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FUNDAMENTALS

Martyn Rawson: A Theory of Waldorf teacher Education
Part 1: learning dispositions
Part 2: the role of study and artistic exercise

Frank Steinwachs: "Latent questions" as an anthropological paradigm for the teaching of literature in the Waldorf high school

EMPIRICAL RESEARCH

Jürgen Peters: Empirische Forschungen zur Waldorfpädagogik

Johan Green: Narrative Teaching. Multidimensional aspects of narration

Thijs Jan van Schie: "Bringing a Universal Impulse to Filipino Localities" Three biographies on the history of Waldorf Education in the Philippines

CONCEPTUAL FRAMEWORK FOR TRANFORMATIVE EDUCATION

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FORUM ANTHROPOSOPHY AND SCIENCE

Jost Schieren: Dimensions of the Self in the work of Rudolf Steiner

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Layout
Dipl. Komm.-Des. Friederike Boock, M.A.
München/Germany
Email: friedeboock@gmx.de

Technical Support
Digitale Heimat
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Support Contact: cf@digitaleheimat.de

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Editorial

Axel Föller-Mancini

Auch die aktuelle Ausgabe von *RoSE – Research on Steiner Education* (Vol. XI, Nr. 2) konnte ohne Verzögerung trotz der immer noch währenden pandemischen Krise, ausgelöst durch Covid-19, fertiggestellt werden. Dafür danken wir allen Autorinnen und Autoren, den GutachterInnen, den ÜbersetzerInnen sowie der Layouterin. Ohne dieses konstruktive Zusammenspiel der Kräfte wäre dies nicht möglich gewesen.

Die vorliegende Ausgabe umfasst Beiträge zu allen Rubriken, ausgenommen „Buchbesprechungen“.

Die Rubrik *Grundlagenforschung* eröffnet Martyn Rawson mit zwei zusammengehörigen Beiträgen einer insgesamt geplanten Trias, die eine Theorie der Waldorfpädagogik darstellt Der erste Beitrag behandelt Lehrerdispositionen und Kompetenzen, der zweite Artikel untersucht die Relevanz des künstlerischen Übens im Kontext der Allgemeinen Menschenkunde Steiners. In seiner Studie *„Latente Fragen“ als anthropologisches und didaktisches Paradigma für den (Literatur-)Unterricht in der Oberstufe an Waldorfschulen* untersucht Frank Steinwachs die Verschränkung von entwicklungsevozierten Suchbewegungen auf Seiten der SchülerInnen und möglichen pädagogischen Antworten darauf. Mit der vorliegenden Ausgabe veröffentlichen wir den ersten Teil einer englischen Übersetzung.

Die Rubrik *Beiträge zur empirischen Forschung* eröffnet Jürgen Peters mit einer Bibliografie deutscher und englischsprachiger Studien zur Waldorfpädagogik. Es wurden Beiträge der letzten zwanzig Jahre berücksichtigt. Der schwedische Autor Johan Green geht in seinem Artikel auf die Bedeutung narrativer Elemente im Unterricht an der Waldorfschule ein. Das Schaffen innerer Bilder werde zu einer Grundlage für Kreativität auf Seiten der Schülerinnen und Schüler. Thijs Jan van Schie von der Universität Leiden in den Niederlanden präsentiert anhand dreier Lebensläufe aus den Philippinen Begegnungsmomente mit der Waldorfpädagogik und untersucht aus soziologischer Sicht deren biografische Wirkungen.

Rahmenkonzepte für transformative Bildung ist eine Rubrik, in der wir eine Serie von Artikeln veröffentlichen, die aus einem empirischen Forschungsprojekt in Sao Paulo, Brasilien, entstanden sind. Eine bi-nationale Gruppe (Brasilien, Deutschland) untersuchte an einer pädagogischen Einrichtung nahe einer Favela die Bildungsprozesse von Kindern und Jugendlichen. Die hier publizierten Studien mehrerer Autoren führen in das Projekt ein und analysieren die gesellschaftspolitische Relevanz der „Vereinigten Bildungseinrichtungen“ (CEUs) in Sao Paulo.

Im Forum „Anthroposophie und Wissenschaft“ diskutiert schließlich Jost Schieren Aspekte der Ichentwicklung und des Selbst vor dem Hintergrund der Geisteswissenschaft Rudolf Steiners und entsprechenden philosophischen Positionen der Klassik und der Gegenwart.

Allen LeserInnen und AutorInnen wünschen wir ein gesundes neues Jahr und eine anregende Lektüre!

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Editorial

Axel Föller-Mancini

In spite of the ongoing Covid-19 pandemic we have still managed to bring out this current edition of *RoSE – Research on Steiner Education* (Vol. XI, No. 2) on time. For this we thank the authors, peer-reviewers, translators and layout technician. Without the concerted efforts of all these people this would not have been possible.

This edition comprises contributions under all our usual rubrics, except "book reviews".

Under the rubric of *Basic Research*, Martyn Rawson kicks off with the first two parts of a planned trilogy of articles presenting a comprehensive theory of Waldorf education. The first part deals with the teacher's character and levels of competence, while the second explores the ramifications of what Steiner has to say in "The Foundations of Human Experience" about the relevance of art in teaching. In his study *"Latente Fragen" als anthropologisches Paradigma für den (Literatur-)Unterricht in der Oberstufe an Waldorfschulen*, Frank Steinwachs investigates the close ties between the inner searchings students do as a natural expression of their development and the possible pedagogical answers to them. In this edition we are publishing the first part of an English translation of this article.

The section of *Contributions to empirical research* is opened by Jürgen Peters with a bibliography of studies on Waldorf education written in German and English over the last twenty years. The Swedish author, Johan Green, addresses how the narrative elements used in Waldorf education form the basis of learner creativity by evoking inner pictures. Thijs Jan van Schie of the University of Leyden in the Netherlands presents encounters with Waldorf education from the life-stories of three individuals from the Philippines, and investigates their biographical effects from a sociological perspective.

Conceptual framework for transformative education is a rubric under which we are publishing a series of studies arising out of an empirical research project conducted in São Paulo in Brazil. A bi-national group (Brazil, Germany) investigated the learning processes undergone by children and adolescents at an educational institution in the neighbourhood of a favela. The studies published in this edition, written by several authors, introduce the project and analyse the socio-political relevance of the CEU's in São Paulo.

Finally, in the forum "Anthroposophy and Science" Jost Schieren discusses aspects of the development of the Self upon the background of Rudolf Steiner's spiritual science and related philosophical positions from classicism to the present.

To all our readers we wish a healthy new year and edifying reading!

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A Theory of Waldorf teacher Education
Part 1: learning dispositions

Martyn Rawson
National Tsing Hua University Taiwan, Plymouth University, Waldorflehrerseminar Kiel

ABSTRACT. This paper is the first of a series of three that explore aspects of Waldorf teacher education; the first looking at the nature of dispositions, the second focusing on study of Steiner's Foundations and artistic practice and the third drawing on empirical evidence, addressing learning-in-practice. It outlines a theory of teacher education that focuses on the learning of dispositions, values, beliefs, attitudes and skills and general pedagogical knowledge that underpin the practice of Waldorf pedagogy. It offers an account of how dispositions are learned and modified through transformative learning as transformation of the will. It describes the historical origins of Waldorf teacher education and its five core elements, studying Steiner's Foundations, transformative artistic exercises, learning general pedagogical knowledge (e.g. curriculum, teaching methods, child and youth development, learning theory, school management and leadership), self-development and learning-in-practice. The theory explains how foundational dispositions are learned in a seminar environment that subsequently change into sustainable professional dispositions through participation in practice and continuing professional development. The process of transformative learning in teacher education is elaborated, including the role of reflection and related to other theories, including theories of experiential and reflective learning, biographical learning and destiny learning.

ZUSAMMENFASSUNG. Dieser Aufsatz ist der erste von dreien, die die Aspekte der Waldorflehrerbildung untersuchen; der erste erläutert Lehrerdispositionen bzw. Kompetenzen, der zweite lenkt den Fokus auf das Studium von Steiners Menschenkunde und das künstlerisches Üben und der dritte untersucht mit Hilfe empirischer Studien das Lernen-in-der-Praxis. In diesem Artikel wird eine Theorie der Lehrerbildung entwickelt, die auf das Erlernen von Dispositionen, Werten, Haltungen und Fähigkeiten sowie allgemeinen pädagogischen Wissens, welches der Praxis der Waldorfpädagogik zugrunde liegen, basiert. Es bietet eine Erklärung an, wie Dispositionen durch transformative Bildung als Willensverwandlung gelernt werden können. Die historische Entwicklung der Waldorflehrerbildung wird kurz umrissen sowie deren fünf Kernelemente; das transformative Studium der Menschenkunde, umbildende Erfahrungen durch künstlerisches Üben, das Studium des allgemeinen pädagogischen Wissens (z.B. Lehrplan, Methodisch-Didaktisches, Kinder- und Jugendentwicklung, Lerntheorie, Schulverwaltung und Führung), Selbstentwicklung und das Lernen-in-der-Praxis. Die Theorie erläutert, wie im seminaristischen Kontext Basisdispositionen angelegt werden, die durch die Partizipation an der Praxis und Fortbildung zu nachhaltigen Professionsdispositionen werden. Die Vorgänge der transformativen Bildung im Kontext der Lehrerbildung werden erläutert und in Beziehung zu anderen Theorien, wie dem Lernen aus Erfahrung, reflexivem Lernen, biographischem Lernen und Schicksal Lernen, gebracht.

Keywords: Waldorf teacher education, dispositions, transformative learning

Introduction

It is widely recognized by teacher educators and researchers alike "that knowledge, skills and dispositions are essential qualities of effective teachers…yet these qualities…serve little purpose individually; they must be developed concurrently so as to ensure a holistic approach to teacher education" (Fonseca-Chacana, 2019, 268). She defines dispositions as "the cultivatable set of intellectual, intrapersonal and interpersonal attributes that enact teacher knowledge and skills to the service of a professional community, which includes students, student families and other educational professions" (ibid, 274). Dispositions matter to teachers because they "are the volitional elements that put knowledge and skills into action" (ibid). She adds that this definition aligns closely with Costa and Kallick's (2008) notion of Habits of Mind, a set of intelligent behaviours based on proclivities, values, attitudes, sensitivity to contextual cues, experience and the skills needed to apply these patterns effectively, that lead to productive actions.

The question this paper addresses is how dispositions are learned. Fonseca-Chacana suggests that in order to learn dispositions teachers must first become conscious of them and their pedagogical impact. Secondly, the target dispositions must be modelled by teacher educators who embody and enact them. Thirdly, an understanding of dispositions needs to be embedded across the whole teacher education curriculum so that it becomes a sense of being rather than a sense of knowing. These are undoubtedly important aspects. This paper supplements this approach by adding the dimension of transformative learning as self-formation or *Bildung* (Soetebeer, 2018, Koller, 2018) and draws on an iteration of Steiner's (1996) model of the transformation of the will.

This paper is the first of three that explore different aspects of Waldorf or Steiner teacher education (Waldorf and Steiner are used synonymously). This first paper addresses the overall concept and focuses on the nature and learning of dispositions. The second looks how dispositions are learned through study and artistic exercises and the third looks at learning-in-practice. In the absence of published research on Waldorf or Steiner teacher education, these papers draws on action research into practice at a German Waldorf teacher education seminar. This research has mainly reconstructed the lived experiences of participants of hermeneutic study methods, artistic practice and reflection work during internships, including reflective master theses. I draw on this data in the second and third papers. This paper begins with a brief outline of Waldorf teacher education theory followed by an overview of Waldorf teacher dispositions. This leads to a discussion of the nature of dispositions and how they may be learned and modified through transformative learning.

In this paper the female pronouns and forms are used throughout to refer to people of all genders. The term *teacher student* places the emphasis on the fact that the people involved are becoming teachers and primarily have the role of student. The term *novice teacher* marks a change of status in which the role of being a teacher is foregrounded. The transition between them is not an external one but a gradual shift of identity.

Background

As Dahlin (2017) has explained, Waldorf schools base their pedagogy on Steiner's account of the human being from the spiritual perspective called anthroposophy, which Steiner (1973) defines as a path of knowledge that leads to understandings of the spiritual dimension of the human being. There are over 200 Waldorf teacher education centres in around 60 countries[1] that base their education on this approach and they serve some 1,500 early years centres, 1,100 schools and around 500 special education schools and communities. These teacher education programmes vary widely in form from full-time Bachelor and Master degrees courses in 15 higher education institutions world-wide (Willmann and Weiss, 2019), to part-time and in-service courses and even online courses.

When Steiner founded the first Waldorf School he inducted the teachers into this new way of understanding human development from an anthroposophical perspective and then suggested how this can be applied in

1. https://www.freundewaldorf.de/fileadmin/user_upload/images/Waldorf_World_List

teaching and curriculum. This had of necessity to be a very short period of teacher education and induction (Zdrazil, 2019). Steiner followed this up with regular visits to the school and many meetings with teachers to adjust and fine-tune the approach, as well as developing understandings of the education in a number of full lectures courses in various locations in Europe (Lindenberg, 2013).

It becomes clear reading the transcripts of the meetings between Steiner and the teachers (Steiner, 2019) that during the years of his involvement there were problems of pedagogical quality, which is hardly surprising given the newness of the whole approach and the relative lack of training. Schiller (2000) summarizes the weaknesses (though there were naturally many strengths) as;

- lack of what Steiner called 'moral contact' to the pupils,
- too much abstract presenting by the teachers and the ineffective use of a Socratic method (ineffective because it assumes the pupils already know something about what they are supposedly learning for the first time),
- the teaching material was not always thought through or understood by the teacher, and was often unsuitable from the perspective of the learner,
- lack or artistic element in the teaching.

Following Steiner's death in 1925 the college of teachers in the Stuttgart school took over responsibility for teacher education. Bearing in mind the weaknesses that Steiner had drawn attention to, the school leaders (Stockmeyer and Boy) designed a teacher education course that began in May 1928 and which ran until the school was closed in 1938. These courses had a seminar phase with study and artistic exercises and a second year to which only some of the participants were selected and invited, involving short periods of observation in the school. This was ultimately restricted because so many teachers from elsewhere wished to visit the school and not all the teachers were either willing or deemed suitable to host them (Schiller, 2000).

After 1945, the Waldorf movement in Germany was immediately rebuilt and a teacher education seminar was soon established in Stuttgart, which was the precursor of the current Freie Hochschule in Stuttgart (Frielingsdorf, 2019). The main course was conceived as a two year programme with the first year in the seminar and the second year as assistant-teachers in a school. This model continues to be practiced in some teacher education seminars such as Kiel and Hamburg. Since it was (and remains) necessary for all teachers to have a state recognized qualification at degree level, the Stuttgart seminar always had the character of a supplementary post-qualification (Schiller, 2000). Soon introductory courses for students still studying at university were introduced, at the end of which students required a recommendation from the tutors to be accepted into the main course. These courses grew in popularity and attracted an ever growing circle of university students. At some universities self-organized groups of students came together to study anthroposophy and together with the *Hochschulwochen* (study weeks for university students) at the Stuttgart Seminar, this became a kind of rich breeding ground for a highly motivated generation of Waldorf teachers who strongly shaped the Waldorf movement in Germany in the 1970s and 80s.

The main teacher education programme in Stuttgart was based on three equally important pillars; the study of the Foundations, artistic exercises and an introduction to the curriculum and teaching methodology. The first theory of Waldorf teacher education was formulated by Gabert (1957) in an account of the value of artistic work. In 1961 there followed an account of the seminar work's (and the founding of a Pedagogical Research Institute), which highlighted the relevance of studying Steiner's Foundations (Weißert, 1961). As Götte (2006) notes however, it was probably the annual national teacher conferences that did most to inspire and motivate the growing Waldorf movement. In recent years the trend in Europe has been away from large scale conferences though international conferences still play an important role in disseminating Waldorf ideas, albeit with a strong European dominance of (still mainly male) key note speakers. The extent to which Waldorf teacher education and Waldorf education more generally adheres to the 'original model' is still rarely questioned (Boland, 2017, Rawson, 2021a)

Uhrmacher (1995) has analyzed the development of the Waldorf movement using Max Weber's notion of charismatic leaders in troubled times. Following the leader's death, the charismatic style of leadership is then perpetuated, though distributed among a talented core group of disciples. This was definitely the case in the Waldorf movement, as Göbel (2019) has illustrated. In as far as it is possible to generalize, the latest generation, however, sees a marked move away from charismatic leaders in the Waldorf movement and a shift towards managers and teacher educators no longer belong to the leadership of the movement as they once did. Likewise within the Waldorf discourse and despite the academicization (Schieren, 2016) of Waldorf teacher education and the significant increase in publications, critical literature from within the discourse is rare. Most Waldorf literature remains apologetic, elucidatory and avoids evaluation and re-appraisal.

Perhaps another aspect of the charisma analysis is the fact that Steiner's preferred mode of communication – he gave over 5,000 lectures (Gidley, 2011)- remains the dominant mode in Waldorf discourse. The lecture form is a particularly masculine form of communication involving one person speaking and the others listening for a long time. Etymologically the verb to lecture and the German word *Vortrag* both imply a lengthy 'reading'. The lecture is strong on rhetorical forms and the power of the spoken word, but weak on dialogue and argument, resembling a sermon in which key texts are explained to a passive audience. Even though a good lecture (or sermon) can be inspiring, it could not be described as a dialogic or participatory form of interaction. This may explain the relative demise of the form in recent years as more people expect greater participation and perhaps more dialogic and female forms of communication. Nevertheless, the lecture retains its central role in many Waldorf teacher education programmes, though what feedback is given tends to call for less frontal teaching. From the perspective of dispositions, one can question whether the lecture is transformative- at best it may make you think.

Kaiser (2020) has argued that Steiner's lectures should be treated as narrative and as such approached hermeneutically and that anthroposophy is best grasped in its performative character because it calls for its recipients to bring forth its reality performatively. Both of these radical perspectives assume that there will be multiple interpretations and that the act of producing these will require a thorough revision not only of identities but also the bringing forth of new meanings requiring new forms of expression, which cannot be anticipated in advance.

Following Kiersch (1978), Steiner had actually frequently thought about adult education within anthroposophy and played with the idea of a university for teachers and other professions. Indeed Kiersch has identified four different concepts for this in Steiner's work between 1888 and 1924. The High School (Hochschule means university or higher education) for Spiritual Science at the Goetheanum in Dornach was supposed to have had this role, but this intention was never fully realized. One possible reason for this is that those involved couldn't reconcile academic notions of higher education and research with notions of spiritual knowledge and research. This remains a challenge, though the current Waldorf teacher education institutions with academic status (i.e. they can award bachelor, master and even doctoral degrees) have generally found ways of combining both the academic with the spiritual perspectives, though perhaps not in ways that earlier anthroposophists imagined.

A theory of Waldorf teacher education

Hitherto, the only discussions of the theory of Waldorf teacher education I am aware of have been in German (e.g. Schiller, 2000, Soetebeer, 2018). This account builds on those. Most of teacher education programmes today are based on five general activities, though the methods of working with them and the institutional structures vary considerably. The general activities are;

1. Studying. Teacher students study Steiner's (1996) lectures to the teachers in the first Waldorf school and other education texts published under the series title of *Foundations of Waldorf Education* (abbreviated here to Foundations and used to refer to Steiner's educational theory). This body of work forms the basis for the pedagogical anthropology underpinning Waldorf education.

2. Artistic exercises. Traditionally these include music, water colour painting, drawing, clay modelling, eurythmy and speech formation, though other arts are used, including drama, improvisation and land art. The aim of these is to facilitate transformative learning (Jeuken & Lutzker, 2019, Soetebeer, 2018).
3. General pedagogical knowledge (Shulman, 1987). This includes curriculum, teaching methods, child/youth development and subject knowledge related to Waldorf education, as well as understanding of holistic leadership (Woods and Woods, 2008), school management and work with parents.
4. Self-development. Teacher students are encouraged to undertake personal, ethical and spiritual development.
5. Learning-in-practice. This involves internships in schools during the teacher education phase supported by scaffolded reflection. This subsequently becomes teacher learning (Kelly, 2006) once new teachers take up a teaching post. Waldorf teachers are expected plan, review and reflect on their practice daily and in regular weekly meetings of the college of teachers, which have the function of being a "living 'higher education' …- a permanent training academy" (Steiner, 2007, 184), in which teachers share their reflections on practice and develop a culture of pedagogical knowledge generation and capacity building. To this end some teacher education courses now also include courses practitioner research (Rawson, 2018).

These five fields of learning are designed to equip future teachers with the dispositions, beliefs and general knowledge they need. During this initial stage of teacher education teacher students learn basic teacher dispositions. In a second phase these dispositions are transformed into professional dispositions through learning in practice and continuing professional development.

Waldorf teacher dispositions

In order to appreciate what Waldorf teacher education has to achieve it is worth looking at what teacher have to be able to do. Following recent descriptions of Waldorf education (Rawson, 2021, Dahlin, 2017, Wiehl, 2015), Waldorf teachers require certain sets of dispositions, skills, attitudes and general pedagogical knowledge, some of which are specific to Waldorf schools but others that are probably needed by teachers in any kind of school. Teachers in Waldorf schools participate in a specific professional, pedagogical discourse that often includes certain beliefs and expectations about children and young people, about teaching, about the curriculum and about the role of the Waldorf teacher that influence the way they teach, their perceptions and judgements. It is thus important that these beliefs are the subject of critical reflection and not merely reproduced as 'the way we do things here'. The Steiner Waldorf Schools Fellowship in the UK recently reviewed expectations of teacher standards and published a paper outlining teacher dispositions, skills and knowledge, which we can use to summarize this complex set of expectations (Bransby & Rawson, 2020). Waldorf teachers can:

- engage with Steiner's Foundations in such a way that the teacher becomes disposed to observing and understanding their practice and their pupils from this perspective,
- have the dispositions, skilled artistry and knowledge to create powerful learning environments and to teach in ways that are health-creating and foster sense of coherence (Antonovsky, 1996) in their pupils and that support their appropriate socialization, qualification and development as persons (Biesta, 2013),
- understand and be able to use the generative principles of Waldorf pedagogy (Rawson, 2019c) to develop and assess practice in context, to create original lesson plans to suit the situation, rather than use standardized materials,
- enable students to develop learning dispositions such as resilience, creative playfulness, interest in the world, narrative empathy, democratic capabilities, ability for form judgements, ethical dispositions,
- take the spiritual dimension into account (Stoltz & Wiehl, 2020, Rawson, 2020 and 2021),

- act in sustainable, ecological ways as a model for children and young people and being able to bring this awareness in effective and holistic ways into their teaching,
- act in socially inclusive, non-discriminatory ways, being sensitive to and accepting of difference,
- develop dispositions to pedagogical tact (van Manen, 2008) and knowing-in-practice (Kelly, 2006),
- teach creatively with enthusiasm and be able to inspire pupils,
- be artistic, work with the imagination and have good narrative skills,
- develop authentic teacher identities that enable them to model being and learning for their pupils of being,
- work out of an ethic of care,
- be able to practice assessment for learning effectively,
- practice professional reflection, participate in ongoing teacher learning and self-development,
- research and develop their practice in a cooperative way and generate useful educational knowledge,
- work collegially in the interests of the education and pupils and practice holistic leadership to draw out the potential in each individual(Woods and Woods, 2008),
- retain and recreate their interest, vitality, health and creativity,
- be social responsibly and committed to democratic practices.

As one can see, this is an extensive range of dispositions, each of which would require fuller explanation. Over the past two decades many checklists of desirable competences that new teachers should have, have been drawn up and used as criteria for evaluation, though there has also been debate about how effective such lists of competences are. To the extent that Waldorf education is required to conform to such expectations, various attempts have been made to define the outcomes, such as the SWSF list above (see also Schieren, 2013). Oberski and McNally (2007) have summarized the benefits and limitations of the competence approach. They conclude that reducing and compartmentalizing skills and knowledge into parts defined as individual competences separated from the whole practice is practical for the purposes of evaluation, accountability and transparency, but it can be unhelpful in articulating that teaching is actually an integrated whole in flow. Korthagen (2017) also suggests that it is not competencies alone that ensure whether a teacher can do a good job, but the coherence of her core qualities, ideals, sense of identity and beliefs - in other words, on teacher dispositions.

As Oberski and McNally (2007, and McNally and Oberski, 2003) point out, however fine-grained the lists of teacher competences or dispositions are, they need to be seen holistically and therefore understood as integrated into the whole person in context, rather than fragmented into many separate parts that need to be learned and can be assessed. These authors argue for a Goethean approach, that, for example, understands the plant as a whole and not in terms of its separate parts. They argue that such lists may be useful for aspiring teachers in terms of self-assessment. Instead of a teacher education curriculum addressing the many dispositions separately, they argue for the development of key capacities and dispositions such as development the life of feeling, living thinking and imagination. In particular they recommend students learning what Goethe called ‘exact sensorial imagination’ (Bortoft, 1996),

> “…which essentially refers to an ability to form exact mental images of perceived phenomena, thereby enhancing an authentic imaginative faculty, which as it were mirrors the context in which one lives. This ability involves an engagement with one’s feelings and one’s thinking, so that what is felt becomes conscious, whilst that which is thought becomes infused with feeling. In this way thinking becomes alive, active and flowing.”(Oberski and McNally, 2007, 942).

The schooling of imagination, feeling and living thinking can be achieved through artistic exercises though the “purpose of these activities is not to master those arts, but to develop the faculties of perception and imagination, in accordance with actual phenomena. The development of this faculty at the same time affects

the entire being, transforming as it were that which is external into something internal and authentic to each individual person“ (ibid, 942). In this paper I am suggesting that artistic exercises and hermeneutic study can achieve this schooling of dispositions and, in the third paper in this series, I would also add to this the need for cultivating the will through practical work and crafts.

The significance of teacher dispositions

As Korthagen (2017) notes, the theory-to-practice model of teacher education has been shown to be ineffective. Indeed some 20 years ago Darling-Hammond and Snyder (2000) agreed that "the major problem of teaching and teacher education is the problem of moving from intellectual understanding of theory to enactment in practice" (ibid, 388). Though mainstream education has moved more to practice-based teacher education, Korthagen (2017) suggests the theory-practice gap remains. Actual teacher behavior also depends on the actual teaching environment. Korthagen argues that these core qualities in the form of embodied 'gestalts' and 'schemas' trigger and direct teacher behavior and that many of the embodied systems that shape thinking, emotion and motivation are unconscious and not immediately accessible to rationality. Furthermore, neurology (e.g. Damasio, 2010) has shown that thoughts are often bound up with feelings and emotions and so non-rational factors play an important role in how teachers act. The third factor after cognition and affect, is motivation, in the form of what teachers want and need and thus basic psychological needs have a strong influence over beginning teachers (and perhaps other teachers too). This is what Korthagen calls the inconvenient truth about teacher education; namely that becoming a good teacher cannot be reduced to rational processes. Neither individual skills (e.g. at structuring lessons, choosing material and tasks, classroom management, use of media etc.) nor general pedagogical knowledge (e.g. of curriculum, teaching methods) can be combined to generate fruitful practice without beliefs and a situated understanding of the specific context.

The way teachers act is related to the beliefs, values and stances they have, as well as the narratives they use to interpret past experiences and shape current actions. These beliefs also include intentions and aspirations and are thus also future orientated and have a motivational effect (Biesta, et al, 2015). Beliefs are an aspect of teacher agency. Taking an ecological view of agency (Biesta and Tedder, 2007), people's skill and willingness to act has to do with their ability to recognize and respond to opportunities for action in the given situation. In this sense it is very close to the notion of biographical learning, which involves the recognition that a given situation affords (or constrains) opportunities for action and our ability to weave new experiences into a coherent narrative of our own lives that links past, present with future aspirations (Alheit, 2018). Agency is thus not something one has, but is something one enacts in context. Such action is strongly influenced by professional and life histories- it is iterative. Being able to read the actual situation and micro-manage their actions in shaping the learning situation are important teacher dispositions. The performance of competences thus depends on the context, including the learning climate in a class or the school culture. A learning culture (Hodkinson et al, 2008), which comprises what members of a community of practice do, believe, say and think, can limit or afford certain actions. Following Biesta et al, (2015) there is a close link between beliefs and agency because the motivation to act and the manner and direction of action relate to the values a person holds and the aspirations she has. Thus the values and beliefs held by Waldorf teachers dispose them to certain pedagogical actions, so it is important that the dispositions that shape their actions are those that match Waldorf practice.

