were given the gift of self-reliance. The feeling was that this self-reliance translated to entrepreneurial skills which are imperative today with job opportunities shrinking daily. This perspective may link with the question concerning what the significance of Waldorf Education may be for a "new South Africa".

APPENDIX 38 GROWTH OF WALDORF SCHOOLS IN GERMANY

According to both teachers TH and TC the Waldorf School movement has grown so much in Germany, that it is difficult to keep up with the demand, both in terms of the training of suitable teachers and in terms of funding. The State has supported the schools well and now feels that the schools are a kind of competition, with the result that the availability of funds has diminished.

APPENDIX 39 VERBATIM REFERENCE TO GRAMMAR

TC: "Yes. And the whole of **grammar** lies within Man. In actual fact if you want to study **physiology** or the bone system, you can actually see grammar (???) . You can see how one thing leads on to another, in like a sentence, how the bones are connected from the rounded form which can also be related to the language. There is a rounded part, there is an extended part of the language. There is a breaking apart and all these join like..."

C: "Have to fit together".

TC: "I mean one can use one's imagination for that and you have to, of course..."

APPENDIX 40 FORMING LETTERS IN A BEAUTIFUL WAY

TC: "... and you should see it... You see the hands become nimble at doing these things in a beautiful way, patterns, and now when they suddenly find the cursive 'e' is that pattern they were doing anyway ...and it was filled with a picture behind it. Because you see when we get the patterns we don't put the pattern on the blackboard and say: children just do it! You would tell the story about something or other, you know, where it is brought into the form."

APPENDIX 41 FORM DRAWING AND PHYSIOLOGY

C: "...You used - let me just pick up here; the **lemniscate** and you used two particular colours. Was there any significance to the choice of **blue and yellow** and does this have implications for a kind of er... examples you used, seemed to imply a sort of **metamorphoses**? Or to pick up your term that you used, '**nodal points**'. Did you introduce the lemniscate for that particular reason? That it signifies a kind of metamorphoses which happens within the child at certain points, that they change to such an extent that they become something completely different?"

TC: "Yes, that is correct. The figure eight in (itself) is a very fascinating figure ... When you draw it in two colours as I did then, what is on the outside at the top, becomes the inside ... And the children are so used to seeing pictures or symbols put on the board, that they instinctively know: Aha! there is something on here; you don't quite understand it, but obviously the teacher knows somehow, and they have trust in the teacher... So what is one trying to do? One is laying **seeds** the whole time, that you have an **inner world and an outer world** and that as you prepare them for the subject which follows. I'll give you just one example... When they start to do **Physiology in Class 7** ... then that whole subject will rekindle itself again. They will find: Yes, in fact there is an inner and an outer world; and they will see how they connect. And that nodal point, that crossing point is a most important one, because in Physiology you are meeting that the whole time. There is a nodal point where you breath the outside air in ... it goes into your blood but it just doesn't go into your blood, it has got to go through a metamorphoses - be warmed, and becomes that nodal point where it is no longer outside it is now inside... You can give the example of injecting a vein with a syringe needle full of air, you do that you die! So there must be some ..."

C: "Transformation?"

TC: " ... magic point where that whole outer becomes inner and vice versa. Likewise with **digestion**, you inject yourself with churned up carrot juice into your veins, you die! So there has got to be a point where the outer apple becomes the inner you."

APPENDIX 42

EURYTHMY (From Ogletree, E.J., *Eurythmy: A Therapeutic Art of Movement*, The Journal of Special Education, Vol. 10, No. 3, 1976).

of the person practicing it. The major difference between eurythmy and other methods (e.g., acupuncture) of stimulating the etheric forces is the source or origin of the stimuli. Eurythmy, which derives from the effort, initiative, and will power of the person, is internal stimulation, while acupuncture, massage, etc., are external. Tiller (1973), of Stanford University, described the various methods of externally stimulating the etheric force flow in the body:

There are several ways in which one can produce an acupuncture stimulation. It appears all one needs to do is stimulate, sufficiently, the acupuncture points. This can be done by chemical stimulation, manual massage ... electrical current ... laser beam. ... (p. 19)

However, in eurythmy the etheric forces are stirred into action and controlled by the individual. In this sense, eurythmy appears to be a more natural form of etheric force stimulation.

As mentioned, there are three types of eurythmy—speech, music, and curative or therapeutic. Speech and music (tone) eurythmy are also called artistic eurythmy. Therapeutic eurythmy, which is based on artistic eurythmy, requires the assistance of a physician to diagnose the malady and, with the eurythmist, recommend specific eurythmic movements. Artistic eurythmy is performed by a group or an individual to music, poetry, or drama in a class or on the stage. However, it is also used therapeutically to improve speech, posture, coordination, breathing, nervous and personality disorders, and the general health of children and adults.

Eurythmy is an integral part of the Waldorf Schools' curriculum. Here the eurythmist, with the advice and counsel of the class teacher and the school physician, determines the necessary movements for each child and class. In reality, all forms of eurythmy are therapeutic, but there are specific eurythmic exer-

cises for each age level. The following sections examine some specific gestures and discuss the application of eurythmy in the Waldorf Schools.

EURYTHMIC MOVEMENTS

In eurythmy the formative laws underlying speech and music are carried over into the larger expressive movements of the arms and body. For example, in the pronunciation of consonant and vowel sounds there is "a distinctly different type of activity of the entire vocal organism in each sound" (Wallace, 1971, p. 38). Thus when we pronounce a "k" as in "king" or "cut", an "l" as in "life" or "lily," a "b" as in "bud" or "baby," there is not only the difference between these sounds, but each has its own innate character and formative power. The "k" as a firm, cutting, and piercing character; the "l" has a lifting, fluid, and flowing character; whereas the "b" has a formative, enveloping, and building character. The "r" for example, has a revolving, rolling, running, rushing character. One can feel that the consonants relate to the outer world, an external expression of man. It is these characteristic expressions that the eurythmist emphasizes in his movements. The eurythmic movements for "k," "l," "b," and "r" are illustrated in Figures 1-4.

