RoSE
Research on Steiner Education

Volume 11 Number 2
pp. 23-36

Hosted at www.rosejourn.com

A Theory of Waldorf Teacher Education
Part 2: the role of study and artistic exercise

Martyn Rawson

National Tsing Hua University Taiwan, Plymouth University, Waldorflehrerseminar Kiel

ABSTRACT. This paper follows up a previous one in which a theory of Waldorf teacher education was outlined that explains that foundational dispositions, teacher beliefs and values as well as general pedagogical knowledge are learned in a higher education/seminar setting. In this paper an account is given how dispositions can be learned in studying Steiner's Foundations (basic pedagogical anthropology) using hermeneutic methods and contemplative meditation. It also shows how certain dispositions are learned through the practice of various artistic and crafting activities and thirdly how general pedagogical knowledge can be learned. Teacher skills are defined as knowledgeable action with purpose and the paper makes the distinction between constrained skills that form basis of knowledge for practice and unconstrained skills that can develop in practice.

ZUSAMMENFASSUNG. Dieser Artikel baut auf dem vorigen auf, in welchem eine Theorie der Waldorflehrer*innenbildung erläutert wurde. In diesem zweiten Teil wird dargestellt, wie Basisdispositionen, Werte und Einstellungen für den Lehrberuf im Kontext des seminaristischen Teils der Lehrer*innenbildung gelernt werden können. Es wird erläutert, wie Dispositionen durch das Studium der Menschenkunde mit Hilfe hermeneutischer Methoden angelegt werden können. Es wird auch gezeigt, wie andere Dispositionen durch künstlerisches und handwerkliches Üben sowie allgemeines pädagogisches Wissen gelernt werden können. Lehrfähigkeiten werden hier neu definiert als zielgerichtetes und erkenntnisgeleitetes Handeln. Hierbei unterscheidet der Autor zwischen zwei Arten von Fähigkeiten für den Lehrer*innen beruf: Dem Basiswissen, das im Seminar gelehrt wird und dann als Voraussetzungen für die offene und unbegrenzte weitere Entwicklung der Lehrperson dient, und den Lehrfähigkeiten, die anschließend in der Praxis immer weiter wachsen können.

Introduction

In the previous paper in this series of three I outlined a theory of Waldorf teacher education and made the case that this approach aims to enable teacher students to learn dispositions, beliefs, values and skills essential to the practice of Waldorf education. The paper offered an account of dispositions as transformations of the will within a framework of transformative learning and outlined a series of phases in this process. Part of this transformation involves learning dispositions in a seminar-based setting that later, in a second stage located in school practice, modify into higher order professional dispositions. The focus of this article is on how certain dispositions can be learned through hermeneutic and contemplative study and artistic exercises using reflection.

The paper begins by recalling the significance of dispositions for teacher agency and in particular how engaging with Steiner's anthroposophical ideas on pedagogical anthropology is intended to form a basis for generating practice. It then explores ways in which study can lead to dispositions that can make this possible. The second major field of activity in initial Waldorf teacher education is artistic practice and this is then explored in terms of dispositions and

skills. Reflection is particularly important in both of these activities. Finally, the paper looks at the role of learning general pedagogical knowledge.

Studying the Foundations

Steiner (1996a) imagined that if teachers were to understand anthroposophical pedagogical anthropology (what is here referred to with the collective noun *Foundations*, drawn from the Anthroposophic Press series *Foundations of Waldorf Education*) they would be able to develop a pedagogy in practice that met the learning and developmental tasks of the children and students. Everything follows theoretically from this assumption; curriculum, teaching methods, school organization as well as teacher education and teacher learning. Steiner even imagined that the collective work on developing this pedagogy would be the basis for school leadership and governance. He described the weekly teachers' meetings as a "living 'higher education' for the college of teachers- a permanent training academy" (2007, 184), in which individual teachers share their reflections on practice and develop a culture of knowledge and capacity building for the college of teachers. In other words, the school would try to apply the generative principles within the given constraints and affordances of the situation. Rawson (2019, 2020) has outlined a series of principles for generating practice, such as, 'the teaching must be artistic'.

Generative principles also offer criteria for assessment and research of practice. At the founding of the Waldorf School Steiner said, "we will practice teaching and critique it through discourse" (Steiner,1996a, 30) and at a meeting with parents (13th January 1921, 1996b) he reassured his audience, that practice would be evaluated using the generative principles of the education, which are based on pedagogical anthropology (in German *Menschenkunde*). Research by Rawson (2014) suggests that many teachers feel ill-equipped to systematically evaluate, research or develop their practice, and he has also made suggestions how this can be done using the methods of illuminative practitioner research, enhanced by contemplative methods and drawing Foundational ideas as theory (Rawson, 2018). At the beginning of the first teacher course, Steiner said,

> "We must bring two contradictory forces into harmony. On the one hand, we must know what our ideals are, and, on the other hand, we must have the flexibility to conform to what lies far from our ideals" (1996a, 30).

Waldorf teachers have been juggling with this balance ever since, with varying degrees of success depending on the nature of the external requirements and the understanding of those ideals. Ideals are not criteria for assessment but generative principle or ideal-types are. The first task is identifying what these are.

Working from generative principles rather than reproducing standard versions of the curriculum or existing school practices means that the approach can be more effectively contextualized to the needs of the actual pupils. This would also probably have the effect that there was more innovation, especially if the generative principles were used to evaluate and research new practice, thus making it easier to disseminate innovation. The history of researched innovation in Waldorf practice is meagre and most of this involve adaptations of existing methods to Waldorf settings, such as the use of portfolio to make learning achievements visible (Koch, 2010, Brater, et 2010), the moving classroom model or Bochum Model (Auer, 2017), assessment for learning (Ciborski and Ireland, 2015), the use of scaffolded reflection in connection with formal and non-formal learning (Rawson, 2018, 2019). One of the very few genuine innovations was the use of theatre clowning in teacher education (Lutzker, 2007). There are almost certainly many examples of interesting and effective local innovation but the fact that they remain local, often linked to particular person, shows how little evaluation, research and dissemination is done. One might argue that Waldorf is already innovative and the rest of the world has yet to catch up, but this would make the assumption that existing practice is basically as good as it needs to be and only has to be implemented correctly- a view this authors distances himself from. In spite of the recent growth in academic literature on Waldorf education (see summaries in Gidley, 2010, Rawson, 2020, Schieren, 2016), most of this is concerned with validating existing practice, rather than critically reflecting on practice. The arguments for teachers researching their own practice as

means to developing quality and innovation or working with academic partners are well-known (McNiff, 2013, Altrichter et al, 2018).