One hindrance to accepting this perspective as a useful theoretical tool is an attachment to liberal humanist notions of sovereign agency of autonomous individuals (Charteris and Smardon, 2018), which I believe are also strongly entrenched in the Waldorf discourse. However, ecological and relational understandings of agency in which the ability to act is situated (context-for-action) and distributed across people, systems, artefacts, spaces and are dependent on past experience, orientated to the future and enacted in the present, challenge this view (Kelly, 2006). Indeed following Steiner's (1963) theory knowledge and ethics, the individual should act of insight rather than habit or sense of duty, this is an ethical individualism rather than individualism, as Hughes (2012) has argued. Given the significance afforded to relationships, rhythms and

carefully shaped (and coloured) spaces within Waldorf practice, softening this I-centred perspective should not be too difficult. The point being that teacher professional agency is a resource comprising cognitive, motivational and attitudinal resources and skills that "is continuously constructed and re-constructed depending on context, object of activity and prior experiences" (Toom et al, 2017). Novice teachers and teachers experience this as sense of professional agency. Since dispositions can be seen not only as attributes of the person, but rather as properties of a given school culture, the ability to teach in a Waldorf way can only be learned in a setting in which the Waldorf approach is lived in the whole school culture. This highlights how important the partnership between teacher education and schools has to be.

What are dispositions?

Following Dewey (1925, 1938), dispositions are embodied ways of being, perceiving and thinking that prompt people to act in certain ways, that belong to and shape the continuity of experience. In this sense dispositions can be understood as resources. Authentic experiences, which lead to dispositions, change and shape what a person can subsequently experience. In other words, they give direction to learning. Dewey (1922) refers to dispositions as the intrinsic motivation and organizer of intelligent behavior. However, a habit is not enough, because it is inflexible if the situation changes; it has to be a knowledgeable habit, so that when something unexpected occurs, the subject understands the conditions that make it possible for habit to function. This is the distinction between habit and knowledgeable habit; the latter being a far more relevant resource for a teacher (Nelsen 2014). Following Dewey (1916), content or propositional knowledge belongs to the past; it is finished and complete, but knowing as continuity of experience is the habitual ability to connect current experience to existing knowledge and to recognize the significance of this for possible future action. Knowledge has to have meaningful connections to our current experience and to the common experience of humankind. As Biesta (2020) points out, knowledge has to be transactional if it is be useful. Secondly, Dewey's main point is that new depositions only arise during the process of inquiry when novel situations challenge our existing habits of mind and require the development of new habits and resources. This implies that, as Nelsen (2014) points out, that;

> "… a spirit of inquiry infuses our programs, whereby students are invited and challenged to ask and answer live and pressing educational questions themselves and in concert with similarly motivated others…Without a process of inquiry that invites them critically to examine and even challenge our disposition choices, we risk creating contexts in which students do not develop intelligent dispositions; instead they may develop rigid ones that help them develop habits of conformity" (2014, 10).

Habits of conformity to Waldorf tradition may not be the way forward.

According to Bourdieu (1992, Bourdieu and Passeron, 1990) people are positioned within social space and embody a set of dispositions that make up their habitus, "which comprises a set of dispositions, or propensities towards particular values and behaviours" (Biesta, et al, 2011, 87). People are also disposed in varying degrees to learning and making judgements, though this can change over time (ibid). In their study of learning in the life course, Biesta, et al (2011) show that social positioning through gender, age, ethnicity and social class influences learning in complex ways, and that biographical history and place are important factors in this, though this is highly individual.

Another way that positioning affects learning is explained by the theory of situated learning put forward by Lave and Wenger, who suggest that "learning is not merely situated in practice- as if it were some independently reifiable process that just happened to be located somewhere; learning is an integral part of generative social practice in the lived-in world" (1991, 35). Thus learning is understood as changing participation in communities of practice and learning cultures (Hodkinson, et al, 2007). A culture in this sense is constituted by the dispositions actions, talk and interpretations of the participants who share a set of practices. This is not a one-way process; "cultures are produced, changed and reproduced by individuals, just as much as individuals are produced, changed and reproduced by cultures" (ibid, 419). Learning to be a teacher involves an interplay between the constraints and affordances of a given practice and its learning culture.

Not all dispositions are pedagogically positive. Kelly (2011) speaks of embodied, habitual, unconsidered, tacit teacher attitudes and behavior, that may lead them, for example, to privilege some students and position others negatively. This is often purposeful activity, though the teacher may not be unaware of what these purposes are and whether they reflect embodied personal experiences or external expectations. Kelly recommends reflective practices and in particular the use of artistic exercises that involve the exposure and non-verbal expression of embodied attitudes to bring such tacit expectations to consciousness and thus to overcome them, or replace by other expectations. Another fruitful approach is that of reflective art inquiry (Uhrmacher & Trousas, 2008), which uses various artistic activities to engage in processes of imaging, reframing and enacting to bring preconscious, unconscious and subconscious ontological knowledge to consciousness. This raises the question as to whether and how dispositions can be changed. Nelsen (2014) taking a Deweyian perspective argues that intelligent dispositions and habits, that is, those that can be applied in varied ways depending on the situation, are best learned when the teacher education setting embodies the values, beliefs and practices in varied ways and that students are asked to imagine different situations.

How are dispositions learned?

As we have noted above, Fronseca-Chacana (2019) argues that if dispositions, knowledge and skills are to flow together in practice, they have to be learned together. Following the social practice account of learning outlined above, dispositions are learned through participation in social practice in which participants learn identities, dispositions, habits, skills and situated pedagogical knowledge. The conventional assumption is that what is learned in a seminar as adult education can be transferred to school practice. However, the notion of transfer is contested and Packer (2001) and Lave make a strong case that transfer is "an impoverished idea for analyzing moving persons' knowledgeability in practice" (Lave 2011, 115) because it is dualistic and strips meaning away from human existence by confining it to the mind as an unchanged product. Knowledgeability is always part of situated, social, historical being and separating knowledge from the world it refers to is limiting. Furthermore, it is authoritarian to assume that neither learner nor knowledge are changed from one context to another. Rather, Lave argues, one should see knowledge and knower as co-constituting. The notion of transfer primarily legitimates the existence of institutional learning. The question is not whether transfer happens, but how effective it is and the epistemological assumptions made. Moon (2004) makes the point that transfer is enhanced by the proximity of the learning to the practice, and through the use of exact imagination to visualize practice situations and the use of reflection.

Dreier's (2008) approach of analyzing how people move across multiple contexts, weaving their experiences into coherent narrative of relations between persons, practices, artefacts and institutions, offers an alternative perspective. Instead of expecting knowledge to be transferred and applied in different contexts, we could fruitfully think of changing sets of relations, in which knowing has different meanings in different contexts. The person as knower is the one who 'transfers' from one situation to another, though this may be accompanied by changes in positioning and identity. Teacher education settings and schools are different communities of practice. Unless we locate teacher education exclusively in school (which limits the opportunities for study and artistic exercises), this problem has to be overcome in two ways, as Wenger (1998) suggests, by negotiating boundary crossings and by learning dispositions that, like seeds, germinate in practice. In the author's institution, the second of two years is spent in school, though with four 2 week blocks back in the seminar to reflect on practice by sharing and analyzing experiences- what Wenger refers to as reification, and imagining new practice. I will return to the role of imagination below.

There is another perspective on the learning of dispositions that may be of help and that is to draw on Steiner's (1996) account of the will. Philosophers such as Gilbert Ryle and Alasdair MacIntyre have linked the notions of dispositions and capacity with virtue and character, but only Sockett (1988) and Biesta (2012) have to my knowledge explicitly linked any of these to the will. Sockett associates the will with initiating and carrying out actions and getting things done and he sees these expressed in dispositions of endeavor (determination, persistence, perseverance and doggedness), heed (carefulness, concentration,

conscientiousness, vigilance and deliberation) and control (self-restraint, self-control, endurance, patience). In order to enable children to learn such dispositions, teachers themselves need to have learned them. Sockett advises that given the pluralism of social influences on children, teachers need "need a sensitive understanding…of 'where children are coming from,' not as cultural stereotypes but as individuals"(Sockett, 1988, 209). He emphasizes the important and positive role of difficulties and challenges in education and in cultivating the virtue of 'doing your best'. The relevant teacher disposition is being able to match the level of difficulty to each individual child's threshold. Thirdly, school cultures need to have common understandings of dispositions so that the children and learners do not encounter ambivalence in the values being fostered. Teachers need to be acting exemplars for dispositions so that children and young people can emulate them, which means, teachers acting carefully, with determination, able to concentrate, being honest and fair. Sockett concludes his discussion of the will with an appeal that educationalists look at the cultivation of the will in empirical detail, to avoid "banal accounts of character education, with its overtones of privilege and stereotype" (ibid. 213). To my knowledge this has not be done, not even in Waldorf education, which places the education of the will at the heart of its approach.

Biesta (2012) refers to the will as an active and agentic 'force' and the domain of action and initiative from which the self emerges through transformation. He explains the will as the primary location of interaction with the world, more than thinking or feeling, which is not to say that thinking and feeling need necessarily be detached from the world. Both domains can be fields of experience to the extent that the subjects opens herself to the world to *receive thought* and to *feel the world*, rather than reconstructing the world in mental images or responding subjectively with emotional sympathy or antipathy. In encountering the world, the will experiences resistance. This prompts either prompts the subject to impose her will on the world, dominating, colonizing and ultimately destroying it, or it prompts withdrawal from the world and the subject remains untouched and unchanged by the encounter, thus hindering the subject from coming into being. The middle way of the will is what Biesta calls a dialogic approach of engaging with the world, what Rumpf (2010) describes as a careful, respectful opening to phenomena in order to listen and hear what they have to say, to be receptive to other possible ways of being. Biesta gives the example of working with materials in crafts or art as a way of dialoguing with the world, what Graves et al (2020) call crafting-transforming materials as transforming the maker.

In his discussion of resonance as the connection between self and world and trend in modernity to control everything in the world, including ourselves, Rosa (2018) discusses the origins of alienation proposes a counter longing to engage with the reality of uncontrollability (*Unverfügbarkeit*, also translatable as unavailability, unattainability and inaccessible (Schiermer, 2020) in the real (as opposed to virtual) world. The quality of uncontrollability is experienced increasingly as a risk we cannot afford to take, hence our desire to minimize risk in all areas of life, and particularly in education, by standardizing inputs and controlling outcomes by measuring competences. At the same time, young people search for authentic experiences that they experience as relevant to their development as persons (Rawson, 2019). Rosa describes the situation of teachers who have to daily find a balance between the control-orientated demands of the curriculum and school authorities, the expectations of parents and the living resonance needs of the young people, which goes some way to explain why teachers belong to the highest risk groups of burnout. This has significant implications for teacher education. I suggest that one of the ways in which we can counter alienation and experience resonance is to engage with the material world through arts and especially through crafts, a process through which we transform matter and thereby transform ourselves (this is discussed in the second paper).

Kegan (2018) asks in relation to transformative learning, "what *form* transforms?". Steiner's answer is to posit an emergent, agentic subject that he refers to as *das Ich*, translated as the I. The I acts, experiences, learns, brings itself into being and gives itself a 'form' or architecture of abilities and dispositions and can then transforms this. Form is not be understood literally or materially, but rather as a set of dispositions that 'hang together'. The I comes to clearest expression in the activity of the will, which can also be referred to as volition, agency or conative faculties (Dahlin, 2017). Steiner's (1996) account of the will shows it to be the agentic centre of activity of the human being that manifests in all forms of movement and action. The will manifests

initially in instincts, habitual behaviour and in the sense organs by directing attention to and engaging with the various fields of perception. It also manifests in drives and desires that primarily have a bodily basis. Will is intentional activity and is also the activity in thinking, since recalling memories, constructing mental images and combining these into ideas requires will activity. The will, however, undergoes a transformation through the processes of socialization, learning and self-education and the individual develops aspirations, aims, intentions, ideals and intuitions, which may be described as processual thinking or engaged thinking in the moment. In Steiner's anthropology, the will streams into the human being from the world and becomes imagination and intuition in the mind. In the activity of the will, however, its direction of flow is from the human being into the world, thus embedding the person in the world through her actions, thus the I in the present is influencing the future because what I do today has consequences for tomorrow and hereafter. It is also linked to the future through motivation, intentions and ideals which as concepts with a strong will character.

Following Steiner (2011) the subject learns by making sense of her experiences and retaining the fruits of experience in embodied memory; repeated experiences reinforced by feelings and emotions become habits, procedural memory, performing skills and provides us with working sense of autobiographical bodily continuity (Damasio, 2010). Steiner links this process of embodying experience with the activity of the will and the organic life processes in the body. The process of meaning making and generating knowledge builds on this. The I does this actively by intuitively constructing mental images of the sense experiences- what Steiner (1963) calls a percept- and making sense of these by finding concepts that match the experience. These concepts can then be contextualized in wider contexts and thus leading to expanding understanding. The percepts are subjective in character, whilst concepts are of a more objective character since their validity lies in the self-referential nature of the phenomena themselves and can be accessed by anyone given the same (including cultural) preconditions (Barfield, 1988). In order to be comprehended and communicated, concepts are framed in language or other symbolic forms, much as Cassirer (1962) explains. This is the basis of Steiner's theory of knowledge, including his claim that there are no limits to knowledge, though the process as described here also operates at the mundane, everyday level of cognition, as Barfield (1988) has explained. Following Steiner's (2011) account, the living body retains selected memories of experiences, the I, as spiritual core, draws the forces from these embodied experiences to generate abilities, which are sustainable. In doing so the I transforms itself.

A taxonomy of teacher dispositions would include predispositions, habits, habitus, inclinations, tendencies, predilections, propensities, values, gestalts, beliefs, mindsets, motives, intentions (see Altan et al, 2017) and habits of mind (Costa and Kallick, 2014) that all have dispositional character that prompt behaviour. These are all aspects of the will. This approach also enables us to distinguish between different kinds of dispositions. At the basis are dispositions related to habitual movement, language (including gesture and body language), perception (that may be refined through practice), emotions, attitudes and mindsets, ways of thinking, values and beliefs, practical skills (e.g. using tools) and higher level dispositions such as knowledgeable complex skills (e.g. playing an instrument, teaching) and artistry, motives, intentions, aspirations and ideals, and intuitive action.

Transformative learning

I start by outlining a model of learning within Waldorf teacher education that draws on Rawson's (2019) general model of learning, and then discuss its theoretical background. Learning in teacher education involves the following activities:

1. The teacher student encounters rich new experiences through study (in thinking/feeling) or through artistic exercises (through sensory /feeling experience), which interrupt and the flow of consciousness and challenge her to engage with it.
2. Once the teacher student's attention moves on, the experience is 'forgotten', though it is retained in the unconscious where it may resonate with other experiences. Resonance (Rosa, 2019), which by its

the nature is uncontrollable (*unverfügbar*), is unhindered in the state of unconsciousness. Once our rational and irrational mind is temporarily absent, in sleep for example, embodied experiences are freer to associate with other levels of intentionality.

3. Later we recall, re-construct, share and try to make sense of the recalled experience.
4. This can lead to the formation and representation of concepts and to meaning making.
5. If the experience is deemed by the subject to be biographically or socially relevant, she makes an inner commitment to it and integrates it into her being, leading to new identities, beliefs and ways of seeing through expansive learning (i.e. pursuit of biographical interests). In resonance terms, experience that reduces or counters alienation and increases social or personal resonance (Rosa, 2019).
6. If the new concept or skill is regularly applied in practice or in contemplative activity, it can lead to the development of new dispositions and abilities. Thus foundational dispositions become professional dispositions and resources over time in practice.
7. The process can be enhanced through reflective practice, including journaling, narrative writing, community or reflective groups and biography work leading to greater consciousness and new abilities, or knowledgeable action with purpose.
8. New dispositions lead to changes in capacity and transformative learning.

In each of these activities an act of will is required, the learning does not just happen of its own accord, and especially not transformative learning. In all stages the will is active both in participation and in reifying the experiences made. Furthermore the process is carried out in a social setting, using common linguistic and conceptual resources, so that experiences are shared in dialogue and meaning making processes involve interaction.

This notion of transformative learning has been influenced by a number of different philosophical and epistemological approaches (Dewey, 1938, Lave and Wenger, 1991, Holzkamp, 1995, Wenger, 1998, Moon, 1999, 2004, Faulstich, 2013, Illeris, 2014, and Koller, 2018). Lave (1997) says that any theory of learning must explain its epistemological and ontological assumptions, show its telos or the aim of learning and explain the mechanisms by which learning occurs. The underlying theory of knowledge used in this account of teacher education is social constructionist in that knowing is understood as a productive and performative activity of meaning making requiring agency and that the process is located in a historical and cultural context and is fundamentally experiential. What is perhaps unusual is that the cultural context embraces the spiritual dimension that includes non-material deep structures of reality in which past, present and the potential future are embedded (Walach, 2017). Furthermore, learning involves changes in identities and relations and therefore ontological. It has much in common with *Bildung*, understood as reflexive self-formation in engagement with culture and nature leading to changes in the basic figuration of the subject's relationship to world and self (Koller, 2018). The mechanisms of learning have been outlined above and are the subject of the second paper.

Experiential learning is best known from scholars such as Dewey, Schön, Kolb, Eraut, Boud and Moon and goes hand in hand with reflection. Dewey's key insight is that learning involves participation in authentic situations that confront the learner with experiences that perturb her existing understandings, thus leading to an inquiring activity and the adjustment of what is known, leading to change in the whole person. As he puts it, "every genuine experience has an active side which changes in some degree the objective conditions under which experiences are had" (1938, 39), in other words learning has a telos or direction towards expertise and more comprehensive understanding. Habermas' (1987) theory of knowledge constitutive interests requires the learner/researcher to critically reflect on whether her knowledge interests are technical, interpretive or emancipatory. Moon (1999, 2004) integrates an experiential learning approach drawing on Dewey, Schön (1987) and Kolb (1984) with Habermas' critical perspective and van Manen's (1991) approach to developing pedagogical abilities, to produce a model of transformative learning that is built on stages of learning and representation of learning.

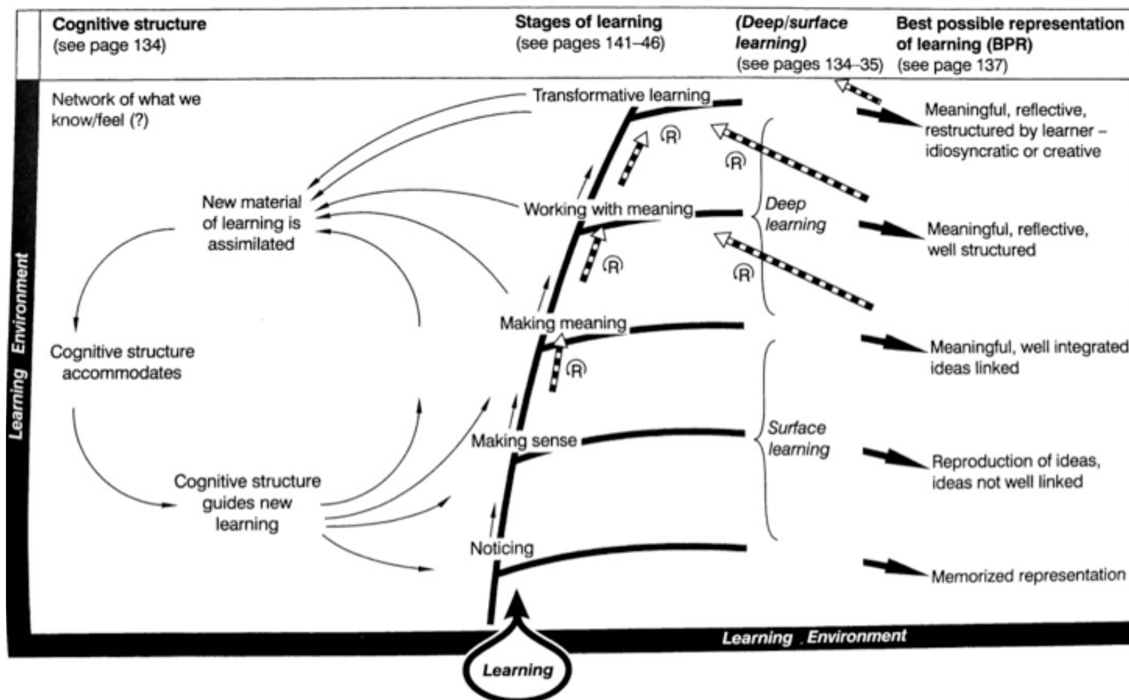

Figure 1 A map of learning and representation of learning and the role of reflection (R) (after Moon, 1999)

Moon's approach has influenced the approach in this paper significantly. We can compare stages of transformative learning in Waldorf teacher education with Moon's, as follows:

Stages of transformative learning (Rawson, 2020)	**Stages of transformative learning (Moon, 1999)**	**Surface/deep learning**	**Representation of learning**
encountering new experiences	noticing	surface	
forgetting, resonance		deep but unconscious	
recalling, sharing	making sense	surface	memorized simple reproduction of concepts, not well linked
constructing concepts	making meaning	deep	emergent meaningful ideas
applying, practicing, reflecting, developing abilities	working with meaning	deep	emerging well-integrated knowledgeable practice
new dispositions, identities, creative practice	transformative learning	deep	expertise

Figure 2 Comparison of stages of transformative learning outlined in this paper and Moon's (1999)

The theory of transformative learning is also closely associated with Mezirow's (1990, 2009) understanding that learning has to do with changes in meaning and identity in adult's lives. This approach emphasizes

individual experience, critical reflection, dialogue, awareness of context, authentic relationships and awareness of context. Though Mezirow's approach is often considered quite conceptual and cognitive, it in fact involves imagination, emotional involvement, creativity and artistic practices such as story-telling, role play and various forms of art and therefore has much to offer Waldorf teacher education.

This approach has also been complemented by the biographical turn, represented by Kohli (1988), Antikainen (1998) and Alheit (2018, Alheit and Dausien, 2000) and Biesta et al (2011), which emphasizes the role of narrative learning. Weaving all these approaches together are the themes of identity, positioning and re-positioning, signifying and re-signifying which place the question of adult learning into a context of social practices. This comes to expression in the work of Wenger (1998) in which learning is understood as participation across social practices involving meaning-making, identifying, practice, belonging and knowing. Learning theorists such as Faulstich (2013) have integrated pragmatic, phenomenological, subject-scientific (i.e. Holzkamp, 1995) approaches and biographical aspects into an overall view of adult learning that describes it a process involving the whole person, body and mind, in an ongoing quest to establish coherent and resilient identities across multiple locations and over biographical time. Koller (2016, 2018) has a similar approach but locates transformational learning more within hermeneutic, postmodern and performative frames that emphasize the bodily dimension and the formative processes of language as signifier and re-signifier of identities.

One of the main assumptions behind the Waldorf teacher education approach is that transformative learning can occur both through encountering the core ideas of Steiner's educational anthropology and through artistic exercises. Soetebeer (2018, 2019) has offered an account of transformative learning in Waldorf teacher education based on Friedrich Schiller's notion of an energy of active self-formation (*Selbsttätiger Bildungskraft*) and Goethe's notion of self-formation through transformative experiences (*umbildende Erfahrungen*). He relates this to Meyer-Drawe's (2012) embodied phenomenological approach, which states that learning and self-formation need to involve the body and its capacity for rich sensory experience. Cognitive knowledge alone is insufficient to transform the person, hence her critique of learning models that rely on measurable knowledge outcomes alone. Following Meyer-Drawe, bodily experience is not just the starting point for subsequent cognitive processing; experience is learning, though the experience has to involve *pathos mathei* or learning through suffering, perhaps better translated as learning prompted by intense multi-sensory experience rich in affect (as in catharsis through Ancient Greek drama), for which we are unprepared and unprotected. We must open ourselves and become vulnerable to new experience, allowing ourselves to be pushed to and beyond our existing limits. Learning, she says, is an encounter and involvement with the world in which we constantly risk re-structuring ourselves, the matter in hand and the relationship we have with it (2012, 214). New experiences that do not fit easily into existing schemas have a subversive effect and disrupt or destroy existing certainties and therefore it is not without risk of crisis, which argues strongly for creating a protective space and support for such transformative experiences (which is difficult to achieve in school practice). Meyer-Drawe uses an aesthetic example of a poem by Rilke (*Archaic Torso of Apollo*) to illustrate this effect, concluding that such encounters demand that the subject change herself.

The change needed may be radical, it may involve a de-construction of existing certainties, assumptions and identities. However, as Benedikter (2006) argues, the deconstruction of the subject that we associate with the post-modernists Derrida, Lyotard or Foucault, is, to use Foucault's (2016) phrase, also about the *re*-construction of self out of the empty space that opens up when we take away certainties. Thompson (2009) argues that self-formation (*Bildung*) can be like Adorno's understanding of aesthetics; in art our experience is partly socially mediated, but also partly transcendent because the bodily experience of shape, colour, movement, sound and so on cannot be reduced to existing concepts, because it contains something non-identical with self, that is, otherness. Otherness as we experience it, cannot be reduced to knowledge – at least during the experiencing - because concept and thing are not identical and there is always more that can be known, than can be represented. Thus aesthetics and experiences through art can open the subject to other forms of knowledge, including spiritual forms of knowledge (Walach, 2017).

Deconstruction and re-construction of false self and the re-signifying of our biographies is part of an ethic of self-care or self-education. Soetebeer (2018) argues that teacher education, rather than aiming for a destruction or deconstruction of the subject, calls for a *re-construction* of the subject through transformative experiences involving the self-formative activity of the subject in a process of becoming. This requires more than merely participating in the discourse; it involves actual performative contexts-of-action. The process of becoming a subject, what Biesta (2013) calls subjectification through encounters with the other, certainly involves shedding layers of habit, uprooting prejudices and digging among the older sediments and loosening them, but it can also involve encountering new sensory and imaginative experiences that enable the subject to re-construct herself at the level of dispositions and thus re-constitute, extend and expand her identity, knowledge and skills in relation to the pedagogical task. Soetebeer suggests that through such re-constituting experiences, a core of individuality can be recognized, shaped and articulated through a biographical narrative of actions; in effect saying "I am the one who links these various experiences into a coherent identity". The I, or core subject-ness, models and re-shapes a developmental space through this re-constructing activity, embedded as it is, in a social context of others. Citing Goethe's notion that each original encounter with the world leads to the growth of a new organ, Soetebeer (2018) sees the transformative process as one that enables new abilities to develop. I would suggest that this also applies to the development of new dispositions.

How can dispositions be changed?

A key question is whether and how people can change their dispositions, since not all dispositions that people have are suited to Waldorf practice. Dreier (2008) argues that because abilities are learned and developed as powers of personal agency in social practice developed through prior participation and activity in social practice, they can also be modified. Change and learning occur through changing participation across changing practices (Lave , 2011) when people deliberately modify their abilities and understandings by increasing their determination over their situation, which Dreier (2008) calls development. As we have seen, people position themselves and are positioned within social practices, thus shaping their dispositions. Taking a stance is a more personalized position and relates to the person's subjective perception of her biographical interests. Here Dreier connects to Holzkamp's (1995) theory of expansive learning, through which the subject anticipates and imagines possibilities in her environment for modifying her participation to enable her to adapt to new challenges or changing contexts, in ways that enable her to learn more, participate more effectively and enhance her well-being. The key to understanding learning as a deliberate and sustainable change in capacity, and thus in dispositions, is interest, which links the subject and the world in an intentional way. Both Dewey (1938) and Holzkamp (1995) emphasize that interest is not only cognitive but also bodily and biographic, that is, it relates to what has happened to us. Interest arises in situations that confront the learner with new opportunities for learning or offer resistance and interruption that has to be dealt with. Grotlüschen (2014) identifies two directions of subject interest; a pragmatic interest that maps potential future development and which has its origin in past experiences and, secondly, a habitus interest, in which the individual engages with her social situation with particular intentions related to the context. Thus a teacher student adopts her stance in relation to her expectations of becoming a Waldorf teacher (subject interest), whilst at the same time taking account of her social position and the expectations in that field (habitus interest).

