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Foreword

Dear Colleagues,

We have been collating this journal at Michaelmas time. We can sense Michael's forces. In today's world we experience Michael's struggle with the dragon all across the world, but during Michaelmas time we are able to experience how controversies are felt more keenly and viewpoints exchanged more strongly. We are today becoming ever more aware of how difficult it is to understand one another, and to appreciate and respect the other despite their differences or peculiarities.

We could be considering huge topics of world politics. There are many. However, there are also plenty of examples in our own microcosm.

How do we experience our Steiner Waldorf movement all the way from a baby group to high school and on to further education or training? Are we completely set in our perception of this pedagogy, or are we able to build bridges from any given situation, anthroposophy, and the curriculum, to the here and now? Are we taking our young and inexperienced colleagues seriously, are we helping them enough to grow into their tasks or are we actually holding them back through the limitations of our own experience? Do we take the time to stop and talk? Are we able to enter into a real conversation and really hear the other? How often do I catch myself not listening with complete openness because I already have a picture in my mind? How often do I manage to be really open in the lesson, to see the pupil with new eyes and to face my task in a renewed way? Do the pupils experience me as someone who questions things, as a contemporary of theirs? Today's world demands a lot from us, and from children and young people alike. There are expectations, there are wishes waiting to be fulfilled, there are many options for filling one's time, decisions to be made, and all this starts very early. We need peace and quiet, time to develop, time for healing, but most especially we need joy, joy in the doing, joie de vivre, joy in beauty. If we are able to experience such moments of joy, they will strengthen us and are in themselves health bringing.

Several articles in this edition are aimed at inspiring you to ponder these issues. Christof Wiechert shares his thoughts on a healthful timetable and structure of the day, Michael Grimley writes about artistic sense experiences in the art lessons, and Florian Osswald contemplates the value of the night for the learning process, in this the first of three articles. The International Forum for Steiner Waldorf Education (Hague Circle) dedicated its last meeting in Arles/France once again to the characteristics of Steiner Waldorf Education and the report is included in this edition. The characteristics are listed and have also been sent to all the schools with the request that they should be reviewed, amended, added to and then returned to the International Forum.

The German translation of the lecture given by Michal Ben Shalom at the World Teachers' Conference is also printed in this edition, as is the English version of Lothar Steinmann's obituary.

Claus-Peter Röh's contribution on the connection between pedagogy and the School

of Spiritual Science will be published in English in the Christmas edition.

We are starting a new section entitled "Straight from the Classroom" with a contribution in Dutch and German by Werner Govaerts from Holland. The English version will be included in the next journal. It is interesting to see how such ideas can grow and develop through our daily work with the pupils … we look forward to more contributions from day-to-day school life.

With best wishes for Michaelmas

The Pedagogical Section

Structuring the day and the timetable – Suggestions for a healthful timetable

Christof Wiechert
translated by Christian von Arnim

Introduction

Large schools often struggle with problems in organising their timetable. There are too few rooms, too few halls, the split classes need more rooms, the workshop only has a limited number of spaces at the vices, the computer room only twenty places and the (many) subject lessons have to be accommodated somehow.

The people responsible are under considerable stress each year to get it all right. Then additionally there are the individual wishes of the part-time colleagues ('Not on a Friday and Monday, please …', 'Only after one o'-clock, please …'). The greater the number of pupils, the more complicated the tasks become which even advanced computer programs have difficulty in managing. And on top of everything else, the whole timetable should also meet 'standards of school healthfulness' ('Main lesson has to bite the dust on one day, otherwise it can't be done …').

Then there is all-day school ('Do the teachers have to be in school the whole day? What do we do with all those hours?'). As a result administrative solutions are found which represent answers of a kind but leave what would be educationally desirable out of consideration; but no one raises this because everyone is glad that there is a timetable at all and does not want to rock the boat …

Small schools are faced with this problem to a lesser extent because everything is more manageable. But small schools tend to grow into big schools and then these questions arise by themselves. And we must not forget the budgetary issues because it is not possible to employ an unlimited number of teachers.

In short, the timetable is a battlefield each year in the struggle to reach the point (again) at which the school can resume with the new school year.

The concept of the healthful timetable

When Steiner started work with the teachers on the organisation of the Waldorf school, he had already spoken in Dornach in August[1] about the danger of the universally destructive influence of the timetable; but the first school in Stuttgart was a timetabling nightmare. From the beginning there were a large number of pupils (256)[2] in eight classes and hardly any rooms to accommodate them. The

1 *Education as a Force for Social Change*, Anthroposophic Press 1997, (in German GA 296), second lecture, Dornach, 10 August 1919: 'Children need to learn to concentrate and we can achieve that, not through overwork, but through efficient teaching. We can achieve that in the way modern people need if we eliminate something that is very popular today, namely, these **cursed class schedules, the death** *(author's emphasis)* of any genuine development of human strength'. It is not only the choice of words which is unusual but this quote also shows as through a magnifying glass the radical nature of Steiner's thinking. Steiner's ideas went much further than could be realised in the first school.

2 *Konferenzen* (GA 300a), Teachers' Meeting, 24 July 1920: '… that we can no longer accept new enrolments if people do not help to support us. We need to say a radical word. …' The new enrolments could not really be accommodated. Steiner threatened to stop enrolling any more pupils unless the financial resources were made available.

problem only grew worse in the second year; about another hundred pupils were enrolled but there was no money for extra rooms (yet). It was beyond improvised – by present standards it was actually untenable. It was a struggle and a headache at the same time.

Steiner understood a healthful school to mean measures which, on the one hand, were educational in nature and, on the other hand, had a structural character. The first group includes educational procedures such as the way a teacher handles the threefold nature of the human being in lessons as well as the utilisation of the temperaments. The second group includes questions of the way things are organised such as for example the connection between main lesson (later also called 'class lesson') and the subject lessons.

The school really did start (contrary to the account of a former Waldorf teacher who wrongly suggested in *Info 3* that Steiner had copied the idea of the main lessons from the Odenwald School (!) of all places.) with a 'main lesson' in the first six classes. These two hours were followed by the 'subject lessons'.

In Classes seven and eight two teachers had to share this morning task because one of them was responsible for the sciences and the other for the humanities. But there was a lack of experience and the classes were alternated daily. That continued for almost a year until it became apparent that it was not a productive way of doing things. The change was made to a weekly rhythm. All these things first had to be discovered and experienced.[3]

Another example of school healthfulness was Steiner's wish that the gym and eurythmy lessons should be taught one after the other.

But the key suggestion comes from the above-mentioned cycle where Steiner says apodictically that the learning of new things, the application of the thinking in main lesson, should be done in the morning, the subjects requiring practise to be practised around midmorning and the artistic and movement subjects in the afternoon.[4]

This statement is as clear as it is hermetic.

But the practice in Waldorf schools diverges considerably from this statement. This practice holds that the pupils first have to be 'awoken' in the morning and their 'will stimulated' precisely through non-learning activities. The so-called 'rhythmical part' does not accord with Steiner's wish for a healthy school.

Do we really awaken through movement and stamping our feet, through a ritualised routine with a fixed sequence of actions?

In order to answer this question, let us turn to the phenomenon of the morning. What does the morning mean for the human being, for the child?

Great and small rhythms

Let us look at some rhythms of life. The great one: birth, life and death. The small one: day and night. The even smaller one: morning, midday and evening.

Let us take a look at the great rhythm.

3 It may be assumed that the crisis in Class 10 was connected with this. See first teachers' meeting of the third school year, GA300b, 20 June 1922.

4 But also in the first teachers' meeting where Steiner gives the timetable (!), he follows this division like an archetype (GA300a). Teachers' Meeting, 8 September 1919.

At birth, the human being enters from the world before birth into existence here on earth. This side of existence was always associated by Steiner with the head. The latter was as if 'exhaled' by the cosmos. Our life of ideas, the thinking, the memory, the life of the nerves and senses all come out of these worlds. We might say that the shape of the head is the true image of this reality.

The rest of the body first has to learn to assert itself after birth with regard to the relatively finished head. In the torso, in the rhythmical system, in the limbs everything is still in a process of development and growth. And not until the child at around the age of ten or eleven is in school can we see a kind of 'equality' between the head and the rest of our form, between the upper and lower human being if you will.

It is also the time in which we are most directly (and beautifully) a school child. Now there arises the interplay of forces between the forces of the head and the body, between thinking and volition. This 'interplay' determines how the developing human being will organise the course of their life as an adult. Towards the end of life, these forces of the will, which form the bridge to the sphere after death, are internalised. They become the seed for development after death. But they are invisible, do not have an image, but consist only of forces. We are in the field of intuition. But in life these two worlds, of ideas (thinking) and the will, are mixed in the feelings.

