



# Spirit of Childhood

THE WALDORF CURRICULUM - GRADE ONE

*The Spirit of Childhood* was first released in 1995 by Douglas Gabriel as an answer to Waldorf teachers and parents who asked him to prepare for a curriculum for Grade One. Although no longer in print, Gabriel offered it to the Waldorf e-library as a free e-book, which has been downloaded thousands of times.

Today it is re-released in an e-book format to the readers and subscribers of the Our Spirit community. It is our hope that teachers and parents alike, whether Waldorf, Montessori, homeschool, or other, will find many treasures to help them guide children through the first grade. As Gabriel wrote on the book's original back cover:

The introduction to Rudolf Steiner's Waldorf School curriculum presents an overview of the curriculum from different disciplines, such as history, mythology, child development, and religion. Many quotations from Steiner's pedagogical works support these presentations, and a comprehensive example of the first grade language arts curriculum is presented that is integrated with the seasonal changes of the school year. Helpful block plans, outlines, and curriculum descriptions give the reader a picture of an entire first grade year that a Waldorf student might experience. Besides a full presentation of grade one materials, there are also plays for grades two, three, four, and five, which were written together by the author and his students.

You are welcomed to print this book for your personal use and share it with parents and teachers who would benefit from its contents. In the near future Douglas will be releasing a full curriculum under the titles of *Eternal Curriculum for Wisdom Children* and *Intuitive Learning*. To stay apprised of these and future book releases and to receive periodic free samples of chapters, please subscribe to our monthly newsletter at [www.ourspirit.com](http://www.ourspirit.com).

Tyla and Douglas Gabriel

# *The Spirit of Childhood*

## *The Waldorf Curriculum Grade One*

*By Douglas J. Gabriel*

An overview of Rudolf Steiner's Waldorf Curriculum for children preschool through grade eight, centering on the first grade; including reading lists, curriculum offerings, guidelines, block plans, bibliographies, and many quotations of Rudolf Steiner illuminating the curriculum; as well as two important educational lectures by Rudolf Steiner which outline his educational psychology.

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# *Introduction*

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## **Dedication**

This book is dedicated to those who created and maintained the high quality of excellence at the Waldorf Institute of Mercy College. There are too many to name all, but I would like to salute the following special people: Dr. Rudolf Wilhelm and Amelia Wilhelm, who were instrumental in founding both the Detroit Waldorf School and the Waldorf Institute. Dr. Wilhelm still remains one of the most active lobbyists for quality education in both private and public education. I especially thank Werner and Barbara Glas, and Hans and Rosemary Gebert, who held the Institute together with their warmth and hard work for twenty years; and Ralph Marinelli, who has been a wellspring of levity and inspiration throughout my educational and teaching development. His research on the human heart as a vortex momentum-booster endears him to the Spirit of our times. I also thank the many international teachers who graced us with their insights into the evolving child. May all of the thousands of student teachers who attended the Waldorf Institute remain devoted to the task of nurturing the spirit of childhood.

### *The Bow of Colors* by Goethe

*Yet wonderfully, from this storm forth springing,  
The rainbow spans its changeful-lasting brightness,  
Now melting, now to line and color clinging,  
Shedding cool showers around of fragrant lightness;  
This mirrors and reflects human endeavor.  
Think of it long, and thou shalt grasp more rightly:  
Life do we hold in the reflected color.*

## **Introduction**

*"The school of the future must be based on a more fundamental knowledge of man. If we start from this premise, nothing else can spring from it but a comprehensive school for everyone. For, of course, the laws of human development, between about the seventh year and approximately the fourteenth to fifteenth are the same for all.*

*But above all, a certain part of education must be the same for people of all classes. Everyone must have the opportunity of the same general education, whether he is eventually going to do manual or professional work."*

*Rudolf Steiner*

Over the years I have had many requests by Waldorf teachers for copies of what is now Section 1 (Grade One) of this book, which was originally a paper for a master's level class with Werner Glas, my Waldorf mentor for twelve years at the Waldorf Institute of Mercy College in Detroit.

At first I was somewhat reluctant to share my paper because I felt it was too personal and not developed enough. After being requested to reproduce over fifty copies of the paper, I decided to develop it further and publish it as a book that would also present an overview of my initial first grade teaching experience. So, after ten years of copying my paper, I edited it and added Section 2 (Further Work), Section 3 (Waldorf Essays) and Section 4 (Supplementary) to provide a larger, more detailed picture of one person's experience teaching in a Waldorf first grade.

I offer this book in the spirit of empathetic sharing for the new teacher. I remember well my own initial floundering and hope my experience may help others in similar situations. When I began teaching first grade in 1982, I didn't have a clue about where to begin. I had studied at the Waldorf Institute for six years and had substituted in all grades for an entire school year, but I still didn't have a sense of the wholeness of first grade. I could see a reflection of those feelings on the faces of many of the new student teachers I met. Because of this empathy, I maintained an open-door policy in my classroom throughout my years of teaching at the Detroit Waldorf School. Almost all of those in the teacher training class observed in my room, and two or three of the new teachers did their practice teaching in my class each year. At one point, I was also involved in teacher training classes at the Institute and met these students in an environment where I could actively listen to their concerns and share their experiences as novice teachers.

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Over time, my Waldorf experience was further broadened by my administrative contacts with the Institute. I was a member of the Pedagogical Section of the Anthroposophical Society and a Delegate to the Association of Waldorf Schools of North America. All these experiences combined to give me a larger view of the Waldorf philosophies and methods that I had been seeking.

Despite my motivation to share my knowledge and experiences with others, however, I still approached this project with a feeling of trepidation for two reasons, one personal, the other professional.

When I first began to seriously consider expanding on this paper and publishing it as a book, I had planned to change the paper's personal remarks because to my more experienced eyes they had begun to seem naive. This dilemma was resolved when the people that I talked to, who had been requesting copies of my paper, convinced me to leave it as it was written and let the naivete and simplicity of my first approach shine through. They told me that it was exactly the "personal" aspect of the paper that meant the most to them.

The other, and main reason I was concerned, however, was because I thought that my book might be viewed as anathema: a formulaic "cookbook" of teaching methods and materials. All of my trainers had been clear that there should not be formula books on Waldorf teaching; direct experience was always the focus. A one-sided "cognitive," or strictly intellectual, approach to Waldorf, my trainers had emphasized, would inevitably fail.

Waldorf trainers have traditionally believed and empathetically taught that creative approaches to Waldorf education could not be simply looked up in a teacher's manual. Even esteemed Anthroposophist Roy Wilkinson's many books on the different subjects taught in each grade are viewed with a certain amount of reproach. The feeling among Waldorf trainers is that it is too easy to open one of these "cookbooks" and copy the form while missing the content. The philosophy can be summed up as follows: The research for original sources to apply the curriculum and the artistically enriched teaching methods must be properly earned through the teacher's own work, and only in this way can it be owned by the teacher. Additionally, the effort to master the subject material and to research and find appropriate curriculum materials provides a model of the learning experience that carries over into the classroom. The efforts required to find and construct appropriate curriculum material develop teachers' will power and create new capacities in them. Inspiration is the reward for all their hard labors. The final result is that the children see this example and model their own behavior accordingly.

This is all well and good, but, conversely, I have often wondered why the effort of a new Waldorf teacher should not be aided by teacher manuals, research materials, and methods for classroom management that have been compiled by others before them. Is not this type of sharing the foundation for all human

progress? We learn, we share what we learn with others, and they in turn build new insights on the old foundations.

Even so, I feel I must add this disclaimer: What I have written here is not meant to be a “cookbook” or a manual. It is a simple account of my experience as a first grade teacher at a Waldorf school and includes an overview of the history, philosophy, and methods that shaped my initial first grade program. I am well aware that my experience is unique; and that every Waldorf school has its own traditions, and, within the parameters of its curriculum and the local needs, the teacher is autonomous--free to discover anew the proper path for his or her unique teaching situation.

I was, in fact, very grateful for the autonomy teachers are given in the Waldorf tradition when I taught first grade the second time some years later in Hawaii. This teaching experience resulted in a radical change in both my approach and my priorities. Due to unique geographical and cultural conditions in Hawaii, I used different methods and techniques, including hula and the Hawaiian language. Also, realizing that I had made many mistakes the first time around, I tried to correct them the second time, by including more creative arts and less language arts, for example. I know that if I teach first grade again, it will be a new and distinct experience, as I always try to have a freshness in my approach. I believe that a teacher’s willingness to learn, as well as teach, is a critical factor in any successful teaching experience. An additional reward for and the inevitable result of maintaining an openness to new insights is growth, for both the teacher and the students.

I believe that this growth can be aided and even accelerated by the availability of resource materials that can best be provided by teachers like myself who have had direct experience. I would like to see more teachers share their insights in a similar way. I envision a data base of information available for networking; in fact, there have been some wonderful attempts to build this type of base already. Karl Stockmeyer’s *Curriculum*, David Mitchell’s *Curriculum Chart*, Heather Thomas’s *Journey through Time in Verse and Rhyme*, the Waldorf Clearing House reading lists and bibliographies, and other such efforts have proven to be very valuable tools. Each time a new volume appears, usually in a limited edition, it is quickly taken up by class teachers. Unfortunately, the best books are often out of print and thus unavailable because their rarity makes them expensive and hard to find. Worse, some of the best books are all but unknown to most new teachers. These types of books need to be centralized in distribution and made available not only to Waldorf teachers, but also to public school teachers, parents who are involved in home-schooling, and parents of all Waldorf students. In this way, the inner core of Waldorf education could be shared with a greater public.

For instance, I am working now as a consultant to a public school that is using the Waldorf curriculum and ideas. There are now public school teachers who are walking into a Waldorf-like class setting with only a few weeks of training. Most teachers do not have the time to do the requisite research. These teachers, as well as all Waldorf-trained teachers, need continuing in-service or on-the-job teacher training. Even official, recognized Waldorf Teacher Training Institutes and Colleges will admit that they can only partially prepare the teacher for the immense task ahead of him or her. Practice teaching and placements in the classroom seem to be the most telling test of the new teacher's mettle. Experience shows that association and mentoring with active teachers who share resource materials tends to help more than any other single factor.

One of the most important aspects of on-site teacher training is the regular visit of a master teacher to the classroom. Constant assessment, communication, and support in the process of teaching from an experienced teacher is a necessity. It is also helpful to set up a program of master teacher visits, journeyman teacher support, and apprenticeship training. Journeyman teachers are those who can professionally assess children; they also develop remedial programs, help in adult education classes, extra-lesson classes, and art or music therapy.

The Apprenticeship Program that I developed at the Detroit Waldorf School took advantage of classroom observation, practice teaching, and conceptual courses through the Waldorf Institute. In many schools this must be substituted for in-house presentations from the more experienced teachers. However, I believe that it is the sharing of experience by skilled teachers that is so valuable to the novice teacher.

It is because of this final analysis that I am pleased to present a small picture of the larger tapestry of my Waldorf teaching experiences. I hope that each new first grade teacher, whether Waldorf trained or not, state certified or not, home-schooling parent, or parent of a first grader will find in these pages the seeds for growing and tending your own garden for children. And may we each remember that education is a process of drawing out of the student her individual gifts and talents, balanced in the forces of the spirit of childhood, which unfold anew each day.

## A Brief History of Waldorf

*"Instruction and education must not proceed from applied knowledge but rather from a living abundance. With this abundance the teacher deals with the children as though he were an instrument enabling the world itself to speak to the child. Then there will be an inherent life-stimulating quality to the instruction and not mere external pedantry."*

*Looking back on the achievements of those teachers, one can only describe them as outstanding. I have known no other body of teachers so unreservedly devoted to their educational tasks as the original College of Teachers of the first Waldorf School."*

Rudolf Steiner

After World War I, Emil Molt, an industrialist and the owner of the Waldorf-Astoria cigarette factory in Stuttgart, Germany decided to establish a special school for his employees' children. He asked a man he very much admired; the renowned scientist-philosopher, Rudolf Steiner, to design and set up this school. Thus, the first Waldorf School, based on Steiner's wisdom and insights, came into being.

This assignment was a landmark in the already formidable career of Rudolf Steiner, and turned his creative attention to the issues of the proper education of children. The project intrigued Steiner because he had long been concerned about the need for cultural transformation, and he recognized that all transformations must begin with the education of children. The request came at a propitious time for Steiner, as he was at a point in his philosophical development where he was looking for a way to demonstrate the effectiveness of his philosophies in an environment where his theories about children's education could be verified with scientific certainty.

Steiner designed a curriculum for the Waldorf-Astoria School, a title later shortened to Waldorf, based on the Anthroposophical view of the developing human being as body, soul, and spirit. He blended the creative arts with applied sciences and designed a comprehensive curriculum that met the developmental needs of the ever-changing, maturing child.

The life and career of Rudolf Steiner (1861-1925) is a remarkable one. His personal history is well known to most Waldorf teachers. He was born in 1861 on the Austrian border near Hungary and went to school in Vienna by commuting

on the train from the station where his father worked. He graduated with honors from both the Technical College and Realschule. At age twenty-one, Steiner, who was a scholar of Johan Wolfgang von Goethe (1749-1832), the great German statesman, poet, and scientist; was offered a prestigious assignment by the Goethe-Schiller Archives in Weimar; he was asked to edit Goethe's monumental scientific work. He subsequently wrote a number of books on Goethe, including: *Goethe's World View*, *The Goethean Conception of the World*, and *A Theory of Knowledge Implicit in Goethe's World Conception*.

Steiner accomplished editing Goethe's scientific work, but true to his pattern of prodigious work, while he was editing Goethe's papers he also earned his Ph.D. at Rostock University. In his thesis for this degree, *Truth or Knowledge*, Steiner developed his own unique theory of knowledge. He later creates an epistemological basis for a spiritual source of thinking in what some consider to be his most important philosophical work, *The Philosophy of Freedom*.

Steiner first became publicly active in the dissemination of spiritual knowledge through his association with the Theosophical Society, which was founded by H. P. Blavatsky, Henry S. Olcott, and others in New York in 1875. Until the turn of the century, Steiner lectured widely in the Theosophical Society; however, he eventually left this organization, and with the many followers he had gained during his years with the Theosophical Society, formed the Anthroposophical Society. The name was derived from the Latin "anthropo-sophia," which means "the wisdom of humanity."

Steiner had turned away from the leadership of the Theosophical Society because he felt they were becoming too eastern in their philosophy, leaving out what he referred to as the "Turning point of time," or the incarnation of the Christ into the being of Jesus of Narezeth at his Baptism in the Jordan River. Annie Besant, the President of the Theosophical Society, had quite other views on Christianity including the notion that J. Krishnamirti was the new incarnation of the Christ. This point of contention lead Steiner to withdraw from further participation in the Theosophical Society after the International Congress of 1905. Steiner's own clairvoyant perception of such matters never failed him as he continued to shed new light on many such subjects.

In his books and lectures, Steiner demonstrated his scientific knowledge of both the seen and unseen worlds. His clairvoyant vision led him to disseminate broad ideas of reform in virtually every field of knowledge; including science, architecture, art, philosophy, medicine, agriculture, religious renewal, and, ultimately, education.

True to the title of the society Steiner established (anthropo-sophia), the "wisdom of humanity" is the nucleus of the philosophy of the schools he later founded in Stuttgart, Germany in 1919. The human being is the central figure of all the lessons taught in these "Steiner" schools. Thereby, the dignity and place of

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the human being in relationship to the whole world is brought before the growing child out of Steiner's comprehensive Anthroposophy. His philosophy is never taught to the children but enlivens the vision of the teacher.

Waldorf education puts the image of the developing human being into a comprehensive theory of developmental stages that matches its holistic curriculum. Implicit in Steiner's Anthroposophy is a theory of knowledge and learning that encompasses the most complete psychology of the growing child available. In the Waldorf curriculum, as it has come to be known, is an encapsulation of the wisdom that runs through Steiner's books and lectures.

After the founding of the first Waldorf School, Steiner was able to experience a complete validation of his educational philosophies based upon humanity's wisdom (Anthroposophy). The transformations in the Waldorf student's academic and artistic progress was so phenomenal that the first Waldorf School became the spark that lit hundreds of candles. The "Waldorf Movement," as it was called, not only flourished but also swept over Europe and North America. Today, over 200,000 children, 15,000 of whom are American students, are being educated in this curriculum each year.

While some educators who currently think of education as "job training for industry," might be critical of Waldorf's approach, research conducted in Germany has indicated that Waldorf students have a definite advantage in passing achievement tests and accomplishing their goals in life. Number of years in a Waldorf school was found to be directly proportional to achievement scores--the longer the student spent in a Waldorf school, the higher his or her score. After seventy years of continuing research, the evidence is conclusive that Waldorf education prepares the student for life. In 1985, the United Nations' UNESCO organization presented a German Waldorf school with an award for doing just that: "Preparing students for life in a changing world."

It was my privilege to test Rudolf Steiner's revolutionary ideas as a first grade teacher in Waldorf Schools located in Michigan and Hawaii. It was a remarkable experience, and sharing that experience is the reason for this book. When one teaches first grade at a Waldorf School, following Steiner's vision, the first grade teacher is "promoted to the next grade" along with his students, staying with a class as they progress from first to eighth grade. This procession not only creates a strong bond between teacher and students, but also creates follow-through and promotes consistency in a child's educational development. The class, as well as the teacher, grow together as the entire elementary curriculum is worked through year by year in a fresh way.

There is no need for standardized textbooks because the students make their own workbooks that reflect the daily presentation of the class teacher. All lessons integrate art into an enriched curriculum of sciences, proceeding from the whole to the individual parts to develop the imagination of the child so that she can see

the living being behind the phenomena of nature. While studying maths, sciences and the humanities, the Waldorf students learn to be artistically productive and confident in their flexible thinking abilities that gain focus through regular performances of those skills in creative illustrations, music, poetry recitation and other integrated classroom activities. For example, often the teacher and class co-write a class play that characterizes the lessons learned each year from the variety of world literature and language arts found in the curriculum.

To help students feel good about what they are learning and to sharpen performance skills, the school year is full of program offerings where friends and family of the Waldorf community may come and see the students' work displayed and hear their musical accomplishments. At these gatherings, the students' paintings, sculpture, crafts, and self-created text books are shared. The children perform musically in orchestras, choirs, and eurythmy -- a dance-like movement to poetry and music that Steiner designed. The students learn to be comfortable creating and displaying their works of art in a mood that celebrates learning. In this atmosphere, self-discipline and multi-level learning can take place, activating the different intelligences (cognitive, kinesthetic, musical, analytical and others) that the child brings to bear in any expression without competition. Thereby self-esteem can develop instead of envy, winning, and comparisons. The students learn that what they do in the classroom connects them to the larger outer world of culture and society and integrates the individual expressions into a harmonious, community whole where the individual is respected for their strengths and weaknesses.

Due to the desire to promote self-esteem and social integration, rather than competition, a teacher in a Waldorf School does not send out letter-grade "report cards." The child is not compared to any standard or any other child but to their own growth and development in relationship to the curriculum material presented. Teachers must write out a detailed account of each students' progress, giving examples for statements made about the child. After the parents receive the report, an interview with the teacher is scheduled. This fulfills a prime directive of Waldorf education, which is to encourage parental involvement in the child's learning process.

Steiner's insight into education is comprehensive but he leaves the teacher free to present the curriculum in their own manner with their own strengths and weaknesses. Each teacher can enhance and enrich the curriculum out of their personal skills, talents and artistic nature flavoring the presentations with individual spice. And even though all of the psychological and physiological stages of childhood are directly addressed in the Waldorf curriculum and appropriate grade level materials are available, which integrates the thinking, feeling, and willing of the student into a balanced whole, it is still the love, devotion, and respect that a teacher has for the class that creates a true "Waldorf

mood" in the classroom. Studying Anthroposophy will lead the teacher in the right direction of seeing his job as one of helping to integrate the body, soul and spirit of the child into a functional, living whole.

\* \* \* \* \*

If you are interested in finding out more about Rudolf Steiner and his philosophies, you are in luck, because he wrote 24 books and produced 375 other books that were transcribed from lectures he gave between 1904 and 1925. His collected works edition has over 400 volumes. The list of books by Steiner found in the Notes section of this book (Section Five) comprise the recognized educational lecture cycles and books. Most of his books that are in print are available through the Anthroposophic Press (see Notes for address). Many of his works are out of print or not yet translated. For material available in German, you may write to Rudolf Steiner, Nachlassverwaltung, Dornach, Switzerland, CH-4143.

## Child Development

*"The task of the teacher is not to mold the mind but to enable it to grow to new dimensions, maybe beyond the teacher's own reach. It is thus [the teacher] serves the present for the future.*

*Pedagogy must not be a science; it must be an art, but the feelings in which we must live in order to practice that great art of life, the art of education, are only kindled by contemplation of the great universe and its relationship with humanity."*

Rudolf Steiner

Any attempt to achieve an Anthroposophically illuminated study of developmental stages of childhood in relationship to Waldorf pedagogical methods can only be sketchy at best, but hopefully the brief overview contained in this section will suffice as a philosophical backdrop upon which to paint the experience of a Waldorf teacher.

In the oldest writings of Humanity, we find a great dilemma. *The Upanishads* state that there are two things for man to know; first is the Atman, or that which is in man, and the second is Brahman, or that which is outside of man. The dilemma is that the Atman and Brahman are the same Being. Rudolf Steiner refers to the same dilemma in *The Philosophy of Spiritual Activity* when he states that all religion, art, and science come from the desire of man to bridge the gap between his I, or self/ego, and the world. Even though the names are different, the principle is the same.

Clearly, the resolution of conflict between the inner person and the outer world is an old and great task; and it is this task that is the central theme of Waldorf education. In Steiner's terms, this task can be stated as the development of a pedagogical atmosphere that engenders a wholesome relationship between the I, or ego, of the child and the world.

The awakening of this I/ego in a child can be seen in an especially pronounced fashion at the ages of three, nine, and eighteen years of age.

At three, we often find that children are eager to attempt deeds in which they assert their egohood. "I can do it myself," is a phrase quite common for this age child. While the three-year-old child's mother might refer to this stage of fanciful and aggressive tendencies as "the terrible threes," a Waldorf teacher sees these inclinations as the child's eagerness to attempt deeds through which she can assert her egohood. This phase can be seen positively as the dawn of memory in the child's ether body (life body) when events begin to impress themselves upon the astral body (desire body) and is the first sign of the development of a sense of egohood.

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At the age of nine years, four months; we often find that children have a powerful experience as they begin to realize that their I is bound and limited by their physical body. Before this revelation, the I finds its home more in the head, the human representation of the starry heavens. The “Nine year change,” as Rudolf Steiner called it, has now been documented by recent brain theories. It seems that the corpus callosum, which connects the right and left sides of the brain, doesn’t finish its development until after nine years of age. Some brains studied didn’t finish development until age twelve or in rare cases even as late as age fifteen. The child is used to right brain activity of a kinesthetic, spatial, geometric, holistic, or full-bodied experience. As the corpus callosum finishes growing, left brain activity becomes easier and going back and forth to right brain -- left brain activities is accompanied by developing neurological capacities. However, at this nine year change, the I/ego begins to descend from the head into the rhythmic system centered in the chest and then later even further into the metabolic processes (digestion, limb movement). It becomes more agitated as it meets the strong regular, rhythmic impulses of the heart and lung systems and subsequently the sense of oneness the child had until that time quickly disappears. The child becomes more controlled by strong, new emotions. Time and space, once integrated in the child's consciousness, becomes separated in a linear fashion, causing her direct experience of archetypal form to dissipate. She feels as if she is an orphan and asks tough questions about who she is and her limits. Talk of death, killing, and running away from home are common. It is at this point, when self-consciousness develops, that the child's need for music becomes paramount. Music provides harmony for these unsettled feelings. The various forms of music--singing, rhythmic movement, and poetry--are used to enhance main lesson blocks in which the teacher holistically represents the world through the kingdoms of nature, beginning with animals, then plants, stones, and, finally, humanity.

At age eighteen, another ego awareness experience usually manifests itself. The child becomes aware of her I in the stream of life, and out of this sense, becomes aware of the need to direct her life's ambitions. Choosing vocations and other major decisions are a direct result of this eighteen-year-old ego consciousness transition. What we as teachers must remember at this stage in the child's development is that she is becoming extremely critical of the authority of parents and other adults. Since we can teach little to an unwilling or rebellious child, we must always be aware that what we are, not only as teachers but also as human beings, stands clearly before the child and is part of the world from which her I develops. We ourselves must know from our own experience where the I, or ego, of humanity truly dwells-- in ourselves--and be able to present this “Ego of Humanity” to the children with dignity and purpose. In this way, the teacher creates a healthy environment in which the child can awaken to the part of his I

that we are teaching about in the lesson and point to in the outside world. If there is any discrepancy between what the teacher says and what he does, a child of this age will quickly discern it and refuse to accept that teacher's authority and perhaps instruction.

By the age of twenty-one, the birth of the ego usually has taken place but the young adult still must be helped and supported. "Ontogeny recapitulates phylogeny" is a phrase that speaks succinctly of the three "births" or developmental stages that an incarnating child passes through at this stage to become this young adult. The child must relive all the metamorphoses that humanity has gone through, including the birth of the physical body, the etheric body (age seven), and the astral body (age fourteen), until she receives her individually developed ego (age twenty-one). Each "body" has its birth, and each birth has uniquely characteristic influences surrounding it. But even at age twenty-one, the human ego is still a dawning experience, and the path beyond that point is also governed by seven year cycles which do not carry such developmental or powerful influences as we find in the three births of the physical body, etheric body, and ego. However, when a teacher is knowledgeable about these stages of development, he is in the position to give aid, strength, and direction; which may help the young man or woman to pass gracefully into adulthood.

Another perspective from which to view the developmental path of the child between the ages of seven and fourteen and one that will give a background for the dynamic that is being addressed in the Waldorf elementary curriculum is that of reincarnation. Waldorf education has as its corner-stone a deep belief in repeated human earth lives. Without this belief in life before birth and a firm grounding in knowledge that the prenatal world directly relates to the conceptual life of the child, then we as teachers would be blind to the impact of that prenatal condition; consequently, we could have no psychological understanding of the child's experience. We must also know, as a soul experience, that all deeds of a human being live on beyond death; otherwise, we can know nothing of the true nature of "deeds of will" which extend into that after-death condition.

From a contemplation of the birth/death continuum of life, we can begin to realize that the birth of the physical body must be understood in the light of reincarnation, which is a key element in the history of the spiritual evolution of humankind. We must be mindful that the child has chosen the body donated by his parents, and that with gestation and birth the child passes through the cosmic evolutionary cycle of transformation from water (amniotic fluid) to air (first breath of life). With the first breath, the child becomes a citizen of the present, but many forces are also rushing to meet her from the past. All that the child had as forces in prenatal life rush forth to create her body out of the ether body of the earth. At birth, the child is given a model (hereditary) ether body which

guides, forms, regulates, and enlivens the physical substances which constitute the body. As substance is constantly taken in, transformed, and excreted; the ether body, the memory of the bodily form, is performing the vital functions of the physical body during the waking hours of day and rejuvenating it during the sleeping hours of night.

Working through the donated hereditary body are hierarchical spiritual beings that rank even to the realm of Christ, who enwrap the child with love and hold this ether body together from birth until approximately age seven. Then the child's own unique ether body begins to take over these functions and the ether body becomes more a personal reflection of the soul-spirit nature of the child. The model ether body donated by hierarchical spirit beings is part of the activity in the first three years of life when the will force of the child is present to a marked degree. In these primary years, the child learns to stand erect, speak, and conceptualize (make mental pictures). These deeds of will are intrinsically human and are essential to ego consciousness. The Being of Christ, through the combined forces of the Spirits of Form, is in fact the spirit responsible for humanity's I/ego development and evolution. The Spirits of Form are essentially involved with the development of the ego because they have donated the forces that have created the possibility for consciousness of the ego. The child receives these gifts as part of the spirit of childhood which leads her forward into adult life.

Through an understanding of this spiritual evolution from childhood to adulthood, we teachers must be aware that all things which come into contact with the young child have powerful etheric, organ-forming influence. Food, color, light, warmth, movement, sound, music, speech, forms, gesture, and all other aspects of the environment are the resources from which the child's organs are developed. Therefore, it is especially important during the first three years of life that the child has good nutrition and a healthy environment. A very important element of this healthy environment is acceptance of a child's natural development; one should not try, through clever means, to speed the processes of walking, speaking, or intellectual achievement. Parents and teachers alike, with loving acceptance and encouragement, must let the being of the child speak to them as its nature unfolds.

This natural development from infancy to adulthood can be best understood in terms of certain predictable cycles.

From about two years, four months to four years, eight months; the child is in the middle part of the threefold division of the first seven-year cycle. Rhythm, repetition, and feeling are all-important during this time, as healthy feelings develop out of a regular sense of rhythm. However, whenever possible, the music should be soft and written in the pentatonic scale (a simple scale of five notes with no minors) and stories should be told from the heart (memorized).

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Also important to the child's conceptual development at this time is her relationship to the rhythms of her mother's and father's speech because the forces in speech create the convolutions of the growing brain. The simple repetition of a memorized story has a profound, magical effect on the young child. A lullaby can work wonders.

All these elements are part of a healthy environment for a child and provide the necessary atmosphere that will engender a sense of awe and wonder with life.

Implicit in this environmental design is the need to set about making available a model of truly good human relationships, since from birth until age seven, imitation and example serve as the overall keynotes. Whatever the child perceives during these years is taken in and imitated. If what she sees is caring and loving relationships, this will engender a sense of reverence and devotion for people everywhere and smooth the path to further growth and development.

This natural tendency of the child to imitate what she sees and hears is an especially important consideration from the late fourth year until age seven because at this stage she is developing thinking abilities. In order to give examples of healthy, living thinking instead of dry intellectualism in the form of letters and numbers; we must keep all our teaching in the realm of living images. We must paint beautiful imaginations for the child to live into with her whole being. The child can easily memorize when her own etheric forces are at work after the age of seven; until then, the child should not be made to crystallize his body with two-dimensional, abstract concepts.

The mental training of a child can be more properly started around the age of seven when the ether body of the child penetrates from the head downward. The signature of this occurrence is the eruption of the second teeth. At this time, memory comes easier to children. Even contemporary researchers know that this is a signal to begin a more formalized intellectual approach in a child's education.

When thinking abilities associated with memory development start forming the brain, then will activity should be used to balance the will/metabolic forces. This birth of the etheric appears from inside the organism and moves towards the periphery in an expanding, uplifting motion much like the muscle activity that raises the child to the upright position. Thus, at this time, movement, especially rhythmic movement as is found in the activity of eurythmy, is needed to help the forces of memory to be properly integrated into the child's muscular system.

The next critical phase of a child's development takes place usually around age twelve to fourteen, although this can depend greatly on the geographic location due to the onset of puberty having such a wide variance in age. At this stage, the astral body, which has been hovering around the child, contracts into the body, marking the period known as adolescence or puberty. Marking this birth of the astral body and the onset of puberty are changes of voice and growth of the skeleton.

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As any parent or teacher who has witnessed this transformation from childhood to adulthood can attest, this period can be a chaotic one. The astral body, a vehicle used by the ego of a child, can be aggressive and animal-like; it can also be melodic, warm, and life-giving. To better ensure that the more positive aspects manifest, the child should be encouraged to play musical instruments, as again it is music that can help satisfy the more chaotic energies of adolescence.

Another calming influence at this stage in a child's development, from the birth of the ether body at age seven to the birth of the astral body at around age fourteen, is having a central class teacher who develops a personal relationship with the child and becomes akin to an etheric/astral midwife. A Waldorf teacher is aware that the human is not a finished being at birth; the physical birth is but one of the births that must be carefully and thoughtfully prepared for. The child must be nurtured and cared for throughout the birth of the etheric and astral bodies with all the loving care that the midwife gives to the birthing process of a newborn baby. Only when a teacher realizes his importance in this process of growth and development can he become the awakened artistic teacher that is needed for the foundation of a sound educational process.

Steiner elucidates this crucial role of the teacher in the first chapter of *Study of Man*:

The task of education conceived in the spiritual sense is to bring the Soul-Spirit into harmony with the Life-Body. They must come into harmony with one another. They must be attuned to one another; for when the child is born into the physical world, they do not as yet fit one another. The task of the educator, and of the teacher too, is the mutual attunement of these two members.

In using the term Soul-Spirit, Steiner is making reference to the threefold Spirit (Spirit Self, Life Spirit, and Spirit Man) and the threefold Soul (Sentient Soul, Mind Soul, and Consciousness Soul); these two trinities work together. The correct penetration of the Soul-Spirit into the Life Body nature of man is accomplished through a proper sense of breathing, which, in turn, determines the rhythm of waking and sleeping.

This does not mean that teachers should empirically adjust the breathing processes of a child or try to alter his sleeping habits. No indeed; this would be the worst of things that could be done. In presenting holistic, imaginative education to children, the breathing is brought into harmony naturally and the alternation of waking and sleeping becomes more rhythmical and filled with life and enthusiasm. This is what Steiner means when he speaks of the task of the

teacher, which is to mutually attune these two members, Soul-Spirit and Life-Body.

Since breathing reflects the degree to which these processes are in harmony, however, it is important to understand this process in the human body. The breath mediates between nerve/sense processes and the will/metabolic processes. Breathing merges us most directly with the outer world as we take in the life-giving oxygen and exhale the used carbon dioxide. All cells need this life-giving oxygen including the nerves, the blood, and the metabolic processes of the will.

The breathing activity of a class, from thinking activity to playing activity, should become a rhythmical process that allows each child to alternate between these poles in a healthy way. In doing this, we bring the child into proper balance so that the Soul-Spirit can harmoniously penetrate the Life-Body of the child.

If we teachers have enriched the child's day with a proper balance of activity and information in a harmoniously rhythmic manner, we can know that we have helped the child in the alternation of waking and sleeping. Each night the child is renewed out of the spiritual world of sleep by what the child has taken into sleep. A healthy sense of involvement in the classroom is an indication that what you have taught is worthwhile and refreshing, instead of hardening and tiresome. What the child brings to class each day as renewed strength and energy is the indication of a healthy pedagogy.

The teacher must keep in mind that until the age of seven, the child is a citizen of two worlds. She is slowly penetrating the world but is not quite on the earth in her fullest capacity. From the age of seven to fourteen, however, the child becomes ready for school, begins to interact more fully with the environment, and eventually, by the end of this seven-year period, she reaches puberty. Only during this developmental stage can we begin to train the child's memory in a systematic way for concepts which she will use in the exterior world. We must remember not to push the child into accepting things she is not quite ready for. This is why the Waldorf pedagogy maps out the developmental stages of children; these stages help us understand the child more fully and work in harmony with the child's natural developmental processes.

There are signposts along the way that enable a teacher to predict what a child is ready to accept. For example, around age seven, we may see the protrusion of the child's second teeth. Before this time, the model etheric body formed the body of the child; after seven, the individualized etheric body of the child begins to take over the functions of the body. The mobile world of archetypes which the child has been living in until now begins to fade. While this indicates that the child's memory is now able to hold the concepts used in grade school, it also marks the waning of childhood.

Two and one-third years later, at the "nine year change", with growth and added weight, come many changes. Until now, the child has been enjoying feelings of levity and lightness and its recognition of the I consciousness has been emanating from the head region; now the home of the ego drops from the head region through the chest/rhythmic region on its way into the metabolic processes. As the child begins to feel the limits of gravity restricting her body, the I, or ego consciousness, is also being limited by these same forces as the consciousness drops further from the head into the throat, and then into the chest/rhythmic region. This change initiates a new experience of space in the child.

To accommodate these changes and help the child sort out her feelings in this new realm, the teacher again can turn to the harmonizing influences of music by giving the child an instrument to play. Other useful strategies to bring space into perspective are geography lessons and Norse myths which use a hexameter meter which helps balance the breath with the heart-rhythm. All of these methods, however, are only effective if the teacher is aware of these changes and responds to the child with warmth and guidance to help the child live in harmony with herself between the forces of gravity and levity.

The "twelve year change" is somewhat like the "nine year change," except now the child has become more aware of time and her place in it. History can now be taught in imaginative pictures because the child is gaining the capacity to understand the flow of time. Roman and Medieval times are taught at this stage, and the lasting cultural, legal, and architectural influences of these periods can be seen by the children.

By age fourteen, as mentioned earlier, the astral body, which has until now lived outside the body, starts to contract into the child, precipitating the onset of puberty. The voice changes, limbs elongate, and sexual glands develop and become active. The higher level thinking skills concerning cause and effect are now taught in the science classes and can readily be comprehended by the child in this phase of development. In fact, many subjects now become possible to teach; whereas before, the child had no inner experience to match the concepts. By this age, temporal sequencing is fully experienced and modern history lessons begin. The children have learned about all past civilizations and now they are introduced to modern history. The child has now descended from the archetypal realm into the space/time realm of earth and modern-day consciousness.

## An Overview of Child Development

<i>Anthroposophical</i>	<i>Willing</i>	<i>Feeling</i>	<i>Thinking</i>
Educational	Psycho-motor realm Volition-action	Affective realm Feelings-values	Cognitive realm Analytical
Force in Education	Birth to 7 Imitation	Age 7-14 Imagination	Age 14-21 Clear thinking
Reading Tactic	Storytelling Writing	Retelling Illustrating	Concepts Reading
Teacher Qualities	Reverence Interest in the world	Devotion Enthusiasm	Music/Art Sense of humor

## Three Developmental Stages

	<i>Age Seven</i>	<i>Age Nine</i>	<i>Age Twelve</i>
Steiner	Birth of etheric Second teeth/fairy tales Imaginative pictures	Nine year change Inward/independent Norse myths	Limb/skeleton growth Causal relationships in Space and mechanics
Piaget	Pre-operational period	Conservation	Concrete operations
Pierce	Convolutions of brain subject/object merged	Corpus callosum Subjective validity	Cerebral cortex Objective validity
Montessori	By 7 reading skills are developed in sensitive period of 4 1/2-5 1/2	Cosmology stories Arithmetic beads for waning skills	Objective citizens of the World dance, movement exercises

## The Waldorf Curriculum

*"The three golden rules must be embraced by the teacher's whole being, not held merely as a theory. They might be summarized thus - to receive the child in gratitude from the world it comes from, to educate the child with love, to lead the child into the true freedom which belongs to mankind."*

Rudolf Steiner

When people first hear of Waldorf education, often the first question they ask is, "What is different about the Waldorf method?" This is an understandable question, but since Rudolf Steiner did not set out to structure his educational approach by deciding what he would do differently from other schools, a better question would be, "What is the basis of the Waldorf method of education?" The answer to the latter question would lead one in an appropriate direction, one that would discover the fuller picture of Steiner's educational vision and the foundation of the Waldorf method. If we were to turn the question around and ask, "What is the basis of the public educational method?" we would find that there is no consensus about the foundation of this system. While pragmatism and behavioral socialization can be found at the heart of many schools, in general there is a lack of philosophical foundations to motivate the public school teacher.

Therefore, the answer to the question of the difference between the Waldorf method and that of other educational institutions is that in the Waldorf schools we find that it does have a philosophical foundation at its center: a world picture of man. Rudolf Steiner created a cosmology of man and earth in his life work which has been given the name Anthroposophy, or Spiritual Science. Six thousand lectures and twenty-four books are the basis for this encompassing philosophy. Twenty-three lecture cycles, two books, and fifty-six other lectures together comprise the information from which the Waldorf pedagogy has been drawn. Further, seventy years of collective teaching experience since the founding of the first Waldorf school has produced a vast amount of pedagogical material amassed by hundreds of Waldorf teachers. In fact, there is so much material available, one would be well-advised to select only some small part to illuminate the whole picture because the basis of the method lies in a cosmological world picture of man which has vast dimensions and ramifications. Since the whole can be perceived even in the individual parts, a discussion of one aspect of the curriculum in relation to a simple scheme should lead to a fairly clear idea of the philosophy and methodology. In his book *Erlebte Pädagogik*, Rudolf Grosse, a renowned Waldorf teacher, has chosen this approach, using a

format that he calls a "Spiritual Anthropology" (see next page) from which to view certain parts of the curriculum. He does not cover every aspect of the Waldorf curriculum; instead, he concentrates on a two-fold feature, space and time. The element of time and its related concepts are dealt with in Grosse's essay on the teaching of history; but for the purpose of narrowing our focus, we will consider only Grosse's concept of space as it relates to the education of a Waldorf student in the study of geography.

According to Waldorf methodology, space is considered as a general category meaning a combination of all that is the total environment of the child. Thus, the "home" of a child is the earth as a whole, living being and all forces which surround that child. In order to become an integrated part of this world, the child must meet each aspect of this total environment in an imaginative, metamorphic synthesis of every major culture through literature, song, architecture, dance, poetry, and detailed aspects of their way of life; which becomes the basis for further exploration and involvement.

Since the microcosm of man is the focus of the activities in the macrocosm, a healthy, true picture of the world introduces the child to those parts of herself which are spread out in the wide expanse of space. The task of the teacher is to responsibly introduce and coordinate the acquaintance of the child with her correlated aspects of nature. This integration is the birthing process of evolution which follows in sequential stages from a world of archetypal, unformed images to the world of physics and mechanics implicit in cause and effect functions. Stage by stage, the child enters more fully into the understanding of the workings of nature. At every stage, a living picture can be brought before the child.

The underlying object of this effort is discovery of the world by starting with the center, the child's own body sitting at the desk. Beginning with their immediate environment, the classroom, and looking further to the interconnected neighborhoods around the school the children learn mapmaking and drawing to scale. The teacher continues these studies and leads the children into an introduction to cultural geography through a study of the nature of occupations which are necessary for the sustenance of their lives. For example, the farming block is the introduction into the nature of the food which they eat every day. Mining, fishing, or whatever human occupations surround their daily lives can also be given as a picture of human cooperation in community life. This process leads the children to an understanding of how the support of many other people helps construct the world with which they are familiar.

## A Spiritual Anthropology\*

<i>The Flow of Time The Etheric Child's Relation to History</i>	<i>Grades</i>	<i>The World of Space The Astral Child's Relation to the Earth</i>
Fairy Tales	1	Nature stories with personified characters
Fables, Legends, Saints places	2	Animal fables and legends of
Old Testament stories	3	Basic human activities: farming House-building, mining
Norse myths	4	Local geography, man and animal
Myths of India, Persia, Egypt, Greek Myths, and Greek History	5	World of plants, insects, birds
Roman history to Middle Ages	6	Geology, astronomy, physics of Sound and light
Age of Discovery climatology	7	Physiology, chemistry, Physics of heat, electricity, study of food, clothing, and environment
Modern history	8	Anthropology, geography, and Physiology
Modern and Art history subjects	9	Elaboration of grade 7 and 8
Ancient history Technology	10	Mastery of space through power sources (atomic, electric, steam) Surveying
History of music and literature	11	Biological world of space as body
Overview of religions	12	Evolution of kingdoms of nature Embryology

\* Grosse, Rudolf. *Erlebte Padagogik*.

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In the fourth grade, studies in physical geography bring the abstract concept of space into concrete form. Beginning with the closest proximity, the fundamentals of geography are introduced through the study of maps and scales of maps. Often we start by mapping out the classroom itself; from there we place the school, the neighborhood, their own homes, the roads used to get to school, the city, and the general area in which the children live into an organized map picture. In this way, the lesson begins with that which is most familiar and, therefore, that with which the child is most involved. As their concept of an ever-enlarging world evolves, the geography of the local area can become the source of many creative field trips, from walks around the school grounds to visits to other more distant areas, such as zoos, metro-parks, historical sights, and museums.

The philosophical foundation for this approach is perhaps best stated by Steiner:

Teaching the child in this way we place him into space; and he will begin to be interested in the world, in the whole world. And we shall see the results of this in many directions. A child with whom we study geography in an intelligent way will have a more loving relationship to his fellow man than one who has no feeling of what proximity in space means, for he will learn to feel that he is alongside other human beings and he will come to have regard and respect for them.

To further integrate this world picture and develop respect for nature, fourth graders are introduced to the animal world in a main lesson block called, "Man and Animal." In this block, any suitable animal such as octopi, mice, cows, eagles are described; and the children are shown how these animals display some quality common to human beings. This empathy leads to Steiner's directive that humanity must always be the starting point for the study of any aspect of nature. Lifestyles of the animals and dramatic stories are told to the children, allowing them to empathize with certain aspects of animals found somewhere within themselves. At some point further along in the child's development, humanity's relationship to the animals can be shown to be a basis for stewardship and caring for this endangered kingdom.

In the fifth grade, the children are introduced to the world of plants through the study of botany; and, subsequently, to the interaction between the insects, birds, and plants. Since animals have been introduced in the fourth grade, now the world upon which the animals depend and in which they live is described in all its glory. The emphasis in all the lessons is always that the earth is a complete being; thus, for example, the plants are described as "planetary hair," and visualized as an integral part of a greater whole.

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Again, the connection to humanity is demonstrated as plant parts, growth, and plant uses and other related topics show the children our dependency on and need for the plant kingdom. Usually, during these botany lessons, a garden is grown by the class so that observation skills can develop through direct experience as their knowledge increases.

At this point in the fifth grade curriculum, geography lessons expand to include the city, state, and the North American continent; this brings an ever-increasing amount of material from which to choose lessons.

Rudolf Steiner provides the philosophical vision for this approach in his book, *Practical Course for Teachers*:

Just as the world of plants should be related to the earth and the child should learn to think of them as its offspring; the last, outward-growing product of a living earth organism; so should the animal world as a whole be related to man. The child is thus enabled--in a living way--to find his own place in nature and in the world. He begins to understand that the plant world belongs to the earth. On the other hand, however, we teach him to realize that the various animal species spread over the world represent, in a certain sense, the path towards human development. The plants have kinship to the earth, the animals to man--this should be the basis from which we start. I can only justify it here as a principle; the actual details of what is taught to a child of ten, eleven, or twelve years concerning the animal world must be worked out with true artistic feeling.

The next step in increasing the child's awareness of the interconnectedness of phenomena is taken in the sixth grade as the sustaining forces of the plant kingdom are presented. The more subtle connections can be examined as geology, the world of minerals, is covered in the main lessons. At this point, field trips are extremely instructive, especially when the natural substances being studied can be found in nearby areas. In this way, the children are able to experience this aspect of nature first-hand.

From the observation and study of small rocks, we can begin to understand mountain formations and glaciers, which, in turn, can now be added to the children's ever-expanding geographical understanding about the activities of mineral, plant, animal, and man. Through this integrated approach, the children's knowledge is not only widening but also deepening.

As the class's knowledge and understanding of the earth as a whole, living being that is part of another larger family, the teacher can then introduce the study of the planets and stars. This balances the examination of the depths of the earth, and new heights open up before them as they begin to see, through a study of the earth's sun and sister planets, the magnificence of unbounded space and its

connection to their world. Thus, the children's "home" becomes ever larger in all directions as they become acquainted with Mercury, Venus, Jupiter, Saturn, and other planets and as they become self-integrated into their "home solar system" and the larger dimensions of space.

At this stage, the teacher can begin studies which create a context in which the exactness of the scientific world can be placed before them. With the introduction of acoustics and light, the child's education is keeping pace with another major change taking place in her being from the end of the sixth grade on. Now the child is moving from a pliable, mobile world of concepts to a more defined and causal one. Rudolf Steiner describes this change as a bodily one, like a metamorphosis, which is coordinated with the soul's need to explore and understand not only the forces of nature without and within, but also to connect, in a personally meaningful way, with these forces, both visible and invisible.

In the Oxford Course, Steiner explains this phenomena:

If you will observe children under eleven years old, you will see that all their movements still come out of their inner being. If you observe children of over twelve years old, you will see from the way they step how they are trying to find their balance, how they are inwardly adapting themselves to the leverage and balance, to the mechanical nature of the skeletal system. This means that between the eleventh and twelfth year the soul and spirit nature is much more inward. And only now that he has taken hold of that remotest part of his humanity, the bone system, does man's adaptation to the outer world become complete. Only now is man a true child of the world, only now must he live with the mechanics and dynamics of the world, only now does he experience what is called causality in life.

It is appropriate at this time, therefore, to satisfy the natural curiosity of children by introducing them to higher level thinking skills through a study of the concepts of cause and effect. This provides a gateway to an understanding of scientific methods of investigation.

This stage of the child's development places an added challenge before the teacher. From the seventh grade on, we find that the inquisitive nature of the child demands that the teacher be learned in many precise aspects of science. It is a great and difficult challenge, for both seventh and eighth grades have a variety of subjects which could inspire a whole lifetime of research. Cause and effect are now part of these children's thinking, and we must be mindful to correctly and enthusiastically lead them down the road of modern science with a careful emphasis on a man-centered science. Some schools have special teachers who teach only the middle school years because of the overwhelming exactness of the subjects to be taught. It takes much learning to know enough about physiology;

chemistry; climatology; the physics of heat, light, electricity, and magnetism; the study of food, clothing, the environment; and the other subjects that are required in the seventh and eighth grades.

The field of knowledge expands even further in the eighth grade with more advanced studies in geography, physiology, and an introduction to anthropology. It is a mammoth task for any teacher to keep abreast of these subjects; especially considering the remarkable advancements of the last 200 years; but a necessary one, since the children, from the seventh grade onwards, are becoming fully conscious of being citizens of the modern world. To make sure that they are also knowledgeable citizens; a healthy, correct vision of all these subject areas should be presented to the children in a responsible way. It is a difficult task, but also a noble one, which must be met.

In order to meet this challenge, the teacher must do more than learn the facts of science. Anthroposophy is the foundation of the teacher's understanding of the world, but it must not be taught to the children as an abstract philosophy. The living archetypal being of each system must be drawn and colored in a way that the child can move into the experience with body, soul, and spirit. Spiritual truth must permeate all our teaching so that the content is living and real; in this way, the children can have an experience of a world where all systems of life are motivated by a spiritual "Presence" that is the etheric body of that system, and that these systems are all, individually and collectively, functioning parts of a larger cosmos.

The key element in the effort to achieve this vision of cosmological unity and spiritual presence is music. Musical instruction can be found at the heart of all Waldorf activities. This is only natural since Steiner maintained that the astral body is essentially music, and that the alignment of a child's astral body to space must be an orchestration of the world in imaginative, holistic pictures. In a sense, then, the teacher's storytelling can be akin to musical compositions which free the children to perceive, experience, and conceptualize the content of the material presented to them in a harmonious way. In the same way, music in the form of singing, poems, instruments, and eurythmy are also integrated into lesson plans since the artistic and magical qualities of music answer the need of children to be introduced to the different parts of themselves which are spread out in space.

Always at the center of any activity in a Waldorf school stands the teacher. The conductor of the orchestra, as it were. Rudolf Grosse's scheme of man in terms of spatial perceptions is an adequate tool but needs to be filled in with the life experience and continuing education of the classroom "maestro." A spiritual anthropology is needed as a basis to motivate the vision of "world man" in the teacher, as only the deeply reverent and devotional attitudes displayed by him can spark the needed elements to accomplish this integration of the child into the

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world of space. The heart of the teacher then is the source for a truly effective pedagogy. This insight challenges the teacher to base all his motivations in that which is most sacred to him. With this challenge met, education can help children find their true Selves in the world about them.

## Curriculum Outline

*"Anyone who says that anthroposophically orientated spiritual science is now founding the Waldorf school with the intention of establishing its outlook in this school is not - and I say this on the opening day - speaking the truth. It is not our intention to teach the growing human being our principles, the contents of our world-conception. We are not aiming at education for the sake of any special dogma. Our aim is that what we have gained from spiritual science shall become a living force in education.*

*All subjects should be taught in such a way as to be always related to man, so that man meets and recognizes man as a being belonging to the universe."*

Rudolf Steiner

### Grade One

Introduction to the alphabet

Simple spelling

Introduction to reading

Introduction to Numbers (1 to 100) through rhythmic activities

Elements of addition, subtraction, multiplication, and division

Folk and fairy tales, nature stories - retold and dramatized by the class

German

Music - vocal and simple playing of wooden recorders

Rhythmic and eurythmic exercises, games

Handwork,\* gardening

\*In the early years, handwork progresses in the curriculum from simple activities such as beginning knitting, crocheting, wool crafts, practical and artistic stitchery, and nature crafts to more sophisticated work such as toy making, hand designed garments, woodworking and other crafts.