When teacher students move from the seminar to the school they change their field of practice and they have to actively modify their participation by fitting in to the new situation quickly and appropriating the required identities and understandings. The development of teaching abilities belongs together with the person's command over her participation increases and dependence decreases. Therefore there is always a trajectory of participation in the new field of practice, which is given direction by the novice teacher's assessment and re-assessment of her situation. Again biographical reflection is essential to bring this process to fuller consciousness.

A person's biographical interest in changing her dispositions are at the heart of this perspective, which suggests that they cannot be easily altered by external agencies. The person must want to change, must

want to learn new dispositions and there must be an active will to engage with situations that may be uncomfortable, a will to leave secure positions behind. Without learning-resistance (Meyer-Drawe, 2012), the subject is trapped in her existing habits and merely reproduces existing embodied social structures and behaviours. Grotlüschen (2014) explains the need to encourage subjects to leave their pre-reflexive positions in order to address these. In the end, such change is a form of self-formation or rather *re*-formation, in the sense of Foucault's (2005) technologies of the self, or care of the self. As scholars such as Tennant (2018), Jarvis (2018), Alheit (2018) and Kegan (2018) all point out in different ways, learning has to be biographical, self-reflexive as well as critical. Transformative learning is not confined to the *self*. Even though it is self-referential it is also social because identity and learning have to be performed in ongoing engagement with a changing social context. The will may be an expression of individuality but the individuation process is always embedded in social, cultural and historical contexts (Holland and Lave, 2009). The structures that individuals have to engage with in changing are at the individual micro-level of the person's needs and relations, at the institutional level of discourse (i.e. engaging with Waldorf education) but also the whole is located in the macro-level conditions of post-modern and liquid modernity (Bauman, 2007).

The learning phase of meaning-making requires the individual to re-construct her knowledge and thus modify her identity. In Waldorf teacher education this means re-constructing Waldorf knowledge such as the Foundations and with this goes the development of Waldorf teacher identity. This, however, is not simply a matter adopting professional knowledge and methods because it requires a fundamental change in how we see the world and how we relate to children. Nor is this a process of simply accepting Steiner's idea but requires a hermeneutic process (described in the second paper) in which they have to work with them, form a personal relationship to them, position themselves. They have to take up a stance in relation to the generative principles of Waldorf education and then learn the dispositions needed to apply them in practice. This learning has to be done in relation to one's biographical interests. The work by Biesta et al (2011) on learning in the lifecourse highlights the significance of narrative in adult learning, through which identities can be figured, re-figured and re-signified. The author's experience has been that this process is one that requires structured and scaffolded reflection.

As van Houten and Pannitschka (2018) explain, this kind of learning is fundamentally a biographical process involving learning in and from the life course, which is why they refer to it as destiny learning. Van Houten's model, which has been cited by Biesta et al, 2011, is based on Steiner's notion of the transformation of the life processes into learning and development, which also informs the learning phases outlined in this paper, though with somewhat different application. The primary difference being that the approach in this paper emphasizes the processes of participation in social practices and the ecological perspective it takes on agency. Van Houten and Pannitschka's approach focuses on the integration of three learning pathways, the esoteric path of self-development, active learning in an adult education institution and destiny learning, which involves recognizing the unique signature and trajectory of one's biography, and each of these fields is structured along the principles of the seven life/learning processes. Mouawad (2013) has shown empirically how effective this perspective can be by applying van Houten's approach to destiny learning among teachers in a special education school in Lebanon, the longer term effects of which were observed some 6 years later in a study by Rawson (2018). The destiny learning approach and the model put forward in this article are not in disagreement since this paper interprets what actually happens in Waldorf teacher education and seeks to offer an theoretical explanation for current practice. Indeed these two approaches focus on different aspects of the process of transformative learning and are thus complementary. I fact it is the author's conviction that if the insights of destiny learning were to be applied systematically in Waldorf teacher education, it would only enhance the existing processes. Moon's model also implies that the processes are iterative and may be frequently repeated in loops. In all three models, the phase of practicing is without doubt the longest.

Stages of transformative learning in Waldorf teacher education outlined in this paper	Stages of transformative learning (Moon, 1999)	Stages of destiny learning (van Houten, 1999)
encountering new experiences	noticing	encountering, observing, taking in new content
Forgetting, resonating	(no equivalent)	(no equivalent)
		emotional warming, relating and connecting with destiny
recalling, sharing	making sense	digesting, assimilating, discovering meaning of destiny
constructing concepts	making meaning	individualizing, accepting our own destiny
applying, practicing, reflecting, developing abilities	working with meaning	practicing, exercising, growing new faculties
new dispositions, identities, creative practice	transformative learning	creating something new, bringing order to one's destiny

Figure 3 Comparison of the stages of transformative learning in this paper, Moon(1999) and van Houten (1999)

Conclusions

This paper has offered a theoretical account of Waldorf teacher education that reflects common current practice in many institutions. The explanation may be new and unfamiliar, but given the lack of formal theory hitherto, this attempt has to be understood as provisional and as a contribution to dialogue and research. It has made the case that dispositions can be understood as a transformation of the forces of the will and that this process can be supported by structuring learning into different processes spread over two phases, an initial phase located in a seminar situation and a second, in practice. The important point is that teacher education involves transformative learning. In the second paper, the author explores specifically how dispositions are developed in studying and in artistic exercises. The third paper looks at learning-in-practice. Two key areas are not addressed in these paper but are the subject of ongoing research; the role of teacher educators and school mentors and the role of practitioner research in teacher education.

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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.

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“Latent questions” as an anthropological paradigm for the teaching of literature in the Waldorf high school

Frank Steinwachs

Seminar für Waldorfpädagogik, Hitzacker / Deutschland

Identifying the problem – what is meant by “latent questions”?

Peter Guttenhöfer has written:

> “Every age-group has its own characteristic latent questions. They form, as it were, a set of implicit guidelines for lesson content in Waldorf schools” (Guttenhöfer 1992, p. 150),

but he does not take this brief characterisation any further. In the conceptual landscape of Waldorf education, however, “latent questions” hold a firm and anthropologically well-founded place, albeit on closer inspection it is apparent, as evidenced by Guttenhöfer, that they have never received anything like full consideration as to their nature and methodological function. They are much more likely to be taken for granted (as e.g. by de Vries 2017, or Boss 2018, p. 108). On account of the special ontological character of the concept and its still indeterminate meaning it would therefore seem valuable, for the purposes of discussion and communication both inside and outside the sphere of Waldorf education, to flesh out this key notion in the anthropology of the teaching process. For the fact is that in Waldorf education, especially in the high school, “latent questions” represent an important link between the individuation processes of the students and the teachers’ mental processes in the design, conduct and review of lessons. We will begin, therefore, by attempting to develop a clearer understanding of what the term “latent questions” means as a didactic concept within the context of Waldorf education.

In connection with their discussion on how teachers acquire competence in their profession, Wenzel M. Götte, Peter Loebell and Klaus-Michael Maurer have brought the issue of “latent questions” in Waldorf education into sharp relief in the following passage:

> “While command of a subject and its associated methods is important, more important still is the development of social competence and self-confident “presence”. The sign that competence is developing in this comprehensive sense is when lesson content, designed in accordance with an observed developmental phase, is presented and actively taken up by the students; when students feel that they have been met in this way, “noticed” and “acknowledged”, it is then that they are likely to be personally motivated to take the opportunity to work with the “material” they have been offered. Here Waldorf education speaks of “latent questions”; in other words, questions which for the students remain unconscious, but which touch the depths of their inner being, and the answers to which help them cope with the challenges of growing up.” (Götte/Loebell/Maurer 2009, p. 99)

Here they have formulated in modern terms Steiner’s utterances of 21st June 1922, in that they have characterised a teaching process which takes questions about the relationship of self and world broadly typical of a particular age-group (and not always capable of formulation) (Loebell 2015, p. 27 ff.) as its point of departure for age-appropriate lessons which can awaken the interest of the individual (self) in the lesson content (world). This is intended to open up the

possibility of experiencing and exploring the "world" through the lesson content, while at the same time being involved in the concrete subtleties of the actual individuation process – whether conscious or unconscious (cf. Sommer 2010, p. 35 f.). Here, in keeping with the anthropological assumptions of Waldorf education, "self" needs to be understood as part of an individuation process based upon developmental psychology and assumed to be fluid and holistic. For Waldorf education, then, the fundamental concept of learning rests upon a dynamic relationship between object of attention, stage of development, age-appropriate interest in the world and an individuation process conceived in explorative terms, the latter becoming productive when content, method and performance (methods that support the development of speaking, reading and writing) can be combined into a coherent, meaningful lesson plan. In this context meaningful should be understood as referring to an educational event which the students experience as relevant both in relation to the subject and to their individual development (cf. Zech 2016, p. 575). To have a real chance of achieving this, the concept of "latent questions" is very helpful, since strictly speaking they need to be teased out in relation to a particular learning group and its age-specific characteristics, and thus can provide concrete indications as to what a meaningful lesson might look like in design and execution. Nevertheless, this process cannot be categorised in terms of rough or theoretical anthropological assumptions. On the contrary, this fluid process must take place on the basis of an open-ended anthropological model (cf. Schieren 2015, Wagemann 2016, Göpfert, 1993, p. 64).

In 1989, in an essay entitled "Der Deutschunterricht als Antwort auf 'Latente Fragen' des Jugendlichen", Christoph Göpfert correctly pointed out that with the expanding number of Waldorf schools and the associated increase in public attention, they were under an obligation to communicate what they stand for more clearly (Göpfert 1989, p. 3 f.). His contribution here was to put forward an outline of a German literature curriculum in tune with the anthropological findings of developmental psychology by being founded squarely upon "latent questions" (Göpfert 1989, p. 4, 5 and 9) – in other words, those which Guttenhöfer designated three years later as the "leitmotifs' of this age-group, and expressions of the dynamic, age-appropriate interaction between "self" and "world". But Göpfert did not enlarge upon the concept either. Now, 30 years on, research on Waldorf education has moved much further into the public domain and is in the meantime part of an increasingly constructive and fruitful scientific debate. Upon this background it would seem appropriate to take a fresh look at the subject of "latent questions" as a didactic category and, as far as is possible within the context of an essay, to work out its conceptual ramifications, also in a subject-related sense. To this end a first step will be to consider Steiner's lecture of 21st June, 1922 where he paraphrased the phenomenon, then to set that in relation to what writers on Waldorf education have to say about it in general and in connection with the teaching of literature, and to explore the possibilities "latent questions" offer as a paradigm of how to approach the teaching of literature. Finally, how this all relates to other approaches to the teaching of literature will be considered.

On Steiner's presentation of the fundamental idea on 21st June, 1922

Even though Steiner did not actually use the term "latent questions", the outlines of the fundamental idea are to be found in the above-mentioned lecture (Steiner 1977, p. 73-86) which he gave to the teachers of the first Waldorf school in Stuttgart. This may be regarded as one of the most important and concentrated utterances on high school methodology, and offers a wealth suggestions on how and what to teach. For this reason it would be best from the outset to consider the concept of "latent questions" in terms of how it is understood within the context of Waldorf education, since the paradigm described here only encompasses a part of what the lecture contains. From a hermeneutic point of view, however, this way of proceeding is not unproblematical, for reading Steiner's lectures today entails either applying historical criticism to the text or interpreting it from a modern perspective (cf. Kiersch 2014, p. 55 ff.). Moreover, with Steiner's lectures it is not always possible to gauge at what level of audience understanding he had pitched them, nor how this was conceived of at the time and integrated into the lecture. A further difficulty lies in the fact that Steiner did not adhere to any known or current scientific theory that could serve as a bridge to understanding what he said (Schmelzer/Deschepper 2019, p. 6 ff.). Without wishing to elaborate on how to approach Steiner's lectures, it must suffice simply to mention that the features that need to be taken into account in the process

have been dealt with elsewhere (Demisch et al. (Ed.) 2014). Here, accordingly, we will focus on relevant quotations, reflect upon and interpret them from a modern perspective and, where appropriate, incorporate them into the proposed didactic model (on the method applied here cf. Schlüter 2014).

While that which Steiner presented on 21st June, 1922 transcends the category of "latent questions", they were nevertheless integrated into further anthropological considerations. Steiner thus makes abundantly clear that he regards "latent questions" as an anthropological category. Moreover, he characterises their expression as a developmental transformation in a psychological sense, maintaining also that they do not stand alone, but are part of a holistically conceived methodological ensemble. He begins by saying that we are concerned with a phenomenon of which the students are initially unaware:

> "[…] the child finds the transition from facts to knowledge […]", but adolescents "go through this transition from facts to knowledge unconsciously" (Steiner 1977, p. 74).

Here the process by which class 9/10 students begin to take hold of their own faculty of judgment is described, and it is assumed to be unconscious. According to Michael M. Zech, Waldorf education sees the formation of the power of judgment as a process falling into three successive phases, albeit here (Zech 2018, p. 67) he designates "the acquisition of knowledge" as arising from "the development of the ability to form one's own judgments and concepts within the context of a particular subject area", naming it as the second phase of the transformation running from class 9 to class 11. Thus the process of autonomic judgment formation represents, in relation to the individual, a form of cognitive self-realisation within adolescent development (cf. Zech 2018, p. 44 ff.; Loebell 2016, p. 243 ff.). For "latent questions" this implies that they arise during a biographical phase, which is experienced by the students as a more or less conscious, often critical or idealistic relationship between "self" and "world" (cf. Steiner 1978, p. 238 ff.).

"Latent questions", however, are not simply *there*, arising, as it were, in a vacuum. Rather they must be specifically awakened, according to Steiner. To this precept he adds a practical consideration:

> All this must be brought to them in such a way that it can resound on and on within them - so that questions about nature, about the cosmos and the entire world, about the human soul, questions of history - so that riddles arise in their youthful souls.

What he is saying here is that "all this", in other words, both lesson content and teaching method, must be planned and carried out in such a way that the content – whatever the subject – should have a noticeable effect on the students, awakening unexpressed interest in the form of "riddles", which, although still diffuse, nonetheless create a questioning attitude that provides motivation. In contrast to so-called problem-oriented teaching the idea here is not to feed the students a concrete question or induce them to generate one, which is then answered by means of analytical procedures, but to set them on a quest. On this point Walter Hutter remarks that within the overall phase-structure of a lesson the "first contact", i.e. the first encounter with the content should entail an "element of the unpredictable", so as not to be in danger of predetermining an intention, motivation or meaning, but to provide space for something of the kind latent in the minds of the students to arise. With this he describes – similar to Steiner – an aesthetic teaching model, that is experience-based and inherently effective. In this way the students are indeed being steered in a certain direction by the choice of material and its associated points of emphasis, but this still leaves them the concrete possibility of developing their own questions and acting on their own initiative (cf. Soetebeer 2019). Thus the course of the lesson can take a flexible form, which the teacher must allow for and adequately facilitate in order to ensure that the students can inhabit the process in the way intended. Such processes demonstrate that the above-mentioned biographical transition-phase represents the growth of new expectations in relation to the world and to the teacher as mediator between student and world (Steiner 1977, p. 79). On this point Steiner remarks:

> In life, of course, it is rather important, whether one can make conscious something that is unconscious, or not […]. But if a student is unable to formulate a question which he experiences inwardly, the teacher must be capable of doing this himself, so that he can bring about such a formulation in class, and he must be able to satisfy the feeling that then arises in the students when the question comes to expression. (Steiner, GA 302a, 1977)

Here two processes are referred to, which can be understood as methodological requirements. Once the teacher has activated the "latent questions" through the "element of the unpredictable" (Hutter 2019, p. 56), his task is to take them from latency (unconscious) to concreteness (conscious) through the design and content of the lessons. This involves his discerning the still latent questions, consciously formulating them in his selection of material and, in the final step, the students seeking and finding answers. Steiner did not actually articulate this last step, but merely implied it. His saying that the teacher must be capable "of formulating the questions" might give the impression that teachers should formulate and provide actual questions for the students, but this is not what is meant. De facto "formulate" can only mean opening up a possible mode of approach or making an offer, the actual relevance of which will only become apparent in the way it enlivens the context of a lesson. In using this paradigm for the planning of lessons, their quality consists in the teacher finding, through observing his class and in the course of his lesson preparation, a way of making the phenomenon the vehicle for finding "latent questions" and thus rendering the lesson personally meaningful.

This establishes a student-centred lesson structure that goes beyond the maieutic dialogue by providing the possibility of individualised meaning (cf. Sommer 2010, p. 35). In their didactic reflections on the "creation of meaning" Birkmeyer, Combe, Gebhard, Knauth and Vollstedt maintain that concepts are "multi-faceted" and only arbitrarily definable. They nevertheless base their grammar of the didactics of meaning-creation soundly upon individualised biography work, detailing this in anthropological terms, in terms of socialisation and in relation to specific subjects (Birkmeyer, Combe, Gebhard, Knauth, Vollstedt 2014, p. 10). Even though they do not give an anthropological definition of what they call "biographical identity work", it can be assumed that the anthropological semantics behind it diverges from those of Waldorf education.

In sum, then, according to what Steiner presents in this lecture, "latent questions" can be assumed to be a natural aspect of human development, whereby the students go through a change in the relationship of "self" and "world" in the broadest sense. This results in an inward and outward, unconscious and conscious exploratory attitude in each individual's relation to the material and immaterial world. The teacher, by contrast, has the task of purveying "riddles", which then, in the form of "latent questions", are to become unconscious intentions towards action. The idea is that through the choice of content and the methods by which the contents are to be encountered, in other words, through the way the lessons are organised in terms of curriculum, epistemology and performance, the "latent questions" are to be transformed from unconscious to conscious questions and searches for answers; and this is to occur via the material, in other words, through the learning experience mediated by the phenomenon. In this way, according to Steiner, the age-specific needs of the students in relation to lesson content and its personal relevance can be met, and individuation supported within the context of the teaching process.

Attempt to create a model: "Latent questions" as a paradigm for anthropologically based lesson planning

From what has been said so far, "latent questions" offer a fundamental paradigm for teaching in the high school. A paradigm which reflects the relationship between "self" (individual) and "world" (curriculum etc.) as constituted in anthropological terms as well as in terms of developmental psychology, which constitutively combines individuation and engagement with phenomena in the act of teaching, and should thus create a healthy dynamic between "the demands of individual development and the acquisition of skills and knowledge" (Götte, Loebell & Maurer 2009, p. 99). For this reason the teachers' work with "latent questions" in a guided way – but at the same time derived from anthropologically informed observation and read from specific individuals – depends on the assumption that the presentation of lesson content must be based upon the individual biographical needs of the students:

> One of Waldorf education's main concerns is to pay attention to the motifs which indicate the direction individual lives might take, which the individuals concerned might not even be aware of, and which are addressed in many ways as the educational process unfolds. Ideally education should lead each young person

> to a deeper understanding of themselves, to a basic moral-ethical orientation and to the development of motifs which generate the possibility of realising the aims prompted by their ideals. (Schieren 2015, p. 141)

This possibility of individuals "realising their aims in life" thus constitutes the basis upon which "riddles" can be awakened and transformed into "latent questions". Envisaged in this way, however, "latent questions" only very rarely provide a sufficient basis for the planning and design of lessons. It is preferable to work with them marginally in mind and then functionally integrate them into the "methodological dance" of Waldorf education where required. In other words, applying them in isolation would not create a viable lesson structure, and so "latent questions" must be fitted into the timing and planning of lessons according to the needs of the situation.

In his 2010 essay "Schluss, Urteil, Begriff – die Qualität des Verstehens" ("Conclusion, judgement, concept – the quality of understanding"), Jost Schieren has delineated the threefold structure of the teaching process, and thus provided an epistemological basis for lesson planning as a structure. Subsequently Wilfried Sommer considered this as it specifically relates to the teaching of science (Sommer 2010). Both authors clearly underline that the intention towards the didacticization and curricular timing of high school teaching is anthropologically based, Sommer laying particular emphasis upon the causal connection between content and individuation (Sommer 2010, p. 35 f.), Schieren upon the element of method and the creation of meaning (Schieren 2010, p. 17, cf. Zech 2018, p. 43). Upon this background, in his essay on curricular organisation in Waldorf education, Florian Stille speaks of an "anthropology of the act of knowing", laying emphasis on the fact that this epistemological process and its temporal organisation into a co-ordinate system of lesson planning should not be taken as a fixed structure, but rather as flexible and in need of further research (Stille 2011, p. 42 f.). Thus the authors just alluded to present the teaching process in situations characteristic of the student-oriented style of Waldorf education (cf. Schneider 2008, p. 33 ff.) as a form of the anthropologically based combination of the processes of knowledge acquisition and individuation, as Zech has also recently accentuated (Zech 2018, p. 47 ff.). What all these authors have in common, however, is that they integrate lesson design together with the relationship between "self" and "world" into a didactic structure, albeit without bringing the latter directly into operative connection with "latent questions".

(To be continued)

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Empirische Forschungen zur Waldorfpädagogik

Jürgen Peters

Alanus University of Arts and Social Sciences, Germany / Faculty of Education

ABSTRACT. After a long period of "empirical abstinence" numerous empirical studies on the practice of Waldorf education in schools and kindergartens are now available. The present article provides a thematically structured overview of the empirical studies in Waldorf education in German and English Language. The frequency of empirical studies on Waldorf education increased significantly from the mid-1990s and reached its preliminary peak in the period from 2011 to 2015. It remains to be seen whether the slight decrease in the number of empirical studies over the past five years already indicates a saturation effect. Regardless of this, individual subject areas such as teacher training or interculturality and inclusion have increasingly come into focus in recent years.

Keywords: Waldorf Education, Rudolf Steiner schools, empirical research, teacher training, inclusion

ZUSAMMENFASSUNG. Nach einer langen Zeit der „empirischen Abstinenz" liegen nun zahlreiche empirische Studien zur Praxis der Waldorfpädagogik in Schulen und Kindergärten vor. Der vorliegende Artikel bietet einen thematisch strukturierten Überblick über die empirischen Forschungen zur Waldorfpädagogik der letzten 20 Jahre in deutscher und englischer Sprache. Die Häufigkeit von Studien zur Waldorfpädagogik hat ab Mitte der neunziger Jahre erheblich zugenommen und ihren vorläufigen Höhepunkt im Zeitraum von 2011 bis 2015 erreicht. Es bleibt abzuwarten, ob der leichte Rückgang der Anzahl empirischer Studien in den letzten fünf Jahren bereits darauf hindeutet, dass hier ein Sättigungseffekt vorliegt. Unabhängig davon sind einzelne Themenbereiche wie die Lehrerbildung oder die Interkulturalität und die Inklusion in den letzten Jahren verstärkt in den Fokus gerückt.

Schlüsselwörter: Waldorfpädagogik, Waldorfschulen, Waldorkindergärten, empirische Forschung, Lehrerbildung, Inklusion

Nach einer längeren Zeit der „Empirie-Abstinenz“ (Randoll 2010)[1] liegen inzwischen zahlreiche empirische Untersuchungen zur Praxis der Waldorfpädagogik in Schulen und Kindergärten vor. Der vorliegende Beitrag gibt eine thematisch gegliederte Übersicht über die deutsch- und englischsprachigen Publikationen auf empirischer Basis. Abbildung 1 zeigt die Entwicklung der Anzahl empirischer Forschungen im Feld der Waldorfpädagogik seit 1981 in Halb-Dekaden von je fünf Jahren.

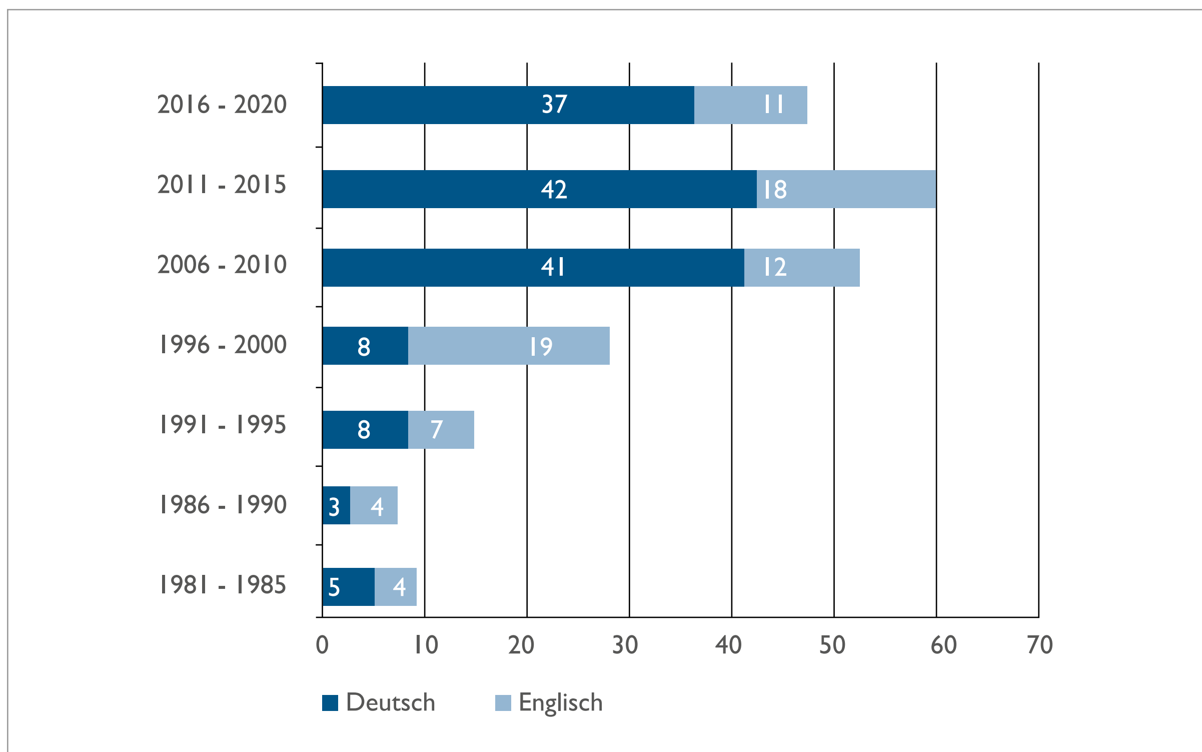

Abbildung 1: Anzahl der empirischen Studien in 5-Jahres-Zyklen ab 1981 differenziert nach deutscher und englischer Sprache

Aus Abbildung 1 ist ersichtlich, dass die Anzahl der empirischen Untersuchungen zur Waldorfpädagogik ab der Mitte der 90-er Jahre deutlich zugenommen und in der ersten Hälfte der aktuellen Dekade (2011-2015) den vorläufigen Höhepunkt erreicht hat. Ob die leichte Abnahme in der Anzahl der empirischen Studien in den vergangenen fünf Jahren bereits auf einen Sättigungseffekt hindeutet, bleibt abzuwarten. Es ist zumindest festzuhalten, dass die Waldorfpädagogik aktuell zu den am besten erforschten pädagogischen Alternativen zu staatlichen Schulen und Kitas zählen kann.

Der vorliegende Beitrag beschränkt sich auf Publikationen, die auf empirischen Untersuchungen der vergangenen 20 Jahren zur Waldorfpädagogik beruhen. Für die älteren Veröffentlichungen sei auf die Zusammenstellungen von 2010 und 2011 verwiesen[2], in denen die bis 2010 durchgeführten deutschsprachigen Untersuchungen in Kurzformaten beschrieben wurden.

Um eine gezielte Suche zu erleichtern, wurden die bibliographischen Angaben zu den durchgeführten Studien nach den folgenden Themen geordnet:

- Grundlagen der Waldorfpädagogik und strukturelle Aspekten
- explorative Surveys

1. In: Harm Paschen (2010) *Erziehungswissenschaftliche Zugänge zur Waldorfpädagogik* (pp. 127–156).
2. Petra Böhle und Jürgen Peters: Empirische Forschung an Waldorfschulen, In: RoSE (2010) Vol 1, No 2 und RoSE (2011) Vol 2, No 1

- ganzheitlicher Ansatz der Waldorfpädagogik und Kunst
- Entwicklungspsychologie
- schulische Leistung und Vergleiche mit Regelschulen
- Studien zur Lehrerbildung
- Studien zu Kindertagesstätten
- Lernen, Unterrichtsgestaltung und Lehrer-Schüler-Beziehung
- Resilienz und Gesundheit
- Lebensgestaltung Ehemaliger
- Interkulturalität und Inklusion
- Dissertationen

Die einzelnen Publikationen sind in den Abschnitten jeweils nach dem Erscheinungsdatum angeordnet, die jüngsten Veröffentlichungen stehen dabei an erster Stelle. Ferner ist jeweils in Klammern angegeben, wie viele Studien in deutscher beziehungsweise englischer Sprache erschienen sind.