That is why human beings have to learn at the start of their lives so that they can master life. In the middle of life we have to come to terms with ourselves and the world, and at the end of life our life's harvest combines with these forces of the will which are now internalised as potential, as what Steiner calls a 'seed'[5]

All of these things make up the great rhythm.

Sleep is death's younger brother, the saying goes. Is the day then also the younger brother of life?

Is the course of the day not a miniature of life?

Doesn't the day start with a feeling of expectation, of promise, what will it bring? Isn't there a particular mood of openness which is characterised by the saying 'The early bird catches the worm'? As frequently as Steiner speaks about reviewing the day at night, as rarely does he do so about looking ahead to what the day may bring. But in one place he says that the person who briefly places before their soul in the morning what the day *may* bring includes their higher I in the events of the day.

If the day brings promise, then the evening before is filled with the mood of fulfilment. Was the day worthwhile, was it worth the effort? Or was it just a day like any other?

On another occasion Steiner describes how the process of waking up actually occurs. The astral body enters through the feet in the morning and requires the whole day to penetrate all of the human being. When it has arrived at the head, the person is inclining towards sleep.

5 In this context it is particularly worth looking at two lectures which present this whole complex in a particularly impressive way: *Study of Man* (GA 293), lecture 2 (Stuttgart, 22 August 1919) and the second lecture from *Balance in Teaching* (GA 302a) (Stuttgart, 16 September 1920). It is less well known that Steiner deepened and extended this subject further in a public lecture. A dimension of depth psychology is added which sets out the polarity of ideas and the will with their effects in daily life: ideas can turn into fear or strength; the will into aggression or kindness. (*Erziehung zum Leben,* GA 297a, Stuttgart, 17 January 1922).

This imagination alone shows that the morning has a quality which is different from the qualities of noon and the afternoon.

It is a fact of which little account is taken in teaching, that the person in the morning is a different one from the person in the afternoon.

This is confirmed even in the basic findings of chronobiology, for example in the fact that the optimum time for learning is quite obviously in the morning, the optimum time to do sports in the afternoon.

The following diagram shows the course of a working day from the perspective of chronobiology (based on Zulley und Knab, 2000).

Time of day	Recommended activity
07.00-08.00	The body provides energy for the day's activity; wake-up time
10.00-11.00	Creativity, concentration and short-term memory are at their optimum
11.00-12.00	Energy is at its height. Seeing and calculating are at their optimum
12.00-13.00	Performance wanes; time for lunch
13.00-14.00	Low point of the day; greater propensity of the body for sleep
14.00-15.00	Ideal time for a siesta
15.00-16.00	Climax of the day; long-term memory is awake
17.00-18.00	Ideal time for sport; the organism has a good blood flow
18.00-19.00	Review of the day; relaxation for the night

This fact accords with Steiner's statement that the morning is there for learning, the middle of the day for everything connected with practicing, and the afternoon fundamentally for artistic and movement activities. This sounds as simple as it is fundamentally true. This truth is well-known to the foreign language or mathematics teachers who during the week 'unavoidably' have to teach a lesson or two after gym or sport in the afternoon because otherwise the timetable won't work; an almost impossible task.[6]

As already indicated, it required a number of years until Steiner and the teachers of the first school in Stuttgart came to grips with something that resembled a healthful approach to timetabling. Thus the teachers together with Steiner reached the conclusion in a teachers' meeting that handwork could be done very well once a week but in contrast arts-and-crafts lessons required longer consecutive periods; but the morning 'class lesson' should be left untouched.[7]

It is a moving experience to read these discussions because they attempt to counter fragmentation and, where appropriate, to work in a concentrating manner, and then the discussion always revolves around: morning or afternoon. Thus the teachers obtain an insight as to what is correct to teach in a 'fragmented' way

6 See also Albert Schmelzer: 'Rhythmen lassen leichter lernen', *Erziehungskunst,* 9/2007.

7 Teachers' Meetings (GA300b) of 16 November 1921.

and what is not. Here, incidentally, we experience Steiner as a teacher among teachers. He doesn't know the answer either, together they struggle for the correct forms.

So what does this whole complex mean with regard to teaching practice?

Can we organise the morning in such a way that it is 'new and fresh as dew'? That the morning brings something that comes as a surprise? An observation of nature that is brought in by pupils or teachers? Everyone is on the way to school in the morning! Can nature lead us to have a brief, completely new thought? For example, 'Look, children, at the way in which this leaf, this lovely strong sycamore leaf has started to change colour and turn a reddish yellowy hue. In a few weeks it will have dried out completely and fallen to the ground, spreading a colourful carpet under the trees which rustles as we 'wade' through it. It is like the evening when the sky is also filled with colour before and after sunset. But now it is the evening of the year which is slowly drawing in.' And next morning another topic, but pictorially meaningful.

And this is followed by an appropriate recitation or a song before a short time later the morning verse is spoken and work starts.
Can we in some way invoke a harvest mood in the lesson before the pupils go home? What things have we learnt and experienced today? A brief reflection on all the things that this school day brought before everyone rushes out.

Anyone who has acquired a certain sensitivity in their perception, and it is not that difficult to acquire it, will experience that there are two different ways in which the pupils rush out after school. The character of the first way is: let's get out of here, now we can start living! The second way is characterised by concentrated vitality and joy, rushing outside because something has been learnt; the pupils are brimful and invited.

Obviously this is something that can only be hinted at. But anyone with the will to do so will understand it: every day is a gift which must never end empty-handed. (Steiner characterises lessons which produce nothing, which have no meaning, as holes in the biography, as "periods eliminated" from life.[8]

And the ebb and flow of the timetable is interlaced between morning and evening. It is like the tide; the swell comes and withdraws. And the individual lessons are like the waves on the surface of the water. They rear up and smooth out again, breathing and pulse, in and out.[9]

How can this be practised?

If we take the concept of the ART of education seriously, then we teachers have to be artists in the way we conduct the lessons. For example, we must be 'masters of TIME', which sounds so nice in English. How do we become a master of time? By learning to use time. Not just in a biological sense, because such time is rigid and unforgiving; it is the time of clocks and seconds which only actu-

8 *Practical Advice to Teachers* (in German GA 294), Rudolf Steiner Press, London, second edition, 1976. Stuttgart, 1 September 1919: 'If you read something aloud to your class while they follow the text in their books, this is nothing b**ut time eliminated from their lives** *(author's emphasis).* It is the worst thing you could possibly do.'

9 Taking account of the rhythm of life in this way is particularly important for all education and all teaching ... (Steiner on 27 August 1919).

ally counts down our life, hence the depiction of Death not only carrying a scythe but also a timepiece, the hourglass. We do not need much of this time in lessons.

We need the time which is of a musical nature, a time in which we forget time because we are immersed in it, a time which drives boredom away so that it expands (what, an hour has already passed?), a time which is dynamic. This arises when the teacher has *an inner plan* of what they want to do. A plan which, because it is not quite finished, brings about inner trepidation – will I manage it? It is like *stage fright.*

If such educational stage fright is present, then we also get a sense of how to present what when. The pupils sense that we have a purpose and are eager to find out what will happen. This creates an oscillation between teacher and pupils who then themselves forget time and are 'within' what is being presented.

Here too it applies that anyone who has developed greater sensitivity in their perception can see and feel whether a teacher has a plan at the start of the lesson or whether they will 'get through' the lesson using the safety net of routine. This is something that can be perceived, but it can also be perceived that the pupils behave differently in the former or the latter case.

(Intermezzo. A pupil in Class 11 was asked to speak about his experiences at an event for new parents who had just put their children in Class 1. He agreed but told his teachers in advance that what he had to say might make them feel uncomfortable. And what might that be, they asked? Well, the pupil said, the higher I rise through the classes, the more boring the lessons become. The teachers no longer experience stage fright about what they are doing.)

A fundamental requirement is that the teachers must make the subject their own and want to make it interesting. That applies to grammar and arithmetic, form drawing and spelling, as much as to the most exalted subjects from history, literature and the sciences. All things that are interesting lift time off its hinges.[10]

The recently deceased conductor Nikolaus Harnoncourt was once asked whether he did not find it difficult to perform a famous Mozart symphony for the nth time. His response: at the moment the concert started he no longer knew whether he had ever performed this symphony; everything was new like the first time.

That is time as art. It is in my view exactly the same art which we as teachers use in lessons; at the moment in which they start everything is new as if it has never existed before!