### **Grade Two**

Subjects in Grade One are continued  
Spelling, reading  
Arithmetic - multiplication tables  
Introduction to elements of grammar  
Fables, legends, saint stories, Jataka tales, and nature stories - retold and dramatized, leading to composition in the child's own words  
Spanish or French, and German  
Music - vocal and recorder  
Rhythmic and eurythmic exercises, games  
Handwork, gardening

### **Grade Three**

Reading, spelling, writing (original compositions)  
Elements of grammar  
Arithmetic - continuation of four processes, and multiplication tables continued  
Introduction to cursive writing  
Study of housebuilding and farming  
Old Testament stories (leading into history)  
Spanish or French, and German  
Music - vocal and recorder  
Playing orchestral instrument  
Rhythmic and eurythmic exercises, games  
Handwork, gardening

### **Grade Four**

Reading, spelling, composition  
Arithmetic - fractions and decimal fractions  
Grammar  
Local geography  
Comparative study of man and animal  
Norse myths and sagas  
Spanish or French and German - grammar and reading  
Music - vocal and recorder, introduction to musical notation  
Playing orchestral instrument  
Rhythmical and eurythmic movement  
Handwork, gym, gardening

## **Grade Five**

Composition, grammar, spelling, reading  
Introduction to syntax  
Arithmetic - the four fundamental operations on common and decimal fractions  
North American geography  
History of ancient civilizations (India, Persia, Babylon, Egypt) culminating in Greek history  
Botany  
Spanish or French, and German  
Music - vocal and recorder  
Orchestra  
Choir  
Handwork  
Gym, eurythmy, games  
Gardening

## **Grade Six**

Composition, grammar, spelling, reading  
Literature  
Arithmetic - percentage, introduction to algebra, simple geometry  
Physics, earth science  
European and South American geography  
Roman and Medieval history  
Spanish or French, and German  
Music - vocal and recorder  
Orchestra, choir  
Handwork  
Gym, eurythmy, games  
Gardening

## **Grade Seven**

Composition, spelling, grammar  
Literature  
Algebra, geometry  
European geography  
Renaissance, Age of Discovery  
Physics, astronomy  
Chemistry  
Spanish or French, and German  
Music - vocal and recorder ensemble  
Orchestra, choir  
Gym, eurythmy, games  
Handwork  
Gardening

## **Grade Eight**

Composition, grammar, literature  
Algebra, geometry, business mathematics  
World geography, American history  
Physics, physiology, chemistry, mineralogy  
Spanish or French, and German  
Music - vocal, recorder ensemble  
Orchestra, choir  
Gym, eurythmy, games, handiwork, gardening

Throughout the curriculum; painting, drawing, and drama are used as part of the instruction. Woodwork is taught from fourth through eighth grade.

*"Nobody should pass through adolescence without acquiring some notion of what happens in agriculture, trade, industry and the crafts. These must be treated as special subjects, they are much more important than a lot of stuff crammed into the teaching of adolescence."*

*Rudolf Steiner*

## The Teaching of Mythology in the Main Lesson

*"In the free being of Man  
The Universe is gathered up,  
Then - in the free resolve of your heart  
Take your own life in hand  
And you will find the World,  
The Spirit of the World will find itself in you."*

*"Without the presence of the ether (or etherial) body, the physical body would decay. Without the illumination of the astral body, the ether body would sink into unconsciousness. In like manner the astral body would have to let the past sink, again and again, into oblivion, were it not for the 'ego' to carry this past over into the present. What death is for the physical body, and sleep for the ether body, oblivion is for the astral body. One might also say that life belongs to the ether body, consciousness to the astral body, and memory to the ego."* Rudolf Steiner

Mythology is not a dead corpse of childishly dreamt explanations of the world. It is a living reality of archetypal beings. Man has always had different symbols which represented what he could understand of these beings. When we live in mythological symbols, we can begin to become aware of the nature of those who created the symbols. Humanity lives by the gods it worships. People change with time and the archetypes have now taken another form. One day humankind will look back on the myths created in our own time and will ponder about the separation we experienced between the creative forces and our everyday lives.

Overcoming this separation between world of imagination and creativity and the world of daily existence is the underlying purpose behind the inclusion of a study of mythology in a Waldorf classroom. In the first grade, the reading, writing, and storytelling in the Main lesson are drawn from fairy tales. The colorful images of the fairy tales are particularly suited to this age. There are also deep mysteries within the artistic form of these stories which have come from a living, mobile world of symbols and ideas. Often the images are not understood in an overt way, but the truth and meaning weave imaginative images into the child that later can become faculties of moral understanding and a healthy sense of truth.

In the Waldorf schools, the main lesson is a morning block of instruction that centers on one particular subject for about four to six weeks and lasts approximately an hour and forty-five minutes. Movement, singing, poems, eurythmy, speaking in response to questions, and repeating the ideas that the teacher presents are all possible forms which the lesson may take. Extemporaneous speech by the teacher is essential, and a mood is usually created into which the children can live with their whole being. The imagination of the teacher is the foundation for the art of education that Rudolf Steiner proposed.

I quote Dr. Steiner from a series of lectures given in Torquay from, August 12 to 20, 1924:

It is on fantasy then, on imagination, that our teaching and education is built. You must be quite clear that before the ninth or tenth year the child does not know how to differentiate himself as an ego from his surroundings. Out of a certain instinct the child has long been accustomed to speak of himself as 'I' but in truth, he really feels himself within the whole world. He feels that the whole world is connected with himself.

Dr. Steiner speaks in other lectures about the importance of the surroundings of the child. He says that the child actually builds himself from the forces in his environment. This reasoning can make a teacher quite aware of the powerful forces being dealt with as he creates imaginations from his words that can actually give the child either good or bad material from which to build himself. When a teacher prepares a main lesson, he should try to remember the forces involved, and it is hoped that he can make the stories live in himself to such a degree that even in his soul state there is a living example fit to be imitated by the child. Only a genuine involvement in the deeper meaning of fairy tales, legends and myths can awaken in a teacher what is needed for him to be the proper example. Dr. Steiner makes this point quite clear again in the Torquay lectures:

Through Anthroposophy we ourselves learn once more to believe in legends, fairy tales, and myths, for they express a higher truth in imaginative pictures. And then our handling of these fairy tales, legends, and mythical stories will once more be filled with a quality of soul. Then when we speak to the child, our very words, permeated as they will be by our own belief in the tales, will flow over to him and carry truth with them; truth will then flow from teacher to child, whereas it is so often untruth that passes between them.

Rudolf Steiner said later in the same lecture:

The child, especially in the age between the change of teeth and puberty, has a most sensitive feeling for whether the teacher is governed by his fantasy or his intellect. The intellect has a destructive and crippling effect on the child, but fantasy gives it life and impulse.

These are a few of the indications Dr. Steiner gave as the basis for a new art of education in which the Main lesson plays a major role and fairy tales and myths create the language arts material.

In the second grade, the story content is taken from legends and animal stories. Many saint legends are used, as well as animal stories, such as fables, which carry morals with them. Legends and fables are, at least in part, based upon earthly experiences and one can sense in the stories a stronger relationship to the earth of which the child is now slowly becoming aware.

The third grade language arts material is taken from the Old Testament; the Biblical stories of Creation, of Adam and Eve, Noah and the Ark, and Father Abraham are archetypal images in which the child can experience the simplicity and devotion of the Hebrew nation. In preparation for the full experience of coming into a new awareness of space in grade four, we find that these stories still have a sense of etherealness. Eventually, these stories come down into modern history and thus help bring the child into a healthy accord with his imagination prior to fourth grade. These stories are wonderful paradigms of human relationships, the struggle for identity, and all the trials which these elements bring to a person. The child at this age needs to be made aware of his surroundings and those feelings and activities which can bring him into harmony with them. These again are imaginative motifs which are not openly indicated; but which, as they are made to live in the stories, come to life in the children as well.

The fourth grade and the ninth year of age, mark the real beginning of the use of mythology in the Main lesson of the Waldorf curriculum. Throughout the year, the stories of the Norse myths are told to the children, and this material is used for reading and writing purposes as well as songs, plays, paintings, and other creative activities that may arise.

There are many reasons for the use of Norse myths at this nine-year change in the child. Norse myths are particularly suitable because of the new relation the child develops to space. This change in the child is well characterized by Steiner in *The Curriculum of the First Waldorf School* :

With the ninth year there comes an important stage in the development of the growing child, and this should be carefully watched

and considered in education and teaching. It is the age at which the child first really feels himself separated from the surroundings that he formerly took so much for granted. His self-consciousness becomes noticeably stronger, and his soul-life more inward and independent. All his powers of consciousness stir to life, and he wants to learn to know both teacher and world from a new angle.

According to Dr. Steiner, the experience of the ego prior to this time finds its home in the head, which is like the starry expanse of the heavens and is indicative of the spiritual world which the child has so recently left. The ego moves from the head into the metabolic-will processes of the child. As the ego becomes more entangled and limited by the body, the child becomes more aware that he is an ego, limited by his body. He realizes that he experiences himself subjectively; and in doing so, awakens to the objective world. The child begins to question both the subjective and objective worlds in which he now finds himself. Space now has a new perspective, and exploration in both directions is usual. On the subjective side, he may find loneliness and doubt. The need for playing music becomes important, as well as the human warmth of a devoted friend. Objectively, the child finds a new need to question what stands behind the world. He often questions his teacher's authority; whereas before, he would have never felt the need. He wonders about the world around him; therefore, geography is started in this class. He also feels more bound by his body, making this an ideal time to introduce tone eurythmy. Tone eurythmy is based on the use of the body as an instrument of harmonious expression. The duality of subjectivity and objectivity presses in on the child, and mythology is used to help him live out this new awareness.

Dr. Steiner indicated that Norse mythology has a powerful sense of duality that can be found in no other mythology. Fire and ice are the foundation of the Norse world-conception and clearly show the duality to which Dr. Steiner is referring. The death of the gods is a strong image of the separation of the gods and humanity. Separation and man's experience of himself as an individual are explicit in Norse mythology.

The Norse felt themselves deep in their body and soul. The cold icy winds of the north seemed to restrict them to their bodies. Only strength, endurance, and valor could see them through their lives. In the stories of many different gods, the children have a chance to experience a full range of new feelings which they can come to know within themselves.

The alliterative consonants and poetic language of the Eddas are strong forces of form in speech. The power of such names as Ginnungagap, Ragnarok, Thrym, the Aesir Gods, and Midgard are pleasing to the ear. Children can

become readily involved in the simple images of these myths. The deeds of Loki bring a thrill into the room, and the power of Thor and his hammer are unmistakable. The wonder of the giant eagle who guards Yggdrasil, the World Tree, is soon set against its dual nature: the dreadful dragon Niddhog; who gnaws at the roots of the tree, wishing to destroy it. The images are almost childlike in a certain way and are easy for the children to understand.

Myths consist of living archetypal beings who move and weave in nature and amongst themselves, performing the duties of their godly offices. One can even come to know and experience the gods directly. Myths place man on earth in time and space and give him reason to live and something higher to strive for. The deepest wisdom of a nation can often be found in its myths.

Myths are full of bright and colorful images and symbols which find a counterpart in the collective unconscious of man. The images of mythology have been active in the creative imaginations of groups of people throughout history. Most major nations have gone through a period of mythological belief. The mythological images of the creation of the world and man's position in it are deeply rooted in the evolution of nations. In these images are the social forming forces. Our modern day mythology of the sciences of number and chemistry do not help us much more than the beings of Greek and Egyptian mythology. In fact, modern day science often falls short of helping man with everyday moral decisions.

Dr. Steiner said in a lecture cycle given in Dornach from January 4-13, 1918:

What prevails in the historical, the social, the ethical life is more or less dreamt, slept through by mankind, that in any case abstract ideas are not fitted to take hold of the impulses which must be active in the social life. In earlier times men were aided through older, what we call atavistic knowledge, through myths. They brought to expression in the form of a myth what they thought concerning the world, what entered their vision of the world secrets.

Later in the same lecture he said:

Deep truths are embedded in the myths, truths more concerned with reality than those which are expressed through modern natural science about this thing or the other. Physiological, biological truths about man are to be found in the myths and origin of what they express rests upon the consciousness of the connection of man as microcosm with the macrocosm.

In a lecture cycle in Munich in 1911, August 18-27, Dr. Steiner deals with this subject even more clearly:

The way man looks at the wonders of nature changes in the course of time. Our natural science is proud of its interpretation of nature. There seems little ground for this pride when we reflect that by representing the force hidden in the depths of Nature as the female ruler of the wonders of Nature, the Greek system of divinities showed a far deeper wisdom than the science of today has any inkling of, or will so much as guess at until Spiritual Science is allowed into our civilization.

The fifth grade hears myths and stories from ancient India, ancient Persia, Babylon, Summeria, Chaldea, and Egypt. Manu and the Seven Holy Rishis, Zoroaster and Gilgamesh are examples of a few of the possibilities for story material. This particular order of civilizations reveals the evolution of the historical development of mankind, according to Anthroposophy.

The fifth grade studies Greek myths, including the creation of the world and the lesser gods, like Zeus and Apollo, and their subsequent overthrow of their own parents. So once again the child experiences another creation story and the placing of man in the scheme of the world. The fifth grade child still has the natural sense of movement and grace which was so much a part of Greek art. Greek and Latin are also begun in this grade, so that the sounds of the language can be experienced by the children.

At the end of the fifth grade, Greek history is taught to the children. Alexander the Great is usually introduced in the Main lesson if the teacher has the time. This is good preparation for Roman history, which comes in sixth grade. Stories of Rome and the people who lived there are the story content for sixth grade.

The child is beginning to have the capacity to orient herself in the flow of time. This particularly comes at age twelve, when she becomes aware of herself as a being in time. Fairy tales, legends, the Old Testament, and myths are the path of descent by imaginative pictures into time.

By the seventh grade and the twelfth-year change in awareness of time, we have brought the child up to the modern day world. She now is a child who has lived in work, song, and dance through the history of humanity and is now a person who stands on earth as a global citizen of her own time, free and capable to decide her fate.

# *Grade One*

ଓনেশ্বর

## **Birth of Intuition**

*Written to my First Grade Class*

O Harken celestial choirs to needs of earthly kind,  
The echoing heart-song of the God-child we wish to find,  
    Sparkling dayspring of ether worlds,  
Whose inkling of tomorrow is cast from sheltering womb;  
    Star-born and destiny wrought  
    Comes seeking the life she has sought;  
    Beckoning earth, water, fire and air  
    The magic elements that created her here.  
    But yonder in bright spheres she knew  
        Of light, sound and life that are true.  
Oh little one, whose star radiates clear in my mind,  
Show me the glistening path that you wish to find,  
    Your eyes of age in innocence unfold  
    The workings of Gods for futures untold.  
    Laughter, as clear as a bell that peals  
        Speaks of her home, the sun that reels,  
    In courses ancient and ever on,  
Join in our dance, in our hearts, in our song.

## **The Waldorf First Grade**

This paper, which focuses on the experience and insight I gained while teaching a Waldorf first grade, is being written and compiled for an independent study on a Master's level in Waldorf education under the supervision of Dr. Werner Glas, who has been my teacher for six years on matters concerning Waldorf methods. In 1982, I received a B.A. in History and Anthroposophical Studies from Mercy College, although two years of studies were exclusively with the Waldorf Institute. I am currently certified for both Waldorf and public schools in elementary and secondary education.

This paper is also an aid to my own teaching. Many of the spontaneously creative events which took place in my class and that live only in my memory and the children's Main lesson books will be gone if not accurately recorded at this time. As I look back and remember, I am able to evaluate the material more objectively and also glean what is useful for further development in the second grade, which I am presently teaching.

Much of the commentary herein is my opinion and should be taken with as much salt as one needs to flavor it. My purpose is to address some of the vexing questions which troubled me during my initiatory teaching experience in a Waldorf first grade classroom. I am not able to answer fully and conclusively all of these questions; nor could I hope to answer all the questions that will confront the teacher of any first grade class, for each of us faces unique situations that raise equally unique questions. Even though each new teacher must follow his or her own path, I am hoping that, by sharing my experiences, another's way may be made easier.

For this reason, I am reproducing parts of this paper and making it available for other first grade teachers as an initial guide, aid, or reference. I will assume that the reader has familiarity with the basic didactic methods of Waldorf education. I cannot, in one paper, attempt a general survey of either Waldorf philosophy or of the elementary school as a whole. What I shall address is only a small part of the Waldorf educational process. Neither will I footnote all references or allusions to Steiner's educational principles. A bibliography is provided that reflects some of the sources necessary to construct the philosophical background of the methods described. I shall, however, annotate, comment, or elucidate certain points of interest as I attempt to provide signposts along the path I trod for those who follow.

### **Morning Verse by Rudolf Steiner**

The sun with loving light  
Makes bright for me each day.  
The soul with spirit power  
Gives strength unto my limbs.  
In sunlight shining clear  
I reverence, O God,  
The strength of human kind,  
Which thou so graciously  
Hast planted in my soul,  
That I, with all my might,  
May love to work and learn.  
From Thee stream light and strength,  
To Thee rise love and thanks.

(Spoken every morning with reverence.)

### **Personal Remarks**

For as long as I remember, I have wanted to be a teacher. In fact, I started teaching when I was young. I taught my sister and five brothers whatever I, through my own curiosity, found in reference books and magazines. I continued teaching various subjects during my school years and during the three years I was an enlistee in the military. I have taught religion, dance, martial arts, computer programming, cryptology, parapsychology, metaphysics, and a host of other subjects to both adults and children.

While I was in the military, I served the realms of technological machination, conducting what is commonly called "electronic warfare" against the former Soviet Union. As a systems analyst in signal intelligence, my fingers were adept at typing top secret languages into the largest computer networks in the world. I also trained others to do this work, conducting seminars in the methods of interfacing computers with cryptological telecommunications.

At a certain point, I began to realize that these machines with which I concerned myself foster an alien intelligence based on entropy that is non-renewing and draw life out of their users. In 1975, when I was discharged from the military, I decided to build a new career; one that could, I hoped, negate all

of those mechanical bleeps, flashes, and shocks which were so much a part of my formative years. Seeking the life that grows, renews, and flourishes under love's sweet care, I chose an activity I had always enjoyed and which had unfailingly renewed my spirit: teaching. I left the service with the intent to study alternative education in a university setting.

My own native curiosity led me to Anthroposophy. As an ardent student of philosophy, metaphysics, and methods of personal transformation for most of my life, I became acquainted with the writings and teachings of Rudolf Steiner, the founder of the Anthroposophical Society and of the Waldorf schools. The deeper I understood how this one philosopher-scientist-priest has offered so much verifiable evidence for his theories of child development and education, the more determined I became to spend the next twenty years of my life studying for my profession under the auspices of the organization that carries on his work. Years later, as a teacher in a Waldorf school, it is gratifying to discover that Dr. Steiner's philosophies had practical application and remarkable results that could be verified by my own personal experience in the classroom.

I studied intensely for four and a half years at Mercy College and the Waldorf Institute until I received my certification. After my student teaching in the eighth grade at the Detroit Waldorf School, I taught as a substitute for the rest of the year in every grade from kindergarten to twelfth. This exposure to the classroom beyond my practice teaching was an invaluable experience that I would recommend to every new teacher. The difference between the grade levels is remarkable, and moving through the grade levels in this manner provides many opportunities for discovery and an appreciation for the insight and innovative methods of other more experienced teachers. I learned, for example, that a teacher must change like a chameleon to meet the needs of each group at its own level of social and individual development. The methods which get the attention of a fourth grade class can cause an explosion of social unrest in a first grade class. The consciousness of a second grade class cannot be compared to that of a sixth grade. A teacher must be not only sensitive to these differences, but also willing and able to move with the changing needs of each group. I acquired this knowledge the hard way--through trial-and-error experience--but they are worth pedagogical gold. Any special teacher who visits all the grades develops a diverse capacity that can be learned in no other way.

The profound experience I gained as a substitute teacher convinced me that I should teach at both the high school and kindergarten levels simultaneously. I wrote to the administration of the school requesting these assignments for the coming school year. The response I received was an offer to teach the first grade at Detroit Waldorf School beginning with the fall term. This came as a shock to me, for I had not considered it a possibility. For one thing, I was not inclined to stay in the city of Detroit for eight years. In fact, the thought depressed me.

Beyond that consideration was the eight-year commitment, which up until now had been only a declaration of intent in my mind. Now the reality of what it means to do something consistently for eight years hit home like a thunderbolt. Of course, I realized that the school only requires a one-year contract, but I also knew that, if it worked out well, their hope was that I would stay the course and complete an eight-year program. This was what I had planned and studied for; in my mind, it was clearly an eight-year commitment.

The most important questions on my mind were "Can I do it? Who are these children I am supposed to teach?" I had taught first grade briefly as a special teacher, but I was far from a first grade readiness expert. I went to the head of the kindergarten and asked her to point out the little ones who would be passing on to the first grade. As she indicated each one, I was filled with delight. I found myself exclaiming, "Oh her! She's a perfect child. Him? He's an angel! Oh, that one shines so beautifully! Oh my, him too? He's a wonder!" Fourteen exquisite children would be passing into my first grade class. I was amazed at how well-mannered, bright-eyed, robust, and energetic they were. Not a single note of dissonance among them. I sat down with them and began to tell them fairy tales. Then I watched as they played together. Soon my heart was won over, and I made my commitment then and there. I felt I had little choice; it was obvious to me that I could never find a healthier group of children to teach.

In fact, the children seemed so perfect I even found myself wishing I had some troubled children so I could put these little angels into perspective. After Christmas of that first year, that wish would be granted, although individual handicaps were never the source of problems or social disorder in my classroom. Most of the children were exceptionally gifted and bright; and everyone, on the whole, including any child with special troubles, was full of respect and self-discipline.

The greatest challenge life has ever presented to me was when I became the class teacher to these twenty-one children. It has been a special honor to undertake this task. I see this paper I am writing as another fortunate opportunity to not only teach but also learn in a full-hearted capacity, for I am reminded of the common saying that a teacher learns more by teaching than his students.

I have found that in building a creative, supportive, loving atmosphere in which these children could unfold; I have redeemed my own haphazard youth by helping foster the gifts each child in my class brings to the future. I have also discovered that teaching rejuvenates me. One of the strongest elements of that rejuvenation has been through the upbuilding rhythm of song, dance, and rhyme that is part of the Waldorf curriculum.

Dance, song, drama, and pageantry have always been strong elements of my life that I have chosen to nourish. I have taught movement in a few different forms and always have enjoyed it. These are basic skills that I have carried, quite consciously and purposefully, from childhood into the present. This inclination for movement games, songs, and dances comes out strongly in the way I direct the class. I feel these artistic elements of education are important and provide opportunities for healthy social exchanges and meet the needs of the children who are learning to live in the element of gesture. To watch children's hearts, minds, and bodies leap with inspiration awakens new forces and faculties in my soul.

Young children want to believe in the true, the beautiful, and the good. They want to live in the world of magic and enchantment. Thus, in the first grade, the whole world is presented in picture, word, and deed. Through the imagination, the child can readily begin to see that she is part of the formative forces of the world and that her individual vantage point adds to the whole.

If given a healthy, rhythmically stimulating atmosphere of love, the child will become that atmosphere. Thus, the child, through her powers of imagination, recreates that environment wherever she happens to be. Children are social beings who possess a need for order, self-discipline, and creativity. My task as a teacher is to create a conducive atmosphere where these needs can be met. What is good for the class should always be the teacher's highest priority. When the children sense their teacher's devotion and respect for them, they respond with respect and love. Self-esteem and dignity are nurtured by this loving relationship between teacher and child. With this foundation, education is an easy process which can be fun, challenging, and enlivening.

I have never regretted my decision to become a Waldorf teacher. I replaced computer programs with fairy tales, bleeps and flashes with songs, keypunching with circle dances, and computer languages with poems. Leaving the world of technology and machinery, I found what I was looking for: the true spirit of childhood.

### A Verse by Rudolf Steiner

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 father and mother,  
In beast and flower in tree and stone,  
Nothing brings fear, but love to all that is around me.

### Class Sketch

My class is strong in character and good at heart. It is well-balanced in terms of the boy-girl ratio (15:13) and, even though half the class is fair-haired and blue-eyed, it is culturally diverse.

At the beginning of the year, there were an equal number of boys and girls (11:11, or twenty-two total); but over a period of time, six new children arrived-four boys and two girls. There is one adopted Korean girl, six Blacks, twenty-one Caucasians. Six children come from single-family homes, and two (including the Korean child) are adopted.

Only one child is left-handed, although five children were originally cross-dominant, a stage of development where the hand used depended upon convenience. For example, they might write either left- or right-handed depending on where the crayon was lying when they picked it up. Two children appeared to be ambidextrous, whereby both hands are used interchangeably on a regular basis. After exercises of stepping up on chairs, kicking balls, throwing objects, looking through a telescope, and catching objects, it became clear that all but one child was generally right-handed. This did not change throughout the year.

A major question for any first grade teacher is whether or not the children are ready for first grade? Part of this question is answered by age requirements. Usually the children should turn seven during the year of first grade or the summer after. I had a five-year-old in my class who turned six in October; she had not lost any teeth yet and was extremely precocious with her verbal skills and reading abilities. It is hard to know whether a child is ready to enter first grade or not. Much depends on parents and teachers making the right decision. First grade can be a trauma for the child who is not ready.

I tested my children for first grade readiness with certain evaluation tools. Could they walk a straight line? Imitate gestures? Tie their shoes? Kick a ball? Jump rope? Remember a three digit number verbally? Count to ten? Say the alphabet? Draw pictures of humans with limbs attached to the torso? Reach over their heads and touch their ears? Repeat a song or poem? Willingly participate in group activities? Have they lost any teeth?

Even after all these questions, a picture arises out of the child which should be the telling factor. It is hard to be sensitive enough or experienced enough to be sure in all cases. Even upon reflection, it is hard to know if I have made the right decision.

I do feel that all but one of my children were rightfully placed and ready for first grade. Many began to loose teeth rapidly after school began. I have noticed that children tend to grasp ideas easier and remember them longer after their

second teeth appear. Before this time, they take hold only slightly and don't quite discern distinctions in subtle images. The images may be bright and remembered, but often the understanding is absent.

The characteristic mood of my first grade was one of openness, wonder, harmony, and eagerness for life. The children were always ready for the next story, image, or song. They were eager to play, dramatize, and dance. They often asked for more in every sphere of activity. The class seemed to envelop them, and they flourished without stern guidance. They were exact in recitation to the point of concern on my part. Every word of every poem, song, or game had to be right; or they would either get upset with me for the mistake or they would fall to the floor with laughter. Each daily rhythm was sacred and inviolable. Their memories were surprisingly accurate and detailed.

Throughout the year, we were visited regularly by guests who wished to gain some understanding of the Waldorf curriculum. The children were anxious to have visitors because they felt they could help these people by sharing their learning experience. Approximately one hundred people visited the class during the year. Many people remarked at the surprise they felt to see such an orderly first grade. Most people were shocked with the children's developed capacities. I believe my class to be exceptional but not out of the normal. I have seen classes where much bigger challenges were being brought to the teacher. My challenge is in the development of myself to become as good an artist as I know the children will soon become. I will have to work hard to stay ahead of their skills.

### Children's Prayer

The golden sun, so great and bright,  
Warms the world with all its might.  
It makes the dark earth green and fair  
And tends each thing with ceaseless care.  
It shines on blossom, stone and tree,  
On bird and beast, on you and me!  
Oh, may each deed throughout the day,  
May everything we do and say  
Be bright and strong and true,  
Oh, golden sun, like you!

## Initial Experiences with the Children

Even though I had shared stories and games with these children in kindergarten and had assisted in the first grade class for the last three weeks of school, I still didn't know who I would face on stage that first day of school. At the Detroit Waldorf School, the first day is started by an Assembly wherein the first graders are called onto the stage to join, for the first time, their new class teacher. I had carefully memorized each child's name; but now that they stood there all around me, a force greater than the combined parts formed. I was scared. My future stood looking anxiously at me. I was seen through by their penetrating glance, and all my motives were bare. After telling a story to the assembled audience, I called each child by name to come up on the stage and present a long stemmed flower to me which I put in a vase. When all the children were gathered on stage as a group, I picked up the vase of beautiful flowers and had the children follow me from the stage to our classroom.

Once inside the first grade room, a most tremendous task lay ahead. How do you get twenty-two different sized children in forty-four different sized seats and desks? "Please arrange yourself from the smallest child to the largest child in a single row," I found myself saying. Whew, that was easier than I thought. They all have seats and desks. The seating chart I had arranged by whim, went into effect and soon forty-four eyes stared at me with expectation. I was told in my teacher training course that I should tell the children quite matter-of-factly what was to happen in the next eight years and to fearlessly use advanced concepts; just plainly and clearly describe the aims of Waldorf methods. I thought about this as I looked into their eyes. Then I started with a concept about education; and before the words left my tongue, I realized that this is not what the children needed to hear. I paused; then I realized why they were really here. It seemed to rise up out of the children's hearts and lives. I told them that they are here at a special school, chosen by their parents who work hard to make the sacrifices for their child's education. I told them that their parents love them, and that is what this whole school is about: parents who care about their children and want them to have something special. Then I told them that it was for the same reason that I was there before them also. This they understood clearly.

We began that day with no concepts, just simple images of the love of parent for child and teacher for pupil. We began the first lesson from the fairy tale that I had just told to them and the school on the stage. We found straight lines and curved lines in the story; and, with that, we began our first three week block on form drawing.

First graders don't need or want concepts; they want truth in plain, clear pictures. They want to feel good knowing that they are learning something every day. I have yet to teach concepts to them. I think they would feel insulted with the

“bones of the matter” after they have seen the whole body in a fairy tale.

The normal day usually started with a few minutes of late arrivals and early morning questions while children settled down at their desks. For economy, I waited patiently until every child could listen or participate in the class conversation and work. Each day, I began by reviewing the day's activities according to our schedule. I told the children of any changes. Most children forgot soon afterwards, but to a few children it was crucial to know what to expect. This early morning period became the most diversified in its length. On special occasions or festivals this period was filled with surprise.

After early morning settling, and the time of sharing and previewing the day, we moved our desks aside to the walls and cleared the center of the room. Then we took hands and began the day with a circle. After greeting the class as a whole, I greeted each child by name around the circle with a musical phrase that they answered. A child was chosen to ring “Pegasus,” the bell. When the ringing could no longer be heard, we began an Indian circle dance that starts by holding hands and walking around in a circle, singing. At the refrain, each person stops walking and turns around twice in her place. We repeated the whole sequence three times. We always ended circle by doing a Shaker circle dance called, “Tis a Gift to be Simple.” This dance uses a more intricate but similar dance pattern as the first dance. In between these two dances/songs, we learned many songs, poems, games or dances. There were four major stage presentations taken from the circle exercises that we did as part of the Main lesson work.

The children loved to perform the material they were learning. They were excited, enthusiastic, and completely willing to cooperate. I always looked for the tired child who was pale or reluctant, but I found none. They were all energetic, happy and rosy-cheeked.

Why do the children in first grade love to do circle dances and songs? Because these children live in the gestures of their limbs. Any body movement you can do, they can do without even thinking. They can almost simultaneously imitate. Even as I would speak a new poem for the first time, there were children who could say it quickly after hearing. After three times of hearing a poem, the children could have it by heart (if I had it memorized well). They were very quick. The children did memorize almost all of the material presented in the latter part of this chapter, and this material does not even show the things they learned in eurythmy, French, or German.

I believe that, through gesture, the children can enhance their ability to memorize. Thus, in every poem, song, or dance I added myriad mime or eurythmy-like gestures that put the words into action. Meaningfulness and form can stand behind the content of the material when action is incorporated. In using circle dances with intricate body gestures, one can find a means to focus social activity and healthy movement. Circles are magic; they go ever on.

After circle-time, there were often dramatic retellings of the fairy tales that were currently being studied. The children loved to act things out. It seemed to enhance their ability to retell the story. Each child, in character, would share what he, she, or it had done in the story. Often the routine became quite funny and would quickly get out of hand. These releases of energies in role-playing seemed quite refreshing to the children. Some of the most animated moments for the children happened in these drama games.

New stories came next in the sequence; and like the other two segments, circle time and book work time, took about forty minutes. Retelling each story went on for a few days, so new stories arose only every other day or so. I found that stories that I had memorized before telling were the most enjoyable for the children. They usually gave their total attention to a story, "coming from the heart" (memorized).

Word and alphabet lessons were also fun for the children. We traced the letters on the floor, blackboard, each other's backs, in the air and on paper with their fingers. Then they wrote it with their crayons. The children could create beautiful pages in their work books without mistakes. I used bound, blank books throughout first grade. Only a few times did I have to glue in a corrected copy of the work over an incorrect attempt in their books. The children were very careful. They were also creative in correcting any little problems they initially experienced. This is like a dream compared to what I have seen in other first grades where scores of corrected pages were glued into the books.

I found that making an extra main lesson book composed of extra work done by the children is helpful. Some teachers recommend taking pictures of your blackboard drawings. Other teachers recommend that the class teacher creates a book as the class goes along. I wasn't wise enough to do either of these. I did keep the children's books in the room and used them to read from and look at when the occasion arose. Usually the children took these finished books home once or twice and returned them to the room.

I would highly recommend that the teacher write original materials for the class or with the class. Adding something individual to the material seemed to help it come alive. Writing things together as a class was a wonderful experience. Composing seemed to flow from the need of the children. Subsequently, they were able to develop a personal relationship to the material and could take it deeper into their own feelings.

I would often ask the children their opinions or have them show their opinions by raising their hands in a vote. Of course, I as the rightful authority decided, but they participated by helping me be fair in my decisions. Being honest counts a great deal to children. A teacher's ability to admit his or her mistakes is very important, but a healthy sense of humor is the most important ingredient of any teacher/student interaction.

### Action Game

Whisky, frisky, hippity hop  
Up he goes to the tree top.  
Whirly, twirly, round and round,  
Down he scampers to the ground.  
Furly, curly, what a tail,  
Tall as a feather broad as a sail.  
Where's his supper? In the shell,  
Snappity, crackity, out it fell.

### Curriculum

*"A complete pedagogy cannot be written out of the intellect alone; it must be the effluence of the whole nature of man: not merely of the nature that observes externally and intellectually but of the whole one that deeply and inwardly experiences the secrets of the universe.*

*The curriculum must be a copy of what we are able thus to read in the evolutionary process of the human being.*

*The office of teacher becomes a priestly office, a kind of ritual performed at the altar of universal human life, not with the sacrificial offering that is to be led to death, but with the offering of human nature itself that is to be awakened to life."*

*Rudolf Steiner, Essentials of Education*

Any teacher who works with Rudolf Steiner's Waldorf curriculum will come to believe in his profound understanding of the developing child. Beyond that, we can also be grateful for seventy years of work that has developed, annotated, and supplemented the curriculum given by Dr. Steiner.

Two excellent sources are *The Curriculum of the First Waldorf School*, by Caroline Von Heyderbrand, that provides an excellent summary of the Waldorf Curriculum; and *Curriculum for Waldorf Schools*, by Karl Stockmeyer, a megalithic addition to the subject. However, even with the detailed indications given by Steiner and those who have subsequently expanded his work, it is still up to the creative teacher to make the subject matter come alive.

The art of education lies in the hands of each teacher, and not even the Waldorf curriculum can make a good teacher. As a matter of fact, if blindly

followed, the Waldorf curriculum would tend to break down the teacher, not support him. Steiner has created a master work in his curriculum; but its scope, from first to eighth grade, is staggering. If an inexperienced teacher were to attempt to cover all the material without staying focused on the needs of his class, he could find himself in great difficulty. In a Waldorf classroom, the success of the curriculum depends upon the artistry of the teacher who can take the material and create something fresh and alive.

It is difficult to describe in abstract terms how the curriculum works, so I recommend telling a fairy tale to a six year old and seeing what happens. When you see how the child uses its whole being to experience the marvelous, the living archetypes found in fairy tales, you can begin to glimpse the magic and wonder that is possible in the education process, especially in a Waldorf school.

### At the Ringing of Bells, by Rudolf Steiner

To wonder at beauty  
Stand guard over truth  
Look up to the noble  
Resolve on the good:  
This leadeth people truly  
To purpose in living  
To right in their actions  
To peace in their hearts  
To light in their thinking  
And teaches them trust  
In the workings of God  
In all that there is  
In the width of the world  
In the depth of the soul.

## Language Arts

It is an art indeed to comprehend what is included when we use the term language. Speech, history, literature, English grammar, writing, reading, and drawing are all integral parts of language. Beyond that, this human capacity is the means of all communication whereby information and knowledge have been transmitted for thousands of generations.

Therefore, it is not surprising that the hottest issues today in the educational world and the community at large are in the area of language arts, in particular, reading and writing. Public debates on these issues have commanded front-page headlines and filled editorial pages with sharply divergent opinion letters from both educators and parents.

Several issues are at the forefront of the current and ongoing debate about the proper education of children in their language skills. One highly debated topic is the "better late than early" philosophy and a general trend against "premature analyticalness." Despite the controversy surrounding this theory, it is gratifying to see that reading experts who are recognized by noted educational psychologists in the academic community are amassing support in defense of this fundamental Waldorf theory. Observation and time are proving the veracity of Steiner's direct perception of the natural developmental processes in children and how best to take advantage of this phenomena.

Another controversial theory that has been associated in the public consciousness mainly with poor spelling, is the "whole language" approach. One of the avant-garde theories of the whole language school of thought is "moving from the whole to the part," using storytelling, bookmaking, and drawing. This is part of an overall theory, which maintains that learning takes place best in a supportive, child-centered (rather than teacher-centered) environment having goal-focused activities with specific objectives that children can master, both individually and as a group. In this type of multi-level learning situation, the child becomes more actively involved with her own reading skill development, through hearing then retelling stories, then making books containing her own pictures and story versions. Another advantage to this approach is that it is possible to more accurately assess the child's readiness because of her active role in the process.

When the whole becomes more important than its related parts, the cognitive and conceptual skills of the child are emphasized and, therefore, the teacher naturally permits a certain level of "creativity" in the child's written reproduction of sounds. According to whole language approach; which again reflects Steiner's influence; these technical, mechanical skills are more naturally and appropriately learned at a later stage in a child's development, much in the way a child's speech

progresses from "baby-talk" to more articulate expression. It is unfortunate, but perhaps predictable given the focus of most in today's world, that a technical skill like spelling should become so important while the overall development of the child's learning and cognitive and creative capacities is not being given its rightful place in the center of the public's consciousness.

Interestingly enough, these so-called whole language methods; storytelling, retelling, and drawing; have always been the foundation of the Waldorf language arts curriculum, based on the theories of Rudolf Steiner, who maintained that hearing and retelling stories support the development of speech and the comprehension of meaningful content. According to Steiner, the development of these capacities is the beginning phase of reading, not the by-rote learning of alphabet letters.

Meaningful content is presented in a Waldorf reading program through fairy tales, which are used to introduce not only reading and writing but also history and literature, because they are the most graphic of all symbolic stories. Also, they offer an almost endless fund of hidden wisdom that can take years to analyze to their fullest extent. David Mitchell, a well-known Waldorf teacher, has given an indication of the profound nature of fairy tales in his summary chart on the curriculum: "The revelation of Man's archetypal biography is revealed through the fairy tale, as well as examples of the creative power and guidance existent within the universe." Additionally, fairy tales excite children's interest and enthusiasm for language and mental imagery, which ultimately result not only in writing and drawing, but also in increased vocabulary and verbal expression. This multi-level approach provides a basis for another important aspect of the Waldorf curriculum--and the whole language curriculum--which is that, through this more active involvement on the part of the child, his or her progress can be assessed more deeply and frankly.

Although many teachers and parents are having difficulty understanding Waldorf/whole language methods, modern research now supports many Steiner theories, including a radical shift to the point of view that writing should precede reading rather than the other way around, and that writing actually leads to reading. This has always been a basic tenet of the Waldorf curriculum.

In my class, I started the children's writing activities beginning with the reproduction of capital, printed letters; by the end of the first grade, they were printing small letters. Even though Steiner indicated that cursive writing should precede printing words; generally, in American Waldorf schools, cursive writing is not taught until the third grade because of the primary importance of learning to read the printed word in books.

The problem that arises in the minds of both educators and parents concerning these innovative approaches to the child's learning processes is due to the definition of "achievement." Those who have been steeped in the competitive

philosophies of the mechanistic world want to see early results and have devised one-sided, left-brained achievement tests that have become the indicator of "success" or "failure" in education. My own first grade class would have done poorly on standardized tests; less than half my class could read at the end of year, much less spell. This may look like failure to some people, especially if they place great value on standardized achievement tests. On the other hand, it is important to note that the children in my class could recite the contents of six books that they had written themselves. They had memorized the words of these books and could meaningfully point at one word at a time. What is the difference between this activity and reading?

The secret to developing good reading skills is motivation. The child must want to remember vocabulary and seek information from symbols. Why does a child want to read? Usually, either because of personal desire or because of pressure from parents or peers. When someone decides to read should be a personal decision based upon the readiness of the physiological and psychological make-up of the individual, not because of performance pressure. As a teacher, I feel I should protect the children's right to decide for themselves when they want to read. Forcing the situation could cause irreparable damage to their self-esteem and learning habits, and research has confirmed that self-esteem and self-confidence are critical elements involved in a child's learning process.

My goal was to allow reading to happen naturally, by creating an atmosphere which was conducive to acquiring the skills necessary to read. This is another area of Waldorf methodology that is being verified by current research: the atmosphere of the classroom and the caring relationship between student and teacher are critically important elements in the learning process.

Experience has shown me that storytelling in the form of fairy tales is an excellent way to introduce reading and writing, especially if the learning environment is a happy, playful, yet focused atmosphere. When fairy tales are used as background, a child can discover the alphabet; first in drawn, colored forms, then, by extraction, the nature of letters. For example, in *The Swan Princess*, we study the letter S; in *The Three Bears*, the letter B, in *Dick Whittington's Cat*, the letter C, and so on. First story, then picture, then extrapolated letter of the alphabet.

While the results of this educational approach are obvious in terms of the Waldorf student's accomplishments; books produced, stories memorized, and other tangible creative work; to gain parental support for the Waldorf approach, it is important for the teacher to explain it fully at the very beginning. I recommend that the teachers directly present their views on reading to the parents at one of the parent curriculum meetings early in the year. Parents should be prepared for the likelihood that their child will "fail" educational achievement tests in public school if prematurely removed from a Waldorf

primary grade. This will be true for a Waldorf student up until about nine years of age. The parents deserve to have this issue discussed and the strategies of the teacher and the Waldorf curriculum explained at the very beginning of a child's enrollment in a Waldorf program.

This is a deep commitment for a parent to make, especially given the current public mood on what is termed "whole language" approaches, but it must be carefully explained that this decision is one that chooses imagination and creativity over the public school's analytical and achievement-oriented curriculums that tend to suppress these qualities of spirit in a developing child

### For Michaelmas

I ride on my horse with my sword in my hand,  
I ride through the wooded and mountainous land.  
I battle with dragons with giants I fight,  
Defending the weak and upholding the right.

My sword is of steel and my helmet of gold,  
I dare all adventures my heart is so bold.  
My armor is shining as bright as the light,  
And I am a gallant and glorious knight.

### Mathematics

Steiner tells us that children are clearly ready for math by first grade. This was proven to be true with my class. Some of the children exhibited a strong desire to do homework in math. They would sit for hours and exercise their skill with numbers. Whenever possible we started numbers by counting real objects. We used chick-peas, pennies, balls of clay or human bodies to add, subtract, multiply or divide. Always starting from the whole and proceeding to the parts, we worked with tangible substances that could be felt and easily handled.

Through fairy tales, the story line was presented and often retold by dramatizing the numerical aspects of such stories as *The Three Apprentices*, *The Four Brothers* or *The Seven Ravens*. Geometric and other forms were frequently used to demonstrate the form of a number, such as triangles, squares,

the hand, five or six pointed stars, and many other forms were all utilized. To make numbers visceral, we always divided ourselves into groups of whatever number we were studying. We followed this plan up to the number twelve.

The four processes were introduced through a long complex story about the Royal Number Family. *The Royal Number Family Play* is the end result of the first block on the four processes. It was performed at the Spring Open House for parents and friends and can be seen below.

*The Number Family Game* was used from the first math block on, as a tool of rhythm by which the times tables were learned. I varied the pace and emphasis on this game throughout the year. Mental math processes were incorporated after the first presentation of the four processes (see below).

Math blocks tend to lend themselves to many games. A new game would spontaneously arise and capture our attention and often would evolve into a complex process. We simply had fun with math.

By the end of the first year; the children had mastered addition, subtraction, and multiplication. I introduced it, but felt that the division process was still a bit of a mystery to them. The expectations of the recommended math curriculum is provided in this chapter to help crystallize some practical aspects of mathematics.

Between Mathematics and Language Arts, the schedule shifts back and forth in four week blocks throughout the year. A full year's block plans are provided at the end of this section.

### The Royal Number Family, by Gabriel

I am King plus, I love to count  
Until by adding I've made a mount.  
My scepter shines as I add by one;  
I'll count everything under the sun.  
I've counted so much my castle is filled up,  
There's no room to sit down, no room to sup.  
I'll keep counting till the grounds I fill;  
I'll count, for my scepter will not be still.  
One, two, three, four, five; quick jump up, you're all alive,  
Six, seven, eight, nine, ten; stand up straight like a bowling pin.

I am Queen Minus, I take away  
And give to the poor every day.  
The castle is filled up to the brim,  
So I must subtract and cut and trim.

There are so many mounts in the way  
That I must move them by giving away.  
The people are in greater need  
Of all these apples, oranges, and seed.  
One, two, three, four; come away from the door;  
Go out to the city and give to the poor.  
Six are still here left to count,  
But surely that is a smaller amount.

I am Princess Times, I count so fast  
When I race my Father he's always last.  
He counts by ones, but I count by groups;  
While he's still counting, I've made many loops.  
I use two hands and two feet to move  
So I can go faster of this I can prove.  
Two times two is four;  
I can move faster across the floor.  
Watch me make a mount of six;  
Faster I multiply with my tricks.  
Two groups of three, six will make;  
Only a moment I need take.

We are Prince Brothers Divide  
Of our great treasure we can not hide.  
Equally we share in all that is ours  
In gold and silver, apples, and flowers.  
Each mount we divide till we both have the same,  
We need our sister to help in this game.  
Even the Kingdom is divided in two;  
One for him, and one for you.  
Six we divide equally by two;  
We each have three, which isn't too few.

Our uncles, aunts and cousins we send  
To add up to numbers of which there's no end.  
We add and subtract, multiply and divide;  
In all that we do, we have family pride.  
So thank you for listening and seeing our ways  
If you learned anything, you'll find that it pays.

### Number Family, Anonymous

I know a family strange indeed.  
Each one goes at a different speed.  
They walk along for half the day  
Counting footsteps on the way.  
Here they come: Number 1.

#### Number 1

I am correct and neat and trim,  
My walk is straight, my clothes are prim.  
Just count my steps and you will see  
That each step is the same for me.

#### Number 2

But my two steps are not the same  
For I must walk upon a cane.  
Although I'm weak and tired and old,  
I still can walk with footsteps bold.

#### Number 3

I'm a lad, bright and gay,  
I would much rather play;  
I can run with my ball  
While my footsteps I call.

#### Number 4

My step is strong, I won't go wrong.  
With all my might, I'll do what's right.

#### Number 5

Carefully I go, on my feet tip-toe,  
Looking to the left, looking to the right.  
Lightly I arrive -- I am number five.

#### Number 6

One, two, three, four, five, six;  
I can do lots of tricks.  
I've a friend: number three,  
He's a help unto me.  
He has taught me to play,  
But I have my own way.

### Form Drawing

I began the year with three weeks of form drawing, wherein we constructed the children's first book. I found this was a big help to ease myself and the children into the unknown waters of working together as a class with either mathematics or language arts. From straight lines and curves to rubies and crystals, the form drawings appeared in stories and made their way to the blackboard. Waves, stars, suns, moons, triangles, and even dragon's backs were all easily assimilated forms which the children took great care to draw beautifully. Twice a week, we had form drawing and practiced the forms by walking them on the floor; and drawing them on the blackboard, in the air, or on each others backs. Then, before drawing a good copy of the forms in our books, we practiced drawing on newsprint.

I was puzzled to see that children who were adept at drawing or writing words occasionally had difficulties drawing forms. Form drawing incorporates capacities that no other subject does. I found form drawing stimulated and refreshed the children.

### Fall Game, used for Form Drawing

Said the little green leaf to a bird flitting by,  
Kindly tell me the way that you manage to fly.  
Said the little brown bird as he lit on the bough  
If you let yourself go you will understand how.  
But the leaf was afraid till one bright Autumn day  
    He forgot to hold on and he sailed far away.  
    Sailed far away but alas, he could never return  
    For the way to come back he'd neglected to learn.

## **Music**

I love music. Teaching music was one of my greatest pleasures, and I was especially pleased with the class's musical accomplishments by the end of the first grade. This achievement was helped by the fact that we received our recorders early in the year. While some classes do not receive their recorders until after Christmas, we were fortunate in that we received ours during the second week of school. As a result, by the end of the school year, we had learned to sing about two dozen songs and play six songs on the recorder.

A great deal of preparation preceded the moment that the children ever saw a recorder. We learned many rules for handling the instrument and had specific instruction for good technique and form in blowing the recorder. We practiced rhythms by blowing, tapping, clapping and humming.

When the children received their recorders, I made the event into a formal ceremony with due respect. Once they had them in their hands, they wanted to play their recorders immediately. I accommodated this desire by having the children imitate my finger movements as I played a recorder. Initially, some children had difficulty with the fingering because the recorder was too big for their fingers to cover the holes comfortably; but they were so absorbed in impeccably following their teacher's every movement that soon everyone had worked out a method, and before long we were all playing in unison. I am pleased to report that they learned several new songs within the first month. All of the songs were in the pentatonic mode because Steiner recommended this musical scale to appeal to the child's stage of development.

What I found remarkable was the effect music had upon the children. For one thing, every child, whether shy or outgoing, sang without embarrassment or self-consciousness. I also observed that music had a practical function in the classroom in terms of mood. Whenever the atmosphere in the room was confused or anxious; a song would create peace, especially if the song was accompanied by some form of rhythmic movement. The movements accompanying the singing helped by directing the children's random energies into a harmonious activity.

### The Sun is in My Heart, a song by Cecil Harwood

The Sun is in my heart,  
He warms me with his power,  
And wakens, wakens life and love  
In bird and beast and flower,  
In bird and beast and flower.

The stars above my head  
Are shining in my mind  
As spirits, spirits of the world  
That in my thought I find,  
That in my thought I find.

The earth whereon I tread  
Lets not my feet go through,  
But strongly, strongly doth uphold  
The weight of deeds I do,  
The weight of deeds I do.

Then must I thankful be  
That man on earth I dwell,  
To know, to know and love the world,  
And work all creatures well,  
And work all creatures well.

### Nature Studies

All things in nature can speak to children; thus, the goal of nature studies in a Waldorf class is to have each child perceive the wonder of nature and have it speak to the child of its creator, God.

We made the beautiful trees, gardens, and lawns part of our extended classroom by taking frequent walks, in single-or double-file, around the school grounds and neighborhood, looking for signs of budding nature. On our walks we gathered leaves and other found objects which we later hot-pressed between two sheets of wax paper. We made whistles from acorns. We told each other nature stories and drew pictures of what we had seen and what we had imagined through our story-telling. We watched the changing weather and discussed the seasons. We often marked these special seasonal events with festivals, creating costumes and room displays that featured the children's artistic interpretations of what they had learned. We often modeled with colorful beeswax the characters of our studies.

### Nature Game

A little brown bulb went to sleep in the ground.  
In his little brown nightie he slept very sound.  
Old Winter he roared and he raged overhead  
    But the bulb didn't even turn over in bed.  
    When Spring came dancing over the lea  
    With finger to lip, just as soft as can be,  
    The little brown bulb lifted up his head  
Split open his nightie and jumped out of bed.

### Knitting

With this activity we began by cutting and sanding our own knitting needles and gluing wooden balls onto the ends. We even rolled our own balls of cotton yarn. At that point, I was faced with what I consider the most difficult task of first grade: to teach hands-on knitting to twenty-six children. I was clever enough to get the parents to help for the first month. By the end of the year, all the children were knitting with varying degrees of proficiency, although all knitted acceptably well. They were enthusiastic in their knitting activities, and all of them completed one or more projects; including scarves, knitting can holders, recorder cases, crayon boxes, purses, and a variety of other useful items.

Knitting became very therapeutic for me, and I found myself enjoying this activity. For Christmas, I demonstrated my pleasure in knitting by presenting each child with a special gift, such as a scarf or a purse that I had created myself. I noticed that my example seemed to strengthen the children's work habits quite directly, as they seemed even more interested in creating new projects after they had received my Christmas presents.

Again, I found that observing the children as they worked to master this new challenge another door to understanding. I was able to observe the different levels of tolerance for frustration in individuals. As a result, through this activity, I found myself discovering new ways to help the children deal with mistakes and develop patience.

### A Knitting Rhyme

In the woods goes the hunter, round the tree goes the dog,  
    Out pops the rabbit, and off they run.

*Grade One*  
**Painting**

Because I wanted create a relaxed, careful, patient attitude toward painting; I found it advantageous to take a double period for this activity.

To set a mood that was both creative and participatory, I usually started the lesson by having the children sing songs, recite poetry, or play a little game about two clouds that seemed to stimulate their imaginations in a contemplative way (see below).