Each of the eurythmic consonant movements has a different therapeutic affect. The "k" exercise increases and stimulates the rhythms of the digestive system (Glas, 1971). The "l" exercise stimulates sluggish circulation, which affects the digestive system and improves the breathing. "The firmness of the 'b' reacts strongly on over-active or uncontrolled secretions" [e.g., bed-wetting of children] (Wallace, 1971, p.40). The "r" exercise is for stimulation of the sluggish lower digestive tract (Glas, 1971). Each of these movements, when

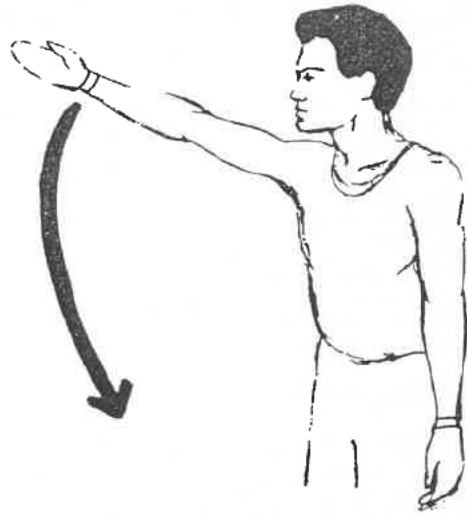


Figure 1. The consonant "k" movement is a downward, cutting gesture with one or both arms fully extended.



Figure 2. The consonant "l" movement is a vertical, upward gesture using both arms in unison. The motion is similar to the cascading of a water fountain, beginning at a single source at the base and dispersing at the crest in manifold arcs.



Figure 3. The consonant "b" movement is an embracing or cradling gesture, similar to cradling a small infant.

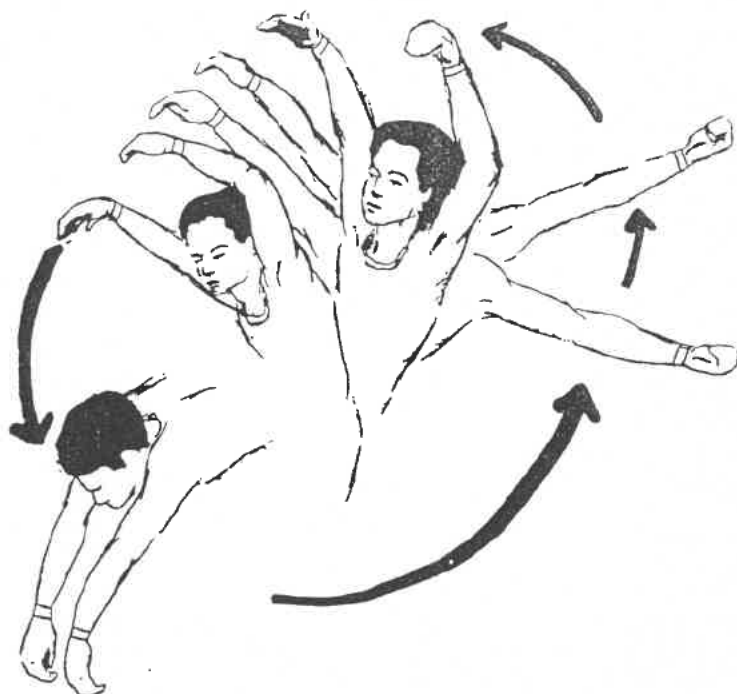


Figure 4. The consonant "r" movement is a forward rolling, rotating, or cartwheel motion of 360° with both arms.

used in curative eurythmy, needs to be performed not only with accuracy but with intensity. Wallace (1971) explained:

Curative Eurythmy . . . gestures . . . are intensified, repeated and modified in such a way that, instead of being creative in outer artistic expression, they react strongly back into the bodily organism itself stimulating the up-building, recreative forces in a more specific way than has hitherto been possible through more general physical exercise. (p.39)

It is very difficult to represent eurythmic gestures through static drawings because they are dynamic movements. The gestures for each consonant and vowel are done with the arms at various positions in relation to the body—for example, above the head, at chest level, towards the feet, and even behind the back. Each position has a significant meaning and effect.



Figure 5. The vowel "a" movement is a crossing gesture of the arms. It can also be done with the legs.



Figure 6. The vowel "e" movement is a thrusting (pointing) gesture with one arm pointing upward, the other downward.

The vowels are an expression of man's inner being, his moods and emotions. For example, the vowel "a" as in "aim," "blaze," and "hale" is an expression of self-awareness, "the feeling of confronting and resisting something" (Steiner, 1955, p. 18). The vowel "e" is an expression of self-assertion, a

"feeling of stretching outward, and upward: the "u" ("oo") is an expression of coldness, holding back, contraction, and introversion. The movements for "a," "e," and "u" are illustrated in Figures 5-7.