The notion that the Foundations can be used as a basis for developing, or evaluating practice is not straightforward, since very few of the ideas in these lectures can be applied in the sense of a transfer of knowledge to practice situations, but rather "anthroposophy should become the ability to generate practice… we are striving to generate methods, a practice of teaching" (Steiner, 1996a, 31). The function of studying the Foundations is therefore a precondition to applying the ideas as generative principles. The question is also how studying the Foundations can lead to dispositions.

A theory of knowing

There are essentially two answers to the question as to how dispositions to pedagogical understanding and pedagogical action based on a Foundations perspective can be learned; the first involves boundary ideas, the second involves a contemplative and hermeneutic approach. Rittelmeyer (1990, 2011) and Kiersch (2010) have suggested that Steiner's ideas or theory can be used as heuristics that can direct teachers' attention, observations and thinking to phenomena in pedagogical practice. Steiner's own argument was phrased in somewhat different terms. The ideas of anthroposophy address the same phenomena as those of the human sciences, only they approach them from the spiritual perspective. The two perspectives are complementary and should meet in the middle, as it were - Steiner used the analogy of digging a tunnel from different sides of a mountain (cited in Heusser, 2016, 282). The ideas of anthroposophy refer to phenomena beyond the boundary of knowledge of material reality, namely from the field that Walach (2017, 13) refers to as the "deep structure of reality". Ideas whose source is this other reality can be used in a process of abduction to explain the experiences we have and to generate theory about them. Steiner argued that by engaging with such boundary ideas and testing their fruitfulness in practice, they become a new way of seeing, a new organ, as it were, thus extending the boundaries of our experience (Steiner and Barfield, 2010).

Thus in engaging with boundary ideas we expand our consciousness of pedagogical phenomena, or to put it another way, we become able to understand these phenomena in a more progressively comprehensive way and within a wider context. We can also use them as researchers commonly use theory and conceptual metaphors in research (Crotty, 1998). Anthroposophical ideas often offer multi-perspective explanations for unexpected or invisible connections between phenomena such as the non-material interactions between bodily and psychological processes or what occurs in sleep. These provisional living theories (Whitehead, 2018) then have to applied and evaluated using conventional social science methods. The question is, what kind of knowledge can be gained through this approach? The answer is that in order to generate practice or indeed act in pedagogically meaningful ways in the moment, what is needed is understanding, rather than knowledge as such.

Applying Gadamer's (2013) philosophical hermeneutic notion of *Bildung* to pedagogy is helpful. Following this approach, understanding gained in one case study disposes us to become more experienced (*gebildet*), meaning that we have a new horizon of understanding for subsequent inquiries. Gadamer links the process of *Bildung* or self-formation to the ability of "keeping oneself open to what is other- to other, more universal points of view" (ibid, 16). Through this hermeneutic process the *gebildet*, or cultivated and experienced teacher develops a sense for understanding the pedagogical situation, a sense that like all senses - such as the sense of sight- is sensitive to its specific field and is developed through use. It is an organ for perceiving the significance of the moment and is thus related to tact. Gallagher (1992) says that the pursuit of understanding in Gadamer's sense, is a kind of self-understanding, "it involves self-knowledge that changes the learner" (ibid, 200). Gadamer himself says, " self-understanding always occurs through understanding something other than the self, and includes the unity and integrity of the other" (2013, 87). Understanding comes from experience. Gadamer distinguishes between two kinds of experience, using two different terms in German. He uses *Erlebnis* to describe having a specific awakening experience of something new and not yet encountered that causes a momentary discontinuity or rupture of awareness. *Erfahrung*, on the other hand, is less specific and has a less subjective quality. It offers a wider horizon of experience, a sense of the

unity of phenomena. *Erlebnis* may lead to new knowledge, whereas *Erfahrung* offers deeper understanding that is embedded in a bigger context, in what Gadamer refers to as tradition. It is an understanding that has a history and cultural context. A person who is experienced is not one who knows more but is;

> "…someone who is radically undogmatic; who because of the many experiences she has had and the knowledge she has drawn from them, is particularly well equipped to have new experiences and to learn from them. The dialectic of experience has its proper fulfillment not in definitive knowledge but in openness to experience that is made possible by experience itself"(ibid, 364).

The openness to wider horizons makes it possible for transformation to occur.

In his theory of knowledge, Steiner (1963) says the human being does not have to be a passive observer, mentally representing 'in here' what exists 'out there' in the world, but can be an active participant in and co-creator of reality through the process of generating knowledge. His view of knowledge is non-representational - it is more about knowing than generating new knowledge- and it is relational, transactional and ontological because it brings a new reality into being (Welburn, 2004, Dahlin, 2013, da Veiga, 2016). Biesta describes Dewey's understanding of the relationship between knowledge and experience in very similar terms to Steiner; "according to the transactional approach, we are not spectators of a finished universe but participants in an ever-evolving, unfinished universe" (2020, 129). The act of knowing brings about a new reality by giving the world as perceived, meaning.

The stages of knowing involve perceiving, forming a mental image of this experience -a percept- that can be retained in memory, intuiting a concept that makes sense of the phenomenon and then using thinking to actively understand this 'piece of knowledge' about the world within a wider context. Following Steiner, " thinking approaches the given world-content as an organizing principle…[it] first lifts out certain entities from the totality of the world-whole…then thinking relates these separate entities to each in accordance with the thought-forms it produces" (1963, 349). The I, as spiritual core of being, is the agentic subject that brings percept and concept together within its consciousness (Steiner, 1963b). Dahlin (2013) expresses this pithily in the formula; experience + knowledge = reality; that is, the world is given as experience but reality is always constituted. The percept is subjective in character, whilst the concept is more objective since many concepts can be translated from language to language and, like the laws governing a triangle, can be thought by anyone with the appropriate cultural prerequisites.

Concepts like the triangle are for Steiner dynamic possibilities (Dahlin 2009). To use Deleuze and Guattari's (1994) definition of the concept, which I think aligns with Steiner's in certain respects, they are historical, self-referential and self-positing and comprise a set of components; "the concept is real without being actual, ideal without being abstract…the concept is defined by its consistency…concepts are centres of vibrations, each in itself and every one in relation to all the others. This is why they all resonate rather than cohere or correspond with each other " (1994, 22-23). Deleuze and Guattari describe concepts as events, or rather the concept apprehends the event of coming into being, at least whilst being created, afterwards they are reified by language. Steiner claims that (some?) concepts are universal (which is why Sijmons, 2007, refers to Steiner philosophy as idealist *and* phenomenological), though he also bases his work on the notion of evolution of consciousness, which implies that concepts too evolve and are certainly experienced in each cultural epoch in different ways, thus making them in a sense historical; they have a co-constituting history with the people who think them. Steiner (1963b) too points out that what concepts are, cannot be expressed in language but we cannot understand them, let alone communicate them, without clothing them in symbolic forms such as language, myth or art (as Cassirer, 1962, explains). Steiner writes, "what a concept is, cannot be stated in words. Words can do no more than draw attention to our concepts" (Steiner, 1963b, 76).