I frequently painted myself, letting the children watch. As I painted, I explained how they should not draw forms, but put colors next to each other and let them "speak" as they mixed together. With this approach, the children could see for themselves how they could create a whole rainbow with just three primary colors. Rainbows were a big favorite with the children, and they frequently requested that I paint them in my demonstrations. From this simple skill, we moved to color studies. Occasionally, however, I painted subjects that depicted our current topics of study. Afterwards, I allowed the children to choose whether they would try to copy what I had just painted or try something different. Then I allowed them to quietly paint on their own. Generally, the children's pictures were sensitive and well done. I was pleased by their efforts which always kept the walls of our classroom filled with exquisite paintings.

**A Song for Painting Day**

Here we go, to and fro, over the rainbow bridge we go.  
Treading softly, treading slow, over the rainbow bridge we go;  
Gathering light from sun and star, gathering light from heaven afar,  
Down to earth all things to greet, sharing the light with all we meet.

Here we go, to and fro, over the rainbow bridge we go.  
Treading softly, treading slow over the rainbow bridge we go.

**A Painting Rhyme**

There's a bridge of wondrous light  
Filled with colors shining bright:  
Red and orange, yellow, green,  
The fairest colors ever seen,  
Blue and violet, magic rose:  
Down from heaven to earth it goes.

### A Painting Game

Two little clouds one summer's day  
Went flying through the sky.  
They went so fast they bumped their heads,  
And both began to cry.

Old Father Sun looked out and said,  
Oh, never mind, my dears,  
I'll send my little fairy folk  
To dry your falling tears.

One fairy came in violet,  
And one in indigo,  
In blue, green, yellow, orange, red,  
They made a pretty row.

They wiped the clouds tears all away,  
And then from out the sky,  
Upon a line the sunbeams made,  
They hung their gowns to dry.

### Games

Whenever possible, we took this class outside. Skipping rope, tag games, circle games, and singing games are all good material for this class; although I always tried to save the last ten minutes for free play. Initially, some children were very reluctant to play organized games; so we kept the games class as non-competitive as possible and tried not to focus on individual physical skills. Many games appropriate for first grade have no competition in them at all.

It is important to observe the children at play. Watching the children run, jump, and exert themselves in the games class was very revealing. Often the clearest image I developed of a child was through watching him or her participate in games because this is where relationships to other children are formulated, especially in a free play situation where the social element is most pronounced. All teachers owe it to their own understanding and the children's well-being to pay close attention to interactions between the children during these times of "play."

### A Circle Game

Look about little gnomes  
Father Sun calls to work  
Say goodbye to your homes,  
Hurry up let's not shirk,  
Hammer high, pack on back  
Away we go down the track.  
Jump for joy, laugh and shout,  
Click your heels, turn about.  
Jewels flash in the night; ruby red, sapphire blue,  
Twinkling stars of every hue.  
Tick Tick Tack, Crick Crick Crack,  
Pick and pack stuff the sack.  
Heavy sack on his back, tired gnome turns towards home.

### Reports

It is a truism, and no easier for the saying, that the teacher is a historian. Reports are lasting records of the child's history. It is a challenge to the true mettle of a Waldorf teacher to write reports on the children instead of giving grades. The teacher must be objective and state observations, excluding one's personal opinions and judgments. It is an art; one I have yet to fully master. Reports can always be made better, it seems.

After a teacher has agonized over every word in a report, it is time for the big test: the meeting with the child's parents. If the stage has been properly set with frequent meetings and conversations during the entire school year, this discussion of the child's progress, accompanied by a written report, should go fairly smoothly. Never surprise the parents with a one and only report at the end of the year. While it may be difficult to accomplish, given a teacher's full schedule, it is important to have a minimum of two meetings a year and be in constant conversation with the parents about their child's growth and developing work all year long.

I found it very helpful in my communication with parents to compose a "report verse" for each child individually that addressed the child's inner needs. To create these verses, I found it necessary to go beyond meditation and enter the realm of moral imagination. Meditating on the children every night can fill the soul with proper images that convey how the child is doing in school. Even with this effort, however, I was never completely satisfied with my performance of this task; so I will say only, "Good luck with reports."

### Report Verses

The following poems were written for students as Report Verses. Each child was asked to memorize his or her special poem over the summer and be prepared to recite it on special days, or whenever I thought it was needed to remind the child of his deeper soul impulses. I thank those children who inspired my efforts.

O child of the world you are a part  
When laughter finds warmth in your heart.  
Each day to live your life so well  
Is like being under a magic spell.  
Seek the answer by finding the need  
Then, like a flower, you'll bloom from a seed.

The wide world is found in your heart  
When you reach to others and make your start  
To share with them your inner love  
Like a bird on the wing or the song of a dove.  
Reach out to others to receive and give  
Then life will be great and easy to live.

Your laughter rings like a bell that peals  
And tells of its shining home that reels.  
The sun is your home and a star is your gate,  
They know of your love, they know of your fate.  
Glow like the sun, twinkle like a star  
And your heart will be joyous, your love will go far.

A spark of the sun will light your heart  
As upon this new road you will start.  
Let the spark grow 'til a flame leaps high  
Which lights the darkness by and by.  
Share your heart's flame and warm many a soul  
'Til you and the world together are whole.

### Report verses continued

For out of worlds where strength abides  
You find your love which cannot hide,  
Its glowing colors shine so bright  
From each person's soul to heaven's height.  
Reach for love and hold it strong  
Then you'll find no deed is wrong.

Strength abides in your heart so grand  
A child of God on the earth you stand.  
You reach to help and are so kind  
Friends and buddies everywhere you find.  
Your love is true and warms the soul  
Open your heart and make the world whole.

### Curriculum Summary

Curriculum Summaries are placed at the front of each child's report as a summary review of the teaching content of the year. The following summary is a cursory, but accurate statement of methods and goals for each subject. I thought this might be helpful in understanding the form of reports. (see next page)

## First Grade Curriculum

**Language Arts** - The alphabet is introduced through fairy tales accompanied by alliterative and rhyming verses. After the introduction of upper and lower case letters, the first graders helped compose story books. Out of these sentences, a foundation for phonics and sight word vocabulary is possible. Through listening, speaking, drama, writing, and reading the children experience many aspects of language arts.

**Mathematics** - Counting numbers are introduced through various games and discussions. The quality of number is explored and pondered. Rhythmic walking and clapping help with the multiplication tables. The four processes are introduced, and simple calculations are performed by walking a number line, moving solid objects, and mental math journeys.

**Form Drawing** - Hand to eye coordination, as well as a sense for proportions, placement and symmetry in space is enhanced through form drawing. As dexterity grows, many find the printing of alphabet letters and border designs a variation of form drawing exercises.

**Painting** - Using large brushes, white paper, and three primary colors; the children paint free-form paintings or color exercises.

**Music** - The children sing songs based on pentatonic scales. The recorder is taught through imitation. They learn to hold the recorder, cover the holes to get the tones, and to start and finish playing together.

**Physical Education** - Once a week, circle games are introduced. Since individual reports are not included for this activity, the one general comment is that all should learn to jump rope during the summer. Rhythmic movement and coordination skills developed while jumping rope also help in other areas of physical development.

**Eurythmy** - First grade eurythmy consists largely of verses, stories, and music. Movements are learned by imitating the teacher. We worked on both clapping and walking to different rhythms, simple games, exercises with the copper eurythmy rods, and a lot of imagination. We worked exclusively in a circle; developing an awareness of each other and the need to be with others was our large social task.

**German** - In Grade One; verses, songs, games, and pictures are the aids through which German is taught. The children learn the vocabulary of objects around them, counting and directions. Ideally, only German is spoken during this class.

**French** - Through the use of songs, verses, games, the naming of classroom objects, colors, and counting; French comes alive for the children. Many of the vocabulary words and songs are reinforced through illustrations in notebooks.

## Discipline

In Webster's Third New International Dictionary, the first definitions given to the word discipline are teaching, instruction, tutoring. It further defines discipline as "training or experience that corrects, molds, strengthens, or perfects; especially the mental faculties or moral character." It also means to gain knowledge and skill, and, finally, punishment.

For a Waldorf teacher, discipline is the rhythmic developing of skills towards a fuller understanding and appreciation of art. It is a product of mutual respect and caring between teacher and pupil that involves training and strengthening, molding and perfecting, but seldom punishment.

It is discipline to prepare a performance through practice and present it to the whole school as a good and proper activity which deserves praise. Not only does the public performance and recognition of a child's accomplishments stimulate self-confidence and self-esteem, it also promotes self-discipline.

Most children want to please the world and do right; however, it is a healthy phase of their development when they test the barriers of social form and find limits. The proper form of discipline in this type of situation is instruction.

Very often, when a child misbehaves, it is an attempt to get attention. In that case, give the child attention, if that is what she wishes. Soon the need for attention is satisfied and the energy is rechanneled to other activities.

When it comes to settling disputes, I have found that listening objectively and withholding judgment are the most effective strategies. This is not always easy to accomplish because voices are usually at high pitch during disputes; thus, the desire to just do something quickly to restore a quieter atmosphere can be quite a temptation. The teacher must never allow himself to succumb to this temptation. Maintaining a fair and objective attitude is of primary importance to children, for they are very sensitive to issues of fairness and justice.

The best procedure to follow when correction is necessary is to find a way to guide the child so that she learns self-discipline. For minor infractions, such as the inability to sit in her chair safely with all four legs on the floor, I try to devise a discipline that will aid the child to discipline herself to sit properly. Perhaps making her stand for a period of time or even walking might drain off some of the kinetic energy.

A child who hurts another or intentionally disrupts the class can learn discipline through isolation, but the isolation should not be for very long and not far away. I have sent children to the corner for such behavior; they are socially removed for a time but can still hear the class participating together. The desire the child has to join in with the group activity is usually enough to ensure a more cooperative attitude. Her decision to reform her behavior in order to continue participating in group activities is a form of self-discipline.

I have always tried to make my disciplinary decisions full of purpose and not a reaction to some disturbing phenomena. I have also tried to teach my students the joy of discipline when it is work done for an artistic or educational goal.

### When You Need Quiet

A wise old owl  
Lived in an oak  
The more he saw  
The less he spoke  
The less he spoke  
The more he heard  
Why can't we be  
Like that wise old bird.

My hands upon my head I place  
On my shoulders, on my face  
On my hips I place them so  
Now I raise them up so high  
Make my fingers fairly fly  
Now I clap them, one, two, three,  
Now I fold them silently.

### Concluding Remarks

Teaching first grade in a Waldorf school has totally renewed in my belief in humankind. Young children are truly the hope of the world. They are the world and they transcend the world. As Van Morrison has written, "Across the bridge where Angels dwell, children play."

I feel I have a profession that I can profess. Teaching is learning, and I feel grateful for the chance to experience such bright, sensitive, gifted children. My feelings are ineffable. My thinking is becoming full bodied, rhythmic, and imaginative. Creativity is my daily work. Harmony is my goal and love my foundation.

I missed one day of school in first grade, and on that day I truly I missed the children. My life has been expanded and enriched many times greater than it was. It is a matter of destiny and fate that these particular children and this particular teacher agreed to unite. I consider it an honor to have served these children in the process of education.

### Closing Verse

O, Sun so bright  
Thou givest thy light  
And warming love  
From heaven above  
That life on earth  
May come to birth.  
May our eyes shine  
With light like Thine  
May our hearts know  
Thy warming glow,  
May our hands give  
The light to live,  
That we may be  
A Sun like thee.

### Final Assembly Poem, written by the First Graders

We are the First Graders, our voices are clear,  
We sing and recite for all of you here.  
We've learned many things since the first day of school,  
Of Kings and Queens and the lands that they rule.  
Of Princes and Princesses we've heard many times,  
We dance and play games, and know many rhymes.  
Main Lesson is the first two hours of the day  
In which we learn to work and play.  
Letters, words, and sentences we write;  
With pictures we have them before our sight.  
Forms we draw, and pictures we make  
For each of our writings own good sake.  
But also we do multiplication and divide  
Of adding and subtracting we can not hide.  
In circle games we go all around  
Until our right places we have found.  
Squirrels, bees, and birds in a tree  
In nature studies, these we get to see.

We paint pretty paintings, and have lots of fun,  
We sing of the rainbow til our work is done.  
In gym we have games and run all about,  
We get to have fun and laugh and shout.  
In French Madame Weis taught us a song  
Where Jacques bells go ding, dang, dong.  
In German Frau Landes plays the color game  
We have to be able to point at the same.  
Mr. Hughes in Eurythmy plays games and a song  
While we dance and prance and follow along.  
Rashid's a great cook, he makes a good lunch  
When he serves it out, we munch and munch.  
Each Thursday together our recorders we play  
Our music is simple and light and gay.  
In beeswax we sculpture and make neat stuff  
Once a week for us is hardly enough.  
At recess we get to yell and scream  
Inside we're as quiet as a little sunbeam.  
In knitting we make scarfs, cases, and bags  
If we're careful, our stitches won't have snags.  
Many things we've learned throughout the year  
If we only watch, listen, and hear.  
First grade has been great, but now is nearly done  
It's time for the summer and the bright warm sun.  
We'll soon be back, second grade to start  
Which challenges our mind and gladdens our heart.  
So thank you for listening to our poem that we've made  
First grade is now over, the foundation is laid.

## **First Grade Block Plan**

<i>Weeks</i>	<i>Subject</i>	<i>Specific Skills</i>
3	Form Drawing	Form drawing presented through fairy tales and nature stories in preparation for writing letters. Make a form drawing book.
4	Language Arts	Introduction of capital letters through fairy tales and nature stories. Begin letter book.
4	Mathematics	Introduction to numbers; counting exercises up to 100. Rhythmic counting and writing of numbers. Make a number book.
4	Language Arts	Completion of capital letter presentations.
4	Mathematics	Introduction of the four processes through the Number Family. Number journeys up to 24.
4	Language Arts	Introduction of lower case letters. Begin writing short words, brief sentences. Pure phonetic approach.
4	Mathematics	Continuation with the four processes.
4	Language Arts	Review of upper, lower case letters. Create a book of verses and stories.
4	Mathematics/ Language Arts	Review of the year using their books. Preparation for second grade reading.

### Evolution of the Consonants

The following is a guide to the teacher's meditation on the alphabet. It is not recommended for teaching methods or order of presentation to the children. Steiner's lecture entitled, *The Alphabet*, is a must for the first grade teacher.

1. B-P Man from his abode in heaven awakens to birth - Virgo - Soberness
2. M More and more into matter he moves - Aquarius - Equilibrium in the human
3. D-T Downward drawn he finds himself - Leo - Flaming enthusiasm
4. N He is quickened by the knowledge of outer things - Pisces - Destiny
5. R Restlessly rushing he is carried onward (youth) - Taurus - Will, the still head forces
6. L Until souls unfold from within (adolescence) - Capricorn - Coming to grips with the world
7. G-J-K He grows and gains in inner strength (maturity) - Sagittarius - Decisions
8. Ch-C-Q-K He is human by the breath of the spirit - Libra - The weighing process in thought
9. F The fire of freedom is freed in the flow of air - Cancer - Motivation for future action
10. S-Z Soothing the elements of unrest - Scorpio - Intellect
11. H Heraldng to new heights - Gemini - The capacity for doing
12. T-W The light that streams towards him - Aries - Behold your deed

A-Ah- Venus      E-EE- Mercury      I-EI- Moon      A-A- Mars  
Au-Ou- Sun      U-Oo- Saturn      0-0- Jupiter

## The Alphabet

B - *Bearskin*, Grimm's Fairy Tales; *Silver Hair and the Three Bears*, Spindrift

The big bear has a straight brown back  
And a bumpy bump, and a bulge in the front  
And likes bees and bugs and big bear hugs  
And says b,b,b,b,b.

C - *Dick Wittington's Cat*; *The Hungry Cat*, Spindrift

Dick's cunning cat curled and cuddled  
On the carpet mat.  
The creeping mouse with cold, cruel eyes  
Came crawling by.  
The crash, the clang, the cutting claws  
Clamored the mouse into his jaws.

D - *The Donkey*, Grimm's

The donkey dropped his dreaded disguise after the wedding was done,  
which darkened her doubting eyes.

F - *The Frog Prince*, and *The Fisherman and His Wife*, Grimm's

The friendly frog found the fair princess' fallen ball,  
But a fright it was at first, for she failed to befriend him at all.

G - *The Golden Goose*, Grimm's

The golden goose got great giggles and guffaws  
From the grumpy, grouchy princess.

H - *The Seven Kids and the Wolf*, and *The Grey Brown Horse*, Grimm's

The House (self-created)  
The house has high walls and long, handsome halls.

M - *Semili Mountain*, Grimm's

Semsi mountain, Semsi mountain called the man with might  
The mountain moved and made a mouth right before his sight.  
Many mounds of money, and much, much more --  
Millions of magnificent jewels to help the poor.

R - The Runner (self-created); *Rumpelstiltskin*, Grimm's  
The runner ran on the rim of the roaring river.

S -*The Three Snake Leaves*, and *The Seven Swans*, Grimm's  
The snake makes a silent and secret sound  
As she swings and sways and slithers on the ground,  
And says s,s,s,s,s.

During the second block of language arts I began doing more than one letter at a time with each story.

X, Z - Brothers X and Z (self-created)

N, V, W -*The Nixie of the Mill Pond*, Grimm  
The naughty nixie nimbly snatched the miller's son.  
Down he went, not to return till three deeds were done.  
Never go near the mill pond for fun.

Vanessa picked very beautiful violets from the valley.

The wild waves whipped, whirled and washed the waiting gifts away, while the white moon watched the wishing maid wonder and pray.

K, Q, J, L, P - King Winter and Queen Summer (self-created)  
King Winter casts cold, clear crystals over the frozen land.  
It cracks and quakes as the crisp frost covers where you stand.  
His splendid palace has powerful pillars of packed snow  
And proud ramparts pouring piles of perfect crystals  
On paths where he goes.

Jack Frost jumps and jingles during the jolly month of January.  
The quiet queen is quite beautiful and never quits her garden.  
The golden lamp lights the world and brings life to leaf and flower.

**T - The Yggdrasil/ World Tree, Norse mythology**

The tall tree trembled as the tongues of Angels sound  
Blowing tender twigs tumbling to the ground  
And the little birds twitter, twitter.

The vowels were the five branches of the world tree. I transformed Odin's experience of finding the "runic letters" as twigs that fell from the world tree. The wind in the branches made the vowels either soft or hard, depending on the strength of the wind. We always sang the vowels.

**A - Awake, awake and make your way, be brave and glad today.**  
The angels say A,A,A,A,A.

**E - Look and see, I am E, without me you can't be.**  
I see, I feel, I gladly greet the earth beneath my eager feet. E,E,E,E,E.

**I - My hand can fly high from the sky to the place where I lie.**

**O - Oh, we go slow and around we flow, so hearts gold can grow. 0,0,0,0,0.**

**U - You and I are truly too few to make a beautiful U. U,U,U,U,U.**

**Y - Oh Yggdrasil you youthfully spy, All the funny yellow twigs  
That yonder, by your side do lie. Y,Y,Y,Y,Y.**

Because Y is the trunk of the tree it also has the possibility of sounding like any of the other branches.

## Number Rhymes

The sun is one till the day is done.

The sun and moon are two  
They shine on me and you.

Me and me and me make three,  
Together we look like a B.

Four brothers we are seeking a trade  
By saving a princess our fortunes we made.

Five fingers I have on my hand.  
Five toes on my feet upon which I stand.  
Five points like a star on the land.

Six men wondered through the world round  
Until their fortune they found.

Seven colors in the rainbow bright  
Fill my eyes with heavenly sight.

Eight won't go straight,  
In and out, round about,  
Up and down, round and round.

## Arithmetic Goals for Grade One

by Theo Beurgin

### 1. Counting

(a) Rhythmic (rote) counting forward and backward within an increasing range of numbers, say up to 100, by end of the school year.

(b) Counting of objects.

(c) Rhythmic counting, forward and backward, by 2's, 3's, 4's, 5's, and 10's (after having introduced the corresponding numbers 2, 3, 4, 5, and 10). Use rhythmic walking of poetry (e. g. "Number Family") to introduce the above.

### 2. Introduction of numbers and their Arabic numerals, first one by one from 1 to 12, then gradually up to perhaps 100.

### 3. Introduction of the four fundamental operations (processes) addition, subtraction, multiplication, and division; first in the domain of 1 to 20, then gradually higher.

Addition and multiplication are introduced from the whole to the parts; subtraction, starting from the difference; division, starting from the quotient.

### 4. Practice and memorization of the number facts.

#### (a) Addition and Subtraction

Use objects, fingers, forward and backward counting. Gradually have the children memorize the addition and subtraction facts related to sums less than or equal to 10.

$$e. g. \quad 10 = 8 + ? \quad 4 + 3 = ?$$

#### (b) Multiplication

First use objects, for instance by grouping

- 12 into 4 groups of 3
- 12 into 3 groups of 4
- 12 into 6 groups of 2
- 12 into 2 groups of 6
- 12 into 12 groups of 1

Gradually arrive at multiplication facts by counting them off.

Examples  $4 \times 3 = ?$

(1) Let the students count by 3's 3, 6, 9, 12, ... 30, 33, 36

(2) Raise 4 fingers and count 3, 6, 9, 12, so  $4 \times 3 = 12$

No particular goals are set with respect to the memorization of multiplication and division facts.

(c) Division

Practice division together with multiplication. This will facilitate comprehension of both processes and economize time.

For instance, If 6 are grouped into 3 times 2, XXX XXX this can be interpreted in the following ways:

$6 = 3 \times 2$  and  $3 \times 2 = 6$

To facilitate practice of division, use "measuring division", e.g. for 6 divided by 2 = ? ask: how many twos are there in six? Then count on your fingers: 2, 4, 6; there are 3 twos, so 6 (divided by) 2 = 3

No particular goals are set with respect to the memorization of division facts; although, later on, multiplication and division facts are memorized together.

## 5. Mental Arithmetic

Cultivate and stress mental arithmetic from first grade on.

### Poems, Games, Songs and Rhymes

These poems, games, songs and rhymes for the first grade are presented as an overview of what the class memorized in English lessons during the year. The sources of these selections can be found in Section Five (Notes), or are anonymously part of the Waldorf tradition.

#### E, Ah, O Exercises

Eee, says the bee,  
I can fly to the highest tree.  
Ah, says the star,  
I guard you from afar.  
Oh, says the gnome,  
Crawl into my home.

See me standing free as the trees.  
Ah, star, what a wonder you are.  
Oh behold, how love enfolds the soul.

#### To hold hands in circle

The earth is sure beneath my feet  
And upright here I stand.  
The heaven's arch is above my head,  
My friends are here on either hand.

#### Contraction and expansion exercise

In the heart of the seed  
Buried deep so deep  
A dear little plant  
Lay fast asleep.  
Wake said the sunshine  
And creep to the light  
Wake said the voice  
Of the raindrops bright.  
The little plant heard  
And it rose to see,  
What the wonderful  
Outside world might be.

Loud stamping and singing  
*Pentatonic Songs*, Elizabeth Labret

Little dwarfs so short and strong  
Heavy footed march along;  
Every head is straight and proud,  
Ev'ry step is firm and loud.

Pick and hammer each must hold,  
Deep in earth, to mine the gold;  
Ready over each one's back  
Hangs a little empty sack.

When their hard day's work is done,  
Home again they march as one.  
Full sacks make a heavy load,  
As they tramp along the road.

Circle game

Elephants work and elephants play  
And elephants walk and feel so gay  
And when they walk it never fails  
They're holding hands by holding tails.

Elephants walking along the trails  
Are holding hands by holding tails  
Trunks and tails are handy things  
When elephants walk in circus rings.

Imitating the action of each character

Pretty flower elves are we  
Dancing to and fro,  
Peeping out from 'neath our buds  
As round and round we go.

Sleepy, sleepy snails are we  
Our steps are long and slow.  
We drag our feet along the ground  
As round and round we go.

Butterflies from the air are we  
Our wings are fairy light.  
We dance before the King and Queen  
Upon the flowers bright.

Funny little gnomes are we  
Our beards are long and white  
Towards the rocks our footsteps turn  
To tap from morn 'til night.

A long green snake in the grass are we  
Our tail is far away.  
We wriggle and wriggle and twist and turn  
As in and out we sway.

#### Spiral motion in and out

Hand in hand you see us well  
Creep like a snail into his shell.  
Ever nearer, ever nearer,  
Ever closer, ever closer.  
Very snug indeed you dwell  
Snail within your tiny shell.

Hand in hand you see us well  
Creep like a snail out of his shell.  
Ever further, ever further,  
Ever wider, ever wider.  
Who'd have thought this tiny shell  
Could have held us all so well.

#### A song for the same game

Little snail, dreaming you go  
Weather and rose is all you know.  
Weather and rose is all you see  
Dreaming the dew drops mystery.

Stamping forward and backward

Brave and true I will be  
Each good deed sets me free  
Each kind word makes me strong  
I will fight for the right  
I will conquer the wrong.  
I will conquer the wrong  
I will fight for the right  
Each kind word makes me strong  
Each good deed sets me free  
Brave and true I will be.

Autumn games and verses

Scarlet and yellow and golden and brown  
Winds of October blow all the leaves down.  
Falling in showers or dropped one by one,  
Fluttering leaves of October blow down  
Scarlet and yellow and golden and brown.

Whisky, frisky, hippity hop  
Up he goes to the tree top.  
Whirly, twirly, round and round,  
Down he scampers to the ground.  
Furly, curly, what a tail,  
Tall as a feather broad as a sail.  
Where's his supper? In the shell,  
Snappity, crackity, out it fell.

There are nuts on the trees  
In their clusters of brown.  
And the leaves are like butterflies  
Fluttering down. The corn fields are golden,  
The sunlight is clear, the apples are rosy  
Now Autumn is here.

The earth is dark, and fear is lurking  
O, Saint Michael, Heaven's knight,  
Go before us now and lead us  
Out of darkness, into light.

Sword of Michael brightly gleaming  
Down to earth its light is streaming  
May we see its shining rays  
In the winter's darkest days.

#### Stretching exercise

I can turn myself and turn myself  
Or curl up where I will,  
I can stand on tiptoe, reaching high  
Or hold myself quite still.

The following songs were also learned at autumn time and are taken from Elizabeth Lebret's *Pentatonic Songs*, a must for every first grade teacher: *Mother Earth*, *Little Dwarfs*, *Michaelmas Song*, *A Knight and a Lady*, *Come Little Leaves*, *November*, *Golden Light is Turning Grey*, *Children's Prayer*, and *The Golden Sun*.

#### A Michaelmas Song

Unconquered hero of the skies, St. Michael,  
Against the foe with us arise.

(Chorus) Thine aid we pray, the foe to slay Saint Michael.

The heavenly banner thou dost bear, St. Michael.  
The angels do thy armor wear, (Chorus)

Grant us thy might strong is thy hand, St. Michael.  
Great o'er the sea, great o'er the Land, (Chorus)

A song by Paul Baumann.

On the earth I love to stand, both legs stretched out firmly.  
Forth, I walk upon the stones, of their strength they tell me.  
Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah.

Upwards towards the sun I look, shining rays he sendeth,  
And with colors glowing bright, flowers and fruit he painteth.  
E, E, E, E, E, E, E, E.

Ah twixt strong earth and shining sun, all men live together,  
In our hearts your colors glow, when your gifts we treasure.  
Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah.

### Christmas song

Ah-Ah-Ah We see on high a star!  
The angels fill the sky with light  
And sing that Christ is born this night.  
Ah-Ah-Ah, We see on high a star!

Ay-Ay-Ay, We shepherds welcome day!  
And now we gather gifts to take  
Some milk, some wool, some meal to bake.  
Ay-Ay-Ay, We shepherds welcome day!

Ee-Ee-Ee, The child we go to see!  
The star doth lead us on our way  
And so we shall not go astray.  
Ee-Ee-Ee, The child we go to see!

Aye-Aye-Aye, Behold where he doth lie!  
Now quiet shepherds one and all  
There lies the child within the stall.  
Aye-Aye-Aye, Behold where he doth lie!

Oh-Oh-Oh, We shepherds all bow low!  
We've come to you a gift to bring  
And now we will your praises sing.  
Oh-Oh-Oh, We shepherds all bow low!

Ooh-Ooh-Ooh, The light we bring to you!  
The light of Christmas shining bright  
We'll carry and love with all our might.  
Ooh,Ooh,Ooh, The light we bring to you!

Action poem, by M. Meyerkort

Snowflakes whirl through winter night,  
Clothes the earth in glowing white,  
Down beneath the snow so deep  
Master Hare lies fast asleep.  
Hark! What's that? A noise I hear,  
Hide, now hide your head and ear.  
Up above the snow-white ground  
Hunterman walks with heavy sound,  
Green his hat with flying feather,  
Brown his coat for wintry weather.  
Both his boots are big and black,  
Bow and arrow on his back.  
Slowly, softly place your boot,  
Quietly if you want to shoot.  
But alack! The ice goes crack.  
Down a hole Hunter rolls!  
And master hare?  
With a leap dee-lop-lop-lop,  
Off he capers hop-hop-hop.  
Laughing loud, "Ha-ha-hee-hee,  
Hunter man, you can't catch me."  
Then he nibbles at some hay,  
Wipes and sweeps the snow away,  
And once more falls fast asleep  
'Neath the snow so white and deep.

Winter games

Star High, baby low  
Twixt the two, wise men go.  
Find the baby, grasp the star  
King of all things near and far.

King Winter now is in the land  
And reigns with cold and freezing hand.  
He makes Jack Frost bite nose and toe  
And brings us white and shining snow.

Now that Winter's come to stay  
All the trees are bare.  
Little birds must fly away  
To find their food elsewhere.

Little seeds lie hidden  
In the dark brown earth,  
Waiting until bidden  
To rise above the earth.

Cold Winter's in the wood; I saw him pass  
Crinkling up fallen leaves along the grass.  
Dark Winter's in the wood; the birds have flown  
Leaving the naked trees shivering alone.  
King Winter's in the wood; I saw him go  
Crowned with a coronet of crystal snow.

Look out, look out, Jack Frost's about!  
He's after our fingers and toes,  
And all through the night  
The gay little sprite  
Is working when nobody knows.  
He'll climb each tree, so nimble is he,  
His silvery powder he'll shake.  
Up the window He'll creep, and while we're asleep  
Such wonderful pictures he'll make.  
Across the grass he'll nimble pass,  
And change the brownness to white  
And laugh ho, ho, ho. When home he will go,  
What fun I have had in the night.

Hush-a-bye, hush-a-bye, Holy Night,  
Angels have brought the Child of Light:  
All mankind shall nestle near him,  
All the flowers shall adore him,  
All the stones shall kneel before him,  
All the world shall worship him,  
Cherubim and Seraphim. by Herbert Hahn

We are shepherds and we sing  
Of lots of jolly things,  
We can dance and we can shout,  
We can wave our caps about.  
The stars shine above us,  
The snow shines below,  
And we are so happy  
In this wondrous glow. by Michael Wilson

### Circle game

I saw a little rabbit come  
Hop, hop, hop!  
I saw his little ears go  
Flop, flop, flop!  
I saw his little-nose go  
Twink, twink, twink!  
I saw his little eyes go  
Wink, wink, wink.  
I said, Little rabbit  
Won't you stay?  
He looked at me, and hopped away.

### Spring exercise

If I were O so very tall,  
I'd walk among the trees  
And stretch to reach the top-most leaf  
As easily as you please.  
If I were O so very small  
I'd hide myself away  
And creep into a buttercup  
To spend the Summer day.

### Spring songs

Spring is coming, Spring is coming  
Birdies, build your nest  
Weave together-straw and feather  
Doing each your best.

Spring is coming, Spring is coming  
Flowers are coming too  
Pansies, lilies, daffodils  
All are coming too.

Spring is coming, Spring is coming,  
All around is fair  
Shimmer, quiver, on the river  
Joy is everywhere.

Mother Earth, Mother Earth,  
Take our seed and give it birth.  
Sister Rain, sister Rain,  
Shed thy tears to swell the grain.  
Father Sun, gleam and glow,  
Till the roots begin to grow.  
Brother Wind, brother Wind,  
Breathe and blow,  
Then the blade green will grow.  
Earth, and Sun, and Wind, and Rain,  
Turn to gold the living grain. by E. Hutchins

### An old favorite

Twinkle, twinkle, little star,  
How I wonder what you are!  
Up above the world so high,  
Like a diamond in the sky.

As your bright and tiny spark,  
Lights the traveler in the dark  
Though I know not what you are,  
Twinkle, twinkle, little star.

### Birthday song

In heaven shines a golden star  
An angel led me from afar  
From heaven high onto the earth  
And brought me to my land of birth.

Welcome, welcome, lovely day  
With flowers bright and sunshine gay  
With colored birds that sing their song  
And make me kind and good and strong.

### Halloween

Five little pumpkins sitting on the gate  
The first one said: "Oh my, it's getting late."  
The second one said: "There's witches in the air."  
The third one said: "Well, I don't care."  
The fourth one said: "Let's go and have some fun'."  
The fifth one said: "Let's run and run and run."  
Up came the wind, Whesh! What a sight, blew out the little  
pumpkin's light.

### Thanksgiving Day, by Lydia Maria Child

Over the river and through the wood,  
To grandfather's house we go;  
The horse knows the way  
To carry the sleigh  
Through the white and drifted snow.

Over the river and through the wood,  
O how the wind does blow!  
It stings the toes  
And bites the nose,  
As over the ground we go.

Over the river and through the wood,  
Trot fast, my dapple-gray!  
Spring over the ground,  
Like a hunting hound!  
For this is Thanksgiving Day!

Over the river and through the wood,  
And straight through the barn-yard gate.  
We seem to go extremely slow  
It is so hard to wait!

Over the river and through the wood  
Now grandmother's face I spy!  
Hurrah for the fun!  
Is the pudding done?  
Hurrah for the pumpkin pie!

### Circle game

Go in and out the windows,  
Go in and out the windows,  
Go in and out the windows  
As you have done before.

Stand before your true love...  
Lead him (her) off to Detroit.  
Dance before your true love..

### Action songs

Little bird on my window, will you sing me a song?  
When you fly over meadows, will you take me along?

There are beautiful flowers I can see from my door,  
But if I could go flying, I would see many more.

So come back to my window, may your song never end.  
I will tell you a secret, you're my very good friend.

Water water wallflowers,  
Growing up so high.  
We are all God's children,  
And we all must die.  
Except for (name) and (name) and (name),  
The fairest of us all.  
They can dance and they can sing,  
And they can wear a wedding ring.  
Fie, fie, fie for shame.  
Turn your face to the wall again.

Alleluia For All Things, by Cecil Harwood

Of all created things, of earth and sky,  
Of God and Man, things lowly and things high,  
We sing this day with thankful hearts and say, Alleluia.  
  
Of light and darkness and the colors seven  
Stretching their rainbow bridge from earth to heaven.  
We sing this day with thankful hearts and say, Alleluia.  
  
Of Sun and Moon, the lamps of Night and Day,  
Stars and the planets sounding on their way,  
We sing this day with thankful hearts and say, Alleluia.  
  
Of Times and seasons, evening and fresh morn,  
Of birth and death, green blade and golden corn,  
We sing this day with thankful hearts and say, Alleluia.  
  
Of all that lives and moves, the winds ablow!  
Fire and old ocean's never-resting flow,  
We sing this day with thankful hearts and say, Alleluia.  
  
Of earth and from earth's darkness springing free  
The flowers outspread, the Heavenward reaching tree,  
We sing this day with thankful hearts and say, Alleluia.  
  
Of creatures all, the eagle in his flight,  
The patient ox, the lion that trusts his might,  
We sing this day with thankful hearts and say, Alleluia.

# *Further Work*

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## Section Two Introduction

In this section you will find poems, songs, and three original plays that were either developed or collected over a seven-year period when I taught several grades at Detroit Waldorf School and Malamalama Waldorf School in Hilo, Hawaii.

The first collection of poems and songs in this section was compiled from several sources, including work from the main lesson books created by the Detroit Waldorf first grade class, more or less as a reading text for my first grade class in Hilo. The reason for using the materials produced by other children and sources requires some explanation.

The parents of my first graders in Hawaii had a great deal of concern about their children's ability to read, which they thought should happen by the end of the first grade. This represented quite a challenge because the children's reading readiness and abilities were far below those of their mainland counterparts. This concern was of such importance to the parents that, after some reflection on my previous methods of teaching children to read the printed page, I came to the realization that a more modern approach; such as the integration of phonics drills in the reading program; could satisfy the parents without compromising the children's delicate psychology.

In fact, before the year was over, I had tried just about every new skill-building technique I could find, including Directed Reading-Thinking Activities (DRTA), cooperative learning, reading games, frequent and active feedback that concentrated on the meaning and message of words, predictable stories and poetry, choral and group reading, modeled reading, and repeated reading. I even sent for a copy of Hooked on Phonics, which turned out to utilize Waldorf methodology and was very effective.

This intensive reading program was quite a change from my previous reading strategy for my initial first grade at Detroit Waldorf School. With this class, it was sufficient to have the children take home their main lesson books; which they had created either as individuals or as a group; and read them over the summer to their parents, siblings, friends, and relatives. With the aid of the illustrations and drawings as context clues, the contents of the books could be reviewed and the printed words could become a basic sight-word vocabulary for the children.

Although this approach had been quite successful for my first grade class in Detroit, I did not think it would produce the same results in my Hilo first graders

### *Further Work*

because the children's work was not as advanced nor developed as the Detroit Waldorf children's. For example, the Detroit Waldorf class had written a tremendous amount of printed words by the end of the first grade. They couldn't get enough work; in fact, many children had used all the material special teachers had prepared for the whole year before Christmas break. My Hilo first grade did only a fraction of this amount of work. In fact, by the end of the year, they had not composed enough material to make a complete first grade reader. The problem was environmental; they simply could not take in all the content, due to the exhausting heat and moisture in the Hawaiian atmosphere. We struggled mightily to do one-third to one-fourth of the work that had been accomplished by the Detroit first grade. The children tired easily due to the oppressive humidity and sunshine-drenched 95 degree temperatures. In my revised strategy, I put together a collection of songs, games, poems, and rounds that the children seemed to enjoy most from various sources: their own lessons, the Detroit Waldorf first grade main lesson books, and favorite stories, poems, and songs. I gave each child a bound copy of the printed material and we read it through together. In other words, for the first time in my career as a Waldorf teacher, I was using a "reading" text. Some of the reading strategies I used were Directed Reading-Thinking Activity (DRTA) techniques, reading games, and frequent and specific feedback so that the children would concentrate on decoding the message, or meaning, of what they were reading not just the words and their correct pronunciation. We discussed the passages and vocabulary words, and I encouraged them to match their own schemas, or mental images, with any new words they encountered. This often was all that was needed for them to absorb a large enough vocabulary to enable them to read quite naturally. After a while, when I had used every reading technique I could find, even the children who could barely read could easily recite the whole book while carefully pointing at each word. By the end of the year, almost all the children were able to read well enough to have a sense of accomplishment and to make their parents happy.

Acting and dramatic arts are also essential elements of the Waldorf language arts curriculum and played an especially important role in the intensive reading program for the Hilo first graders. Performances acting out literary scenes and characters stimulates interest in literature and has a positive effect on the children's reading skills because performing their plays provides a strong motivating factor: it is a chance for them to shine, which is a great morale boost for the children. Additionally, producing and performing plays, with their many integral parts (music, dance, recitation, sets, and costumes) inspires and develops self-discipline and team-work.

This method of instilling discipline, by training a child to focus his or her attention and energies is much preferred to punitive discipline, which is the last resort of a weak teacher who is unable to maintain order in class. While creating

## Further Work

a play together is not a guarantee of discipline, if the play is undertaken in a cooperative spirit, it can meld the class into a unified whole. If the teacher is not able to inspire this type of cooperative effort, trying to create a play can be a disturbing experience. Again, the teacher's relationship with his class is the key element that determines which result will be manifested.

Creating great literary art is not the goal of class plays; rather I think of them as psychological therapy, not only for the individual child, but for the school community as a whole. Role-playing, by its nature, is a therapeutic activity.

The process by which a play was created began when the children would choose a character out of the language arts presentations to portray. They would each develop their own particular god or goddess until they could play-act how that individual would respond in various situations. In this way, they embodied some archetypal character from mythology. Subsequently, I would set the stage and let the characters interact. These exercises thoroughly engaged the children and proved to be a wonderful way to act out historical and literary themes, as well as their own underlying psychological dramas; they also resulted in many creative scenarios that later evolved into plays.

The three plays in this anthology were written for performance; *Tobias* for grade two, *Twilight of the Gods* for grade four, and *Peleus and Thetis* for grade five. These plays represent summaries of some of the work we did in main lesson blocks and were cooperative efforts by the teacher and the children in each class.

This "Further Work" section is offered as a possible incentive to each teacher to develop creative strategies tailored to individual situations. We must all remember that Steiner encouraged creative innovation in Waldorf teacher. If it is needed, develop some sort of reader that can be used as a summer-time activity for those children who need extra practice and to alleviate parental anxiety about their children's reading abilities. The anecdote about my first grade experience in Hawaii is given as an example of how one teacher took Steiner's indications about teacher creativity to heart, bending the "rules" somewhat to deal with the specific problems in an unusual situation.

The children's plays are included because they demonstrate what can arise out of dramatic writing. This activity can not only raise the level of reading and comprehension, it also creates an appreciation for artistic achievement, develops creative self-discipline, and can be a vehicle that allows the subconscious feeling elements in a child's spirit to be illuminated.

**A Book of Songs, Games, and Poems**  
For the First Graders  
of Malamalama School, 1991

Dear Children:

This book of songs, games, poems and rhymes should keep you busy all summer long. Take this book and read it to your parents or family or friends. Then, take the time to carefully copy it and draw wondrous pictures of the stories they tell! This is your homework for summer vacation.

You may copy as many of the words as you wish with your crayons in your big red workbook and draw your own pictures of the stories in the other one. This should keep you busy doing good work for Second Grade. Do as much as you can, for surely any good workers will find here a wealth of words to behold, sing, speak, and dance again and again. Some of these words help us remember what we once knew and did together in First Grade. New meanings will also come to those who work hard to know what these words say.

Have fun this summer, but please remember to do this homework assignment that I have given you! Do all that you can as best you can, and we will all look forward to sharing the finished work together when you return as Second Graders. God bless you, dear First Graders!

Sincerely,

Mr. Gabriel

### Come Arise!

Come arise, come arise! The cock doth crow;  
The sun on his golden path doth go.

### Spring

Sound the flute!  
Now it's mute.  
Birds delight  
Day and night;  
Nightingale  
In the dale,  
Lark in sky;  
Merrily, merrily  
Merrily, to welcome in the Year.

### Morning

Awake, the Sun is shinning bright  
He drives away the long dark night.  
The moon and stars have gone to bed,  
And earth in softest green is dressed.

Now we open wide our hearts  
Of this great world we all are parts,  
And if we work or sleep or play;  
Be with us golden sun this day.

### A Verse by Rudolf Steiner

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 father and mother,  
In beast and flower,  
In tree and stone;  
Nothing brings fear,  
But love to all that is around me.

### Children's Prayer

The golden sun, so great and bright,  
Warms the world with all its might.  
It makes the dark earth green and fair,  
And tends each thing with ceaseless care.  
It shines on blossom, stone, and tree,  
On bird and beast, on you and me!  
Oh, may each deed throughout the day,  
May everything we do and say  
Be bright and strong and true,  
Oh, golden sun, like you!

### American Indian Song

We circle around, we circle around,  
The boundaries of the earth;  
Wearing our long tail feathers as we fly,  
Wearing our long tail feathers as we fly.  
We spiral and dance, we spiral and dance,  
Towards the light of the sun;  
Wearing our long tail feathers as we fly,  
Wearing our long tail feathers as we fly.

### Tall and Small

If I were, oh so very tall,  
I'd walk amongst the trees,  
And stretch to reach the top-most leaf  
As easily as you please.  
If I were, Oh so very small,  
I'd hide myself away  
And creep inside a buttercup  
Upon a summer's day.

### The Squirrel

Whisky, frisky, hippity-hop,  
Up he goes to the tree top.  
Whirly, twirly, round and round,  
Down he scampers to the ground.  
Furly, curly, what a tail,  
Tall as a feather broad as a sail.  
Where's his supper? In the shell,  
Snappity, crackity, out it fell.

### My Body

I raise my hands above my head;  
I clap them one, two, three.  
I rest them now upon my hips,  
And slowly bend my knees.  
Up again, stand erect;  
Put your right foot out.  
Shake your fingers, nod your head,  
And turn yourself about.

Head and shoulders, knees and toes,  
Knees and toes, knees and toes,  
Head and shoulder, knees and toes,  
We all turn around!

### **E, Ah, O Exercises**

Eee, says the bee,  
I can fly to the highest tree.  
Ah, says the star, I guard you from afar.  
Oh, says the gnome,  
Crawl into my home.  
See me standing free as the trees.  
Ah, star, what a wonder thou art.  
Oh, behold! How love enfolds the soul.

The earth is sure beneath my feet,  
And upright here I stand.  
The heaven's arch is above my head,  
My friends are here on either hand.

### **On the Earth**

On the earth I love to stand,  
Strength from stones I've taken,  
Striding boldly o'er the land,  
Fearless and unshaken. Ah, Ah, Ah...

And in water's silvery realms  
Gladly do I revel.  
From the fishes I can learn  
Up and down to travel. A, A, A...

Upwards in the air I look  
Where the sun shines brightly,  
And with rainbow colors bright  
Paints the flowers lightly. E, E, E...

In the air I love to jump,  
Oh, that I were flying  
Like a bird with outstretched wings  
O'er the hilltops gliding. I, I, I...

Gratefully your gifts I hold  
In my heart's deep shrine.  
Earth and water, air and light,  
Oh, Brothers all of mine. O, O, O...

### The Gnomes

Look about little gnomes,  
Father sun calls to work.  
Say good-bye to your homes,  
Hurry up, let's not shirk;  
Hammer high, pack on back,  
Away we go, down the track.  
Jump for joy, laugh and shout,  
Click your heels, turn about.  
Look to left, look to right,  
Jewels flash in the night;  
Ruby red, sapphire blue,  
Twinkling stars of every hue.  
Tick tick tack, crick crick crack,  
Pick and pack, stuff the sack.  
Heavy sack on his back,  
Tired gnome turns towards home.

### Changlings

Pretty flower elves are we  
Dancing to and fro,  
Peeping out from 'neath our buds  
As round and round we go.  
  
Sleepy, sleepy snails are we;  
Our steps are long and slow.  
We drag our feet along the ground  
As round and round we go.  
  
Butterflies of the air are we;  
Our wings are fairy light.  
We dance before the King and Queen  
Upon the flowers bright.

Funny little gnomes are we;  
Our beards are long and white.  
Towards the rocks our footsteps turn  
To tap from morn 'til night.  
  
A long green snake in the grass are we;  
Our tail is far away.  
We wriggle and wiggle and twist and turn,  
As in and out we sway.

### **The Snail**

Little snail, dreaming you go,  
Weather and rose is all you know.  
Weather and rose is all you see,  
Dreaming the dew drop's mystery.

### **Mother Earth**

Mother Earth, Mother Earth, take our seed and give it birth!  
Father Sun, gleam and glow, until the roots begin to grow!  
Sister Rain, Sister Rain, shed thy tears to swell the grain!  
Brother Wind, breathe and blow, until the blade green will grow!  
Earth and Sun, Wind and Rain, turn to gold the living Grain!

### **The Rabbit**

I saw a little rabbit come hop, hop, hop!  
I saw his little ears go flop, flop, flop!  
I saw his little nose go twink, twink, twink!  
I saw his little eyes go wink, wink, wink!  
I said, "Little rabbit won't you stay?"  
He looked at me, and hopped away.

### **The Plant**

In the heart of the seed  
Buried deep so deep,  
A dear little plant  
Lays fast asleep.

Wake, said the sunshine,  
And creep to the light;  
Wake said the voice  
Of the raindrops bright.

The little plant heard,  
And it rose to see  
What the wonderful  
Outside world might be.

### **Spring**

Spring is coming, spring is coming; birdies build your nest!  
Weave together straw and feathers, each doing his best!

Spring is coming, spring is coming; flowers are coming to.  
Pansies, lilies, daffodillies now are coming through!

Spring is coming, spring is coming; all around is fair.  
Shimmer, quiver on the river, joy is everywhere!

### **Spring Game**

Said the little green leaf to a bird flitting by,  
Kindly tell me the way that you manage to fly.  
Said the little brown bird as he lit on the bough,  
If you let yourself go you will understand how.  
But the leaf was afraid 'til one bright Spring day,  
She forgot to hold on and she sailed far away.  
Sailed far away but, alas, she could never return  
For the way to come back she'd neglected to learn.

### **Little Bird on My Window**

Little bird on my window, won't you sing me a song?  
When you fly over meadows, won't you take me along?

There are beautiful flowers I can see from my door.  
But if I could go flying, I would see many more.

So come back to my window; may your song never end.  
I will tell you a secret; you're my very best friend.

### **The Bulb**

A little brown bulb went to sleep in the ground.  
In his little brown nightie, he slept very sound.  
Old Winter he roared and he raged overhead,  
But the bulb didn't even turn over in bed.  
Then Spring came dancing over the lea  
With finger to lip - as soft as can be.  
The little brown bulb lifted up his head,  
Split open his nightie and jumped out of bed.

### **Water Wallflowers**

Water, water, wallflowers growing up so high;  
We are all God's children and we all must die.  
Except for Andre and Tai and Julia,  
The fairest of them all.  
They can dance and they can sing,  
And they can wear a wedding ring.  
Fie, fie, fie, for shame,  
Turn your face to the wall again.

### Beanbags

Brave and true I will be,  
Each good deed sets me free,  
Each kind word makes me strong.  
I will fight for the right;  
I will conquer the wrong.

### Closing

O, Sun so bright thou givest thy light  
And warming love from heaven above  
That life on earth may come to birth.

May our eyes shine with light like thine,  
May our hearts know thy warming glow,  
May our hands give the light to live,  
That we may be a Sun like Thee.

### Painting Game

Two little clouds one summer's day  
Went flying through the sky.  
They went so fast they bumped their heads,  
And both began to cry.

Old Father Sun looked out and said,  
Oh, never mind, my dears;  
I'll send my little fairy folk  
To dry your falling tears.

One fairy came in violet  
And one in indigo;  
Blue, green, yellow, orange, red;  
They made a pretty row.

And when they dried the clouds' tears all away,  
Then from out the sky,  
Upon a line the sunbeams made,  
They hung their gowns to dry.

### **Quiet**

A wise old owl lived in an oak;  
The more he saw, the less he spoke;  
The less he spoke, the more he heard;  
We can't we be like that wise old bird?

### **Painting Song**

Here we go, to and fro,  
Over the rainbow bridge we go.  
Treading softly, treading slow,  
Over the rainbow bridge we go,  
Gathering light from Sun and star;  
Gathering light from heaven afar,  
Down to earth all things to greet,  
Sharing the light with all we meet.

Here we go, to and fro,  
Over the rainbow bridge we go.  
Treading softly, treading slow,  
Over the rainbow bridge we go.

### **The Rabbit and the Hunter**

Snowflakes whirl through winter night,  
Clothes the earth in glowing white,  
Down beneath the snow so deep  
Master Hare lies fast asleep.  
Hark! What's that I hear,  
Now hide your head and ear.  
Up above the snow-white ground  
Hunter walks with heavy sound.  
Green his hat with flying feather,  
Brown his coat for wintry weather.  
Both his boots are big and black,  
Bow and arrow on his back.  
Slowly, softly place your boot,  
Quietly if you want to shoot.  
But alack!...the ice goes crack.  
Down a hole, hunter rolls!  
And master hare?

With a leap dee-lop-lop-lop,  
Off he capers hop-hop-hop.  
Laughing loudly, "ha-ha-hee-hee,  
Hunter man you can't catch me."  
Then he nibbles at some hay,  
Wipes and sweeps the snow away,  
And once again falls fast asleep  
Down beneath the snow so white and deep.

### Number Family

I know a family strange indeed;  
Each one goes at a different speed.  
They walk along for half the day,  
Counting footsteps on the way.  
Here they come: Number One.

I am correct and neat and trim,  
My walk is straight, my clothes are prim.  
Just count my steps and you will see  
That each step is the same for me.

But my two steps are not the same  
For I must walk upon a cane.  
Although I'm weak and tired and old  
I still can walk with footsteps bold.

I'm a lad, bright and gay,  
I would much rather play  
I can run with my ball  
While my footsteps I call.

My step is strong, I won't go wrong.  
With all my might, I'll do what's right.

Carefully I go on my feet tip-toe  
Looking to the left, looking to the right.  
Lightly I arrive - I am number five.

One, two, three, four, five, six,  
I can do lots of tricks.  
I've a friend: number three,  
He's a help unto me.  
He has taught me to play,  
But I have my own way.

### The Royal Number Family

I am King Plus, I love to count  
Until by adding I've made a mount.  
My scepter shines as I add by one;  
I'll count everything under the sun.

I've counted so much my castle is filled up;  
There's no room to sit down no room to sup.