These descriptions only ever scratch the surface of educational reality. Because the really great art which so far is only partly familiar and has only been partly mastered is the art of grasping, understanding and applying what the art of education actually is. It will rarely, if ever, achieve perfection but embarking on the path should be possible for those who consider this new system of education to be important. The art of education tolerates ageing as little as society in general does.

10 This process is presented an intellectually charged way in the essay by Harald Schaetzer, 'Wie es ist ein Ich zu sein. Intellektueller Existentialismus' (in *Persönlichkeit und Beziehung,* Jochen Kraus and Jost Schieren (eds.) Beltz 2013).

Anyone who chooses this profession knows they will never be finished, never reach completion. That is something we have to come to terms with. The playwright Peter Handke might be of help here. He wrote: 'The most severe criticism of anything I have written were these words from a reader: "... emits the calm of having arrived ...."'[11]

In these observations we have moved from the great aspects, the school timetables, to the smallest perspective of an individual school lesson. Just as we have looked at the whole of life with its three stages of youth, maturity and old age and the small cycle of morning, midday and evening.

It is an act of consciousness to make it clear to ourselves that all these rhythms are connected with one another. This act of consciousness is all the more necessary as in our cultural environment a type of lifestyle has emerged which does not, or only minimally, take notice of the interdependence of the greater and smaller connections.

But they exist and if one factor in this concert of connections is disturbed the consequences will appear somewhere else. When our sense of orientation is no longer needed because GPS has taken its place, something changes in the brain. When a child suffers for an extended period from sleep disorders which are not dealt with, damage occurs in the brain after a time. Anyone who only learns abstract things will come away with an irregularity in the relationship between self and body leading to potential social difficulties as a consequence.

Although we can *think* of human beings completely divorced from nature and cosmic contexts, the fact is that they live in such contexts. And all these contexts, be they sleeping, breathing, learning, digesting, growing, reproducing or regenerating, take place in small, medium and great rhythms.

Respect for these mighty pulses is what constitutes a healthful timetable, the educational pulse which should beat in every lesson.

Considering and implementing it is part of the art of education which we strive for.

11 Peter Handke, *Die Tage gingen wirklich ins Land*. Reclam 1995, p. 67.

Artistic Feeling in the Art of Education

Michael Grimley

"Education must not be a science, it must be an art. And where is the art which can be learned without living constantly in feeling? But the feelings in which we must live in order to practise the great art of life, the art of education, are only brought to life through observation and contemplation of the cosmos and its connection with the human being."[1] – Rudolf Steiner

A Question of Identity

Is the Waldorf School Movement today at risk if we continue to picture the paradigm of a Waldorf school as the work of an artist who has long since passed away: an unfinished masterpiece, varnished, framed and hung on a gallery wall, with calendar copies distributed worldwide? Or can we still see it in the studio, a 'work in progress', and, as with a growing human being, still with an identity in a process of unfolding, determined as much by the future as by the past?

In 1909 Rudolf Steiner had already outlined the essential ingredients for what he then referred to for the first time as the *'art of education'*[2]. He emphasised that the art of education should be considered seriously as a genuine art form in its own right, and not be based on generalised catch phrases, but on authentic, detailed knowledge of the human being. Ten years later, with the opening of the first Waldorf School, he was able to articulate and demonstrate how this new art form could work in practice, and he continued to enlarge upon this right up until the last months of his active life in 1924. During this period he used the expression "the art of education" in a wide variety of different contexts – meetings with teachers, comments after class visits, public lectures, articles – and in relation to a whole range of different subjects. Within this many-sided web of connections a number of themes are discernable:

The art of education as an art form in its own right

The art of education's aims and goals

The art of education versus scientific intellectualism

The teacher as artist

Artistic/aesthetic feeling in the art of education

The spiritual scientific basis for the art of education

The role of the arts in the art of teaching

The role of the arts in training for the art of teaching

Social challenges to the art of education

The comprehensive way in which these themes were consistently articulated in the

1 *The Study of Man,* L10: Rudolf Steiner Press 1966 (GA 293) *Allgemeine Menschenkunde als Grundlage der Pädagogik. Vortrag 10 – Seite 159* (GA 293).

2 *The Education of the Child in the Light of Anthroposophy (1909): Die Erziehung des Kindes vom Gesichtspunkte der Geisteswissenschaft Rudolf Steiner Press 1965.* (GA 34).

context of teaching practice substantiates the underlying premise that educating is essentially an artistic enterprise. As with all art forms, the art of teaching demands a grounding in skills necessary for the development of refined sensory awareness that can then be placed in the service of creative thinking. And like any authentic artists, the educator is deeply and intimately linked with his medium, but in this case even more so, for both the subject and object of his practice is the developing human being.

The above list of themes can all be accommodated within the span of the quotation with which this article began. In essence it states three main requirements, to which the themes may be related. They are: firstly, that education should not be considered as a science but as an art; secondly, that as an art it is based on living constantly in feelings; and thirdly, that these qualities of feeling can only be brought to life through observation and contemplation of the human being in relation to the cosmos, or world in the wider sense.

Education must not be a science, it must be an art!

Why should we consider educating as an art form and not a science? In Rudolf Steiner's statement the central position of feeling is significant. It constitutes the bridge between the creative aspirations of the teacher, on the one hand, and the skills and methods employed in teaching on the other. Without it the teacher would no longer be a practitioner motivated by innovative thinking (i.e. an artist), but a mere technician impelled by the imperatives of prescriptive norms and contents. Teaching-skills would then be applied solely in terms of predetermined, standardised goals, aims and outcomes without any consideration for the immediate reality of the situation, namely, the individuality of the young human being the teacher is involved with.

Thus artistic feeling in the practice of teaching marks the essential distinction between education as mere technique, as an applied branch of the behavioural sciences, as a form of social and psychological engineering – and education as an art. It is in this context that Rudolf Steiner referred to qualities of feeling as the precondition for the practice of the *'great art of life';* and at the same time repeatedly demonstrated the negative effects of scientifically-orientated educational practice in the classroom.

Time and again he addressed this challenge, with constant stress on its premature and one-sided intellectual focus. On many occasions he used particular examples from teaching practice, comparing the artistic to the widespread overly scientific-intellectualised approach, and emphasising the latter's damaging consequences to the physical, emotional and spiritual health of children[3]. On other occasions he confronted the dangers head on. A particularly strong statement to this effect introduces the four lectures in Balance in Teaching[4]. His uncompromising stance and urgent tone is a striking call to protect the fragile beginnings of the renewed educational impulse both outwardly and inwardly.

However, such a response to the challenge of the scientific outlook in education should not be considered reactionary. On no account should Rudolf Steiner be considered as championing a return to a pre-scientific, instinctive attitude to educational practice. In an article

3 GA 34, GA 302a (L1), GA 36 (Vol. 2, No. 17), GA 307 (Lectures 2, 4 & 7).

4 *Balance in Teaching,* L 1: Anthroposophic Press/Steiner Books (GA 302a). *Erziehung und Unterricht aus Menschenerkenntnis, Meditative erarbeitete Menschenkunde* (GA 302a).

based on a lecture given in 1922 he fully confirmed the role of scientific intellectualism in human development, but stressed the need to move beyond it with an artistically-based science of soul and spirit that can inform and enliven the new art of educating[5]. And in a further highly-charged passage he challenged teachers to recognise that the task of the art of education for the future is to transform science into an artistic grasp of the world:

'You should have the feeling that insofar as you are simply a scientist you are a moon-calf. Only when you transform yourself as an organism of soul, spirit and body, only when your knowledge assumes an artistic form, do you become a human being. In essence, developments in the future – and in these education will have to play its part, will lead from science to an artistic grasp of the world, from the moon-calf to the full human being.'[6]

A primary task of the art of education, therefore, is to prepare for this future. Indeed, the transformation from a scientific to an artistic grasp of the human being is a demand placed upon educational practice in the immediate conditions of the classroom today. We need to know:

'... that our conception of the build of a human being, of man's inner configuration must be that of an artist. And the teacher must be in a position to experience the child artistically, to see him as an artist would. Everything within the child must be inwardly mobile to him.

Now, the philosopher will come and say: "Well, if a thing is to be known it must be logical." Quite right, but logical after the manner of a work of art, which can be an inner artistic representation of the world we have before us. We must accept such an inward artistic apprehension ...'[7]

Thus in order for such a new art of education to move forward and be fully realised in practice, its identity will have to be persistently asserted as an art form fit for the times we live in, and not as an applied science. It will have to persistently contend with an extreme tendency towards standardised educational practice arising from an overly intellectual and materialistically based scientific outlook. And as a result, it will also have to be continually safeguarded from the increasing misinformed antipathy of scientifically-orientated policymakers, legislators and practitioners of education worldwide.