Each of these eurythmic gestures is used to treat different physical and

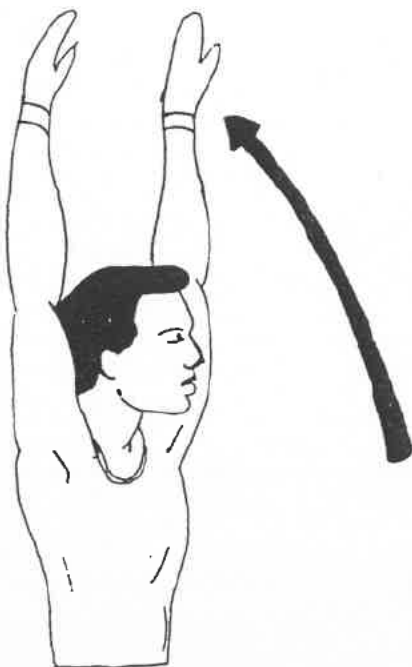


Figure 7. The vowel "u" movement is an upward and/or downward gesturing of both arms held parallel, forming a "u".

psychological weaknesses. The "a" exercise, which employs crossing and touching gestures of arms and legs, gives strength, self-direction, confidence to a shy or depressed person. Steiner (1955) claimed that it helps to strengthen the sense of self. The "e" exercise, a stretching gesture, "is for persons who lack self-assertion, are insecure, have poor posture and even serious curvatures of the spine . . . caused by the absence of this typical human quality" (Glas, 1971, p. 14). The "u" exercise, a parallel movement of the arms, is used to improve coordination, blood circulation, and awareness of the limbs. Glas (1971) stated: "The 'u' exercise is for those who cannot stand properly [lack balance] or who get tired when they walk . . . [for] those who do not really penetrate the legs and feet with their conscious personality" (p. 12).

Through revitalizing the etheric forces, a regeneration of the person's physical and psychological constitution takes place. Wallace (1971) explained that one eurythmic gesture "wakes up the stolid type of person both physically and mentally, while another builds more physical substance and stamina in the body of the oversensitive type" (p. 9).

Tone eurythmy is also used therapeutically. Music has always been thought to have a healing effect, in a general fashion. Beat, rhythm, tone and intervals—the bases of tone eurythmy—are related therapeutically to the respiratory, nervous, and metabolic systems, rebalancing the vital forces of growth and development.

As indicated, there is a fine line between curative eurythmy, which is used in medical practices, nursing homes, clinics, and schools for mentally and socially maladjusted children and adults, and the artistic eurythmy used in the Waldorf Schools for normal children. Both have a therapeutic effect and their

gestures are similar. It is the emphasis and intensity of the movement that distinguish the application of curative from artistic eurythmy.

EURYTHMY IN THE WALDORF SCHOOLS

Eurythmy as taught in the Waldorf Schools¹ has both a therapeutic and an academic purpose. Therapeutically it is used for treating certain developmental, personality, and physical disturbances in the maturing child, while artistic eurythmy enhances and supports a wide range of academic and artistic skills and experiences. Both are integrally related and interchangeably applied in the Waldorf curriculum through the media of rhythm and movement in music, speech, and poetry.

Therapeutic application of eurythmy

Therapeutic eurythmy is also concerned with supporting and enhancing the child's total development and well-being through the various stages of maturation. To accomplish this the curriculum is adjusted to the developmental stages "to help bring harmony between the child and his own body so that he develops his best faculties" (Harwood, 1958, p. 147). Eurythmy exercises are prescribed to integrate what Steiner (1965) calls the threefold nature of man—thinking, feeling, and willing.

Another goal of Waldorf education is to keep the child young for as long as possible. Both the integration of the child's threefold nature and the maintenance of youthfulness can be facilitated through revitalization of the etheric forces by means of eurythmy. Kari Van Oordt (1955-56) explained:

If we keep alive this stream of natural etheric forces through our body and let it enliven us again and again, we would be able to stand more firmly

¹There are over 110 Waldorf Schools established in 18 countries. They are comprehensive, including K-12th grade.

APPENDIX 43 MARKING AND THE SELF-CONCEPT AND SELF-ESTEEM OF PUPILS

TE: "And so I said: well then you've ended up with nothing. So what are you going to do about that? Alright, they're going to work on it again, you see."

C: "I notice that you give them the opportunity to do that, so you don't evaluate them immediately on the spot."

TE: "Well you see, because we're not restricted by having a mark at the end of the year, for the oral, and we have smaller classes, and the whole sort of thinking behind the whole Waldorf system. I want them to be **successful** and to have a sense of **self-worth**. If they are a good student and they have not produced the goods, then I will tell them that, or otherwise I will ask them what do they think of their own oral and it usually comes out - I think that it might have happened during that oral. And then I will give them another opportunity, after they have heard ... what my reasons are - and sometimes they will come to me and say: can they do it again? - and because it comes from them and they want to do it, then I think that it is educationally valuable, to let them do it again." The reader may refer to the Appendix for the evaluation details of an oral presentation.

APPENDIX 44 EVALUATION DETAILS OF ORAL PRESENTATIONS

Name	Astrid
CONTENT	
PRESENTATION	
DELIVERY	
CLARITY	
DICTION	
FLUENCY	
AUDIBILITY	
VOCABULARY	
CREATIVITY	
AUDIO-VISUAL AIDS	
GENERAL	

APPENDIX 45 SELF-ESTEEM AND TRUSTING THE JUDGEMENT OF THE
TEACHER

TE: "They can also see you know, they can see that that child battles more than they do. And they can learn twice as quickly, and we discuss it too, but not with specific children - we discuss it on a general level, and no, they're very fair and they're very understanding as for as that is concerned."

C: "Right, so you don't feel anxious about doing that kind of thing?"

TE: "Not at all, not at all. I must be confident that I know what I am doing, and you have to impart that, you know."

APPENDIX 46 VERBATIM DIALOGUE - REPORTS

C: "Do you find that they respond to that?"

TE: "I don't know ... It's hard to tell because it's a subtle kind of thing. But they love their reports, they can't wait for their reports. (These reports are written annually, rather than bi-annually as in other schools.) They love their stories, they identify with their stories, they learn their verses, but you never know when you're working on a subconscious level with the children, you just know over in the next few years, that each child has changed and you're not quite (sure) what aspect has ..."

C: "And now how do parents feel about reports like that?"

TE: "They love them!"

C: "Do they? So how do they know what their children are doing?"

TE: "Oh! You tell it, You give them ... you do the subjects ... if it's maths, it's no good saying: you didn't do well in your maths ... You've got to tell the parent what they don't do well in, how they don't do well, what it is. Is it their tables, which tables are the ones that are ... are difficult for them? Do they have difficulty with addition, subtraction, multiplication?"