Bei einzelnen thematischen Blöcken haben die Beiträge in den letzten 10 Jahren deutlich zugenommen, dies betrifft insbesondere die Studien zur Lehrerbildung, die ab 2015 stärker in den Fokus rückt sowie Untersuchungen im Kita-Bereich, die ab 2015 ihren Anfang nehmen. Auch bei den Studien zur Interkulturalität und Inklusion ist für die letzten Jahre sich eine zunehmende Tendenz zu verzeichnen, obwohl hierzu insgesamt immer noch recht wenige Forschungsergebnisse vorliegen. Am häufigsten wurden insgesamt entwicklungspsychologische Aspekte behandelt sowie alle Themen, die mit dem Lernen, dem Unterricht und der Lehrer-Schüler-Beziehung in Zusammenhang stehen. Auch zur Lebensgestaltung Ehemaliger fanden in den vergangenen 20 Jahren regelmäßig Befragungen statt. Schließlich zeigt die zunehmende Zahl an Dissertationen, dass die Waldorfpädagogik auch für den wissenschaftlichen Nachwuchs weltweit an Bedeutung gewinnt.

Trotz sorgfältiger Recherche kann mit der vorliegenden Zusammenstellung kein Anspruch auf Vollständigkeit erhoben werden. Da hier nur Publikationen aufgeführt sind, die sich auch in den Suchmaschinen zu wissenschaftlichen Publikationen finden lassen, fehlen alle diejenigen Untersuchungsberichte, die nicht als Monographien oder in Fachzeitschriften erschienen sind.

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Narrative teaching. Multidimensional aspects of narration

Johan Green

Waldorf University College, Bromma, Sweden

ABSTRACT. Narrative teaching, in which the teacher communicates curriculum content in narrative form, is a central method in Waldorf education. In this article I describe how this method can stimulate inner image formation in students and by this means provide them with broader access to the material. In the article I depict narrative teaching as a multidimensional activity. I also touch on the importance of the classroom as a physical background, and highlight how the teacher can create an intimate narrator-listener environment, a room-within-a-room, through the activity of narration. In addition, I explain how the student can arrive at a direct and immediate experience of the narrated content. It is proposed in the article that such an experience of the curriculum content provides the basis for an understanding of it – an understanding that I term experience-based understanding. The article is based on my master's thesis, in which interviews with teachers and students in Waldorf schools form the empirical ground of the study.

Keywords: Narrative teaching, multidimensional, room-within-a-room, experience-based understanding,

ZUSAMMENFASSUNG. Erzählendes Unterrichten, bei dem der Lehrer oder die Lehrerin den Unterrichtsstoff in erzählender Weise vermittelt, ist eine zentrale Methode innerhalb der Waldorfpädagogik. In dem Artikel wird beschrieben, wie diese Methode bei den Schülern die Gestaltung innerer Bilder anregen und ihnen dadurch einen erweiterten Zugang zum Lehrstoff ermöglichen kann. Der Artikel schildert die erzählende Unterrichtsform als multidimensionale Tätigkeit. Die Bedeutung des Klassenzimmers als physischer Hintergrund wird berührt, und es wird hervorgehoben, wie der Lehrer durch seine Tätigkeit eine intime Erzähl- und Zuhör-Atmosphäre gestalten kann, einen Raum-im-Raum. Ferner wird auseinandergesetzt, wie der Schüler zu einem direkten und unmittelbaren Erleben des erzählten Inhalts gelangen kann. Es wird darauf hingewiesen, dass ein derartiges Erleben des Unterrichtsstoffs die Grundlage für dessen Verständnis bildet, ein Verständnis, das hier erlebnisbasiertes Verstehen genannt wird. Der Artikel fußt auf dem Masterthesis des Autors. Dort bilden Interviews mit Waldorflehrern und -schülern die empirische Grundlage der Studie.

Background and aim

As an experienced Waldorf teacher and as part of my Master's studies I have investigated the method of narrative teaching as used within Waldorf education. One of my main interests in this article is the relationship between teacher, pupil, and the narrative act. Topics I will explore are how the meeting between narrator (teacher), narrative (conveyed curriculum content) and listener (student) can be described, and what kind of understanding the student can acquire from the method of narrative teaching. From an academic perspective, there are few answers to be found - even though this method is essential to Waldorf education; it remains largely unexamined at an academic level. The article consists of four parts. First, a theoretical

perspective on narrative communication is summarised, which is followed by empirical findings, after which a discussion is presented and summary of conclusions finalises the article.

Method and theory

The study was conducted as a pragmatic qualitative study (Savin-Baden, 2016)[1]. As the main aim of the study was to explore the positive potentials of narrative teaching (and not its shortcomings), I made a "purposeful selection" of informants (Bloomberg & Volpe, 2016) – that is, they all had a positive experience of this teaching method. For the interview Kvale and Brinkman (2015) advise the use of an arrangement that can "lead to the production of the kind of knowledge that one is interested in" (p. 137). Such an arrangement was, in my case, that I asked the informants to choose a place in the school that they felt to be suitable for the interview, in order to encourage an emotional closeness to the practice of narrative teaching.

My wish was to include the voice of both teachers and pupils. In order to gather as rich material as possible from informants[2] with extensive experience of narrative teaching as practiced in Waldorf schools, I approached four active and highly experienced Waldorf teachers and four pupils in the twelfth grade whose education, both primary and secondary, were mainly acquired at Waldorf schools. The empirical material was collected via face-two-face semi-structured interviews and each one lasted approximately an hour. The data were analysed thematically in accordance with van Manen (1990, 2016) and Braun and Clark (2006).

The aim of this study was to better understand the method of narrative teaching, regarding the relationship between oral narration and active listening – a field of study in which little has been investigated. The theoretical part of my work is mainly based on one of few classroom studies on narrative teaching, conducted by Kuyvenhoven (2013) as an ethnographic study in a fourth class, and on a study conducted in an English rural environment by Young (1987). They are both, independently from each other, describing the encounter between a teller, a story, and a listener –and suggests that these event that takes place in a physical room, in a mental sphere, and in the world of the story. In this sense, this narrative act is described as a multidimensional process.

Theoretical perspectives

Oral narrative communication of lesson content is a central aspect of Waldorf education. In *En väg till frihet*[3] (Waldorfskolefederationen, 2016), narrative teaching is introduced as follows:

> Narration is, for Waldorf education, a significant element in the art of teaching. It is a matter of painting with words, of creating internalised images through narration – perceptions – in the pupils. By means of narration, the educator can affect and awaken sensations that nourish curiosity and the pupil's will to learn. (p. 13, my own translation)

En väg till frihet (Waldorfskolefederationen, 2016) entrusts the teacher with the task of communicating images through narrative technique, and thereby arousing the pupil's will to learn. Machado Dazzani and Silva Filho (2010) have a comparable view of the significance of narration when stating that when pupils' imagination is enhanced, it is possible to bring about a broader perspective of a topic. They argue that a pupil assisted by internal imagery and imaginative capacity has the capability to imagine, reflect on, and experience a story from a different perspective and sensorial sphere.

The importance of the pupil's imagination in the teaching process receives an even clearer emphasis by Egan (2005) who affirms that "Stimulating the imagination is not an alternative educational activity to be argued for in competition with other claims; it is a prerequisite to making any activity educational" (p. 212). According to this author, image-rich teaching can appeal to pupils' feelings and arouse their imaginative capabilities. The image-forming activity of the imagination is, according to him, not opposed to a rational

1. Also called Basic Qualitative Study (Merriam, 2002), Generic Qualitative Research (Caelli & Mill, 2003).
2. All informants are anonymous.
3. *En väg till frihet* is the Swedish Waldorf Schools' complementary document to the state school curriculum.

approach to the world. As he states, "Imagination […] is the heart of any truly educational experience; it is not something split off from 'the basics' or disciplined thought or rational inquiry but is the quality that can give them life and meaning" (p. 212).

As I understand them, Waldorfskolefederationen (2016), Dazzani and Filho (2010), and Egan (2005) are in agreement about that a teaching that stimulates inner image formation can create new perspectives and thereby expand pupils' sensorial experiences of the contents that is taught. Having considered the importance of imagination and inner image formation in education, I will proceed to discuss the encounter between the teacher-who-narrates, the pupil-who-listens and the narrative-that-is-narrated.

A multidimensional understanding of narration

Eliade (1959) affirms that different rooms or spaces have fundamentally different qualities. According to him, a room is characterized by what happens within its sphere. He argues that a sacred room has different qualities from other rooms; considering it as "a sacred space [room], and hence a strong, significant space" and he then continues by saying "there are other spaces that are not sacred" (p. 20). This author refers not only to physical differences but maintains that the sacred room, through its quality, is different. He argues that a space or room beyond its physical dimension includes other dimensions.

A multidimensional understanding of the room is also advanced in the literature on narration, and in trying to describe the meeting between narrator, story and listener both Young (1987) and Kuyvenhoven (2013) are using different dimensions of existence. Independently from each other they describe this meeting as taking place in the physical room as well as in a mental room of narration and in the world of the narrative itself. Below I highlight the description given by Young (1987) and Kuyvenhoven (2013) about how the narration-listening process takes place in, and moves between different dimensions, realms or worlds.

Young (1987) undertook a phenomenological study of narration in an English rural environment in which she considered oral narration as a multidimensional process that embraced three realms "Realm of Conversation", "Storyrealm" and "Taleworld" (1987, p. 24). She describes them as follows: "The outermost or surface lamination is the story as conversation; the next or underlying is the story as narrative; and the innermost or deepest lamination is the story as events" (p. 211). According to her, several dimensions are necessary to describe oral narration, the innermost dimension is the ontological world of the narrative in which the listener experiences the narrative directly, and in which the narrative exists in its own right.

When Young (1987) describes the narrative as it exists 'by its own' in what she terms the Taleworld, she relates to it as to a world of its own right and with its own existence. She maintains that for the characters within-the-narrative this world is the real and normal world. As Young sees it the Taleworld appears as a world in which the narrative content exists in accordance with the rules and laws of that world: "The Taleworld is a reality inhabited by persons for whom events unfold according to its own ontological conventions" (p.21). According to Young, the world of the narrative has its ontological foundation in the Taleworld and, in virtue of this foundation, has its own existential reality.

Kuyvenhoven (2013) conducted an ethnographical study of narrative teaching in fourth grade and made use of three dimensions – or three room-like circles – to describe the narrative teaching. As she explains:

> In the first circle, the outer ring, tellers and listeners are talking with stories. […] In the second circle, participants are thinking with the story they are in a mindful interaction with the story and teller. […] Finally, in the center, a listener is alone. In a deep imaginative engagement, listeners exclude the circumstances, the teller, and other listeners from their experience with a story. (pp. 61-63)

Kuyvenhoven claims that the listener first, together with their classmates become acquainted with the narrative and its content. In the next stage, the listener appears to be more directly affected by the narrator and the narrative. Finally, he or she loses contact with their surroundings and experience only the narrative act in an imaginative experience of the narrative and its content. From this perspective, the listener 'moves'

further and further into the world of the narrative, and the intimacy with the narrative content increases as the listener 'moves'.

Kuyvenhoven (2013) describes how the class teacher she observed had created a special story place – when the storytelling was to begin the teacher sat in the storytelling chair and the students sat on the floor around her. In this first phase, the storytelling was still in what Kuyvenhoven calls "the first circle" (p. 61). In this phase pupils and teacher converse with each other in a trustful and open atmosphere. In the author's words: "They tell and listen in awareness of each other; they experience themselves as in the midst of their gathering" (p. 61).

When the narrating becomes more intimate, it enters a second phase. Kuyvenhoven describes this as entering "the second circle" (p. 62) in which the narrative act more palpably awakens the listeners' interest and involvement. In the author's words: "The storytelling event calls upon an active dialogue between the listener's mind and the story's content" (p.62). The listener communicates with, and reflects on, the narrative content on a more individual level. Finally, the listener is drawn into the innermost circle of the narrative act. Kuyvenhoven (2013) states, like Young, that the listener through and within their listening is involved in events within-the-narrative: "listeners are inside their storyworlds, thoroughly engaged with events and a place that is elsewhere. That 'away-ness' is observable during a storytelling, where children sit in oddly stilled postures" (Kuyvenhoven, 2013, p. 118). With their consciousness the listeners are in another dimension and partly relinquishes bodily control. According to Kuyvenhoven, this kind of listening demands a different approach than that one of an ordinary listening. In the author's words: "To stay inside the story demands story-ears" (p. 133). The type of listening to which she refers is not like the hearing-sounds-with-the-ears listening of everyday reality, but a listening that discovers life in the world of the narrative. This is an act of listening involving other dimensions, beings, and existences.

Both Young (1987) and Kuyvenhoven (2013) describe the listener's experience as a three-stage event. First as an external meeting that transforms into an inner experience, in order to finally become an experience of the narrative as such. As I understand it, narrative teaching moves from the physical environment of the classroom and becomes a meeting between the teacher-who-narrates, the pupil-who-listens and the narrative-that-is-narrated. Finally, the listener achieves an immediate, individual, and direct experience of the narrative content.[4]

The pupil's experience of the narrative act

The ability to present theoretical knowledge in the form of experienceable images, as is described above, is, according to Steiner (1981), one of the elementary school teacher's most important assets: "We must appeal particularly strongly to the power of imagination during these years. […] By stimulating the child's imagination we can communicate to the child everything that it needs to learn" (p. 205).

Steiner emphasises that the teacher needs to develop his or her ability to use imagination. He affirms that the teacher with the help of the power of imagination can communicate the curriculum content through rich narrative teaching – a teaching that creates experiences in the pupils. According to Dazzani and Filho (2010), the power of imagination gives us the capacity to move to other places as well as to experience the world from other perspectives. In the authors' words:

> Imagination enables us to project ourselves in other situations and observe, reflect and feel the world from another perspective than the current perspective. […] The perspective imaginatively assumed can even be a perspective of another person and not our perspective. Moreover it may occur that this other perspective involves beliefs that are really not our current beliefs. (p. 221)

In the authors' view, imagination opens up the possibility of adopting a different relationship to the world from our 'normal' one. These authors also emphasise the importance of distinguishing imagination from

4. That narrative teaching is not one-way communication, but rather it is in a high degree a cooperative project which is highlighted in my master thesis *Berättande undervisning. Ordens, lyssnandets och blickarnas samspråk* (Green, 2018).

everyday reality. They say: "It is good to have it clear, however, that an important requirement for the imagination is that we know the difference between the current situation and the imagined situation, because otherwise it would be simply a delusion" (Dazzani & Filho, 2010, p. 221). They conceive imagination as a tool and highlight that the world that is experienced in the imagination must not be confused with everyday reality. On the other hand, as they discuss, the feelings aroused are experienced as real: *"What are fictional are the narrated events, not the emotions that readers experience"* (p. 224, emphasis in the original text). Dazzani and Filho state that we can experience the world from other perspectives through imagination and point out that the feelings aroused by these experiences are genuine and real for the person having such experience.

The classroom

In the previous section, I have highlighted the imaginary dimensions of narrative teaching and I turn now to the teaching's physical environment. Bengtsson, Alerby, Bjurström and Hörnqvist (2006) claim that "rooms can create expectations and be experienced as inspiring, they can create possibilities, but also limitations to learning for both teachers and pupils" (p. 7, my own translation). In this section I describe how the teachings physical environment can be of high significance having an effect on the narrative teaching.

A school building is different from other houses: "Houses are never neutral matter. School buildings express educational significations" (Bengtsson, 2011, p. 15). A school and its classrooms represents a place of education in which teaching takes place. Kuyvenhoven (2013) proposes that the classroom partakes, hosts, and affects narrative teaching. This author describes the classroom as "a powerful influential participant that directs the tellers and listeners in their choices and conduct. It shapes the language, meanings and applications of the story" (p. 31). She adds that a classroom "does not merely host storytelling but nourishes, suggests, discourages, and sometimes prevents the storytelling experience" (pp. 33-34). In line with Bengtsson et al. (2006), she affirms that the classroom is an important participant in the narrative teaching.

The classroom and its environment are a part of all teaching and have particular significance in the narrative teaching because this method specifically requires intimacy and openness. Kuyvenhoven (2013) considers that pupils need an environment where they feel secure in order to involve themselves in learning. From this perspective, pupils need a home at school. Bjørnholt (2014) studied the Waldorf schools' architecture and environment She affirms that the aim of a Waldorf school is to create such a kind of environment. In the author's words:

> The teachers fully embrace the idea of the school as a place where both teachers and pupils should feel at home. […] Homeliness at school aims at being home at school, rather than making the school look like a private home. (pp. 120-121)

Bjørnholt stresses that the aim is not to create the feeling of being at home, but rather a feeling of homeliness at school, and a way of achieving this feeling is through the home classroom. This concept is, according to Bjørnholt, an entirely integrated part of the Waldorf education. Pupils go to their home classrooms in the morning where they meet their teacher and where most of the teaching takes place. Bengtsson et al. (2006) agree, and highlight the security provided by the home classroom: "all those who partook in the study stress the importance of a classroom of one's own" (p. 12).

Based on the principle that the physical environment is of great importance to the child and its development (Bjørnholt, 2014), a particular weight is given in Waldorf education to the formation of the environment. Something which may be perceived in the school's architecture (Coates, 1997) and in the colours of the walls (Ahlin, 2016; Bjørnholt, 2014). In this respect, Ahlin (2016) stresses that the school milieu is important to the teaching at Waldorf schools: "The Waldorf school sees the child as an individual in a process of maturing and wishes to support this development in the formation of classrooms and subject-specific locales, and in the design of school buildings and outdoor environment" (Ahlin, 2016, p. 75). Each age group has its own classroom and it is there where pupils encounter the greater part of the teaching. This room has a specific design and colour based on the age of the child. The importance of the home classroom is highly stressed in Waldorf education (Ahlin, 2016; Bjørnholt, 2014).

In contrast to the supportive effect of the environment emphasised previously, Bengtsson et al. (2006) claim that the school environment can have a restrictive effect on the learning process. They point out that a room can set undesirable limits through the habitual security that it provides, and they maintain that teaching in the school premises frequently follows given patterns. They highlight the expression "it's in the walls" (p. 12) discussing that those habits developed in a particular room also have the tendency to affect what occurs in the future in a limiting way.

Empirical data

A multidimensional aspect of narrative teaching is apparent in my empirical data. The classroom is described by the informants as a significant background to the narrative content. Apart from this both teachers and students describe an inner, imaginary space, a room-within-a-room in which narration takes place and they go on to describe how they ultimately arrive in an experience of the narrative directly, as within-the-narrative.

The classroom as background

Lena (teacher) chooses to conduct the interview in the classroom of the third grade – a room that was previously her workplace. She said that this chosen place could help her to remember her past school-working day (she is not working as a class teacher anymore). She looks around, as she was looking for memories. She looks at me, smiles, and says with her eyes and facial expression that the choice of that place was correct. It seems to me that in this room she can recreate the atmosphere and the experience of what it was like to teach her pupils.

In addition to create a teaching atmosphere, the classroom has a significant relationship to the narrative content. For example, Eva (teacher) considers that the narratives belong to a specific classroom: "A particular classroom has a particular atmosphere, where I tell those stories". From this perspective, the classroom supports the narrative content. Last year she was preparing to conduct a longer period of narration in the eleventh grade, that she for many years had conducted in a specific classroom. She now was faced with having to move to another room but opposed this plan. As she says:

> I wanted my class last year to be here [in the original room]; when we were going to change rooms, I thought that this is the eleventh grade classroom; they must hear these things here. It is silly; of course, it is only a physical matter. But this is what it is like for me, it [the narrative] begins to live faster and easier here.

Eva (teacher) feels that the classroom where the narrative act, in her view belongs, makes possible a direct access to the narrative content and that it is easier for her to communicate the narrative in that classroom. It is clear that to her that the narrative content is connected with a specific classroom and that this classroom supports the narrative process.

Narrative teaching creates a room-within-a-room

For the participating teachers and pupils, attention and awareness are important criteria for narrative teaching. Oscar and Wilma (pupils) emphasised the way their teacher-as-a-narrator captures their attention through enthusiasm and attentiveness:

> When you have a teacher or lecturer who is aware, then you are much more focused and are sort of drawn into that awareness. (Oscar)

> If it is someone who is enthusiastic and can really make it exciting it feels as you are drawn in automatically. (Wilma)

All four pupils describe similar experiences in various ways. Through their listening, they become part of the narrative process. They describe this process highlighting the teacher's enthusiasm and presence in the

narration, helping and leading them into the narrative content. They take part in the narrative teaching in a more intimate way than that occurring in normal listening.

From the teachers' perspective, it is important to create a mental presence and a calm atmosphere for the act of narration. Eva (teacher) maintains that during the narration a narrative atmosphere can arise that assists the pupils in entering their listening and that they listen within-the-narrative at the same time as being present in the classroom:

> When it is a tale that affects them and feels true and when I have succeeded in building up my tale in such a way that they have entered it; such an atmosphere allows them to be "there", […] they start to look at you [the teacher], the whole [pupil's] body becomes different at that moment and there is this stillness, mental stillness.

Through her act of narration, Eva (teacher) creates a special atmosphere, a protective space around the pupils' listening. All the interviewed teachers agreed that such a space is an essential basis and criterion for narrative teaching. I suggest that this imaginary situation can be describe as a room-within-a-room.

Lena (teacher) describes how she, in order to create an enclosing room-within-a-room, has to, as she puts it, 'embrace' the pupils: "In some way I have to…it sounds so soppy, but embrace them myself. I need to, sort of reach round them – even if I'm only standing there in front of them doing anything, I need to … [reach them]". She goes on to describe how, in order to maintain this room-within-a-room, she uses speech and looks: "I use, then, these words. What else? I have eye contact, try to have eye contact with them, as many pupils as possible, not staring at them but just so that they have seen that I see them." It seems as though Lena (teacher) creates a mental room as a kind 'embracing gesture' around the class. For her, words become a tool to embrace the pupils with and she uses looks to make individual contact with them. Lena (teacher) goes on to describe how all that is irrelevant ceases to exist, and the narrative becomes the essential part when she and the pupils enter what she calls "a really, really good narrating." She seems to mean that the existence of the classroom and the passing of time become less apparent, and she and the pupils enter an inner dimension of the narrative.

Teachers and pupils' experiences within-the-narrative

Eva (teacher) describes the narrative process as an experience with several dimensions where she moves together with her pupils in different rooms and dimensions. As she says, "I feel I become bigger in some way, which allows me to embrace the room […]. It is a multidimensional event; I don't perceive my act of narrating, I'm in it". She says that her inner self changes during the narration, she moves – like in a dream – within the content of the narrative together with her pupils. In her understanding the teacher-as-narrator can be in several places and dimensions simultaneously – inside the narrative and at the same time in the classroom. The border between outer and inner, between the concrete world and the world of the narrative is unclear, dissolves. Eva is, together with the pupils, simultaneously inside the narrative, in the narrating activity, and in the classroom. Thus, different rooms, levels of existence, dimensions, and worlds meet and interplay during the process of narration.

In the same way, Lena describes how the border between the everyday experience, the mental images formed by the pupils, and the world of the narrative dissolve. In the following excerpt, she recalls that har pupils once experienced how new content emerged, as it was out of the narrative, and the narrative took on a life of its own. This situation occurred as an introduction in mathematics in first grade. She narrated a story which she illustrated using the blackboard and then erased the drawing with a damp cloth:

> And the children, I think, were so absorbed in the story that when they looked at the blackboard that wet patch looked like a pig on the blackboard. Then several children shouted "Miss, Miss, Miss – there is a pig on the blackboard, a pig has got into the treasure house! What happened, Miss?"

Lena (teacher) suggests that the blackboard becomes a kind of path into the inner world of the narrative. The pupils discover a pig on the blackboard, a pig that for them is as real as the rest of the narrative content. Based on what she describes, we could infer that children through their imaginative capacity call up the pig

from the inner world of the narrative, and then let it become a part of the narrative. Lena describes it as follows: "So it was one of those times when the children entered into the story, in some way, and formed it so that it took a new direction." The border between the imaginative dimension and the concrete reality of everyday life was open. The narrative content revealed itself, entered into and took shape in the dimension of the physical room.

Lena also provides an example of how her pupils togheter (who are now in the fifth grade) 'moves into' the world of the narrative and can experience it from within. In the act of narration, the pupils enter as a class into the narrative and become observers of a battle between the Greek and the Persian armies in the 5th century B.C.:

> The children sat very quietly. When I told them that the Greek forces won, they were silent – and then they broke into applause. They weren't applauding me. It was obvious that they were applauding the Greeks. It was not my storytelling skill or anything like that, that was irrelevant, but they were so involved in the fighting and what it was like that the Greeks received posthumous applause.

Lena's pupils became observers of the events that she narrated. Her pupils occupied the innermost part of the narrative, they were present on the battlefield, experienced that fighting, the excitement, and the release of the Greek victory – they probably applauded with relief and happiness. Time and space dissolved, the border between outer and inner was gone; the pupils applauded both in the classroom's physical dimension and within the world of the narrative.

The teachers also describe how above all the younger children are absorbed by and lose themselves in their listening. Anna (teacher) gives an example: "The younger children can be absorbed by the story and lose their bodies." She means that the child becomes more present in its listening than in its body, something that Lena also provides an example of. Despite the fact that the pupils with whom I conducted interviews explained that over the years they had acquired a greater distance to their listening, they nevertheless said that they still could allow themselves to be completely absorbed by the teacher's narration. Wilma (pupil) exemplifies this in the following excerpt:

> You are sort of immersed into the story, you become a part of it […] you are really focussed, so you don't start to think of something else […] but you really become a part of what is being said.

Wilma (pupil) explains that she can, even in the last year of high school, be immersed into the listening and become a part of the narrative. The difference from earlier years, according to her, is that she can now choose whether to open herself up to the narrative in this way. When she was younger, as she explains, she was more open in general. Although she has lost some of the magic of listening, she has created greater freedom for herself in relation to the teacher's narration.

In the previous sections, teachers and pupils provided examples of experiences where the border between narrative content and the everyday experience of the classroom becomes diffuse, and even dissolves. The teacher and the pupils experience themselves as within the narrative. The narrative content is described as capable of entering the physical classroom. Thus, the teacher as a narrator and the pupil as a listener exist within the narration and at the same time, the narrative content exists in the physical room. I advocate that narrative teaching embraces and is present in several dimensions simultaneously – it exists simultaneously in the physical classroom, in a mental room created through narration as well as in the world of the narrative.

Narrative teaching: A discussion

In the following part, I will discuss events in, and the significance of, narration's physical room, narration's room-within-a-room and its course within-the-narrative.

Narrative teaching and the classroom

Among her conclusions, Kuyvenhoven (2013) describes the classroom as a co-actor in the narrative teaching as well as "a powerful influential participant that directs the tellers and listeners in their choices and conduct." (p. 31). From my interviews, Eva (teacher) provides a similar example when she is confronted with having to conduct an annually repeated narrative period in a different classroom from the usual one. In her view, the narrative belongs to a specific classroom, a place where she experiences that the classroom environment supports her narrative. She says; "A particular classroom has a particular atmosphere. I tell those stories there." Another example is provided by Lena, who wished to be interviewed in the third grade's classroom because that room –according to her– helped her to get into the right mood for the interview. These perceptions exemplify Kuyvenhovens argument of the classroom as "a powerful influential participant" (p. 31, 2013).

That the classroom is a co-actor is also stressed by Bengtsson et al. (2006), who claim that the classroom affects teaching because earlier years and decades of activity are, so to speak, built into the school premises: "It is in the walls" (p. 12). In their opinion this inbuilt tradition and activity mainly has a limiting effect, whereas the teachers in my interviews, on the contrary, seem to feel that the location provides security, warmth, and support. Is it possible that the feeling experienced by my interview subjects as security, warmth, and support can instead have a limiting effect, as Bengtsson et al. suggest? Is that connected to what Eva meant? Was she not open to change?

The premises at a Waldorf school are consciously designed to provide security and support. This is emphasised by Coates (1997) as well as by Ahlin (2016) and Bjørnholt (2014). Ahlin (2016) describes how the classrooms at a Waldorf school, both in form and colour, are suited to the age group of the children who belong there, and Bjørnholt (2014) maintains that the aim of a Waldorf school is to create a home-like environment, but in a school-like way: "Homeliness at school aims at being home at school, rather than making the school look like a private home" (p. 121).