Where is the art which can be learned without living constantly in feeling?

On a number of occasions Rudolf Steiner used the expression *'artistic feeling'* in relation to the art of teaching; on others he used different words to mean the same thing in the context in which they appear; and on still others used the word 'feeling' not directly related to its artistic use, but in connection with the engendering of a religious mood and describing the relation between sensory perception and cognition[8]. However, all of these nuances of feeling can be included with those *'in which we must live in*

5 *A Lecture on Pedagogy (1922): The Anthroposophical Quarterly 1927* (Das Goetheanum, Volume 2, Number 17 (GA 36). A lecture on pedagogy during the French course at the Goetheanum, 16 September, 1922.

6 Op cit. Note 4, L2 (2. Vortrag, S. 40).

7 *The Spiritual Ground of Education; The Teacher as Artist in Education,* Lecture 6: The Anthroposophical Publishing Company, London 1947 (GA 305).

8 Sources using the expression *'artistic feeling':* GA 34; GA 294 (L1); GA 302a (L4); GA 307 (L4 & L7).
Sources using alternative words with a similar meaning to *'artistic feeling'* determined in the context they appear: GA 302a (L2); GA 36, *Das Goetheanum* Vol. 2, No.17; GA 305 (L6); GA 310 (L8).

order to practice the great art of life.' Thus, in Rudolf Steiner's statement the stress on feelings is clear. But what kind of feelings are these, and how are they related to the theme of artistic feeling in the practice of teaching as such?

In his four lectures entitled *'Balance in Education'* Rudolf Steiner comprehensively embraced the full range of these nuances of feeling. For instance, he recommends that teachers make use of emotive moods drawn from the vocabulary of drama – tragedy, pathos and humour, and of others, such as reverence, enthusiasm and protective sympathy. But above all, he also referred to feelings as capacities that build up the teacher's heightened perceptual and cognitive abilities. In describing the latter he used terms from other art forms, particularly music, the pictorial arts, sculpture, speech, movement, and especially the art of balance applicable to teaching in all subjects[9]. The comprehensive range of all these feelings can be considered as the teacher's artistic media, a palette of soul colours for the practice of educating.

But what, then, is the qualitative difference between the normal expression of feelings we use in daily life and their mode of use as media for the artistic practice of teaching, and how is their transformation effected?

As an example of this we may take something Rudolf Steiner said in connection with the teacher's use of dramatic moods. Here he emphasised the fundamental imperative that teachers must be able to distance themselves from their own personal moods and feelings; and that they must also have the ability to freely evoke these dramatic moods as required by a particular lesson content and in tune with the phases of its presentation:

'As teachers we must train ourselves to lay aside these moods and to let what we say be determined solely by the content of what we are to present: Thus we should really be in a position as we picture one thing to speak tragically (but out of the nature of the thing itself) and then to shift over to a humorous vein as we proceed with our description surrendering ourselves completely to the subject.'[10]

The distancing of personal feelings, and a discriminate flexibility in the intentional use of particular moods in a given instance, are two qualities that distinguish the feelings of everyday life from those transformed and lifted into the artistic realm.

Regarding the distancing process the opening sentence is significant: *'We must train ourselves to lay aside these moods and to let what we say be determined solely by the content of what we are to present'.* Just as the competent actress has to lay aside her own personal moods, when, as Juliet, she enters the stage to meet Romeo, so a similar detachment is demanded of the teacher as he or she enters the world of the classroom.

However, there is also a fundamental difference between the teacher and the actress or, say, a circus clown. The clown may provoke much laughter, but behind the painted smile he may well be in tears. In the teacher's case such a disjunction between inner mood and outer display is highly problematic. In a class of young children the teacher will inevitably

Sources using the word 'feeling' referring to a religious mood or a perceptual-cognitive sensing implicitly related to its artistic use: GA 34: GA 293 (L1, L2 & L10); GA 305, 1919 Essay: GA 302a (L2, L3 & L4); GA 307 (L4 & 6).

9 Op cit, note 4.

10 Ibid. L1 (1. Vortrag, S. 22).

fail to evoke a mood of reverence if she does not carry with conviction an authentic mood of reverence herself. In an older class the teacher may raise his voice with strong words of admonition to some boys misbehaving at the back, but when he overhears another at the front whispering to his classmate, *'Oh, he's just pretending to be angry'*, the teacher knows he has lost the moment.

But what happens when the teacher feels genuine anger arising when witnessing the injustice of a group of Class 9 girls teasing a fragile and sensitive newcomer to the class? The question is no longer whether she is entitled to give vent to an authentic feeling of outrage; but what she does with her feeling. Does she suppress it, or can she transform it and use it to awaken an appropriate pedagogical response to the specific situation at hand?

A similar challenge arises with teachers privileged with a gift of humour. Evoking joy and laughter at appropriate moments in a lesson is a vital resource in the art of teaching. But it can be wide open to abuse if the teacher is unable to leave personal undercurrents of attitude and feeling outside the classroom door. Otherwise humour can become a two-edged sword. For instance, when a teacher allows frustrations of a personal nature to twist a healthy use of irony into cutting sarcasm; or the teacher with a low sense of self-esteem seeks constant adulation and popularity through using the classroom as an arena for entertainment and comic performance.

What is significant in Rudolf Steiner's statement is not only the injunction for the teacher to set aside personal feelings, but also for the teacher to determine when and how to introduce appropriate nuances of mood at any given moment in a lesson. It is in this sense that the teacher is called upon to use artistic feeling as a creative power of judgement to meet the immediate needs of the moment. And it is in this context that the question arises as to the difference in the character of artistic feeling involved in creative practice from what we generally refer to as feeling.

Artistic feeling as an organ of cognition

Whatever else it might mean – and it has many shades of meaning – the expression "artistic feeling" clearly implies the exercise of a capacity for aesthetic perception and judgement. It suggests a specific mode of heightened discernment attuned, through the schooling of perception, to a particular art form. The musician hears sound and tone, the painter sees colour and form – in sharpened and heightened ways qualitatively different to the untrained listener or viewer.

Although a predominant sense organ might be engaged in the process, the total participation of the artist's cognitive, affective and volitional life is implicit. The artist's whole being is involved, with qualities of attention at play that have been consciously schooled to become heightened organs of perception and insight. This is especially true of artistic feeling in relation to the *'great art of life'*, where no one sense can be expected to dominate; indeed, all senses – those of body, the soul and the spirit, will be comprehensively engaged.

But what is the objective basis upon which the artistic teacher can justify the involvement of this special quality of feeling? A fundamental, scientific condition of any cognitive judgement is the objective rigour of the process involved in achieving it. A distinguishing feature of such a process is for any subjective intrusion to be systematically banished from the field of enquiry. But feelings are subjective. How, then, can the state of mind involved in the art of teaching be both subjective and objective simultaneously? If educators are to take the practice of

teaching and the schooling of perception on the basis of artistic feeling with any conviction, then they must inevitably be faced with the challenge of finding a satisfactory explanation to this dilemma for themselves.

In the domain of artistic creativity the attainment of such conviction demands more than the transparent logic normally required for the attainment of such certainty within a scientific context. What then is this something more? An approach to an answer is to examine more closely in how far any authentic act of cognitive judgement can be regarded as purely objective. In this connection Rudolf Steiner's comments on the dispute between Brentano and Sigwart throw light on the role of feeling in forming judgements[11]. According to Rudolf Steiner, while the objectivity of such a judgement can be seen as holding its validity within the context of the thinking process itself, the interplay of feeling must be regarded – within the act of judgement as a whole – as a necessary, but separate element by which the *"rightness"* of the result is confirmed.

Now, an artistic process combines both cognitive and creative activities simultaneously in the creative act, and in so doing is entirely in keeping with acts of judgement as characterised above. This is especially evident in the performing arts in the work, say, of a proficient actor, dancer, singer or musician. Creativity unites an act of will with a thinking process. It combines conscious will and living thinking in an interplay with the affirmative character of the *'rightness of judgement'* based on feeling. This special capacity for artistic feeling permeates the whole creative process from inception to performance. Even the audience cannot be conceived as detached onlookers. In many respects the performer's creative will engages the audience as co-participants, in a sense endeavouring to hold and connect their will to the artistic process. Yet aesthetic detachment is still maintained to a degree sufficient to allow the art or music lover the freedom to exercise his or her capacity for objective critical discernment: a discernment that simultaneously interplays with his or her own subjective involvement with the performer's creative will; and, once again, through the medium of a refined artistic feeling.