C: "You're very specific ..."

TE: "... You're writing a page on ... on their work."

APPENDIX 47 VERBATIM QUOTES - RHYTHM AND DIET - THE PARENTAL
ROLE

TG: "I think that there are a lot of areas where the modern child loses out. And the one is, that they don't ... the parent's don't structure it enough. And, and that they spoil them on all sorts of wonderful things ... And that the parents themselves can't stick to any rhythm, they go to bed all different hours any night ... It's the choice of modern Man to do that ... the worst for me, is the ... I think fathers are, perhaps a bit too dogmatic on the one side ... But I think, too often mothers think: the way I was brought up, was totally wrong, it was **much** too **harsh**, authoritarian as such - and they go to the other extreme where it's all now so diplomatic ... It's the children are pushing the parents around and manipulating them, and wearing them down. And the children are becoming spoilt brats."

C: "A spoilt brat then, is an, an uh ... I find this in Waldorf teaching too, that perhaps people misunderstand. There is a lot of, of uh authority, but not controlling authority. There's a distinct difference and **TE** was saying: freedom is only freedom with responsibility. So in other words, this uh ..."

TG: "It's guiding."

C: "Yes, it's guidance. So socially what's happening out there is that the boundaries are all falling away and the children are suffering?"

TG: "They are."

C: "Because, children, in fact **TH** said, you need to have authority of a certain type at a particular stage. And that middle childhood area ... requires, someone to, admire or to look up to."

TG suggests that if parents could work with the teachers in giving their children a certain routine, not allowing tantrums and allowing children to get their own way, that it would make a difference. He was reticent to suggest that he could simply influence parents, but agreed that it was possible to reach parents. The great events or "real landmarks", are the outings which he arranges for his pupils, which parent's also attend. These provide opportunities for parents and teachers to get to know one another e.g. camping trips to the Berg.

TG: "It makes a, it makes a world of difference for the teacher, to know both parents well!"

APPENDIX 48 THE FOUR TEMPERAMENTS - SUPPLIED BY THE ROSEWAY
WALDORF SCHOOL

THE FOUR TEMPERAMENTS

	Positive	Negative	Handling
<p>1. <u>CHOLERIC</u> "You can't do it!" </p>	Born leader; energetic; sporty outgoing; likes to organise; enthusiastic	Aggressive; domineering; intolerant & impatient bad tempered.	<p>a. Issue a challenge</p> <p>b. Recall misdeeds later and discuss</p> <p>* c. Opposition, competition - challenges</p> <p>d. Humour</p>
<p>2. <u>PHLEGMATIC</u> "Get on with it!" </p>	Faithful, stable, methodical, trustworthy, 'motherly'	Lethargic, unimaginative, unmotivated, sulky, disinterested.	<p>a. Lots of friends</p> <p>b. Shock into awareness</p> <p>c. Immediate punishment.</p>
<p>3. <u>SANGUINE</u> "Do it for me" </p>	Kind; understanding Sympathetic; friendly, graceful; optimistic; loveable and affectionate adaptable	Forgetful; unreliable superficial talkative notices everything remembers little. Does not complete tasks.	<p>a. Admonish in a friendly way</p> <p>b. Continually return to things of importance</p> <p>c. Give plenty of things to do</p>
<p>4. <u>MELANCHOLIC</u> "Can you manage to help?" </p>	Helpful, self-sacrificing. intellectual, good memory	introspective; self engrossed Moody; hypochondriac. sad & gloomy; pessimistic. Egotistical. self pitying spiteful	<p>a. Sympathy with firmness</p> <p>b. Allow him his happiness - misery</p> <p>c. Consequences must be brought home</p>

NOTE: Most people/children possess elements of all the temperaments but there is usually one which is predominant.

	<i>CHOLERIC</i>	<i>MELANCHOLIC</i>	<i>SANGUINE</i>	<i>PHLEGMATIC</i>
1. Physical Appearance	Short, stocky bull-necked, upright.	Large, bony, heavy limbed with bowed head	Slender elegant well-balanced	Big, fleshy rotund
2. Walk	Firm, digging heels in ground	Slow with drooping, sliding gait.	Light, tripping on the toes	Rolling, ambling (Steam-roller)
3. Eyes	Energetic, active	Tragic, mournful	Dancing, lively.	Sleepy, often half-closed.
4. Manner of Speaking	Sharp, emphatic, deliberate, to the point.	Hesitating, halting, not completing sentences.	Eloquent, with flowery language.	Ponderous, logical, clear.
5. Relationships with peers	Friendly as long as recognised leader.	Poor, has sympathy only with fellow-sufferers.	Friendly to all, fickle, changeable.	Friendly but reserved, impassive
6. Habits	Must jolly everyone else along.	Likes solitary occupations	Is flexible, has no fixed habits.	Likes routine, has set habits.
7. Food	Enjoys spicy foods, well-prepared	Is finicky. Likes sweet things	Nibbles, likes nicely prepared things.	Eats good square meals of anything.
8. Disposition.	Boasting, enthusiastic, generous, intolerant, impatient, gambling.	Self-absorbed, easily depressed, fearful, moody, tyrannical, helpful, artistic.	Changeable, superficial, unreliable, kind, impatient, friendly.	Faithful, stable, methodical, lethargic self-contented, trustworthy, motherly.
<i>REACTIONS TO SITUATIONS:</i>				
9. Fall in the Playground	Finds the reason outside himself. Blames somebody, Proud of his injuries.	Endures unbearable suffering. The world is at an end. It was intentionally caused to hurt me.	Asks "Did I fall?" Cries for a moment and forgets.	Is a Stoic. Gets up and continues unperturbed.
10. Cancelled Outing	Masters the situation by calling a meeting of protest.	Knew all the time it would be cancelled. It was done on purpose to hurt.	Enjoys the novelty and thinks of alternatives.	Indifferent. Will not forget but is not vindictive.
11. A task to complete	Rushes at it and gets it done.	Another burden in life to bear.	Finds it easy and interesting but gives up easily when novelty wears off	Considers, contemplates, plans and has difficulty in finishing in limited time.