A well-tested way of encouraging the feeling of being at home in the school environment is the continuity provided by a home classroom. The home classroom at Waldorf schools is customary and influences the design of the place (Ahlin, 2016; Bjørnholt, 2014). When we talk of the atmosphere in the classroom, Oscar (pupil) says that a good atmosphere is a decisive factor in determining if he will be able to feel sufficiently secure to open himself up to the teaching. The use of a physical form with the aim of creating the foundation for a particular atmosphere is, as Bjørnholt (2014) says, a noticeable element of Waldorf education. When Eva (teacher) affirms that a certain classroom has a certain atmosphere, she is alluding, in the context of Waldorf education, to the classroom's colouring, form, relationship to other rooms, history, etc. It is an overall concept that she, without specifically expressing it, appeals to as support for her experience. Bengtsson et al. (2006), however, point out that this kind of experience can also be seen as an obstacle. They observe that when a specific environment is linked to a specific content and a specific class, it can have a conservative effect. For Eva (teacher), the lack of support from the outer classroom arouses an inner resistance that can also be interpreted as resistance to change.

The room-within-a-room of narrative teaching

Young (1987) and Kuyvenhoven (2013) describe a room in an imaginary dimension where the narrator, the narrative content, and the listener meet. Young calls such room 'Storyrealm' and Kuyvenhoven, the second circle. In my interviews, the creation of such an imaginary room is emphasised as a prerequisite of the narrative teaching. Eva (teacher) claims that statement when she creates an environment that embraces her pupils. Lena (teacher) has a similar view and affirms that she uses words and her eyes or gaze to create a kind of 'cover' around her pupils – an envelope that can be compared to an imaginary room. The potential of the teacher's gaze to address pupils individually and fill the room is expressed by both Buber (1993) and van Manen (2016). In their view, teachers can be present in their gaze, meet the individual pupil through their look and they can, in this way fill the room with their presence – in a similar way to how Eva and Lena express that they are mentally present in the room and around the pupils.

I maintain that the teacher-who-narrates with the help of his or her gaze and voice can create a mental room for narration, that the teacher-who-narrates mentally embraces the students, and I argue that the teacher can develop an ability to embrace/envelope/cover and include the students in their narrating - tools they say they use are their gaze and voice. The teacher who narrates can create a room-within-a-room, a room of narrative acts and I argue that this room-within-a-room constitutes an imaginary envelope that embraces and forms a room for the teacher's narrative and the pupils' listening and conclude that the room-within-a-room occupies a central position in narrative teaching.

Within-the-narrative

Kuyvenhoven (2009) and Young (1987) both describe the world of the narrative as an independent existential sphere in which, as they say, both the character and content of the narrative exist. They both say, independently of each other, that the content of the narrative has its ontological home in this existential room, and they find support in their empirical work for the view that the listeners can experience themselves as within the narrative and that they can interact with beings in the world of the narrative – this at the same time as they are listening to the teacher's narrative and are present in the classroom's physical environment. I too, in my empirical work find support for similar experiences, as exemplified by Eva (teacher): "I am inside it [the narrative] and often I move around in it a little. The pupils too are with me." That state of being within the narrative act is active and includes the ability to move. This experience is also mentioned by Young (1987), who says that she within the narrative "can move around as an omnipresence, or I can see persons and events as if from a distance" (p. 18). Within-the-narrative is revealed as a both imaginary and spatial dimension, which both listener and narrator take part of and exist within.

An example of how a whole class can be present within-the-narrative and even interact with the narrative content is provided by Lena (teacher). On an occasion, she spoke about the Persian wars in Ancient Greece. According to Young (1987) and Kuyvenhoven (2009), the listener can move within the narrative. In Lena's example, her pupils experienced themselves as being within the world of the narrative. They became observers of the battle between the Greeks and the Persians, a battle that was both geographically and temporally distant from the pupils. They were, to Young's and Kuyvenhoven's way of thinking, present with their consciousness within the narrative. According to Kuyvenhoven, a special kind of listening is required in order to remain in such experience: "To stay inside the story demands story-ears" as she says (2009, p. 133). Her pupils' listening not only helped them to remain within the narrative, but to listen themselves 2500 years back in time. They listened and saw a vision of the fighting, experienced the course of events, and finally acclaimed the victory with a joint spontaneous applause.

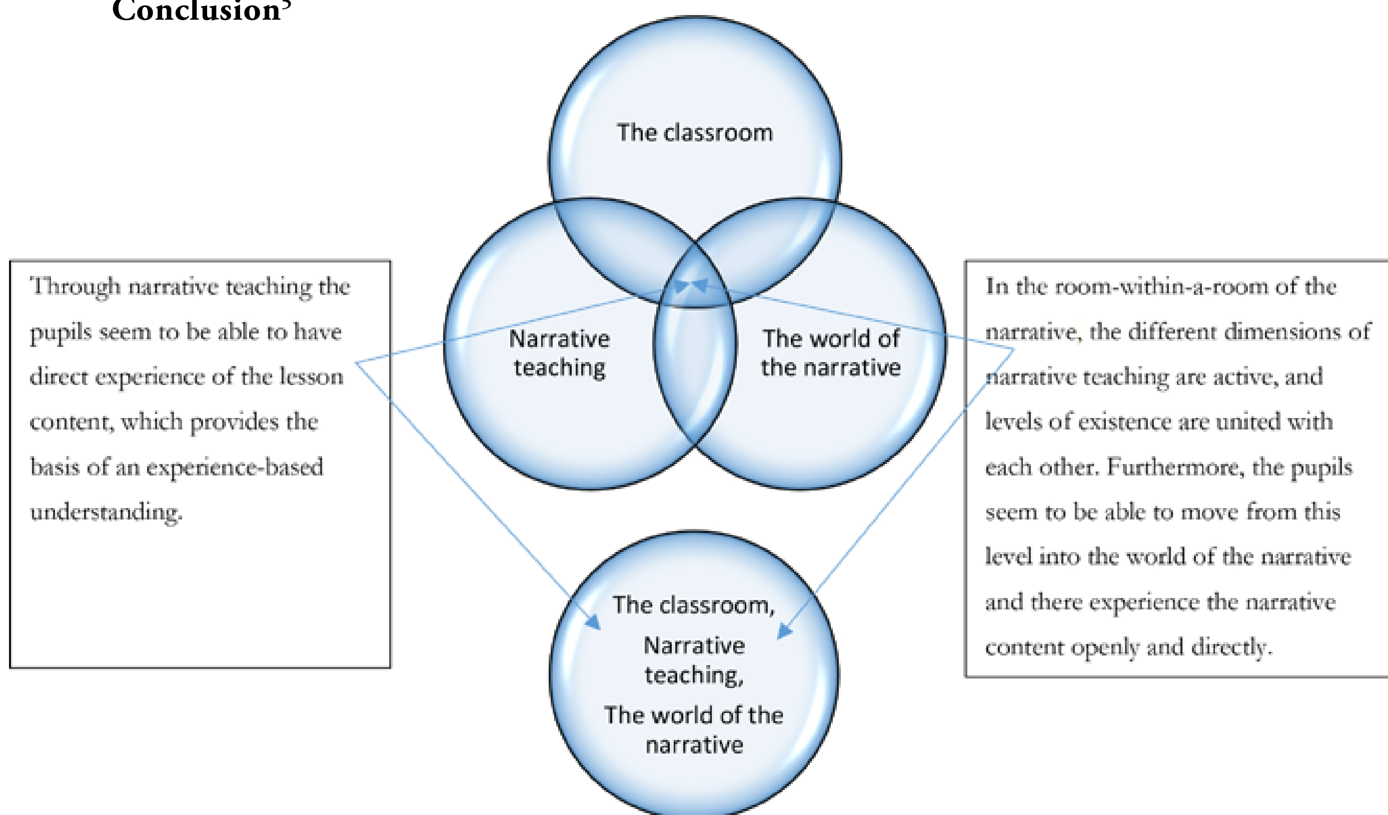
In the described narrative, Lena provides a clear example of how the teacher-who-narrates, by appealing to the pupils' inner imaginative powers, arouses experiences that can assist them in moving through both time and space. From this example, I argue that narrative teaching can be a method of enabling pupils to experience a course of events or a place as though they were themselves present, independently of space and time. I also argue that narrative teaching can overcome the limits of everyday consciousness, time and space. The pupils sit on chairs in the classroom, listen to teacher's narration, are embraced by and enters into the room-within-a-room of the narrative. Being guided by their teacher's words they 'leave' the everyday world and enter another dimension of existence - they now exist within the ontological world of the narrative. I argue that narrative teaching can make it possible for pupils to move around in and experience "another time and place".

I maintain that the pupil understands the narrative content from his/her own experience. I call this type of understanding experience-based understanding. I draw the conclusion that the pupils through their experience-based understanding can acquire direct access to the curriculum content. In other words, the pupils can create their own individual understanding of the curriculum content the through their personal experience of the teacher's narrative. I conclude that the teacher in the narrative teaching has access to a pedagogical tool that can give the pupil access to other places, times, and states. I consider that the concept of experience-based understanding is central to identifying the effect and importance of this kind of teaching.

It is easy for the narrating teacher, and perhaps even easier for the listening pupil, to interpret what one says or hears as a description of real events. The pupils may, so to say, mistake that what they experienced in the ontological world of the narrative for reality. Machado Dazzani & Silva Filhos (2010) argue that the inner images, perceptions, and feelings aroused by the narrative content can be experienced as real, but this experience of reality does not necessarily correspond to the outer reality. Henricsson & Lundgren (2016) emphasise that what the pupil receives, experiences, and understands is not self-evidently the same as what the teacher wished to communicate. An example from the empirical material is when Lena's students discovers a pig on the blackboard while she is teaching them mathematics.

In the present article, the type of understanding that the pupils create out of the narrative teaching is described as an experience-based understanding – through their experience, based on the teacher's narrative education the pupils create their own understanding of the curriculum content. I argue that such experience-based understanding is individual to each pupil, belongs to each one, and can be described as the pupil's interpretation of the narrative and therefore of the curriculum content.

Conclusion[5]



Narrative teaching is, in this article, described as a multidimensional form of teaching. It is described as a kind of teaching that includes the physical environment of the classroom, creates an imaginary narrative room, and extends into the world of the narrative. In this article, the narrative teaching, the physical environment of the classroom, and the content from the world of the narrative are bound together in an imaginary space, which I call the room-within-a-room of the narrative teaching.

One conclusion of this study is that the narrative's room-within-a-room is created through an interplay between the physical environment of the classroom, the pupils' listening, the imaginary world of the narrative and the teacher's narrative teaching. A second conclusion is that, through the course of events that

5. In this diagram the three upper circles refer to narrative teaching's fundamental spaces. The area that is formed where the circles meet refers to 'the room within a room' of the narrative. The lower circle is an enlargement of that room. In the room within a room of the narrative, the classroom, narrative teaching, and the world of the narrative are interwoven.

I call narrative teaching, the world of the narrative is joined with the classroom's physical environment and the level of existence of everyday life. This entails that different levels of existence in the narrative teaching are joined to each other, a physical reality is intertwined with an imaginary one. Some concrete empirical examples of this from my study are when Lena's pupils applauded the Greek victory over the Persians and when her when her pupils saw a pig that had emerged from within the ontological sphere of the narrative and taken physical form on the blackboard.

I conclude that narrative teaching makes it possible for pupils to experience narrated curriculum content directly as though they were present, even when the content the teacher narrates is both temporally and geographically distant from the pupils and that the pupils through narrative teaching can form an experience-based understanding of the curriculum content. I further conclude that such experience-based understanding is of an individual nature and needs to be processed and perhaps reoriented. I argue that narrative teaching can make pupils experience distant places and worlds, events in the past or the future. I conclude that narrative teaching unites dimensions of time and space and makes it possible for pupils to experience curriculum content 'here and now'. Narrative teaching holds a potential for the pupil of accessing an experience-based understanding of the presented curriculum content.

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"Bringing a universal impulse to filipino localities"
Three biographies on the history of Waldorf Education in the Philippines

Thijs Jan van Schie

Institute of Cultural Anthropology and Development Sociology, Leiden University, the Netherlands

ABSTRACT. Based on three biographies of key actors, this article discusses the introduction of Waldorf education – an alternative educational approach rooted in an early twentieth-century European spiritual philosophy, called anthroposophy – in the Philippines. It examines which encounters, networks, ideas, articulations, and actions have been decisive in these biographies. It adopts a combined biographical and ethnographic approach, called *ethnography of global connections* (Tsing, 2005), focusing on *concrete trajectories of globalizing projects* in so-called *zones of awkward engagement*. Waldorf education in the Philippines can be seen as such a globalizing project, in which certain knowledge is presented as cosmopolitan and universally applicable and is advanced to new Filipino localities by enthusiastic school founders.

Keywords: Waldorf education, ethnography of global connections, biographical method

Introduction

When I first arrived at the Gamot Cogon Waldorf School, in rural Panay, I was struck by the beauty of the green oasis that surrounded it, full of bamboo bushes and flower gardens, in the middle of almost fluorescent green rice fields. Scenic footpaths meandered between the classrooms, organically designed in a hexagonal nipa hut style. Sounds emitted from the classrooms, where the morning rituals had started. Children were singing and reciting poems and tongue twisters; I heard clapping and stamping and laughter; the shrill and tentative sounds of recorders, and a guitar; it was a joyful and lively cacophony, cutting through the morning calm.

I reached the school by bicycle, over a bumpy dirt road pitted with rain puddles. I had to cross the nearby barangay, a streetscape of sleepy dogs, scurrying chickens, and curious goats complementing ramshackle stilt houses with corrugated iron roofs, some of which hosted small sari sari stores with tricycles parked outside. People gave me friendly greetings or just gazed at me. I wondered why some of these people had chosen to send their children to a Waldorf school? This poor barangay of farmers, fishermen, and construction laborers was an unexpected location for such a school. How should it be seen: as an anomaly or as a precursor of innovation in the Filipino educational landscape?

This article deals with the question of how Waldorf education was established in the Philippines. Waldorf education, founded by the early twentieth-century Austrian thinker and innovator Rudolf Steiner, refers to an alternative educational approach based on a spiritual philosophical framework called anthroposophy. It was introduced in the Philippines fairly recently – in the mid-1990s.

The arrival and spread of Waldorf education in the Filipino archipelago can be considered part of a globalizing trend that has seen Waldorf education introduced in several countries in recent decades. But

general theories of globalization cannot fully explain the trend, because they do not consider the specificity of cases, in which coincidental events and personal efforts and actions play decisive roles. This article therefore follows a specific ethnographic approach promoted by the Anna Tsing (2005). She calls for a study of real encounters, networks, and actions in order to understand global connections and encourages scholars to follow concrete trajectories of ideas and to look for places of change with unexpected, sometimes uneasy connections, so-called *zones of awkward engagement*. In this article, the story of Filipino Waldorf education is personalized using three biographical accounts of key players in the country's Waldorf movement. These accounts provide an intimate insider's perspective, replete with idealism and strong beliefs that the Waldorf approach provides a positive social impulse to Filipino society. These stories narrate a remarkable new phenomenon in the educational landscape of the Philippines. They reveal how Waldorf education arrived in the archipelago and how it is gradually transforming, its identity becoming more pronounced, through increasing engagement, sometimes awkwardly, with local and social contexts.

Theories and Methods

Ethnography of global connections

Filipino Waldorf education can be imagined as part of a global Waldorf *landscape* – including *flows* of people, money, and ideas (Appadurai, 1996) and including an *imagined community* (Anderson, 1983) with shared images about what Waldorf education should be and should strive for. Such an imaginary derives from an abstract debate on globalization theories in education (e.g. Spring, 2015), including the idea of so-called eduscapes (e.g. Forstorp & Mellström, 2018). Anthropologists have criticized such theories on globalization for exaggerating the abstract and autonomous nature of the globalization process. They prefer to study globalization in an ethnographic way, from below and from within, i.e. researching local perspectives on global trends (Inda & Rosaldo, 2008: 7). They have shown that global trends are perceived, adopted, and resisted in multiple ways at a local level (e.g. Anderson-Levitt, 2003) and that 'the local' is informed by 'the global' and vice versa. Global trends can even be seen as successfully internationalizing local cultural expressions. *Indigenous education*, for example, is such an expression of the 'local' dressed up as 'global': Despite international consensus, the meaning given to it is always very specific and local[1] (Gluck & Tsing, 2009). Waldorf education can also be seen as a locally constructed approach with universal pretensions. Its roots are European, it is inspired by Asian spiritual notions such as karma and reincarnation, and it is reformulated in each locality where it gains a foothold.

Tsing, a critical anthropologist (Tsing, 2000; Tsing, 2005; and Gluck & Tsing, 2009), emphasizes the messiness and unpredictability of globalization. She urges scholars to study real encounters, networks, ideas, articulations, and actions in order to understand global connections (Tsing, 2005) and to describe concrete trajectories of circulating globalizing 'projects' (Tsing, 2000: 85). She warns us against *globalist fantasies* (ibid.: 69) and *scale-making dynamics* (Tsing, 2005: 55-77), in which cultural claims are made about expansive categories, such as 'globality' or 'locality', which are often far from neutral (ibid.: 58). Her method, an *ethnography of global connections* (ibid.), focuses on "new places with changing events", which she calls "zones of awkward engagement" (ibid.: XI), i.e. places where unexpected connections between people and ideas take place. Implicit to these connections is a degree of *friction, awkwardness*, and misunderstanding. A Waldorf school that builds upon a European alternative educational tradition in a modern-day Filipino context, is a prime example of such a place of unusual international encounters.

In order to describe the emergence and early dissemination of Waldorf education in the Philippines as a concrete and specific process, this article describes thoroughly the views and experiences of three main actors in the Filipino Waldorf community. Their stories – including ideals and expectations, confusions and doubts, successes and failures, and negotiations with their respective social and cultural contexts – describe in a tangible and personal way how this alternative educational approach has been traveling to – and through – the Philippines.

1. See Article 14, UNDRIP (United Nations Declaration On the Rights of Indigenous Peoples), 2007.

Biographical method

This study makes use of the *biographical method* (e.g. Merill & West, 2009; Roberts, 2002), also known as *oral history, narrative, life story,* or *life history approach,* in which: "a person chooses to tell about the life he or she lived, told as completely and honesty as possible [...] usually as a result of a guided interview" (Atkinson, 1998: 8).

The *biographical method* recalls specific histories and narratives. Of course, these narratives describe 'a history', and not 'the history' of an event, since they are constructed from personal reflections. What they do is "offer rich insights into the dynamic interplay of individual and history" (Merill & West 2009: 1) and they reveal personal experiences and thoughts in relation to social and historical events, emphasizing the specificity of social events and grounding historical processes in social contexts. Biographies can also help to reconstruct stories that cannot be reconstructed in other ways, for example because of the limited availability of resources.

All of the above applies to the study of the emergence of Waldorf education in the Philippines. Key to understanding this process is 'walking in the shoes' of the main actors and trying to empathize and sympathize with them. What motivated their actions? What did it mean to them? What sustained their motivation?

In this study, three key informants were interviewed in 2017 and 2018 in face-to-face in-depth biographical interviews. My interlocutors were selected for their leading roles in the Filipino Waldorf community and for their different insights about Waldorf education. They are all founders of Waldorf schools and their stories are interconnected, overlapping, and chronological. The stories represent an imagined journey from the north (Manila) of the country to the south (via Panay to Davao). Of course, many others have played and continue to play significant roles, but I have limited the study for the sake of coherence, text length, and manageability of data. All research participants were very open and willing to talk about their respective biographies, perhaps reflecting the fact that one's biography is promoted within the Waldorf philosophy, whose core elements include *personal development* and *biography study.*

Writing the stories up, I tried to stay close to the original narratives, but I also had to negotiate them in order to keep them readable, coherent, and of respectable length. Some parts have been summarized, re-ordered, reformulated, or omitted. There was certainly a tension between my desire for ethnographic *thick description* and a limited word count. In addition, there was a more general tension between the complexity of social reality and the rhetorical forms available for writing about that reality (Atkinson, 1992). I have adopted an impressionist style of writing, as described by Van Maanen in his typology of ethnographic writings (1998/2011).

Role of the researcher

Many anthropologists have stressed the importance of reflexivity and transparency towards their own role and position in the field without 'over-revealing' themselves.

Some personal aspects should be noted here. Firstly, I should mention that Waldorf education is very much part of my own biography. Currently, I combine research about Waldorf education with being a Waldorf teacher in the Netherlands. So, although Filipino society is relatively unfamiliar to me (I work and live in the Netherlands), the research setting is familiar in the sense that Waldorf education fits my frame of reference. In a way, I am part of the same imagined global Waldorf community as my Filipino respondents. This implies both opportunities and challenges and it heightened awareness of my ethical responsibilities: to be critical about my data, open about my intentions, and reflexive towards the research process.

Concepts and Context

Waldorf education

Waldorf education is an educational approach – rooted in early twentieth-century Germany – based on specific pedagogical and didactical ideas, as well as a spiritual philosophy, called *anthroposophy*, formulated by its founder, the Austrian philosopher Rudolf Steiner (1861-1925).[2] Its pedagogical aim is broad *individual development*, including – besides cognitive development – social, moral, artistic, and even spiritual development. This development is thought to follow specific stages linked to anthroposophical images of man (see below), as described by Steiner and other thinkers of the Waldorf movement (Lievegoed, 1987/2005). In the didactics, Waldorf schools pursue a method of so-called *artistic teaching*, meaning that learning activities try to balance activities of *thinking, feeling*, and *doing*, and are done in creative ways, including storytelling, singing, crafts, and festivals.

Anthroposophy

Anthroposophy provides for a philosophical, spiritual, and ideological framework for Waldorf education. Rudolf Steiner preferred to define anthroposophy as a way of doing science, which includes, in contrast to conventional science, metaphysical aspects. He criticized conventional science for being reductionist and warned against a materialistic culture that could result from such paradigm (Heuser, 2016). Steiner's logic can be explained as: "The realization that the universe is lawful and potentially understandable is of course implicit in ordinary science. But thought itself is not a physical object. Steiner equates thinking and intelligence with spirit" (Evans, 2018: 44). According to Steiner, thinking is a spiritual act that can help people gain esoteric wisdom and fulfill personal aims. These aims are thought to transcend one's lifespan, since ideas of reincarnation and karma are included in anthroposophy as well.[3] In that sense, anthroposophy has many antecedents in both European and Asian spiritual philosophies. In contrast to other philosophies, anthroposophy has generated many practical initiatives, of which Waldorf education is an example.

Inherent to anthroposophy are specific images of man and society, which I will briefly describe. These images, which I describe briefly below, are reflected in Waldorf schools, in their curricula, their pedagogical aims and practices, their didactics, and in their visions and mission statements.

Antroposophical images of man

Images of man include the so-called *threefold image of man* and the so-called *fourfold image of man*. The *threefold image of man* assumes that people have spirits, souls, and bodies, related to, respectively, the spiritual world, earthly life, and their interplay. Corporeally, this 'threefoldness' is thought to be found in the head, torso, and limbs, analogous to spiritual activity, soul activity, and body activity. In Waldorf pedagogy, this is translated into activities related to *thinking, feeling*, and *doing* and into the slogan 'education for *head, heart*, *and hands*'. The *fourfold image of man* divides humans into a physical body, an etheric body, an astral body, and an 'I'. The physical body refers to material components of the body, whereas the etheric body refers to life forces. Astral bodies refer to desires and feelings and the 'I' refers to our autonomy, unique personalities, and consciousness. The fourfold image of man has multiple applications in Waldorf education and is reflected in its theory on child development, in which every seven years another of the four bodies is thought to be dominant, which requires specific pedagogical approaches. For the first two *seven-years-phases*, play and imagination are key ways of learning. Only in the third phase are students thought to be ripe for academic learning, abstract thought, and ethical judgment as a result of their awakening 'I'.

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2. Steiner's work encompasses over 350 books, including collections of about 6,000 public lectures. His most famous work on education is *Study of Man, General Education Course* (1919).
3. See, inter alia, Rudolf Steiner (1901), *Reincarnation and Karma*.

Anthroposophical image of society

Steiner's social ideology of *Social Threefolding* presents an anthroposophical image of society.[4] It imagines society as a whole as three interconnected sectors: the judicial-governmental sector; the economic sector; and the cultural sector. Each sector has a leading ideal. In the judicial-governmental sector it is equality. In the economic sector, the leading ideal should be brotherhood or cooperation. Finally, in the cultural sector, freedom is considered the most important ideal. Like civil society and the art sector, education is seen as part of the cultural sector. The *Social Threefolding* ideology is put into practice in Waldorf schools via a strategy that aims for independence from government interference. This sometimes results in disagreement about curricular content, pedagogical approaches, and didactical practices. Moreover, *Social Threefolding* has traditionally inspired Waldorf schools to strive for the provision of good education for underprivileged groups in society as well as for social change in a broader sense, often explicated in schools' visions and mission statements.

History and globalization of Waldorf education

The first Waldorf school was founded in 1919 in Stuttgart, Germany, by Emile Molt, director of the Waldorf-Astoria cigarette factory. He admired Rudolf Steiner's spiritual thought and social ideology and asked him to devise an education plan for his workers' children. The school's mission was to provide good, state-independent education for the children[5] of poor factory workers, managed and designed by teachers, as an alternative to what Molt saw as the harsh German school system at the time. It had a clear emancipatory mission, aiming for an innovative societal impulse.

Until World War II, when most Waldorf schools were forced to close by the Nazi regime, Waldorf education had already spread to other parts of Germany and Europe and to the United States. After World War II, especially in the 1960s and 1970s, Waldorf education became popular in most European countries, as well as in North America and Australia, as an important niche of alternative education with related alternative lifestyles, including a biodynamic diet, anthroposophical medicine, and typical 'Waldorf products' – like beeswax crayons, wooden recorders or woolen dolls – as well as a variety of spiritual elements – such as the belief in reincarnation, angels, and a spiritual world.

Since the 2000s, Waldorf education has spread to countries in Latin America, Africa, and Asia. This trend partly coincides with emerging middle classes (e.g. Johnson, 2014), who embrace new lifestyles (Van Leeuwen, 1996), including *eco chic* consumption patterns (Barendregt & Jaffe, 2014), interest in sustainability, social responsibility and spirituality (Boland, 2015: 194), and critical views on national education systems. Currently, there are about 1100 Waldorf Schools worldwide in 64 countries.[6] New Waldorf schools are confronted with multiple challenges, including the development of localized curricula (e.g. Boland, 2015 or Hoffmann, 2016), the attraction and training of staff, difficult interactions with authorities, problems of recognition and financing, and the risk of becoming elitist. There has been a notable increase in the number of Waldorf schools in Asia,[7] particularly in China. The Philippines is a prime example of a country where Waldorf education has been established in recent years.

Waldorf education in the Philippines

Waldorf education first appeared in the Philippines in 1994 in Manila. Presently, there are six recognized[8] Waldorf schools in the archipelago. Four in Luzon: Manila Waldorf School (Metro Manila, est. 1994);

4. See, inter alia, Rudolf Steiner (1919), *Towards Social Renewal; Rethinking the Basis of Society*. Steiner considered his ideology a good alternative to all the major ideologies of his time: capitalism, communism, and fascism.

5. Boys and girls were in the same classroom, which was still uncommon In 1919 in Germany.

6. ´The Waldorf World List´ (2018), www.freunde-waldorf.de; unrecognized initiatives are excluded.

7. The Waldorf Movement in Asia' (2011), www.freunde-waldorf.de.

8. The schools are all officially recognized by the Philippine authorities. Five of them are also internationally recognized by the General Anthroposophical Society, in Dornach, Switzerland. The Kolisko Waldorf School is not.