In an authentic artistic activity it is only through the development of a conscious cognitive discernment, along with the rigour of an ongoing, practically-based training of the will and schooling of the senses that artistic feeling can be awakened, nurtured and developed. The demand is for both the subjective and objective domains to be schooled simultaneously, interwoven without boundaries between the two. Such qualities of artistic judgement and feeling cannot be nurtured and developed through reflective thinking and theoretic discourse alone, but primarily through a graduated, ongoing, practical engagement with the artistic medium concerned – in the case of the artist-teacher, the children.

To be continued ...

11 Op. cit., note 1, L5.

Notes:

The GA numbers used in these notes refer to the German sources published by the Rudolf Steiner Verlag, Dornach/Switzerland, and which can also be used to access the English translations on the Rudolf Steiner Website (www.rsarchive.org). The 'L' with numerals refers to the lectures.

"Within the Realms of Possibility" –
Spring session of the International Conference in Arles 2016

Philipp Reubke
translated by Sebastian Rechenberger

Arles, France
The shady lanes of the old town of Arles are pleasantly warm in early May. Despite an attractiveness that has endured over 2000 years, this charming southern town – famous for its Roman arena and Van Gogh – has a simple and authentic feel to it. But why was it here in the town's baroque former church on the banks of the Rhône River – a venue hosting secular events since the French Revolution – that the International Conference (the 'Hague Circle') met for their spring session?

Modern-day Arles is characterised by two powerful impulses: one was initiated by Maja Hofmann, co-heiress to the Basel-based pharmaceutical group Roche, who is a generous patron of the arts in Arles. A major development on 15 acres of former national railroad land, comprising theatres, museums, community centres and a 184-foot tower, is to make Arles' fine arts offering rival not just that of Basel but also Paris and New York. The second impulse is carried by the publisher Françoise Nyssen and her partner Jean Paul Capitani. Together they have achieved something unprecedented: the establishment of a major publishing house in the provinces to rival its largest competitors in Paris. 'Actes Sud' has published no fewer than three laureates of the most important French literary award, 'Goncourt', and two Nobel laureates, Svetlana Alexiewitch and Imre Kertesz. Also, a book series on alternative lifestyle, *Domaine du possible – une collection pour agir* (Realms of Possibility: A series of books for action), launched a few years ago, has had some success.

Le Domaine du Possible
As the son of a Camargue farmer, Jean Paul Capitani is someone whose actions follow his words: he asked Henri Dahan, former Waldorf teacher from Avignon and member of the International Conference, to build a school on his farm where previously rice was grown. A school providing children from kindergarten age upwards the opportunity to form an intensive relationship with nature. The school comprises gardens and fields, with a bakery and a dairy for making cheese to follow, and ninth grade is to have a school-based agricultural apprenticeship scheme. And the school's teaching practice is inspired by the Waldorf curriculum and Steiner's Study of Man. In addition, the faculty is to be given a lot of breathing space for the spontaneous development of ideas. Hence, the school will not be called a Waldorf or Steiner school but will be named after the series of books: Le domaine du possible. Naturally, this will make for a lively debate among the members of the International Conference and the French Waldorf school movement alike. Is this educational idea, which has also been published by Actes Sud as part of the above series of books, not the very point Steiner repeatedly stressed? Was it not his intention to open up these 'realms of possibility' – The study of the developing human being and a spiritual anthropology, and ensuing "… that teachers are free to approach subjects in their own individual ways,

since, in any event, they must prepare their subject material according to what they have learned from life. The important thing is that teachers each carry within themselves a true picture of the human being; if this picture is present to their inner eyes, they will do the right thing."[1]

So why can this school in Arles not be called a Steiner school? "In France, there is too much prejudice against spiritualism and alternative schools in general, and against Steiner in particular," said Jean Paul Capitani. He then addressed the members of the International Conference and invited them to become writers themselves. In his opinion, it would be vital for the development of Waldorf education if today's educators were to verbalise their understanding of Steiner's ideas and suggestions, what they thought was important about them, why Waldorf education was especially well-suited to meet the demands of children today, and what links it to the current educational debate. As an editor, he could appreciate words written in past tense. In order for ideas to retain their social effectiveness however, they have to be verbalised over and over again.[2]

Again, he is very concrete: he invites Florian Osswald to stay in Arles for three months and write a book along these lines.

The subjects of the International Conference

In addition to the above encounter, the International Conference had a joint study day with our colleagues from the French schools and kindergartens,[3] and worked on the agenda agreed for the spring session. We discussed in detail the plans for a worldwide coordination of the projects in the 100th year of Waldorf education. There were presentations and discussions about education in adolescence and the matter of whether there is such a thing as 'latent questions' with regard to a child's first seven year cycle. Another item was the procedure for awarding licences for the use of the 'Waldorf' and 'Rudolf Steiner' names for kindergartens and schools in countries without Waldorf association membership. Finally, reports were presented on the teacher training situations in Hungary and the USA, and discussions took place about the signs of the times in the field of education.

Waldorf 100

The proposals of the International Conference for the events and activities in 2019 are threefold:

- In order for the impulse of Waldorf education to be revitalised and thus to continue to prosper in the next hundred years, it is important that as many colleagues as possible carefully consider the ideas contained in Steiner's Study of Man and his key educational concerns. This is the wish list of the International Conference for 2019:

  Study of Man – Many faculties across the world should carefully, imaginatively and intensively consider its principles;

1 Steiner, Rudolf: Soul Economy, CW303, December 29, 1921

2 See here for more information about the Ecole du Domaine du Possible: http://www.ecole-domaine-du-possible.fr/ The school started last year with approximately 30 children in the above mentioned former church building. In early August, it moved to new premises in the Camargue, and now teaches about 100 students.

3 In France, there are 25 Waldorf kindergartens and 16 Waldorf schools, as well as a number of newly-founded crèches working on the principles of Waldorf education. For further information see also: http://steiner-waldorf.org/

Child Study – To be grasped anew and revisited regularly in order to have the child be the centre of the faculty meetings in schools and kindergartens.

- Additionally, plans exist for many events with popular appeal: Fêtes, concerts, theatre, congresses, a transport container travelling the world from school to school, and a relay around the globe. Imagination knows no limits, and everyone is invited to contribute their own ideas. Henning Kullak Ublick, tasked by the International Conference with the coordination of planned events for the 2019 celebrations, has already received many ideas, and we encourage everyone to share theirs via our dedicated website.[4]

- A key educational and historic task for the next hundred years is the loving care of the physical basis of human existence, the living organism that is our planet Earth. The International Conference proposes that every school should have beehives so that children may watch and study the bees. As this may not be appropriate for the very young ones, the International Association for Steiner/Waldorf Early Childhood Education (IASWECE) suggests planting trees in all Waldorf kindergartens instead.

All projects for the 2019 celebrations will be handled by an association specially founded for this purpose. Any national association can become a member in order to support the collective effort. The following members were elected to the board of this association: Clara Aerts (IASWECE), Stefan Boettger, Stefan Grosse and Henning Kullak-Ublick (Bund der Freien Waldorfschulen Deutschland), Florian Osswald, (Pedagogical Section), Claus-Peter Röh (Pedagogical Section), Joan Sleigh (Anthroposophical Society), Robert Thomas (management, International Conference). Tracey Sayn Wittgenstein from Australia and Beverly Amico from the USA will be joining the group at a later stage.

About the usage of the 'Waldorf' and 'Rudolf Steiner' in names of kindergartens and schools

As we know, the quality of the work of a Waldorf institution is not easily measured. A vital component is the inner attitude of the teachers and educators working there, as well as their willingness to seriously engage with the principles of Steiner's Study of Man, and to build an open-hearted relationship both with the children and their social environment. Equally important is that their inner attitude actually informs and changes their teaching methodology and environment. So, how to decide which institution rightly deserves to carry the name 'Waldorf' or 'Rudolf Steiner'? For a number of years, a working group made up of members of the International Conference, the Bund and IASWECE has devoted itself to this subject. The group came up with a suggestion for a procedure that is to apply to all countries without a Waldorf association. This procedure is based not on a set of criteria but on the judgement of the experts nominated and tasked by the International Conference, in cooperation with IASWECE. The experts agree to take into consideration the 'essential characteristics of Waldorf education'[5] or rather the 'essential characteristics of Waldorf education for the first seven year cycle'[6]. Institutions in countries without a

4 http://www.waldorf2019.org/

5 See the revised version of the 'characteristics' in the current newsletter.

6 http://www.iaswece.org/waldorferziehung/waldorferziehung-in-den-ersten-sieben-lebensjahren/

Waldorf association wishing to obtain a licence to carry the name 'Waldorf' or 'Steiner' in this manner can do so by contacting either the office of the International Conference[7] or the coordinating group of the IASWECE.[8] In countries with a Waldorf association, this association remains the authority in these matters. The International Conference will continue to work on this subject matter.