This is not an easy philosophical position to grasp, especially when we apply it to anthroposophy, and then apply anthroposophy to pedagogy but it is important to bear in mind when confronted by the wealth of terminology Steiner uses to describe his insights. One can have the impression that Steiner's world view is a grand narrative in which everything has its place in a fixed cosmology; the world has undergone a sequence of phases, there are a number of spiritual hierarchies, the human being has a threefold, fourfold, sevenfold,

twelve-fold nature and so on. It is easy to overlook that Steiner was describing processes for which there are no fixed concepts, no suitable terminology. One can see anthroposophy is a path of knowing rather than as an encyclopedia of knowledge. Knowing is a process leading to insight and understanding, which is why its main mode of manifestation is intuitive, rather than propositional. The implications of this are a non-essential view of Waldorf pedagogy; instead of a universal curriculum there are generative principles that have to be creatively applied in each situation. Curriculum, as Dahlin (2017) explains, includes content, methods, how the teaching is arranged, how the school is organized and even the architecture. The act of knowing and generating practice is always provisional and situated and also transactional- it changes the world around us and in so doing, changes us. It is also constituting of relationships and identities. Such knowing and understanding can be reified into working concepts for the purposes of discourse and teacher education, but this is a secondary aspect. It also develops from mundane to highly insightful levels of knowing depending on how 'experienced' the subject is. I always felt that Steiner's (2011) book *Knowledge of the Higher Worlds* should be titled *Knowing Higher Worlds.*

The consequence of the act of knowing that is prompted by an encounter with the world is that our existing world view and consciousness is interrupted, destabilized, challenged, if we are open to this. Meyer-Drawe (2012) refers to learning process that comes through this kind of experience using the Ancient Greek term *pathos mathei* (suffering teaches). The Latin root of the word passion *pati*, the past participle of which is *passio*, means to endure, undergo and experience something and later came to mean an enduring inclination and predilection (https://www.etymonline.com/). The implication is that experiences that affect us emotionally, that interrupts the river of consciousness (as Sachs, 2018, calls it), can have an enduring impact and leads to dispositions. In the same sense, Biesta (2013) refers to a pedagogy of interruption. Such events bring the subject forth, into being in a process Biesta calls subjectification.

Let pull together what this excursion into Steiner's theory of knowledge means for learning dispositions. Following this reading of Steiner, augmented by Deleuze and Guattari's characterization of the concept, we can say that knowing can be transactional and transformational if the subject generates it herself. In doing so she brings herself into being and transforms herself, whilst generating social realities. For new knowledge to come about – that is, new or original to that person (which doesn't preclude but rather acknowledges that others can and do have the same experience, leading to a degree of working objectivity through shared constructs) -the existing consciousness has to be interrupted and the pre-existing horizon has to be changed, as happens when we move to a new position, metaphorically speaking, higher up the mountain. Furthermore, the whole human being is involved, not just cognition. We are also viscerally affected through feelings, sensations and we are also moved literally by the force of our volition. Boundary ideas as heuristics can offer new concepts to explain phenomena and even bring new realities into being and, crucially, are also generative of new ways of seeing and being, indeed, they are generative of practice. Thus new ways of knowing can become embodied as dispositions. Working with Steiner's Foundations brings us into contact with boundary ideas that can change our horizon rather than providing us with facts and knowledge that we can apply.

Constrained and unconstrained teacher skills

In the context of school learning Bransby and Rawson (2020) have offered a more nuanced understanding of the notion of skills and the relationship between skills and knowledge that are often labelled competences. This understanding also applies to teacher skills. Applying any skill requires knowledge of the context, the appropriate tools and materials. Likewise knowledge is only really relevant when it is applied in a particular setting. Therefore skills can better be described as *knowledgeable action*. Furthermore, knowledge and skills remain potential until realized and applied in meaningful activities of practices. Thus the definition offered above needs to be completed; skills are best thought of as *knowledgeable action with purpose*. These authors also further make use of the distinction between constrained and unconstrained skills, a concept derived from studies on reading (Paris, 2005). Constrained skills are fundamental to and are the precondition for unconstrained skills which are open-ended and potentially develop life-long through use and application.

Constrained skills usually need to be explicitly *taught* and can be learned in a relatively limited amount of time, whereas unconstrained skills are *caught* through use in context. There is an obvious parallel between learning theoretically about Waldorf practice and developing teaching skills in practice. Learning dispositions as habits of mind or ways of seeing and thinking that lead to teacher beliefs and attitudes shape the way skills are used, for example, a disposition to resilience means that a teacher can withstand stress and resistance in the classroom and learn from mistakes and this become a more resilient teacher. We can use this metaphor of constrained/unconstrained to think about learning about typical Waldorf practices (such as lesson structures or curriculum and general pedagogical knowledge of practice) as constrained skills, whilst the development of teaching dispositions and capacities are unconstrained. The latter can only become embodied in practice. Constrained knowledge *for* practice is enhanced through knowledge *of* practice to become the unconstrained skill of knowledgeable action with purpose (knowing in practice or pedagogical tact) *in* practice.

Hermeneutic and contemplative study

The second way study can change us is through hermeneutic and a contemplative activity. For many years the author has used a Gadamerian (2013) hermeneutic approach (also drawing on Crotty, 1998) with teacher students to work with Steiner texts. This involves an initial step of declaring one's pre-knowledge and pre-understandings (in Gadamer's terms, prejudices). Instead of bracketing these out, as some phenomenological approaches suggest, our pre-understandings are actually our starting horizon from which our questions about the text and our interest initially arises. The path of interpretation strives towards a fusion of horizons, with the horizons of student and text coming together.

The second step involves an empathic reading of the text to establish what the author is actually saying (e.g. putting the ideas into one's own words), stripped of all rhetorical devices and examples (especially since these texts are transcripts of lectures). As Crotty puts it, "the author is speaking and we are listening. We try to enter into the mind and personage of the author, seeking to see things from the author's standpoint" 1998, 109). Metaphorically speaking, we offer our mind as a stage upon which the 'drama' of the text can be played out, whereby, we are not merely spectators but actors (and we perform all the other roles the theatrical metaphor implies). The student opens up to the text as *other*.