APPENDIX 49

TEMPERAMENTS - PEDAGOGICAL ASPECTS (From: Childs, G., (1991), *Steiner Education in Theory and Practice*, Great Britain, Floris Books).

overcome the heaviness of their body, being weighed down as well by inner worries and anxieties. They are usually quiet and withdrawn, and of serious mien; they think deeply, spending much time brooding and pondering over real or imagined problems, and therefore appear moody and reserved. They walk with measured, steady steps which, however, lack the firmness characteristic of choleric people, and very often stoop, finding it difficult to keep the head erect. This is not helped by the fact that melancholics often have narrow or sloping shoulders, unlike, the phlegmatics who are often round-shouldered. The facial features usually reflect the body build, being long and narrow, and the eyes often carry a sad and dejected look.

Pedagogical aspects

Steiner warned teachers that children with extremely one-sided temperaments could present problems on the soul and spiritual levels, and these he characterized as follows:

<i>Main temperament</i>	<i>Lesser danger</i>	<i>Greater danger</i>
Choleric	Uncontrollable temper	Fanaticism, mania
Sanguine	Character instability	Lunacy, insanity
Phlegmatic	Extreme disinterest	Imbecility, idiocy
Melancholic	Extreme depression	Delusions, melancholia

However, he advised teachers that when they were faced with children who exhibited exaggerated temperamental characteristics, there were certain lines of approach that would work therapeutically. The excessively choleric child, for instance, should be guided by respect and esteem for authority. This does not mean that teachers should be domineering or authoritarian, but rather show the choleric child that they are, so to speak, on top of their job and are never at a loss for what to say or do. They must, at all costs, maintain their authority and semblance of value as a person in ways that are altogether genuine, so as to ensure the esteem and respect of the pupil. Furthermore, they should, tactfully and perhaps even surreptitiously, place obstacles and difficulties in the path of a choleric child; by following its temperamental inclinations to overcome such hindrances, the child expends its excessive force and energy, at the same time gaining respect for the hard facts of life which will inevitably come up.

Advising on how to deal with excessively sanguine children, Steiner contended that there is always *one* real and sincere interest for them, and that it is the teacher's duty to help discover what this is. It is important that

sanguine children be led towards developing love for and dependence on a particular personality, and if this can be their teacher, so much the better. In addition, they should be introduced to many and diverse topics and activities in which a merely fleeting, transitory interest is justified. Not only does this practice assist in finding out a deep and lasting hobby or interest, it makes use of their temperamental characteristics in a therapeutic way.

In the case of the excessively phlegmatic child, Steiner warned that such a pupil is not easy to manage because of lethargy and indifference. The teacher should see to it, therefore, that such a child has constant social intercourse with other children, so that it may experience their interests and enthusiasms, and thereby learn and take notice of what goes on outside itself. Objects in themselves leave a phlegmatic quite indifferent — provided of course they are not edible objects — but the *interests* of others often communicate themselves strongly and lead to gradual awakening and enhanced consciousness of the outer world.

The extremely melancholic child often lives in a curious state of self-deception, in that it is usually of the opinion that its experiences are peculiar to itself. Such a child is apt to go out of its way to look for obstacles, difficulties, and things to worry about, and the teacher should never attempt to talk it out of its inner sorrows and afflictions, whether real or imaginary. By fostering the melancholic's natural tendency to shut itself up with its suffering, the teacher should make the child realize that there is indeed dreadful suffering in the *outer* world as well. It should be shown, by example or in literature, how steadfastly human beings experience and endure pain and dejection; on no account should the child be forced into merriment, or coaxed and cajoled by means of amusement. If teachers can show, seriously and solemnly, that they themselves have been put to the test in life, that they themselves have triumphed over adversity, so much the better. By learning of the pain and suffering present in the outside world, the melancholic child comes gradually to sympathize more with the sorrows and afflictions of others than with its own inner misery and unhappiness.¹⁶

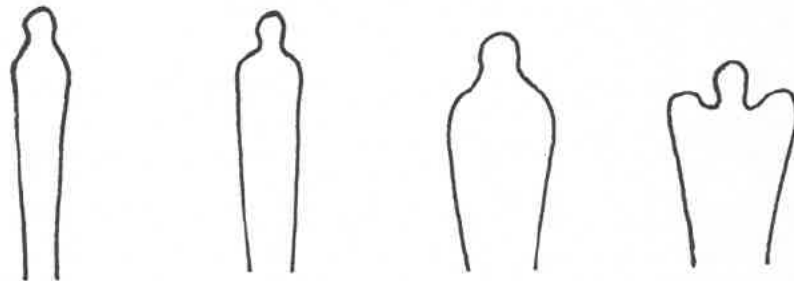
As with the tradition of the temperaments, much has been written over the centuries about the so-called somatotypes, whereby attempts have been made to categorize human beings according to body build, and much energy and speculation have been expended. The literature is extensive, and the psychologist Eysenck, who has made a good job of reviewing it and collating the main findings, concluded that it is quite clear that body build is far from having simple and clearcut connections with temperament.¹⁷

There seems to be wide agreement that there are three main somatotypes, which predictably correspond to people who are short and fat,

tall and thin, and those whose build comes somewhere between the two extremes. Rudolf Steiner had no doubts that there are actually four somatotypes which, moreover, match quite nicely with the four temperaments. During a discussion with the teachers of the original Waldorf School in Stuttgart he characterized these four somatotypes as follows:

The melancholic children are as a rule tall and slender; the sanguine are the most normal; those with the more protruding shoulders are the phlegmatic children, and those with a short, stout build so that the head almost sinks down into the body are the choleric.¹⁸