On the subject of education in adolescence

One aspect of Douglas Gerwin's presentation touched upon the importance of the pictorial method of teaching. Douglas referred to a lecture by Steiner where he says: *"Now begins the age – and in many respects, this is the real reason for the stormy character of our times – in which the souls who descend through conception and birth into earthly life bring along for themselves images from the spiritual world. When pictures are brought along out of spiritual existence into physical life, and if salvation is to arise for the human being and his social life, they must under all circumstances be united with the astral body, whereas the element lacking images only unites with the ego."*[9] While it was relatively comprehensible how the experiencing of these pictures can be cultivated in the lower grades, this art of teaching still required further development in the upper school. Here, it was key that the picture, the marvelling and admiring take place at the end of the learning process rather than the beginning. Starting from a problem or a question presented by the teacher, the second step should be to practice the art of free conversation with and among the students. This was to lead to a concept and an image that touches the core of their emotional lives.

From the discussion that followed the presentation, I clearly remember the following. The way to cultivate a pictorial experiencing in adolescents may be compared to what takes place in kindergarten, where in an environment shaped by adults in certain ways, children demonstrate with their accomplished play what kind of images live unconsciously in the soul. Education in adolescence could be inspired by Novalis who, starting from a scientific description, always ends his study of a given subject in 'poetic condensation' (his so-called fragments). Rather than merely summarising what has been learned, main lesson books should be an opportunity for the student to process the subject matter in an individual, artistic way.

At our next meeting in November, these conversations which I was only able to touch upon, will be consolidated into an action plan for the upper school.

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9 Steiner, Rudolf: Spiritual Science as a Foundation for Social Forms, Lecture XVI, CW199, September 11, 1920

Key Characteristics of Waldorf education

International Forum for Steiner/Waldorf Education (Hague Circle)

The International Forum for Steiner Waldorf Education (IF) at its meetings in Vienna/Austria on 17 May 2015 and in Arles/France on 7 May 2016 revised and re-adopted the document "Key characteristics of Waldorf education" – first adopted in Harduf/Israel on 14 November 2014 – as binding guidance for the worldwide Waldorf School movement. These features have been formulated in such a way as to be generally valid and may be supplemented by specific cultural characteristics for use in a school's own country. They wish to place the emphasis on and strengthen diversity, individuality and openness to development. They supplement the characteristics adopted by the International Forum for Steiner Waldorf Education (Hague Circle) in 2009.

Preliminary remarks

In order for schools to be approved as Waldorf or Rudolf Steiner schools, it is necessary to characterise key elements of Waldorf education. Once approval has been granted, this is documented by the inclusion of the school concerned in the worldwide list of Waldorf schools for which the International Forum for Steiner Waldorf Education – (Hague Circle) is responsible.

The features described here are formulated in an open-ended way and contain a characterisation of what the International Forum understands by Waldorf education. Such an understanding is involved in a process of development which means that these features will also be supplemented or replaced by others over time; in doing so however, the foundations of this system of education are maintained.

This document can serve for one's personal or institutional guidance (e.g. for self-assessment) and forms a key basis in the approval process for a Waldorf/Rudolf Steiner school.[1]

Features of a Waldorf/Rudolf Steiner school include:

The context

The Waldorf education movement forms an international network in which the individual Waldorf/Rudolf Steiner schools are autonomous and are networked on a local, regional, national and international level – collegially, in friendship and politically. A common awareness and reciprocal exchange in the region, country or internationally strengthen each school's own work. Such an awareness of existing in a wider context can come to expression through partnerships with schools in other countries as much as through assistance for schools which are starting up or in difficulties. The attendance of teachers, parents or pupil representatives at regionally, nationally and internationally organised meetings, further training and conferences is also a part of it.

The awareness of one another as well as being in harmony with the key features creates an inner connection; whereas isolation,

1 Schools in countries which have their own Waldorf Association will be included in the list on the latter's recommendation. If there is no such association, the IF will make a decision on inclusion on the basis of a qualified recommendation from at least two of its members. Such approval is the prerequisite for the right to use the name "Waldorf" or "Rudolf Steiner" school; this is regulated in a separate procedure.

a niche existence and an unwillingness to collaborate hinder it. It also includes Waldorf/Rudolf Steiner schools seeing and identifying themselves as part of the social context in their surroundings and in public life.

The identity of the school.
Each school is unique. Its identity has its foundation in the way that it exists with all its specific features, benefits and developmental potentials. These are determined by its developmental history, its location and region, the founding parents and teachers who put their mark on the school organism. In addition, its identity is founded in implementing the art of education, Waldorf education, initiated by Rudolf Steiner.

The extent to which such an art of education, as it was outlined and described by Rudolf Steiner, can successfully be put into practice and be seen to be reflected in the classroom and the work of the teachers depends on the situation of each school. This relates to the pedagogy, how teachers deal with the pupils, the teaching methodology, how teachers handle the content and transfer of the teaching material equally with the question as to whether the basic strands in the teaching methodology of this art of education are applied; and, finally, whether its methodology is applied in an age-appropriate way as understood by the anthroposophical view of the human being. The important thing is that the individual schools should deal in a creative and responsible way with the areas set out here.

The latter form a major part of the school's identity which is completed by what may be perceived as an *inner meaning* in the individual teacher and the college of teachers. The extent to which the majority of the teachers have worked on an inner attitude of openness and striving for knowledge and self-education with the help of anthroposophy will determine the identity of the school. The pleasure in doing the job, the striving for an understanding of the human being as the basis for the education and the collaboration with the parents make up the individual atmosphere of each school and are the inner expression of what is generally perceived as the spirit of the school.

The framework curriculum.
The curriculum is not an arbitrary but a constituent element of Waldorf education. It marks essential teaching guidelines whose age-appropriate application strengthens the development of the children and young people through its inherent mirroring and composition across subjects in connected arcs spanning several years. It is continuously being developed taking account of the geographical and cultural location, the political as well as general and global lines of development of the time.

Each school is located in a cultural, geographical and political space. This acts on the curriculum in a way comparable with the suggestions made by Rudolf Steiner as to the design of the classrooms and the school architecture in order to create the special atmosphere appropriate for each class.

Every region and country has its own access to world history which is the result of its unique history and also affects the curriculum.

Every school has to respond to the requirements of the public authorities responsible for education. The extent to which curricular requirements, for example, are included in the curriculum of the Waldorf/Rudolf Steiner schools depends on the political situation in each country. Also the use of Rudolf Steiner's specifications for lessons which relate, for

example, more to western cultural values could be supplemented or replaced by cultural content of corresponding value as long as the educational effect is maintained. Foreign language teaching in multi-ethnic countries can be organised accordingly. Both Rudolf Steiner's specifications regarding general methodology and teaching methodology and the qualitative special characteristics of the various languages are definitive.

In countries in which several religions coexist, this is reflected by the school in the school customs and festivals. In coordination with the parents, religion lessons can be organised in accordance with their confession and as non-denominational religion lessons.

In many countries there are the requirements from the state which influence the curriculum and contradict the understanding of child development in Waldorf education. These range from the early start of schooling to various forms of premature academicised learning. Every school finds solutions, ways and compromises which preserve the spirit of Waldorf education while at the same time according with the statutory requirements. In such conflicting priorities it is important to establish a productive convergence between the possible and the ideal in order to work creatively and support the development of the child through the curriculum.

The relationship between teachers and pupils and the relationship with the world

Child development and school learning are realised in the trust-based relationship of the child with the teachers, the surrounding space and in the child's perception of the world. Waldorf teachers bear a special responsibility for the life-filled organisation of this relationship.

In adolescence the relationship changes because now the focus from the perspective of the subjects is on an encounter with and involvement in the world in order to encourage the pupils to form their own judgements and to motivate empathy and independent action. Here it is crucial that the upper school teachers, alongside their suitability to teach the subject, should possess the ability to interact with the young people in such a way that the latter discover what it is that they want of themselves and develop the courage to direct their biography accordingly.

Lessons are successful if they awaken further-reaching questions in the young people and the latter do not develop and display disinterest but a real interest in their fellow human beings and the world. The school finds solutions and ways to maintain a balanced relationship between the performance pressure in the preparation for exams and the requirements for a healthy mental and physical development.