I'll keep counting 'til the grounds I fill;  
I'll count; for my scepter will not be still.

One, two, three, four, five;  
Quick jump up, you're all alive.  
Six, seven, eight, nine, ten;  
Stand up straight like a bowling pin.

I am Queen Minus, I take away  
And give to the poor every day.  
The castle is filled up to the brim,  
So I must subtract and cut and trim.  
There are so many mounts in the way  
That I must move them by giving away.

The people are in greater need  
Of all these apples, oranges, and seeds.

One, two, three, four; come away from the door,  
Go out to the city and give to the poor.

Six are still here left to count,  
But surely that is a smaller amount.

I am Princess Times, I count so fast;  
When I race my Father, he's always last.  
He counts by ones, but I count by groups;  
While he's still counting, I've made many loops.

I use two hands and two feet to move,  
So I can go faster of this I can prove.

Two times two is four;  
I can move faster across the floor.  
Watch me make a mount of six;  
Faster I multiply with my tricks.  
Two groups of three, six will make;  
Only a moment I need take.

We are Prince Brother's Divide  
Of our great treasure we cannot hide.  
Equally we share in all that is ours  
In gold and silver, apples and flowers.  
Each mount we divide 'til we both have the same;  
We need our sister to help in this game.  
Even the Kingdom is divided in two;  
One is for him, and one is for you.  
Six we divide equally by two;  
We each have three, which isn't too few.  
  
Our uncles, aunts, and cousins we send  
To add up to numbers of which there's no end.  
We add and subtract, multiply and divide;  
In all that we do, we have family pride.  
So thank you for listening and seeing our ways;  
If you've learned anything, you'll find that it pays.

### Michaelmas Song

In autumn Saint Michael with sword and with shield,  
Passes over meadow and orchard and field.  
He's on the path to battle 'gainst darkness and strife;  
He is the heavenly warrior, protector of life.  
  
The harvest let us gather with Michael's aid;  
The light he sheddeth fails not, nor does it fade.  
And when the corn is cut and the meadows are bare;  
We'll don Saint Michael's armor and onward we'll fare.

## Tobias

### A Third Grade Play

*Chorus*

Tobias was a man upright and just,  
He helped the slaves of Israel as he must,  
To ease their pain and give them rest,  
In all the country he was known as the best.

In the eyes of the King, Tobias was free  
To help his neighbors justice to see.  
He fed the poor and buried the dead,  
He gave away his clothes and even his bed.

But the old King died, and his son took his place;  
He hated Tobias and shunned his holy face.  
Tobias and his wife, with child in arm,  
Escaped to the mountains to protect him from harm.

The new King was cruel, and his people were mad;  
They rose up against him with a plan they had.  
His death came quickly by their own hands;  
They returned to Tobias his house and his lands.

Tobias again tended the people's great need;  
They listened to his words and followed his lead.

One night, while he buried the dead,  
He grew so weary he longed for his bed.  
As soon as he entered his house that night,  
He laid himself down and blew out the light.

He had chosen a new place to lay down to rest,  
But it was under a little swallow's nest.  
During the night, the angel of God did appear  
To test his faith with a hardship so dear.  
He rested uneas, until the bright morning light  
Startled him with the news of his lost sight.  
His sight was now gone, and he was blind.

*Old Tobias*

Surely some trial is come, so that faith we can find.  
To find God's purpose in this seeming plight  
Is but a chance for us to seek his light.

*Chorus*

But now, Tobias could do no kind things  
For his ailing neighbors whose pain still rings  
Throughout the country, through every town,  
The people were sad when his friends found  
Tobias is blind; who shall ease our growing pain?  
There was no one to help them; this was plain.

Tobias' wife went to work and earned their bread;  
She helped keep the house, and a place for their bed.  
But Tobias would not accept gifts from others,  
Neither a crust, nor a coin from his brothers.

Then one day, when all hope was past,  
He called his son Tobias and told him at last  
That there was a debt that was owed by a brother  
That he would accept from him, but no other.  
So he asked him to go to a far away city,  
And there to collect what is theirs without pity.

*Old Tobias*

The city is Rages where you must go,  
And the brother is Raguel, whom you do not know.  
A guide you must find to show you the way,  
In the market you'll seek him; do not delay.

*Young Tobias*

Dear Father, look, I have straight away found  
A guide for the way who knows the ground  
Twixt here and Rages, he will guide,  
And home again, 'til we're at your side.

*Old Tobias*

For your efforts we'll pay you well  
When from your journey you can tell  
The fate of this debt owed to my family here;  
The curse of our poverty will then disappear.  
God bless you on your way; may his angel alight  
And guide you on earth with his heavenly light.  
To you, my son, this blessing I tell;  
Take it to heart and remember it well.  
Keep God in your heart, all of thy days;  
Walk without sin in his holy ways.  
Keep his commandments, on his law you can lean;  
Give to the poor, don't touch the unclean.  
Do unto others as you would have them do unto you;  
Then wisdom shall come and your heart will be true.  
So go with my blessing and listen to your heart,  
Be ready at sunrise your journey to start.

Their journey the first day was quick and well known;  
The guide was silent and the path was shown.  
The travelers were weary by the end of the day;  
They stopped by a river the night to stay.  
Tobias went to the river, to wash his feet,  
But out of the water, a great fish he did greet;  
With startled fear he ran up the river's side,  
But his companion told him he must not hide.

*Guide*

Go back to the river and catch it by the gill,  
With your bare hands you must kill  
And eat the great fish for dinner tonight.  
And from his gall shall you return the sight  
To your father who waits with patience dear.  
Hurry! your task is at hand, do not fear.

*Chorus*

Tobias did what his guide had said;  
They ate the fish with their wine and bread.  
The gall was saved for healing the eyes  
Of his aged father so old and wise.

The second day, to Rages they came;  
Inside was the uncle and his daughter of fame,  
Who had married many men that suffered ill fate  
And died soon after, before the marriage gate.

*Guide*

Sarah is her name, and for her hand you must ask,  
Though it be a rough and difficult task.  
If you pray and fast for three days without end,  
To you and her God's grace will descend  
To remove this evil which plagues her life  
And make an end to your toil and strife.

*Young Tobias*

Of this, I am full scared to do;  
But because of your words, I will be true  
To this task so noble, to free her hand,  
And make her my wife, and return to our land.

To the house of Raguel they both did speed  
And told the whole family of their need.  
Raguel was quite frightened, Sarah was scared;  
Should they do what Tobias has dared?

For three days, they did pray and fast  
Until God's mercy was given at last.  
The evil spirit left Sarah in peace;  
The spell was broken the curse released.

*Raguel*

To you my new son, half my possessions I give;  
You have my lovely daughter and a good place to live.

*Young Tobias*

I must be going, for my parents await  
Until I return to my own city gate.  
My father is blind, my mother is poor;  
They anxiously wait for my knock on the door.  
Your daughter is my wife and half your goods my own,  
To my family all these things must be shown.

Thank you for your kindness, and gifts so great;  
They will add much to my father's estate.  
Good-bye, and God Bless you, thank you again;  
Come my companion, let our journey begin.

*Chorus*

Tobias' mother had no rest in her heart  
Ever since her son's journey did start.  
She worried so much and cried bitter tears;  
She sat on the hill and tended her fears,  
Until one day she did chance to see  
Her young son and all his company.  
She sent for Tobias and ran to greet her boy,  
She was so happy; the tears turned to joy.

Old Tobias was quickly led to his son;  
He was so happy to hear the task was done.  
Not only a debt was paid that day,  
But many other gifts, and a wife, had come to stay.  
Old Tobias was amazed and wondered at the guide  
Who had led his son and stood at his side.

Tobias took the gall from his bag where it lay  
And anointed his father's eyes that day.  
In a while, his blindness went totally away;  
His sight was returned, and his strength came to stay.  
They rejoiced to see that Tobias' sight  
Was now filled with the sun's great light.

*Old Tobias*

What gift can we give to your guide so true,  
Who has led you to darkness and shown the way through?  
The deeds he has done, the gifts he has earned,  
Are help for us all, and lessons well learned.  
Half our goods to you we will give  
To pay our debt and help you to live.

*Guide*

No gift do I need, for God is my part;  
I have been paid long ago by your kind heart.  
When your tears fell like rain  
Over those who had been slain,  
And you found them a grave  
By your deed, true and brave.  
Then payment came plenty to God's throne on high,  
To you I have come to bless by and by.

*The Guide becomes Raphael*

A guide I am not, but here Raphael I stand!  
I have come to the earth, this journey to command.  
To lead young Tobias to the healing of another,  
Not to collect the debt of your brother.

God's will shall be done on earth as in heaven,  
His spirit shall reign, and his peace shall be given.  
Bless you, Tobias, and all your ways;  
Bless your children all of their days.

God's reward to you has been shared,  
Because to others your heart has been bared.  
Live thy days in peace and grace,  
And God's mercy shall shine on your face.

## The Twilight of the Gods

Grade Four, 1985-86

Recorder Song: *The Ash Grove*

Opening scene under Yggdrasil, near the Nornies pond:

*Then, in rounds with choral speaking:*

The Nornies with wise, foreseeing ken  
Spin the lives of gods and men.  
Warp and weft, they weave the thread  
For joy and woe, for hope and dread.  
Comes the hour the last of all  
The thread is cut; the leaf must fall.

*Urd:*

I remember the past, before time began;  
Nothing was except we three, tending the seed  
Of Yggdrasil, the World Tree.  
My name is Urd, the past I understand;  
The thread of life I weave for Gods and man.  
We feed the tree with holy water  
To heal its wounds throughout the land.  
The pond is ours where the swans swim free;  
Their songs of joy I understand.  
Odin is our friend, good council we lend;  
We join with the Aesir, Asgard to defend.  
The rainbow bridge leads the way here  
Under the branches for counsel so clear.

*Verdande:*

I am Verdande, I pull the string of life;  
From my sister Urd I take the thread of time  
And hand it to my sister Skuld who cuts the string.  
Seven swans swim silently in the pond;  
Their reflections show all realms beyond.  
Nothing happens in the present and escapes my sight;  
On every happening my eyes shed their light.  
My counsel is good, many things I see now;  
I understand the why, the wither, the how.

I know men's hearts; the aims of the Aesir,  
The Jotuns, the dwarfs, the elves do I hear.  
The present I rule every moment I'm awake;  
I sleep not for times's sake.  
When Ragnarok comes, we Nornies will spin fast;  
For the Doom's Day of the Gods has come at last.

*Skuld:*

I am the future Nornie, the thread of life I cut;  
The lives of Gods, the lives of men are known to me alone.  
My name is Skuld, the future I see clear;  
All things to come before my eyes appear  
The fate of Midgard, Asgard, Jotunheim.  
I share the future visions with Odin the All Wise;  
My Counsel for the future is the God's highest prize.  
When my scissors cut, the time of life is done;  
The person's thread of life will see no other sun.  
I listen to the winds blowing through the branches;  
They speak to me and tell me what are the chances  
For good or ill, for health and romances.  
Even the fate of Baldur, the magic whispered word,  
The hope of Gimli, the new rainbow bridge,  
The treasure of Odin, and the hope of men.

*Odin:*

Hail Nornies, thou three weird sisters,  
The pool of Yggdrasil shimmers before thee;  
Each day your kindness heals the tree,  
And your thread designs the life of Gods.  
We seek your counsel, your help, your aid.  
The past I remember as well as you,  
So shed your memories like the morning dew.  
I can see deeper than the elves;  
My one eye sees all, including the nine realms.  
I am kind hearted and sweet tempered, not like Thor;  
In a hundred ways, I'll tell you more.  
I of all dwellers in Asgard can see deeper than the seed itself.  
I am called the one-eyed wanderer.  
I wandered into Midgard to see the earthly men.  
My friends, Gerrad and Agner did I teach to swing an axe.  
Frigga my wife taught them to cook.

Good friends these human were to me and my wife.  
Gold was the ransom we did pay when my friend Loki ate the otter,  
For little did we know it was in fact the king's son.  
Evil came upon the king when Loki's ring was removed  
and laid upon the otter.  
The Nornies hold the string of life and feed Yggdrasil water,  
When the string of life is cut the time for life is ended.

The Dance of Urd and the Nornies accompanied by the Chrous

*Chorus:*

I remember the past when Jotuns were born,  
They who in past times fostered the Aesir:  
Nine worlds I remember, nine in the Tree,  
That glorious Fate Tree that springs 'neath the earth.  
'Twas the earliest of times when Ymir lived;  
Then was sand nor sea nor cooling wave,  
Nor was Earth ever found, nor Heaven on high;  
There was the Yawning of Deeps: Ginnungagap.

The sun knew not where she had housing;  
The stars knew not where stood their places.  
Thus was it before the earth was fashioned.

Of Ymir's flesh the earth was created,  
And of his sweat the sea,  
Crags of his bones, trees of his hair,  
And of his skull the sky.  
Then of his brows the Aesir gods made  
Midgard for sons of men;  
And of his brains the bitter-mooded  
Clouds were all created.

There are three roots stretching three divers ways  
from under Yggdrasil's ash:  
'Neath the first dwell Hel, 'neath the second Mimir  
and Midgard 'neath the third.

An eagle sits in the boughs of the ash,  
knowing much of many things;

And a hawk is perched, Storm-pale, aloft  
betwixt the eagle's eyes.  
Ratatosk is the squirrel with gnawing tooth  
which runs in Yggdrasil's ash:  
He bares the eagle's words from above  
to fierce Nidhogg below.

*Odin:*

Wounded I hung on a wind-swept gallows for nine long nights,  
Pierced by a spear, pledged to Odin,  
Offering myself to myself:  
The wisest know not from whence spring  
The roots of that ancient rood.  
These things are thought the best:  
Fire, the sight of the sun,  
Good health with the gift to keep it,  
And a life that avoids vice.

*Loki:*

Loki am I swift and sly;  
I can turn into a bird and fly.  
With all the gods and goddesses around me,  
Mischief I make when anyone's about me.  
Some think I'm mean, some think I'm cruel;  
But everybody knows Loki's not a fool.  
Sometimes I'm caught and pay the price;  
To Jotun men, some look like mice.  
I stayed in a dungeon for a month or three,  
Wondering what was to become of me.

*Loki, (A second Loki):*

Loki am I, mischief maker, working ill where I can.  
It's always my endeavor to bring strife to gods and man.  
Mischief can I ever boast of, working good is not my will.  
Though I am a Jotun, my charm and cunning have gotten me as far as Asgard.  
After I, Freya's necklace did steal,  
Heimdall himself had to leave his post.

I and my Jotun wife three children did bear:  
Hela, the Midgard Serpent, and Fenris wolf are children to me;  
For others they are figures to fear.  
Wherever I go in Yggdrasil, my honey tongue  
can get me out of any mischief I do.  
Many tricks I have pulled and many will I pull yet.  
I am a match for the gods because I use my head.

*Thor:*

I am the God Thor, I am the War God,  
I am the Thunderer! Here in my Northland,  
My fastness and fortress, reign I forever!  
Here amid icebergs rule I the nations;  
This is my hammer, Miolnir the mighty;  
Giants and sorcerers cannot withstand it!  
These are the gauntlets wherewith I wield it,  
And hurl it afar off, this is my belt;  
Whenever I brace it, strength is redoubled!  
The light thou beholdst stream through the heavens  
In flashes of crimson, is but my red beard  
Blown by the night-wind, affrightning the nations!  
Jove is my brother mine eyes are the lightning;  
The wheels of my chariot roll in the thunder  
The blows of my hammer ring in the earthquake.  
Force rules the world still, has ruled it, shall rule it,  
Meekness is weakness, strength is triumphant;  
Over the whole earth still is Thor's Day!

I am great and powerful;  
My hammer is the strongest in the world.  
My wife is Sif with the golden hair:  
Together we make a handsome pair.  
But the Midgard serpent and I are not friends at all.  
We will battle at Ragnarok until we fall.  
I have met him once and will meet him again  
Miolnir my hammer, this time, will make an end.

*Sif:*

Sif am I, Thor's loyal wife;  
I always calm his toil and strife.  
But his friendship with Loki has caused me pain  
For Loki stole my hair and replaced it again  
With golden strands forged by dwarfs so wise,  
And with it came two gifts the Gods did prize.  
A ship for the Gods, Skildbaldnir was made  
And a spear that never misses, in Odin's hand was laid.

*Thialfi:*

I am Thialfi, the farmer's son.  
My legs move like lightning.  
I am the fastest of all men  
And maybe God's too.  
I am Thor's helper;  
I can ride in his cart or run on ahead.  
I am fast and Thor is strong;  
Put us together and we make a perfect team.  
The greatest of Frost Giants was made of clay;  
We battled him fairly 'til we won that day.  
No enemy can face us:  
Thor never misses;  
Giants shudder at Mjolnir's kisses.

*Freya:*

I am Freya, the goddesses of love and beauty.  
I have a cart that is pulled by cats.  
I and my daughter, Noss, ride in the cart wherever we go.  
I have a beautiful necklace that I will tell you a story about.

*Noss:*

I am Noss. I am Freya's daughter.  
My mother and I feel sad right now because  
My father has gone, and we do not know where he is.  
We live in Asgard in my mother's castle,  
And other gods and goddesses do too.  
We ride in a cart pulled by cats and kittens.  
Sometimes I see my mother cry golden tears because she is sad.  
She has a beautiful necklace  
That Loki tried to steal.

*Freya:*

But I remember the days of long ago  
when Od and I would walk through the valleys.  
We would pick beautiful flowers, and Od would look at me and say  
these flowers are beautiful, just like you are.

I remember the days when Noss was born.

Now I look at her and say, you are the only thing,  
the only thing that will make the tears go away.

Every day I cry golden tears waiting for my husband, Od, to come back.  
One day when I was in my room, Loki turned himself into a fly and flew through  
the keyhole. He flew over to my necklace to take it, but I always hold on to it. He  
started to buzz around me. I tried to swat him, and I took my hand off my  
necklace. When I did, he turned back into himself and grabbed the necklace.  
Then he ran out of Asgard and turned himself into a seal, but Heimdall heard  
him. So Heimdall turned himself into a bigger seal and chased after him.  
Heimdall caught up with him. But when he saw him coming, Loki put the  
necklace on a rock and sat on it like nothing happened. Heimdall said, "I know  
that you are Loki. Now give me back the necklace!" But Loki would not. So they  
started to bite and smack each other. But Heimdall won, and he got the necklace  
and brought it back to me. Heimdall and Loki are enemies forever after.

*Heimdall:*

My name is Heimdall, guarder of the rainbow bridge.

I can see and hear 100 miles away.

I and Loki are not friends at all

Because he is a thief and stole Frey's necklace.

He is quite a thief, and some day I'll make him pay.

I have strength beyond anyone's imagination;

That's why I don't need any weapons.

I put my horn in the well of Mimir until

The day of Ragnarok appears.

On the day of Ragnarok, I will blow my magic horn,

And it will be known to all that Ragnarok is here;

For the Day of Death is near.

The Gods will all come to the fields of Ida in Asgard for the last battle.

*Mimir:*

I am Mimir, the wisest of Frost Giants.  
I guard the well of wisdom in Jotunheim.  
Odin came to me and sacrificed his left eye;  
Now he can see like the sun in the sky.  
Good counsel I give to Odin, for I am wise;  
No truth can hide, no lie disguise  
The knowledge I can see in the well so deep  
No secret is safe from me to keep,  
For I know the well has Heimdall's horn  
Which will not be blown till Ragnarok is born.

*Baldur:*

My name is Baldur. I am the son of Odin.  
I have a wife whose name is Nanna.  
We have a palace made out of gold.  
Wherever I walk; flowers spring up around my feet.  
I comforted my father when he started the first war in  
Asgard against the Vanir and the Jotuns.  
Come my fellow Aesir, let us go to Peacestead  
There I shall give you wonderful mead and bread.

*Odin:*

Come Aesir, to Peacestead we go, over the rainbow bridge  
Except for mighty Thor, who Bifrost will not hold.  
Thank you Nornies for your good counsel and far seeing sight  
Let us go while there is good morning light.

Loki's Dance, both Loki and the Other Loki dance before speaking

*Loki:*

These are my three children, evilest of kind;  
The destruction of the world they shall find.  
Under the ocean, under the earth  
My three children came to birth.  
Aesir Gods they hate with a rage  
Until the ending of this Norse Age.

*Fenris:*

I am the son of Loki, I am a wolf, my name is Fenris!

I am the biggest wolf you have ever seen.

Nothing can bind me except the roots of a mountain and the sinews of a bear. The gods put chains on me, but I broke them, so the gods put bigger chains on me; but I broke those also. So the gods said, "We will take the sinews of a bear and the roots of a mountain." When they did that, they said to me, "We will bind you with this," and I thought surely they can't bind me with this string, it is so thin. But I thought there might be magic in it, so I said, "Only if one of the gods puts his hand in my mouth while you try to bind me." Tyr put his hand in my mouth, and they bound me. I tried to get loose, but I could not, so I bit Tyr's hand off. Now I am still bound here in the iron forest until the day of Ragnarok.

*Hela:*

I am Hela, the child of Loki. I am black and white.

I am evil. I rule the lands of the dead.

Darkness and sadness reign in my realm.

I am the sister of the Midgard serpent and Fenris wolf.

When Ragnarok comes, I and my brothers and Black Surt will make a boat and take the dead to the fields of Ida in Asgard, there to battle the Gods.

*Midgard Serpent:*

I am the serpent, I entwine the Midgard plain.

I'll only rise up when the Gods shall be slain.

I am filled with venom that flows out like rain.

Thor I hate for the blows he has dealt me.

I will arise like a bridge to ride on,

Stretching to the Asgard plains;

Evil will mount me to ride to that day

When all will be turned to fire and pain.

Loki's Dance part two

*Tyr:*

I am Tyr, I am the God of War:

A bright red sun beams from my war sword.

The hound of Hela, I hate with a passion.

The life of the Aesir I protect from such evil;  
My hand I have given, as ransom for the Gods  
To bind evil Fenris, the Wolf of destruction,  
On an island underground in the iron forest.  
There we bound him 'til the Twilight of the Gods.  
I'll fight bravely, to defend all Asgard  
From the fires of Black Surt and his hounds.  
Evil we shall fight, 'til our lives are no more.

*Surt:*

I am Black Surt of the fiery realm of Muspelheim.  
I have a flaming sword of war.  
I wait for the day of Ragnarok  
When I can burn the whole earth and kill the Gods.  
The Aesir are brave, but my army is great.  
Fire and destruction go before me, death and evil trail behind me.

*Chorus:*

I heard a voice that cried, "Baldur the Beautiful  
Is dead, is dead!" And through the misty air  
Passed like the mournful cry of sunward sailing cranes.  
Saw the pallid corpse of the dead sun  
Borne through the Northern sky. Blasts from Niffelheim  
Lifted the sheeted mists around him as he passed.  
And the voice forever cried, "Baldur the Beautiful  
Is dead, is dead!" And died away  
Through the dreary night in accents of despair.

Baldur, the Beautiful, God of the summer sun,  
Fairest of all the Gods! Light from his forehead beamed,  
Runes were upon his tongue as on the warrior's sword.  
All things in earth and air bound were by magic spell  
Never to do him harm; Even the plants and stones;  
All save the mistletoe, the sacred mistletoe!  
Hodur, the blind old God, whose feet are shod with silence,  
Pierced through that gentle breast  
With his sharp spear, by fraud  
Made of the mistletoe, the accursed mistletoe!

They laid him in his ship with horse and harness,  
As on a funeral pyre. Odin placed  
A ring upon his finger and whispered in his ear.  
They launched the burning ship!  
It floated far away over the misty sea,  
‘Til like the sun it seemed sinking beneath the waves.  
Baldur returned no more!

Behold there breaketh the day of doom,  
Darkness descendeth the elements rage.  
Thunder rolls loud, and lightnings flash fire  
Earth splits asunder, heaven falls in flames.  
Take courage my heroes now as of old;  
Let mood be the mightier, blood burn with fire.  
Rend O ye Nornies your weaving of runes  
The God's great ending dawneth at last.

*Baldur, Hodur:*

Through the stress of the storm,  
Through the darkness of death  
There flashes the flame of fire through the night.  
Behold in his beauty there rises once more  
A god in his glory of love and of light.

*Vidar, Magni:*

So perish the old Gods!  
But out of the sea of Time  
Rises a new land of song,  
Fairer than the old.  
Over its meadows green  
Walk the young bards and sing.  
Build it again, O ye bards,  
Fairer than before!  
Ye fathers of the new race,  
Feed upon morning dew,  
Sing the new Song of Love.

Entire cast sings *The Ash Grove*

This play was written in part by the students and teacher of the fourth grade at the Detroit Waldorf School. Parts of the text are extracted from the Poetic Edda, the Icelandic Sagas that bring us the fullest picture of the Norse Gods and Goddesses. Other parts of the play were written by Longfellow, Matthew Arnold, and others. The play was performed by the children on May 14 and 15. It is the aggregate result of ten weeks of lessons on the creation, life, and destiny of the Norse World.

## The Wedding of Peleus and Thetis

Written and performed by the  
Fifth Grade of the Detroit Waldorf School  
Spring 1987

Music: recorder introduction song

### *Speech Chorus*

Hail to Prometheus, the Titan,  
the helper of man and creator;  
Clay was the substance he used,  
and in likeness of gods then he shaped it.  
Goodness and evil from hearts  
of the beasts in man's breast he enfolded;  
Fire he brought down from the realms  
of the skies to perfect his creation;  
Movements of stars he explained  
to the wondering earth-dwelling people;  
Numbers he taught them to use,  
and the plants which heal sickness he showed them,  
Symbols he taught them to write,  
representing the sounds of their speaking.  
Building of ships did he teach;  
and the training of beasts to Man's service.  
Uses of wood and of stone  
for the building of houses he showed them.  
Into the depths of the earth  
did he guide men to find precious metals.  
Zeus he defied and brought fire down,  
even though the gods would deny man.  
Torment and anguish he suffered,  
for harsh was the fate that Zeus gave him  
Bound to a cliff overhanging,  
a sinister cleft bound Prometheus.  
Bravely the Titan endured,  
and at length one arrived to release him.

Hail Zeus, whose strong embrace holds heaven and earth;  
King of gods, thunderer of immortal birth,  
The vast worlds hang trembling in thy sight,  
Hurler of bolts with blinding light.

He, whose all-conscious eyes the world behold.  
The eternal Thunderer sits, enthroned in gold.  
High heaven the footstool of his feet he makes,  
And wide beneath him all Olympus shakes.  
O Jove much-honored, Zeus supremely great,  
To thee our holy rites we consecrate.  
The earth is Thine, and mountains swelling high,  
The sea profound, and all within the sky.

*Zeus*

Good Vulcan, Hephaestus lame, thy strength and skill  
Are now needed to carry out Zeus' will.  
Though heaven and earth I rule with might,  
I look for beauty to fill my sight.  
I long for a love of immortal birth,  
Not just another maiden from the earth.  
A goddess divine, whose sight shall thrill my soul  
Until I find her, my life is not whole.  
Vulcan, I think that it is time for me to marry  
an immortal of stunning beauty.  
Do you know of any that would be right for such as I?

*Vulcan*

Mighty Zeus, I know of the perfect match.

*Zeus*

Then pray, Vulcan, tell me who this wondrous immortal is that you speak of?

*Vulcan*

Dear King, when once I angered you in Juno's defense, you threw me down in a rage from high Olympus. I fell onto an Island and there a beautiful Titan came and nursed me back to health. Her name was Thetis, a Titan of the sea. Her beauty is unsurpassed because she can change into any shape that she wishes to be.

*Zeus*

Any shape that she wishes to be? That means that she could be more beautiful than all the goddesses put together!

*Vulcan*

It is true, what you say, mighty Zeus; she could be even more stunning than your own daughter, Helen of Troy.

*Zeus*

Well then, my dear friend Vulcan, tell me where I may find this goddess Thetis, so that I may win her love and marry her.

*Prometheus*

Zeus, great King, I would beg to advise you not to do such a foolish thing.

*Zeus*

I will marry whomever I like, Prometheus, and what business have you to listen to our conversation?

*Prometheus*

But, Zeus, do you not know that forethought is worth its weight in gold? It is for your own good that I listen; for there is a prophesy that concerns Thetis which you have perhaps forgotten. He who marries Thetis beware, for your son shall be stronger than yourself! Need I remind you, mighty Zeus, who killed your father, Kronos, and your father's father before him? Beware, Oh Great One, be forewarned!

*Zeus*

Very well then, I will not fall into this trap. She must marry another so that this prophecy may come to pass, for I need great warriors to fight my battles on earth.

*Vulcan*

Who will it be; how shall we know him?

*Zeus*

A mighty hero for sure, an Argonaut, a king...perhaps Hercules or Jason or Theseus the King.

*Vulcan*

But, father, they have lived full lives already and have many wives.

*Zeus*

It is true; one who is quieter is needed. Ah, I have it, Peleus the Argonaut, a hero indeed. Surely his son shall be great, but not invulnerable. It is done, Peleus it is. Hermes, my messenger, come quickly before me.

*Hermes*

Father, I hear and I obey; thy wish is my command.

## Scene II The Cave of Chiron

*Hermes*

Good Chiron, come forth.

*Chiron*

Ah, Hermes! faithful messenger of Zeus, what brings you to my cave again?

*Hermes*

A message from Zeus, wise Chiron. Since you are the wisest of all creatures and your skills surpass that of mortal beings, Mighty Zeus has decided that again he desires you to train a hero. Peleus is his name, one of the mighty Argonauts. You must train him in the wisdom needed to capture and hold the Titan Thetis, for you alone know her habits and ways and the secrets that bind her. For Zeus has willed that Peleus marry Thetis.

*Chiron*

I will do as Zeus has commanded, and make Peleus a worthy man deserving of such a gift as the gods wish to bestow. Give my humble regards to Zeus your lord on high Olympus.

*Hermes*

This I shall do, wise Chiron, and fare thee well.

## Scene III

*Chiron*

I am sure that in these last few months that you have wondered why I saved your life, returned your magic sword, and teach you the ways of a mighty hero. Surely, I care for you and know you for the king that you are. But there is more that I have never told you about.

*Peleus*

Yes, master Chiron, I have often wondered and knew that some other reasons must exist, known only to the gods and yourself. Pray, tell me the hidden reasons, so that my soul might be at ease.

*Chiron*

I think the time has come for you to know that it is the will of Zeus that you should marry the Titan Thetis. She is the most beautiful female alive. But it will not be easy.

*Peleus*

Is this why you have trained me so well in the skills of a warrior?

*Chiron*

It is, for Thetis can change herself into any form imaginable; and you must be able to withstand it.

*Peleus*

But master, am I ready for such a struggle with a Titan? Surely, I am not worthy to receive this gift nor able to win the honor.

*Chiron*

You are ready, my hero; the time is at hand. Tomorrow at sunrise you must go to the beach near the golden cove. It is there that every morning Thetis comes to pour out her offering to Neptune and bathes herself in the fresh sunlight. You must be ready to surprise her and hold fast to her, no matter what shape she may take. When she has returned to her own form, she is defeated; then bind her and return. Go now Peleus, and may Zeus be with you.

*Peleus*

Thank you, wise master, your words I shall obey. Tomorrow, Thetis is mine, by the will of Zeus.

#### Scene IV: Peleus and Thetis Wrestling

*Thetis*

Now that you have caught me, measly mortal, what do you want of me?

*Peleus*

It is the will of Zeus that you marry me. We shall return to the cave of Chiron the Wise, and there you will stay until you have agreed to wed me before the eyes of gods and mortals.

*Thetis*

Surely you have beaten me in a fair fight and my vow of old must be kept, but I never imagined that a mortal could hold me so fast. Are you one of the greatest heroes on earth?

*Peleus*

An argonaut am I and friend of Hercules the powerful, my kingdom stands ready for my return; but surely I am not the strongest alive for others have out passed me in deed and glory.

*Thetis*

It is the prophesy Zeus fears, and rightly so. Peleus, I will marry you and our son shall be strong and strike fear and horror into the hearts of even the Olympian gods. Set me free and I will be yours, and I promise that our son shall live forever in glory.

*Peleus*

Let us go then to Chiron's cave and there make ready for the grandest wedding any man has ever seen.

Enter Hermes with a message from the Gods

*Hermes*

Hermes am I, messenger of the gods. Zeus is my father, my mother a shy nymph--but quicker than both am I. Not five minutes could I stay in my cradle; with wings on my feet and staff in my hand, I speed across the sky. I am the trickster, the thief of cattle divine; even Persephone I rescued from Hades' dark realm.

But I almost forgot, I bring you a greeting and an invitation to a wedding. Not just any wedding, but one commanded by Zeus' will. Peleus the Hero and Thetis Immortal shall take hands together in Wise Chiron's cave. Come and join us, all Greeks are welcome. Even mortal eyes may see this day the face of gods and drink and sup on heavenly ambrosia. Never before has such a thing transpired; hurry now, there's no time to waste. But beware, those of weak heart, for when so many, so mighty gather together--who knows what will happen? Make ready now!

## Scene V

*Hera*

Greetings, mother Rhea, we are honored by your presence.

*Rhea*

Thank you, Hera, I wouldn't miss a good wedding if I could help it. Ah, I remember my wedding to Kronos; how dreadful it was. He swallowed six of my children, you know; but at last I tricked him and gave him a rock in swaddling clothes instead of my seventh child, Zeus. When Zeus grew up, he split open Kronos and all of my children jumped out of his stomach, full grown. I hope Thetis has a better marriage than mine.

*Hera*

Zeus has always been very active throughout his life. Our marriage has certainly left something to be desired.

*Rhea*

Well, child, now don't you worry; at least he isn't the bridegroom this time. Though, I remember all the weddings Zeus has had. I wonder who he will marry next? Thanks to him, half of the people of Greece are my grandchildren. Because of that, I get no rest at all.

*Athena*

The whole wedding feast looks very lovely; did Thetis arrange it herself?

*Hera*

She had the help of some friendly sea nymphs, the servants of Olympus; many gifts from the gods; and, of course, rivers of wine supplied by Dionysus.

*Athena*

He loves a good party, you know!

*Hermes*

All hail, Father Zeus!

*Zeus*

Greetings to all the guests. Ah, good Peleus and dear Thetis, you are as lovely as they say (kisses her hand), congratulations to you both on this happy day. Surely you are a match made in heaven.

*Peleus*

Thank you, mighty Zeus for all your blessings. I am very grateful to you for bringing us together.

*Zeus*

May the blessings of the Olympian gods reign over this wedding, and may its splendor live forever in the minds of men and gods.

*Helen*

Athena, How is it that this mortal Peleus has been given an immortal to wed? What magic lies hidden in this man. Did Thetis not put up a fight?

*Athena*

Well, of course, Helen, she fought like a tiger, and a lion, and a serpent to boot. She can turn into whatever she wants, and I hear she used every form possible to try to get loose. Even fire did not loosen his grip.

*Helen*

Then surely he is a great hero indeed. I guess he has earned the right to wed her, but will he be wise enough to keep her, that is yet to be seen.

*Hera*

Look, here comes the mightiest of human heroes, Hercules himself!

*Athena*

Huh! Don't kid yourself, Hera; you know that Jason is greater than Hercules. For who was it that stole the golden fleece and harnessed the fire-breathing bulls?

*Aphrodite*

Excuse me, but both of you are being quite foolish; for everyone knows that clever Perseus killed the monstrous Medusa and vanquished the Kracken, did he not?

*Rhea*

But Aphrodite, we all know who is the mightiest -- that slayer of the minotaur, that good king of Athens, the best hero in the world --Theseus!

*Helen*

But the greatest warrior must be Menelaus; for why should I, Helen, marry him unless he was?

*Hera*

But only the mighty Hercules could perform the Twelve Labors!

*Aphrodite*

Why do you call cleaning stables and capturing pigs and dogs and horses great labors? If smell counts for greatness, he is surely the strongest.

*Zeus*

Now, my dear goddesses, please remember your heavenly positions; especially here before mortal eyes. Your differences will be settled later when we will have games to determine strength and skill. But for now, let us be happy and quarrel not.

*Hera*

Yes, dear, you are right; and anyway, we all know who will win the games...(they all say their favorite hero at once).

*Zeus*

Now, let the wedding begin! Take your places, Peleus and Thetis, come forth before me. Thank you, gods and goddesses of Olympus and heroes and mortals alike, for coming to this wedding. It is my will that Peleus the Argonaut marry the sea Titan, Thetis. None may stand against my will! Therefore, let them be bound with the blessings of the gods. Now I pronounce you man and wife. May your children be great heroes in the service of Olympus. (Everyone claps)

*Dionysus*

Gods, heroes, and friends, make merry while your life lasts, for pleasure is always too short. Waste no time, drink the new wine I have brought for you; it is the best the satyrs have ever made.

*Theseus*

Dionysus, what's all this fuss about wine -- don't you know that wine turns men into babbling monkeys?

*Dionysus*

That only happens if foolish men drink too much; the wine itself is not to blame.

*Ares*

You drunken pig, then why are you forbidden in many parts of Greece? Your drunken mischief is known throughout the land. Men of war have no need of drinking in excess.

*Dionysus*

Then drown yourself in blood if you're scared of wine. For me, I choose pleasure and parties over blood and war.

*Theseus*

A man who drinks in excess is a shame to his country. You should not encourage men to lose themselves in pleasure, Dionysus. Nor you, Ares, should not say that war and victory are the only glories. Wisdom, beauty, and truth are greater than these lowly things.

*Jason*

He is right, Dionysus; men are too easily led astray even without wine. Men often get drunk and do things they regret later.

*Perseus*

I agree with Jason and Theseus. None of us could have become such great heroes if wine had been our only inspiration.

*Dionysus*

You are all too strict for my pleasures. I believe you don't know how to have fun. Are you all Spartans that sleep on hard beds and eat gross foods? Perhaps you great heroes are actually afraid of yourselves. Can you not control the power of wine?

*Hercules*

Dionysus, bring me a barrel of wine to help quench my thirst. Weddings always make me thirsty. I haven't been parched like this since the fire-breathing hydra dehydrated me. Hey, Perseus, aren't you going to have some wine?

*Perseus*

Perhaps, if you leave me some. Now, Hercules, don't you think you have had enough wine?

*Hercules*

Ha! I've just begun. Hey, there goes Neptune with his seaweed. Do people really eat that stuff? Hey, fish-face, got any ocean mead? If the sea was all wine and I was a duck, I'd dive to the bottom and never come up.

*Neptune*

Mighty Hercules, your strength is great upon the land; but I would like to see you outdrink a whale or wrestle an octopus or perhaps swim faster than a dolphin.

*Prometheus*

Beware, Hercules, or your next 12 labors may be underwater; Neptune is Zeus' brother and his temper is well known.

*Perseus*

Listen well, Hercules; Neptune is the King of many creatures as fearsome as the Kracken, and they all await his command.

*Neptune*

Beware yourself, good Prince Perseus, the Kracken was a child of mine; and showing him Medussa's head was a treacherous trick which deserves my attention.

*Perseus*

Just be glad, Neptune, that I no longer have Medussa's head but have given it to Athena. How was I to know that ugly creature, the Kraken, had such a noble father?

*Prometheus*

But, King Neptune, have you forgotten your gift to Peleus?

*Neptune*

Thank you, Prometheus, I was distracted by this mere mortal and have forgotten. Listen everyone, I have brought a gift for Peleus to mark this eventful day. Two immortal horses from my own herd and a golden chariot have I brought for this occasion. You shall travel like a king, good Peleus. In years to come, these horses shall win victory for the Greeks in foreign lands. Think of me in those days, and remember my blessings on your wedding.

*Peleus*

Thank you, kind Neptune, your gift is wondrous and beyond compare. I gratefully accept them, and I pray that I will always use them in the defense of the immortals of Olympus.

*Chiron*

Now that gifts are being presented, I would like to offer this spear of ash wood that I have made. Good Vulcan has fashioned its spearhead and Athena has blessed its use. Use it wisely, Peleus, and it will never fail you or your children.

*Hera*

I have brought the nectar of the gods to drink and the ambrosia of the Olympians to eat. Never before have mortals shared in these foods. The blessing of Olympus is given to you this day.

*Thetis*

These splendid gifts are truly divine. I am touched deeply by the kindness of the gods. This must be the most wonderful wedding that the earth has ever known. I thank you all for coming and making this event so special.

*Hermes*

Hey, Peleus, you lucked out; you got a lady Titan who can change into any shape she wants. What shape do you think she'll be tonight?

*Peleus*

Hopefully, one of her more beautiful forms.

*Pluto*

I have brought you food from my underground kingdom, my dear one, won't you try some fruit?

*Hermes*

I wouldn't do that, my lady, Persephone would not approve. Of course, she couldn't be here today, you know. It's not her season, if you catch my meaning.

*Rhea*

Please listen to Hermes, Thetis, he tells the truth.

*Thetis*

Thank you, Dark Lord, but perhaps another time, when pomegranates are in season.

*Ares*

My dear Titan, surely your stomach must turn being here with all of these Olympians and lowly mortals. I would offer you strife amongst them as my wedding gift. Who would you like to see locked in battle here before your very eyes?

*Thetis*

Would you keep your offer, no matter who I choose?

*Ares*

Oh yes, my lovely, the god of war never retreats.

*Thetis*

Then battle yourself, vicious Ares, until you fall in defeat before me.

*Jason*

I warn you now, my dear companions of the Argo, don't marry a witch! They'll change on you so quickly, you'll think you're married to many women.

*Theseus*

Married to many women, that's the way I like it. One prize after the next, like a good battle and the spoils afterwards.

*Jason*

But many women in one body? I tell you, the ways of the moon are more frightening than a dragon or fire-breathing bulls. Last I saw my wife she was riding off in a chariot pulled by fiery dragons. I must admit, I'm glad she hasn't returned in like fashion.

*Hercules*

What silly moaners. Jason, I thought you were brave before because you won the golden fleece, but now I know you let a woman conquer you!

*Theseus*

I love a woman with fire, even if they're in the form of pets. I'll marry Medea the witch if she would dare to be tamed by a mighty hero.

*Ares*

Ha, you Theseus, the poor boy that could not steal Helen and keep her. Medea would roast you for dinner on a spit with the breath of her dragons. Not one of you could tame her pets.

*Hercules*

Now wait just a minute, Ares, you've forgotten to whom you are speaking? I would smash her little pets into dust and then show Medea what a real hero was made out of; I'd squeeze her so hard all her spells would fly back to the moon, and I'd teach her a little respect.

*Jason*

Her spells have held even you in great wonder, strong Hercules; forget it not. Kingdoms have tumbled by the will of this one woman.

*Theseus*

Surely it is not possible for one woman to cause so much trouble!

*Prometheus*

Beware your words, good King Theseus; for there are those among us of the fairer sex whose powers are far beyond your mortal mind. The will of the divine rules the strength of mortals.

*Hercules*

I'll be ruled by no woman, goddess or mortal.

*Prometheus*

Your pride and arrogance shall be your undoing, Hercules; and the magic of your death shall be dealt by a woman who loves you most.

*Pluto*

But even I, the ruler of death, needed a fair beauty to guide my life amongst the shades. Rebuke not the matters of love, great heroes, for they are stronger by far than the ways of war.

*Ares*

This can not be, lord Pluto, for my wars are holier than love.

*Pluto*

Then who commands this torment in your very soul right now? Look again, fierce Ares, and the truth shall slay your very words.

*Chiron*

Good heroes, I have seen many weddings ruined by the talk of love, jealousy, and lust. Turn your minds to matters of strength and skill and quiet these questions that can not be answered.

*Aphrodite*

Come, heroes, let your talk of love's enduring strength be ended; the games are about to begin. Zeus desires to try his heroes for the prize.

*Rhea*

Will you begin the games for us, good Zeus? I can't wait to see my dear lady friends' faces when Theseus wins.

*Zeus*

My heroes, are you ready?

*Jason*

Lord Zeus, let us start with the javelin; and since I am the best, I should go first...

*Hercules*

You may go first, Jason; for the worst always should go first and get out of the way. But I shall go last, for the best always goes last where a true hero belongs!

*Jason*

You are wrong, Hercules; for does a captain or a great warrior not go in the front of the battle?

*Hercules*

This is not a war yet, it is a friendly tournament; and if you do not agree with me, we can settle this matter outside, after the wedding.

*Jason*

This I shall surely do, even though you are my old friend; an insult can not go idly by, when pride is at stake.

A hooded figure walks in and all are silent; she places an apple on the table before the goddesses.

*Helen*

Look, this beautiful apple says, "For the fairest," written on it in glowing letters. What does this mean?

*Hera*

Give it to me, for I am the fairest of all the goddesses.

*Aphrodite*

You like to think so, but I am the goddess of beauty. Do you really think it could be for either of you? What a joke; give it to me.

*Hera*

I am the wife of Zeus, I rule Olympus! Give it back!

*Aphrodite*

That's a poor reason, Hera. If Zeus didn't rule with you, you'd be a wimp and the other gods would take over and kick you out of Olympus.

*Athena*

But I am Zeus' wisest and strongest daughter, so give me the apple.

*Hera*

I am the queen of Olympus, and what is wisdom compared to royalty?

*Aphrodite*

Quit this nonsense! It is not for either of you, for I am the fairest goddess that there ever has been.

*Athena*

I will have the apple, for I am the Goddess of War and Wisdom as well as the strongest, and I will take it.

*Hera*

I am the fairest mother of the gods, now give it to me!

*Aphrodite*

Ha, you the fairest! Why do you think Zeus has so many other wives? Love is the fairest, and I am the goddess of love and beauty, and I am much more beautiful than both of you put together.

*Athena*

Love? What love do you know but Cupid's arrows, my owl tells me it belongs to me. Personally, you're giving me a headache, and anyway, you always get the attention for beauty's sake, so don't you think it's our turn?

*Hera*

You fools, the apple is meant for none other than me because I want it, and I get what I want.

*Athena*

Want, want, want! You want everything for yourself alone. Just because you're the queen doesn't mean you're the greatest immortal. You are truly cruel to mortals, and any mortal would choose me over you. Surely, any good judge would decide on Wisdom and Strength over Authority. I can just see myself now in a beautiful golden dress with the wonderful, gleaming apple in my hand.

*Aphrodite*

Hush up! Stop your dreaming, and give me that apple right now!

*Zeus*

Ladies, now ladies, stop this silly bickering of women. Do you not know that only a man can judge the fairness of a woman? You can not settle this dispute amongst yourselves. A wedding is not the place to pass judgment. I shall have the apple, until such time that I can find one who is honest in judgment and fair himself. For surely, only one who is fair can judge another's fairness. So put away this discord and be content unto the day. You are all fair beyond compare, and this apple brings forebodings of distress.

*Rhea*

Yes, let us not worry about this apple. We have much more important matters to settle, like which of these heroes shall throw the javelin first. But I know that Theseus shall surely be first because he is the greatest hero.

*Hera*

No, Hercules is the mightiest.

*Aphrodite*

Sorry, dear queen, it is Perseus who shall hurl it farthest.

*Athena*

Oh, my sisters, you are wrong again; Jason shall win the day.

*Prometheus*

Whatever the outcome, I am sure that all shall strive equally hard; but surely only the winner shall win.

*Chiron*

Let us put away discord and go outside of this humble cave to the fields before it, and there show our might and strength in contests of skill.

*Zeus*

Wise Chiron, your words sound true. And I thank you for the great effort you have put forth which has brought about this day that will live in the hearts of men forever. Come, guests, the games call.

**Epilogue**

*Prometheus*

The games that day never produced a champion, for the discord brought by the apple made it impossible to decide who should go first. So, they each went their own way, wondering if their choice was the right one. Peleus and Thetis lived happily for awhile, until Thetis left Peleus with her newborn son, made almost immortal by her magic. Wise Chiron raised this boy and made of him the invincible Achilles, whose only weakness was his heel by which Thetis dipped him in the river Styx. The gifts of Neptune and Chiron were given to Achilles, and he fought bravely before the walls of Troy to regain Helen for the Greeks. For you see, Zeus finally chose Paris of Troy to judge who the apple should be given to. He chose Aphrodite because of her promise to give Helen (the most beautiful woman on earth) as her gift to Paris. This gift started the Trojan war. Many men died for this cause; and among them was the son of Peleus and Thetis, the mighty Achilles. So beware, my friends, of your decisions made for beauties sake! For behind beauty stands the greatest power that can be found. Surely beauty was the undoing of the Greek heroes and the Greek gods themselves.

## Poems for Fifth Grade

### The Beginning, by Ovid

Ere earth and sea and covering heavens were known,

    The face of nature, o'er the world, was one;

    And men have called it Chaos; formless, rude,

    The mass; dead matter's weight, inert and crude;

    Where, in mixed heap of ill-compounded mold,

    The jarring seeds of things confusedly rolled.

No sun yet beamed from yon cerulean height;

    No orb'ning moon repaired her horns of light;

    No earth, self-poised, on liquid ether hung;

    No sea its world-enclasping waters flung;

    Earth was half air, half sea, an embryo heap

    Nor earth was fixed, nor fluid was the deep

    Dark was the void of air; no form was traced;

    Obstructing atoms struggled through the waste

    Where cold and hot and moist and dry rebelled;

    Heavy the light and hard the soft repelled.

### By Hesiod

    Her first-born Earth produced,

    Of like immensity, the starry Heaven;

    That he might sheltering compass her around

    On every side.

### By Aristophanes

    In the dreary chaotical closet

    Of Erebus old, was a privy deposit,

    By Night the primeval in secrecy laid;

    A Mystical Egg, that in silence and shade

Was brooded and hatched; till time came about;

    And Love, the delightful, in glory flew out.

**To Night** (From: *Hymns of Orpheus*, T. Taylor)

Night, parent goddess, source of sweet repose,  
From whom at first both Gods and men arose,  
Hear, blessed Night, decked with starry light,  
In sleep's deep silence dwelling dark night!  
Dreams and soft ease attend thy dusky train,  
Pleased with the lengthened gloom and feastful strain.  
Dissolving anxious care, the friend of Mirth,  
With darkling coursers riding round the earth.  
Goddess of phantoms and of shadowy play,  
Whose drowsy power divides the natural day:  
By Fate's decree you constant send the light  
To deepest hell, remote from mortal sight;  
For dire Necessity which nought withstands,  
Invests the world with adamantine bands.  
Be present, Goddess, to thy suppliant's prayer,  
Desired by all, whom all alike revere,  
Blessed, benevolent, with friendly aid  
Dispell the fears of Twilight's dreadful shade.

**To Heaven (Uranus), by Orpheus**

Great Heaven, whose mighty frame no respite knows,  
Father of all, from whom the world arose;  
Hear, bounteous parent, source and end of all,  
Forever whirling round this earthly ball;  
Abode of Gods, whose guardian power surrounds  
The eternal World with ever enduring bounds;  
Whose ample bosom and encircling folds  
The dire necessity of nature holds,  
Aetherial, earthly, whose all-various frame  
Azure and full of forms, no power can tame.  
All-seeing Heaven, father of Time,  
Forever blessed, deity sublime,  
Propitious on a novel mystic shrine,  
And crown his wishes with a life divine.

### To Saturn (Chronos), by Orpheus

Etherial father, mighty Titan, hear,  
Great fire of Gods and men, whom all revere:  
Embued with various council, pure and strong,  
To whom perfection and decrease belong.  
Consumed by thee all forms that hourly die,  
By thee restored, their former place supply;  
The world immerse in everlasting chains,  
Strong and ineffable thy power contains;  
Father of vast eternity, divine,  
O mighty Saturn, various speech is thine:  
Blossom of earth and of the starry skies,  
Husband of Rhea, and father of Prometheus wise.  
Divine Nature, venerable root,  
From which the various forms of being shoot;  
No parts peculiar can thy power enclose,  
Diffused through all, from which the world arose.  
O, best of beings, of a subtle mind,  
Propitious hear, to holy prayers inclined;  
The sacred rites benevolent attend,  
And grant a blameless life a blessed end.

### To Rhea, by Orpheus

Daughter of great Protogonus, divine,  
Illustrious Rhea, to my prayer incline,  
Who drivest thy holy car with speed along,  
Drawn by fierce lions, terrible and strong.  
Mother Jove, whose mighty arm can wield  
The avenging bolt, and shake the dreadful shield.  
Drum-beating, frantic, of a splendid mien,  
Brass-sounding, honored, Saturn's blessed queen.  
Thou joys in mountains and tumultuous fight,  
And mankind's horrid howlings thee delight.  
War's parent, mighty, of majestic frame,  
Deceitful savior, liberating dame.

Mother of Gods and men, from whom the earth  
And lofty heavens derive their glorious birth;  
The aetherial gales, the deeply spreading sea  
Goddess aerial formed, proceed from thee.  
Come, pleased with wanderings, blessed and divine,  
With peace attended on our labors shine;  
Bring rich abundance, and wherever found  
Drive dire disease, to earth's remotest bound.

**To Kronus, by Hesiod**

To the imperial son of Heaven,  
Kronus the king of gods, a stone she gave  
Inwraapt in infant clothes; and this with grasp  
Eager he snatched, and in his ravening breast  
Conveyed away: unhappy! nor once thought  
That for the stone his child behind remained  
Invincible, secure; who soon, with hands  
Of strength o'ercoming him, should cast him forth  
From glory, and himself the immortals rule.