A third interactive or dialogic stage involves a 'conversation' with and about the text, its context, how it relates to other ideas and involves taking a more critical stance. This dialogic engagement involves opening oneself to the other partners in the discussion, accepting their position as worthy of consideration, even if one does not agree with them. Finally, a transactional form of understanding involves the student identifying for herself, in what way her engagement with the text has brought about something new, has changed her view of things, perhaps even motivated her to action. What emerges was not in the text, nor in the reader, but has emerged from the fusion and has consequences. This can lead to self-formation through engagement with the text, what Gadamer (2013) calls *Bildung*; it makes the subject more experienced and open to new, more comprehensive understandings.

Steiner (2007) recommended another transformational process, that is usually referred to as meditatively acquired knowledge of the human being. This involves studying and taking in the Foundations, understanding through meditation and 'recalling' in practice. We have just discussed the phase of studying above. Steiner called the second process meditation but gave little indication what this might mean. Zajonc (2009) has described a form of meditation as contemplative inquiry, which moves from focused attention to an image or thought, followed by open attention to the mind's activity, leading to agency. More recently he has offered a tentative theory of contemplative pedagogy based on the neural processes involving alternating focus and open attention (Zajonc, 2016). Parker et al (2010) have made a strong case for the role of contemplation and mindfulness in higher education and Zajonc (2016) has listed the benefits of this based on many years work at the *Centre for Contemplative Mind in Society* (www.contemplativemind.org), such as capacity building and exercising the will. Among the applications are content-related exercises, supported by journaling and reflection and it is this contemplative approach that lends itself to working meditatively with key thoughts in the Foundations text.

The third step of meditatively acquired knowledge (perhaps better formulated as meditatively produced knowing) is what Steiner (2007) refers to as 'remembering'. Following his description this involves situations in which a teacher encounters a student in school and knows intuitively what is to be done, or in a few minutes of preparation can make the inner transformation needed to grasp what is essential in the coming lessons over the whole day. Steiner's description of how this process works is interesting. He makes an analogy with eating a sandwich. At first the process of digestion is conscious (biting, chewing, swallowing) but soon becomes unconscious. The digestive process nevertheless goes on and we depend on it for our forces of regeneration. He explicitly suggests that the process of digesting the ideas we have taken in and contemplated go on working in the unconscious. This clearly links with Steiner's account of the life processes involved in digestion (Steiner, 1996c), which centrally involves a process of separation, in which what has been taken in, is sorted into what is retained and what is excreted. The I identifies with and unites itself with what is retained, which is then transformed into energy for activity and the activation of autopoietic processes of sustenance. Van Houten (1991, see also van Houten and Panntischka, 2018) has interpreted the transformation of these bodily processes into stages of biographical learning and Rawson (2020) has likewise interpreted them as general stages of learning. In the analogous process of meditative contemplation, the experience merges with the much wider realm of experience that our unconscious has access to. Through regular meditation the experience becomes a disposition and as such directs the attention of the teacher towards what is salient in the pedagogical situation. Thus dispositions develop on the one hand through reflective hermeneutic study and on the hand through meditative deepening.

What Steiner refers to as intuitive remembering aligns closely to van Manen's (1991, 2008) notion of pedagogical tact as knowing-in-practice and acting-in-practice, which draws explicitly on Gadamer's (2013) interpretation of Helmholtz' description of tact. Tact "involves the ability to immediately see through the motives or cause and effect relations…consists of the ability to interpret the psychological and social significance of the features of [the student's] inner life…[and tact is] characterized by moral intuitiveness "(van Manen 2008, 16). He concludes that tact is an embodied property of the practical knowledge of practice, drawing on Aristotle's (2009) notion of *phronesis* usually translated as practical wisdom, which Biesta (2020) also discusses in this context. Van Manen writes,

> on the one hand our actions are sedimented into habituations, routines, kinesthetic memories. We do things in response to the rituals of the situation in which we find ourselves. On the other hand, our actions are sensitive to the contingencies, novelties and expectancies of the world…the notion of pedagogical tact implies that qualities or virtues are the learned, internalized, situated and evoked pedagogical practices that are necessary for the human vocation of bringing up and educating children (2008, 20-21).

Summary of the steps of hermeneutic study

1. Downloading: the teacher student uses brainstorming methods to represent existing thoughts and associations about the topic. These can be subsequently organized into a mind map of core ideas and relations.
2. After reading the text an intuitive, non-verbal (or single words/symbols) reflection can be made expressing: what the text does to me.
3. Narrative writing: a written summary of the main points in the text.
4. Dialogic reflection: discussion, clarification, contextualizing, relating to other experiences and ideas.
5. Transactional reflection: the teacher student writes down in a learning journal what was most important for her, how this has changed her understanding, what she intends to do with this experience.

Artistic practices

The second area of Waldorf teacher education in which dispositions are learned is aesthetic schooling through artistic activity. As Jeuken and Lutzker (2019) report, the blocks of artistic activities, traditionally painting, drawing, clay modelling, speech, Eurythmy, music, but more recently including theatre clowning, improvisation, and drama (see Lutzker, 2007) as well as story-telling (see Heinemeyer and Durham, 2017 for a survey of the literature) and land art, have several functions. On the one hand practical skills for teaching are learned, such as clear speaking, story-telling, drawing, painting, singing, playing an instrument and so on. Furthermore, the artistic work helps the teacher students to cultivate an aesthetic sense so that they can shape their lessons in an artistic way. Artistic activity, however, also contributes to transformative learning because it leads the person beyond her comfort zone into new fields of experience (Soetebeer, 2018). Many artistic activities require the participant to go beyond sensory experience and begin to be able to experience processes, transitions, transformations, the ebb and flow of activity, crystalizing and dissolving, opening and enclosing, levity and gravity - terms we use metaphorically to describe processes that can generally only be captured punctually. Furthermore, the participants develop a vocabulary to describe such processes and the social activity of sharing such experiences, which is an important preparation for perceiving and talking about complex processes in practice and for case studies of pupils. This schooling of process-thinking may lead to important teacher dispositions.