The artistic

It is one of the objectives of Waldorf education to combine education with life and not with the abstract accumulation of knowledge. The school has only met its educational task when in the later life of the pupil, after they have left school, humanity has been predisposed to strong thinking, feeling and volition. The way in which these abilities relate to one another determines whether the person will be able to follow their own path. Whether and how these abilities are integrated in the "I" of the human being affects the independence of the person.

Artistic teaching is an important instrument in this respect. Artistic teaching means a variety of things:

1) Teachers themselves cultivate an art form; they should practice an art form themselves.

2) They use artistic methods in their lessons (painting, drawing, recitation, music and so on).

3) The lessons themselves are artistic in the sense of originality, imagery and creativity and through the structure of the chronological progression as perceived by the pupils with a living alternation of concentration and letting go between tasks. This artistic element in structuring lessons forms the essence of Waldorf education.

4) The teachers endeavour to create an appropriate aesthetic environment in the school and the classroom because these have an unconscious effect on the mood of the pupils.

In structuring lessons artistically the path is the goal because it is a living thing like art itself. In doing so, teachers endeavour to develop their own methods and avoid ready-made methods as far as possible. Here it is of relevance whether the artistic is used as a goal or for educational reasons.

The forms

The structure of the school and lessons

In conceiving Waldorf/Rudolf Steiner schools, Rudolf Steiner only gave a few identity-establishing forms which are based on the one hand, on an understanding of the human being and on the other hand, on the social task of the school. These are:

For the children:

1) Stable, performance-differentiated pupil groups; classes arranged by age not by standardised streams

2) Subject-specific streams are possible *alongside*.

3) The class teacher as companion over many years (ideally up to the age of 14 of the pupils)

4) Main lesson in the morning; *afterwards* subject lessons

5) A pre-school level without academic learning objectives

6) The school as an integrated school from pre-school age to adulthood

7) Individual support for pupils within the class community

8) Coeducation

For the teachers:

1) Each teacher is responsible to the full extent for the school as a whole.

2) An inner and outer connection is maintained through regular joint educational meetings, thereby continuing to learn.

3) As a rule, the school is carried by teachers and parents and is not determined from the outside.

4) Parents and teachers form a community which is responsible for the school.

5) The teachers seek and find forms of quality development.

6) Each teacher is responsible for their lessons on the basis of the anthroposophical understanding of the human being, to maintain professional standards, for their relationship with the pupils, their social, professional and subject competence as well as the goals of Waldorf education.

Entrepreneurial health
The establishment of a Waldorf school takes place, as a rule, with the gradual development of one class after the other. Every school initiative develops and grows. The organic development of middle school leads to the creation of an upper school. If the upper school is set up prematurely, this can place the existence of the school at risk. Development and growth thus have to be kept in equilibrium in order to enable the educational task.

The size of the establishment influences the health of the school organism as well as the way in which the educational and social tasks of the school can be taken up.

A healthy school organism also has an effect on the finances. Since in most countries Waldorf/Rudolf Steiner schools are not state-funded, the costs of the school are covered by fees from the parents. In many countries they are therefore additionally dependent on donations. Many schools show a lot of commitment and creative solutions to preserve their financial health and continue the development of the school.

The school community – Coexistence
The basis of Waldorf/Rudolf Steiner schools is formed by the school community and parents, teachers, pupils and staff getting along together as people. All their activities and work together are guided by humanity and human dignity. Everyone involved can together develop important non-hierarchical forms of collaboration. In this context transparency and clarity (instead of personal and institutional power) are aspired to in all processes of school governance as well as in the decision-making. They are the foundations for the commitment of the individual within the community and for the perception of the school in its environment. Various activities and bodies facilitate the meeting between teachers and parents (parents' evenings, consultations, counselling, pupil case discussions), where the teachers in particular have to cultivate these with the greatest possible care in the spirit of universal humanity.

If such aspirations can be perceived in a school, it raises its profile as an establishment which is aware of its social responsibility.

School governance
Teachers and parents are jointly responsible for the Waldorf/Rudolf Steiner school. They organise and structure it in accordance with their common intentions. In schools which have already been in existence for some decades, it is occasionally worthwhile radically to review the structures, decision-making processes and principles of governance.

Managing the school means always having a clear awareness of the task and mission of the Waldorf school and to continue working on it. This is only possible through the joint study of the anthroposophical foundations of this system of education. The governance of the school is therefore based in the unifying spirit of the Waldorf school which comes about when colleagues and parents work on the foundations.

Waldorf/Rudolf Steiner schools are self-governed (i.e. not state-administered) organisations. Teachers and parents govern the school and set up appropriate organs.

On this basis, the school's organisation, finances, administration, etc. can be structured in a great variety of ways. Today it is, above all, the differentiated forms of delegation of tasks and responsibilities which, in consensus and in agreement with the mission of the school, are discussed and agreed together with the people directly involved.

This form of school governance is a key feature of the Waldorf school.

Concluding remarks
In summary we can say: a school is a Waldorf/Rudolf Steiner school when a majority of the teachers lives by the spark of the spirit. It makes what is difficult easy, what is impossible possible and illuminates the dark.

The following passage has not yet been adopted:

Waldorf-inspired schools
Preliminary remarks
Waldorf-'inspired' can refer to various forms of school.

- It may be an existing mainstream school in which elements of Waldorf/Rudolf Steiner schools are applied.
- It may be a new school which is engaged in an approval process to obtain the status of *Waldorf school* from its respective national association or the International Forum (Hague Circle).
- It may be schools which want to implement as much as possible of Waldorf education but are situated in a legal, religious or cultural context in which that is possible only to a limited extent.
- It may be schools which practice Waldorf education within a state education system to the extent possible within the existing system.

Other school forms in which Waldorf education is also sought may be:

- Small, free schools, e.g. connected with agricultural establishments
- Home schooling, where parents educate their children on the basis of Waldorf education – These are different from home schools which prepare for a mainstream school. This school form is not allowed in some countries.

In these schools the following Waldorf elements may for example be found:

- The storytelling material is given.
- There is music-making.
- There is teaching in main lessons and main lesson books are kept.
- There is teaching by a class teacher.
- The curriculum is used.
- An artistic environment is cultivated.
- A hygienic timetable is practised.
- There are eurythmy lessons.
- (Additional) foreign languages are taught.
- Painting and form drawing is systematically practised.
- The teachers meet in weekly educational meetings.
- The teacher's ethos as set out above is aspired to.
- The teachers attend further training courses in Waldorf education.
- The teachers immerse themselves in anthroposophy as the basis of Waldorf education.

Approval and Waldorf school status.
The status of a Waldorf-inspired school depends on the presence and quality of the elements set out above. The Waldorf movement seeks be attentive of, grant approval to and support all schools which endeavour to work on the basis of Waldorf education. In making an assessment, what matters is the number and quality of these elements.

Concluding remarks
The Waldorf movement seeks to be attentive to and grant approval of these various school initiatives in their endeavours connected with Waldorf education. There may well be new currents which, alongside the approved, typical Waldorf/Rudolf Steiner schools, also fulfil a social task regarding the holistic education of children. Productive collaboration is sought.

Adopted in the revised version by the International Forum for Steiner Waldorf Education – Hague Circle on 17 May 2015 in Vienna/Austria and again on 7 May 2016 in Arles/France

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Given the Night – Part 1

Florian Osswald
translated by Karin Smith

I would like to introduce a short exercise here which is based on a lecture held by Rudolf Steiner on October 10th, 1918[1]. It is a kind of retrospective exercise which includes the following steps: Shortly after waking up in the morning, pause for a moment for a brief review of the morning, the night and the evening. Imagine yourself going back in time to the moment when you woke up. Perhaps you can see yourself getting dressed, cleaning your teeth, pushing the duvet back or opening a window. Go back one more step. Now you meet a kind of threshold. Keep going backwards 'into the night' as it were. Perhaps you remember a dream. Usually, we do not have any memory of our sleep, it happens subconsciously. Keep going backwards until you arrive at the moment of falling asleep. Which were your last thoughts, your last feelings before falling asleep? Keep going backwards into the evening for a few more moments and then stop the exercise.

In this small exercise, which should not take up much time, there are some treasures hidden which I would like to mention.

Falling Asleep and Waking Up

Both falling asleep and waking up are moments of crossing a 'threshold of consciousness'. It seems that this threshold is fairly insignificant for an adult. We don't normally pay much attention to it, but people who have children understand the importance of these moments. Parents read their children a bedtime story or listen patiently to what the children tell them about their day. In the morning, parents wake their children gently and maybe sing a little for them. However, as we get older we become more and more careless and do not develop any morning or evening rituals for adults. At night, we drop into bed, as tired as dogs, and in the morning we are savagely woken up by the sound of the alarm clock.