He then drew caricatures of the four types on a blackboard, and these are now reproduced:



Melancholic

Sanguine

Phlegmatic

Choleric

With such infinite variety as is to be found in human beings, it should not be surprising that there exist confusion and misconceptions. Eysenck's conclusion should not really be surprising, according to Steiner's indications, as any given person is usually a mixture of at least two main temperaments, and this would render secondary considerations liable to mask any rule of thumb application of somatotype theories. There might, for instance, be a tendency to confuse the square, stocky build of the typical choleric with the heavy but rounded build of the phlegmatic; similarly, the two lighter builds of the sanguine and melancholic could easily be confused. Other clues and pointers as were given earlier are helpful in these respects. There could be no mistaking the purposeful stride of the choleric, whose characteristic gait can be recognized from a distance; a person of similar build with a shambling, indeterminate

gait would almost certainly be a phlegmatic. As for the basic similarity between the sanguine and melancholic types: again the light, springy step of the former would contrast strongly with the steady plod of the latter; furthermore, the build of the sanguine person is usually well-proportioned and harmonious, whereas the melancholic is generally thin and wiry, with lanky limbs and narrow shoulders and hips.

Steiner gave many indications as to how to "read" the physiognomy of a person, especially that of the school-age child. For instance, the size and shape of the chin, and the degree of lower jaw underhang are worth noting in terms of determination and persistence towards whatever task is undertaken. The evenness or otherwise of the teeth as they grow through the jaws can often provide further clues: if the teeth of the upper jaw tend to grow crosswise or are grossly irregular, this often points to an inclination for the child to be confused in its thought processes; and if the teeth of the lower jaw are irregular this may well indicate confusion in the child's life of will. The texture of the skin and hair often provides clues as to personality: children with fine hair and thin, delicate and transparent skin are often over-sensitive, and can be petulant and tyrannical. On the other hand, children who have coarse hair and thick, tough skin are often insensitive and uncaring for people or property, and are inclined to be despotic.

The teacher's own temperament

As mentioned earlier a child is, in a manner of speaking, a victim of its own temperament; it is powerless to change it, and that is why Steiner emphasized that the teacher should work with temperament and not against it. However, it must not be overlooked that teachers, too, possess a basic temperament, and how they conduct themselves in front of the children is certainly not a matter of indifference. Teachers, said Steiner, should take pains to educate themselves to strive after self-knowledge, and to suppress any tendency to express extremes of temperament while they are with their pupils. Failure to do so can only result in harm to the children; not that this harm may become immediately apparent, but that it is likely to manifest *in later life* as disease and disorder. As discussed in an earlier chapter, errors in parental and pedagogical influences and treatments are almost certain to bear unwelcome fruit in later life, and the same principle applies if teachers mishandle their charges by giving way to their own temperament.

If, for instance, a choleric teacher behaves impetuously or violently towards the children, not only are they likely to suffer immediate fright and terror, but in later life they may well contract digestive and other

APPENDIX 50 KNITTING AND INTELLECTUAL DEVELOPMENT

This area was mentioned when the Great Barrington Rudolf Steiner School was discussed. Since this area is not covered in the Case Study this will be further supplementary to that omission.

Many ancient peoples connected weaving, braiding and knot-tying with wisdom and intellect.

"Isis, the female goddess of Egypt who exemplified wisdom, became known on earth after she taught a princess ... to braid her hair. Athene, who was born out of the head of Zeus and ruled over the world of thoughts, was also the patron of weaving. The preponderance of braid-like and woven strands in temple paintings and ritual sites in New Mexico, Northern and Southern Africa, Peru and Central Asia confirms the link between the weaving/braiding activity and humanity's aspirations to the very highest inner activities".

According to this article, during the Middle Ages a third form arose to take its place alongside weaving and braiding - knitting. Although the origins of knitting are obscure old woodcuts and medieval illuminations place its emergence in Europe at about the same time as the game of chess and the mathematical approach to algebra became known to the Western World. "It was as though a new degree of adeptness in the hand had to go side by side with newly discovered capacities in the head".

Reference is made to recent neurological research, (no reference is made to sources however,) tends to confirm that fine motor dexterity, especially in the hands, may stimulate cellular development in the brain, thus strengthening the "physical instrument of thinking". In this regard, the work done for the past 70 years in hundreds of Waldorf Schools, where first graders learn to knit before learning to write or manipulate numbers, has proven successful.

What occurs when a child begins knitting? Needles are held in both hands, with each hand having its own activity, laterality is immediately established, as well as visual control over the hand. (The reader is referred to the Case Study interview with the Class 1 teacher, where the follow through was discussed in the knitting of the recorder bags). The power of concentration is aroused as the young child places the right needle into the tightly wound loop of yarn on the left needle; weaves through it and pulls away simultaneously tying a knot. No other activity performed by 7 or 8 year olds can evoke such attentiveness. This concentration can go far towards aiding problem solving skills in later years.

The number of stitches and rows must be counted and by using different colours and different lengths of row (as in a pattern of an animal with legs) the teacher encourages attentiveness to number and flexibility in thinking. Numerical skills are therefore reinforced in a challenging and enjoyable way, since as their skills improve the teacher may call for differing rows in varying colours.

Lastly, the self-esteem and joy experienced as a result of making something not only **practical, but also beautiful** should not be underestimated. "In an age where children are too often passive consumers, who, as Oscar Wilde once said, 'know the price of everything and the value of nothing,' learning to knit can be a powerful way of bringing meaning to a child's life". By Eugene Schwartz in Bulletin September 27, 1990.

THE DAILY NEWS, FRIDAY, MAY 6, 1994

Lifestyle

An alternative education to cherish

Waldorf education is an alternative to mainstream schooling that promotes the all-round development of the child. Lindsay Ord visited the Roseway Waldorf School at Awerston, the only one of its kind in Natal.