Kolisko Waldorf School (Metro Manila, est. 2008); Acacia Waldorf School (Santa Rosa, Laguna, est. 2003); and Balay Sofia Waldorf School (Baguio, est. 2009). And two schools in the Visayas and Mindanao: Gamot Cogon Waldorf School (Iloilo/ Panay, est. 2005) and Tuburan Waldorf School (Davao, est. 2012). All are private non-profit schools. Despite limited cooperation between the schools, the absence of national conferences and a functioning umbrella organization[9], the schools are clearly connected in their networks and histories. They are also actively involved in common international Waldorf events and networks, such as the Asian Waldorf Teacher Trainings (ATT in Santa Rosa, Laguna) or the Asian Waldorf conferences (AWC). Aside of the schools mentioned, there are several places where Waldorf activities have been initiated and Waldorf kindergartens and home-schooling initiatives have started, including Batangas, Cebu, and Puerta Princesa. Alongside the emergence of Waldorf schools, other anthroposophical initiatives have emerged in the Philippines. The history of Filipino Waldorf education is strongly connected to a few key players, including the ones below.[10]

Bella Tan and the first Waldorf School in Manila

The first story is about the idealistic Manileña Bella Tan, who became acquainted with Rudolf Steiner's philosophy in 1987 following a chance meeting with Nicanor Perlas, a Filipino anthroposophist and activist exiled in the US during the years of martial law under the Marcos regime. Anthroposophy provided a framework for her numerous ideals and thoughts. Together with another enthusiast, Mary Joan Fajardo, she founded the first Filipino Waldorf kindergarten in 1994 followed by a school in 1996.

I met Bella Tan, a woman in her 60s, in her house in Quezon City. The house had been built by Bella and her husband Jake. "It took us two years to make the soil-cement bricks, lay them and finish the house. Everything is self-made!" We sat down with a cup of coffee in an outbuilding, which was otherwise used for lectures, meetings, and courses, adjacent to Mr. Tan's clinic for anthroposophical medicine. "This is the room where it all began," she whispered rather mysteriously. Mr. Tan was also around. After I told him about my research – about the globalization of Waldorf education and about the story of Waldorf education in the Philippines – he responded positively: "It is really important to remind us that globalization isn't only an economic process, but that it includes social transformation as well!" It was a subject that Bella Tan liked to elaborate enthusiastically about too. At times, she laughed loudly during the interview; at other moments she was clearly moved, as if she was reliving experiences. As the interview evolved, I was impressed by the passion and perseverance that shined through. It was not difficult to imagine that her story had been an inspiration for others. Tan clarified an important motive for becoming an initiator of the Filipino Waldorf movement:

"I wanted to be a good parent […] It were our children who took us to the path of Waldorf education."

According to Tan, two chapters can be distinguished in her life story: Chapter one is about social activism and idealism and is symbolized by her son's birthday, December 10, International Human Rights Day. Chapter two is about her devotion to anthroposophy and Waldorf education. It was symbolized by her daughter's birthday, February 27, also Rudolf Steiner's birthday.

Chapter One

Tan recalled that she and her husband were activists during the 70s and 80s.[11] They met at the University of the Philippines, where Bella studied Sociology and Jake studied Fisheries. After graduating, they worked

9. The existing organization RStEP [*Rudolf Steiner Education in the Philippines*] is not accepted by all schools. Currently there are negotiations of setting up the Association of Waldorf Schools in the Philippines.

10. Of course, there are other important people. One of them is Nicanor Perlas, who is a key actor in all stories. He wrote a book on present-day social threefolding (Perlas, 1999) and is a known environmentalist. He led an NGO that was precursor of the first Filipino Waldorf School. In 2010 he ran for president.

11. Roughly the period of martial law in the Philippines (1972-1986) and the Marcos -dictatorship, which ended with the so-called EDSA Revolution, or People's Power Revolution (a series of popular demonstrations in 1986).

for an NGO in rural communities, committed to environmental issues and social justice. Through their work, they encountered and espoused numerous alternative and idealistic ideas, such as the practice of permaculture, organic farming, eco-friendly building techniques, vegetarianism, and alternative medicine. Despite their critical attitude towards the Catholic Church and their Marxist inspiration, they "never lost the intuition for things beyond the materialistic." They were interested in spirituality too. "We were searching. And there are so many paths that you can follow."

After the birth of their children in the 80s, they strengthened their idealistic lifestyle. They wanted to "give a positive social impulse to the world" through good parenting and by advocating a lifestyle that was considered healthy, both for them and the environment. This lifestyle included a vegetarian diet without refined sugars and alternative natural medical remedies. The TV – "the idiot box" – was banned because of its assumed negative effect on their children's temper, fantasy, and energy level. And they refused to take a nanny, instead choosing to educate their children in household-tasks in a class- and gender-neutral way. Friends and family were critical: "Everybody was saying: 'You are crazy!'" Mrs. and Mr. Tan had difficulties in finding a suitable school for their children. They viewed most kindergartens as too academic, with little space for fantasy and play. They decided to delay sending their children to kindergarten and grade school, to give them more time to play. As an alternative to the mainstream academic curriculum by engaging in various artistic, musical, and practical activities at home as a family.

Chapter Two

1987 was a turning point. Mrs. and Mr. Tan met Nicanor Perlas, a former exile who had lived in the United States. Through him, they learned about Rudolf Steiner, anthroposophy, and Waldorf education. They found a framework for their ideas in Steiner's theories. Tan remembers the first dinner with Perlas as a magical moment: "Due to a brown-out we had to light candles. We spoke about Steiner in the dark. […] We felt a deep connection to him. It was as if we found a friend […] We were surprised that we were not the first ones to think the way we did."

From that moment, Mrs. and Mr. Tan studied anthroposophy intensively. They started a study group: "Steiner gave answers and context to a lot of our questions." Soon, new members joined, and the group registered at the General Anthroposophical Society in Switzerland: "We registered in Switzerland, because we saw anthroposophy as a social movement, where we wanted to be part of." Mary-Joan Fajardo was one of the new members. In 1988, the NGO CADI was established, *Center for Alternative Development Initiatives*, in order to bring anthroposophy into practice. Jake Tan focused on health, nutrition, and medicine, Nicanor Perlas on social and environmental issues including biodynamic agriculture, and Bella Tan and Mary Joan Fajardo on Waldorf education. The Tans were awarded training scholarships in Australia and Germany. Fajardo went to New York and Hawaii. Perlas stayed in the Philippines, where, in 1991, Tan and Fajardo had weekly meetings about their dream to set up a Waldorf kindergarten and school. They didn't rush, because they were aware of pitfalls: "You cannot simply transplant practices. You have to adapt it to local conditions." Tan specialized in kindergarten education and early childhood and set up courses on mindful parenting. Fajardo specialized in primary education. After intensive preparations, in 1994, the time was ripe for the first Filipino Waldorf kindergarten with ten children; and in 1996, the first grade of the *Rudolf Steiner Waldorf School in the Philippines*, currently known as the Manila Waldorf School, was established. This was too late for Tan's own children: "I did it for others. And for the Philippines. To give people a choice. Because our educational system […] is not friendly." Initially, Tan and Fajardo were the only teachers and – until there was a proper school building – the students were hosted in a garage. International mentors, or consultants, were regularly invited to the school during its initial phase. "For us, it felt as a moral responsibility to invite foreign mentors. So that we were truly authentic to the original intention and the original practice of Waldorf education." When the school started to grow, foreign experts were also invited to give public lectures and teacher training in order to prepare new teachers. These were inspirational to initiatives elsewhere. On

the initiative of parents, the first level of high school began in 2004 and a full K-12 school program[12] was achieved in 2008.

Filipino Waldorf education took off gradually. It took seven years (1987-1994) to go from inspiration to implementation, and about 14 years to become a full K-12 school (1994-2008). The numbers of new initiatives elsewhere were modest. Tan saw this slowness as the result of anthroposophy being the starting point for Waldorf education in the Philippines: "all daughter initiatives come from the same mother source: anthroposophy […] anthroposophy itself resonated." Tan argued that this sequence, from philosophy to practice, instead of the other way around, is typically Filipino and could even be related to what she calls the *Filipino developmental stage*: "We are in the sentient soul, not yet in the conscious or intellectual soul, like Europeans. We are strong with our feeling […] A planted seed of spiritualism resonates." According to Tan, angels and spirits, common in Steiner's lectures, were not strange entities to Filipino's, who, she explained, hypothetically are quicker to embrace a spiritual framework to education than other nationalities.

Since 2003, Tan has been lecturing about anthroposophy and Waldorf education in the Philippines and abroad: "In every country Waldorf schools are slightly different." Yet, despite efforts to include local content "whenever appropriate", the curriculum in the Manila Waldorf School remains largely European. Tan does not consider this problematic: "There is a universal principle in the stories that we use for pedagogical aims. Therefore, stories can easily be used outside their cultural context. We could search for local stories with similar meanings, but this will be a big effort. So far, we rely on the work that is done in European Waldorf schools." Tan is proud of her role in the birth of Filipino Waldorf education. Despite limited numbers of schools and students, she hopes its impact, its *social impulse*, is substantial. Waldorf's goal "to make sure that students can take hold of their own destiny" is, according to Tan, of great social importance. In response to critics, Tan says: "In the end, our children prove that we were right".

Jim Sharman and grassroots Waldorf education in rural Panay

The second story is about the American engineer Jim Sharman, director and co-founder – together with his wife Teresa Jalandoni and Nicanor Perlas – of a community-based Waldorf school in rural Panay. How did he end up here? In retrospect, Sharman sees great coherence in his life story; as if "everything was leading to this barangay." Sharman translated Steiner's social ideology into a Filipino school context.

I interviewed Jim Sharman at his home, located near the school, just outside the rural barangay of Libongcogon.[13] From the school, it was accessible via a small, winding path traversing densely overgrown terrain. From the village, it could be reached by an unpaved road pitted with holes and puddles. The house was his own design, built in cooperation with an architect. The style was recognizable from the school structures. It was surrounded by flower and vegetable gardens, where his staff were at work. The living quarters were situated on the second floor because of the risk of flooding. The interview took place in Sharman's office on the first floor. Screens on the windows protected us from flies aroused by slaughter time at a chicken farm further down the road. Together with the constant noise of water pumps in nearby shrimp pools and enormous ghetto blasters in the village, setting the mood for an upcoming fiesta, the flies and flooding formed little cracks in this otherwise paradisiacal place. Sharman, a slender American in his fifties, was an endearing man who talked with passion. His eyes lit up when telling the founding story of the school. He came across simultaneously as a dreamer and go-getter, always producing new ideas: "What if we build a solar panel park in the shrimp ponds? A part of the profit could be for the school." His enthusiasm was contagious. Without explicitly asking for it, the interview quickly took the form of a biographical account:

12. K-12 school means from kindergarten to grade 12. In 2011 the department of Education started to implement the K-12 system in the Philippines. www.officialgazette.gov.ph/k-12/

13. The barangay Libongcogon is part of the municipality of Zarraga, in the Province of Iloilo, located on Panay.

> "The story of this school is a personal story. It is very much intertwined with my biography. Everything that happened in my life was leading me to this barangay. It sounds not logical that an American guy starts a school here, so I really have to tell my life story to understand the beginning of the school."

Sharman was born in Texas, in the USA. As graduate engineer he traveled to Europe and Asia. In 1987, he applied to the Peace Corps[14] in Asia, where he was given a volunteer assignment in the Philippines. Initially, he was disappointed with the invitation to the Philippines, because it didn´t seem to be as "exotic and mystic" as other Asian countries: People were Christian and spoke English, and the culture seemed to be a hybrid mix with a considerable Western touch. But he accepted the assignment and had a great time. He learned Tagalog and got interested in agriculture and sustainability. After a Master's in ecology and watershed management in the USA, he returned to alternate consultancy work in watershed projects with work for the Peace Corps' training program.

"And then I met Nick!" Sharman had heard of a course on biodynamic farming, led by Nicanor Perlas. The course would be a turning point in his life. It showed him how different things were interconnected. It involved arts, philosophy, and religion. He was so impressed that he offered to work for Perlas and took a position at Perlas' NGO CADI:[15] "It was an exciting and dynamic time. CADI was involved in the country's ban of pesticides and in awareness raising about biotechnology and sustainability. We published reports, organized conferences, wrote newsletters […] We were very active." The passion for his job (1994-2001) convinced him to stay in the Philippines: "In the US life was predictable […] Here I could really live and contribute. This job gave me satisfaction and freedom." Through Perlas, Sharman met his wife Teresa Jalandoni. Perlas invited him to visit his family in Iloilo, to advise on water supply issues. There, Sharman met Jalandoni, who lived in Manila, but whose father was originally from Iloilo. They fell in love and married. Jalandoni was older than Sharman and had children who were already in college, but she felt that "the universe will provide another child." She was right, a son was born in 1996. Subsequently, Sharman's motto became: "the universe will provide." Through his wife, Sharman learned about anthroposophy. She introduced him to the study group of Nicanor Perlas and Bella Tan. "Nick brought anthroposophy to the Philippines. But he did not often use that word. […] I was surprised to meet him in the study group." Because of the study group and their experiences of parenthood, Sharman and Jalandoni got involved in Waldorf education. They became members of the board of trustees of the Manila Waldorf school and participated in Bella Tan's courses. When their son turned six, they wanted him to have the experience of nature. They moved to Panay, where they could live on land belonging to Jalandoni's family. The land was swampy, but big, 18 ha, which made Sharman's mind work overtime, thinking of possibilities for usage: "Then the idea emerged to put up a community school." Also for their son, who thus far had been homeschooled.

A study group was formed in preparation (2002-2005). Initially, this group sought cooperation with the local public school, but the public school considered their ideas too different from the prescribed government curriculum and approach. They decided to put up a new school, a Waldorf school with a clear mission to be accessible for underprivileged community children. "We explicitly wanted to work from an anthroposophical frame, particularly from Steiner's social ideas."[16] They founded the Gamot Cogon Institute (GCI), an umbrella organization with a broad mission to make other initiatives possible as well.[17] Cogon refers to a grass species; gamot means 'root' in Hiligaynon.[18] Together grass roots reflects the pursuit of rootedness in the community. In Tagalog gamot means medicine: "The name also refers to our aim to provide a healing kind of education." Thus, the school is meant to be community-based with a social mission:

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14. Peace Corps is a U.S. government run volunteer program for cultural exchange and development aid.
15. *Centre for Alternative Development Initiatives*, see also in the story of Bella Tan.
16. Although CADI hadn't worked with the concept of anthroposophy, the ideology of *social threefolding* was actively promoted. Sharman was influenced by Perlas's ideas on *social threefolding*.
17. CADI served as an example to GCI (Gamot Cogon Institute).
18. Hiligaynon is the local language in the province of Iloilo. Also, Ilonggo..

From the official mission statement of the Gamot Cogon Waldorf School:

„Working out of the spiritual impulse of Steiner Waldorf Education, our mission is to educate children from Pre-school to Class 12 using a balanced, innovative, and health-giving curriculum. We make this education accessible to all children, regardless of economic or religious background. […] We strive to become a healing social force that works outward to build community and renew society.“

There were many obstacles to overcome. There were no students, teachers, buildings, or money. Sharman's persistence and his mantra – "the universe will provide" – moved him forward.

People seemed to just 'show up' at the right moment: A banker, who was willing to give scholarships. A teacher, "from a faraway island, but willing to commit ten years to the school." A Norwegian philanthropist, who donated money to build the first classroom. A well-known Slovenian geomancer, who studied the "spiritual secrets and energies" of the school terrain and ascertained that the place had many child-friendly elementals. Teacher training started: "We tried to include community members […] but I realized that you cannot make Waldorf teachers, they have to choose themselves". Finally, students were needed: "When we started the school [in 2005] the room was packed at our first orientation […] But at the end of the day we opened up the class with just four children." Over the years, numbers increased, up to 265 students in 2017. The school stood out for its mix of poor community children and urban middle-class children.

In retrospect, Sharman acknowledges that it was not always easy. Even now, there are many struggles: critical authorities; weak finances; a lack of qualified teachers.

"There have been many, hundreds, thousands of moments that challenged me, that is was more logical to stop […] but on an inner level I dedicated my life to the initiative. […] There are countless instances of impossibilities coming together […] and the universe had provided."

But the work is important and, according to Sharman, not limited to this community:

"Sometimes we forget to see the bigger picture. Every initiative that is done consciously can become a portal for what wants to emerge in the future. That is why we are always open to visitors. I personally believe that Waldorf education isn't just nice or fancy. I believe [it brings] a new civilizational impulse."

Kate Estember and mundane and inclusive Waldorf education in Mindanao

The third story is about Mindanao-based Kate Estember, who co-founded a Waldorf school in Davao instead of going to a convent, following an inspirational meeting with Nicanor Perlas in the aftermath of his failed presidential campaign in 2010. Together with colleagues she successfully translated Steiner's *fourfold image of man* into a school profile and she is currently exploring ways to innovate the curriculum and make it more inclusive.

I met Kate Estember at West Visayas State University, in Iloilo, at a conference on anthroposophical medicine that brought together an interesting hodgepodge of people, including some well-known persons from the small, but vivid Filipino anthroposophical community. There were also many teachers, who believed that their educational practice held healing qualities. The full eight-day program included lectures, discussions, and artistic exercises. We studied texts, discussed human development, and evaluated our personal life courses. That year, the theme was 'biographies'; it did not feel strange, therefore, to conduct biographical interviews during the breaks. Estember was keen to tell me that it did not really matter whether we talked about the genesis of the school or about her biography, since both were intertwined. I was impressed by the willfulness of this apparently strong and autonomous woman.

Kate Estember was the youngest of twelve children in a rural family in South Cotabato, Mindanao. As a child, she was impressed by her mother, who combined volunteering for the community with work on the land and within the household. Her example gave Estember strong sense of service. Moreover, from a young age, she was often checking people for what she called "true intentions" and "true love".

Sadly, she did not find sincerity and love in school. "I always had the feeling that [the teachers] were doing things because they had to keep to their agenda or just had to finish a lesson." She was rebellious and often bored in the classroom and she did not feel that teachers cared about her. Despite her aversion to the educational system, ironically, she chose to work in education in 2003, first as a student counsellor and then as university lecturer, after studying psychology in Iloilo. Two sources of inspiration awoke her interest in education: Firstly, Paolo Freire's book *Pedagogy of the Oppressed* (1972). Secondly, a lecture by Nicanor Perlas at her university on Artificial Intelligence (AI). "I told myself education is the way to contribute to society, because it shapes perspectives and cultures." Despite her choice to work in education, her concerns about insincerity remained. She felt uneasy about being part of an educational system that, in her eyes, contributed to a society driven by commercialism and materialism. She resigned in 2011 and was considering entering a convent, which she imagined a good place to deal with her life questions.

Meanwhile, she got involved in the 2010 presidential campaign of Nicanor Perlas. Perlas lost, but a group of supporters had organized themselves – in order to continue the work they envisioned for the country – in a movement named MISSION (*Imaginals for Sustainable Societies through Initiatives, Organizing, and Networking*): "'Imaginals' typically bike, walk, and grow their own food or buy them organically and biodynamically. They patronize green businesses, prefer homemade products, take only natural remedies when they get sick, and support the visionary education of Steiner/Waldorf schools."[19] MISSION organized courses and gatherings, such as the *Aletheia* meeting in 2011, in Iloilo, in which Estember participated. She considered it a turning point in life, because it made her decide – without prior knowledge of Waldorf education – to found a Waldorf school in Mindanao instead of going to a convent, in order to initiate educational and social transformation: "One of the nights [Perlas] asked [Sharman] to share the story of Gamot Cogon. […] it felt as if it was the first time that I met someone who was authentic in his work. […] The idea for the school was born there and then. The impulse that had grown throughout my biography found its trigger point at Aletheia." At *Aletheia*, Estember started to imagine the possibility of a Waldorf school with Maya Flaminda Vandenbroeck, also from Mindanao. They decided to cooperate in "[bringing] Waldorf education to Mindanao". They chose Davao as location, believing it to be a good place to initiate such an educational innovation. They registered the school despite having "[n]o money, no building, no parents, no children, no knowledge." They began with courses on Waldorf education at the Gamot Cogon Institute and in Manila (Tan's course). Then, with some seed money and support from friends and family, they were able to build a school.

In June 2012, a year after their radical decision to start a school, the first class opened its doors to twelve children from an interesting mix of backgrounds, professions, and statuses – "[…] a tricycle driver, a rock musician, and a lawyer" – from all over the city. Vandenbroeck handled external tasks such as fundraising and legal issues, while Estember worked and lived in the school, carrying out a variety of functions:

> "Normally, I got up at 4am. Then I did exercises, cleaning, gardening, finance work, communication for carpooling, and preparations for class. Then from 9am to 1pm I had class. We started late because children came from far and we lunched at school. After 1 […] I was janitor and cleaner and did a nap. I journal my observations and prepared for the next day. I had a full agenda."

In the second year an extra teacher was hired, and the school reflected on its organization and identity. It had changed its name to the *Tuburan Waldorf School*, or, officially, the *Tuburan Institute. Tuburan*[20] means wellspring or source and refers to the purifying and healing qualities of water, related to "a healing kind of education". It also refers to a spiritual source, i.e. its anthroposophical base. A model based on *social threefolding* was used for the management, with one person responsible for business aspects (Vandenbroeck),

19. From the school's website, see http://tuburaninstitute.org/the-friendships-that-started-it-all/
20. In Bisaya (also Cebuano or Visayan), which is the main language spoken in Davao.

one for cultural aspects and curriculum (Estember), and one for administration (a volunteer parent). The school's identity was envisioned in the anthroposophical *fourfold image of man*, in order to support the development of the students in the school, and expressed in *four pillars of the school*:

The four pillars of the school (paraphrased from the interview)

1. *The physical pillar*, related to the physical environment of the school: "We are a *nature school* with quality of environment, and with eye for biodiversity and sustainability […] and stimulating […] the sensory development of the children."
2. *The etheric pillar,* related to the 'life forces' of the school. "We are a *community school*, where children work and learn together in a learning community."
3. *The astral pillar*, related to the feelings and culture within the school. "We have a contribution scheme,[21] based on capacity and willingness, to make it possible to have students from different backgrounds. We aim for *diversity* and in dealing with differences, feelings are involved, that relate to astrality."
4. *The 'I' of the school*, related to its distinctive core identity: "The core of the school's identity is being a Steiner-Waldorf School, based on anthroposophy. That is the I of the school."

According to Estember, *Tuburan* can be characterized by its sense of community. Since Davao is a hybrid and diverse patchwork of cultures and religions, the school's first concern was to build a school community in which differences were valued and respected. Therefore, Estember believed it important to rethink the curriculum, which, in her view, should be informed by cosmopolitan, as well as local knowledge. She tried to incorporate local features into the curriculum, even though it took a lot of time and research "to make them fit in a Waldorf way." "For example, this year we included an *indigenous track.* Because there are so many indigenous groups in Mindanao. We want children to be aware of that." On the other hand, Estember explained that this did not mean doing away with European aspects in the Waldorf curriculum, including Grimm's fairytales, fables of La Fontaine, Nordic and Greek myths, and stories of historic events in Europe. It prompted her to ask, what is local? Many local cultural practices appeared exotic to city dwellers in Davao ("not practiced and not known anymore"). Estember based her considerations on a grand tour that she made around Mindanao: "I have visited the Maranao in Iligan and Marawi, the Talaandig in Bukidnon, and the T'boli in Lake Sebu, in South Cotabato. And I plan to visit the Yakan in Tawi Tawi and the Sama. […] I observed their dances, stories, and crafts." Estember judged many practices she observed as unsuitable or even "unhealthy". "The very core of the culture relates to the understanding of who they are as a tribe. It is true to them. [I wonder] how to deal with these indigenous aspects. We shouldn't copy it, because it doesn't resonate with who we are or want to be. For me it is about the now. What is the existing culture? What is our culture? What is the culture in the school?"

After numerous initial challenges, the school now seems to have a solid base. Both the school and Estember were starting a new life chapter. Indeed, Estember has planned a sabbatical and a journey to Germany, to learn even more about Waldorf education and anthroposophy.

Analysis and Discussion

Firstly, I must point out that there are limitations to the approach of this article. While biographical accounts can offer insight into lived perspectives of events, they may simultaneously imply one-sidedness and limited analytical distance. By staying close to these stories, a particular view on the history of Waldorf education in the Philippines is presented, one that is neither objective, nor complete. The inclusion of other perspectives – both from the inside (such as teachers', parents', or students' views), as well as from the outside (such as

21. The contribution scheme goes even beyond the socialized tuition fee at Gamot Cogon Waldorf School. It means that parents contribute on the basis of capacity and willingness. Contributions do not only include money, but also services, expertise, and materials.

outsiders', opponents', or officials' views) – would have led to additional insights. Consequently, the article's scope is rather narrow. Moreover, the chosen approach for analysis – based on the writings of Anna Tsing – has obviously influenced the outcomes and considerations discussed.

That said, I will now focus on what the extraordinary stories in this article do say, despite the above-mentioned limitations:

1. They are unique and personal and offer insight into the interplay between the biographies of Filipino school founders and the introduction of Waldorf education in the Philippines.
2. Following Tsing (2000; 2005; Gluck & Tsing 2009), the stories provide insight into a concrete trajectory of a 'globalizing project', in this case globalizing Waldorf education, including concrete encounters and networks, ideas and articulations, and actions.
3. The stories provide us with a picture of places experiencing changing events, or, in Tsing's vocabulary, "zones of awkward engagement" (2005: XI), in which local constructions of what Waldorf education should be are presented as 'universal knowledge', especially in relation to the Waldorf philosophy – anthroposophy – and curriculum. On the one hand, the stories show successful integration of school visions and practices with corresponding biographies and contexts. On the other hand, they reveal occasional friction, related to processes of localization to Filipino contexts.

Ad 1. Three biographies on the history of Waldorf education in the Philippines

The specificity of each story can be found in the guidelines and arrangement of the stories and the backgrounds of the school founders that shine through in the respective school identities. Tan's story is ordered into two chapters, one about idealism and social activism and another about anthroposophy and Waldorf education. Chapter two can be seen as a continuation of Chapter one and the central role for anthroposophy in 'her' school can be seen as the result of Tan's view of anthroposophy as a '*framework for ideas*' and '*a social movement*'. The guideline in Sharman's story seems to be the idea of destiny ('*the universe provides*', '*everything was leading to this barangay*') and his NGO background might have motivated a school mission aimed at social justice, poverty reduction, and community development. Estember's storyline is about her quest for sincerity and love, and her critical stand towards the educational system motivated her to establish an alternative school, in which a caring learning community is central, in which differences are respected and celebrated.

Ad 2. The trajectory of Filipino Waldorf education as part of a globalizing project

In addition to their singularity, the stories are connected, overlapping, and chronological. Together, they give an insight into a how 'global' Waldorf education established itself in the Philippines, geographically spreading southward, encompassing encounters and networks, ideas and articulations, and actions.

Encounters and networks

The stories are literally connected through encounters. Sharman learned about Waldorf education from Tan, whereas Estember was inspired by Sharman and trained by both Sharman and Tan. Perlas played an important role in every story, albeit in different ways. All schools were operating in international Waldorf networks and were advised by international Waldorf advisors, called mentors. Over time, the reliance on these networks seemed to decline somewhat and the desire for autonomy and national cooperation grew. This is reflected in, among other things, the schools' identities, which have become increasingly pronounced and grounded.

Ideas and articulations

In anthroposophical terms, the schools' identities seemed to develop from a *one-fold* via a *three-fold* to a *four-fold* model. *Anthroposophy* has been central to the identity of Tan's school. This aspect was adopted by other schools. With Sharman, *social threefolding* emerged as a key identity feature. This principle was adopted in Davao, where the school identity was consolidated in the 'four pillars' of the school, modeled after an anthroposophical *fourfold image of man*. A *nature school*-pillar, linked to nature and sustainability, and a *cultural inclusive school*-pillar, committed to a diverse school community, were added. This crystallization of school identities is linked to other Waldorf schools in the Philippines, which have illuminated these identity aspects in different ways, either stressing a green image, community or inclusiveness, or anthroposophical spirituality.

In terms of articulations, anthroposophy provided for specific jargon. Notable is that Waldorf education was repeatedly typified as healing education or as *a social impulse to society* (or a *spiritual* or *civilizational impulse*). *Development* and *community* are also among the buzzwords. Sometimes, the multiple meanings of these words led to confusion. *Development* and *healing* could refer to individuals or society for instance, *community* to a school community or society at large, and *a social impulse* to individual social contributions or to Waldorf education as a whole. These double meanings were sometimes consciously connected. For example, development of society was believed to be linked to personal development. This is illustrated by Tan's quote on Filipino development – "We are in the sentient soul; we are strong with our feeling" – which is confusing and stereotypical.