The exercise described above makes us more aware of the transitions from the conscious to the unconscious when falling asleep and from the unconscious to the conscious when waking up. And so, the time in-between takes on a different meaning. We start to understand that those two thresholds, which seem separated by our sleep, are connected like the banks of a river. In the evening we leave the safe ground of our waking life and dip our feet gently into the river. We are entering a new element; we become aware of the water as a new element. We realise that we have to swim in it and feel the uncertainty of something new. New questions arise in us: Will I be able to swim safely? Will I reach the other side of the river? How deep is the water? And as with every exercise, sooner or later, the preparation becomes an important issue.

Preparation

As we start a project, we ask ourselves if our preparation has been sufficient. How far we venture into unknown territory depends on the preparation. Many adventures are abandoned prematurely because of a lack of

1 Steiner, R., Zürich, October 10th 1918, GA 73

stamina or because of the wrong attitude. The same is true when it comes to spiritual research. Many people start to do exercises without the right kind of preparation.

How can we create the necessary preconditions for successful exercises?

What happens when we fall asleep? We enter from consciousness into unconsciousness, similar to to the execution of a particular movement. In movement, a conscious impulse joins up with unconscious processes in our body. Here, exercises which mirror the process of the disappearance of a conscious decision into an activity have proven to be helpful. Everything which strengthens volition, which is faintly similar to falling asleep, is beneficial.

When it comes to waking up, however, we may find that the opposite is true. As we wake up, something appears or is made to appear; it is brought into consciousness. Every kind of thinking is a slight process of waking up. Therefore, a conscious approach to thinking, an intensifying of the thinking process can be helpful in this area.

Exercise and Education – The Night Side of Learning

Steiner's educational impulse has many particularities. One of them is the importance of forgetting. When scrutinizing learning, we usually focus on remembering and do not pay much attention to its sibling, the process of forgetting. The last step in the process of 'acquisition – forgetting – formation of memory – remembering' indicates success or failure and can be measured. However, acquired knowledge will be forgotten. It disappears so to speak into the night, in which something grows which subsequently becomes the foundation for remembering. 'Remembering', the final stage, depends on a variety of factors. Educational research is well aware of this fact and acknowledges the subconscious part of the process. In the last few decades, neurobiological research has paid particular attention to the role of sleep and its findings are highly interesting. Jenkins and Dallenbach published the first findings in 1924[2], and research into the role of sleep has continued ever since, as studies of Spitzer[3] and Nissen[4] show.

The exercise suggested above helps us to develop an individual approach to falling asleep, to waking up and to the night. At night, we forget everything, or to put it in a different way, we do not remember what happens during sleep, we do not retain it. Nevertheless, some changes do occur in our memory. This is where our adventure starts because many people realize that their memory does change in the course of the night. What can happen is that people practise a piece of music or a poem and realize in the morning that they remember it better than the night before. Some people experience that they suddenly have an answer to a question in the morning.

If we approach learning in this way, holistically, we start to ask some new questions: How can we take the night into considera-

2 Jenkins, J.C. & Dallenbach, K.M. (1924) Obliviscence during sleep and waking. *American Journal of Psychology,* 35, pp. 605-612.

3 Spitzer, M. (2007) *Lernen. Gehirnforschung und die Schule des Lebens.* Spektrum Akademischer Verlag, Heidelberg (No English Translation available)

4 Nissen, C. Sleep recalibrates homeostatic and associative synaptic plasticity in the human cortex. *Nature Communications 7,* Article number: 12455. August 2016.

tion when designing our lessons? How can the learners digest our lessons in a healthy way? Do particular ways of teaching disturb the learner in his sleep? In which form does the lesson content reappear and how can the learner individualise it?

Further, the transitions from sleep to wakefulness and from wakefulness to sleep are mysteries, but to study them requires very little extra effort. They happen in any case, we only pay them a little extra attention if we do the exercise described above. Whatever we may notice does not have to be analysed directly, we do not have to have any kind of "success". However, with increased mindfulness we lay the foundation for an experience which has the potential to slowly grow.

In our next journal we will explore further aspects of the exercise. Enjoy the journey of discovery!

In Memory of Lothar Steinmann – Jan. 6, 1944 – June 1, 2016

Claus-Peter Röh
translated by Angela Wesser

The Art of Education as the Transformation of World Content into Method

Our friend and colleague Lothar Steinmann passed away on June 1, 2016 as a result of a short illness. After attending the Rudolf Steiner School in Hamburg Wandsbek, Lothar Steinmann first absolved the kindergarten teacher training followed by the teacher training. He was a class and music teacher for 16 years in Hamburg before he changed to the newly founded teacher training college in Berlin, where he taught for 26 years. He had been a member of the Initiative Committee of the Pedagogical Section in Germany since the 90s and a colleague in the Pedagogical Section in Dornach.

Those who were fortunate enough to meet and work with Lothar Steinmann experienced a never-ending source of pedagogical inspiration. If the aspects discussed were with regard to the Study of Man and methodology, he would, first of all, listen intently and with profound interest before posing questions in his unique way: "Is that really the case? Or can we approach this from a completely different perspective?" The ideas which he then developed were always original and characterized by a certain keenness. He could combine this with a deep seriousness, but at the same time with overprecision, and a mischievous sense of humour as well.

Whenever discussions arose that gave him the impression of following a much too fixed direction, Lothar Steinmann took visible pleasure in well-founded contradiction and striking contrasts. Especially with regard to teaching methods, his love for and his ability to exercise a maverick way of thinking, constantly shaped his work dynamically. One example was in a conversation about the methodology for a Class 8 unit on the Biology of Man. When he saw a sketch of the body's blood circulation system that reminded him too much of one in a classic textbook, he immediately began developing new ideas: "If I, as a teacher working out of anthroposophy, see the heart as an organ of perception rather than a pump, then I have to develop the picture of the heart for this age group in a completely different way." As a result he developed an imaginative scene in which he physically moved around the gym with the 8th class pupils. The pupils walked in large patterns from the heart's centre outwards, slowing down in the periphery and finally returning to the heart. Again and again, groups of pupils encountered and perceived one another. In that conversation, it seemed as if he was testing his developing ideas for their originality.

Through this awareness of feeling and thinking qualities, Lothar Steinmann created bridges of thinking between the development of the child and the subjects taught in the units. This is how, in a 5th class, he described the creation of all life out of the historical myths in ancient India, placing a memory experience out of Class 3 parallel to it: "We had sown runner beans in small pots. After only a few days, we saw a small wonder happen. The tiny seeds shot up with great strength and one had the impression that one could almost see them growing.

Awestruck, we observed their daily change and question arose all on their own: Where do plants come from? Where were they before? Lothar Steinmann liked contrasting real life descriptions in the lessons with pregnant, challenging thoughts: "Where seeing ends, wonderment begins. Children see things differently, but above all, they see different things. How do we as teachers get closer to the truth of imaginative pictures? A first step is when I make my thinking and feeling a part of my outer perception."

The following excerpts of Lothar Steinmann's thoughts can be found in his article: *"Erziehungskunst lernen"* in Journal 13 of the Pedagogical Section, 2002:

"There are no results in the art of education. That which remains, continues invisibly throughout an adult's biography. On the other hand, one constantly pays the price for one's own actions."

"One still likes to talk about lesson content as if world content could be reduced to only a thing. The transformation of world content into methods is also an art form. The task is to liquefy objects and content into a process."

"Children are not really interested in a teacher's past. One basic pedagogical conflict comprises the fact that the "past person" in the teacher encounters the "future person" in the child and youth."

"The demand is for people who can start from the beginning again and again, also or especially if they're already experts in a certain field."

"The prerequisite of dealing with closeness and distance in a sovereign way is the ideal of a person acting out of realization.

"The future of Waldorf education is decided on in the individual lessons."

"In Waldorf education, one has the impression that many hidden treasures lie waiting to be brought to light in the lessons."

Lothar Steinmann, with his ability to continually span bridges of thinking, was totally in his element when the topics discussed in the Initiative Committee of the Pedagogical Section, in the workshops and conferences were the pictures and imaginations of the "School for Spiritual Science" and their connection to pedagogical life.

We at the Pedagogical Section would like to express our heartfelt thanks for his joy discovery, his imagination, original ideas, refreshing positivity and the liveliness which he carried to many places while further developing Waldorf education.

Agenda

2016

October 23 – 26	Conference for Educational Support Teachers (German and English)

2017

February 17 – 19	Practical Meditative Work (only in German)
May 9 – 11	Conference for Religion Teachers (German and English)
May 11 – 15	Training for Religion Teachers (only in German)