Doing artistic work involves a two-fold activity of perceiving the qualities of, for example, colour, form, line, movement in the medium being used and at the same time noticing what this does to oneself and thus always includes an element of self-knowledge. The artistic process is more important than the outcomes, though these may be not insignificant in themselves. Artistic work in a teacher education context is also always a social activity in a social space with others doing the same thing. This mutual perception and dialogue is rich but also sometimes difficult because art reveals so much of one's normally 'invisible' self. Some art forms, such as eurythmy, particularly work with social forms in which groups work together to realize a choreography that requires heightened mutual perception in space in movement. As Lutzker (2007) has shown, theatre clowning and improvisation enable the participants to respond to unexpected situations that require the teacher to enter into a relationship with the other. Story-telling is a vital part of the Waldorf approach and storyknowing (Heinemeyer and Durham, 2017) is an valued for of knowing (see also Rawson, 2002, 2019c).

Jeuken and Lutzker (2019) also emphasize that being a teacher means being a kind of performer, not in the sense of entertaining their pupils, but in the analogy of an actor stepping onto a stage and into a relationship to their pupils on the one hand and to their subject on the other. They quote Seymour Sarason making this comparison, " like it or not…the teacher as a performing artist is faced with a terribly complex and difficult task that all those in the conventional performing arts confront: How do you put yourself in a role and then enact it in a way that instructs and moves an audience (Sarason, 1999, 54, cited in Jeuken and Lutzker, 2019, 299). Theatre and clowning offer a field of practicing just this skill.

Land art involves going in the world of nature, though urban land art is also possible (I have done this in India with teacher students using trash by the side of the road), finding a location that interests one and using whatever materials are at hand to construct a more or less ephemeral arrangement that is aesthetic. This approach draws on the work of the artist Andy Goldsworthy (1990), who emphasizes the ecological aspects and the cultural history of the place and its materials and who described the process as "an opening into the processes of life within and around" (Goldsworthy and Friedman, 2004, 160). There are only two rules; only materials found in the location are used and whatever is used is sustainable (e.g. not picking the only flowers available). The arrangements are then photographed, which adds a further aesthetic dimension to the activity and later shared. A recent online course during the Covid-19 period involved around 60 participants working on their own and posting their results and comments in an online gallery. Many such comments referred to a heightening of awareness, a sense of dialogue with the place and the materials, a spiritual sense of connection and ephemeral moments of harmony and a deep connection to the location, none of which are easily put into words. Land art can be seen an example of resonance, in Rosa's (2019) use of this term, meaning a holistic way of encountering the world that has four primary qualities; affection with the direction

of the relationship being from the world to the person, secondly emotion, the response from within the person to the experience, generating a sense of self-efficacy, thirdly, "a process of being touched and affected by something and of reacting and answering to it, we are transformed –or we transform ourselves in the sense of a co-production" (Rosa in an interview with Schiermer, 2020). Fourthly, this process not only transforms the subject but the object too. Rosa (2020) describes resonance as illusive; it cannot be made accessible or entirely controllable. Resonance seems to have much in common with Buddhist teachings of being in the flow of the moment, with neither grasping or aversion, but actively being as not I, but not other than I (Taylor, 2015). Land art seems an ideal way to seek an experience of resonance and has the advantage, like clowning, that prior experience does not help, in fact often hinders the process.

Biesta (2017) has argued in a book looking at art education since Joseph Beuys' performance art, that education is about cultivating grown-up-ness, a middle way between imposing ourselves on the world and being frustrated at the world's resistance. Art is a form of dialogue with the world and touches both the central question of art and education; our existence as subjects in the world. Biesta challenges expressivist intentions in art education, in which the emphasis is on the expression of individual identities and individual voice, important though this also is. This approach, however, reinforces ego rather than going beyond and bringing subject-ness, or grown-up-ness forth. Biesta's term *grown-up-ness* refers to an attitude that asks, "are my desires, desirable for others, for the world?" A grown-up way of relating to the world is one that "acknowledges alterity and integrity of what and who is other…The grown-up way acknowledges,…that the world out there is indeed 'out there', and is neither a world of our own making nor a world that is just at our disposal, that is, a world in which we can do whatever we want or fancy. It …is my decision to give the alterity and integrity of the world a place in my life- or not…" (Biesta, 2019, 53). This is the existential challenge that art can offer, because it is the "educational, ethical and political responsibility of teachers to turn their attention towards the world, open themselves to being taught by the world" (Thomas, 2019, 52) and involves moving students towards reconciling themselves to the radical otherness of the world and developing the capacity to be "in the world without occupying the centre of the world" (Biesta, 2017, 37). This applies to art teaching in school but also to art in teacher education.

Crafting

Given the important of craft work as a means of engaging in transformative activity, it is surprising that this does not play a bigger role in Waldorf teacher education. Graves et al (2019) have highlighted the role that crafting- a series of craft activities located in the environment in which materials are sourced and prepared locally and the craft work stays close to the source (e.g. green woodwork, working with clay and firing pots, making and using charcoal for smithing) – in transforming materials and at the same time transforming oneself. If resonance is a transformational experience that can occur in the relationship between subject and world and overcomes the effects of alienation (Rosa, 2019), then crafting, which is an activity in which the maker transforms the materials and in doing so transforms herself, may enable it. As Rosa (2020) points out, Marx's original understanding of alienation assumed that industrial production and capitalism separate the worker not just from the products of her work, but also from the activity of making as a transformative process. Marx' fundamental idea is that the transformation of nature into culture is the primary relationship between people and the world, in the process of which human beings have formed and transformed themselves and their environment and also transformed the means by which this transformation occurs (i.e. the evolution of economic and cultural activity). Paleoanthropology (Gamble, 2007, Gamble et al, 2014) has confirmed these (pre)-historical processes and identified the ways in which human tool use and artefact production co-evolved with complex faculties such as language and symbolic thinking.

Crafting offers a way in which teacher students can experience a relationship to the world that counters, what Rosa (2020) describes as the aggressive tendency to want to control, own and instrumentalize the world in order to satisfy our needs, by making the world and also the self, available, accessible, measurable and controllable. Crafting requires a respectful knowledge of the qualities and sources of materials but equally of processes. Ingold (2011), taking up and idea formulated by Deleuze and Guattari (2004), argues that we

must overcome the heritage of the Aristotelean notion that creating things involves bringing form (*morphe*) and matter (*hyle*) together, a process in which form is imposed by an agent into inert matter. Ingold wishes to replace this model with an,

> ontology that assigns primacy to the process of formation as against their final products, and to the flows and transformations of materials against states of matter. Form, to recall Klee's words, is death; form-giving is life… it is not a question of imposing preconceived forms on inert matter but of intervening in the fields of force and the currents of material wherein forms are generated. Practitioners, I content, are wanderers, wayfarers, whose skill lies in their ability to find the grain of the world's becoming and to follow its course while bending it to their evolving purpose (Ingold, 2011, 211).