**To Jove, by Homer**

League all your forces ye powers above,  
Join all, and try the omnipotence of Jove:  
Let down our golden everlasting chain,  
Whose strong embrace holds heaven and earth and main:  
Strive all, of mortal and immortal birth,  
To drag, by this, the Thunderer down to earth,  
Ye strive in vain! If I but stretch this hand,  
I hear the gods, the ocean, and the land;  
I fix the chain to great Olympus' height,  
And the vast world hands trembling in my sight!  
For such I reign, unbounded and above;  
And such are men and gods compared to Jove.  
He, whose all-conscious eyes the world behold,  
The eternal Thunderer sat, enthroned in gold  
High heaven the footstool of his feet he makes,  
And wide beneath him all Olympus shakes.

He spoke, and awful bends his sable brows,  
Shakes his ambrosial curls, and gives the nod,  
The stamp of fate and sanction of the god:  
High heaven with trembling the dread signal took,  
And all Olympus to the center shook.  
O Jove much-honored, Jove supremely great,  
To the our holy rites we consecrate,  
Our prayers and expiations, king divine,  
For all things 'round thy head exalted shine.  
All is thine, and mountains swelling high,  
The sea profound, and all within the sky.  
Saturnian king, descending from above,  
Magnanimous, commanding, sceptred Jove;  
All-parent, principle and end of all,  
Whose power almighty shakes this earthly ball;  
Even Nature trembles at thy mighty nod,  
Loud-sounding, armed with lightning, thundering god.  
Source of abundance, purifying king,  
O various-formed from whom all natures spring;  
Propitious hear my prayer, give blameless health  
With peace divine and necessary wealth.

### To Juno, by Homer

O royal Juno of majestic mien,  
Aerial-formed, divine, Jove's blessed queen,  
Throned in the bosom of cerulean air,  
The race of mortals is the constant care.  
The cooling gales thy power alone inspires,  
Which nourish life, which every life desires.  
Mother of clouds and winds, from thee alone  
Producing all things, mortal life is known:  
All natures share thy temperament divine,  
And universal sway alone is thine.  
With sounding blasts of wind, the swelling sea  
And rolling rivers roar, when shook by thee.  
Come, blessed Goddess, famed almighty queen,  
With aspect kind, rejoicing and serene.

# *Waldorf Essays*

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### **Section Three Introduction**

In Section Three, a series of articles concerning the Waldorf curriculum have been developed into sub-chapters that discuss important topics: teaching reading, reading readiness, Christianity in the curriculum, principalship duties as administered in a Waldorf school, discipline, and other subjects of interest to parents and educators.

These articles were written over the years to illuminate one or another aspect of the curriculum; some for presentation papers for Master's level courses at Mercy College, others for periodicals and newsletters. Not every topic will be of general interest, but each addresses a specific issue that may help someone who has questions in that area. The articles on reading, for example, develop a complete picture of the reading process from both the Waldorf and public school approach and may be of special interest to teachers.

## Teaching Reading In Relationship to the Psychomotor Realm

*"Art has something in its nature which does not only stir a man once but gives him fresh joy repeatedly. Hence it is, that what we have to do in education is intimately bound up with the artistic element."*

"We cannot put these principles, pedantically, side by side, separate from each other, because in the human being, one activity is always merging into another. All comprehension is really a question of relating one thing to another: the only way we can comprehend things in the world is by relating them to each other." Rudolf Steiner

Waldorf Education provides a curriculum that incorporates many teaching methods that educate the psychomotor domain. Only a brief word will be said here about the cognitive and affective domains in relationship to the psychomotoric realm. The process of learning to read will be briefly looked at in relationship to modern definitions, and the parameters will be outlined. My experience in the use of Waldorf methods of teaching reading will then be presented. A Taxonomy of the Psychomotor Domain will then be examined and the rationales for psychomotor activities defined. Lastly, will come a larger picture of the developing child and some directions to lead the teacher to further studies of this domain.

## The Cognitive Domain

The cognitive, affective and psychomotor domains or the thinking, feeling and willing of the human being are the basis for categorizing the different aspects of the learner involved in the process of learning. The cognitive realm is mapped out and defined by the documented observations of Jean Piaget, Maria Montessori, and others. Each new sensitive period, or sequential stage, that the growing child passes through is dissected into fragments of observable phenomena. Cognitive achievement tests and I.Q. tests can pin point quantifiable data about the storage capacities of the brain as it is learning. The thinking of a child can be scrutinized, analyzed, codified, classified, and made into a numerical ratio. This realm is almost solely the concern of modern educators, a domain that has been conquered but not understood. The dropping scores on standardized tests, the general lack of grammatical skill, the illiteracy of high school graduates, and the inability of teachers to clearly define these problems has led the lords of the cognitive domain to an utter standstill as far as creative solutions. Perhaps it is not only the cognitive we should teach.

## The Affective Domain

The realms of the affective domain are mysterious. Several questions arise from this unmapped territory. How do we learn? How does the student feel about a presentation? What motivates learners? What can successfully engage a student? Can a value judgment arise from a lesson? It is quite difficult to draw up behavioral objectives that consciously touch or address the affective domain. What teaching methods or tools can reach into the heart of the matter?

Rudolf Steiner has indicated that speech is akin to the affective domain. Language combines both the elements of will and thought in the human, and it arises from the subconscious feeling element. The soul (feeling) element finds expression externally through language. The feeling element in language slowly gives way to the element of meaning. Even psychology is born from language experience. Speaking itself falls into an unconscious region, but consciousness (through perception and conceptualization) seeks to capture the thought implicit in the spoken word. The consciousness of the listener seeks meaning after the affect (word) has been born (spoken). Sound and word groupings are intimately connected within subjective experience, then they separate and can be conceptualized. The sound content goes into the unconscious, whereas the conceptual content goes into the conscious level of perception.

These thoughts on the nature of speech as a major source activating the affective domain shed great light upon a region of human experience that has only been partially understood. Germinal studies have been undertaken on the scope of the affective domain and give direction for further study.

The Waldorf methods of education are soundly based in the highest qualitative uses of speech in the classroom. All lessons are told by memory to the children, and are retold by the children the next day. Speech education holds a place of high esteem in Waldorf schools. Choral speaking, recitation, poetry, and song are significant parts of each day's lessons.

## The Psychomotor Domain

The psychomotor domain is the primary realm of activity for young children. The preschool child lives entirely in sensory experience; this has a major impact on the development of the child's will. The physical body of the young child is the sum total of the senses working together in a dynamic fashion. The will of the child must be in harmony, or the body is incapable of coping with stressful learning situations. Without harmonious control of the sensory-fed psychomotor realm; social difficulties, behavior problems, or what seems to be hyperactivity can arise. Without discrimination of laterality, the ability to

distinguish different sides of letters like b and d would be difficult. A child without a sense of rhythm may not be able to follow speech patterns; subsequently making it difficult to learn reading, writing, or arithmetic. Both the cognitive and affective domains are dependent upon the primacy of harmonious psychomotor activity. Cognitive development is based upon the child successfully gaining the following:

- the concept of time--sequencing of events, rhythms that affect the body;
- the concept of space--the kinesthetic feedback to the child's relationship to the space and content of a given area;
- knowledge of object permanence--the continuity of relationships to objects;
- knowledge of object character--the quantity or quality of an object and its inherent nature when experienced in a number of different ways;
- an understanding of causality--what makes objects move in relationship to each other or the child--cause and effect;
- ocular control--the abilities to sense through clear sight;
- sense of balance--particularly to imitate a movement with balance;
- fine and gross motor control--leading to writing, handicrafts, drawing and illustrating;
- eye to hand coordination--an essential element of writing;
- body geography--independent control of separate body parts;
- laterality--left/right discrimination or control of each side including dominance;
- spatial coordination--control of movement through space;
- rhythm--the ability to perceive and imitate rhythms in sound or music;
- uprightness--the ability to resist the forces of gravity through levity created by the body relative to space;
- directional awareness--forward/backward discrimination and movement;
- sensory integration--the ability to discriminate individual sensory input or combine or limit specific input in relationship to the whole.

Generally all these areas can be further reduced by examining each of them in relationship to the following: balance, agility, flexibility, strength, speed, and endurance.

These specific categorizations give a hint at the complexity of this domain of learning. Often the most simple, primal areas of consideration are the most neglected. But if a child can not stand erect or know the difference between left and right, it is futile to expect them to develop cognitive skills like reading and writing.

## On the Nature of Reading

Historians are quick to note that written language is one of the most important marks of a culture. Civilization starts when a culture can create and utilize, that is, read, a visual, symbolic structure that reflects the ideas implicit in language. The Celtic culture had no written language at all and, as a result, Celts are deemed by some historians as uncivilized. Actually, the Celts had a very remarkable culture which incorporated an Indo-European based language, a well-understood system of agriculture, a complex understanding of metal work and porcelain china, and other aspects of development that demonstrated they were indeed civilized. Why then is the lack of a written language the modern standard for the measure of civilization?

The forward-moving push into the scientific, analytical, piece-by-piece fragmentation of the outer world into its symbolic corresponding parts (naming) is a symptom of the bicameral mind and its shift into the left hemisphered orientation that has evidenced its dominance since Greek times. The emphasis on printed words has accrued until, in modern times, you have the reality that more printed material is available now than ever before in history. There are many topics about which a person can find more printed material than he could read in a lifetime. Emphasis is being placed on quicker assimilation of printed matter through speed reading or synthetic video compilations of massive amounts of written information. On the other side of the scale, we have better means to examine reading deficiencies; which are revealing that socially, physiologically, and motivationally the reading skills of students are showing a marked decrease.

If education is going to place a great value on reading as a scale of intelligence, then it is good to remember that the construction of the abstract, symbolic paradigm of the alphabet is only one means of association with the ideas implicit in language. Reading is a method to contact and familiarize oneself with these ideas, but it is not the only way. Socrates taught his pupils that the reading and writing of the rhetorical process of education is only one method to approach knowledge. Another is Socrates' form of dialectic, which seeks the wise and the beautiful through remembering what we once knew. Reading is the skeleton of speech and must be enlivened by the spirit of the reader just as speech is enlivened by the speaker.

Let us examine some modern definitions of reading and see what light can be shed upon this subject. Donald Smith of the University of Michigan gives a straightforward definition of reading in his book, *Educational Psychology* (New York: 1976, p. 24).

Reading is the production of differential verbal responses under the control of visual symbols, usually words and word groups. Other symbols, like pictures and numbers, may also be read. In its simplest form, reading consists of naming letters and words, *i.e.*, emitting names in the presence of those stimuli. Its more complex form, comprehension, consists of emitting questions under the control of print and transforming sentences to provide answers to those questions.

J. Harris and Donald Smith in their book *Reading Instruction* (New York: 1976, pp. 17-18), give a little less structured but more practical definition in the following:

Reading is the reader's interaction with a printed message across a range of thinking operations as guided by a purpose for reading. Extracting information; the activity most often associated with reading; involves the phonology, semantics, and syntax of written language; that is, the sound-symbol correspondences, word meanings, and the mutually understood ordering of words in phrases and sentences. While working through those operations, the reader seeks to make sense and to form decisions about the message. That is the beginning of interaction with the message.

Skilled or competent reading is more than simple memory activity. Skilled reading assumes analytic and judgmental operations on the text, as well as some assimilation or use of the extracted information.

Purpose arranges the perception, association, and the organization of the reader's mind, thus playing a central role in determining the specific meaning extracted, the kinds of association, analysis, and judgment made; not to mention the beneficial effect purpose has on short and long range memory.

Gertrude Hildreth from the Department of Education, Brooklyn College offers a simple but poignant definition of reading in her book, *Teaching Reading* (New York: 1958, p. 24).

What is this magical process of reading that astonishes the illiterate and that cultured people everywhere hold in such high regard? Reading is a mental process involving the interpretation of signs perceived through the sense organs. Interpreting print is a specific form of learned behavior which requires grasping meanings through associations which have been formed between oral experience and the printed sentence construction. Like a phonograph record, the printed lines have to be played back or decoded to discover the meaning of the symbols.

The process of reading actually becomes a substitute for sensory experience as the eyes move across the lines of print to comprehend the ideas expressed by the writer remote in time and place. The ideas stored in books thus becomes available to all who have mastered the process of decoding print. Thoughtful reading requires the interpretation of word groups in the context the author has employed to express his ideas. This requires the making of inferences, judgments, and critical evaluation of the printed sentences.

All three quoted authors draw a distinction between the form of written words and the content of written words. Content can only be assimilated after exerting effort to associate the new information with previous experience. The form of a word is agreed upon as the coding method which must initially be worked through as a symbolic process in which ideas are hidden. Naming the ideas by giving them words or word phrases merely gives a tool which directs the reader to the meaning or activity behind the word. This form or paradigm that speech takes when written down actually has its source in speech. The child must come to recognize the likeness of spoken words to the form of written words. Also the content must be worked with and experienced before its meaning can unfold. All authors quoted also agreed that pictures, numbers, and other visual symbols can be read.

Donald Smith diverges from Hildreth and Harris in limiting his definitions of reading to the nature of the print itself. There is no student involved in his analysis. It is a simple phenomenological observation without the purely human aspect. There is no consideration of the individual's perception of the reading material nor any reference to purpose, motive, memory, previous experience, judgment or personal association of the reader. There seems to be no room for human choice in the process and therefore leaves a cold question mark in my mind.

Harris and Smith come the closest to defining the overall nature of reading. Hildreth has given a poetical viewpoint that leaves out a few of the more exacting details. They have the form, content and purpose of the reader quite well defined and realize that all three processes must be interacting to create the gestalt of reading comprehension.

In Norse myths it was Odin's gift to men from the Gods that brought the runic letters down from the World Tree, which only much later became the alphabet. In ancient Egypt, only the initiated priests and pharaohs learned to read the sacred temple writing. Even beholding the hieroglyphs was purported to cause great changes in a person, whereas the understanding of them brought illumination. In the Middle Ages, reading was strictly contained within the clergy

and the royalty because they knew that writing had great power due to the knowledge that could be revealed in the shortest sentence. What is this reading that Ancient Wisdom tells us has descended from the gods? It is the form and structure to communicate about God's creation. Through understanding "the word," came knowledge of the outer world. Today, the printed word may contain information which has no knowledge whatsoever in it. One must learn to "read between the lines." Truly, reading and writing have gone through a great evolution over time.

Basically, I find myself seeking a definition for reading that is threefold. The form, content, and purpose of reading tell about its complex nature. In the form of reading, we have grammar, which is the skeleton of speech. Grammar can be a subject that helps develop analytical abilities. Grammar is not imposed by unbendable laws but is evolved through experience. It can give a person a strong foundation for communication skills and self-confidence.

The content of reading can be a challenge to the reader who must analyze, associate, and make judgments on the information. Discretion and discrimination have a chance to unfold through myriad experiences undergone vicariously through reading. Moral experience and training become part of the full impact of the printed word. These vicarious experiences become a part of the memory and are used for reference in future situations calling for relative judgments.

The true motivation or purpose of the reader is a crucial ingredient. A biased reader may read the words with perfect form but be completely closed to the content of the words. Often the purpose of our reading causes new information to illuminate previously read words because our new purpose has made us receptive. Lack of purpose can be the greatest hindrance in reading comprehension and higher level thinking skills.

The primacy of writing before reading is stressed in Waldorf schools because reading is the analytical recall of the process of writing. If we have a truly wholesome memory of the way we were taught to write, then we could associate those feelings and experiences with the analytical process of reading. We have seen that reading has had an evolution from the few to the many, and continues to evolve into ever new realms. Reading has an important evaluative distinction in education and rightly so. We educators should be open and aware to the idea that new information makes us aware of the ever changing aspects of reading in the future--if we are open and listen carefully to the children.

## Teaching Reading in a Waldorf School

The first few minutes of a normal day usually started with some late arrivals and early morning questions while children settled down at their desks. After that I reviewed the day's activities, and I told the children of any changes in our schedule. This early morning period was variable in its length; and on special occasions or festivals, this period was filled with surprise.

After early morning settling and the time of personal sharing and previewing the coming day, we moved our desks aside to the walls and cleared the center of the room. Then we held hands and began the day with a circle. After greeting the class as a whole, I greeted each child by name around the circle. A child was chosen to ring the bell. When the ringing quieted, we began an Indian circle dance that starts by holding hands and walking around in a circle, singing. At the refrain, each person stops walking and turns around twice in his place. The whole process was repeated three times. We always ended "circle" by doing a Shaker dance called, *Tis a Gift to be Simple*. For this dance, we used a more intricate but similar dance pattern as the first dance. Between these two dances/songs; we learned many songs, poems, games and dances. Four major stage presentations were performed from material learned in the circle exercises that we did daily as part of the regular curriculum of language arts. The children loved to perform the material they were learning. They were excited, enthusiastic and willing to cooperate in a unified fashion.

Why do the children in first, second, and third grades love to do "circle"; or for that matter, any dance, game or movement exercise? It is because children strongly live in the gestures of their limbs. Any body movement an adult can do, children can do with greater ease. As a group they can imitate any movements suggested by the teacher. Even as I would begin a new poem for the first time, there were children who could say it with me. After three times of hearing it, the children would often have it memorized. This seemed to depend on whether I had the poem memorized beforehand.

I believe it is through gesture that the children enhance their ability to memorize. So to every poem, song or dance, I added myriad mime or eurythmy-like gestures that put words into action. Meaningfulness and form can enhance the content of the material when action is incorporated. In using circle dances with intricate gestures, the teacher can find a means to focus social cooperation and healthy movement.

After "circle," time was allowed for the dramatic retellings of the fairy tales currently being studied. The children loved to act things out and dramatize. It seemed to enhance their ability to retell the story. Often it was quite funny and chaos was frequently the result. These releases of energies through character

role-playing seemed to refresh the children. Some of the most animated moments for the children developed out of these drama experiences.

New stories came next in the daily sequence and, like the other two segments of "circle-time" and "bookwork-time," took about forty minutes. Retelling the previous stories went on for a few days. New stories were introduced every other day or so. I discovered that memorizing the story was the best approach. The children usually gave their total attention to a story coming from the heart (memorized).

The alphabet was taught by tracing each letter; either by walking on the floor, or on the blackboard, or on each other's backs, or in the air, or on their paper with their fingers. By the time they wrote the letters with crayons, the children could create beautiful pages in their workbooks. I used bound, blank books throughout first grade. Only a few times did I have to glue in a corrected copy of the work over an incorrect attempt in their workbooks. The children were, quite simply, very careful. They also exhibited creativity in correcting problems with creative coloring and inventive additions to the illustration.

I found that making an additional Main Lesson book composed of extra work done by the children is helpful as an example for children who have missed days of school and need to catch up on copying material from the blackboard. Some teachers recommend taking photographs of the blackboard drawings drawn by the teacher since so many hours go into the process. Others recommend doing a book as you go along. I kept the children's books in the room and they used them for reading and study. Usually, the children took these finished workbooks home once or twice to show their parents and then returned them to the room.

I highly recommend that the teacher write original materials for the class or together with the class. At the very least, enjoy the material chosen and get enthusiastic about it. Adding something unique to the material seems to make it come alive, and writing things together as a class is a wonderful experience. The composing of stories seems to flow from the needs of the children. If they create the words, they seem more able to make a personal relationship to the material and to take it deeper into their own feelings.

It is indeed an art to comprehend what is part of language. Speech, history, literature, English grammar, writing, reading, and drawing are all integral parts of language. Many of these elements are woven into a single fabric through the use of fairy tales. In his summary chart on the curriculum, David Mitchell has written that "The revelation of man's archetypal biography is revealed through the fairy tale, as well as examples of the creative power and guidance existent within the universe." I tend to agree with this statement. Fairy tales are the most graphic of all symbolic stories and can take years to analyze to their full extent. The most insightful allegories to the path of life are found in fairy tales.

Through these tales, as a background, children can discover the alphabet first through story then through drawn and colored forms. Then by extraction, the nature of the alphabet is unfolded first through story, then picture, then the extrapolated single letter. I began with capital, printed letters. However, Steiner indicated that cursive writing should precede the printed word. Generally, American Waldorf schools begin with printed capital letters and proceed to small printed letters by the end of the first grade. At the Detroit Waldorf School, cursive writing was introduced in the third grade, after printed letters, since reading usually requires understanding the printed forms of letters.

It is interesting to note that modern reading methods have shifted radically and now are reinforcing many Steiner methods with recent research. Writing proceeding reading is now an accepted norm. Storytelling and book-making are the avant-garde methods of remedial reading. "Better late than early" and "premature intellectualization" are now current didactic topics. It is gratifying to see this support amassing for the viability of Waldorf methods. Observation and time have proven Steiner's direct perception of developmental phenomena to be based on true, sound principles.

The process of moving from a consideration of the whole to the consideration of the parts is the general practice of Waldorf methods. This is a main teaching principle with reading also. Speech and meaningful content are the beginning of reading, not the memorization of letters. Writing leads to reading. More than half my class still could not read by the end of the first grade. This may look like failure to some people, but the children could recite the contents of two twenty-page books which they had written. They memorized the words and could judiciously point at each word, one at a time. What is the difference between this and reading? The secret to reading is that the child must want to remember words and seek information from the printed symbols on a page. Why should a child want to read? Usually it is because they simply decide to, or because of family or peer pressure. The decision to learn to read is a personal one. As a teacher, I felt that I should protect the children's right to decide for themselves when they are ready to read. Forcing the situation could cause damage to a child's self-esteem and learning habits. My goal was to allow reading to happen naturally by creating an atmosphere which was conducive to acquiring the skills necessary to read.

### Other Will-Oriented Activities

Besides the will activities that center around reading, there are many other elements of the Waldorf curriculum which directly train the will. I shall mention a few of them and briefly describe some of the more unfamiliar methods.

**Eurythmy** is an art of movement that expresses and makes visible the sounds of speech and the tones and intervals of music. It was created and inaugurated in Switzerland by Rudolf Steiner in 1912. Eurythmy was described by him as visible speech and visible song. It grew out of his rather unusual insight into human nature and developed from the requests of persons seeking new forms of artistic movement. Performed by groups or individuals, eurythmy can be used as a form of therapy. There are three types: speech, tone, and curative or therapeutic. Speech eurythmy is associated with speech sounds, and tone eurythmy with music. Both types are performed on stage, as teaching media, and as therapeutic exercises. Curative eurythmy is based on the gesture of artistic (speech and tone) eurythmy, except that movements are emphasized more dynamically.

Eurythmy is a disciplined art of movement of the arms and body that visibly expresses the vowels and consonants of speech and the tones and intervals of musical melody. It is not meant to be pantomime or mimic, not illustrative or interpretive gesture, but the visible equivalent movement of the musical phrase or the spoken word. The eurythmic gesture in speech emulates the definite forms we produce in the air when we speak a word. Steiner explains that the structure of language and the character of the separate sounds are brought to visible form in eurythmy. The air-gestures, which may be said to be present in language, are imitated and made externally visible.

**Bothmer Gymnastics** - Count Bothmer's work in gymnastic movement led him to an experience of space going far beyond the rigid, three-dimensional Euclidian conception of space which dominated scientific thought until very recent times. Through indications given by Rudolf Steiner to Bothmer, a systematic body of information was compiled for this new art of gymnastics. Bothmer considered that he had come, not through intellectual thought but through the practice of bodily movement, to an experience of what he called "forces of space." While he was practicing and developing his gymnastic exercises, which he did long and often he became aware of the creative, spiritual forces of space which work upon the human body.

It was a fundamental principle of Bothmer's pedagogical striving to bring to the growing child a real experience of this spiritual quality of space, wherein the ideal picture of man and of his bodily movements is to be found. The human being stands in the balance of his forces between gravity, which would draw him downward, and the sphere he bears above his shoulders; he stands upright in the vertical, reaching out and spanned into breadth and width in the horizontal. Space, as Bothmer experiences it, is not merely outer form. Height, depth, and the horizontal are also forces. Man is to be in control of the forces which pull him downward and of those which draw him upward; he shall live in the balance between them. Through a kind of gymnastic movement which is in accord with a more living and spiritual conception of how the human being is incarnated into space, the child should learn to live in three dimensional earthly space without becoming imprisoned in the physical, material world. Through movement the rigid immobility of this space will be overcome, and space itself will be experienced spiritually once more; man will rise above the merely external, spatial aspect of incarnation and become truly free. Space is in reality threefold, like Man. In gymnastic movement, Man reveals space and space reveals Man.

**Form Drawing** is the term in use for those dynamic line exercises practiced in Waldorf Schools, train the dexterity of the children's hands in writing letters and numbers. But this training goes gradually much further than writing: by learning to look at the relationships between one's drawing and the page as a whole, one develops a sense for composition. At the same time, quite unconsciously, a sound foundation is laid for what later on will be the study of geometry. By letting the children experience the line as a movement that has come to rest, as a gesture capable of describing not only things but also moods; their continuous work with dynamic line exercises awakens in them artistic abilities. By giving the class harmonizing exercises or those which work on the thinking or on the willing processes, the teacher helps his children in the building of their personalities. While form drawing enriches most teaching subjects, it is primarily helpful as a pedagogical means; that is, developing imagination and flexible thinking. Symmetry, laterality, vertical, horizontal, and many other aspects of space discrimination in the two dimensions of the drawing paper are explored, and the children's difficulties or strengths can be analyzed readily from this work.

## Will Activities in the Curriculum

Playing recorder (box flute)--from the first grade on is practiced daily  
Singing-in rounds, parts or unison--practiced daily  
Playing the violin--practiced twice a week from mid-term second grade  
Oral recitation--daily speech exercises, poems, verses  
Painting--weekly classes that relate to the subject content  
Dramatic games--acting out the story content  
Class plays--seasonal plays and performances  
Games class--weekly activities of line, circle, tag, relay games, jump rope,  
hop scotch, four square, and many others  
Handwork--knitting in the first grade; then crocheting and sewing  
Sculpture--with beeswax, clay, plasticene, and wood carving  
Practical activities--cooking, farming, gardening, baking, and cleaning  
Playing rhythm instruments--both in language arts and mathematics  
Body geography--these exercises and games are played daily in circle  
Recess--three recesses a day of play, climbing, running, jumping, ball play,  
pulling up, stacking, and digging  
Dance--daily circle dances, folk dances and eurythmy  
Clapping and stamping exercises--a variety of these games are played daily in  
circle with math games, poems, or songs

These are but some of the clearly defined activities regularly practiced in a Waldorf School. There is no limit to the creativity in this domain, and it is one of the most exciting and engrossing areas for development in educational methods. Out of gesture the world arises, and then the human body can reflect the world back to itself. Children can do practically anything in gesture, and I have never failed to be amazed at the possibilities of expression.

## Identifying Deficiencies

Some readily observable signs that may indicate perceptual-motor-psychomotoric deficiencies that can affect the development of intelligence, reading, and concept formation are given here.

1. Lack of coordination in motor skills
2. Clumsiness in daily activities
3. Difficulty in coloring large symbols
4. Difficulty in matching symbols and shapes
5. Constant inattentiveness
6. Consistent short attention span
7. Inability to recognize and interpret symbols correctly
8. Inability to interpret pictures correctly
9. Difficulty with letter and number sequences
10. Inability to reproduce letters, numbers, and symbols correctly
11. Difficulty in form and depth perception
12. Difficulty in interpreting lateral directions
13. Short retention duration
14. Lack of consistent dominance or laterality--left/right awareness
15. Poor self-concept
16. Lack of desire for participation in games
17. Poor performance in movement and dance activities
18. Inability to name body parts

## The Will According to Rudolf Steiner

Rudolf Steiner tells us that the human being is basically threefold in its organic structure; head, breast, limbs. He also says that the corresponding soul-functions of thinking, feeling, and willing come to maturity in three distinct stages; each culminating in a particular peak of physiological development: the change of teeth, the arrival of puberty, and finally adulthood--once called "coming of age." These facts, which anyone can observe, and therewith Steiner's specific contribution to educational psychology, have been overlooked by modern educationalists; yet all the physical and psychological implications of this seemingly simple idea have been fully explained in his lectures to teachers at the founding of the first Waldorf School in 1919.

In order to understand the importance of these aspects of human development when teaching the art of writing, we are going to look at the connection between physiology and that part of us whose objective existence very few people recognize today; "the soul" and "the spirit," and their connection with the consciousness of space around us, which we take for granted and into which we are born.

Let us first have a look at the human form and consider it in its relation to the surrounding space; to the possibilities of moving the body in space - moving the limbs sideways, upward, downward, forward, and backward.

All normal people have a distinct perception that they are two-sided, and that each side has different powers and functions. A man knows that he is a right-and left-sided being, although he gives an impression of approximate symmetry.

Our body is also structured so that back and front--spatially considered, forward and backward--are strictly differentiated. The senses and their activities are all directed "forwards": sight, taste, smell, and touch. We even tend to bring our best ear towards the front when listening intently. We depend on sight to keep our balance.

What we are like behind is hidden from us. Only concentrated, inner imaginative attention can give us some idea how we look from behind when we are walking. Try walking backward and discover how this draws one's consciousness of self together.

Above and below are also bound up with the soul's attitudes and spatial relationships. The man who walks looking upward or with his head bent is indicative of this. The movements of our head have a free relationship to the four directions of space compared with the body below.

As soon as the baby can move his head and direct his gaze, he stretches his hands to grasp what he sees. In these stretching, grasping hand movements, he coordinates his eye with space orientation; he stretches his way into the world of sense percepts which surround him. He imitates form and activity. His individual responses of pain, pleasure, doubt, fear are reflected inwardly as gestures held in his lifting movement system. Each child has his own individual moment when he succeeds in overcoming gravity and can stand upright and walk forward. This is an enormous will accomplishment. Through lifting, walking, and dancing we assert our will over the weight of our physical body and all that has given it its form from heredity and by imitation of the environment.

In stretching-grasping movements and lifting movements, we see the interplay between the effects of the world of the senses and the individual's capacity of will as response. A welter of sense impressions surround the child from birth, and today many are of a nature that do not belong to the natural experience of childhood. For example, there is the stream of pictures which appear and disappear without our control as in TV or high speed travel. Such

things produce strong reactions in the child's feeling life, and inner gestures of withdrawal may result. These gradually ingrain themselves as concealed "habit gestures" in the lifting system. They act as obstructions to integrated movement. The child senses this frustration of his will and tries to find a way through by adroit avoidance or compensation. Cross dominance and psychological protests may result until, finally, failures of faculty development bring attention to his predicament. The overstressing of the stretching movements through our present style of living and the psychological drive for early intellectual attainment, which relies on sensory coordination and quick response, all affect the development of the spatial relationships and their internal correspondence of convex and concave mirroring in which the will of the child should actively take part. We use convex mirroring when we describe a landscape to a person--we give directions of position according to our own left and right--just as our own reflection appears in a mirror or on the back of a spoon. But if a person stands in the landscape holding a basket, then we say in which hand he holds it according to our own right hand and his. Here we cross over in our looking: this is concave mirroring in three dimensional space. Now turn over the spoon, and we have a surprise, right-hand is mirrored on our left, left on the right, but we are upside down. Man's visual will force appears to be capable of righting the sense picture, at least in three dimensional space. When we come to two dimensional space, then the form and movement are copied (not reflected) and are not upside down, and on the beveled part of the spoon a straight line suddenly divides into left and right.

We are constantly employed in transforming these two and three dimensional convex-concave relationships by movements of inner will into the content of our life of thought and feeling. As adults, we do this successfully. But when complicated sense impressions have overwhelmed the growing child, we see the results of his struggles to cope with them when he cannot reproduce the convex-concave will activity correctly in two-dimensional space, *i.e.*, he turns the letters upside down and reverses sequences as in the dyslexia syndrome.

Hence, it is meaningful when a line is drawn vertically on paper; this is an adaptation to two-dimensional space. It brings about an immediate left-right situation. When a line is drawn horizontally we have divided space into above and below; both are convex situations. But when the diagonal line is used, then the dual nature of the concave situation arises in which an activity of the will is called on to make a personal inner response, in contrast to the more passive receiving of the convex impressions. The eye in its socket can move left-right, up-down and in a circle; this we can reproduce in two dimensions. But to bring the eye into the perspective movement of near and far we have to use our limb system to carry it forward and back, thus, the diagonal line in two dimensional space.

When we observe the children's movements, the way in which they draw and paint and their relationship to movement when writing; we see how the over

stimulus of the stretching element belonging to the apprehension of outer spatial impressions seems to press so deeply into the lifting system that many of the natural movements of the will element have gone into reverse.

There are exercises and treatments given by Waldorf educators that analyze, diagnose, and correct these difficulties. Some methods use bean bags and specific right/left coordination exercises. Others use rod exercises, painting exercises, body geography exercises, and many other means to awaken awareness in the body.

I would like to quote at length from a lecture of Rudolf Steiner's given in Dornach, Switzerland on April 9th, 1920, from a book entitled; *Man-Hieroglyph of the Universe* (Rudolf Steiner Press) London 1972, pp. 15-18.

The three dimensions have really become so abstract for man that he would find it extremely difficult to train himself to feel that by living in them he is taking part in certain movements of the Earth and the planetary system. A spiritual-scientific method of thought however can be applied to our knowledge of Man. Let us therefore begin by seeking for a right understanding of the three dimensions. It is difficult to attain, but we shall more easily raise ourselves to this spatial knowledge of Man if we consider, not the three lines of space standing at right angles, but three level planes. Consider for a moment the following. We shall readily perceive that our symmetry has something to do with our thinking. If we observe, we shall discover an elementary natural gesture that we make if we wish to express decisive thinking in dumb show. When we place the finger on the nose and move through this plane here(a drawing is made), we are moving through the vertical symmetry plane which divides us into a left and a right Man. This plane passing through the nose and through the whole body, is the plane of symmetry, and is that of which one can become conscious as having to do with all the discriminating that goes on within us, all the thinking and judging that discriminates and divides. Starting from this elementary gesture, it is actually possible to become aware of how in all one's functions as Man one has to do with this plane.

Consider the function of seeing. We see with two eyes, in such a way that the lines of vision intersect. We see with two eyes, a point; but we see it as one point because the lines of sight cross each other; they cut as shown in the drawing. Our human activity is from many aspects so regulated that we can only understand its regulation by reference to this plane.

We can then turn to another plane which would pass through the heart and divide man back from front. In front, man is physiologically organized, behind he is an expression of his organic being. This physiological-psychic structure is divided off by a plane which stands at right angles to the first. As

our right and left man are divided by a plane, so too are our front and back man. We need only stretch out our arms, our hands, directing the physiological part of the hand (in contrast to the merely organic part) forwards and the organic part of the hands backwards, and then imagine a plane through the principal lines which thus arises, and we obtain the plane I mean.

In like manner, we can place a third plane which would mark off all that is contained in head and countenance from what is organized below into body and limbs. Thus we should obtain a third plane which again is at right angles to the other two.

One can acquire a feeling for these three planes. How the feeling for the first is obtained has already been shown; it is to be felt as the plane of discriminative Thinking. The second plane, which divides man into front and back (anterior and posterior) would be precisely that whereby man is shown to be Man, for this plane cannot be delineated in the same way in the animal. The symmetry plane can be drawn in the animal but not the vertical plane. This second (vertical) plane would be connected with everything pertaining to human Will. The third, the horizontal, would be connected with everything pertaining to human Feeling. Let us try once more to get an elementary idea of these things and we shall see that we can arrive at something by this line of thought.

Everything wherein man brings his feeling to expression; whether it be a feeling of greeting, or one of thankfulness, or any other form of sympathetic feeling; is in a way connected with the horizontal plane. So too we can see that in a sense the will must be brought into connection with the vertical plane mentioned. It is possible to acquire a feeling for these three planes. If a man has done this, he will be obliged to form his conception of the Universe in the sense of these three planes--just as he would, if he only regarded the three dimensions of space in an abstract way, be obliged to calculate in the mechanical-mathematical way in which Galileo or Copernicus calculated the movements and regulations in the Universe. He will no longer merely calculate according to the three dimensions of space; but when he has learnt to feel these three planes, he will notice that there is a difference between right and left, over and under, back and front.

As we can see in this quote, Steiner has clearly defined the domain of the three dimensions of space. A whole pedagogical realm of therapeutic education has arisen out of indications like these in both dance and gymnastics. What seems to be so basic in child development, strong psychomotoric activity, has been seemingly neglected by most curricula.

We have seen that spatial awareness, body coordination, and a whole series of psychomotor functions are prerequisites to the threefold process of speaking, writing, and finally reading. We have examined how Waldorf methods answer these needs in a basic and clearly developed fashion. The psychomotor realm has been closely examined and some enlightening remarks by Rudolf Steiner quoted to demonstrate the nature of the three dimensions of space.

Generally, Waldorf Education is a training of the will that attempts to remove hindrances from the natural development of the child. All lessons begin with will activities that lead to the imaginative realm where feelings are evoked and only finally come to rest in the cognitive domain. The primary educational function is based in the will. Harmonizing the will is the essential lesson of first grade, before conceptional concerns are placed upon the child. The alphabet comes alive as stories which prompt poems, songs, and will activities before the letter is extracted and separated into an individual concept. New forms of educational methods have been created for Waldorf Schools which specifically focus on the psychomotor domain.

In short, it is a self-evident fact that Waldorf Education addresses the neglected realms of the psychomotor and affective domains. To a great degree these methods are consciously taken up by the teacher, and the results can be analyzed in relationship to seventy years of experience.

Probably the only thing lacking is that the Waldorf movement does not realize that its work is so significant and should be studied and presented in a way that other educators can benefit from their knowledge and experience.

## Teaching History In Relationship to Child Development

*"The teacher of the present day should have a comprehensive view of the laws of the universe as a background to all he undertakes in his school work.*

*Man is not merely a spectator of the world: he is rather the world's stage upon which great cosmic events continuously play themselves out.*

*We must realize that what can be developed at a certain age can no longer be developed at a later stage, except in exceptional cases. The forces at work during that period die away."* Rudolf Steiner

Rudolf Steiner considers the history of mankind to be the history of the evolution of consciousness. He sheds much light on the meaning of the evolution of consciousness in the contents of Spiritual Science, his spiritual philosophy of life, and it is from this knowledge that Waldorf teachers must coordinate their history lessons. Steiner explains how the developing child recapitulates the evolution of consciousness from which mankind as a whole has evolved throughout the course of history. He indicates how we may lead the incarnating child from the dreamy, archetypal world of the past into the clear material thinking of today's society. I shall attempt to briefly describe this development and the matching lesson content that is taught to the children in each of the grades of elementary school from first grade to the eighth.

History lessons are spoken from memorized material and the emphasis is on imaginative and pictorial language. The children must have stories with which they can associate strongly and live into. Each day, the previous day's story is retold by the children in a review before the present day's story is told. By the third day, the children have lived with the pictures and can then record what they have learned in their own Main lesson books, which become the textbook for the block of instruction. The beliefs of people and the biography of individuals are a focus from which to draw the content of the stories. Even the daily activities of a tax collector in a Roman province can awaken the sense of understanding for history if presented in an imaginative way.

It is only after the twelfth year that cause and effect should be taught to a child concerning history. Therefore, from first to fifth grade there is no history as such; instead there are myths, creation stories, legends, and fairy tales, which are part of the evolution of consciousness in a broader sense. It is this period

from the end of fifth grade up to eighth grade that history is taught.

The archetypal symbolic realm of fairy tales is drawn from the folk souls of ancient peoples and represent timeless truths and moral experience in naive imaginations. The etheric body of the first grader is still round, like the starry dome, and situated in the head of the child. Thus the child can associate well with the timeless, spaceless nature of fairy tales.

Legends tell tales of the origin of things; sometimes in a quite fantastic way. Nature stories personify beings that at one time spoke to humanity. The second grader herself is beginning to question the nature of the world and seeks an answer from it. These stories bring the child further down from the timeless and spaceless, onto the earth and into time as the ether body descends.

When the Creation, the Tower of Babel, the Flood, and other Hebrew Tales are told to the children in third grade; they answer the newly formulated questions of "How did I get here?" and "What causes this sense of loneliness?" These questions indicate that the first slight feelings of the descent of the ether body into the chest cavity are then affecting the child. The trials of coming fully into the world are pictured in the Hebrew Nations' history and, therefore, are used to coincide with this stage of the child's experience. The Hebrews were constantly fighting amongst themselves and disobeying their God, not unlike third graders.

By fourth grade, the ether body has dropped completely into the chest cavity. Loneliness and aggressive behavior become likely as the ether body becomes entangled in the structuring of the organs. Norse myths, with their stark duality and aggressive gods and goddesses, give the children lively characters with whom to empathize. The Norse "Twilight of the Gods" story recounts the ending of the childish, dreamy consciousness and the coming of independence and personal egohood.

In the fifth grade, the telling of Indian, Persian, Egyptian, and Greek mythologies, presents a series of creation motifs that begin to develop discrimination in the child for the flow of historical time sequences. The images should give a taste of the nature of different peoples and their relationship to the world and what their experiences of it were like. Greek myths are studied thoroughly because the balance and beauty in Greek art and lifestyle are indicative of the balance inherent in this age child. The last glimpses of the childlike imagination still linger as the new clear consciousness begins to unfold. Some Greeks believed in the gods, while others scorned the gods and turned to empirical logic and developed philosophy.

The sixth grade marks the time when children become aware of time and the historical meaning of cause and effect according to Rudolf Steiner. Rome and Greece are studied in terms of biographies and characteristic events which are historical fact. Mythology is left behind, and historical realities come to the fore.

The children feel much more in control of their own thoughts and feelings and can truly experience what a Roman might have felt. Towards the end of the year, the period up to the fifteenth century is briefly covered also.

“The Age of Exploration and Discovery,” creates the seventh grade history curriculum. This history is very much akin to the blossoming astral bodies of children of this age. Adventure and discovery are keyed to their longing for such in their own souls. The scientific achievements of the great discoverers echo what is happening in the minds of these children as they awaken to the force of their own budding minds.

Puberty occurs with the full incarnation of the astral body in eighth grade children. The modern world is the topic of history as they themselves become aware and active in their own contemporary surroundings. With their new powers of judgment and self assertiveness, they have before them the picture of time and they can place themselves firmly into the scheme.

Thus, the child proceeds from the dreamy, mobile world of spaceless, timeless beings to become a citizen of the Twentieth Century. As each grade unfolds, tools are provided in the curriculum content that help the child build the strength to interface with the modern world. Historically, it is out of such self participation and recognition that mankind stands on the threshold of present civilization. With the aid of the Waldorf curriculum, we can begin to understand this evolution and recognize stages and underlying principles which can assist us in perceiving the natural unfolding of child development.

## The Christology Implicit in Waldorf Education

*"The teacher must understand also the times in which he lives, for he has to understand the children who, out of these very times, are entrusted to him for their education.*

*The teacher must be one who never makes a compromise in his heart and mind with what is untrue. Our teaching will only bear the stamp of truth if we are intently striving after truth in ourselves.*

*We shall only be able to achieve our task if we see it as not only to do with the intellect and feeling, but with the sphere of the moral and spiritual in the highest sense."*

Rudolf Steiner

As the educational process of Rudolf Steiner strives to address itself to the principle of the higher nature of man, the Christ principle, upon which all of Anthroposophy is built; it has at its source the wellspring of ever inspirational material which cosmogenically and anthropogenically associate man with his hierarchical nature as a spiritual being. There is as yet few minds capable of surmising the breadth of the revelation that Steiner has given posterity. In this chapter will be a few skeletal pictograms of his work. We can find the pure picture of this hierarchical relationship in the child's development. Christ's revelation is found in every young child. Christ's presence resurrects the etheric body of the earth, and man can demonstrate this characteristic renewal in his own selfless behavior. This can be seen clearly in the innocence and purity of a handicapped child or in the new born babe, up to the age of three. Very young children are still embraced in the Christened etheric envelope of the earth which maintains its upbuilding forces ever anew. A child can, by its life, demonstrate this inherited source of strength. This nature does not create the disturbances of the impaired child but with patience shines through them. This is, of course, the same nature inherited in every person. Hindrances block, only for a while, its inevitably due course in the evolution of consciousness. This force, which is the seed of strength and growth in individual consciousness, is the cause and reason of evolution. Tending this seed is the task of education from birth to death and beyond.

In the first three years of the child, some of the greatest tasks of its life are performed with incredible powers against odds seemingly insurmountable. The strength of will, perseverance, balance, and skill are paramount in the child who

learns to roll over, crawl, pull up, stand and balance himself on his own two feet. It is through the process of imitation that this process of balance is observed, learned, and developed. The striving to be and to imitate is unquenchable in the waking life of a child this age. The temperamental differentiations are myriad, but the single direction and outcome can be seen. Learning to move about and develop the arms, legs, torso, and speech organs of throat, lung, and brain into complex forms of woven patterns with minute differentiations and multi-leveled meanings and ramifications is almost incomprehensible to the rational mind. But the Christened soul is beyond the rational mind, and the ego of a young child must go through tremendous challenges to become conscious.

The child must establish, separate, recognize, and reflect upon the nature of his or her own individuality and its subjective relationship to the world of nature. Observations of these events go beyond any explanations in the fields of philosophy, science, psychology, or education. These three processes of standing erect and walking, speaking, and thinking are the most mysterious, wondrous, and misunderstood processes in human development. There is much work and good effort done by psychologists in observation, examination, calculation, and experimentation; but there are no comprehensive theories that explain these mysteries. In the end, all stand in confused consternation at the abilities of the natural, healthy child growing in its environment. These three years are not fully explained by Rudolf Steiner so that the rational mind might rest content with its observations and data but are filled with mystery.

Dr. Steiner has pointed the way for deeper inner work in meditation on the unfoldment of the gifts of childhood. Out of active work and communion with these forces can we come to behold and understand what is meant by the following picture given by Dr. Steiner in the Lecture series entitled *The Spiritual Guidance of Man*:

In his early childhood, man learns from this idea what becomes a specific spiritual scientific reality when we experience the deeper meaning of what is here simply stated. It was the deeds of the Christ which intervened and built the possibility of human ego development through three specific Pre-Earthly deeds and the culmination of creation in the fourth deed called the Mystery of Golgotha. The first deed was accomplished during the Lemurian times in what has been subsequently called "The Garden of Eden".<sup>1</sup>

This deed of Christ accomplished the gift of man's erect posture and subsequently the ability to walk. Secondly, in the Atlantean times there was a type of "Garden of Eden"; and there too, Christ's deed accomplished the selfless ordering of man's sense organs; or simply stated, the gift of speech in man. Later, in Atlantean times, the third deed selflessly ordered man's vital organs into

a cooperative thinking, feeling and willing. These deeds are Cosmic in origin and should be represented in Rudolf Steiner's own words:

It is this upright position that the child learns to acquire before the awakening of his Ego's consciousness. In our present post-Atlantean life we recapitulate those things which, as man, we have acquired only in the course of the ages. This power to stand and to walk in an upright position was acquired by slow stages in the old Lemurian epoch, and we now recapitulate it in infancy before our Ego awakens to consciousness. This pre-knowledge is crowded into a time of life when the process does not yet depend upon our consciousness but works as an unconscious-impulse towards the upright position.

...this came about because, during the Earth development, the Spirits of Form poured the Ego into man out of their own substance. And the first manifestation of this inflowing of the "I" was that inner force by means of which man raised himself into an upright position.

...the Atlantean man was actually the first to learn to speak, and the Akashic Records show how that came about. Learning to speak is the second capacity which a child acquires before the actual Ego-consciousness awakens, the awakening coming after he has learnt to speak. Learning to speak depends altogether on a kind of imitation; the aptitude for which, however, is deeply imbedded in human nature. Speech creates a consequence of progressive development. The Spirits of Form poured themselves into man and created him, and thereby he became able to speak a language, to live his earth life on the physical plane.

...through the fact that for the second time the Being in the etheric heights, who later became the Nathan-Jesus child, received into himself the Christ-Being who henceforward permeated the bodily organs of man; man became capable of uttering more than interjections. The power of grasping the objective was brought about through the second Christ-Event.

...then came the third Christ-Event. For the third time that Being in the spiritual heights, later to be born as the Nathan-Jesus, united himself with the Christ-Being and again poured the forces received into the human power of speech. In this way it was made possible for the power of speech to create, by means of words, actual signs representative of the external environment, thus enabling mankind to create language as a means of communication between the different inhabited regions.

...In order that thinking too might be united with the Christ-Impulse, that thinking as such might not come into disorder in its activity on the Ego; there came the fourth Christ-Event, the Mystery of Golgotha. 2

These deeds of Christ are of a cosmic and historical origin. Christ is a being whose destiny is interlocked with the destiny of humankind. Before the beginning of time, Christ was, and he had planned that man would come forth out of the sacrifice of the hierarchies. We belong as much to that world of spirit in our sleep as we do to the world around us in our waking life. Let us hear what Dr. Steiner has to say about this relationship:

When a child enters the physical existence she only continues the experience she had in the spiritual world prior to conception. There we live as human beings, within the beings of the higher hierarchies; we do what originates as impulses from the nature of the higher hierarchies. There we are imitators to a much higher degree because we are united with the beings we imitate. Then we are placed into the physical world. In it we continue our habit of being one with our surroundings. This habit then extends to being one with our surroundings. This habit then extends to being one with and imitating the people around us who have to take care of a child's education by doing, thinking, and feeling only what he may imitate. Benefit for a child is all the greater the more he is able to live not in his own soul but in those within his environment. 3

As man comes forth as an infant to face the world, there is a whole evolutionary history of mankind that he must catch up to in his development. The previous development of human attainments must be met fresh by the newly developing child. These tasks, or personal orientations to his self and others, are a matter of imitative behavior structuring or modeling. To orient, communicate, and understand others of your kind; one must merge with the mannerism and examples of his or her caretakers. Behavior is partly the accumulated experience of all members of your species. This pool of evolutionary strivings and attainments becomes the nourishment of the newborn who drinks in his surroundings deeply.

When the human being comes forth from the world of soul and spirit and receives the garment of his body, what is it that he really wants to do? He wants to make actual in the physical world what he has lived through in the past in the spiritual world. In certain respects, the human being before the change of teeth is entirely involved in the past. He is still filled with the

devotion that one develops in the spiritual world. It is for this reason that he gives himself up to his environment by imitating the people around him. What then is the fundamental impulse, the completely unconscious mood of the child before the change of teeth? This fundamental mood is a very beautiful one, and it must be fostered in the child. It proceeds from the assumption, from the unconscious assumption, that the whole world is of a moral nature. 4

Each new citizen of the human race recapitulates the past development of the whole species. The deeds of ancient Lemuria, Atlantis, and the Post-Atlantean epochs are lived again microcosmically in the individual. Once again the Pre-Earthly and Earthly deeds of Christ in history become evident before the watchful eye. The importance of this first period of life for a child is seen in these words by Rudolf Steiner:

The first two-and-a-half years are the most important of all; during this time the child is learning to walk and speak and the formative forces of the head are shaping those organs which have the most intimate connection with the development and self-confidence of the individual in later life. In these years the child does really do everything of its own accord. It repels any will that seeks to impose itself from without. It works at the organization of its head with these forces which it has brought with it from a prenatal existence. 5

The child draws heavily upon its environment in these first years. Everything around the child including objects, feelings, sounds, thoughts, and spoken words penetrate right into the human organism and become the building material of the child. The child absorbs through imitation all that is near it. Modern science has demonstrated this and named the ability of the body to resonate or imitate any spoken word, *entrainment*. The child performs minute gestural body movements in repeatable patterns, even when it does not understand language as yet. This is in keeping with Steiner's statement:

While the human being is growing into the physical, earthly world, his inner nature is developing in such a way that this development proceeds in the first place out of gesture, out of differentiation of movement. The inner nature of the organism of speech develops out of movement in all its aspects, and thought develops out of speech. This deeply significant law underlies all human development. Everything which makes its appearance in sound, in speech, is the result of gesture, mediated through the inner nature of the human organism.

...Through his physical body the child is given over to everything in the nature of gesture; he cannot do otherwise than yield himself up to it. What we do later with our soul, and still later with our spirit, in that we yield ourselves up to the divine, even to the external world, as again spiritualized, this the child does with his physical body when he brings it into movement. He is completely immersed in religion, both with his good and his bad qualities. What remains with us as soul and spirit in later life, this the child has also in his physical organism. 6

This reaction in gesture to the spoken word is a great mystery that is intimately connected with the balance of the vital organs through the planetary influences which were brought under control by the Christ in his second Pre-Earthly deed. The redemption of speech through harmonious breath and circulation is the key to this question.

The first deed of Christ, which attained man's upright position made clear the possibility for speech to arise. If man were not upright, then speech could not occur. This orientation against gravity in alignment with the cosmos is a truly Solar principle that places man mid-way between heaven and earth. This deed of uprightness was, of course, the first Pre-Earthly deed of Christ. Its primacy was essential for the foundation of a speaking, thinking individual ego.