Actions

From the establishment of CADI (*Centre for Alternative Development Initiatives*), GCI (*Gamot Cogon Institute*), and TI (*Tuburan Institute*) as precursors of the schools, we can conclude that Waldorf education was seen as part of a broader set of anthroposophical initiatives. This implies that, alongside a Filipino Waldorf community, a broader anthroposophical community was formed. It has an outspoken lifestyle, including an organic diet, natural medical remedies, and typical 'anthroposophical products', as well as a variety of spiritual elements, such as the belief in reincarnation, angles and a spiritual world. Altogether, this led to a specific 'anthroposophical identity', functioning as a subcultural niche and linked to a broader 'global imagined community'. This identity is expressed in, for example, the definition of so-called *imaginals* in Estember's story, or seen in the do-it-yourself mentality of Tan and Sharman (who built and co-designed their own houses).

Moreover, we must consider the apparent reliance of new schools on the strong personalities of school founders and the speeding up of the implementation process: For the first school it took seven years to prepare for the opening (1987-1994), in Panay three (2002-2005) and in Davao only one (2012).

Ad 3. Filipino Waldorf schools as zones of awkward engagement

Filipino Waldorf schools can be seen as places with unexpected connections between people and ideas. Each school struggled – in its own way – with the question of *how to make Waldorf education fit* in its new contexts, involving processes of spiritual, social, and cultural embedding, and implying – despite its obvious successes – a certain amount of misunderstanding or friction.

Firstly, spiritual embedding took place, because of the spiritual philosophy of anthroposophy. According to Tan, anthroposophy was central in the founding process of Filipino Waldorf education. The anthroposophical ideas of a spiritual world with spirits and angels coincided well with widespread Christianity in the Philippines. Tan even thought that Filipino's embraced a spiritual framework to education more easily than others. On the other hand – despite the statement that anthroposophy is not a religion – a number of

Filipino teachers, parents, and students struggled with the incorporation of anthroposophical spiritual ideas like karma and reincarnation into their Christian belief.[22]

Secondly, social embedding took place, which was easier in urban settings than in rural settings, where a middle-class subgroup felt attracted to Waldorf education and its associated lifestyle and ideology, even though incidentally there might have been social friction within personal networks (as was noticed in the story of Tan for example: “Everybody was saying: ‘You are crazy!”). In Panay, the school is unique for its rural setting and the constitution of classes, in which students of different social backgrounds study harmoniously together: the farmer‘s daughter with the doctor‘s son, the rural kid beside the urban kid, the rich and the poor together in the playground. This can be judged a huge social achievement. On the other hand, the school was an anomaly in the area, which led to misconceptions and suspicion in the community as well. Some even jokingly called the school *skuelahan sang kano*, ‘American school’, a term that probably did not refer to the schools’ director so much, but to its international vibe, its *awkwardness* in the village, and its regular international visitors, such as of Waldorf advisors.[23] Despite the aim to be a grass-roots community school, it was difficult for the institution to be fully accepted as such. This is illustrated at various points in Sharman’s story, for example, the failed cooperation with the local public school, the initial difficulties in attracting community students, and the unsuccessful attempt to train and hire villagers as teachers.

Finally, all schools had to embed Waldorf education in a cultural way, especially in relation to the curriculum. On the one hand, *awkwardness* and *friction* in this domain is related to a broader Filipino context, with diffuse and hybrid images on national identity (e.g. Zialcita, 2005) and continuous debates on the localization of the national curriculum (e.g. Maca & Morris 2015; Mendoza & Makayama 2003). On the other hand, it is related to the perceived universality of Waldorf guidelines. This was especially noticeable in Estember’s story. ‘Her’ school was committed to a diverse school community, reflecting the cultural context of Davao and Mindanao. Consequently, she wanted to combine cosmopolitan knowledge with local knowledge, in which – interestingly enough – ‘cosmopolitan knowledge’ referred to an internationally shared Waldorf curriculum, which, when examined closely, is quite European, including European stories, European historical events, European cultural festivities, and references to European nature and seasons. The other school founders shared similar ways of thinking. Anthroposophical principles and European curricular aspects were considered to have universal applicability, compared to local Filipino stories and materials, which were considered difficult “to make them fit in a Waldorf way”. In discussions on the localization of school practices, the underlying philosophical framework of Waldorf education, anthroposophy, as well as the curriculum – which had been shared and reformulated constantly in international networks, but still encompassed many European aspects – was barely questioned as being ‘culture specific’, despite its specific roots. Although, in fact, ‘local’, it was acting as ‘universal’.

22. > 90% of the Filipino’s identifies as Christian (approx. 80% Catholic), <5% as Muslim.
23. As international researcher I am also part of that foreign entourage of the school.

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Introduction

An international research project on the modes of use of social spaces in São Paulo, Brazil

Axel Föller-Mancini[1], Bernd Fichtner[2], Bianka Mieskes[3]

Apart from their physical-geographical character, spaces are always social spaces, i.e. historically created spatial and social contexts related to the social behavior of a particular group at a particular time and place, a "chronotopos", which is shaped and modified over time.

A modification process of this kind is built into pedagogical, participatory and symbolic spaces and relationships. The nature of the process depends on how those who directly or indirectly use such humanly relevant spaces take possession of, modify or restructure them. In principle this applies to every culture and to any geographical region.

In the early years of this century's first decade Brazil went through a major change in its political conception of education. A shining example of this took shape in the giant metropolis of São Paulo, where a social experiment began with a view to establishing institutions of sustainable education.

In São Paulo 46 so-called CEU's were set up[4]. A CEU is a centre specially constructed on the outskirts of a favela to provide a comprehensive range of educational, cultural and sport activities to the people living there. Thus the CEU's have the potential to address extreme social tensions. Each CEU provides several thousand children and adolescents with lessons, cultural activities and meals every day. These cultural centres were a political response to the needs of a neglected social class, whose possibilities of contributing to society were severely restricted. This serves to underline the fact that the project transcends the classical notion of "school", moving more in the direction of being a place of individual development, also seeking to contribute to the genesis of responsible citizenship.

These current documentations show that people's lives have been educationally enriched in ways that would have had no chance of ever happening, if they had not spent several years attending a CEU. This brings up the question of the individual and social effects of these centres. How have the opportunities offered by these cultural complexes proved so attractive to children, adolescents and young adults? How do they interact with the teachers and coaches involved? How do the activities reflect back on the community, in other words, the fringe districts of São Paulo. What tensions and objections stand in the way of realizing these centre's aims?

1. Department of Educational Sciences, Alanus University of Arts and Social Sciences, Germany.
2. Department of Educational Sciences and Psychology, University of Siegen, Germany.
3. Department of Sculpture, Installation and New Media, Alanus University of Arts and Social Sciences, Germany
4. On the history, genesis and realisation of CEUs see the dissertation thesis by Maria Aparecida Perez (2010). *Soziale Inklusion über die Erziehung und Bildung: Eine Studie über das Programm „Vereinigtes Bildungszentrum"* (University of Siegen, Germany).

To subject these questions to systematic analysis, or perhaps to arrive at answers opening up further avenues of enquiry, an international research group formed in São Paulo in the spring of 2018. It consists of teachers from one of the CEU's together with lecturers from the Mackenzie University (São Paulo, Brazil), the University of Siegen (Germany) and the University of Arts and Social Sciences (Alfter, Germany). Of the 46 existing cultural centres the Butantao CEU was chosen – after a complicated municipal approval process – as the focus for the research. This provided the basis for a representative, empirical case-study, which would document the educational biographies of children and young people from a variety of perspectives.

The following articles are the beginning of a series of publications, which can be seen as the outcome of the research. So that they might reach a wider public the studies are appearing in various places and media formats. They represent both the empirical evaluation of the data and the socio-political reflections conducive to understanding the impulse of educational transformation behind Brazil's CEU's.

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Trajectories and methodological experiences: CEU Butantã - São Paulo- Brazil[1]

Rosana M.P.B. Schwartz[2], Roseli Machado L. Nascimento[3], André R. P. de Arruda[4], Silvana Lombas do Nascimento[5] & João Clemente de Souza Neto[6]

ABSTRACT. The text of this article fulfills, through the narrative of the research report, the function of sharing and describing trajectories, experiences and theoretical-methodological paths of the research processes entitled *Dealing with New Spaces: Children and Adolescents in the Appropriation of the Architectural Complex from CEU Butantã (São Paulo, Brazil)*, emphasizing the work with EMEI (Municipal School of Early Childhood Education) of the Unified Educational Center. This investigation was a joint research carried out in collaboration between Universidade Presbiteriana Mackenzie (Brazil), the Universities of Siegen and Alanus University Of Arts And Social Sciences (Germany) and the São Paulo Municipal Education Secretariat (SME). The purpose of this research was to understand the process of appropriation of the physical and symbolic spaces of CEU Butantã, by the children and adolescents who study in their CEI educational units (Child Education Center), EMEI (Municipal School of Child Education) and EMEF (Municipal Elementary School). Thus, this work aimed to describe the processes developed by the research to verify the appropriation, starting from the problematization of the CEU Butantã conception and its pedagogical practices of inclusion, and the synthesis of the methodological procedures and paths of the researchers.

Keywords: Research Report, CEU (Unified Educational Center); EMEI (Municipal School for Early Childhood Education); theoretical and methodological path.

ZUSAMMENFASSUNG. Auf der Grundlage von Forschungsberichten zielt dieser Artikel darauf ab, die Bildungsprozesse zu analysieren, welche die pädagogische Einrichtung des CEU Butantã Architectural Complex (São Paulo, Brasilien) für Kinder und Jugendliche aus sozialen Randgruppen konzipert hat. Dabei fokussiert die Studie auf die Modalitäten der Aneignung der physischen und symbolischen Räume des CEU Butantã und dokumentiert die Aktivitäten auf Seiten der Pädagoginnen und Pädagogen für die unterschiedlichen Altersgruppen, die in der Einrichtung betreut und/oder unterrichtet werden. Im Sinne der Aktionsforschung werden dabei die Bedingungen für die Transformation der pädagogischen Praxis in eine gesteigerte reflexive Praxis sichtbar.

1. This article is a by-product of the Project "Dealing with new spaces: children and adolescents in the appropriation of the CEU Butantã architectural complex (São Paulo, Brazil)", funded by Mackpesquisa. Linked to the Research Groups in Social Pedagogy and Studies in the History of Culture, Societies and Media, of the Postgraduate Program in Education, Art and History of Culture, from Mackenzie Presbyterian University, in partnership with the Universities of Siegen and Alanus, from Germany, and the Municipal Education Secretariat of São Paulo. It also has the collaboration of researchers from other national and international Universities.

2. Research Group History of Culture, Societies and Media, Postgraduate Program in Education, Art and History of Culture (PPGEAHC), Mackenzie Presbiterian University; São Paulo, Brazil.

3. Social Pedagogy Research Group, Postgraduate Program in Education, Art and History of Culture (PPGEAHC), Mackenzie Presbiterian University; São Paulo, Brazil.

4. Research Group History of Culture, Societies and Media, Postgraduate Program in Education, Art and History of Culture (PPGEAHC), Mackenzie Presbiterian University; São Paulo, Brazil.

5. Pedagogical Department, Municipal School for Early Childhood Education (EMEI), Unified Educational Center (CEU) Butantã; São Paulo, Brazil.

6. Social Pedagogy Research Group, Postgraduate Program in Education, Art and History of Culture (PPGEAHC), Mackenzie Presbiterian University; São Paulo, Brazil.

Die Untersuchung basiert auf einer Kooperation zwischen der Universidade Presbiteriana Mackenzie (Sao Paulo), der Universität Siegen (Deutschland), der Alanus Hochschule für Kunst und Gesellschaft (Alfter, Deutschland) sowie dem Städtischen Bildungssekretariat von São Paulo (SME).

Schlüsselwörter: Aktionsforschung, Aneignung, sozialer Raum, Forschungsbericht, CEU (Einheitliches Bildungszentrum); EMEI (Städtische Schule für frühkindliche Bildung), reflexive Praxis

Introduction

A study or research involving many researchers from different institutions requires an ongoing dialogue, seeking to overcome theoretical and methodological tensions and conflicts, as well as to develop the spirit of cooperation and solidarity. This work goes beyond a fragmented perspective that would separate the constituent elements of a research, such as theory, practice, experiences, stories, realities, territories, people, managers, professionals, children, adolescents and communities.

The purpose of this ethnographic research is to let the multiple voices echo, their sufferings, achievements, frustrations, joys, hopes, disenchantments and enchantments of all the subjects involved in the school community, whose main actors are students and teachers. In each activity and in each communicative action developed by this research, the concerns of children, adolescents, teachers and managers about their experiences of appropriation of the architectural and social complex of CEU Butantã emerges. The narrative of this research brings a little of all of this.

Dealing with New Spaces: Children and Adolescents in the Appropriation of the CEU Butantã Architectural Complex (São Paulo, Brazil), was a joint research carried out by the Mackenzie Presbyterian University (Brazil) and by the universities of Siegen and Alanus University of Arts and Social Sciences (Germany), which sought to investigate the relationship between students, educators and the community with the spaces of the Unified Educational Center, CEU Butantã.

The CEUs are municipal public facilities, created by the São Paulo Municipal Education Secretariat (SME), at the beginning of the 21st century, located in territories lacking infrastructure and away from the city center. They stand out for their architectural structure and socio-educational project, which considers educational action guided by the principles of participation, decentralization, autonomy and school and socioeconomic inclusion of the population (São Paulo, 2019).

Each one of the units of CEUs forms a social, cultural and architectural complex that, in its original proposal, integrated, in the same physical space, equipments from different municipal administration bodies: Municipal Education Secretariat, with three educational units, serving the different age groups; Culture Department, responsible for the library, theater and workshops; Sports Department, developing sports activities and managing courts, covered gym, skate park and swimming pools; Government Secretariat, with the *Telecenter*; Municipal Departments of Social Assistance, Health, Transport, Urban Infrastructure and Urban Security, with an effective presence, as well as the Subprefectures, in the search for an effective intersectoriality, that would approach to the local communities, better understanding their needs and, so, could optimize public resources to fully and integrally meet the demands presented in impoverished regions, traditionally underprivileged from governmental attention

CEU Butantã

The first outlines of the research project were conceived from visits to the different CEU complexes and their social surroundings. Phase of the first contacts with the managers of the educational units.

The CEU Butantã *Teacher Elizabeth Gaspar Tunala* is located in *Jardim Esmeralda*, District of *Raposo Tavares*, in the West Zone of São Paulo and was inaugurated on September 27, 2003. It stands out for being one of the largest public equipments builted in the first wave of the 21 CEUs, called *reds*, and having in their

social surroundings, pockets of poverty and misery in coexistence with islands of wealth, such as Morumbi's neighborhood, which is why it was prioritized by the research.

In 2018, the pre-project of the research *Dealing with New Spaces: Children and Adolescents in the Appropriation of the Architectural Complex of CEU Butantã (São Paulo, Brazil)* was presented to the governing body of the Educational Units of CEU Butantã: CEI (Center for Early Childhood Education), which works with children from 0 to 3 years old); EMEI (School of Early Childhood Education), which works with children from 3 to 6 years old; EMEF (Municipal Elementary School) which subdivides its activities into three Learning and Development Cycles: Literacy Cycle (1st, 2nd and 3rd grade), Interdisciplinary Cycle (4th, 5th, 6th grade), and Authorial Cycle (7th, 8th , 9th grade), there predominantly has children and adolescents aged between 6 and 15 years old.

The research proposal was configured along its trajectory. There have been the participation of managers and teachers of the unit and the universities involved and the collaboration of Professor Dr. Maria Aparecida Perez, former Municipal Secretary of Education of the City of São Paulo (2001-2004), on the management that have created, developed and implemented the proposal of the CEUs Project (Unified Education Centers).

The *locus* of the research resided between School / Territory / Community relations, permeated by the explicit social inequalities in those places, not only in the physical geography of the region, but also in the daily experience, in access to local public education, health and housing.

Educational inequality presents some causal factors, such as the depth of the socioeconomic gap in the country, from a macro-structural point of view, as well as factors related to poverty, material existence and origin, the mother's educational level, the father's educational level, the father's occupational status, race and gender.

Another factor indicated refers to the absence of public policies that aim to effectively promote equality in the access to social and educational opportunities in Brazil. The social inequalities are perpetuated and pushes opportunities of social ascension to the top of the educational system. This persistence is accentuated and made explicit by racial stratification and it is reflected in the Brazilian educational system, in contrast to the symbolic and material gains of the white population, of the dominant racial group.

Theoretical conceptions

The Educational modalities in question

In CEUs, *Popular Education* is conductive and characterized as an education method based on the valorization of the previous knowledge of a given group or people, including their cultural realities, towards the construction of new knowledge. According to authors in the field of education, such as Vasconcelos (2004) and Freire (1979), Popular Education implies a dialogical teaching and learning process, which allows the development of a critical look, the notion of self, of the other, of the world, their sense of belonging, which facilitates community development and inserts it into the world, as it stimulates dialogue, participation and a better reading of reality, in the social, political and economic aspects.

Thereby, *Popular Education* is:

> … a theory of knowledge referenced in reality, with methodologies that incentivizes the participation and empowerment of people permeated by a political base that nurtures social transformation and are guided by human longings for freedom, justice, equality and happiness. (Brandão, 2008).

Integral Education, in this sense, emerges in a social context fragmented by modernity and its even more *liquid*, weakened and dystopian relations, as highlighted by Bauman (2007).

It is noteworthy that *Integral Education* differs from full-time education, meaning that, more than having a set of educational activities that fills all the student's daily time, *Integral Education* proposes to collaborate for the integral development of the subjects of the educational process of teaching and learning. The pedagogical paradigm that goes through this proposal is implicit in the context of the Brazilian Federal

Constitution (Brasil, 1988), when defining as a goal of education the full growth of the person and their preparation for the exercise of citizenship.

The concept of *Integral Education* points to an educational action that proposes to guarantee the full development of students in all its existential aspects: physical, psychological, social, intellectual, emotional, political and cultural. It is lined up with the demands of the 21st century for the education of autonomous, critical and responsible subjects. It confers ethics, based on the relationships of individuals with themselves, and dignity, in the relations with their peers and with the society in general, particularly to the students in question.

Proposing an *Integral Education* as a public policy requires involving paradigmatic changes of empirical performance in the educational routine, deep reflection on the school curriculum and the need to constitute an education that reviews its performance within the classroom and beyond the school walls.

In this sense, it refers to the practices of *Social Education*, both scholastic and non-scholastic, as activities that, aiming at effective social inclusion and cultural formation, guarantee access to knowledge and humanity's collection, value the knowledge and practices of local social groups and imply strategic action to make *Integral Education* viable. It encompasses the integral and integrative pedagogical perspective, as a great foundation for connections and articulations that understand the subject in all its complexity.

Social Education is a form of socio-educational intervention, or educational aid, to people or groups in situations of greater social vulnerability, or at risk. The essential science of social education is social pedagogy, giving this profession greater reliability.

> Social Pedagogy and Social Education are linked at a point where theory and practice converge. To speak on Social Education is to speak on a set of educational actions, which focus on concrete situations of social reality, in order to reach or achieve objectives, previously thought, instead of Social Pedagogy, which is a philosophical foundation, so saying, of normative theorization (Corrêa et al, 2014, p. 4).

A social, integral and integrative education allows the subjects of the educational process to perceive, in an ethical and dignified way, how knowledge and values are appropriated in this process of socio-educational and socio-cultural mediation.

The *appropriation* perspective, elaborated here, is part of Leontiev's (1978) work, which is inserted in the context of the Historical Cultural Psychology theory. This theoretical-methodological model seeks to clarify or elucidate the peculiar quality of human learning and its function.

> The process of appropriation of the world of objects and phenomena created by men in the course of the historical development of society is the process during which the formation, in the individual, of faculties and specifically human functions took place (Leontiev, 1978, p.275).

In the complex process of appropriation, the subject performs the transformation of the concrete meanings of objects, tools and resources and gives them a personal meaning. Thus, any process of appropriation arises through the individual interpretation of something new.

In general, children and adolescents who daily study and participate in activities at CEUs, live in the most neglected areas around the institution. Thence the care to find ways to facilitate the acquisition of what, for them, is unknown, such as new forms of sociability, access to culture and the exercise of their own cultural expression.

Leontiev's appropriation model examines the complementarity of objectification and appropriation. This world of objectification is not given directly and immediately to the individual, but is fundamentally placed as an appropriation task.

Every appropriation process, according to Leontiev, is incorporated into spaces with specific conditions created by society. Spaces are never simply territories in the physical-geographical sense, but always complex contexts of social historical spaces. Therefore, children appropriate spaces and meanings contained in them in the same way they appropriate objects, tools and means of their family environment. A social space must be understood as a socially created *world* that presents itself to each human being and in which it moves.

Learning and living spaces

Learning implies the expansion of spaces for knowledge and the ability to participate and act in social life (Vygotsky, 1991). Based on these reflections, we can assess the importance of organizing the process of building social spaces throughout teaching and learning processes. This is not limited to physical spaces (squares, buildings), but is related to the variety of forms of social communication that can create common spaces: language, cultures, forms of social interaction, ways of being, thinking and acting. Thus, only through human activity, a *territory* becomes a *social space*, with access possibilities and, at the same time, imposes specific limitations (Santos, 1996; Santos & Silveira, 2001).

The social spaces are a new production, insofar social subjects appropriate them individually, internalizing their senses. This is the process of appropriation: being in the physical-socio-historical environment and the meanings that are attributed to it individually, based on collective experiences.

Regarding the architectural complex of CEUs, we start from a perspective that these spaces were realized as representations of a worldview, as well as an understanding of human beings and their social coexistence. The cultural and symbolic meaning of this is expressed both by form and concreteness, as well as by the social relations promoted in the context itself.

This is because this spatial integration enables the development of interdisciplinary educational practices in different spaces, with different groups mobilizing and motivating the creation of new and fertile experiences aroused from relationships and the exercise of educational processes.

In this way, it is possible to think about educational environments that recognize the identity of its participants, because its members (managers, educators, students and communities) also recognize themselves in it, since it expresses the result of appropriation and negotiation among all its members.

That is why understanding the concept of *territory* is important. For Santos (1978), the use of territory by the people creates space. Those are occupied, processed, modified and anthropologically restructured spaces as "(...) the product of a group's symbolic appreciation in relation to its lived space." (Haesbaert, 2004, p.40).

Therefore, a territory is a complex organization that, throughout history, has been metamorphosing. According to Giddens (2003), action is present in everyday social practices, reproduced in territorialities, in space-time.

The appropriation of the territory by the social subject creates the feeling of belonging and the desire for social participation, in the sense of acting and transforming their territory. The feeling of belonging to the territory leads to the appropriation of the CEU architectural complex and the city as places of learning.

Social and cultural constructions of childhood and adolescence

The end of the 20th century marked a drastic transformation in the concept of childhood and adolescence, elevating them to another paradigm of perception, beyond to the biological/age, aspects perceived as socio-cultural, historical and interdisciplinary constructions, necessarily linked to forces and structures of social, political, economic development, among others.

Mario Margulis and Marcelo Urresti (1996) consider young people to be more than a mere categorization by age, as this phenomenon presents itself unevenly among the members of the young statistical category. The historical and cultural condition of youth may not be characterized uniformly in the same age group.

In the paradigm of full protection, children and adolescents became to be considered subjects of rights. In Brazil, this doctrine prevails in the Federal Constitution (1988), in the Statute of Children and Adolescents (1990) and in the Legal Mark of Early Childhood (2016).

Adolescents and children are understood as subjects of rights at different stages of development. This requires the respect for their peculiar conditions and priority in attendance of their needs as social beings, citizens in the full exercise of their rights.

The child is a human being, also *of today,* who cannot be limited *to tomorrow*. It needs to be understood from itself and from its own context. It represents a social subject who is not passive in his socialization process, who makes history and produces culture. This recognition as an active social actor is one of the basic assumptions proposed by the Sociology of Childhood (Lima, Moreira, Lima, 2014, p.99-100).

The current conceptions about childhood and adolescence highlight them as social, historical and cultural constructions that are consolidated in the diverse socio-historical contexts in which they are produced and from multiple variables, such as ethnicity, social class, gender and socioeconomic conditions, of which such social subjects are part.

Considering these elements and their relation with the image of the child/adolescent built in time and history, it is possible to affirm the existence of multiple childhood/adolescence and youth arranged in society and in the different ways of being children and adolescents (Nascimento, 2020). And, in each of these multiplicities, the respective *cultures of peers* develop, an essential part of the process of human construction and development.

These called *cultures of peers* have always been present in children‘s social development. It is the name given to the production elaborated by children, among children, without adult intervention. Junqueira Filho (2005) considers this current theoretical conception of peer culture from the sociology of childhood and highlights the production of children commonly encountered, whether in the family (between siblings), in the collective/neighborhood spaces and in educational contexts (in school, for example).

A child‘s pair is another child. The culture of peers only reveals itself and develops only because the adult is far away. What they speak, do, program, organize, combine, synthesize is only established because the adult, who gives order, gives instruction, is large and strong, is not among them.

On the other hand, in the teaching-learning process, it is the mediation of the educator that establishes *bridges* that connect and establish the communication channels between the student and the new knowledge, in dialogue with the previous knowledge, which dialectically “opens” to this dialogue.

If educating is imbued with meaning what we do at every moment (Freire, 1979), then the teaching/learning process must make sense to the subjects who participate in it. Thence the importance of establishing bonds of identity, of mediation between past knowledge and knowledge to be acquired.

Mediation is the channel that facilitates the journey of young people on the path of knowledge towards autonomy and emancipation. However, uncharacterized, it appears as dressage and induration. Mediation is what can facilitate the coexistence of knowledge and learning in the educational and coexistence process.

Jacques Delors (2003) highlighted the importance of developing four fundamental learnings, from which each individual organizes and supports his knowledge and learning: learn to know; learn to do; learn to live together with others and to learn to be. Coexistence stands out, in view of the growing importance of coexistence and interaction with others, to understand, develop the perception of interdependence, the ability to dialogue and manage conflicts, negotiate, share ideas, participate in collective life and common projects having pleasure in the common process.

In the macrocosmic aspect, coexistence is built from the primary nuclei and the grassroots community to world society, where challenges such as overpopulation, social inequalities, the globalization of sectors of human activity, communication, the different faces of planetary interdependence, among others, are noteworthy. In the microcosm, it stands out from the global and is built in the territory, in everyday relationships and, in the case of CEU, in relationships between children, adolescents and the school community (students, community, teachers, employees, parents).

So, it must value a local and own culture, which can be expanded in dialogue with other knowledge. It is the time of coexistence in these privileged spaces, created by these articulations, which is proposed to expand (São Paulo, 2019).

Trajectories, experiences and methodology

Research procedures

The preliminary research procedures involved the formation of the research team in the development of Research Colloquia; Courses and Seminars; Readings; Research Missions (in Brazil and Germany); Research Exhibition; Elaboration of the Research Project; Visits to Educational Units; Partnership Agreements.

The research involved a large number of participants, who were distributed along the process into subgroups of study, work and ethnographic field research.

The initial contacts were made with the researchers approach to the educational units, still in 2018. A series of meetings with the educational units managers took place at CEUs, during which the proposal was presented and the participants expressed their suggestions regarding it. In 2019, after a period of negotiations with the Municipal Secretary of Education, the research team started the approach with the teachers of the school units of CEU Butantã.

Meetings were held with the pedagogical coordinators of the CEU complex school units presenting the proposal and collecting adhesions. Then occurred the meetings with the directors of the units; training seminars with Prof. Dr. Bernd Fischtner (University of Siegen - Germany); a course offered by the invited Professor Dr. Sanna Ryynänem (University of Eastern Finland) that discussed education as a promoter of social inclusion; meetings with SME representatives, among other social actors who are part of the school community where the research was conducted.

This initial stage was of paramount importance, since the professionals from the educational units who would be in the research as teacher researchers, informants and mediators with children and young people were, ultimately, also subjects of the research.

Aligned with the participatory research methodological proposal, a second stage of action was developed with activities dedicated specifically at teachers from educational units located at CEU Butantã, who agreed to participate in this research. These teachers accepted the invitation to participate effectively in the research, collaborating directly in the production, collection and evaluation of data.

The central idea was to work with teachers and professionals from CEU school units, giving them training/initiation to scientific research so that, on the one hand, they could bring their reports and experiences with students to the academic level and, on the other hand, they could develop their investigative capacities/skills, being active participants of the research team. The proposal for participant observation was then presented to the collaborators in the school units of CEU Butantã.