Ingold's advice, is to follow the materials and improvise, what Deleuze and Guattari (2004, 451) call matter-flow. One could hardly find a better description of becoming a teacher that makes it clear what knowledgeable action with purpose means. In dialogue with the materials (both literally and metaphorically), the teacher is a wayfarer in the a pedagogical taskscape (Ingold, 2000) using her artistry to produce productive learning situations. What better way to practice this and become disposed to pedagogical artistry than crafting? Against this background we can see that crafting offers the possibility of establishing resonance and countering alienation. It does so by enabling experiences of engaging in sustainable ways with the natural world to produce cultural products. The primary aim is not meeting practical needs- though what is made is always useful- but rather meeting the need for transformative experience, in ways that urban dwelling contemporaries may not otherwise have. Livingston & Mitchell's (2016) book on the crafts and practical arts curriculum in Waldorf schools is aptly titled, *Will Developed Intelligence* because such activities educate and thus transform the will, the agentic activity of the subject (see Rawson 2020b).

In order to enable the transformative effect of encountering the other (and indeed encountering sedimented otherness in ourselves) in an artistic process it has to enable immersion and this takes time. In a sense it doesn't matter too much which art or craft is used, the point is, it has to involve approaching one's limits of perception, skill, comfort and endurance, go beyond mental images one is trying to reproduce, previous achievements in the field (particularly difficult for people who are 'good' at art) and risk allowing the other to express itself in the serendipitous, in the unexpected, unprepared and uncontrolled and in the resistance of the medium or materials. This involves a brutally honest dialogue about what actually comes to expression as opposed to what one wants to see.

General pedagogical knowledge

Whilst at the seminar students learn about curriculum, teaching methods, theories of development and learning, school leadership – what Shulman (1987) calls general pedagogical knowledge- and so on through study and discussion. Shulman was one of the first to offer a taxonomy of teacher knowledge and it still remains relevant. He identified seven categories of teacher knowledge, some of which can be considered declarative knowledge that can be learned theoretically, such as knowledge of educational ends and purposes, subject knowledge, curriculum knowledge, and knowledge that is situated, such as knowledge of pupils, classrooms and school contexts, and specific professional understandings. Two of the categories have a special status in forming a possible bridge between formal learning in teacher education institutions and learning-in-practice in school. The first is *general pedagogical knowledge*, "with special reference to those broad principles and strategies of classroom management and organization…" (1987, 8). This includes knowledge of teaching methods, assessment, classroom management, planning, structuring and reviewing lessons and understandings of the learning process, curriculum, theories of learning and child development, all of which can be learned beforehand. Obviously this knowledge needs to be 'converted' from knowledge-for-practice into knowing-in-practice and supplemented by knowledge-from-practice, once the teacher is active in the classroom and reviewing and reflecting on actual experiences. Secondly, Shulman identified *pedagogical content knowledge*, "that special amalgam of content and pedagogy that is uniquely the province of teachers, their own special form of professional knowledge" (ibid). In other words, this knowledge blends the requirements of the topic or subject with those of the learners. Experience shows that this knowledge is

only of limited value until the 'conversion' in practice occurs, though it can be rehearsed in simulation and role play, when teacher students practice making, presenting and critiquing lesson plans, parents' evenings etc. This only become pedagogical knowing-in-practice when the actual relevance (or not) of this association can be experienced and be critically reflected.

It is helpful to distinguish between understanding through 'instruction' and active knowledge (Hedegaard, 1990), which is not so much a difference in the quality and nature of the knowledge but in the context in which it has meaning. Actively knowing something in the context of a particular practice, firstly implies that the knowing is an activity and secondly, that knowledge is being applied in context. As Hedegaard points out, only when knowledge is contextualized can mature concepts be grasped. The reference to 'instruction' above is a translation of the Russian term *obuchenie*, which Vygotsky used to refer to the dynamic interactive relationship of teaching-learning activity (Eun, 2010), quite different from the English verb to instruct, which implies a one-sided process. The interactive learning that *obuchenie* implies is not merely transmission of knowledge but a social process involving the whole person, which gives it a basic dispositional character. It becomes active knowledge however only when applied, in the sense of knowledgeable action with purpose, referred to above.

In the context of Waldorf teacher education this general pedagogical knowledge is understood in relation to the ideas of the Foundations (though the contexts of other education theory is also important) and are thus usually taught parallel to studying the Foundations. Here the transformative learning process starts with knowledge as making sense but requires a transformation before leading to dispositions in the form of knowledgeable action with purpose or knowing-in-practice (Kelly, 2006) (i.e. teaching), a process which may occur over many years. It is a process that can no doubt be enhanced by critical reflection and practitioner research and especially when teachers themselves become mentors to beginning teachers.

Conclusions

I have suggested that dispositions in the form of ways of seeing can be learned through contemplative study and artistic exercises, including craft work. This involves a process over time involving having rich experiences, working with those experiences through recall and meaning-making discourse and reflection. Two streams of experience flow together; what comes from outside in the form of ideas in texts, guided artistic work, the values that live in the learning culture of the teacher education institution and embodied by the teacher educators. This stream meets the emotional response that emerges from the person's biographical interests and may lead to a process of transformative learning that is also biographical learning. Adults need opportunities for reflection and for narrative learning – the activity of constructing and re-constructing narratives of one's relationship to the task of becoming a teacher- to accompany these processes. These dispositions then need to be applied in practice and this process of learning-in-practice, which cannot be described in this paper, needs a phase of sojourning in landscapes of practice (Rawson, 2019) before the process become teacher learning (Kelly, 2006) in practice as teachers with responsibility, in which knowing-in-practice can develop. This paper has focused on only two aspects- studying and artistic work- but these show perhaps how dispositions can be learned.

Fonseca- Chacana's (2019) suggestion that dispositions, skills and knowledge must be developed concurrently so as to ensure a holistic approach to teacher education, is certainly confirmed by the experience of this author. This must be developed in practice together. However, initial teacher education has a role to play in enabling the learning of certain dispositions that enable learning-in-practice. One could locate teacher education entirely in school practice but this would reduce the scope for learning dispositions through contemplative study and immersion in intensive artistic exercise. I believe both of these activities require time and space to assist the process of letting go of embodied pre-understandings. The risk would be that novice teachers would reproduce the practices they participating in rather than learning how to generate their own on the basis of generative principles.