Christ's third deed was the balancing of thinking, feeling, and willing which macrocosmically aligns him with the Sun, Moon, and the forces of the Earth. This balance between the three forces is the harmonizing of the three soul powers of man. To stand erect means that the child attains the equilibrium of its own organism within the cosmos, learns to control its movements and acquires a free orientation. Rudolf Steiner speaks of this in the following way from *Waking, Speaking, Thinking - Imitation in a Bodily Religious Way*:

...the liberation of the hands and arms affords the possibility for the soul to find its equilibrium.

...the relation between physical equilibrium (action of the legs) and psychical equilibrium (action of the hands and arms) forms the foundation which enables the child to come into contact with the outer world through the medium of language.

...speech arises from the human being as a whole. The outer, rhythmical element arises from the movement of the legs, the inner thematic element from that of the hands and arms.

...the child can only learn to think through learning to talk. Thinking can only arise out of speech and not before.

...up to age seven the child imitates all that goes on in its surroundings in a bodily-religious way. 7

We can see by these statements made by Rudolf Steiner that the ability to think springs from speech and speech from the erect posture and all three from the balance of the forces of levity and gravity. This is simple, yet profound. But the three Pre-Earthly deeds of Christ did not end there but reached its powerful shaping forces of form into the life of humanity again in the Post-Atlantean period. Just when humanity's thinking had reached the lowest ebb and darkness had come upon the ancient clairvoyance so that truth was no longer self-evident, again the Christ intervened to prevent humanity from losing the moral intention of thought. The Mystery of Golgotha redeemed humanity's thoughts and instilled truth into the reality of thinking. Christ's death enlivened humanity's thoughts. Once again, a turning point and a strong gift of sacrifice was given to humanity by Christ.

Christ's deeds are not only of the past, but they are leading to a brighter future also. Christ's mystery is still ever present and unfolding. Rudolf Steiner tells us that new mysteries are to become known in the near future:

For in addition to the walking and standing upright, the speaking and thinking, the Christ-Force is now entering the memory. We can understand the Christ when He speaks to us through the Gospels. But we are only now being prepared as human beings for His entrance also into the thoughts which live in us and which then as remembered thoughts and ideas, live on further in us. And a time will come for humanity which is now being prepared but which will only be fulfilled in the Sixth Great Period of humanity when men will look back upon that which they have lived through and experienced, upon that which lives on within them as memory. They will be able to realize that Christ Himself is present in the power of memory. He will be able to speak through every idea. And if we make concepts and ideas alive within us Christ will be united with our memories, with that which as our memory is so closely and intimately bound up with us. 8

The gift of memory shall be redeemed by Christ also as his fifth gift to mankind. As yet, only a sampling of Christ's true etheric form is manifesting to those who are in great need. But mankind as a whole shall benefit in a dramatic way from the gift of the New Lord of Karma, the Keeper of the Great Book of Life. The past, which is so intimately connected to the gifts of Christ, shall open before us as the unveiled Akashic Records shall become the living memory of all people.

It is inspiring to examine a mantric verse which Rudolf Steiner gives to direct our attention to these powerful realities:

In the Primal Beginning was the power of Memory. The power of Memory shall become Divine; And a Divinity shall the power of Memory become. All that arises within the Ego shall become Something which has arisen out of the Christ-permeated, God-permeated Memory. In it shall be the Life; In it shall be the radiant Light which, out of the Thinking which remembers, Shines into the Darkness of the present time. May that Darkness as it is today Comprehend the Light of the Memory which has become Divine!<sup>9</sup>

All of this can bring you to surmise that the duties of a teacher take on a religious, reverential, devotional character. This final injunction of Rudolf Steiner's is a powerful meditation on the nature of a teacher:

It is not the soul of the child that is given up to the environment, but its blood circulation; its breathing activities and processes of nourishment through the food it takes in. All these things are given up to the environment. The blood circulation, the breathing and the nourishment processes are praying to the environment.

...but whereas the child, with its physical body, develops into the religious mood of the believer, the teacher, inasmuch as he gazes at the wonders that are going on between birth and the change of teeth, develops into the religious attitude of the priest. The office of teacher becomes a priestly office, a kind of ritual performed at the altar of universal human life, not with the sacrificial offering that is to be led to death, but with the offering of human nature itself that is to be awakened to life. <sup>10</sup>

## Discipline in the Waldorf School

*"The teacher must never get stale or grow sour. We must cherish a mood of soul which is fresh and healthy."*

*"Imbue thyself with the power of imagination, have courage for the truth, sharpen thy feeling for responsibility of soul."* Rudolf Steiner

The word discipline usually brings up images of trips to the principal's office, suspension, expulsion, or even "spare the rod and spoil the child" nightmares. But in a Waldorf school we have the chance to renew the original concept of discipline as the art that is created by the disciple modeling the good example of the teacher. As the saying goes, "one disciple is worth a thousand followers." If we as Waldorf teachers can render a worthy example to follow in the good work of the class for eight continuous years from first to eighth grade, we might see disciples born of this art and commitment. Doctor Steiner has given a tremendously important challenge to teachers that can and has made a difference in our world.

Generally speaking, discipline is the rhythmically focused energy of attention. Discipline creates art and art enhances culture and society. Discipline is also created when people rhythmically associate themselves in working together in agreement on a specific task. The Parent Teacher Association (LSOR), Parent Education Programs, Parent Volunteer Programs, or any parent input into the school environment acts as a disciplined example by which the children benefit. Each presentation in the class of a song, a poem, a dance, a play or a lesson display the discipline that the teacher exerted to learn the work by memory. Working together as a class, a school, or a parent community of support displays the discipline we have to share with others; and this effort naturally draws forth the inquisitive mind of the child.

Occasionally, people refer to discipline situations that are disruptions to the mood of class discipline. Inappropriate activity that disturbs or hinders the whole class from moving forward together; whether lead by teacher, student or parent; can make or break the mood of the class. Often the culprit of this "misbehavior" is given "consequences" for his or her behavior once it has reached a level of intolerance to the person "in charge" of the whole. This direct or indirect confrontation often is calling on the limits of the "inner discipline" of teachers to control their responses and not just react.

Another common discipline misnomer is the child who is "acting up" and hurting others, being disrespectful or harmful to themselves, or destroying the

environment; the so-called “mood breaker.” Of course, we all would agree there must be rules and consequences for breaking the rules. But as we all know, children are rightfully egocentric and yet so lovable that sometimes the degree to which we apply and enforce the rules has certain “levels of tolerance.” You know that point--when you have reached your limit of patience and must put your foot down; even though, in fact, the rule might have been broken many times before the event that was the “straw that broke the camel’s back.”

So how do we lovingly “keep in line” our precious children and yet keep open that avenue of “true discipline” that reminds us that everything we do should be a good example for the “rule breaking child” to model after? This is most focused when we get angry as a reaction to poor discipline. Do we spank, yell, take away privileges, modify behavior, give positive reinforcement, talk it out, have a time out, create consequences to offset the wrongful deed; or do we make the children “square-up” and apologize, write sentences, essays, more homework, give up recess, or stand in the corner? Do we treat each situation anew with a different individualized approach? Do we ignore it, or blame it on the “times,” TV, or other such encroachments?

After fifteen years of teaching preschool and high school as a substitute, a teacher, a music teacher, a class teacher, and also sitting behind the “big desk” of the principal; I can honestly say that discipline is the most broad and difficult subject of all and requires the most creative insight and yet provides the greatest rewards. Inner discipline can prepare you for this great challenge and your examples become the loudest lessons. Personally, I have only seen one constant in the question of poor discipline and that is that the misbehaving child is asking for attention, help, or love. If we had the time, devotion, and energy to meet every child’s needs; there would be little misbehavior.

One of the top goals of Waldorf education is to help children breathe into the life chore of self-discipline. Much of the curriculum aims at engendering self-discipline through creative arts and their application. Drama, illustration, recitation, singing, playing the recorder, memorization, and all of the will activities of the curriculum strengthen self-image, self-projection, self-assurance and psychomotor skills. Regular performances of the class work, shared with others, creates an opportunity to refine these psychomotor skills and develops self-expression and confidence on stage and off.

Each day’s rhythmic activities proceed with a breathing process of focus and relaxation, creation and execution, planning and completion. These daily rhythmic activities build confidence, character, and self-awareness naturally. By modeling after the teacher’s effort to daily memorize stories, lessons, and psychomotor activities (will activities); respect is developed for honest effort, and discipline is born through imitation. Eventually, the self-discipline skills expressed by the teacher simply rub off on the students. Learning by doing

through example is a tried and true method. The challenge is to enhance the school atmosphere by these methods and then begin to reach out into the community to utilize the good example of professionals and parents who support the child's environment.

But the school must take second chair to the original school of the child's home. Amos Comenius (the Seventeenth century creator of children's readers) named this time the Mother School. It is in the home that the original association with rhythmic learning begins. The rhythms of sleeping and waking, or the solar (daily) rhythm of the sun, are taught in the Mother School. The weekly rhythm (lunar cycle) of the week plays a major role in the child's mood of soul. Nutrition, clothing, and everything in the environment build up the child in this Mother School. Many habits are learned there and lifestyles are set. The family unit is the foundation of a Waldorf school's work. All that Waldorf teachers can do is augment the foundation. That is why it is so important that the Mother School support and be in line with what we are trying to achieve in the classroom. We try to harmonize this Mother School influence through many ways. We share our yearly celebrations of the seasons by using seasonal and other holidays to rhythmically punctuate the year. This gives the children much to look forward to as the same seasonal festival reoccurs year after year. We are building up tradition and culture through recognition that our forefathers and foremothers celebrated at specific times of the year with certain thoughts and customs. We do not practice religion in any sense of the word, but we certainly recognize the celebrations of all cultures throughout the world. In this way, our little ones can grow up respecting all faiths, cultures, races, and creeds. They will be a new generation of global citizens who know their place in the rhythms of the solar system and beyond. But it all depends on the Mother School and the sacred respect of the child's inner rhythms and needs.

Another of the important goals of Waldorf education is the protection of the child's senses and the nurturing of the psychological needs of the child that are created by physiological-developmental stages. Each child evolves and develops the same skills that her ancestors developed before her. This means that a young child is not an untrained adult but that the child's age and psycho/physical development should predicate specific curriculum offerings that meet the need of any particular stage. If we are sensitive to nurturing the senses, and doing so at the appropriate time, we will be creating a child-centered education. But this must also be supported by the Mother School, or the curriculum becomes less effective. Therefore, it is not enough to teach the kindergartners fairy tales to nurture their image-making abilities if the Mother School is encroaching on the sense of sight and sound by watching television and listening to loud music on the radio. A true working together must take place in home and school before the senses can be healthy. And the younger a child is, the more the senses are

damaged by encroachments. Therefore, let us look at some of the ways that the senses of children are harmed by environmental encroachment.

### **The Sense of Taste - Nutrition - Well Being**

According to Steiner, the sense of taste is our oldest sense and, therefore, the most developed. It brings the outside world into us in a dynamic way that directly affects our consciousness. Steiner indicated that foods are losing their life-force even in his day (1919). He pointed at this problem as a major challenge that Waldorf teachers will have to deal with. He went so far as to say that if the children didn't eat foods that were wholesome and full of life that the content of Waldorf education would not be able to take hold of them and have the healing effect that it was meant to have. That is why nutrition is a primary concern.

In our modern-day world we have replaced nutrition with convenience and taste with sugar and salt. Sugar is the number one cause for destroying the natural rhythms of the liver. Research has shown that gifted children go through a regular rhythm of focus for twenty minutes, and then a rest period arises wherein the body is relaxed and seemingly inattentive. This is a natural liver rhythm which feeds the blood the glucose it needs to sustain concentration. Sugar gives an unnatural "high" for twenty minutes by supplanting this twenty minute liver rhythm; then the liver "crashes"; and we see the "sugar blues" syndrome, where agitation and irritability set in. This blood sugar high gives rise to disorders and illness. Processed foods with dyes and flavor enhancers have been known to create many allergies in children. Often hyperactive or attention deficit disorder children are simply allergic to certain foods they are eating. These examples are but two of a long string of "foods" that actually act as poisons. That is why nutrition is foremost in helping a child create natural rhythms and living energy that develop the body, the carrier of consciousness, in a positive way.

### **The Sense of Sight - Image - Concept**

Research has shown that television radiation (from its cathode ray tube) can cause color blindness. Unfortunately, TV has become a drug that is being used to babysit America's future generations. Violence on TV is so ever present that most children become used to seeing violence, death, and the use of weapons. The television image is a dot matrix image that children have trouble entraining their eyes upon because there are no lines of contrast or sense of true depth

perception. Therefore, the mind of the child is always trying to insert edges, perspective, contrast, and form to the image in an attempt to create a solid form upon which the eye can rest. Subsequently, we now have children whose eyes have difficulty holding still, entraining, or tracking without jittering. A TV-damaged child can have eyes that never hold still or rest. TV consciousness is based on entertainment not education, and all efforts to replace teachers by televisions have failed. Research shows that the children who score highest on video games generally are of the lower I.Q. groupings and not the reverse, as many people think. Your child is not becoming smarter by playing video games or watching TV; but, in fact, the reverse is happening. In many cases, children have lost the natural ability to draw with confidence due to the overload of entertainment pictures in their environment. Also, children perceive the complementary color of their environment as a soul mood; thus, red calms hyperactive children. Garish colors assault the soul of the child, sometimes causing behavior that is born of stress and discomfort.

The Waldorf curriculum offers water color painting to enliven the ability to perceive fluid color, blackboard drawing to inspire creativity, illustrating in color to develop image-making and eye-to-hand coordination, quality crayons and colored pencils with which to draw and write to enhance artistry and multi-level experiences of the images that they create in their minds. The ability to create internal images and then express these images through illustration and painting help create a fully integrated person. Many children have lost that natural ability, and it must be retrained.

### **The Sense of Hearing - Sound - Speech - Rhythm**

Everything from speech, storytelling, drama, and music affect the sense of sound. Sound is based upon rhythm of any nature, from a drumbeat to choral recitation, circle dances, clapping exercises, and jump-rope. Yes, jump-rope affects the ear and can be used as an assessment tool to evaluate development. Tongue twisters, poems, games, and recorder playing aid in developing the sense of sound, rhythm, and harmony. Waldorf is rich in seasonal festival songs, plays, and pageantry. We often “sing throughout the day,” to punctuate our transitions from class to class. Each day, month, and season have their songs and poems written especially with children in mind. Children get to choose what instrument to play in the orchestra, and every child in the school learns to play the recorder (box flute) from first grade on; and, if possible, they are taught violin as a whole class playing together. Rhythm is the key to classroom management and discipline.

Our children's ears are often assaulted since before birth by electronic, amplified rock and roll. Research has shown that even plants are negatively affected by the driving beat of modern music. Even more so are children thus affected. Many have been so assailed that their sense of rhythm has become arhythmic and needs retraining. Often these arhythmic tendencies go into the body further and affect the limbs of the child, and they can not walk or tap a rhythm consistently or even sit quietly and listen. These arhythmic conditions can cause children's eyes to arhythmically mistrack when following words in a sentence or concepts (images) in sequence. Subsequently; reading, image making, sequencing, and math skills may be difficult for the child.

Often children from the city have trouble with silence and quiet since their environments are frequently overloaded with sounds and seldom totally quiet. An important element in music is the rest, or the silence, between the notes. We need to provide children with more quiet time to reflect on the inner sounds of their own thoughts, songs, rhythms, and poems. The greatest impairment is to be totally deaf, but society is helping to make our children tone and rhythm deaf. Some children can't do homework without a television or stereo playing. So the next time parents have "quiet time," they should think about reducing the auditory overload in their children's lives. Their ears are still forming, and we need to preserve the important senses of sound, hearing, and rhythm.

### **The Senses of Touch - Balance - Kinesthetic - Movement - Will**

Physical sensation is the realm I refer to as the psychomotor or will nature of the child. Modern researchers use the word "kinesthetic" when referring to the bodily activity of motion. I also add the sense of balance to this will-complex because all movement should be centered in balance and harmony. It is this sense of will that Waldorf addresses so effectively because all lessons proceed from the will nature into the rhythmic nature and finally into the image building nature of the child. We learn by doing, through rhythmic repetition. For instance, in reading techniques, Waldorf teaches that the child should learn to read by first learning to write and speak words that have personal meaning to the child. In this way, the will is activated, first through writing (will realm) and then through interest (the affective or feeling realm) and desire to read (thinking or cognitive realm). This primary understanding of the learning process has made Waldorf schools effective at teaching the academics and in applying the arts. If a person has done creative things throughout his or her childhood, there is a good chance that he or she will be a creative adult.

The greatest encroachment on the area of the will is not so much what children do as what they don't do. Television saps the will power. If someone is

watching television, he is generally lethargic. Sitting hours in front of the tube holding a semi-rigid position is unhealthy. Knitting, crocheting, working with beeswax, painting, playing music, and doing creative homework could replace these idle hours. Waldorf stimulates and enlivens the will power of children for life. Alternatives to “nothing to do” syndromes are a key to developing children who can entertain themselves. Waldorf provides a rich inner life for students enhanced by an enriched curriculum.

Waldorf has been a leader in the realm of educational kinesthetics, or brain gym activities, that balance the left and right hemispheres of the brain. The seventy years of Waldorf tradition teaching K-12 has produced many exercises and methods that balance the hemispheres of the brain, including accompanying music, dance, drama, and poetry. Steiner was keenly aware of the importance of laterality in childhood development. He was the first to point out that the brain's corpus callosum does not finish developing until approximately the ninth or tenth year. It is only after this time that the brain is ready for abstract thinking. He was also the first psychologist to clearly note subtle changes in the child's development that have now been verified by Jean Piaget, Maria Montessori, and others. All psychomotor activities, from circle dances and eurythmy to finger-knitting and lithograph print-making, have a specifically stage oriented need to address.

Another problem is in the area of the Sense of Touch. Children may be receiving the wrong types of touching in today's world. We must protect children from these encroachments most vigorously. But, conversely, a handshake from teacher to pupil can communicate real respect and warmth. Usually the problem is that children do not know the boundaries of touch and respect for others, which leads to hitting or wrongful touch. This issue is always a major concern when it gets out of hand. Often a repressed emotion may lie behind a child striking out at another. There are also different levels of tolerance of touch in families which then creates different standards among children.

Socialization skills are always addressed in Waldorf by working together as a whole group where every person has an integral part. We also recognize that the materials that touch a child's body can create irritation or the lack of proper breathing. We are sensitive to the materials in the classroom and the child's environment and try to have natural substances which do not irritate the sense of touch.

### **The Sense of Ego - Warmth - Belonging - Role Models**

Nutrition plays into the senses as a foundation of well-being which creates the sense of ego; but, after proper nutrition, the children then need to feel warmth and love all around them. They need to feel wanted and nurtured, but the school

is once again bound by the role model of the Mother School. Schools do not provide mothers and fathers who spend quality time with their children; and this is the basis of belonging.

Once the children arrive at school, there is no question of belonging. Each class is a unit that grows together like a family, led by the beloved class teacher. The Waldorf system of having one teacher take the children from first grade through eighth grade sometimes provides more consistent quality time for a child than parents can manage to provide. The class teacher becomes like a member of the family. The teacher knows the child's needs and nurtures its potential. The bond of teacher and student is strong. Often Waldorf schools expect parents to participate regularly in school functions. There are usually many performances, plays, festivals, and celebrations surrounding a Waldorf school, giving it a key role in developing culture in the community and the children's homes.

With the creation of Empowered Schools, Schools of Choice, School Community Based Management Systems, Education 2000 Proposals, vouchers and other programs; we have a major move to include the parents in their children's education. Schools need help, and they know that it all starts in the home, the Mother School. Schools cannot educate children by themselves. Children need to see parents who take an interest in their education and become good role models for them to follow. Teachers must be good role models, but more good examples are needed. When they watch TV or listen to radio, they get plenty of role models, but can they really relate to a silver screen demagogue? Human warmth cannot be replaced by the media. Parents are the best resource a school has for good role models.

Waldorf gives the children role models through the variety of heroes and heroines that appear in the comprehensive coverage of world literature in the language arts curriculum. Each new grade has a new set of archetypal role models that can be studied, dramatized, or played out by role modeling. Every child will get to be the King or Queen, leader or follower, throughout their years at school. Whatever role is imaginable is then possible. This applies to parents also. Some Waldorf parents have ended up teaching or supervising in the school. There are no limits to the good work that a Waldorf school may inspire by being a good community role model.

## Assessment and Evaluation - First Grade Readiness

*"As much as I appreciate the achievements of experimental and statistical methods in education, I also know that they are a symptom of the loss of direct inner contact between human beings. We have become alienated to what is inwardly human and, therefore, seek substitutes. But in order to become true educators, we must again approach man from within, developing all the potentials for it in our own nature. In this way we shall again feel close to what we are trying to evolve in the child."*

*It will be our task to find teaching methods that all the time engage the whole human being."*

Rudolf Steiner

One of the first things to remember when we are assessing a child for first grade readiness is that Waldorf education in America and Europe are at odds about the age children should be when they enter first grade. Ideally, the child should turn seven years old during the school year. In America, that age is usually six. This makes a difference in the physiological readiness of the child. However, to meet state and national standards, Waldorf must compromise on this most important aspect of Waldorf education. We do not wish to "hurry" the child, but we must begin by starting first grade at the wrong age. Therefore, the general tendency is to cope with this by not expecting much from the children in first grade, in terms of reading ability. Therefore, the usual standard of "reading readiness" is not the same as first grade readiness. We often get children who are still in that delicate stage from birth to seven years old, when most of their habits are ingrained for life. We are lucky in the sense that the lower elementary school teacher gets to have the children during this final year of will development. This will development builds up the child's physiological readiness for seven years to develop uprightness, speech, and the ability to have permanent memory. This power of memory is an important developmental sign that shows reading readiness. If the child cannot remember images and their sequence, then reading is difficult. Steiner has pointed out that this first seven-year period can be nurtured by providing imaginative pictures for children to live into with their whole being. Thus, fairy tales are ideal for this age child.

The kindergarten teacher prepares the child for elementary school through socialization skills learned through play and the many rhythmic activities of the kindergarten. The kindergarten teacher often becomes the best expert on first grade readiness and is well aware that another year in the kindergarten will make a difference in the child's school experience. Peer grouping is more important

than the cognitive or academic level of the child and should determine when he or she goes on to first grade.

Some of the questions that might be asked about the physiology (will nature) of the child to assess first grade readiness are listed below. This is not a checklist but a springboard for developing a whole picture of the child in relationship to his or her own development. After enough pictures arise out of the experience, the teacher will become more adept at understanding child development and recognizing early signs of physical problems that might stand in the way of learning. Time is the greatest teacher and development can not be rushed.

### Readiness Checklist

1. What is the head/ trunk /limb proportion like? Can the child reach over his head with the right arm and touch the left ear? If not, then the limbs have not yet grown out enough to reflect an even proportion of head/trunk/limb.
2. The second dentition of teeth is an important measure of readiness and usually if the child has lost a few teeth, he is ready for memory work. Often the lower teeth go first due to the preponderance of will activity in the child. If the upper teeth go first, there is a preponderance of thinking activity. It is the development of the convolutions of the brain that create the second dentition due to force brought upon the endocrine glands. Therefore, if the teeth have not fallen out, then the brain has not finished that phase of growth.
3. By moving your finger back and forth in front of the child and having him follow the motion with his eyes, one can check for smooth left to right and right to left tracking with the eyes. Often too much TV or video playing causes jittery tracking or back tracking.
4. Have the child point to something in the room, then repeat the action with only one eye. Watch to see if the child uses the left or right hand and the left or right eye. Keep track of left/right choices to check for laterality (the preference for one side or the other).
5. Then check to see if the child can close one eye at a time. If they cannot, then neural tracking in the brain is still developing, and reading or entrainment will be difficult.
6. Ask the child to visualize a two-digit number as you are saying the numbers to him. Can he “see” the numbers and can he repeat them backwards? Then move on to three digit numbers. Visualizing and sequencing are very necessary neurological functions for math and reading.
7. Can the child repeat a clapping rhythm that you demonstrate in front of him and behind him? With eyes closed? Does he turn his head to listen?

8. Can the child skip rhythmically? Can he jump rope? Can he jump into a turning rope?
9. Can he walk a straight line? With eyes closed?
10. Can he walk and clap a rhythm at the same time? Backwards?
11. Can he play hop scotch? Bounce a ball? Play catch? Throw?
12. Does the child imitate your motions as in a mirror or does she use her left when you use your left?
13. Can he tie a shoelace? Button his coat?
14. Can the child repeat a tone? A phrase of music? A line from a poem?
15. How well does she articulate her words? Can she do a tongue-twister? Say the alphabet? Count rhythmically up to ten and then back?
16. Can the child follow a series of verbal directives in order? Cover one ear and follow different directives?
17. Can he follow your thumb inscribing a horizontal figure eight that crosses the midline in front of him? Can he create the motion independently and consistently?
18. What are the child's play habits like? Who does she play with and how?
19. Checking for laterality or dominance try the following:
  - stand up on a chair and then down
  - throw and catch a ball
  - kick a ball on the ground and in the air
  - look through a rolled piece of paper(telescope)
  - jump up and down on one foot
  - look at something with one eye
  - open eyes and grab a ball quickly
20. Can the child identify colors?
21. Ask the child about what he likes and dislikes in school and at home.
22. Ask the child if they are ready to go on to first grade.
23. Check the shape and nature of the head, ears, hands, in relationships to the rest of the body.
24. How does the child run, jump, walk and carry himself?
25. Using Barbara Meister Vitale's scheme (found in the book, *Unicorns Are Real*) check for visual, auditory and kinesthetic preferences. Have the child imagine a blue elephant with a red umbrella and green hat, then ask her to access this imagination again and watch her eyes. Do the same with a auditory memory and a kinesthetic memory. When the eyes turn up and left they are accessing the right hemisphere and visual memory whereas up and right is left hemisphere visual. Accessing to the sides is auditory memory and looking straight up or down is kinesthetic. If a child is mixed in her response, do further testing to assess the extent of the crossing. Extreme crossing from one realm to the other may indicate cross-dominance.

Also have the child quickly close her eyes and touch the part of the body where she feels the memory is taking place.

26. Give the child a fill-in-the-blank journey. You are starting on a journey today from a house-what kind of a house is it? and so on; including a river to cross, a forest to enter, a tree in the middle with a container underneath it, a key in the container, a large body of water to cross to an island, a building on the island with the place where the key fit. Ask the child to tell you what the key opens and what is inside? This will tell you about the child's image of his body, health, psyche, inner character, courage, and his gift to the world.

## Areas of Assessment

### General Remarks:

1. Give a description of the child's physical nature.
2. What is the attention span and focus like?
3. What is her "use of judgment" like?
4. What temperaments does the child display?
5. Make some characteristic observations of the child in the classroom and on the playground.
6. Does the child display clear dominance (laterality) of eye, foot, hand?
7. Describe the child's relationship to visual, auditory, and kinesthetic learning modes.
8. Is there good spatial awareness and body geography?
9. Can the child do the bean bag exercises rhythmically and correctly? Cross the midpoint?
10. Can the child distinguish between right and left?
11. Can the child do rhythmical exercises of clapping, stepping, an other described movements?
12. Can the child hold a visual image of two or three digits? Recite the digits backwards?
13. Can the child jump rope? Play hop scotch? Swing on her own?
14. What does the child like best and least at school?

### Social Skills:

1. How does the child participate in circle activities?
2. Does the child participate in class discussions, play activities, games, recess?
3. Is the child cooperative with the class teacher? Students? Special teachers?

4. Is the child coordinated and agile?
5. What is the stamina level of the child, general health, and are there any chronic complaints?
6. What are her play habits like? With boys, girls, or both?
7. Does the child have manners? Is he polite, sensitive to others?
8. Does the child hurt others? Get time outs? Commit infractions of the rules?
9. Does the child cry often, or have there been accidents at school?
10. Does the child lead or follow? In class or at recess or both?
11. Is there a sense of fair play? Is she justice or rights oriented?

### Language Arts:

1. Can the child listen silently? Listening skills?
2. Can the child retell stories accurately? In sequence? With dramatic expression?
3. Describe the child's speech in relationship to articulation, vocabulary, and delivery.
4. Does the child have a good memory?
5. Can the child recognize and phonetically manipulate the alphabet? Recognize phonemes? Syllables? Words? Sentences?
6. Can the child read a grade level reader fluently? Out loud? Silently? Without moving the lips? Without pointing?
7. Does the child sound out words? Out loud? Silently? Does she frequently guess at word pronunciation?
8. Does the child seek meaning in reading? Look for context clues?
9. Does the child comprehend the material being read?
10. Does the child read with an even flow? Choppy? Read over periods and other punctuation?
11. Can the child recognize sight words that have been taught? Family groups? Root words? Compound words?
12. Is the child still developing reading readiness skills? Are there evident blocks to reading?

### Mathematics Skills:

1. Can the child count rhythmically? Step? Clap?
2. What is the child's attitude towards math?
3. Can the child do written equations?
4. Can the child manipulate items to arrive at math equation answers?
5. Can the child recognize geometric forms and draw them?
6. Can the child do addition? Multiplication? Subtraction? Division?
7. Can the child work fluently between these processes?

8. Can the child do word equations?
9. Can the child recite any of the times tables?
10. Does the child do volunteer homework?
11. Can the child do mental math orally in a group?
12. Can the child copy the math work correctly and neatly in her math workbook?
13. Can the child do grade level math work?

### Music Skills:

1. What is the child's singing voice like? Is it in tune? Soft or loud? Clear or muffled?
2. Can the child keep the tune, beat, rhythm, melody, and recall correct lyrics of songs?
3. What is the child's musical memory like?
4. Can the child sing solo? In small groups? In chorus?
5. Can the child play the recorder well? In tune? Can he lead? Play solo?
6. Can she adjust and sing a familiar song in a new key?
7. Does the child play the recorder by memory or imitation? Does he explore new songs?
8. Is the child good at choral recitation? How is the articulation? Memory for poems?
9. Can the child play grade level recorder pieces?

### Illustration Skills:

1. What type of handwriting does the child display? Is it neat? Sloppy? How is the posture during writing?
2. How does the child hold the pencil (crayon)? What is the slant of the script? Smooth? Flowing?
3. Can the child copy accurately from the board? Does she add extras?
4. What is the spacing between letters and words like? Are the letters angular or rounded?
5. What is the page layout like? Is it centered? Have a border? Do the letters run off page?
6. Does the child write fast or slow, straight or crooked, small or large?
7. Is the work balanced on the page? Is original material added?
8. Is the work finished on time? Complete? Thorough? Developed?
9. Can the child mix water colors on the page to produce balanced paintings?
10. Can the child master the technique and control of the medium?
11. What is the child's response to her creations? Confident or shy? Proud or reticent to display it?

## Identifying Deficiencies

Some readily observable signs that may indicate perceptual-motor/psychomotor deficiencies that can affect the development of intelligence, reading, and concept formation will be given here.

1. Lack of coordination in motor skills
2. Clumsiness in daily activities
3. Difficulty in coloring large symbols
4. Difficulty in matching symbols and shapes
5. Consistent inattentiveness
6. Consistently has short attention span
7. Inability to recognize and interpret word or number symbols correctly
8. Inability to interpret pictures logically
9. Difficulty with letter and number sequences
10. Inability to reproduce letters, numbers, and symbols correctly
11. Difficulty in form and depth perception
12. Difficulty in interpreting lateral directions
13. Short duration of memory retention duration
14. Lack of consistent left or right dominance
15. Poor self-concept as revealed in drawings or statements
16. Lack of desire to participate in games
17. Poor performance in movement and dance activities
18. Inability to name body parts
19. Restless, squirmy, easily distracted
20. Extreme mood changes, quarrelsome
21. Excitable, impulsive, denies mistakes, uncooperative, easily frustrated
22. Temper outbursts, inappropriate behavior

## Reports to Parents through Portfolio Assessment

Reports to parents should objectively characterize the progress or development of the child. These reports are legal documents which become the permanent educational record of the child and are used in place of grades or standardized achievement test scores. They do not grade or place the child in an achievement-oriented comparison with any standard or any other child. These reports attempt to describe the developmental aspects of the child in terms of the curriculum offered in each grade and the general sense of growth in abilities and attitudes towards her own development. Each child is seen in a long-term picture that addresses her specific challenges and abilities in relationship to her own growth.

Each class teacher sits down with every child and does a thorough evaluation of the child's present skills, abilities, and attitudes. We also have the children's workbooks to demonstrate by example their skill development. Together the child and teacher create a picture of the progress. Previous to these conferences the teacher has had conferences with the parents usually during the two parent/teacher conferences in the fall and spring. Any difficulties or lack of progress would have been communicated long before the end-of-year portfolio assessment (reports). Often the rough draft of the reports in progress are shared at the spring meeting. These three meetings with parents are a key to helping insure growth and progress throughout the year.

Report writing is a challenge that can develop into an art. It is not easy, but in the struggle we can learn not to compromise the children's development by labeling them according to competitive achievement skills. As in any art, discipline and dedication will make possible the chance that the true nature of the subject shines through.

## Child Study Outline

### Physical: earth, mineral

Teeth; overall bone structure; size, shape, proportion of head, eyes, lips, ears, feet, nose; hair color and texture; head/torso/limb proportion; posture and carriage; birth conditions; number of siblings; parental status; home environment; amount of TV- and video-watching; eating habits and preferences; religion; outstanding biographical events; movement; characteristic gestures; hand size; coordination; body geography; has achieved laterality or not; right or left dominance; ability to jump rope; sequencing of numbers; visual - auditory - kinesthetic alignment; action of the jaw; imitation style; has conservation or not; age at which they crawled, stood, walked, spoke, toilet trained, teeth fell out, and any other significant aspects of the biography.

### Growth and Vitality: etheric, water

Describe the realm which deals with movement, form and pattern of growth, rhythms of heart and lung: drinking of water, perspiration, secretion, breathing (swallow or slow, mouth or nose, fast or slow, pronounced on inbreath or outbreath); character of hands (soft or bony, wet or dry, hot or cold) and feet (duck or pigeon toed, walks on toe or heel or flatfooted, dry or moist, warm or cold, strong or weak) character of walk or gate; character of run; style of jumping rope; agility in sports; movement (clumsy or graceful); fine and large motor control; daily home rhythms; number of hobbies; general health; heart speed and strength, complexion (rosie or pale), subject to fevers, headaches, stomach aches, ear aches, or generally robust.

### Soul Life: astral, air

Intra/extroverted; speech characteristics; ratio of laughing or crying; sleeping and waking habits and rhythms (snoring, early waker, bed wetting); general habits; focused or dreamy; likes or dislikes to show school work; testing skills; social skills; attention span; curriculum strengths and weaknesses; peer relationships; reaction to tests, performances, discipline; style of work (neat or sloppy, artistic); well dressed for the weather; ability to play.

### Individuality: ego/spirit, fire

Biographical highlights; development of the senses of ego/warmth/well-being; self-movement; balance in space; vitality; sense of word/thought; sense of the other; sense of taste, touch, hearing, seeing; temperament -- is the child stubborn or easy-going -- special difficulties; problems in class; special expression of laterality or dominance; academic skills; grade level; expression of visual - auditory - kinesthetic; house/tree/person picture evaluation.

## Duties of a Principal in a Waldorf School

*"The teacher should be one who is interested in the being of the whole world and of humanity. All that is happening in the outside world and in the lives of men should arouse our interest."*

*The teacher must be a man of initiative in everything that he does, great and small. He must never be careless or lazy; at every moment he must stand in full consciousness of what he is doing in the school and how he behaves towards the children."*

*"Victorious Spirit!  
Flame through the impotence of irresolute souls.*

*Burn out the egoism, ignite the compassion,  
That selflessness, the life-stream of mankind,  
Wells up as the source of spirit-rebirth."*

*Rudolf Steiner*

Textbooks define the duties of a principal in the following way: ...goal determination, curriculum planning, personnel selection and supervision, organization of students into instructional groups, provisions for physical facilities, financial management, and accounting to the public. Inevitably, the line officer, whether superintendent or principal, has overall responsibility for fitting these pieces together.

With this as a foundation, I would like to examine how the Detroit Waldorf School accomplishes these tasks without the use of a principal, headmaster, or a line officer. For indeed, though many believe that open systems cannot work, the Detroit Waldorf School has operated for twenty-one years without a hierarchical administration. In fact, the school has a policy that no administrator has the right to administer policy without the experience of teaching the children in the school. Modern administrative forms move in exactly the opposite direction. Some administration texts say that a committee-run school is not economical and is inadequately prepared to make administrative decisions. They point out that teachers want more control of administrative decisions, and that administrators want less responsibility for discipline in relationship to students. They also are keenly aware that without augmentation by specialists the administrator is not capable of making informed decisions.

In this view, the principal is a mediator between the institution (or organization) and the technical work (teaching) that goes on. In large systems this is necessary, perhaps, but in a small school of 210 students, twenty-five faculty and five staff, it is rather redundant to have mediators because the institution and technicians are one and the same.

Perhaps it is not feasible to imagine the present bureaucratic, hierarchical administration of public schools doing away with principals and line officers, but in this paper may be found some ideals that could be applicable to any situation. The idea of the principal as principle teacher or chief instructional leader is the assumption under which Waldorf Schools work. The lead teacher soon becomes a main administrator. Success in the classroom perhaps can lead to success school-wide. Effective parent teacher relationships could indicate a person who might interface well in a public relations capacity.

No matter how you look at it, it is easily understood that a school with no administrative hierarchy is unlikely to have the superordinate - subordinate difficulties inherent in most schools.

A teacher who administers is bound to understand teacher needs. Discipline decisions rest with the teachers and therefore solutions can arise out of the teaching. There is no possibility for teachers' needs to be misrepresented when teachers sit on the Board of Trustees. There can be no unresolved feelings of dissatisfaction with personnel decisions if the teachers together hire new colleagues. Salaries cannot be fought over when the teachers determine their own salaries. In general, many of the alienating aspects of administration fade when there is no one to blame but yourself.

It is out of this perspective that we now turn to a clear listing of ten points which a principal might address in their capacity as administrator. Each of these points I would like to address and briefly give a picture of the method our school uses to deal with these needs.

### **Functions of a Principal**

1. Responsibility for change, innovation and diffusion of ideas, goals
2. Curriculum structure and instructional environment
3. Effective communication between the institution and the teacher
4. Financial responsibility to the Board
5. Personnel selection, human relations
6. Development, funding for programs, future planning
7. Public relations, outreach, parent representative
8. Evaluation system, students and teachers
9. Legal responsibilities
10. Social representative

## 1. Responsibility for change, innovation and diffusion of ideas, goals

We look to a group of twelve teachers who meet weekly on matters of school policy for these ideas of change or innovation. This group (Advisory Circle) conscientiously reviews and previews all programs of the school and through consensus agreement creates the new programs to be implemented. New grants, teacher enrichment programs and professional development have been a few recent innovations from this group. We also have a faculty study group that determines what areas we will research together in general faculty meetings.

## 2. Curriculum and Instruction

The Waldorf curriculum is an internationally tried and proven method, though it has individual interpretation in each school. Again the Advisory Circle (twelve teachers) review this curriculum, and make all decisions involving change or implementation of instruction. Due to tradition we are fortunate to have a unified view of this area.

## 3. Effective communication between the institution and the teachers

Since committees report regularly to the Advisory Circle and general faculty meetings, we have little problem with lines of communication. We have also instituted a coordinating committee that deals with any undefined areas or concerns.

## 4. Financial responsibility

We have a finance committee that is composed of teachers and a business manager. All financial responsibilities within the school's yearly budget are the concern of this committee. Any consideration beyond its scope is referred to the Advisory Circle. This finance committee meets weekly for two hours. We also employ a full-time bookkeeper.

## 5. Personnel selection, human relations

All matters concerning personnel selection, hiring and firing, and human relations are the business of the personnel committee; which is composed of teachers from the school. When hiring new personnel, the Advisory Circle becomes a committee of the whole to consider such matters. Any major difficulties can also come to the Advisory Circle for consideration.

## 6. Development, funding for programs, future planning

We have recently hired a Director of Development whose major task is to raise funds and create a long term plan for marketing and development. Two teachers also sit on the development committee with our director and the enrollment coordinator. Previously, one teacher did this job, but it was seen by all to be a full-time position needing a director.

## 7. Public relations, outreach, parent representative

Last year we raised funds to hire a full-time staff person to do these jobs, as well as coordinate enrollment. This person is called the Enrollment/Outreach Coordinator. It was too much for the teachers to do in previous years, so we saw the necessity of a full-time staff member. In keeping with our policy that all administrators teach, both the Coordinator and the Director of Development teach in the school.

## 8. Evaluation systems, students and teachers

Each teacher is held fully responsible for the evaluation of students in their classes. No formal grading is done until sixth grade in our school. We have written a set of standards for each grade as guidelines for teachers. Teacher evaluation is done through our sponsorship program and the Master Teachers Program which are funded yearly by outside sources. Sponsors and Master Teachers report their observations and recommendations directly to the Advisory Circle. Written reports are also made available as part of the program. Each teacher should be visited about six times yearly for these purposes.

## 9. Legal responsibilities

All legal responsibilities lie with the Board of Trustees and are delegated to Board representatives where necessary. As a private school, we are not so bound by legal aspects of education; but when we are, the Board intervenes and assists. We have a lawyer on our Board and legal advice is quickly obtained by the section chairpersons when necessary.

## 10. Social representative

The three section chairpersons are the social interface to the community for academic concerns. The Enrollment Outreach Coordinator is otherwise responsible for public relations and social contacts. All teachers are delegated authority in these areas and may represent the school to the public in the form of lectures, presentations, or demonstrations.

As you can see by this systematic exposition of the duties of a principal, our school is decentralized in these functions. Some aspects have needed specialists, while others have committees or individuals responsible for the tasks. Generally speaking, all that isn't clearly defined by these areas is referred to the main policy-making committee of the school, the Advisory Circle. Indeed, it takes a great deal of coordination, dedication, and extra hours of work by every teacher to make this system work effectively. I believe that it can work, but only with the effort of suffering through the details until resolution arises. There is no one person to blame when things go wrong. There is no clear hierarchical system to blame when things break down. It takes great effort to listen and learn when problems arise. These are also skills needed in the classroom. That is why the Waldorf system is teacher-administered. Administration skills are coincident with good teaching methods. Trust in the system can only develop out of working together to solve common concerns. This trust can then be passed onto the children out of the common efforts of teachers who establish administrative policy.

The Waldorf Schools believe their system is not easy, but it is worth the extra effort. Teacher-administered schools develop freedom in the classroom. This is the reason for such a system. Teachers can't be free when administrators who don't have teaching experience set the goals and standards of the school. This thinking is incongruent to a Waldorf teacher. Of course, the price we pay for freedom is the hard work and dedication we must lend to the administrative tasks, whether by a principal, or by a system of teacher participation. I personally have opted for the extra effort so that when I'm asked by the students why they have to do something, I can honestly answer, "Because the teachers have agreed to do so."

### **A Description of the Detroit Waldorf School Administration**

The Board of Trustees of the Waldorf School Association of Michigan is the governing body and the legal guardian of the Detroit Waldorf School. The Board of Trustees delegates authority to the Faculty to operate the school. Once the school budget has been approved by the Board, the administration and operation of the school is carried out by the faculty. The three school teacher representatives are members of the Board. Communication between the Board and the School takes place regularly via the teacher representatives. The members of the Board are familiar with and actively support the philosophical ideas of the school.

The school is administered by its faculty, without a principal or headmaster. The faculty meets regularly, both as a whole and in smaller groups, to insure that the school is administered in a way which supports the work of the teachers themselves.

The Advisory Circle comprises twelve full-time faculty members. Membership on the Advisory Circle requires two full years of teaching experience at the school and a commitment to the school's philosophy. The Advisory Circle meets weekly to deliberate upon administrative, academic, personnel, and economic matters of concern to the school. This is the policy-making organ of the school. Each member of the Advisory Circle carries a major responsibility in the administering of the school for which they are responsible. The chairperson of the Advisory Circle determines the agenda as gathered from the different committees.

The teaching faculty, which includes the members of the Advisory Circle and the section chairpersons, meets weekly. The agenda covers a broad range of educational topics. Practical arrangements for festivals, timetable innovations, and any other pertinent issues are discussed. A considerable portion of the meeting is spent in study of educational works, or of the way a subject is currently taught in the school. The evaluation of the general social atmosphere of the school and its standards is balanced by individual child studies. Classroom problems are shared, and teaching methods are discussed. Another part of the meeting is reserved for the further cultivation of an artistic skill. The faculty as a whole engages in one of many activities which are useful to the teacher, such as painting, drawing, singing or eurythmy. The meeting ends in a series of reports from various committees. This report section includes general educational news; it also helps the faculty to keep abreast of developments in other Waldorf schools throughout the country.

Personnel decisions are handled by the Advisory Circle, which deliberates on the recommendations of the personnel committee.

Every new teacher has a sponsor and meetings are scheduled between them regularly. A teacher development program has been started and consultants are invited to observe classes and report to the Advisory Circle.

The school is staffed by teachers well qualified in professional skills and subject matter. They study together each week at the faculty meeting, are visited by more experienced teachers from the Waldorf movement, participate in in-service days, and have a companion teacher and a sponsor for the first two years on the faculty. Morale is maintained by each teacher carrying a significant administrative responsibility in the functioning of the school, and by sharing a common philosophy. Teachers attend a yearly educational conference given by Waldorf teachers who are members of the Association of Waldorf Schools of North America.

The School encourages open communication among faculty, students, parents, and community. This it deems as an essential element of school life. It is the duty of the teacher to communicate with the students and parents in order to encourage mutual understanding. Classroom discussions, parent/teacher evenings, and student teacher conferences engender a positive, productive school climate. A well organized student government, at the high school level, encourages student involvement in social events.

# *Supplementary*

ମହାଶ୍ରଦ୍ଧା

Later in this section are short biographies and studies of the educational methods of two pedagogical giants; Maria Montessori and Amos Comenius. Montessori and Steiner are often mentioned in the same breath and thus their school systems are frequently confused. There are some similarities in the two approaches, but often Montessori is in direct opposition to Waldorf methods. The Montessori method is focused on early intellectualism and reading in the kindergarten; which is in contradistinction to Waldorf's "better late than early" approach to reading. A clear exposition on these differences is found in this section and will familiarize the teacher with methods that need to be understood but not practiced. Steiner pointed out that it is important that Waldorf teachers stay abreast of all other educational approaches.

The life of Comenius is an important area of historical study that Rudolf Steiner recommended for all Waldorf teachers. There are many connections to the esoteric roots of Anthroposophy found in the life and teachings of Comenius. He was a great educator who instituted modern methods of learning that are still the prevalent school of thought. Comenius invented the concept of "readers" with full illustrations of the text and translations of Classical Greek and Latin names into the local language. Comenius is a well-spring of inspiration for teachers, and his exemplary life can spark new meaning into the dedicated life of the teacher.

## Section Four Introduction

Two important educational lectures by Rudolf Steiner included in this section were retranslated by Hans Lindeman for this presentation.

*The Human Heart* is a well recognized educational lecture that addresses the curriculum through child development. I became familiar with this lecture during my training in 1978 when it had only been translated into manuscript form. I brought it to my mentor, Werner Glas, and told him what a profound effect it had had on me as an archetypal educational overview of the human being. He was pleased to note that this very lecture was to be the basis of his next talk, and he did not know that the lecture had been translated into English. Werner asked me to make copies for all the students in the teacher training course because he believed the lecture to be of critical importance. Ever since that time, I have felt obliged to make copies available to all who asked to study it. I present it here in the spirit that I believe Rudolf Steiner presented it to humanity; as a celebration of world inspiration. It is a real beginning in developing a true archetypal image of the growing human being.

Another lecture that is not so well known or recognized as an educational lecture of Rudolf Steiner's is the second lecture presented in this section entitled, *The Ear*. It is another wonderful example of what Rudolf Steiner meant when he referred to the "Anthroposophically illuminated view of the human being." This lecture considers the human being from the vantage point of the oldest organ, the ear, and finds that there are numerous archetypal ears involved in the totality of the human physical form.

Both of Steiner's lectures in this section are meant to give the reader a direct impression of the founder of Waldorf schools through the medium, lectures, that most of his educational material was originally presented. Steiner did not create textbooks but instead characterized through descriptive lectures what he wanted the teachers to do in the Waldorf classroom. He wanted definition without restriction and consistent curriculum content without limitations in individual artistic expression. Education is an active, artistic process and so was Steiner's methods of defining the nature of the curriculum. These two unique lectures may give you a taste of Steiner's methodology and an overview of his psychology.

*"Through imitation in the preschool years: a feeling for the freedom and integrity of other people;*

*Through authority in the primary and middle school years: a feeling of security in life, and with that the ability to participate in democratic cooperation;*

*Through close, unauthoritative human contact with instructors during the process of learning in the teenage years: a deepened interest in the world and for the life-situations of other human beings."* Rudolf Steiner

## The Ear

A lecture by Rudolf Steiner given the 9th of December, 1922

Translated by Hans Lindeman

My Dear Friends,

On a former occasion I spoke to you of certain spiritual facts concerning the relation of man to the supersensible worlds--or, as I might equally well express it, the relation of man's earthly life to his life between death and a new birth. For seen from a human point of view man's life between birth and death--interwoven as it is with the physical world of sense--may be held in the main to represent this physical world itself. While the life of man between death and a new birth, when he is altogether interwoven within the supersensible or spiritual world, represents--seen from a human standpoint once more--the supersensible world as such.

Today we will continue this line of thought for certain other facts and conclusions of great importance to human life.

Through anthroposophical Spiritual Science we become aware, above all, that man as he stands before himself in the physical world represents--within this physical world--a true image of the Supersensible. Consider on the other hand a mineral object. We cannot say that, such as it is, it is an immediate image of the Supersensible. As to what the mineral nature is, you may read of this in my book *Theosophy*. Of man, however, we must say that in many respects he cannot be understood at all on the basis of what we see around us in the world of the physical senses. On this basis we can understand why, for example, salt assumes a cubical form. True, these things are not yet altogether clear to Natural Science. But even on the strength of what is already plain to Science, we may assert that a crystal of common salt is intelligible on the foundation of what can be ascertained

directly in the realm of the sense-perceptible. A human eye or ear on the other hand are not intelligible on the basis of that, in the physical world of sense, which the physical senses can perceive. Nor can they arise within this domain. The form of the eye or of the ear--both the inward form and the outer configuration--this is a thing that man brings with him as a plan or tendency through birth. Nor does he even receive it through the forces that work, say, in the process of fertilization or in the body of the mother.

True, it is customary to force all these things which are not understood under the general title of Heredity; but in so doing we do but give ourselves up to an illusion. For the truth is that the inner form of the eye or of the ear is already planned and laid out as it were in advance. It is built up in the Spirit, in the pre-earthly life of man, in communion with higher spiritual Beings, with the sublime Beings of the Hierarchies. To a very large extent, man between death and a new birth builds up his own physical body in a Spirit-form,--as it were a spiritual seed or germ. This Spirit seed, having contracted it sufficiently (if we may use this image) he then sends down into the line of physical inheritance. The Spiritual is thus filled with physical, sense-perceptible material, and so becomes the physical seed, perceptible within the world of sense. But the whole form--the inner form for instance of an eye, or of an ear,--is formed and by the work man does between death and a new birth in co-operation with supersensible, spiritual Beings. Therefore, we may say: Observe a human eye! We cannot assert that it is intelligible like the salt crystal, on the basis of what we see around us with our senses; nor can we say this of the human ear. Rather must we say: To understand a human eye or human ear we must have recourse to those Mysteries which are only to be discovered in the supersensible world; and only after it has thus been formed can it undertake its sensely task--the task of physically hearing the sounds and notes within the atmosphere, within the sphere of Earth. In these respects we may truly say, man is an image of processes and realities of Being in the spiritual worlds.

Let us consider such a thing in detail. Observe the inner formation of the human ear. Passing inward through the auditory canal you come to the so-called tympanum or drum. Behind this you find a number of minute bones, or ossicles. External Science calls them 'hammer,' 'anvil' and 'stirrup' (malleus, incus, stapes.) Behind these again, you come to the inner ear, of the configuration of which I shall not speak in detail. The names of these minute ossicles immediately behind the drum--the names, that is to say, which external Science gives them--already show that this Science is quite unaware of what they really are. For this is how it appears when illumined with Anthroposophical Science. Passing now from within outward, that which adjoins the inward portion of the inner ear, and which science calls the stapes or stirrup, appears in the light of Spiritual Science as a metamorphosis of a human thigh-bone with this attachment to the hip. And

the little bone which Science calls the incus or anvil, appears as a transformed knee-cap. Finally, that which passes from the incus to the typanum or drum appears as a metamorphosis of the lower part of the leg including the foot. But the 'foot' in this case rests not on the earthly ground but on the drum of the ear. Within your ear you actually have a human member,--a transformed metamorphosed limb. You might also describe it thus: First, the upper arm (only that in the arm the 'knee-cap' is undeveloped, that is to say there is no anvil), and then the lower arm--the other ossicle which you walk about is coarsely formed. Coarsely you feel the ground with the sole of your foot, while with this hand or foot which is there within your ear you constantly touch and feel the delicate vibration of the drum.