SET in a tranquil 12.5ha in Awerston, near Hillcrest, the Roseway Waldorf School provides an alternative to mainstream education in Natal.

There are more than 750 independent Waldorf schools worldwide and six fully established ones in South Africa. In addition there are 15 satellite schools, using the Waldorf methods and principles in places like Alexandria, Soweto and Winterbon.

All these schools follow the teachings of Dr Rudolph Steiner, who founded the first school in Stuttgart, West Germany in 1919 for the children of employees of the Waldorf-Astoria company. Dr Steiner's philosophy recognised the individual crea-

tive spirit of each human being and this has since extended beyond education into the fields of medicine, therapy for the handicapped, art, agriculture and economics.

The school at Awerston is built in a circle, with classrooms facing an inner courtyard. Two pre-primary classrooms occupy the nearby original house. At the main school, classrooms are cheery and colourful and painting and handwork is an important part of the curriculum.

"Each subject is given equal status - handwork is no less important than maths," says Des Mitchell, the student teacher at the school. "We have the main lesson of the day which focuses on one subject for three or four weeks and everything we do - be it crafts or music or drama - is related to that subject. Because this lesson is two hours long we can go into depth with one subject - we are not limited by a bell going for a change of lesson."

Des Whitty, who teaches standard ones, was taught in both mainstream and Waldorf schools. "I was so fondly remembered in my school, I was enormously from the Waldorf system."

"It's very child-centred and every-

thing is done for the benefit of the children from an emotional, intellectual and physical point of view. There is no sexism - boys and girls do both handwork and woodwork. Every child's strong points or gifts are recognised so it is not only the children who are good academically who are given recognition. The children are taught to encourage each other too and weak points are worked upon."

Waldorf education stimulates the imagination by giving the child stories or images that engender rich inner experiences. The child is taught to present what he has learned in artistic form - poetry, drama, music, drawing. A painting part of learning is a design and practical skills taught in handwork and woodwork.

At a Waldorf school, the teacher moves through the primary school years with the class and gets to know each child in depth. However, children are taught other subjects by specialist teachers at the school so they are exposed to different personalities.

"Parent-teacher contact is fundamental to Waldorf education," says Des. "We mix the reasons in the best interests of the child and we are co-

stantly in contact with each other. It's not uncommon for us to phone parents in the evenings or weekends or to visit the child's home."

Children develop at different rates. Says Des Mitchell: "Generally parents accept the fact that a child may walk or talk later than others of his age, but many become extremely anxious when a child is not up to a certain standard in maths and reading when his peers are already there. Here we encourage parents to accept children as they are. Really it is a class. Certain teachers feel that it is immoral to stream children according to academic achievements at such a young age."

Teacher Barbara Smutts was educated to matric at the Waldorf School in Cape Town and says it was only at university that she realised her education had been different.

"I had a wonderful schooling. I felt so fulfilled and felt I'd had an all-round education. I adored school and when I came school did realise I had been privileged to go to a Waldorf School."



ANIMALS are the focus of the Standard 2 class and each child has chosen a specific one to study.

Janine has seen her hard work bear rich reward

JANINE Hurner, founder of the Roseway Waldorf School, has seen her pioneering work of many years reach fruition.

But she doesn't know whether she'll see the proposed high school completed for she's battling against cancer of the lymphatic system, which she's been told she has to have removed for her own good. "I know that the school will carry on without me, and I'm happy about that," she says.

Her son Bernard, who has had 10 years of experience in Waldorf teaching, besides being educated at the Constantia Waldorf School in the Cape, is now a teacher at Roseway and with staff dedicated to the Waldorf philosophy, Janine is confident that the school will thrive.

Swiss-born Janine developed an interest in Waldorf education many years ago. While living in Johannesburg, she decided to send her sons Bernard and Eric to a Waldorf school and this necessitated a move to Cape Town.

She trained as a teacher in Swit-



JANINE Hurner, founder of the Roseway Waldorf School, with a group of children.

"We looked around for premises for the school, but couldn't find anything. We had very little money."

"John Rumble kindly donated three hectares of land to us and we started raising funds to build the school."

Waldorf School

Allowing children equal opportunity to grow and develop

THE need for imagination, a sense of truth and a feeling of responsibility are the three forces which make up the core of education.

This is founder of the Waldorf School system — Dr Rudolph Steiner's philosophy on education.

In South Africa Dr Steiner's philosophy has found new meaning since education has become a central issue in the transformation process and the future well-being of South African children. The health of the country's society will also be greatly influenced by these schools.

Dr Steiner's philosophy is reflected in the more than 350 independent Waldorf Schools which have been established to date.

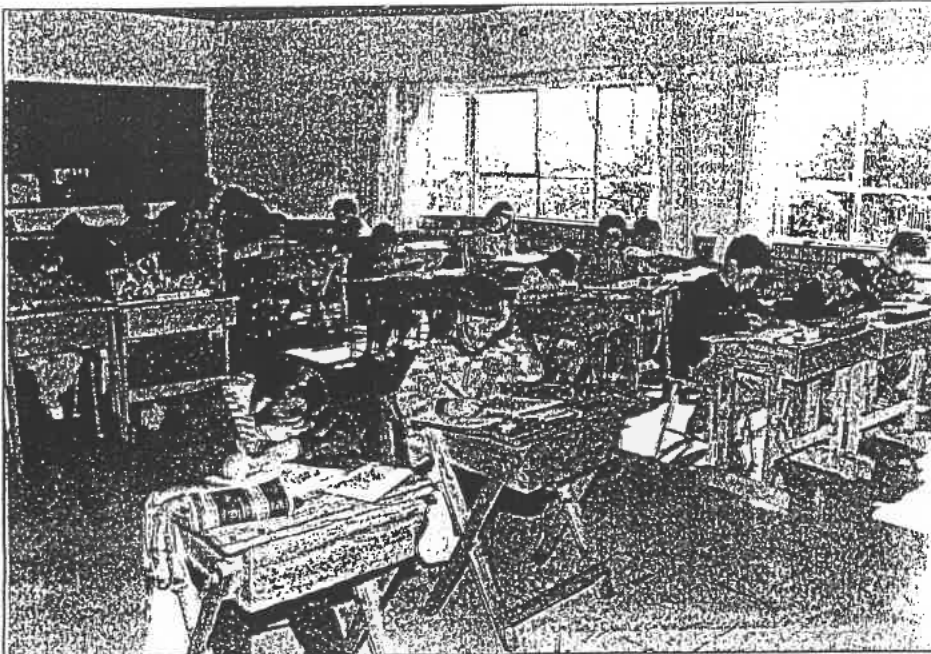
A common misconception associated with Waldorf Schools is that because they are independent and privately run, they are elitist. This couldn't be further from the truth.