References

Altrichter, H., Posch , P., & Spann, H. (2018). *Lehrerinnen und Lehrer erforschen ihren Unterricht (Teachers research their teaching)* (5th. edition ed.). Bad Heilbrunn: Klinkhardt.

Aristotle. (2009). *The Nicomachean Ethics* (D.Ross, Trans. L.Brown Ed.). Oxford, UK: Oxford University Press.

Auer, W.-M., Löffler, T., & Magin, R. (2017). *Das Bochumer Modell des Bewegtenklassenzimmers*. Stuttgart: Pädagogische Forschungsstelle Stuttgart.

Biesta, G. J. J. (2013). *The beautiful risk of education*. Boulder, CO.: Paradigm Publishers.

Biesta , G. J. J. (2017). *Letting Art Teach: Art education after Joseph Beuys*. Arnhem, NL.: ArtEZ Press.

Biesta , G. J. J. (2019). What is the Educational Task? Arousing desire for wanting to exist in teh world in a grown-up way. *Pedagogia y Saberes*, 50, 51-61.

Biesta , G. J. J. (2020). *Educational Research. An unorthodox Introduction*. London New York: Bloomsbury.

Bransby, K., & Rawson, M. (2020). Steiner Waldorf Curriculum Statement. Retrieved from https://www.steinerwaldorf.org/ website: https://www.steinerwaldorf.org/steiner-resources/pdf-downloads/

Brater, M., Haselbach, D., & Stefer, A. (2010). *Kompetenzen sichtbar machen: Zum Einsatz Kompetenzportfolios in Waldorfschulen. Kulturwissenschaftliche Beiträge der Alanus Hochschule.(Competences made visible: Concerning the use of competence portfolios in Waldorf schools. Cultural science contributions of the Alanus University)*. Frankfurt am Main: Peter Lang Verlag.

Ciborski , S., & Ireland , H.-A. (2015). *Assessment for Learning in Waldorf Classrooms: How Waldorf teachers measure student progress towards lifelong learning.* Bethesda, Palo Alto, CA.: Academica Press.

Crotty, M. (1998). *The Foundations of Social Research: Meaning and Perspective in the Research Process*. London: SAGE.

da Veiga , M. (2016). Grundmotive im philosophischen Denken Rudolf Steiners und ihr Bezug zu Methoden und Fragestellungen in der Phänomenologie und der analytischen Philosophie. In J. Schieren (Ed.), *Handbuch Waldorfpädagogik und Erziehungswissenschaft: Standort und Entwicklungsperspektiven* (pp. 82-115). Weinheim Basel: Beltz Juventa.

Dahlin, B. (2009). On the path towards thinking: Learning from Martin Heidegger and Rudolf Steiner. *Studies in Philosophy and Education*, 28(6), 537-554. doi:10.1007/s11217-009- 9147-1

Dahlin, B. (2013). Gloves of Ice or Free Hands? A nomadic reading of Rudolf Steiner and Bergson and Deleuze and others on knowledge as nonrepresentational and the importance of Aesthesis. *Other Education: The Journal of Educational Alternatives*, 2(2), 67-89.

Deleuze, G., & Guattari , F. (1994). *What is philosophy?* (H. Tomlinson & G. Burchell, Trans.). New York: Columbia University Press.

Deleuze, G., & Guattari , F. (2004). *A Thousand Plateaus: Capitalisma nd Schizophrenia*. London: Continuum.

Eun, B. (2010). From learning to development: a sociocultural approach to instruction. *Cambridge Journal of Education*, 40(4), 401-418.

Gadamer, H.-G. (2013). *Truth and Method* (J. W. a. D. G. Marshall, Trans. revised second edition ed.). London: Bloomsbury.

Gallagher, S. (1992). *Hermeneutics and Education.* New York: State University of New York.

Gamble, C. (2007). *Origins and Revolutions: Human identity in earliest Prehistory*. Cambridge: Cambridge University Press.

Gamble, C., Gowlett, J., & Dunbar, R. (2014). *Thinking Big: How the evolution of social life shaped the human mind.* London: Thames & Hudson.

Gidley, J. M. (2010). Turning Tides: Creating dialogue between Rudolf Steiner and 21st Century academic discourse. *Research on Steiner Education*, 1(1), 101-107.

Goldsworthy, A., & Friedman, T. (2004). *Hand to Earth* (Reprint ed.). New York: Harry N. Abrams.

Graves, B., & Code, L. (Eds.). (2019). *Transforming through Crafting. How traditional crafts and practical skills can enhance education*. Stroud: Handson Press.

Hedegaard, M. (1990). The zone of praximal development as a basis for instruction. In L. Moll (Ed.), *Vygotsky and Education: Instructional implications and applications of sociohistorical psychology* (pp. 349-371). Cambridge: Cambridge University Press.

Heinemeyer, C., & Durham, S. (2017). Is narrative an endangered speciesin schools? Secondary pupils' understanidng of 'storyknowing'. *Research in Education*, 99(1), 31-55. doi:DOI: 10.1177/0034523717740151

Heusser , P. (2016). *Anthroposophy and Science. An Introduction*. Frankfurt am Main: Peer Lang Edition.

Ingold, T. (2000). *The Perception of the Environment: Essays in livelihood, dwelling and skill*. London and New York: Routledge.

Ingold, T. (2011). *Being Alive. Essays in movement, knowledge and description*. London and New York: Routledge.

Kelly, P. (2006). What is teacher learning? A socio-cultural perspective. *Oxford Review of Education*, 32(4), 505-519.

Kiersch, J. (2010). „Painted from a palette entirely different". A new hermeneutic approach to Steiner's esoteric courses for teachers. *Research on Steiner Education*, 1(2), 64-72.

Koch, T. (2010). *European Portfolio Certificate Handbook*. Brussels: European Council for Waldorf Education/ Comenius Lifelong Learning Programme.

Livingston, P., & Mitchell , D. (2016). *Will-Developed Intelligence. Handwork & Practical Arts in the Waldorf School. Elementary through High School* (3rd. edition ed.). Chatham, NY.: Waldorf Publications.

Lutzker, P. (2007). *The Art of Foreign Language Teaching: Improvisation and drama in teacher development and language learning.* Tübingen and Basel: Franke Verlag.

McNiff , J. (2013). *Action Research: Principles and Practice* (third edition ed.). Abingdon: Routledge.

Newall, M. (2019). *A Philosophy of the Art School*. London New York: Routledge.

Palmer, R. J., Zajonc, A., & Scribner, M. (2010). *The Heart of Higher Education: A call to renewal. Transforming the academy through collegial conversations*. San Fransisco, CA Jossey-Bass.