Let us now go farther back, within the ear. We come to the so-called cochlea or 'snail-shell.' It is filled with a watery fluid, which is necessary for the act of hearing. What the 'foot' touches and feels upon the drum has to be transmitted back to this spiral cochlea, situated within the cavity of the ear. And now once more--above the thigh we have the inner organs, the abdominal organs. The coclea within the ear, is none other than a beautiful, elaborate metamorphosis of these inner organs. And so you can imagine, there inside the ear there lies a human being, whose head is immersed in your own brain. Indeed, we bear within us a whole number of 'human beings,' more or less metamorphosed or transformed, and this is one of them.

What does all this signify? If you study the origin and growth of man not only with the crude science of the senses; if you are aware that this human embryo as it develops in the mother's womb is the image of what went before it in the pre-earthly life; then you will also realize the following. In the first stages of development in embryonic life, it is above all the head that is planned and formed. The other organs are comparatively small appendages. Now--if it only depended on the inner potentialities inherent in the germ, within the mother's womb,--these appendages, these little stumps which afterwards become the legs and feet, could equally well become a kind of ear. They actually have the inner tendency, the potentiality to become an ear. That is to say, man might grow in such a way as to have an ear not only here, and here, but an ear downward too. I admit, this is a strange saying. Nevertheless, it is the truth. Man might become an ear downward too. Why does he not? Because at a certain stage of embryonic development he already comes into the domain of the earthly force of gravity. Gravity which causes the stone to fall to Earth--gravity, implying weight--weighs upon that which tends to become the ear, transforms it and re-shapes it. And so it becomes the lower man in his entirety. Under the influence of earthly gravity, the "ear" which tends to grow downward is changed into the lower man. Why then does not the ear itself change in this way? Why do not its ossicles change into the prettiest little legs right and left? For the simple reason that through the

whole position of the human embryo in the mother body, the ear is protected from entering into the domain of gravity, as happens with the little embryonic stumps that afterwards become the legs. The embryonic ear does not enter the domain of gravity. Hence it preserves the plan and tendency which it received in the spiritual world in the pre-earthly life. It is in fact a pure image of the spiritual worlds. Now what is there in the spiritual worlds? I have often spoken of it. The music of the spheres is a reality! No sooner do we come into the spiritual world that lies beyond the world of souls, then we find ourselves in a world whose life altogether consists in sound and song, in melody and harmony, and harmonies of spoken sound. Out of these inner relationships of sound the human ear is formed. Hence we may say that in our ear we have an actual recollection of our spiritual and pre-earthly existence. In our lower human organization we have forgotten the pre-earthly life; we have adapted our organism to the earthly force of gravity and to all that comes from the principle of weight. Thus if we rightly understand the forming and the form of man, we can always tell, of any system of organs, how its configuration reveals either its adaptation to the Earth or its continued adaptation to the life.

And now remember: even after we are born, we still continue what was planned and begun in the embryonic life. To walk upright, to enter fully into the forces of gravity, is a thing we only learn to do after our birth. Only then do we learn to orientate ourselves into the three dimensions of space. But the ear tears itself free from the three dimensions of space and preserves its membership of the spiritual world, its adaptation to the spiritual world. We human beings are altogether formed in this way. Partly we are a living monument to what we did in unison with higher Beings between death and a new birth; while on the other hand we also bear witness to the fact that we have incorporated ourselves into this Earth existence, wherein the forces of gravity and weight hold sway.

These transformations, however, not only take their course in the direction I have described, but in the opposite direction too. With your legs you walk about on Earth. And--if you will forgive my saying so--you either walk to good deeds or to bad; to better or to worse. Now as to the movement of your legs, on Earth, to begin with, it is no doubt a matter whether you walk to good deeds or to bad. But true as it is that the lower man is metamorphosed from the plan of an ear into that form wherewith he stands upon the Earth, it is also true that the moral effects which are brought about by your walking--whether you go out to do good deeds or bad-- are all transformed after you pass through the gate of Death--not immediately but after a certain time--transformed into the sounds as of a heavenly speech and music. Assume for instance that a man went out to do an evil deed. On Earth we can at most describe and register precisely how his legs were moving. But the evil deed clings to the movements of the legs when he passes through the gate of Death. Then, when he has laid aside his physical body

and his etheric body, all that lay inherent in these movements of the legs is transformed into a harsh discord in the spiritual world. And the whole of the lower man is now transformed again into a head-organisation. The way you move here upon Earth--taking always the moral, the moral quality of it,--this is transformed into a head-system after your Death. And with these ears you hear how you behaved morally down in this earthly world. Your morality becomes a beautiful, your immorality an ugly music. And the harmonious and dissonant sounds become the Words, uttered as it were by the Hierarchies, the judges of your deeds, whose Words you hear.

Thus you can see in the form of man himself, how the transformation from the Spiritual world into the world of sense, and from this world back again into the Spiritual, takes place by metamorphosis and metamorphosis again. Your head-system is exhausted in the present earthly incarnation. Here the head-system lives and thrives, in order to perceive the Spiritual within the realms of sense. But after death the head falls away. And the rest of the human being, with exception of the head, is transformed again after death into a head-organisation in the Spirit, to become an actual head once more in the next earthly life. Thus the fact of repeated earthly lives is expressed in the very form and figure of man. No one understands the human head, who does not regard it as the transformation of a human body--the body of the last earthly life. No one understands the present body who does not see in it the germ of a head, for the next earthly life. To understand man fully, all that we perceive about him with our senses needs to be penetrated with ideas about the Supersensible.

We may adduce many another concrete fact in this direction. Last time I spoke to you here, I told you how man between death and a new birth experiences a condition wherein he becomes altogether one in his inner being with the Beings of the Hierarchies. He actually forgets himself, he is the Hierarchies himself. Nor would he ever become aware of himself unless he were able, in turn, to extinguish this feeling of the Hierarchies within him. Then, as it were, he goes out of himself, but it is just in so doing that he finds himself. Here upon Earth we find ourselves by looking away from what is within us,--that is to say, from the Hierarchies within us. In this way we become aware of ourselves.

Now the forces which remain to us from this 'becoming aware of ourselves' are none other than the forces of Memory, while the forces which remain to us from our union with the other Beings--the Beings of the Hierarchies--are the moral forces of Love whereby we on Earth expand our being in love to other beings. Thus in the faculty of Love here upon Earth we have an echo of the living in unison with the Hierarchies. While in Memory we have an echo of that other condition which was ours between death and a new birth, wherein we freed ourselves from the Hierarchies and found ourselves. As I said last time, this is not unlike the breathing process. We have to breathe in to fill ourselves with

life. Then in a manner of speaking, we breathe out the air of death. For life is impossible in the air which we breathe out. Likewise we breathe, as it were, in the Spirit, in the world between death and a new birth. We unite ourselves with the Beings of the Hierarchies and go out of them again. Here on this Earth we have a kind of echo of that heavenly breathing. In that we can walk here upon Earth, we adapt ourselves to earthly gravity. It is the principle of weight. I spoke in this connection of a transformed, metamorphosed ear. In like manner--if only we are able to look at it in the right way--we can still feel that we possess in our apparatus of speech and song a metamorphosis of what was planned in the Spiritual World through which we passed in the pre-earthly life. It is only here on Earth that we adapt our organs of speech to human speech. In plan and tendency, between death and a new birth we receive unto ourselves the Logos--the Cosmic World--the Cosmic speech. Out of this Cosmic speech our whole organ of speech and song is formed and created to begin with. Just as we transform this 'ear' that reaches downward, into the apparatus of walking and orientation in space, so do we transform the organ of speech and song. Albeit, the transformation in this case is less intense. In the former case there remains behind, in the ear itself, a faithful image of what was formed in the pre-earthly life in spiritual worlds. In the organ of speech the whole thing remains in an intermediate position.

Not until we are here on Earth do we learn to speak. Yet this, in a deeper sense, is an illusion. In truth it is the Cosmic speech which forms our larynx and all our organs of speech and song. We only forget the Cosmic Logos, when we turn toward the Earth and pass through embryonic life. And we refresh once more what was impressed in our unconscious Being, when in our early childhood we acquire human speech.

Nevertheless, in this human speech the earthly element is clearly perceptible, side by side with that which is formed out of the Spiritual. We could pronounce no consonants if we could not adapt ourselves to the things of the outer world. In the consonants we always have after-formations, imitations of what the outer world presents to us. Anyone who has a feeling for it, my dear friends, will feel the one consonant reminiscent of something hard and angular, the other reminiscent of the quality of velvet. In the consonant we adapt ourselves to the forms and shapes of the outer world. In the vowels we give out our own inner being. He who says *Ah*, knows that in the *Ah* he expresses something that lives in his inner soul as a feeling of wonder or astonishment. Likewise in the *O*, there is an inner quality. Every vowel expresses some element of the inner life.

In time to come there will be an interesting branch of knowledge, permeated with Spiritual Science. It will be found that in languages in which the consonants predominate, the human beings are far less morally accountable. In effect, they are far less responsible for their deeds than in those languages where vowels

predominate. For the vowels are an echo of our living together with the spiritual Hierarchies. This is a thing that we bring with us, we carry it down on the Earth and it remains with us; it is our own revelation. While in the consonants we adapt ourselves to the real outer world. The world of consonants is earthly; and if we could imagine a language containing only consonants, an initiate would say of such a language: 'It is for the earthly realm; and if you would possess the Heavenly, you must add the vowels to it. But have a care! for you will then become responsible to the Divine. You may not treat it so profanely then, as you can treat the consonants.'

My dear friends, this is precisely what the ancient Hebrews did. They only wrote the consonants in full; the vowels they merely indicated. In our language, in effect, the Heavenly and Earthly sound together. Here once again we see how we have in the middle man something that is ordered as it were in two directions, towards the Heavenly and towards the Earthly. The head is altogether related to the Heavenly. The other pole of man is related to the earthly, but strives towards the Heavenly,--strives in such a way that it becomes the Heavenly, when man has passed through the gate of Death. The middle man, to whom the breathing belongs--and with the breathing the activity of speech and song--brings the Heavenly and the Earthly together. Hence the middle man contains above all the artistic faculty of man, the artistic tendency, which is always to unite the Heavenly with the Earthly.

And so we may say: Regard the growing human being. He is born without orientation in the outer world. He cannot yet walk nor stand. True, he has already the potentiality to enter into the ordering of earthly Gravity. For he received this tendency already in the embryonic life before his birth, when--apart from the head--Gravity took hold of him. An organ like the human eye or ear has in fact been wrested away from the incursions of Gravity. The act of orientation in space now finds expression in the little child's learning to walk and to stand upright. We only finish learning this after our birth. Out of the spiritual World we are not yet ready-made with perfect orientation in space. If we retained the orientation we then have, we should at most perhaps be able to sleep on Earth. For in effect, the little bone in the ear, which represents the foot, is horizontally directed. We might at most be able to sleep, but we could not walk. Similar things would need to be said about the human eye.

This, then, is the one thing that we finish learning here on Earth. We adapt to the earthly forces of Gravity what we acquired in the pre-earthly life. And when we learn to speak and sing, it is a second act of adaptation: we adapt ourselves to our environment in the surrounding sphere, in the horizon of the Earth. Lastly we learn to think. For we are born in truth unoriented for walking and standing, and we are born speechless, and even thoughtless. It cannot be said that the little baby is already able to think. These three things, we

finish learning on the Earth. Nevertheless they are metamorphoses of other faculties which we possessed in the pre-earthly life. For each one of the three is presently revealed as a living monument of what was planned in us in a spiritual form in our pre-earthly life.

Thus, as I have showed in a previous lecture, our Memory here on the Earth is the echo of our being-within-ourselves in the Spiritual World. And Love, in all its forms, is the echo of our being-poured-out into the world of the Hierarchies. These, then, our bodily faculties: Walking, Speaking, Singing and Thinking (for it is only prejudice to imagine that thought on the Earth is a spiritual faculty; our earthly thinking is essentially bound to the physical body, just as our walking is),--these outstanding properties of the body are transformations, metamorphoses, of the spiritual. Then, in the soul, we have the outstanding faculties of soul: Memory and Love, once more as transformations out of the spiritual. And what have we spiritually on the Earth? It is our faculty of sense-perception, my dear friends. Our seeing, hearing, smelling, tasting and so forth: all this is sense-perception; and the organs for this sense-perception, situated as they are at the outer periphery of our organism, are formed and built out of the highest Spiritual regions. Out of the harmony of the Spheres the ear is formed, so much so that it remains protected from the force of gravity. The whole way the ear is placed into this fluid, has the purpose of protecting it from the force of gravity. The ear is situated in the fluid in such a way that gravity cannot come near it. Truly the ear is no earthly citizen; in all its it is a citizen of the Spiritual world. Likewise the eye, and the other sense-organs too. Observe then the body in its Walking, Speaking, Singing, thinking: we have the transformations of the Spiritual from the pre-earthly life. Observe the soul-qualities, Memory and Love:--once more, the transformations of the spiritual from the pre-earthly life. Lastly the senses: they are the transformation of the highest Spiritual from the pre-earthly life.

Here it is that we with our anthroposophical Spiritual Science take our start on the one hand from the Goetheanic principle--from what was already known to Goethe. We, of course, have to go farther, albeit we remain true to Goethe's style. I have often quoted Goethe's saying that 'the eye is formed in the Light and for the Light. Yes, my dear friends, but not in the light or for the light that we see. Consider a human being, a human countenance: the high forehead, the prominent nose, the eyes, the physiognomy. We add to it the living gesture. If we merely registered the spatial forms by some kind of apparatus, we should still have the forms. But when we see a human being, we are not content merely to photograph the spatial forms as with an outward apparatus. We look through the spatial movement of the gestures to the soul that lies behind. Likewise the sunlight: it penetrates towards us. There is the outer sun, the sunlight comes to us. That is only the 'front' of it; behind it is the 'other side' of the sunlight--the

soul, the Spirit of the sunlight; and in this soul and Spirit we ourselves indwell between death and a new birth. There the Light is something altogether different. When you speak of the 'look' of a man, you mean the life of soul that comes out to meet you through his eyes; you really mean what lies behind the eye, within the soul. And if I now speak of the Spiritual in the light, I too mean what lies 'behind.' Thus having understood Goethe's saying, we should put it thus: 'The eye which sees the light is formed by the soul and Spirit of the light, wherever it assumes the physical nature here on Earth.'

Throughout our human body we are transformed spiritual Being; not only so, we are in process of formation back again into the Spirit. At death you give your physical sense-organs to the Earth, but that which is living in the physical sense-organs lights up between death and a new birth, and becomes your inner being-together, your communion with the spiritual Being of the Hierarchies. Now we understand how the earthly world of sound is the physical reflection of the heavenly harmony of the Spheres, and how man is a product not of these earthly forces but of heavenly forces, who places himself into the midst of the earthly. Moreover, we see *how* he places himself into the earthly world. He would become an ear downward; and if he remained in this state he certainly would not walk, but would assume another kind of movement; for he would have to move on the waves of cosmic Harmonies, even as the tiny image, the little bone in the ear, moves on the waves of the drum. With the ear we learn to hear; with the larynx and other organs that lie towards and within the mouth itself, we learn to speak and sing. You hear some word, for instance *Baum* or Tree. You yourself can speak the word Tree. In your ear, in organs formed and modeled after heavenly activities, as I described just now, there lives what you express in the simple word Tree. Again, you yourself can say the word. What does it signify that you can say the word Tree? By the larynx, by the organs of the mouth, etc., the earthly air is brought into such formations that the word Tree is expressed. There in reality you have a second ear, over against your hearing. And there is yet a third, which is only insufficiently perceived. When you hear the word Tree, you yourself with your etheric body--not with your physical but with your etheric body--speak the word Tree very quietly to yourself; and through the so-called Eustachian tube, which passes from the mouth into the ear, the word Tree sounds forth ethereally, going out to meet the word that comes to you from without; and the two meet, and thus you understand the word. Otherwise you would only hear it and it would be nothing in particular. You understand it by saying back through the Eustachian tube what comes towards you from outside. In that the vibrations from outside meet the vibrations from within, and interpenetrate, the inner man understands what comes to him from without.

You see how wonderfully all things work and weave into one another in the human organism. But that is not all; another thing too is connected with it.

Suppose it is your intention to learn about the human being, the of his ear, his eye, his nose and so forth. Good and well! You say to yourself: Science has made magnificent advances, and these advances of Science--albeit they are a little expensive nowadays--still, you can buy them if you can obtain the necessary number of Marks. You buy a text-book of Anatomy or Physiology according as you want to learn about the forms or the functions. You go to a University and listen to what is said there about the eye or ear; or you read it for yourself. Of course, you can learn very much in doing so; but I think, my dear friends, your heart will still be left cold in a certain sense. It is so indeed, your heart will be left cold. Let outer physical science describe the ear to you; your heart is left cold, it is not really interested. The thing is objective enough in that sense! But if I describe it to you as I have done just now, if I show how your understanding of the word Tree comes about; and how the ear is an after-image of Heavenly activities: I should like to know the sound whose life of feeling would not be stirred by this, who would not feel the wonder of it, who would not really feel with such a description. True, the description has been given imperfectly to-day; it could be given more perfectly. Then it would appear still more strongly. But in very truth, one would have to be inwardly dried up if at such a description one did not rise in admiration of the Universe and of the way in which Man himself is placed out of the spiritual world into the physical.

Such is the quality of anthroposophical Spiritual Science. It describes things no less objectively than ordinary Science; for nothing at all subjective is mingled with it, when I describe how the ear is formed and shaped out of the heavenly spheres. And yet the heart, the life of feeling is immediately called into play. The second member of the human life of soul, intimately connected as it is with the wholeness of our humanity, is called into play. Whatever the head acquires through such a Science, the heart is immediately taken hold of by it. Thus, anthroposophical Science goes to the heart of man. It is not a science of the head, it is a science that goes straight to the heart. It fills not only the head, it fills and fulfills the human being of the blood, the circulation, the heart.

Or again, take in real earnest what I said just now. when we move our legs . . . well, you can study the mechanism of the movements in the ordinary way. Take one of these textbooks of Physiology; let the mechanism of the movement of the legs be explained to you. One thing will certainly not be kindled in you--the feeling of responsibility. But when you discover that the good or evil purpose to which your legs are moving rings out towards you after death from the Divine Worlds as harmony or dissonance; that the Divine Words of Judgment on all your actions sound towards you; the moment you discover this, your science is accompanied by a feeling of responsibility, and this will then accompany also the actions of your Will. Not only our life of Feeling but our life of Will is called into play by what we learn--to begin with, for our heads--just as objectively as in

outer Science. Yet it strikes down into the man of Feeling and into the man of Will. Anthroposophical Science speaks to the whole man. Increasingly in modern time we have come to regard that alone as Science which speaks only to the head; but speaking only to the head, it leaves the Feeling cold and does not in any way call forth the Will. In effect, my dear friends, we are in the midst of a great crisis. It follows that the knowledge of Super-sensible worlds must be attained by the whole man. Already when we arise to Imaginative cognition we must come to it by inner activity. Ordinary learning is acquired in certain circles (which are indeed well suited to this purpose)--it is acquired by 'swatting.' Acquired thus, it is incorporated in the memory. But let us suppose that by such exercises as are described in 'Knowledge of Higher Worlds and its Attainment,' you reach Imaginative cognition. Or suppose you are so constituted that the world of spiritual concepts is already given to you as a native talent and predisposition of your life, as I described it in my book on 'Goethe's World-conception.' (For already then you are in the process of etheric cognition which is at the same time living inner experience.) Then you cannot give yourself thus passively to the world. Spiritual Science cannot be 'swatted.' That, maybe, is a bad joke, but after all, it is they who are only used to 'swatting' who chiefly look down of Spiritual Science. Spiritual Science, as you are well aware, must be acquired with inner activity. We ourselves in our inner life must do something for it, we must be inwardly alert and quick. Even then, it will always happen that what we attain at first in spiritual Imagination is quickly lost. It is fleeting, it disappears quickly. It is not easily incorporated in our memory. After three days all that we have attained in this region--that is to say, only by the ordinary effort to bring it to Imagination--is certain to have disappeared. It is for the same reason that the memory in the etheric body after death disappears after three days. The period varies; you can read about this in my 'Occult Science,' but we remember for approximately three days--that is to say, so long as we possess the etheric body. In the same manner he who has reached some discovery by etheric cognition knows that it will have flown away after three days, if he does not make every effort to bring it down into the ordinary concepts.

Formerly I always had recourse to the method of putting down at once, in writing or in little drawings, all that I attained in this way. For then the head is called into play. It is not a question of mediumistic writing, nor does one write it down in order afterwards to read it. Indeed in my present way of life that would be immensely difficult. Recently when I was in Berlin I saw again what quantities of note-books have accumulated there. If I wanted to read anything of it, I should not have it handy when I was in Stuttgart or in Dornach. No, it is not a question of reading it afterwards; the point is only to be engaged in this activity, which is an activity of the head. For then we unite the Imaginative thinking with the ordinary thinking. Then we can remember it, give lectures on

it. If we did not make such efforts we could at most talk about it on the very next day. Afterwards it would have disappeared, just as the panorama of our life disappears three days after our death.

You see, therefore, the Imaginative thinking is already related to the whole human being. The whole human being must be living in the act of Imaginative Knowledge. With the higher forms of Knowledge it is still more the case. Therefore you need not wonder if the appeal of such knowledge is to the whole man. Then too we feel that there is infinitely more in the world than is perceptible to the outer senses. And above all, we feel how it is possible to live in a world in which Space no longer has any meaning. Musical experience is already a foretaste, if I may so describe it, of the Non-spatial. For the spatial is outside of us; it is outwardly existent. But in the inner experience which is through music, the spatial element scarcely plays a part. There is at most an echo of it. And in Imaginative cognition, by and by, the spatial ceases altogether. All things become temporal. The Temporal signifies the same for the Imaginative realm as the Spatial element for the Physical. Moreover, this will lead us to yet another thing, namely, that the element of time is really permanent; it is a thing that remains. He who arises to Imaginative Knowledge gradually learns to perceive at every point of his past Earth-existence (and this is only the beginning). He may be quite an old man; he now becomes 18 years old again. He perceives his youth as vividly as he perceived it when he was 18 years old. Suppose for instance that when you were 18 years old you lost some one who was very dear to you. Think how vivid the experience was at that time. Think how pale it is in your memory after 30 years. There need not even be a lapse of 30 years; it very soon grows pale, even with those who are most rich in feeling; and in the outer earthly life it must be so. But though in the subsequent 'present' it fades away, it nevertheless remains, as an essential part of the human being; and we can actually transplant ourselves into it again. Indeed, after our death we are thus transplanted. Then we experience the same thing again with the same intensity. Whatever a man has gone through, belongs to him. It remains; it is only for his perception, for his vision, that it is past. Hence, too, it has its real significance.

If you were born at the age of seven--if you lived till your seventh year in some other state of existence, say in the Embryo condition--if you were only born at the age of seven, yet so as to receive your second teeth at once, having had the first already in the former state; then you could never become a religious man or woman. For the predisposition to a religious nature could not work on into an earthly life which had begun in that way. All the religious tendency which you possess: you bear it within you because the first seven years of your life are present in you. You do not perceive them as a living present; nevertheless they are there in you as such. In the first seven years of life we are absolutely devoted

to the outer world; truly that is a religious feeling. Only we afterwards transfer it to another realm. In our first seven years we have an impulse of imitation for all things that surround us. Afterwards we have the same sense of devotion to the things of soul and spirit.

And if we were born in the fourteenth year of our life--born in the state of puberty--we should never become moral men and women. For the moral qualities must be acquired by the inner development of the rhythmic life between the seventh and the fourteenth year. Hence we can have so great an influence on the moral equation of man, in the first or elementary period of school life.

All this we afterwards bear within us. Indeed we constantly bear everything within us. If you cut your toe, it is far removed from your head, but you still experience through the head the pain you feel there. If today you feel religious, there is active within you what you experienced in soul--only then it was in respect to the outer world--until your seventh year, until the change of teeth. Just as you experience the pain in the toe through the activity of your head, so what you experienced before your seventh year is still active in your fortieth year; it is still there.

There is an important consequence of this. Many people say, Anthroposophical spiritual science is all very well; it teaches us about the spiritual worlds. But why need we know all these things about the experiences between death and a new birth? When we die we shall go into those worlds in any case, we shall discover it all in good time. Why need we make an effort between birth and death? We shall go there, presumably, whatever happens.

My dear friends, it is not really so. For the life of time is a reality. As the spatial is a reality here in the physical, so is the temporal--nay, even the super-temporal-- a reality in the physical world. Here on Earth the man is still within you in later life. When you pass through the gate of death the whole of life is within you in a single moment. What belongs to you, it is part and parcel of you. As a man in the world of space you might say: What need have I of an eye? The light is there around me in any case. The eye is only there to see the light, and I have the light around me anyhow. Such is the talk--transferred into another sphere--of one who says, 'Why do we need a Spiritual Science here on Earth? When we enter the realm of Spirits the spiritual light will be around us anyhow.' It is no wiser than to say, 'The light is there in any case. Why should I need an eye?' For what a man learns through Anthroposophical Spiritual Science is not lost to him in the spiritual world after Death. It is the eye through which he then perceives the spiritual light. And if on Earth--this applies to the present stage of human evolution--he evolves no spiritual science, he has no eye through which he can see the spiritual world. He is dazzled, blinded as it were, by that which meets him there.

In ancient times people still had an instinctive clairvoyance as a late flower of

their pre-earthly life. But this is past, it has died away. The old instinctive clairvoyance is no longer there. In the intervening stage of human evolution men have had to acquire the feeling of inner freedom. They have now entered once more upon the stage where they need an eye for the spiritual world into which they will enter after Death. This eye they will not have if they do not acquire it here on Earth. As the physical eye must be acquired in the pre-earthly life, so must the eye, for the perception of the spiritual world after death, be acquired here on Earth through Spiritual Science--Spiritual Activity of knowledge. I do not mean through clairvoyance--that is an individual affair--but through the understanding with healthy intelligence, of what is discovered by clairvoyant research. It is simply untrue to say that one must see into the Spiritual World oneself in order to believe what the clairvoyants see. It is not so, my dear friends. Use your healthy human understanding, and you will see that the Ear is in truth an organ of Heaven. Such a fact can only be found by clairvoyant research. Once found, it can be seen and We need only be prepared to think the thing out, and feel it through and through. It is this recognition, by healthy human understanding, of what is given out of the Spiritual World--it is not the clairvoyance, but the activity of knowledge,--which provides us with spiritual eyes after death. The clairvoyant has to acquire this spiritual eye just the same as other men. For what we gain by Imaginative Cognition, what we perceive in Seership, falls away and vanishes after a few days. It only does not do so if we bring it down to the standpoint of ordinary understanding, and in that case we are obliged to understand it in the very same way in which it is understood by those to whom we communicate it. In effect, clairvoyance as such is not the essential task of man on Earth. Clairvoyance must only be there in order that the supersensible truths may be found. But the task of man on Earth is to understand the supersensible truths with ordinary, healthy human understanding.

This is exceedingly important. Yet this is the very thing which many people-- even the more refined spirits-- at the present day will not admit. A little while ago, in Berlin, I had been explaining this point in a public lecture. Someone then described it as a special sin to say that the truth of Spiritual Science was to be seen with healthy human understanding. For he declared, quite dogmatically, the intellect if healthy sees nothing spiritual; and, conversely an intellect that sees spiritual things cannot be said to be healthy. This objection was actually made. Such a thing is characteristic, for what it amounts to in the long run is that these people are saying to themselves, 'Anyone who declares spiritual things has a diseased mind.' That is the sum-total of their wisdom. But such wisdom, unhappily, is widespread nowadays. You see from this how true it is--what I have always said--that the time has come again when mankind absolutely needs to perceive the spiritual, to incorporate it here, to live with it. Hence, my dear

friends, we would not only acquire anthroposophical Spiritual Science theoretically. In all of us, who acquire Spiritual Science, the consciousness should live, that we are the kernel of a humanity which will grow and grow, until it comes about once more that he alone is regarded fully as a human being, who is conscious of his connection with the Spiritual. Then will a great and beautiful feeling come over humanity--a feeling which it is especially important to develop in methods of teaching and education. Ordinary head-knowledge is morally indifferent. But we find the spiritual sphere, as soon as we reach up to it, permeated on all hands by morality. You need only remember what I said: It is in being together with the higher Hierarchies that we develop Love. Morality on Earth is only an image of the experience in heavenly spheres. And how do we experience that which we call the Good? We experience it thus: Man is in truth not only a physical but a spiritual being. And if he truly lives his way into the spiritual world, he learns to receive--with the Spirit--the Good into himself.

That, too, is the essential thought of the Philosophy of Freedom,--of Spiritual Activity. Man learns to receive, with the Spirit, what is Good. And if he does not receive the Good into himself, he is not a full human being, but stunted and crippled. It is as though both his arms had been shot away. If his arms are taken from him he is physically crippled; if the Good is lacking to him he is crippled in soul and spirit. Transform this thought, with all its influence on will and feeling, into a method of education. Educate in such a way that when the age of puberty arrives--for it must be developed by that time--man has the living feeling: 'If I am not good, I am not a whole man,--I have not the right to call myself a man.' Then you will have good moral instruction, true moral teaching of mankind, as against which all your emphasis on moral preaching and the like is worth nothing.

Educate the human being so that he feels the moral element within him as an essential part of his own human individuality, and feels himself crippled when he lacks it,--feels that he is not a full human being when he does not possess it. Then, in fine, he will discover the moral life entirely within himself. Well may it be that all your philosophic pedants will call this a dreadful principle -- un-German, or what you will. In truth it is the purest product of the German spirit. It is the principle that brings the Spirit as near as possible to Man himself,--and not alone to Man in general, but to the single human individual directly, for this is necessary in our time. During the present epoch only the single human being--the individual himself--reaches his full responsibility.

**The Foundation Stone Meditation**  
by Rudolf Steiner

Soul of Man!  
Thou livest in the Limbs  
Which bear thee through the World of Space  
Into the ocean-being of the Spirit.  
Practice Spirit-Recollection  
In depths of soul,  
Where in the wielding  
World-Creator-Life  
Thine own I comes to being  
Within the I of God.  
Then in the All-World-Being of Man  
Thou wilt truly live.

For the Father-Spirit of the Heights holds sway  
In Depths of Worlds begetting Life.  
Seraphim, Cherubim, Thrones  
Let this Ring out from the Heights  
And in the Depths be echoed,  
Speaking! From the Divine Springeth Mankind.

The Spirits hear it  
In East and West and North and South;  
May human beings hear it!

Soul of Man  
Thou livest in the beat of Heart and Lung  
Which leads thee through the Rhythmic tides of Time  
Into the feeling of thine own Soul-Being.  
Practice Spirit-Mindfulness  
In balance of the soul,  
Where the surging  
Deeds of the World's Becoming  
Do thine own I unite  
Unto the I of the World.

Then 'mid the weaving of the soul of man  
Thou wilt truly feel.  
For the Christ-Will in the encircling Rounds hold sway  
In the Rhythms of the Worlds, blessing the soul.  
Kyriotetes, Dynamis, Exusiae!  
Let this be fired from east and through the West be formed,  
Speaking: In Christ Death Becomes Life.

The Spirits hear it  
In East and West and North and South.  
May human beings hear it.

Soul of Man!  
Thou livest in the Resting Head  
Which from the ground of the Eternal  
Opens to thee the Thoughts of Worlds.

Practice Spirit-Vision  
In quietness of Thought,  
Where the eternal aims of gods  
World-Being's Light  
On thine own I bestow  
For thy free Willing.

Then from the ground of the Spirit in Man  
Thou wilt truly think.

For the Spirit's Universal Thoughts hold sway  
In the Being of all Worlds, craving for Light.  
Archai, Archangeli, Angeloi  
Let this be prayed in the Depths  
And from the Heights be answered,  
Speaking: In the Cosmic Spirit-Thoughts the Soul awakens.

The Spirits hear it  
In East and West and North and South:  
May human beings hear it.

At the turning-point of Time  
The Spirit-Light of the World  
Entered the stream of earthly Being.  
Darkness of Night  
Had held its sway;  
Day radiant Light  
Poured into the souls of men:  
Light that gives warmth  
To simple Shepherd's Hearts,  
Light that enlightens  
The wise Heads of Kings.

O Light Divine;  
O Sun of Christ!  
Warm Thou our Hearts,  
Enlighten Thou our Heads,  
That good may become  
What from our Hearts we would find  
And from our Heads direct  
With single purpose.

*"Art itself is the fruit of free human nature. We must love Art, if we would see how necessary to a full humanity it is."*

*Rudolf Steiner*

## **The Human Heart**

A lecture given by Rudolf Steiner at Dornach on 26 May, 1922  
Translated by Hans Lindeman

Dear Friends,

We have often explained how the development of man takes place during the first periods of life, and it is many years since I first indicated how the child behaves to a great extent as an imitative being during the period up to the change of teeth. More or less instinctively and intensively—he experiences all that is going on in his environment. Later on it is only in the sense-organs that the processes of the outer world are thus intensively experienced, although we are not conscious of this fact. In our eyes, for example, we have a process imitating in a certain sense what is going on in the outer world - reproducing it, just as a camera reproduces whatever is there in front of the lens. The human being becomes aware of what is thus imitatively reproduced in his eyes, and thus he gains information about the external world. It is the same with the other senses. But this restriction of the imitative principle to the periphery of the human organism occurs only at a later stage in life.

In early childhood, until the change of teeth, the whole body partakes in this imitative process, though to a lesser extent. At this stage the whole body is in a certain respect related to the outer world as the senses are during the rest of human life. The child is still in the main an imitative being. He follows the way in which outer things work in upon him and he imitates them internally. Hence it is very important to let nothing happen in the young child's environment, not even in the forming of our thoughts and feelings, which the child cannot rightly absorb and make his own.

With the change of teeth it begins to be possible for the child to behave no longer like a sense-organ, but to assimilate something in the nature of ideas. The child begins to take as his guide-line what we say to him. Previously he has taken as his guide-line all that we *did* in his environment now he begins to grasp what we say. Authority thus becomes the decisive factor between the change of teeth and puberty. The child will quite naturally follow and be guided by what is said to him. Language itself he will of course learn by imitation, but that which is experienced and communicated through language - this can become a determining

factor for the child only after the change of teeth. And a true power of judgment, when the child or adolescent begins to make his own faculty of judgment felt, comes only at the time of puberty. Not until then can the child begin to form real judgments of his own.

So far I have been describing quite simply, from an external view-point, how a child grows into the world. These facts can be absorbed by anyone with an unbiased sense of truth. But they are connected with highly significant inner processes, and it is of these that I want to speak to-day.

I have often pointed out how the human etheric body lives in intimate union with the physical body until the change of teeth begins. Therefore, as I have also said, we can describe the change of teeth as marking the essential birth of the etheric body. Likewise we can refer the birth of the astral body to the time of puberty. However, that again is only an external account. To-day we will try to arrive at a rather more inward characterization of these processes.

Let us consider man in the spiritual world, long before he develops the tendency to descend into physical embodiment. We see him there as a being of soul and spirit in a world of soul and spirit. So were we, all of us, before we descended to unite with what was prepared for us, as physical body, in the maternal organism. With this physical body we then united, to undergo our period of earthly existence, between birth and death. Long before this, as I said, we were beings of soul and spirit. What we were, and what we experienced there, is very different from what we experience between birth and death here on Earth. Hence it is hard to describe the experiences between death and a new birth; they are so utterly different from earthly conditions. Man models his ideas on his earthly experiences, and it is to these ideas that we must always have recourse for our descriptions. Today however, we will not dwell so much on the character of man within the world of soul and spirit; we will rather envisage him, to begin with, on his descent when he approaches the Earth to imbue himself with a new physical body.

Before he approaches his physical body - or rather the germ, the embryo, of it -- man draws into himself the forces of the etheric Universe. Here on Earth we live in the physical world - in the world characterized by all that we see with the senses and understand with earthly intellect. But there is nothing in this world that is not permeated by the etheric world. And before man gets the inclination to unite - through the embryo --- with the physical world, he draws to himself the forces of the etheric world, and, in so doing, he forms his own etheric body. But to say that man clothes himself with his etheric body is to say very little. We must enter a little more closely into the nature and constitution of this body.

The etheric body as it forms and develops itself in the human being is a universe in itself...a universe, one might say, in picture-form. At its circumference it manifests something in the nature of Stars, and in its lower

portion: something that appears more or less as an image of the Earth. It even has in it a kind of image of the Sun-nature and the Moon-nature.

This is of great significance. On our descent into the earthly world, when we draw to ourselves the forces of the universal ether, we actually take with us in our etheric body a kind of image of the cosmos. If we could extract the etheric body of a man at the moment when he is uniting with the physical we should have a sphere - far more beautiful than has ever been wrought by mechanical means - a sphere complete with Stars and Zodiac and Sun and Moon.

These configurations of the etheric body remain during the embryo time, while the human being coalesces more and more with his physical body. They begin to fade away a little, but they remain. Indeed they remain right on into the seventh year - that is, until the change of teeth. In the etheric body of the little child, this cosmic sphere is still quite recognizable. But with the seventh year - with the change of teeth these forms that we behold in the etheric body begin to ray out, in a manner of speaking. Previously they were more star-like; now they begin to be like rays. The stars dissolve away in the human ether-body; but as they do so they become rays, rays with a tendency to come together inwardly.

All this goes on gradually throughout the period of life between the change of teeth and puberty. At puberty the process is so far advanced that these rays, having grown together here in the centre, form as it were a distinct structure - a distinct etheric structure of their own. The stars have faded out, while the structure which has gathered in the centre becomes especially living. And in the midst of this central etheric structure, at the time of puberty, the physical heart, with its blood-vessels, is suspended.

So we have this strange phenomenon of the star-ether-body drawing inwards. As etheric body it is, of course, present throughout the human being, but in later life it is undifferentiated at the periphery of the organism - very little can be distinguished in it there. On the other hand, during the time from the change of teeth until puberty, it is intensely radiant, raying from without inwards. Then it gathers itself together, and there, clearly suspended within it, is the physical heart.

You must not suppose that until then man has no etheric heart. Certainly he has one, but he obtains it differently from the way in which he acquires the etheric heart that will now be his. For the gathered radiance that arises at the time of puberty becomes the true etheric heart of man.

The etheric heart he has before this time is one that he received as a heritage through the inherent forces of the embryo. Then a man gets his etheric body, and with it makes his way into the physical organism, a kind of etheric heart - a substitute etheric heart, so to speak - is drawn together by the forces of the physical body. He keeps this etheric heart during his childhood years, but then it gradually decays. (This man not be a very beautiful expression, by our usual

standards, but it meets the case exactly.) The first etheric heart slowly decays, and in its stead, as it were constantly replacing that which fades out in the etheric process of decay, there comes the new, the real, etheric heart. This etheric heart is a concentration of the whole cosmic sphere we brought with us as an ether-form, a faithful image of the cosmos, when we proceeded through conception and birth into this earthly life.

Thus we can trace throughout the time from birth or conception until puberty, a distinct change in the whole etheric form that the human being bears within him. One may describe it by saying: Not until puberty does the human being possess his own etheric heart—that is, the etheric heart formed out of his own etheric body, and not supplied provisionally by external forces.

All the etheric forces that are working in man until puberty tend to endow him with this fresh etheric heart. It is, in the etheric sphere, a process comparable to the change of teeth. For, as you know, until the change of teeth we have our inherited teeth, these are cast out, and their place is taken by the second teeth - those that are truly our own. So, likewise, the etheric heart we have until puberty is cast out, and we now get our own. That is the point - we get our own etheric heart.

But now there is another process running parallel with this. When we observe man just after his entry into the physical world - i.e. as a very young child - we find a multitude of single organs distinguishable in his astral body. Man, as I have said, builds for himself an etheric heart, which is in image of the outer universe. In his astral body, however, he brings with him an image of the experiences he has undergone, between his last death and his present birth. Much, very much, can be seen in this astral body of a little child, great secrets are inscribed there. Much can be seen there of what the human being has experienced between his last death and his present birth. Moreover, the astral body is highly differentiated, individualized.

And now, this is the peculiar thing: during the very time when the aforesaid process is taking place in the etheric body, this highly differentiated astral body becomes more and more undifferentiated. Originally it is an entity of which we can say it comes from another world. From a world which is not there in the physical, or even the etheric universe. By the time of puberty, all that is living in this astral body - as a multitude of single forms and structures - slips into the physical organs - primarily into those organs which are situated (to speak approximately) above the diaphragm. Marvelous structures, radiantly present in the astral body in the first days of life, slip by degrees into the brain-formation and saturate the organs of the senses. Then, other structures slip into the breathing organism; others again into the heart, and through the heart into the arteries. Into the stomach they do not come directly; it is only through the arteries that they eventually spread into the abdominal organs. Thus we see the

whole astral body, which man brings with him through birth into this physical existence - we see it diving down gradually into the organs. It slides into the organs. This way of putting it is quite true to reality, though naturally it sounds strange to the habitual ideas of today. By the time we have grown to adult life, our organs have imprisoned in themselves the several forms and structures of our astral body.

Precisely herein lies the key to a more intimate knowledge of the human organs; they cannot be truly understood unless we also understand the astral which man brings with him. We must know in the first place that every single organ bears within it, in a sense, an astral inheritance, even as the etheric heart is, to begin with, an inheritance. Moreover, we must know that this inherited astral becomes permeated gradually, through and through, with that which man brings with him as his own astral body, which dives down bit by bit into the physical and etheric organs.

The heart is an exception, in a certain sense. Here, too, an astral part dives down; but in the heart not only the astral process, but the etheric, too, is concentrated. Therefore the heart is the uniquely important organ which it is for man.

The astral body becomes more and more indefinite, for it sends into the physical organs the concrete forms which it brings with it from another life. It sends them down into the physical organs, so that they are imprisoned there, and thereby the astral body itself becomes more or less like a cloud of mist. But - and this is the interesting thing - while from this side the astral body turns into a cloud of mist, new differentiations come into it from another side - first slowly, then with full regularity and increasingly from the age of puberty onwards.

When the baby is kicking with its little legs, you notice very little of this in the astral body. True, the effects are there, but the differentiations which the astral body has brought with it are far more intense. Gradually these forms disappear, they slide into the physical organs. The astral body more and more becomes a cloud of mist. When the child kicks and fidgets all manner of effects come up into the astral body from these childish movements, but they impinge on what they find there they are cast back and disappear again. It is as though you made an impression on an elastic ball: the ball recovers its shape immediately. All this, however, changes proportion as the child learns to speak and develops ideas which are retained in memory. We then see how his movements - intelligent movements, now, walking about, moving the arms and so on - are increasingly retained in the astral body.

Yes, indeed, untold things can be inscribed in this astral body. When you are forty-five years old, almost all your movements are inscribed in traces there, and many other things, too, as we shall see. The astral body can absorb very much of all that has taken place since you learned to speak and think and since its own

configuration was dissolved. Into this undifferentiated entity all that we do now is inscribed - the movements of our arms and legs, and not only these, but all that we accomplish through our arms and legs, for instance, when we hold a pen in writing, all that we thus accomplish in the outer world is there inscribed. When we chop wood, or if we give someone a box on the ears, all is inscribed into the astral body. Even when we do not do something ourselves, but give instructions to a person and he does it, this, too is inscribed, through the relation of the content of our words to what the person does. In short, the whole of man's activity which finds expression in the outer world is written into the astral body; so does the astral body become in manifold ways configurated through all our human actions.

This process, as I said, begins when the child learns to speak - learns to embody thoughts in speech. It does not apply to ideas which the child receives, but cannot afterwards remember. It begins from the time to which he can remember back, with ordinary consciousness, in later life.

And now the strange thing is: all that is thus inscribed in the astral body has a tendency to meet inwardly, just as the radiations of the ether body meet in the etheric heart. All that our human deeds are -- this, too, comes together within. Moreover, this has a kind of outer causation. Simply as human beings on Earth, we are bound to enter into many forms of activity. This activity expresses itself, as I said just now, throughout the astral body. But there is a perpetual resistance. The influences that are exerted on the human organism cannot always go right up, as it were. There is always a certain resistance; they are driven down again. All that we do, in connection with our physical organs, lends to stream upwards to the head, but the human organization prevents it from reaching there. Hence these influences collect together and form a kind of astral centre.

This, once again, is clearly developed at the time of puberty. At the same place where the etheric heart - our own etheric heart has formed itself, we now have an astral structure too, which gathers together all our actions. And so from puberty a central organ is created wherein all our doing, all our human activity, is centered. It is so indeed: in the very region where man has his heart, all his activity is centralized - centralized, in this case, neither physically nor etherically, but astrally. And the important thing is that in the time when puberty occurs (naturally, the astral events coincide only approximately with the physical) man's own etheric heart is so far formed that it can receive these forces which develop out of our activity in the outer world. Thus we can truly say (and in so saying we mark a real event in the human inner being); from puberty onwards Man's whole activity becomes inverted, via the astral body, in his etheric heart - in that which has grown out of the pictures of the stars, out of the images of the Cosmos.

This is a phenomenon of untold importance. For, my dear friends, we have here a joining-together with the Cosmos of what man does in this world. In the

heart, as far as the etheric universe is concerned, you have a Cosmos gathered up into a centre; while at the same time, as far as the astral is concerned, you have a gathering-together of all that man does in the world. This is the point where the Cosmos - the cosmic process -- is joined to the Karma of man.

This intimate correspondence of the astral body with the etheric body is to be found nowhere in the human organism except in the region of the heart. But there, in truth, it is. Man has brought with him through birth and image of the Universe in his etheric body, and the entire Universe, which is there within him as an essence, receives all that he does and permeates itself with it. By this constant coming-together - this mutual permeation - the opportunity is given throughout human life for human actions to be instilled into the essence of the images of the Cosmos.

Then when man passes through the gate of Death, this ethereal astral structure - wherein the heart is floating, so to speak - contains all that man takes with him into his further life of soul and spirit, when he has laid aside the physical and the etheric forms. Now, as he expands ever more widely in the Spirit, he can hand over his entire Karma to the Cosmos, for the substance of the whole Cosmos is contained within him; it is drawn together in his heart, in the etheric body of his heart. It came from the Cosmos and changed into this etheric entity, then it was gathered up as an essence in the heart, and now it tends to return into the Cosmos once more. The human being expands into the Cosmos. He is received into the world of souls. He undergoes what I described in my book, Theosophy, as the passage through the world of souls and then through spirit-land.

Indeed, and in truth it is so. When we consider the human organization in its becoming we can say to ourselves: In the region of the heart there takes place a union of the Cosmos with the earthly realm, and in this way the Cosmos, with its cosmic configuration, is taken into our etheric body. There it makes ready to receive all our actions, all that we do in life. Then we go outward again, together with everything that has formed itself within us through this intimate permeation of the cosmic ethereal with our own human actions. So do we enter again into a new cosmic existence, having passed through the gate of Death.

Thus we have now described in a quite concrete form how the human being lives his way into his physical body, and how he is able to draw himself out of it again, because his deeds have given him the force to hold together what he had first formed within him as an essence out of the Cosmos.

The physical body, as you know, is formed within the physical and earthly world by the forces of heredity; that is, the forces of the embryo. What man brings with him from the spiritual world, having first drawn together his etheric body, comes into union with this. But we must now go further. In the astral, that wonderful entity he has brought with him, there lives the Ego, which, having

passed through many earthly lives, has a long evolution behind it. This Ego lives in a certain connection of sympathy with all the complex forms that are present in the astral body. (By using the word 'sympathy' in this connection, I am once more describing something absolutely real.) Then, when these astral forms slide into the organs of the physical, as explained above, the Ego retains this sympathy, and extends the same inner sympathy to the organs themselves. The Ego spreads out increasingly into the organs and takes possession of them. From earliest childhood, indeed, the Ego is in a certain relation to the organs. But at that time the inherited condition, of which I spoke, is still prevailing; therefore the relation of the organs to the Ego is a more external one.

When, later on, the Ego slips with its astral body into the organs of the physical, this is what happens: Whereas, in the little child, the Ego was present only outwardly along the paths of the blood, it now unites with the blood-circulation more and more inwardly, intensively, until - at puberty, once more, - it has entered there in the fullest sense. And while you have an astral formation around the etheric and the physical heart, the Ego takes a different path. It slides into the organs of the lung, and, with the blood-vessels that pass from the lung to the heart approaches nearer and nearer to the heart. More and more closely united with the blood-circulation, it follows the paths of the blood. By way of the forces that run along the courses of the blood, the Ego enters into that which has been formed from the union of the etheric and the astral heart, wherein an etheric from the Cosmos grows together with an astral from ourselves.

As I said, this astral body comes by degrees to contain an uncountable amount, for all our actions are written in it. And that is not all, insomuch as the Ego has a relation of sympathy to all that the astral body does, our intentions, our ideas, too, are inscribed there - the intentions and ideas, I mean, out of which we perform our actions. Here, then, you have a complete linking up of Karma with the laws of the whole Cosmos.

Of all that thus goes on within the human being, people today know 'heartily little' (herzlich wenig); and we can repeat the words with emphasis, for all these things, of which the people of today are ignorant, relate to the human heart. They know what goes on here in the physical world, and they consider it in relation to moral laws. The true fact is that all that happens in the moral life, and all that happens physically in the world, are brought together precisely in the human heart. These two - the moral and the physical - which run so independently and side by side for modern consciousness today, are found in their real union when we learn to understand all the configurations of the human heart. Naturally, all that takes place in the heart is far more hidden than the event which happens openly with the change of teeth. We have our inherited teeth; then we form teeth again out of our own organism. The former fall away, the latter remain. The former have an inherent tendency to go under; nor could

they ever keep themselves intact, even if they did not fall out. The permanent teeth, on the other hand, are destroyed chiefly by extraneous conditions - including, of course, those of the organism itself. Likewise at puberty: in an invisible way, our etheric heart is given over to disintegration, and we now acquire a kind of permanent ether-heart.

Only this permanent ether-heart is fully adapted to receive into itself our activities. Therefore it makes a great difference whether a human being dies before puberty or after. When he dies before puberty, he has only the tendency for what he has done on Earth to be karmically inherited later on. Even when children die before puberty, this or that can certainly be incorporated in their Karma, but it is always rather vague and fleeting. The forming of Karma, properly speaking, begins only at the moment when the astral heart takes hold of the etheric heart and they join together. This, indeed is the real organism for the forming of Karma. For, at death, what is gathered up and concentrated there in the human being becomes increasingly cosmic; and in our next earthly life it is incorporated in the human being once again out of the Cosmos. Everything we do, accordingly, concerns not ourselves alone. Incorporated within us is something that comes from the Cosmos and retains the tendency, after our death, to give over our deeds to the Cosmos once more. For it is from the Cosmos that the karmic laws work themselves out, fashioning our Karma. So do we bear the effects of what the Cosmos makes of our deeds back again into earthly life, at the beginning of our next life on Earth.

## Maria Montessori

An informal biography and  
examination of her educational methods

*"Human consciousness comes into the world as a flaming ball of imagination . . . the secret of good teaching is to regard the child's intelligence as a fertile field in which seeds may be sown, to grow under the heat of flaming imagination. Our aim therefore is not merely to make the child understand, and still less to force him to memorize, but so to touch his imagination as to enthuse him to his inmost core."* I

*Maria Montessori*

Kings, queens, presidents, mahatmas and popes honored Maria Montessori as one of the leading representative women of this century. She was a champion of freedom in the cause of the human spirit. She worked for world peace, women's suffrage, children's rights, educational reform, and freedom in all spheres of life. She was a "world person" and a messenger of culture. Her educational movement has become the largest in the world with over 3,000 schools in 24 countries.

In 1898, in spite of tremendous social barriers, she became the first woman doctor in Italy. She graduated from the University of Rome Medical School and joined the staff of the Psychiatric Clinic. Soon afterwards, she founded the first State Orthophrenic School for mentally deficient children (1899-1901). She was consciously furthering the work of the French doctors Jean Itard (1775-1838) and Edouard Seguin (1812-1880), who had created a scientific method of physiological pedagogy for the study of deaf mutes and defectives in Paris. She was an expert in children's nervous diseases and carried on a private practice as well as being a full time lecturer and a Professor of Anthropology and Medical Hygiene. In 1905, after immersing herself again in educational studies, she began work with 60 normal children in a slum area of San Lorenzo (ages three to seven). From this work has arisen her Montessori "method."

Montessori felt that children are the future of humankind. She discovered many potential universes in the child. She felt that freedom, creativity, and imagination form the matrix of the ideal educational setting. Education is a natural process spontaneously carried out by the individual and is acquired not by

listening to words but by experiences with the environment. Her methods incorporate physiologically universal instruments which teach sensory discrimination and self-discipline. In the Montessori School, the designation of teacher is a misnomer. The child should learn to teach and motivate itself. Often children teach other children. The teacher is a facilitator and does not direct the activities. Order and social harmony are expected at all times. Freedom is not a license to asocial behavior.