An essential feature of these schools is their commitment to respect each and every child, affording them an equal opportunity for growth and development.

The Roseway Waldorf School situated in the picturesque farming district of Alverstone, celebrates its 10th anniversary this year.

The late Janine Hurner opened the school in 1985 with three pupils and now ten years later has 180 pupils.

The school offers pre-primary and primary



In the secure and intimate environment of the Waldorf School children learn about themselves and their world.

education, but a date for a high school section will be formalised by the end of this year.

The Waldorf pre-primary method of schooling recognises that young children live in a world of play and discovery — that they are completely open and deeply influenced by their surroundings, often using imitation which is the natural mode of learning for the pre-school child.

In the secure and intimate

environment of the Waldorf School children learn about themselves and their world.

Their days are filled with artistic and practical work — imaginative play, fairy tales, puppetry, music, circle games and healthy outdoor play.

Formal intellectual training is purposely excluded from the nursery. With an active imagination, energetic physical development, and a true reverence

for the world, children are best prepared for the challenges of primary school and later life.

A unique and extremely beneficial aspect of the Waldorf primary school system is that class teachers move with their class right through the primary school years, providing continuity which enhances learning. A deep understanding evolves naturally between pupils, teachers and parents.

The school day begins with a lively two-hour main lesson which concentrates on one subject for a period of three to four weeks.

This economical method of teaching allows for an uninterrupted focus on a theme, enabling the children to immerse themselves completely in the subject matter at hand.

It also allows the class teacher the freedom to structure the

lessons creatively, incorporating a variety of activities such as music to enhance the teaching of geography, and the use of drama and storytelling to expand the history programme.

Main lessons include mathematics, geometry, ancient civilisations, mythology and English literature.

The child's feeling of wonder for form is encouraged and stimulated in the earliest classes.

The child develops the experience of inner harmony which can be applied in practical tasks and in exact thinking later in life.

Waldorf Schools adhere to the belief that the stress factor associated with exams can do real harm to young pupils.

Creative involvement in work is the key to motivation, not competitive accomplishment which separates winners from losers.

Very rarely will a child have to repeat a class. The decision would only be made after evaluating the psychological, physical, artistic, social, practical and academic development of the child — never the academic limitations alone.

In primary school an in-depth written report is given to the parents at the end of the year.

Waldorf Schools respect all creeds and provide a supportive base for children of every faith.

The schools are Christian in the universal sense and therefore non-denominational.

The development and maintenance of a healthy body is as important in the Waldorf concept as that of the intellect or feelings.

Sporting activities are conducted in a non-competitive manner and games that develop teamwork and co-operation are encouraged at Waldorf Schools.

Founder envisioned education becoming an art

RUDOLPH Steiner wanted teachers to work as artists, by bringing colour, poetry and creative imagery into the classroom. He

envisioned education becoming an art.

Dr Steiner recommended that each class in primary school should have a class

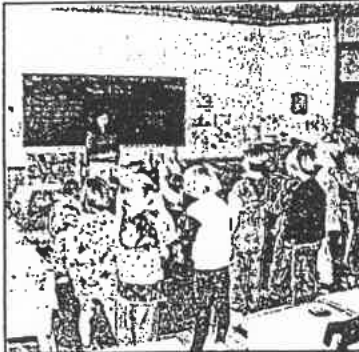
teacher who moved with the children through the first seven years, spending at least the first two hours of each day with them.

Another cardinal principle of the Waldorf education system is the co-operation between parents and teacher. Regular class meetings to discuss child development and a pupil's work, open-days, personal contacts at home and social functions encourage a close relationship with the school.

The running of a Waldorf School involves a concerned college of teachers working together as partners without the overriding influence of a headmaster.

They therefore take responsibility for the educational principles and the day to day running of the school.

At weekly meetings the teachers themselves look after the educational needs of the pupils, appoint new teachers and deal with pupil-teacher relations as well as pupil-parent-teacher involvement.



Pupils taking part in a school activity.

Talk to be held

TO find out more about the Waldorf School system, visit the Roseway Waldorf School on September 9 at 11.00am.

The school is signposted from the N3 and M13 at Assagay, Shongweni and Hillcrest.

Babysitters will be available and applications will be open for the 1996 Class 1 year. Telephone 765-5309 for details.

Pupils are regarded as individuals

RUDOLPH Steiner and later Piaget and others, recognized that a child passes through specific developmental stages both physically and psychologically.

Different faculties, interests and problems arise at different ages. Every new phase is important and needs special care. The curriculum at a Waldorf School is based upon this understanding.

A subject is therefore only intro-

duced when the child has reached the particular stage where understanding and assimilation can take place.

A versatile, creative personality is formed through harmonious interaction of intellect, emotions and volition.

Waldorf education stimulates and nurtures these three aspects of man's being — in a manner suited to each specific stage of a child's development.



The teachers of Waldorf Schools work together as partners.

THE ROSEWAY WALDORF SCHOOL

Saturday 3rd September 1995, 11am