Paris, S. G. (2005). Reinterpreting the development of reading skills. *Reading Research Quarterly*, 40(2), 184-202.

Rawson, M. (2002). Tell me a story: The narrative of active learning. In M. Rawson & P. Lutzker (Eds.), *Language and Learnin*g (pp. 28-38). Forset Row, UK.: Steiner Waldorf Schools Fellowship Publications.

Rawson, M. (2014). Practices of teacher learning in Waldorf schools: some recommendations based on qualitative inquiry. *Other Education: The Journal of Educational Alternative*s, 3(2), 45-68.

Rawson, M. (2018a). The case for illuminative practitioner research in Steiner Education. *Research on Steiner Education*, 8(2), 15-32.

Rawson, M. (2018b). *Learning as becoming a subject. A hermeneutic phenomenological study of students in a Waldorf(Steiner) school in Germany*. (Education Doctorate EdD), Plymouth University. Retrieved from http://hdl.handle.net/10026.1/10756 (2018Rawson389263EdD)

Rawson, M. (2019a). The development of the person: Possible links to non-formal learning situations, scaffolded reflection and expansive learning in Steiner/Waldorf education. *Other Education*, 8(2).

Rawson, M. (2019b). Generative Prinzipien der Unterrichtsgestaltung und Praxisevaluation in Waldorfschulen. In A. Wiehl (Ed.), *Studienbuch Waldorfschulpädagogik*. Bad Heilbrunn: Kinkhardt, utb.

Rawson, M. (2019c). International Waldorf 100 Curriculum Project: Some guidelines for choosing story material. *Pacifica Journal*, 56(2), 10-17.

Rawson, M. (2020a). A theory of Waldorf teacher education. Part 1. learning dispositions. *Research on Steiner Education*, 11(1).

Rawson, M. (2021). *Steiner Waldorf Pedagogy in Schools. A critical introduction.* London/New York. Routledge.

Rittelmeyer, C. (1990). Der fremde Blick.Über den Umgang mit Rudolf Steiners Vorträgen und Schriften. In F. Bohnsack & E.-M. Kranich (Eds.), *Erziehungswissenschaft und Waldorfpädagogik* (pp. 64-74). Weinheim and Basel: Beltz Verlag.

Rittelmeyer, C. (2010). Vorwort. In H. Paschen (Ed.), *Erziehungswissenschaftliche Zugänge zur Waldorfpädagogik* (pp. 7-10). Wiesbaden: VS Verlag.

Rosa, H. (2019). *Resonance. A sociology of our relationship to the world* (J. C. Wagner, Trans.). Cambridge: Polity

Schieren , J. (2016). Einleitung (introduction). In J. Schieren (Ed.), *Handbuch: Waldorfpädagogik und Erziehungswissenschaft: Standortbestimmung und Entwicklungsperspektiven (A handbook of Waldorf pedagogy and the science of education: positions and developmental perspectives)* (pp. 9-25). Weinheim Basel: Neltz Juventa.

Schiermer, B. (2020). Acceleration and Resonance: An interview with Hartmut Rosa. *Acta Sociologica, E-Special: Four generations of critical theory in Acta Sociologica.*

Sennett, R. (2008). *The Craftsman*. London: Penguin Books.

Shulman, L. S. (1987). Knowledge and Teaching: Foundations of the new reform. *Harvard Educational Review*, 57(1).

Soetebeer , J. (2019). Zur Theorie und Praxis von Bildung in der Waldorfpädagogik. In A. Wiehl (Ed.), *Studienbuch Waldorfpädagogik* (pp. 65-82). Bad Heibrunn: Verlag Julius Kinkhardt.

Steiner , R. (1963a). *The Philosophy of Spiritual Activity* (R. Stebbing, Trans. H. S. Bergman Ed.). West Nyack, NY: Rudolf Steiner Publications.

Steiner , R. (1963b). *Truth and Science* (R. Stibbing, Trans. P. M. Allen Ed.). West Nyack, NY: Rudolf Steiner Publications.

Steiner, R. (1996). *Anthroposophy (A fragment)*. Hudson, NY.: Anthroposophic Press.

Steiner, R. (1996a). *The Foundations of Human Experience*. Hudson, NY.: Anthroposophic Press.

Steiner , R. (2007a). *Balance in Teaching (lectures Stuttgart 15-22 Sept. 1920 and 15-16 October 1923)* (R. Pusch, Trans.). Great Barrington, MA: Anthroposophic Press.

Steiner , R. (2007b). *A Modern Art of Education* (Lectures in Illkley, 1923). Hudson, NY: Anthroposophic Press.

Steiner , R., & Barfield, O. (2010). *The Case for Anthroposophy* (O. Barfield, Trans.). Oxford: Barfield Press.

Taylor, S. (Ed.) (2015). *Not I, Not other than I. The Life and Teachings of Russel Williams*. Alresford, UK: John Hunt Publishing.

Thomas, B. A. (2019). Education After Art: A review of Letting Art Teach: Art education after Joseph Beuys. *Studies in Art Education: A Journal of Issues and Research,* 60(1), 50-53.

van Houten, C. (1995). *Awakening the Will. Principles and Processes in Adult Learning.* Forest Row, UK: New Adult Learning Network.

van Houten, C., & Pannitschka, S. (2018). *Erwachsenenbildung als Willenserweckung: Methodik und Didaktik erwachsenengerechten Lernens*. Stuttgart: Verlag Freies Geistesleben.

van Manen, M. (1991). *The Tact of Teaching*. Ontario: The Althouse Press.

van Manen, M. (2008). *Pedagogical Sensitivity and Teachers'Practical Knowing-in-Action*. Peking University Education Review(1), 2-20.

Walach, H. (2017). Secular spirituality- what it is. Why we need it. How to proceed. *Journal for the Study of Spirituality*, 7(1), 7-20. doi:https://doi.org/10.1080/20440243.2017.1290028

Welburn, A. (2004). *Rudolf Steiner's Philosophy and the Crisis of Contemporary Thought*. Edinburgh: Floris Books.

Whitehead, J. (2018). Living Theory Methodologies Retrieved 14.7.2019 https://www.actionresearch.net/writings/arsup/livingtheorymethodologies.pdf

Zajonc, A. (2009). *Meditation as contemplative inquiry: When knowing becomes love.* Geat Barrington, MA: Lindesfarne.

Zajonc, A. (2016). Contemplation in Education. In K. A. Schonert-Reichl & R. W. Roeser (Eds.), *The Handbook of Mindfulness in Education* (pp. 17-28). New York: Springer.