Montessori saw with reverent eyes and worked with loving devotion in her medical, educational, and social life. Her work has advanced the emancipation of the child. For her time, she was a rebel whose methods were remarkably effective. Whether her insight into the spirit workings of humanity is recognized by her followers is questionable. Due to outdated social forms and a lack of dedicated teachers like herself, her theories are little known and fall short when applied today. These theories were created after long hours of observation of children in their own self-engendered activity. Her conclusions from her observations are debatable, but her careful pioneering work is invaluable to the history of child psychology and pedagogy.

Montessori eventually wrote a dozen books and lectured on practically every phase of human development and the proper means to effect efficient educational ends. She has elaborated educational methods and appropriate tools for all of the following areas: infancy, home environment, early childhood, elementary, secondary, and college level education. In all of her studies, experiments, and methods she seeks the nature of the child and its spiritual origin. She acknowledges the psychic embryo of the child. She has created a detailed child psychology with age stages and sensitive (optimal) periods of learning that receive this incarnating embryo. She makes the child the focus of education and the true teacher of the adult. Children are born to learn if adults do not impede their natural processes. She felt privileged to have the chance to watch and learn from any child. To Doctor Montessori, education was a matter of freedom.

These points can be demonstrated by quoting her own words. I quote now from her book, *What You Should Know About Your Child* :

The question of freedom and discipline are connected with work. Given the necessary freedom, suitable materials and environment, what the child longs for is work. When the environment, as in the Houses of Children, induces and prompts the required activity, the problem of discipline solves itself.

The foundation of education must be based on the following facts: that the joy of the child is in accomplishing things great for his age; that the real satisfaction of the child is to give maximum effort to the task in hand; that

happiness consists in well directed activity of body and mind in the way of excellence; that strength of mind and body and spirit is acquired by exercise and experience; and that true freedom has, as its objective, service to society and to mankind consistent with the progress and happiness of the individual.

The freedom that is given to the child is not liberation from parents and teachers; it is not freedom from the laws of Nature or of the state or of society but the utmost freedom for self-development and self-realisation compatible with service to society.

The secret of a happy life is congenial work. Work is purposeful activity. Man is the foremost worker in creation. Man's work has changed the face of the earth.

Civilization demands more work. Social life demands more discipline. Society decreases the bounds of individual freedom. There can be no progress without work. Freedom is necessary. So is discipline. Both are wanted for the advancement of the individual and society.

### **An Informal Biography**

Maria Montessori was born at Chiaraville in the province of Ancona on the 31st of August, 1870; the year in which Italy first became a united nation. Alessandro Montessori, her father, was descended from a noble family of Bologna. He was a military man of the old school. He was commended for bravery and was a dignified, polite man of society. Renilde Stopponi, niece of the illustrious philosopher-scientist-priest, Antonio Stopponi, was Maria's mother. Renilde was the picture of piety and charm and formed a strong bond of support with her only child, Maria, who resembled her own appearance and temperament.

Maria's childhood was spent in Ancona, where she attended the usual state day-school. When she was young she knitted for the poor and showed extreme kindness for the less fortunate. At age twelve, Maria's parents moved to Rome so she could receive a better education. They encouraged her to become a teacher, the only career open to women at that time. Her first interest, though, was mathematics, so she decided on a career in engineering. She attended a boys' technical school but eventually decided on a career in medicine. This was a difficult choice, but she repeatedly won scholarships and tutored privately to earn

the tuition. This was crucial, since her father did not support her in her decision to become a doctor.

In 1896 Maria Montessori became the first woman doctor to graduate from the University of Rome Medical School, and joined the staff of the Psychiatric Clinic. Part of her duties were to visit the children in the insane asylums in Rome. She wished to give these children a special education, so she traveled to London and Paris to study the existing work of Itard and Seguin.

After she finished her studies, she developed the first State Orthophrenic School in 1898. She worked for two years with these children from 8:00 in the morning to 7:00 at night, teaching them the methods she had learned. Then she worked far into the night preparing new materials, making notes and reflecting. She said of this time:

I succeeded in teaching a number of the idiots from the asylum both to read and write so well that I was able to present them at a public school for an examination together with normal children. And they passed the examination successfully . . . I became convinced that similar methods applied to normal children would develop or set free their personality in a marvelous and surprising way. <sup>2</sup>

Due to this conviction, Montessori returned to the University of Rome to study philosophy, psychology, and anthropology. She translated and wrote out by hand the works of Itard and Seguin. She also made a special study of nervous diseases of children.

She taught at the Women's College during this time and, in 1904, was appointed Professor of Anthropology at the University. She also was asked to direct a day-care center in a slum housing project in San Lorenzo. She began this work with 60 children between the ages of three to seven. They were children of illiterate parents who worked in the day. She was the supervisor of the project and hired a young servant girl to serve as the teacher. A simple, bare room was provided in an apartment building of the project. Montessori had tables, chairs, and other furniture constructed in miniature to fit the size of the children. Then she began her experiment by providing normal children with her special sensorial apparatus. She instructed the servant child in the use of the material and then she watched carefully.

What happened next brought the name of Montessori into international recognition. Her children demonstrated a degree of concentration in working with the apparatus that was amazing. The children would seem rested, satisfied and happy after concentrated efforts. The children would repeat the exercises many times and afterwards would replace it in its proper place and then proceed to the next exercise on their own. Soon the children were self-motivated and self-

directed with a discipline and order that was remarkable. Then Montessori placed conventional toys in the room but these were never touched by the children. The children would also refuse a reward for successfully completing an exercise. The discipline, concentration, spontaneity, and peacefulness of the room impressed visitors from all over the world.

Then a few mothers asked Montessori to teach their children in the class to read. These children were four or five years old. Montessori created sandpaper letters and various other devices for sensorial stimulation and before long these children had burst into writing and reading activities and were soon reading quite well.

Montessori felt that she had uncovered basic facts about the child which were hitherto unknown, but she also knew that she must study them again under different circumstances. She opened a second school in San Lorenzo, a third in Milan, and a fourth in Rome where the same methods were proven to work. By 1909, all of Italian Switzerland began using Montessori's methods in their orphan asylums and children's homes.

In all of these schools, the stages of repetition, concentration, satisfaction, inner discipline, self-assurance, and preference for purposeful activity she termed the "normalization of the child." Once the free environment is set up, the child unfolds towards this normalization.

Montessori's work spread rapidly. Visitors from all over the world arrived at the Montessori schools to verify the reports. Montessori began a life of world travel; establishing schools and teacher training centers, lecturing, and writing. The first comprehensive account of her work, *The Montessori Method*, 1909, met with incredible success.

In 1912, she made her first visit to America where she was given a reception at the White House. Her first lecture was at Carnegie Hall. She visited the homes of Thomas Edison, Alexander Graham Bell, Woodrow Wilson, and was given the support of their wives who personally spearheaded the movement in America. She set up a model Montessori classroom at the World's Fair in 1915 that received global attention. In a burst of enthusiasm schools were started all over America.

In 1914, William Kilpatrick, a Dewey exponent, dampened this enthusiasm by writing a book which criticized Montessori's methods as outdated and lacking psychological or educational insight. He felt that she had eliminated social life in the classroom and that the sensorial exercises were limited and unimaginative. He also felt that reading was premature in the Montessori method. He was widely accepted as an authority and his opinion set the movement back tremendously in America. By 1918, there were only sporadic references to Montessori in educational circles.

Montessori schools continued to flourish in other countries. Soon after this, the Association Montessori International, with headquarters in Amsterdam, was formed.

Montessori was appointed Government Inspector of Schools in 1922. However, she was increasingly exploited by the Fascist regime, and by 1931 she had begun to work chiefly out of Barcelona. Montessori made her last visit to Italy in 1934. In 1936, revolution broke out in Barcelona, and she established permanent residence in the Netherlands. Her work was interrupted in 1939 when she went to India to give a six-month training course. She was interned there as an Italian national for the duration of World War II and she established many schools in India. Montessori died in the Netherlands in 1952, at the age of 82. In her later years, she received many honorary degrees and tributes for her work throughout the world.

### **Age Stage Theory**

Doctor Montessori believes that children go through mental stages of development which are a metamorphosis of mind and body. These stages differ greatly one from another and are like a series of new births in the child.

First Stage: 0-6 years (birth to second indentation) A Period of Transformation: divided into-

- (a) 0-3 years: The Absorbent Mind (unconscious)
- (b) 3-6 years: The Absorbent Mind (conscious)

Second Stage: 6-12 years (second indentation to puberty) A Period of Uniform Growth, an intermediate period, or the second stage of childhood.

Third Stage: 12-18 years (puberty to indentation of wisdom teeth) A Period of Transformation-subdivided, as in stage one: into-

- (a) 12-15 years: Puberty
- (b) 15-18 years: Adolescence - After about eighteen years of age there is no longer any transformation. The individual simply becomes older.

This first stage of the Absorbent Mind is the substance of the book by the same name. This period is primarily concerned with the construction of the human individual. The child is not yet a social being because its energies are

directed toward acquisition and perfection of new functions. It is not direct help this age child needs, but a sense of free initiative that is helpful. Therefore, a specially created environment full of fascinating free choices is the aid that should be given. The child constructs his individuality by independent work.

The second stage is one without transformation but filled with continued growth. The same type of mind and psychological characteristics are prevalent. Robust mental and social health lead the child to much mental acquisition.

The third stage is much like the first, due to radical physical and mental transformations. Childhood ends at puberty. A great increase of sensitivity is developed at this time, and the child becomes socially conscious. Economic independence is crucial for the child at this stage.

### **Sensitive Periods**

The definition of a school, according to Montessori, is a "prepared environment in which the child, set free from undue adult intervention, can live its life according to the laws of its development."<sup>3</sup>

These laws of development are the sensitive periods of the child. The periods of sensitivity are related to certain elements in the environment towards which the organism is directed with an irresistible impulse and a well-defined activity. These periods are transitory; and serve the purpose of helping the organism to acquire certain functions, or determined characteristics. This aim accomplished, the special sensibility dies away, often to be replaced by another and quite different one. Such attention is not the result of mere curiosity; it is more like a burning passion. A keen emotion first rises from the depths of the unconscious, and sets in motion a marvelous creative activity in contact with the outside world, thus building up consciousness.

The interruption of cycles of activity produces certain inner conditions in the mind of the child, which deprive him of self-confidence and neutralize his ability to finish what he has started. When a child is continuously interrupted while fulfilling cycles of activity; the child is gradually losing the courage, the constancy, and the determination necessary for achievement.

In later years, he is charged with unsteadiness, want of determination or lack of perseverance. These defects are taken as the ingrained characteristics of certain children. The fact is, they are not. Montessori maintains that they are the consequence of the interruptions of the child's normal cycles of activity in earlier years.

## **Sensitive Periods**

birth - 3 years	Absorbent mind
1 1/2-3 years	Sensory experiences
1 1/2-4 years	Language development
2-4	Coordination and muscle development
2 1/2 - 6 years	Interest in small objects
3 - 6 years	Refinement of movement
3 1/2 - 4 1/2 years	Concern with truth and reality
4 - 4 1/2 years	Aware of order sequence in time and space
4 1/2- 5 1/2 years	Sensory refinement
	Susceptibility to adult influence
	Writing
	Tactile sense
	Reading

## **Methods**

The Montessori methods are roughly divided into four categories: the exercises of practical life involving the physical care of person and environment, the sensorial, the academic, and the cultural and artistic materials.

Usually the child is introduced first to some of the exercises of practical life. These exercises involve simple and precise tasks, which the young child has already observed adults perform in his home environment and therefore wishes to imitate. This desired imitation is intellectual in nature because it is based on the child's previous observation and knowledge. Because these exercises should have their roots in the child's immediate environment and culture, there can be no prescribed list of materials involved. The individual teacher must arrange her own exercises; using materials based on Montessori principles of beauty and simplicity, isolation of difficulty, proceeding from simple to complex, and indirect preparation. Although the exercises are skill-oriented in the sense that they involve washing a table or shining one's shoes, their purpose is not to master tasks for their own sake. It is rather to aid the inner construction of discipline, organization, independence, and self-esteem through concentration on a precise and completed cycle of activity.

After this, the child is introduced to the sensorial materials. The aim of these materials is the education and refinement of the senses: visual, tactile, auditory, olfactory, gustatory, thermic, baric, sterognostic, and chromatic. This education is not undertaken so that the senses may function better; it is rather to assist the child in the development of his intelligence, which is dependent upon the organizing and categorizing of his sense perceptions into an inner mental order.

The academic materials are initially used to teach language, writing and reading, mathematics, geography, and science; they are a natural progression of the sensorial apparatus. The primary aim of the academic materials is again an inner one. The cultural and artistic materials deal with self-expression and the communication of ideas.

It would belabor clarity if I were to present the methods here at length in my own words, when in fact we have *Doctor Montessori's Own Handbook* to use as a source. Therefore, I shall quote her own description of the materials to use in her method.

The technique of my method as it follows the guidance of the natural physiological and psychological development of the child, may divide into three parts: motor education, sensory education and language.

The care and management of the environment itself afford the principal means of motor education, while sensory education and the education of language are provided for by my didactic material.

*The didactic material for the education of the senses:*

- (a) Three sets of solid insets
- (b) Three sets of solids in graduated sizes
  - (1) Pink cubes
  - (2) Brown prisms
  - (3) Rods of green and blue
- (c) Various geometric solids (prism, pyramid, sphere, cylinder, cone)
- (d) Rectangular tablets with rough and smooth surfaces
- (e) A collection of various stuffs
- (f) Small wooden tablets of different weights
- (g) Two boxes, each containing sixty-four colored tablets
- (h) A chest of drawers containing plane insets
- (i) Three series of cards on which are pasted geometrical forms
- (k) A collection of cylindrical closed boxes
- (l) A double series of musical bells, wooden boards on which are painted the lines used in music, small wooden discs for the notes

*Didactic Material for the Preparation for Writing and Arithmetic:*

- (m) Two sloping desks and various iron insets
- (n) Cards on which are pasted sandpaper letters
- (o) Two alphabets of colored cardboard and of different sizes
- (p) A series of cards on which are pasted sandpaper numbers
- (q) A series of large cards with smooth figures above ten
- (r) Two boxes with small sticks for counting
- (s) The volume of drawings belonging specially to the method and colored pencils

*Muscular education:*

- The primary movements of everyday life
  - (walking, rising, sitting, handling objects)
- The care of the person
- Management of the household
- Gardening
- Manual work
- Gymnastic exercises
- Rhythmic movements

In the care of the person the first step is that of dressing and undressing. For this end there is in my didactic material a collection of frames to which are attached pieces of stuff, leather, and other familiar materials. These can be buttoned, hooked, tied together, and undone.

In her book, *The Discovery of the Child*, Montessori provides a detailed outline of her intentions for curriculum development. It is this guideline which can elucidate most succinctly the heart of what she felt should be taught to children at the different grade levels.

In the practical application of our method, one should know the order of the exercises as they are given to a child.

### **First Grade**

Moving chairs silently, carrying objects, walking on tip-toe, various types of fastenings

The solid insets (sense exercises)

The following gradation, from easy to hard, is found in the solid insets:

- a) insets of the same height, but of diminishing diameter
- b) insets diminishing in all dimensions
- c) insets diminishing only in height

### **Second Grade**

Practical life: standing, sitting silently, dusting, pouring water from one container into another

Sense exercises, walking on a line

Material for dimensions, lengths, prisms, cubes

The various sense exercises in the period of making pairs and contrast

### **Third Grade**

Practical life: dressing, undressing, washing, and other hygiene tasks

Straightening up the room

Eating properly with knife, fork, and spoon

Exercises in movement

Various exercises in the control of movements by walking the line

Sense exercises

Drawing

All the exercises according to their gradations

Exercises in silence

## **Fourth Grade**

Exercises in practical life:

Setting the table, washing dishes, arranging the room, and housekeeping tasks

Exercises in movement, rhythmical marches

Analysts of movements

The alphabet

Arithmetic: various exercises with the material

Entrance of the children into church

## **Fifth Grade**

Practical life: all the exercises of practical life as indicated above plus the following:

Delicate care of personal toilet, such as cleaning teeth and nails

Learning the external forms of society, such as greetings

Watercolors and drawings

Writing and reading words: commands

First operations in written arithmetic

Reading scientific, geographical, historical, biological, geometrical, and other similar materials

Development of reading accompanied by games

In the same class there should be found children of varying ages: the youngest, who are spontaneously interested in the work of the older children and who learn from them and should be assisted by them. A child who shows a desire to work and to learn should be left free to do so even if the work is outside the regular program, which is here given simply for a teacher who is beginning a class.

Montessori's work was remarkable, novel, and an important opening which indicated the need for a "child based" psychology and pedagogy. Basically, it incorporates apparatus originally designed for deficient children and effectively trains sensory, motor, and mental capacities. It starts with a radical conception of liberty, and leads to rapid, easy and substantial mastery of the elements of reading, writing, and arithmetic during the kindergarten years. Montessori affirms a need for free bodily activity, rhythmic exercises, and development of muscular control, but then asserts that the sensorial exercises provide these opportunities. The exercises of practical life incorporate the element of imitation in the child. Montessori stated that games and foolish fairy tales are not necessary for the child. In essence, her theories are good, but she herself doesn't incorporate them. Or, more specifically, she then limits herself with her sensorial exercises.

Her exercises give little room for social exchange in an individual-based class setting. The teacher hardly teaches at all, except to facilitate the initial lesson for a new exercise. "Things" have taken the place of "humans" in the Montessori method. What has happened to the many possible moods of a classroom, individual creativity, pictorial imagination, and true spontaneity in play?

I question the premise of Montessori's theories. Her perceptions and observations were accurate, but what she reads into the child as motivation is highly questionable. Take for instance this example from *The Life and Work of Maria Montessori*, E.M. Standing, London, 1957:

One day Montessori was observing a child of three who was occupying herself with some graded wooden cylinders which had to be slipped in and out of corresponding sockets in a wooden block. She was amazed to find this tiny girl showing such an extraordinary interest; she showed, in fact, a concentration so profound that it seemed to have isolated her mentally from the rest of her environment. To test the intensity of this concentration - which seemed so unusual in a child of three - Montessori asked the teacher to make the other children sing aloud and promenade round her. But the child did not even seem conscious of this disturbance; she went on just as before, mysteriously repeating this same exercise (taking the cylinders out, mixing them, and replacing them in their sockets). Then Montessori gently picked up the armchair on which the child was sitting, with her in it, and placed her on a table. The child, who had clung on to her precious cylinders during this interruption at once continued her task as if nothing had happened. With her scientific habit of measuring phenomena Montessori counted the number of times the child repeated the exercise; it was forty-two. Then quite suddenly she stopped 'as though coming out of a dream.' She smiled as if she was very happy; her eyes shone and she looked round about her.

Montessori terms this behavior as "spontaneous" and an appropriate absorbent activity of the mind with a properly designed educational tool. I would propose that the child's interest was motivated by a fascinated curiosity had reached a point of habitual fixation. I see no spontaneity in the child's activity. The only spontaneity was in the singing and promenading of the other children around the little girl, and of course, the action of Montessori who picked the child up and placed her on the table. I think the child was in a serious asocial condition that was harmful to her overall health.

The single most debatable point about Montessori's method is the appropriate time to learn to read. Montessori purports that children are in the sensitive period of writing and reading from age 3 1/2 to 5 1/2 years of age. Essentially this means all children should read in kindergarten or the chance is lost to make the most of the benefits of the child's susceptibility. In lectures, however, she has said that it is the indentation of the second teeth that marks the changing of the first sensitive period. In modern times, the standard for basic reading fluency is 4 or 4 1/2 in most western Montessori schools. This is a premature teaching of concrete processes that Piaget says are not part of the child's needs or abilities until a later date.

Rudolf Steiner indicates that reading should be taught after the indentation of the second teeth. I simply believe this to be true through my own observations of children. There is a movement concerned with protecting the rights of the kindergarten child to freely play, fantasize, create, dance, sing, run, recite rhymes and fairy tales, and play games of their own making. These elements Montessori has neglected in her educational methods. In a teacher-centered kindergarten, the children can have a human guide who can engender self-worth, confidence, and freedom without using contrived devices.

Essentially there are many opinions on how to find freedom in education or freedom in any domain of life. Montessori has, with good intention, tried to find the freedom of the child but has limited the child to a set of clever sensorial devices. The highest expressions of social life and teacher creativity have been left out. The teacher becomes an experimenter within the limits of the experiment.

Montessori was a great woman who opened doors that had been shut. She calls the adult to a reexamination of the methods of education centered on the child. She had the highest aspirations as her intent, and the good of the child as her motivation. She sounded the clarion call for children's rights and made momentous contributions to education, and well deserves the honors which she holds.

As she was leaving Italy for the last time Maria Montessori was seen to the airport by Benito Mussolini who was closing her schools and deporting her from the country. Her followers had also gathered there to see her off. As she was about to enter the airplane, she turned to the people and said, "Remember the exercises of practical life!"

**Amos Comenius**  
The Shepherd of Children's Minds

*"Among these who had higher knowledge by virtue of their spiritual development, and were able to lift themselves into higher worlds through their strong and energetic will-power, as a result of having been influenced by the Rosicrucians - among these men belonged Comenius, the great educator. Today it is very useful for men to permeate themselves with Comenius' ideas."* I

Rudolf Steiner

Johann Amos Comenius was not only a renaissance man but was major patriarchal figure who stood between the Renaissance/Reformation and the Enlightenment. As the last bishop of one of the oldest reformation movements, started by Jan Hus (after whom he was named), he bridged the gap between Waldensian, Albiginsian, Hermetic-Cabalistic revival of the Renaissance and the call to the universal knowledge in the world of nature created by the Enlightenment. Circumstance and education played a major role in the chances that Comenius had to meet with the call to the future in the educational reformation that had started in Europe. He was fortunate enough to be taught by the encyclopedist, the ironist, the Waldensians, the Rosicrucians, the Bohemians, the cartographers, the memory theatrists, the classicists, the Humanists, the Alchemists of Prague, the mystics of Europe, the Pansophists of Czechoslovakia, the Unity of Brethren, the astronomers, the Baconians, the educational reformers, the Hartlibians, the Calvinists, the Lutherans, and the many other groups whose ideas Comenius absorbed and addressed. In other words, we have a man who was exposed to a sort of "pan-education." It is easier, then, to understand his life-long desire to create a universal reformation of all learning through the creation of the Pansophic Temple of Wisdom. This above all, was his great ideal; but he was thwarted in manifesting it. Perhaps this drive is what kept him active to the age of 78; during which time he witnessed his three successive marriages ending when his wives and children died through pestilence and war. He himself was orphaned at age twelve, and his country of Bohemia (Moravia) was dissolved and dispersed throughout Europe, due to the Thirty Years War. Bohemian became a pseudonym for a wandering reformer, which Comenius came to be called, the first and foremost this designation. In losing his homeland, Comenius became a citizen of the world.

Where can one begin to address the soul of a person whom his biographers call "That Incomparable Moravian."<sup>2</sup> Indeed, it is hard to begin a tale of a person who suffered so much for his nation, religion, and the children of the world. The Czech government has begun a resurgent examination and appreciation of the works of Comenius, and the voluminous work of this man grows impressively larger. His collected works amass 250 titles, and this in lieu of the fact that his major works were destroyed in the fire of Leszno by Spanish mercenaries. Twice Comenius' whole library was destroyed, but he continued on without regret. Always in his mind was the homecoming he expected when Bohemia would be returned the Luxembourg Crown and the Unity of Brethren would be given the right to worship as they had done before. To this end, he had devised plans for school-organization, church discipline, social reform, and multitudes of histories, dictionaries, and encyclopedias in the Czech language. However when the end of the Thirty Years War had come with the signing of the Peace of Westphalia in 1648; religious toleration had not been extended to the Unity of Brethren.

By 1609 Rudolf II, the Holy Roman Emperor, had moved his court from Vienna to Prague and there established the Letter of Majesty denoting the Unity of Brethren as the state religion. Those were the golden days of Comenius' youth. Prague was the reformation capital of Europe, as well as the seat of Renaissance Alchemical-Hermetic-Cabalistic lore. Tyco de Brahe, Kepler, Jacob Boehme, John Dee, and Descartes were among a few of the people drawn to this court. Needless to say, the Jesuits (the Pope's personal army) were not happy until Rudolf was dead and the Hapsburg line transferred to the Jesuit educated Ferdinand II, who wished to exterminate all heretics.

There was an attempt made to establish a new king of Bohemia by elector votes which, it was hoped, would usher in the age of Protestant strength and freedom. This movement was strong and was sealed by the wedding of Fredrick V to the daughter of James I, Elizabeth, at Heidelberg. Political hopes grew around the couple, and the united effort of the Bohemian Court at Prague and the Heidelberg court of the Palatinate of the Rhine. The marriage of the King of England's daughter and the future king of Bohemia set afire a movement for Universal Reformation called Rosicrucianism, as started by Johann Valentine Andreae in 1605 after the marriage in Heidelberg. Later works by J. V. Andreae, such as *The Fame of the Fraternity*, and *The Confessions*, are further works of the same nature. Comenius knew Andreae when he was studying in Heidelberg and there he also met Samuel Hartlib's cousin, who began the strong association that Comenius would have with the Rosicrucian Movement (in England). Andreae became for Comenius the most important of teachers. In *The Labyrinth of the World*, a chapter is devoted to the Rosicrucians in which he

clearly showed the furor made by the movement and the lack of understanding that the general populace had for the true motivation of such a society. Comenius wrote of the effort he put forth to establish the throne of Frederick V, to win support of James I, or the United German League. In later life, Andreeae speaks of *The Chemical Wedding*, *Fama*, and *Confessions*, as a ludubrium, or a comic play, which was a folly of his youth. The pressures of the Catholic political forces of the time caused much social pressure and religious persecution. It is understandable how Comenius found himself often alone, teaching and disseminating the ideas of the universal reform.

Comenius' efforts, though, went on and on with new hopes of restoring the Bohemian crown and the Unity of Brethren. He never failed to align his hopes and work with one political leader after another. After the failure of Fredrick V and his removal to Amsterdam with Elizabeth, Comenius brought him the prophecies of two mystics who prophetized the restoration of Fredrick. Hope remained during the years that Comenius spent at Leszno, until the death of Fredrick.

Gustavus Adolphus of Sweden, Sigismund of Transylvania, and George Ragoczy II each supported the hopes and prophecies of Comenius to recreate the lost homeland which continued to be torn apart by war and pestilence for thirty years after the defeat of Fredrick at the Battle of White Mountain (1620). Politically, Comenius was quite aware of the movements of the German Reformation that wished to undermine the activities of the Jesuits, and the counter-reformation.

Even in his late years, Comenius founded the Sociata Herocia which held George II as the new vehicle of prophecy, and he pleaded with Cromwell to intervene in the European theatre and restore elector control to the now ravished German Principalities.

Perhaps it was the universal reformation of the Rosicrucians that led Comenius to two basic ideas which we find him representing that are common to this movement. The first is the belief in the invisible college of illuminated souls that teaches all men who are ready to receive. This idea is a powerful force with which Andreeae was able to ascribe to the inspiration of his writings. Universal wisdom, distilled into food from which the brothers partook, descended from this invisible college. Years later, when Samuel Hartlib would invite Comenius to England it would be said that the time had come to create the vessel for the invisible college, or as Comenius called it, "The Temple of Pansophia" (All-Wisdom). This invisible college was on the order of Bacon's *New Atlantis*, Campanella's *City of the Sun*, and Andreeae's *Christianopolis*, which all pointed to renewal and reformation of the whole world through dissemination of universal wisdom.

The second idea Comenius shared with the Rosicrucians was the use of pictures to teach the wisdom of the world. For the Rosicrucians, microcosmic and macrocosmic were displayed through pictorial representations via copper plate engravings and woodcuts, executed by the de Bry family of Frankfurt. These plates are a symbolic, pictorial theatre of memory which demonstrates cabalistic, hermetic, and Arabic principles of natural order. In other words, a pictorial representation of universal wisdom. This is exactly what Comenius' book *The World in Pictures* intended to do. Comenius' dream was to create a "Christian Pocket Encyclopedia of All Things." *The World in Pictures*, produced by Comenius, was the first picture book for children in Europe. It begins with a foundation in the first principle, God, whose name is spelled with the Hebrew letters that spell tetragrammaton, the holiest cabalistic name of God. Comenius' idea to create picture books after 1630 is definitely effected by the voluminous printings of universal principles in Michael Maier, and Robert Fludd, the two most noted English Paracelsian writers. These English Doctors answered the writings of Andreea, who placed forth the call for the Rosicrucian Movement. Even then print as an art was a most important tool of culture; but, the Rosicrucians wished to bring the tool of print into a sacred representation of the world process, who is God, and to make books available for all who were seeking such wisdom.

Francis Yates goes even further in the illumination of the source of Comenius' idea for picture books:

Now there can be no doubt that the *Orbis Pictus* came straight out of Campanella's *City of the Sun* and could be used as an occult memory system through which everything could be quickly learned, using the world as a book and as local memory. The children of the Sun City were instructed by the Solarian priests who took them round the City to look at the pictures, whereby they learned the alphabets of all languages and everything else through the images on the walls. The pedagogic method of the highly occult Solarians, and form of local memory, with its places and images. Translated into the *Orbis Pictus*, the Solarian magic memory system becomes a perfectly rational, and extremely original and valuable, language primer. It may be added that the Utopian city described by Johan with the manifestos of the Rosicrucians, is also decorated all over with pictures which are used for instructing youth. However, Andreea's *Christianopolis* was also influenced by the *City of the Sun*, which was thus probably the ultimate source of the new visual education. 2

Throughout the didactic and pansophic efforts of Comenius were the three pillars of his Philosophy; the Bible, the Book of Nature, and the Mind of Men. He aligns himself with the empiricists in his statement that, "There is nothing in the mind which wasn't first in the senses." This restatement of Aristotle is then hinged to the Baconian call to nature and the Wycliffian and Hussian call to the Scriptures of the Bible. Synthesis is the key expression in Comenius' philosophy. Few things passed through Europe that did not merit his attention.

Comenius was convinced that a reformation in education was immediately necessary. Proper instruction should make the human being wise, good, and holy. Every individual should receive an adequate education while young, for such preparation is necessary to adult living. Instruction should be without severity or compulsion and should be made so inviting, pleasant, and obviously productive, that it will be spontaneously accepted by the child. Education is not merely the training of memory but leads to a solid kind of learning which makes available the internal resources of the student. Teaching should never be laborious, either for the teacher or the pupil. Any normal child can be well educated, if he attends school not over four hours a day. It is the business of the educator either to prolong life or shorten the processes of learning. Most of the mysteries of education are in keeping with Nature, and if man becomes the servant of natural laws, he will instinctively improve his methods of teaching. Intelligence should be opened and not burdened. Nature moves sequentially from step to step, never ceasing a project until it is completed. Words should always be conjoined with ideas and things, so that we advance by realities and not by terms and definitions alone. Reading and writing should always be taught together and lessons, even for small children, should have body and substance. Full comprehension of any subject depends upon an understanding of the subject in relation to the total body of knowledge.<sup>3</sup>

There are four periods of child development of six years each. The first period is the "school of infancy" that starts on the mother's knee and can be learned by a manual that he wrote for parents on moral, health, and intellectual aspects of the child. The second period, called childhood, is the vernacular school which is free and universal. Reading, writing, arithmetic, singing, foreign languages, and other topics were to be taught at this level. The third stage, called boyhood, was to teach Latin, Greek, Hebrew, science, and the arts in a modern inductive method in a gymnasium setting. The last period, called youth, was to give a University training in the particular profession to which the student aspired. Traveling was a key aspect of the university training.<sup>4</sup>

During each of the school years from age six to twelve, Comenius has supplied us with detailed curriculum lessons, and the readers that he created for the particular age groups. In essence, Comenius created the first "Graded

Reader." His school books were used for many years in a dozen languages, and this was his strongest legacy to education. In his later years, Comenius hated writing textbooks and wished to work exclusively on the Temple of Pansophia. Not unlike his criticism of Bacon, who, he said "pointed to inductive reasoning but never did it," Comenius wanted to work out the Temple of Pansophia; but he never accomplished the deed.

What effect did Comenius have on later centuries and education? Keating replies to this question as follows:

The man whom we unhesitatingly affirm to have been in his day the broadest-minded, the most far-seeing, and most comprehensive, and in some respects the most practical of the writers who have put pen to paper on the subject of education, the man whose methods were used in the new elementary schools of the 19th Century, and whose theories underlie such of our "modern side" instructors, while avoiding the narrowness of their reforming zeal, who lays stress on the spiritual aspect of true education while he realizes the necessity of equipping his pupils for the rude struggle with nature and with fellow-men -- Comenius, we say, the prince of schoolmasters, produced practically no effect on the school-organization and educational development of the following century. His school books, frequently reprinted, were thumbed for years by boys in every corner of Europe; but the theoretic works, *The Great Didactic*, *The Newest Method of Languages*, *The Mother School*, remained unknown and ineffective.

Perhaps it was idealism for the hope of the fatherland and the desire to create a reformed world through education that kept Comenius to such a great age active and productive. He worked hard until his dying day, and even then it took other scholars years to compile and print what work was written but not published. Comenius was a renowned man, almost a legend in his own time, and it comes as praise that the Jesuits have done whatever they could to obscure or rewrite the ideas of this father of education. He is often called the Prince of Pedagogy - the Father of Modern Education; and rightly so, since his ideas have come to be the standard of modern education. But the question arises, why has this hero remained unsung? Perhaps it is true that the deepest parts of life remain uncharted, as the deepest thinkers remain misunderstood. Comenius was well understood in his church and the countries that were fortunate enough to have him as a personal educational reformer, but for the world of education, his name is often deleted or grouped under Humanists or Baconians. It is indeed true that Comenius often offered his allegiance to Lord Bacon of Verulam and was thankfully indebted to the Humanists, but something of a special soul quality shines out from Comenius' life that creates a need of reverence. Perseverance,

patience, hope for the future, and long-suffering only begin to describe the picture of Comenius. What one may study of his life is almost enough to see the pillar of moral strength which he represents, not only as a Bohemian Bishop, but as a citizen of the world who has taken an active part in the future of man. To this end, Comenius is an exceptional man who tempered his soul and strengthened the world.

### **A Biographical Dateline**

- 1592 March 28: Born at Nivnica Moravia, 5th child (only son) of a miller who belonged to the Unity of Brethren.
- 1598 Attended local church school.
- 1604 His parents and two sisters die of the plague, and he is sent to live with his aunt in Straznice.
- 1608 Sent to Prerev to the Unity's Latin school and taken under the guardianship of Count Charles of Zerotin.
- 1611 March 30: Matriculated from the Reformed Gymnasium at Herborn in Nassau, taught by Heinrich Alsted.
- 1611 Begins a Czech-Latin dictionary, and treatise on grammar.
- 1612 Visited Amsterdam.
- 1613 June 19, Matriculated from Heidelberg, studied with David Pareus an inter-confessionalist.
- 1614 Returned on foot to Prague, then to Prerov to teach for two years at his alma mater, began a Czech encyclopedia of 16 volumes *A Theatre of All Things*.
- 1616 Wrote and published a Latin grammar book.
- 1616 April: Ordained a priest of the Unity of Brethren, Married Magdaline Vizouska.

1618 Became pastor of Fulnek, wrote a social commentary, *A History of Moravia* and corrected a map of the country.

1620 The Thirty Years War begins and Fulnek is sacked, his books are burned. He hides at Zerotine's estate with 23 other priests while his wife goes home to her mother. He writes *The Sorrowful* to his wife who has died, and his utopian work the *Labyrinth*.

1624 September: Marries his second wife, Dorothy, daughter of Bishop John Cyril.

1625 Traveled to Leszno to seek refuge, stopped at Gorlita the home of Jacob Boehme and Sprettam to meet the prophet Christopher Kotter, secured Leszno as refuge.

1627 July 31: All non-Catholics were ordered to leave Bohemia, he goes with the exiles to Leszno, finds Bodin's *Didactic* which inspires him to school reform. He adopts Christina Poniatewska another prophetess.

1631 The deaths of Gustavus Adelphus and Fredrick V are a powerful blow to his hopes of winning back Bohemia.

1631 Writes *The Gate of Languages Unlocked*, the golden book of Latin instruction, begins the *Vestibulum*, a graded arrangement of the thousand most commonly used Latin words in 427 easy sentences.

1632 Writes *The History of the Unity*, and *Upon Ecumenicism*.

1632 Begins correspondence with Samuel Hartlib, plans made for Comenius to found an English school, writes *Pansophia*.

1635 Writes an explanation of *Pansophia* in response to Hartlib printing the outline of *Pansophia* without his permission.

1641 Is invited to England by Hartlib to work with John Drury, an ecumenicalist in founding the Temple of Pansophia.

1641 September 21: Arrived in England to find the invitation was not directly from the Long Parliament - Civil War broke out and plans were lost, he weathered the winter in waiting and wrote the *Way of Light*, also collected a catalog of some sixty thousand authors whose works would be a part of Pansophia.

1642 June 21: He leaves England with two invitations - Cardinal Richelieu's and Louis de Geer of Sweden.

1642 Was convinced to settle at Elbing and start reform in Latin schooling throughout Sweden, with hopes of having Swedish military power gaining back Bohemia, and for a large sum of money which supported himself and all the exiles at Leszno by his efforts.

1642 He writes *Pattern of Universal Knowledge, Newest Methods of Language Study, The Vestibule, Gate of Languages, Forecort, Treasury of Latin Language*, all of which were received with great enthusiasm.

1648 July 31: Left Elbing to return to Leszno upon the death of three Unity Bishops-therewith elected the senior bishop of the Unity, and the last to hold the office.

1648 The Peace of Westphalia dashes hopes of a renewed Bohemia or the existence of the Unity but ends the Thirty Years War, he writes *The Bequest of the Dying Mother, the Unity of Brethren* as the testament of this ancient church which has been left totally destitute.

1648 Received an invitation from Prince Ragoczy II of Transylvania to attend an educational conference, he accepted along with the job of visiting the Moravian exiles in Hungary.

1650 He traveled to Hungary, visited the Unity's exiles and delivered the message of the synod, he met with the Prince and was persuaded to carry on educational reform where his teacher Henry Alsted left off.

1650 October: He left Leszno for Saros Patok, Hungary with his son-in-law and another priest to the school which he had undertaken to reform at the behest of Sigismund, George's younger brother. He married Sigismund to Henrietta Maria, daughter of Fredrick V.

- 1650 He appeals to Sweden to join together with Cromwell and Hungary to oppose Hapsburg rule in Bohemia.
- 1654 Dramatizes the *Gate of Language* and meets with success, writes *The World in Pictures* and illustrates the *Gate of Language* with over 3,000 pictures.
- 1655 July: Returns to Leszno feeling a failure in his Transylvania adventure and works on *Pansophia*.
- 1656 He moves to Amsterdam and is supported by the city council and de Geer's son, he writes *Opera Didacta Omnia* a collection of educational works, he compiles *Light in Darkness*, twenty years of prophecies.
- 1658 Published *An Exhortation of the Churches of Bohemia to the Church of England, A Manual or the Kernel of the Holy Scriptures, A Church Hymnal*, and the *Confession of Faith*.
- 1667 Wrote *The Angel of Peace* to try to instill peace and union between England and Holland. Lastly he continued the *Pansophia* but it was incomplete and lost to history. *One Needful Thing* was his last testament.
- 1670 November 4: Comenius dies suddenly.

# *Notes*

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## **Section Five Introduction**

Section Five contains resource information, endorsements concerning Waldorf education, first grade indications by Rudolf Steiner, bibliographies, footnotes from all other sections, and a list of references for Waldorf education. These selections have been arranged at the end of the book in a separate section of their own to create more consistency and flow of text. Notes have been listed both by section number and title so they can be easily referenced.

**For information on books about Rudolf Steiner:**

Anthroposophic Press, Bell's Pond, Hudson, NY 12534 (518) 851-2047  
Mercury Press, Fellowship Community, 241 Hungry Hollow Road, Spring Valley  
NY 10977 (914) 425-9357  
Rudolf Steiner College Bookshop, 9200 Fair Oaks Blvd., Fair Oaks, CA 95628  
(916) 961-8729  
Sunbridge College Bookshop, 260 Hungry Hollow Rd, Chestnut Ridge, NY 10977  
(914) 425-0055  
The Association of Waldorf Schools of North America, 3911 Bannister Rd, Fair  
Oaks, CA 95628 (916) 961-0927 (for a list of school locations)  
Through loan from the Anthroposophical Society Lending Library:  
Library of the Anthroposophical Society, RD 2, Box 215, Harlemville, Ghent,  
NY 12075

**For information on Waldorf Teacher training you may contact:**

1. Rudolf Steiner College, 9200 Fair Oaks Blvd., Fair Oaks, CA 95628 (916)  
961-8727
2. Waldorf Institute of Sunbridge College, 260 Hungry Hollow Rd., Spring  
Valley, NY 10977 (914) 425-0055
3. Rudolf Steiner Centre, P.O. Box 472, Station z, Toronto, Ontario, Canada  
M5N 2Z6.
4. Antioch/New England Waldorf Teacher Training Program, Roxbury Street,  
Keene, NH 03431 (603) 357-3122
5. Waldorf Institute of Southern California, 17100 Superior St., Northridge, CA  
91325 (818) 349-1394
6. Emerson College, Pixton, Hartfield Rd., Forest Row, Sussex, England.
7. Waldorf Kindergarten Training, Margaret Meyerkort, Wynstone's School,  
Whaddon Gloucester, England GL4 OUF.

## Pedagogical Works of Rudolf Steiner

Education of the Child in Light of Anthroposophy -1909  
Social Basis for Primary and Secondary Education -April 21- August 3, 1919  
Study of Man - 1919  
Practical Course for Teachers - 1919  
Discussions with Teachers - 1919  
Curriculum - Three lectures-September 6, 1919  
Spiritual Scientific Indications for Language Teaching - 1919  
Light Course - Natural Scientific Course/Ten lectures-December 23, 1920  
Warmth Course - for teachers - 14 lectures-March 1, 1920  
Basel Course - April 1920  
Meditatively Acquired Study of Man - (Three Lectures to Teachers) Stuttgart-  
September 18, 1920  
Astronomy in Relations to Other Branches of Science - Three Scientific Courses-  
January 1, 1921  
Supplementary Course - Teaching Adolescents (High School) -January 12, 1921  
Lectures to Teachers - Christmas Course for Teachers-December 23, 1921  
Spiritual Ground of Education - Oxford - August 16, 1922  
Younger Generation - Stuttgart - October 3, 1922  
Education Course for Swiss Teachers - April 15, 1923  
Modern Art of Education - England - August 5, 1923  
Three Lectures to Waldorf Teachers - London - October 15, 1923  
Essentials of Education - April 8, 1924  
Task of the Teacher in a Waldorf School - Berne - April 13, 1924  
Curative Education - January 25, 1924  
Human Values in Education - Arnheim - July 17, 1924  
Kingdom of Childhood - Torquay - August 12, 1924  
Rudolf Steiner in the Waldorf School - addresses to parents and children,  
founding address, and other lectures.

There are 56 other single lectures on education including:

Innate Gifts of Education - January 12, 1911  
The Task of the School in Light of Threefold Principles - January 19, 1919  
Education Problems and Training Teachers - August 15, 1919  
The Spirit of the Waldorf School - August 31, 1919  
Drama and Education - April 19, 1922

## Other First Grade Indications of Rudolf Steiner

From *Spiritual Ground of Education*:

One must introduce reading and writing in such a way that the formative forces which have been active within the child up to the seventh year and which are now becoming free for the outer activity of the soul, really do become active outwardly.

From *Discussions with Teachers*:

Now the point is that we should spare the child of six or seven from learning to write as it has to today. What we have to do is to bring to the child something that is akin to what can flow out of its very self, out of the actions of its arms and fingers. The letters are then brought into existence out of our activity.

From *Practical Course for Teachers*:

In primary education, we should practice the recounting of incidents which have occurred or of adventures children have had rather than give them compositions to write. Free compositions do not yet belong to the lower classes. However, oral descriptions of events which the children have witnessed do belong to primary education, for it is essential for the child to learn how to report happenings. Otherwise he will not be able to play his proper part within the social structure of mankind.

From *The Kingdom of Childhood*:

If we approach our task with common sense we shall enable the children during this first year to put down in writing a few simple words or short sentences spoken to them, and they will learn to read simple words and sentences. One need not fix a definite standard to be reached during the first year - indeed this would be quite wrong. The aim during the first year should be that the child becomes familiar with printed letters and that he can write a few simple words and sentences out of himself.

From *The Kingdom of Childhood*:

We must above all realize how music first be taken from what is most elementary and simple in the first class, making a transition to what is more complicated somewhere about the third year, so that the child acquires, little by little, by the study of an instrument (more particularly by instrumental playing but also by singing) just that which is formative, just what forms his capacities. Gymnastics and eurythmy will be brought out of all the rest: these must be developed from music and all the other artistic activities.

From *Deeper Insights into Education*:

There you have a case of actual co-operation between soul and body when you realize how the soul emancipates itself in the seventh year and begins to function - no longer in the body but independently. Now those forces which in the body itself come newly into being as soul-forces begin to be active in the seventh year; and from then on they operate through into the next incarnation. Now that which is radiated forth from the body is repulsed, whereas the forces that shoot downwards from the head are checked. Thus at this time of the change of teeth the hardest battle is fought between the forces tending downward from above and those shooting upward from below. The physical change of teeth is the physical expression of this conflict between those two kinds of forces: the forces that later appear in the child as the reasoning and intellectual powers, and those that must be employed particularly in drawing, painting and writing. All these forces that shoot up, we employ when we develop writing out of drawing.

From *Conferences with Teachers*:

It is especially important not to go on working in a monotonous way, doing nothing but add for six months etc., but where possible one should take all four arithmetic rules fairly quickly one after another and then practice them. So we shall not teach arithmetic in accordance with the ordinary curriculum, but we shall take all four rules at once and be careful that through practice these four rules are mastered also at the same time. You will find this way of doing things very economical.

The ordinary method describes dealing with numbers up to 100 in the first year. One can keep to that for it is of very slight importance how far up one counts in the first class, so long as one keeps to simple counting. The main thing is that in so far as you use figures you pursue the kind of reckoning I have indicated: addition developed first out of the sum, subtraction out of the remainder, multiplication out of the product and division out of the quotient, that

is to say the exact opposite of the usual procedure.

Then however, as soon as the child has gone through the change of teeth one begins straightaway to teach the tables, and for that matter, one plus one up to six or seven. You get the child to memorize the multiplication and addition tables as early as possible, as soon as the child has had the principle explained, just with the very simplest multiplication as has been shown. That is to say then, that as soon as it is possible to bring the idea of multiplication to the child you give him the task of learning the tables by heart.

To what has just been described must be added what can stimulate the child to reflection; you explain to him what lies near at hand and this will later be brought to him again arranged in an orderly way as Geography and Natural History. These subjects are brought close to his understanding by linking them to things familiar to him - plants, animals, configuration of the land, mountains and rivers. This is called in school "Study of Home Surroundings", knowledge of the homeland. But the point is that we bring about a certain soul-awakening in the child just in this very first year of his school life, an awakening as regards his environment, so that he learns to connect himself with it.

From *Soul Economy and Waldorf Education*:

When one is called upon to educate children of this age, one needs artistic sensitivity to imbue with life everything that is brought before the children. The teacher must reanimate, he must be able to let the plants speak, to let the animals act morally. The teacher must be able to transform everything into a fairy tale, a fable, into living substance.

From the *Conferences*:

These are the three golden rules for the development of memory:  
Concepts burden the memory. An artistic and imaginative presentation build up the memory. Active involvement anchors the memory.

Up to the time of puberty the child should be laying up in his memory the treasures of thought on which mankind has pondered; afterwards is the time to penetrate with intellectual understanding what has already in earlier years been firmly impressed upon the memory. Indeed it is necessary for man, not only to remember what he already understands, but to come to understand what he already knows, in a similar way in which the child assimilates his mother tongue. This fact has a wide application.

From the *Conferences*:

What the child has absorbed in a dreamlike manner through his senses out of the activities going on around him, this becomes transformed into inner pictures during his second period of life between the change of teeth and puberty. Now the child begins to experience what I should like to call dream pictures of the activities of his surroundings, whereas in his first period of life he reacted by imitating them quite directly and spontaneously. Now, however, he begins to spin dreams about the activities of his surroundings.

If we recognize how the child is intrinsically an imitative being, how he is a kind of ensouled sense organ which is given over to its surroundings in a bodily-religious way, then we shall aim at directing the influences which work upon him from his surroundings in such a way that he can absorb and inwardly digest them. Above all we shall have to pay heed that the child will imbibe the moral soul-spiritual background of whatever he makes his own through his senses, so that when he approaches the time of dentition we have already laid the foundations for the most important impulses of later life.

From the time of the second dentition to the age of adolescence, the development of the rhythmic system - i.e., the breathing and circulation of the blood, together with all that belongs to the regular rhythm of the digestive functions, is all-important. Whereas the teacher finds the need for pictorial imagery in the soul of the child, he has to deal with the rhythmic system as an organic bodily thing. For this reason, a pictorial, imaginative element must prevail in all that the child is given to do; a musical quality, I might even say, must pervade the relationship between teacher and pupil. Rhythm, measure, even melody must be there as the basic principle of the teaching, and this demands that the teacher have this musical quality himself, in his whole life.

## Endorsements of Waldorf Education

Albert Schweitzer

My meeting with Rudolf Steiner led me to occupy myself with him from that time forth and to remain always aware of his significance. We both felt the same obligation to lead men once again to true inner culture. I have rejoiced at the achievements which his great personality and profound humanity have brought about in the world.

Saul Bellow, Nobel Laureate

If I had a child of school age, I would send him to one of the Waldorf Schools.

Willie Brandt, former Chancellor of West Germany

The advent of the Waldorf School was, in my opinion, the greatest contribution to world peace and understanding of the century.

Bruno Walter, Conductor

As long as the exemplary work of the Waldorf School movement continues to spread its influence as it has done over the past decades, we can all look forward with hope. I am sure that Rudolf Steiner's work for children must be considered a central contribution to the twentieth century and I feel it deserves the support of all freedom-loving thinking people.

Colin Wilson, philosopher and author

Rudolf Steiner was one of the greatest men of the twentieth century, and it would be impossible to exaggerate the importance of what he had to say. He was someone with an immense grasp of modern science and philosophy and the result is impressive.

Russell Davenport, *The Dignity of Man*

Anyone who is willing to study Steiner's works with an open mind will find himself faced with one of the greatest thinkers of all time.

Michael Chekov, Actor, director and author

From long observation, I believe that the Waldorf school offers an environment where human qualities are being developed with higher system and method. Rudolf Steiner's principles of education have laid a firm foundation for developing a sound, capable-of-living man and consequently, a free artist with fully developed talents-for the human being as a whole, in its ideality, is inseparable from the professional work of the artist.

Joseph Chilton Pearce, *Magical Child Matures*

Ideal for the child and society in the best of times, Rudolf Steiner's brilliant process of education is critically needed and profoundly relevant now at this time of childhood crisis and educational breakdown.

David Elkind, *The Hurried Child*

The Waldorf Schools offer small classes, individualized instruction, and flexible, child-centered curricula which can accommodate the child. Teachers and children create their own curricula and books. The teacher has to grow and learn with the children, a very positive example of what good teaching and learning should be.

Thomas Armstrong, *In Their Own Way*

Cultural literacy is a key concern throughout a Waldorf program. In a society that may be nudging its children prematurely into adulthood, Waldorf schools preserve the magic and fairy-tale wonder of being a child.

Konrad Oberhuber, Harvard Professor of Fine Arts

No other educational system in the world gives such a central role to the arts as the Waldorf School Movement. Even mathematics is presented in an artistic fashion and related via dance, movement or drawing to the child as a whole. Anything that can be done to further these revolutionary educational ideas will be of the greatest importance.

Sidney M. Baker, Director of Gesell Institute of Human Development

From careful observations of the child, Waldorf education arrived at the same conclusion (as the Gesell Institute) and applies the same principles to development of curricula for children's education: pushing skills before children are biologically ready sets them up to fail.

Joseph Weizenbaum, Professor, MIT, *Computer Power and Human Reason*

Being personally acquainted with a number of Waldorf students, I can say that they come closer to realizing their own potentials than practically anyone I know.

Harold Puthoff, Ph.D., Senior Researcher, SRI International

As a scientist involved in research, I am impressed both with the content and the style of the curriculum. This holistic, well-grounded, and in-depth approach is what is required to meet the challenges of a stressful, fast-moving technological age.

## Section One - Grade One

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*A Modern Art of Education*  
*The Kingdom of Childhood*  
*Curative Education*  
*Lectures to Teachers*  
*The Education of the Child*  
*Human Values in Education*  
*The Renewal of Education*  
*Meditatively Acquired Knowledge of Man*  
*Understanding Young Children*  
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