According to Anguera (1985), *participant observation* refers to the social investigation technique in which the observer shares, as far as possible and permitted, the activities, occasions, interests and affections of a group of people or community. It consists of a methodological resource for empirical field research once it allows for a more dense insertion in practices and symbolic representations lived in the experiences chosen for study. Trough this method, it is possible to follow more closely the different aspects of the study; the constant fiel incursions into the spaces, contexts and everyday situations of these groups, allow a better interpretation of the imaginary, symbolic constructions, procedures, attitudes, spatial occupation, vocabulary, rites, among other aspects. All valid and consistent for those who participate in that culture and social group.

Throughout the months of June and July 2019, the project coordinator in Brazil, prof. Dr. João Clemente de Souza Neto, along with researchers from the Social Pedagogy Study Group (GEPEPS) and History of Culture, Societies and Media (HCSM), carried out different actions to present the research project to the participants of the Unified Educational Center Butantã. These actions were developed in stages, or organized phases.

At first, the presentation was opened to all professionals in the school community, teachers, managers and employees from the most diverse areas, including parents of students, taking advantage of the „Chegança 2019" event - an experience of cultural and educational occupation of territories. After this phase, a second

series of presentations for specific groups of adherence to the project began, divided by teaching units - CEI (Center for Early Childhood Education), EMEI (Municipal School for Early Childhood Education), EMEF (Municipal School of Early Education Fundamental) - and its managers.

The main objective of the meetings was to explain the methodology that would be used to carry out the research: a case study from the perspective of qualitative phenomenological research and the instrumental of the Narrative Maps.

These presentations consisted of a series of 12 qualification / professional training meetings in qualitative research referenced in the historical cultural methodology.

The first meetings had the technique of *Teatro-imagem* (theater-image), by Augusto Boal (1991), taught by the researcher Orlando Coelho, who used it as a motto to promote and bring together the activities of the teachers participating in each school unit. He clarifies that the *Theater of the Oppressed* and the *theater-image* are methods that bring together exercises, games and theatrical techniques developed by Boal (1991) allowing the intertwining of cartographic practices with theater-image. In this way, it offers - via a brief catharsis - the dramatic action that expresses real action, letting aspects of everyday life gradually emerge in the consciences expressed by practitioners.

In order to provide an environment that would allow the effective insertion of the participants in the research, integration and listening activities were carried out, comprising the realization of scenes prepared by the participants, followed by conversation circles. These activities were carried out with the teams of CEI, EMEI, EMEF and the Municipal Library - which integrates the units of Culture, Sport and Management of CEU.

The workshops developed with the school units teachers at CEU Butantã raised questions about the relationship between the practical knowledge developed by the participants and their need for institutional theoretical validation. At first, it was noticeable the dichotomous relationship in the speeches of teachers permeated by a conflicting hierarchy between academic (conceptual) knowledge and the practices and knowledge demonstrated by teachers. This feeling was attenuated, although not totally, by the problematization made by the researchers about the areas where knowledge is produced (at school, in the hospital, in the factory) and where it is systematized (academy), highlighting, therefore, the consequent need for approximation between fields, in a joint and dialogic reflection.

It was possible to differentiate the diverse educational dynamics at the end of this series of proposal presentation meetings.

At the end of this cycle of meetings with teachers, visits were made to the educational complex at different times, for a better understanding of its occupation by students, as well as visits to the library and learning rooms to observe some of the school activities.

Teachers were invited to participate as research professors, participants in all phases of research, or as collaborating professors, who open the space for researchers to observe the performance of their educational activities with children and adolescents.

During 12 meetings with the research professors, training was developed for the use of the methodology to be applied and its main instrument, the Narrative Map.

Narrative Map is

> “(…) An instrument developed to analyze the relationships between people and the space of their immediate social surroundings in a biographical perspective. A specific part of the personal world is mapped, that is, that of our daily life and our physical presence. (...) The space of a person‘s immediate social environment has been named in the humanities in various ways, each highlighting an aspect of this peculiar personal world. In the behavioral phenomenological tradition, which is our main reference, there is talk of a world in reach of the present“(Schütz/ Luckmann,1975, pp. 53).

Affective places and deeds emerge, denoting spaces of experiences, symbolic reports that map the places, and refer to the lived world. They present how humans experience their spaces and their logic. The design of the narrative map involves the perception of sensitivities/affectivities, as well as the intensity of emotions, memories and intentions. It is a narration of the present time, even when referring to the past, once the past is loaded with "now".

Cartography as a research-intervention method presupposes an orientation of the researcher's work that is not done in a prescriptive way, by rules already prepared, nor with previously established objectives. It is a directed action, which reverses the traditional sense of method without giving up the orientation of the research path. The cartographic guideline is based on clues that guide the research path, always considering the effects of the research process on the research object, the researcher and their results (Passos and Barros, 2014, p.17).

The creation of maps instigates a movement of coming and going from memory, marking what makes sense to the subject. Life as an anchor for your memories. It reveals the personal spaces, the meanings and experiences of the subjects. Children and adolescents perceive spatialities in different ways. In this perception, subjective, singular and plural people are recognized. The view of the small child presents different views of horizons, as well as young people and adults, that is, different perceptions of the same space.

The narrative map is a methodological research tool that intertwines the oral narrative and the elaboration of drawings of places/spaces that the informants present. Mapping these spaces refers to a historicity full of culturally consolidated customs. Finally, it involves the overlapping of data in the construction of scientific knowledge, encompassing theoretical contributions, primary and secondary data.

At the end of the first meetings with each of the teams from the CEUs' school units (CEI, EMEI, EMEF), 28 teachers adhered to the research project proposal. It was agreed that visits would be made to meet the classes and to observe the activities they developed, in addition to the training meetings.

To account for these and other aspects involved in this research, teams of researchers were formed to monitorize and develop activities in meetings with each of the educational units (CEI, EMEI and EMEF).

Observations of school activities were made during visits to the educational complex, for a better understanding of the CEU occupation by the students. The activities in partnership between the library and the classes of the educational units were monitored and the various projects and practices, the production of the records and the documents that teachers had of these actions were reported. We sought to value and encourage the formulation of reports of experiences that could result in records and articles. In addition to valuing and bringing up the experiences and practices of teachers, there was a close look at students and their appropriation of CEU spaces.

The observation of the various activities developed in the CEU architectural complex allowed the perception that some spaces are notably occupied with school activities, with no connection to other spaces, which have occupation and use at different times, such as the swimming pool and soccer fields. The courts, skate parks, woods are also used, by the school and even by the population.

Some of the strengths of the activities were revealed in the partnerships between school units and management units, such as the library. Such possibilities are expressed in the Pedagogical Political Project (PPP) of the school units, as is the case of EMEF, in which a movement to strengthen these relationships stands out, made explicit through projects, such as *Construction of diaries* (3rd grade).); *4th grade student readings for CEI students; Survey Waters of CEU* (all units); *Visit and presentation of songs for the elderly* (2nd grade).

Data and *state of the art* surveys were carried out (March, April, May and June 2019), to support the organization of the interview script, and then the official documents, both from the educational unit and from the Municipal Department of Education. Among the various studies developed during the training of researchers (methodology, spatialities etc.) is the bibliographic and documentary research. In addition to these multiple documents, the Pedagogical Political Project (PPP) (São Paulo, 2019) stands out for each of

the CEU school units, from which we were able to understand the view and the action proposal of each of the referred units for the population subject of care.

Dialogue with the social actors of the school's daily life was sought, following the perspective of theories of education and Social Pedagogy. Based on the interest in the day-to-day experience of this space, which is shown as an innovative educational complex, indicators of the appropriation process of this educational center were sought.

This phase built prior knowledge of the reality of EMEI / CEU Butantã and the schedule of actions, both for this and for the second approach, and immersion in the field research (scheduled for the second half of 2019).

Participant observation brought researchers closer to everyday situations, to the pedagogical daily life, which reveal the burdens, bonuses and challenges kept between the formulation of the pedagogical architectural complex and the educational practices developed by the schools.

The implementation of any project contemplates some questions not originally foreseen in the PPP and which, therefore, are issues that must be dealt with in more depth, avoiding simplistic solutions.

In this regard, some aspects observed during the visits deserve to be highlighted. In one of the first observations, it was already possible to list some of the topics mentioned during the initial meetings. For instance, It was found the existence of fiscal grids, dividing the school spaces, that were not part of the original project, but is part of the school's daily life. Society has used cultural grids and walls to solve its problems of insecurity and this is also reproduced within the school and social contexts.

The description of the steps of the Field Research provides clarification on the trajectories and methodologies employed.

This article privileged to present the research carried out in the spaces used by EMEI.

EMEI - trajectories and methodologies employed

The first approach, in the EMEI teacher's room, was guided by conversations about CEU Butantã and the projects developed by the managers and teachers. These interviews were taken as sources for understanding written documents, images, photographs, diaries and reports prepared by EMEI Managers and Teachers (2018-2019), under the perspective of Oral History - research methodology that consists of conducting interviews recorded with people who can provide subsidies on the research. They were characterized by the production, from an initial stimulus and during the interruptions of the interview, by the incentive to maintain the conversations on the central axis: the appropriation by the children of EMEI, of the architectural, social and cultural space of CEU Butantã.

Observations on the construction of memories were part of these first interviews and conversations. Teachers and management members since the initial years of CEU implementation, in dialogue with the most recent ones, and the UPM research team, in the movement of coming and going in time, interwoven memories that allowed comparisons and reflections on experiences and interpretations of the events in that territory. This entanglement was the basis for another connection between: the study of cultural history, education and the social sciences. Processes that facilitated the apprehension of past facts and the understanding of the experiences lived in that school unit. The oral history methodology made it possible to understand the memories about the sets of activities reported and observed.

All stages of the research followed the ethics of approaching, obtaining interviews and handling the transcription of the recorded material.

Field research at EMEI

The partner team selected the projects they considered significant in terms of the children's appropriation of educational, physical, architectural, cultural and social spaces. Aware that the choices are not random and innocent, the team created mechanisms for their observations. During the month of August until December 2019, teacher Silvana's classes were monitored, in order to observe the children in multiple spaces - reference rooms, grove, playground, library, cafeteria, swimming pool, among other spaces at CEU - and the development of projects.

In the month of September, new semi-structured interviews were applied with the teachers, in the library and opened spaces of the grove and the playground, in order to seek to learn in depth, how the activities and projects proposed by the management were and are developed by them. The researchers sought to collect additional information, such as the training of teachers and managers, in addition to providing a short course on the construction of scientific articles.

Attention was given to internal actions and to those that overflowed the physical space of CEU, through the testimony of two mothers of children from EMEI. The text : Narrative Maps and Spaces of Experiences: Mapping the Places of Childhood, by author Jader Janer Moreira Lopes (2010), was also sent for reading and discussion. Then, there was a specific meeting to explain about the application of the methodology and the proposal of making the maps. The intention was to present the theoretical-methodological support systematized by the researchers at Siegener Zentrum für Sozialisations -Lebenslauf- und Biografieforschung (SIZE) at the University of Siegen, in Germany, on Narrative Maps (Narrative Landkarten). The practice reveals the sensibilities of the lived world. The subsequent application with the children was designed at this stage.

Concurrently with the immersion in the Narrative Maps, the team of co-participating teachers was asked to report on the projects (selected by them) that related concepts of appropriation by the children of the CEU Butantã spaces.

Here are some excerpts from dialogues with the teachers, containing reports about the Projects developed by them

Mushrooms project[7]:

> "When the project started, the perception was that of integration between children, colleagues and the artist. Involvement took place through playing. The children had already been introduced to indigenous cultures, through drawings, storytelling and research in the library and in the classroom. They differentiated the culinary arts of European and indigenous origin. Starting from a meeting between teachers and representatives of the Culture Department at the time, the project was designed by the artist Antonio Balestra Moreno. The intention was to exhibit it at the 33th Bienal de São Paulo. This project suffered interference from the children of CEU Butantã and was redesigned.

And how was that?

> The spanish artist invited the children to be co-authors, producing clay mushrooms and interfering in the composition of the work. The invitation and the proposal connected with the project already developed at the unit, on eating habits of the Yanomami Indians, whose mushroom is a reference for their food.

How was the children's involvement in the new project?

> To involve children in this theme, for the exhibition, exploratory research was carried out in the CEU territories, through the grove, where the children observed the territory, the climate, the trees and the environment. They discovered where the mushrooms were born and grew. The characteristics of the mushroom were observed in a second moment, through previous research by the children themselves, questions and curiosities. Under the

7. Interview - Profa. Angelita - teacher of infantile II (children of 5 years). She has been working at CEU Butantã since 2017. The Mushrooms Project revealed how children, even small ones, are participatory researchers and share their experiences with other children, of younger age.

possession of this material, the third moment was in the library space, where librarians Ricardina and Solange, brought more knowledge to the initial research. Scientific knowledge, based on books, that was incorporated into the observational, amplified by the exchange of perceptions about mushrooms.

How were the movements in the CEU spaces?

Children walked around the spaces exchanging conversations inside and outside the library, sharpening curiosities about mushrooms. The walk through the woods and then in the library enabled new questions about the mushrooms. Among them: What are mushrooms, what species exist, why some are poisonous and others are not?

About the new questions of the children, according to the teacher, the children recognized the environment, walking around the spaces where the mushrooms were born and discussing the humidity of the place, the texture, the colors, the shape. Questions that brought new perspectives and knowledge about mushrooms.

She also reports that starting from these questions in the space of the vegetable garden, on the lake and around the CEU, new explorations of the territories started with the children of class levels I and II .

And how was the execution of the work built in partnership with the artist?

In the space of the studio, the children observed drawing, painting and modeling techniques with modeling clay and clay. From these observations and conversations, they began to realize that they could deal with this material, to produce representations of mushrooms. The clay material for modeling was provided by the Culture Department.

Following the activities, the children enjoyed training at the Bienal, through walking in that space and through the presentation of multiple art techniques and artistic languages. In addition to the works of the artist proposing the project, Antonio Balestra Moreno, they also met many others.

After the experience at the Bienal, what happened?

The children made their observations, pointing out similarities and differences in the works existing in the CEU space and in the Bienal. They identified paintings with trees and paintings with elements of the environment. An exhibition was organized at CEU with the drawings, paintings and models created by the children. This exhibition received the artist Antonio Balestra Moreno and the community around the school. The children shared their works and experiences with the public.

What about contact with the artist at CEU?

The artist at CEU, brought the concept of why the mushroom was chosen, the relationship between man and nature and human development. From that moment on, the children, together with the artist, reworked the project once again. The artist walked through the CEU spaces and got to know where the mushrooms were born, the grove, where they modeled mushrooms, the reference rooms and the library. At the end of the project, they were invited along with their families to participate and see the co-participation in the work "Cogumelo" (Mushroom) at the Bienal.

According to the teachers, interactions, sensitivities, children's learning and the sensitive look of families could be observed in embracing the partnership with artistic, cultural and educational projects.

After this project, others were created, such as: *Affective Looks* - conceived in the idea of exploring the grove.

The teachers pointed out that the children of Early Childhood Education I and II, aged four and five, went out to the first field of observational research - from trees and plants, then to the nursery school, next to the forest and then to other territories, such as the management garden, which is on the other side of the building. The walk through space followed the pace of each child to the lake. All the elements observed and highlighted by the children were recorded and were part of the investigation.

What are the favorite places for children in their conception?

Children love CEU as a whole, but prefer open, free spaces. The mushroom project sharpened the liking of the forest, because they made relationships with nature. They appropriated the space and the Project.

Based on what evidence?

> The children of the 2019 classes learned about the experiences of the children involved in the Mushroom Project. The older children reported the process of preparing the exhibition and walking through the CEU territory, showed the places where they worked, the differences between one mushroom and another and where they could develop.

The teacher stressed the importance of the project for children.

> This mushroom project brought us a challenge ... We worked a lot on indigenous culture, but this experience, at the Bienal, was enriching, it was fascinating. Children, who got involved, in an exceptional way, want to pass on their experiences to others. They brought ... a strong axis to the debate, which is the Integrating Education of the Municipality of São Paulo. The interactions took place in 2018 and still happen in 2019. There were interactions between children with children, children with adults, children with the artist, children with the CEU spaces, Biennial ... of children with the families of the community, children with children of other schools. Also, in the development of the project, the interactions between many experiences ... it was a fantastic thing. Children tell the youngest what they have learned ... and the youngest are curious to know and learn. The Affective Looks Project is a reflection of the Mushrooms Project.

“Maria Café” project

The interactions and experiences marked the experiences of the Cogumelo Project and Affective Looks. The appropriation of knowledge and sharing occurred in practice, both by the children of Infantil II, who looked for mushrooms in the forest and told stories of what happened to the children of Infantil I, as well as among the teachers.

The records of the projects were generated by interweaving the teachers‘ speeches with texts from newspapers, magazines and official documents from CEU.

Maria Café was the name given by the children to the worms kept in pots distributed in the EMEI reference rooms. Children watch growth and nutrition. On the garden side there is a compost bin, made of one ton, where they put organic material, leaves that fall from the trees and soil. Earthworms are born in the compost and each room removes one for its pots. These pots are transparent, made of glass, allowing children to see them as worms growing. When they reach a certain size, they are taken to the vegetable garden and placed on the land. They learn to observe the decomposition of organic material, the leaves and the transformation into fertile dark soil, into compost. This fertilizer is placed in the vegetable garden by the children.

After recording the teacher‘s report, a team accompanied the children, on a walk, to the forest. On the way, questions were asked to the children.

Question: Do you like this path?

Child 1: “I like it! You can play and run. ”

Child 2: “It‘s good! I leave the room and see everything. ”

Child 3: “I like it because it takes Maria Café.”

Child 4: “The teacher takes everyone to play and it is good.”

They all replied that they liked the way because it was beautiful and could go on playing and talking. On the way they were showing and commenting on each space, on what they liked or disliked. The sound of children, moving toys and the environment in general attracted attention and were recorded on tape. One of the children took Maria Café to get some air. After this activity, they returned to the reference room to keep Maria Café.

At the second meeting, the teacher‘s proposal was to show the garden, accompanied by the children. The children showed joy, with screams and interjections, jumping and gesticulating, when she told the class

that day would be in the woods, where the garden is. The demonstrations on the way to the forest were photographed and recorded. Upon reaching the forest, the children showed the researchers the vegetable garden, a large tree and the composter. They said that the composter was where Maria Café was born and the big tree's mushrooms.

Question: „Why do you like the garden?"

Child 6: "Because we plant."

Child 7: "We plant and take to make the food."

Child 8: „It's healthy!"

It is noticed that the children's curiosity is heightened by the CEU's projects and architectural complex, which makes it possible to walk and experience the exploration of internal spaces.

In the Forest they found ants and stopped what they were doing to observe them. The teacher accompanied the children in their concerns with the ants.

The speaking were registered:

Child 1- in the book there is this ant there ... ... I've seen it ...

Child 2- look at how fast she walks rsssssss. Look!

Child 1 - she stings ... it hurts, just like the bee.

Child 2 - they make a hole in the earth to hide.

Question - why do they make this hole?

Child 1- she lives in the back ... didn't you know? I saw it in the book ... She takes the food inside.

Child 1 - look ... look ... she is carrying a leaf ... it doesn't fall rssssss. It is to store and eat after rsssss

The children were excited to see the ants and explore the region. They ran through space and, through their eyes, their logic, proposed complex operations between the environment and science.

The team instigated with new questions.

Question - do you like it here?

Child 1 - here is good !!!! It's fun.

Child 2 - it's the best place… I love it !!!!

Child 2 - staying here is the best rssss.

It is clear that children take ownership of the space in the forest, that they feel at ease and that this space is part of their daily lives.

After immersion in these experiences, the preparation of Narrative Maps began, with the teachers, to recognize, through their perceptual walk, the places they enjoyed or disliked in CEU.

There were made readings of this tool. After that, and explaining the instrument, the objective of the experience and the invitation for teachers to represent the spaces they lived in CEU in cartographic form were presented.

Colored pencils and sheets were provided for making the drawings.

The teachers were instructed to work in a free and relaxed way, without concern for the aesthetics of the drawings. The important thing was the representation of the CEU Butantã spaces. Verbal narration of what was being performed was requested.

In this first stage, there was no interference from the researchers' team. The moment was to observe, listen and record in precise notes the reactions of co-participants for the elaboration of future questions.

The confection site was the EMEI teachers' room. The most prominent places in the first traces were the forest, the vegetable garden and the EMEI. This information served to feed the dialogue and questions that occurred in the second moment.

During the process of drawing the narrative maps, the teachers reproduced their walk through the CEU spaces, leaving memories, affection, the symbolic representations of spaces and the experiences of individuals in these places.

Fig. 1: Example of Narrative Map made by a teacher

The second stage took place with the direct intervention of the team, who explained how the drawing would continue to be built, now on a transparent sheet, superimposed on the first representation.

The second sheet, made of translucent parchment paper, was handed over to the teachers so that they could place it on their first layer of the narrative map, in order to complement it. Co-participants recorded impressions on paper. The drawings made with colored pencils formed the majority of the set of maps. The exercise was performed showing concentration. After this stage, teachers were given the opportunity to talk about the experience.

The process was recorded by recording. Then they looked at their maps again in another exercise. The idea in that moment was they returned their memories to the times of their childhoods, remembered the physical spaces of their schools and how they interacted. From this recollection, difficulties were highlighted from those times and the day-to-day of their classrooms today. Comparisons were made between the schools where they worked and CEU Butantã. They reported that the adhesions to the projects described here are related to the fact that the children appropriate the learning of the theme worked and share it, later, with other classes. The conversations between the children show their views and enchantments. Playing with their peers they reveal discoveries, affection and appropriations.

The Narrative Map as a tool brought resources to understand how the social, cultural and physical territory of CEU Butantã was perceived.

It was found that the school space is an enhancer of the fundamental skills for social relations. Faced with a social and pedagogical architectural complex like CEU, this perspective rises and constitutes an important instrument for the appropriation of full citizenship in the urban peripheries of the city.

Considerations

The present report describes the trajectory of a research practice during which it was possible to perceive the appropriations made by teachers and children, from the methodological path traced by the Narrative Maps, intertwined with the records of testimonies of teachers and children, photographs and audio recordings .

Once analyzed, they brought out the sensitivities and subjectivities, taking into account the discursive elements, intertextuality, playfulness, contextuality and intersubjectivity present in each stage of the process.

It was possible to perceive, from the perspective of the researchers, that the CEUs constitute the materialization of an action of the public power, focused on education, intentionally implanted in the regions of concentration of poor populations (the so-called pockets of poverty / social exclusion). This had and has an impact on daily life and on the personal and social trajectory of the population and the region. It is configured in a kind of ecosystem, as a community of organisms (teaching and administrative bodies, as well as their students and their surrounding community), relating to each other and to the social environment, which bring proximity as a reference, between family, neighbors and school.

The analyzes reveal that children and young people conquer architectural complexes as their social spaces, experiencing specific possibilities of acting in accordance with the different spaces available. This achievement comes with the mediation of teachers and educators about the possible uses and appropriations that materialize in the face of the day-to-day activities of the educational units and the Peer Culture, which takes place in that same daily life. Social issues, historically constructed in Brazilian society, manifested in the school communities surrounding the educational equipment and which directly interfered with childhood and the dynamics of the territories stood out.

The research Dealing with New Spaces: Children and Adolescents in the Appropriation of the Architectural Complex of CEU Butantã (São Paulo, Brazil) problematizes some of the notions implicit in the relations between School / Territory / Community, overlapped by the Brazilian social inequalities therein. In the analysis of this investigation, CEU stands out as a community meeting space in the peripheries that extrapolates the classroom and institutional relations.

The educational question is formulated here as one of the elements that contribute to the human development of a country. The constitution of new relationships of belongings and appropriations is anchored in the understanding of this presented reality, as construction of meaning for the existence of a just society. Thus, this investigation was possible to perceive that social space can be transformed, made with dialogical relations, of continuous and relevant construction for its members.

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The possibility of transforming a speeded and unfriendly city in an educating city[1],[2]

Renata Queiroz de Moraes Americano[3], Rosana Maria P. B. Schwartz[4], Lindberg Clemente de Morais[5], Ingrid Hötte Ambrogi[6]

ABSTRACT. This article presents the discussion about the city as a field of discovery and experimentation, in which the school becomes a partner in the transformation of the uses and appropriations of its territories. Authors such as Milton Santos, Lourdes Atié, and John Dewey made it possible to anchor issues of school, city relationships, citizen participation, and the role of education as a way to change those relationships. The experience of the United Educational Centers (CEUs) leaves traces of how the school can be integrated into the territory. The city as the greatest human creation is a reflection of this way of being in the world and establishing relationships, so that it becomes a field of exchange and learning, or an educational city.

Keywords: educational city, civil rights, school, CEU, John Dewey, Milton Santos, Lourdes Atié

ZUSAMMENFASSUNG. Die vorliegende Studie präsentiert einen Diskurs über die Stadt als Entdeckungs- und Experimentierfeld, in dem Bildungseinrichtungen zu Partnerinnen für transformative Prozesse urbaner Lebenspraktiken werden. Autoren wie Milton Santos, Lourdes Atié und John Dewey ermöglichten eine Sicht auf die Beziehungen zwischen Stadt, Bürgerpartizipation sowie auf die Rolle der Bildung, die zum Katalysator für urbane gesellschaftliche Veränderungen wurde. Die Erfahrung der „Vereinigten Bildungszentren" (CEUs) gibt Hinweise darauf, wie eine pädagogische Institution in ihr Umfeld integriert werden kann. Die Stadt als menschliche Schöpfung spiegelt Formen des Beziehungsgeflechts wider, das in etablierte Sozialität mündet. So gesehen, wird sie selbst zu einem treibenden Faktor der Bildung.

Stichwörter: Stadt der Bildung, Bürgerrechte, Schule, CEU, John Dewey, Milton Santos, Lourdes Atié

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2. All photos in this article, where people are visible, comply with data protection guidelines.
3. University Presbiteriana Mackenzie, São Paulo - doctoral student - Education Art and History of Culture Program.
4. Coordinator/ Professor of Education Art and History of Culture Program - University Presbiteriana Mackenzie, São Paulo.
5. Coordinator/Professor of Education - University Presbiteriana Mackenzie, São Paulo.
6. Professor of Education Art and History of Culture Program - University Presbiteriana Mackenzie, São Paulo

> "Above all, never lose your desire to walk. Every day, I walk until I reach a state of well-being and stay away from any illness. I walk towards my best thoughts and I don't know any thoughts that, as difficult as it may seem, cannot be removed when walking. "
>
> _____ Sören Aabye Kierkegaard, Danish philosopher (1813-1855)

What can we consider as a citizen space?

Can cities, as they are configured, be considered as spaces that really make subjects into citizens?

"The city understood as a place of encounter and civilization" (Gómez-Granell and Villa, 2003, p. 17). The meeting of people and their cultural, emotional and political expressions. The way in which this meeting takes place needs study and reflection, as it can be looked at from different perspectives and conceived within conceptions that will determine the physical and political place that each subject will occupy in society.

Milton Santos links the idea of citizenship with economic issues, and points out that, in Brazil, the place that the citizen occupies is directly linked to this relationship:

> [...] economic activity and social inheritance distribute men unevenly in space, making certain established notions, such as the urban network or the system of cities, not valid for most people, because their effective access to goods and services distributed according to the urban hierarchy depends on their socioeconomic place and also on their geographical place. (Santos, 2011, p. 75)

For Santos, both the economy and the geography of space will give more or less possibilities for the inhabitant of a given city to become a citizen with more or less rights. The author argues that it is necessary to reverse this logic of the economy defining what rights a citizen may have; the ideal of the concept of citizenship is that it should shape the economy. In other words, the way of life that would be good for people should be the basic principle for determining the economic plans for that society.

Likewise, the geography of places can influence the quality of life and their rights. The different territories that exist in a city like São Paulo, for example, show citizens' rights, which are not always respected. The time that people who live on the outskirts of the city spend on their daily commutes is much longer than those who live in the regions around the center, according to data pointed out in the survey carried out by the organization Nossa São Paulo, in partnership with Ibope, in August of 2019. It reveals that the paulistano spends daily, on average, 1 hour and 47 minutes to commute from home to work and from work to home. The same survey indicates that residents of the East and South zones spend more time than those in the center (Ibope and Nossa São Paulo, 2019).

Could this matter of the territories where we live be so defining of living conditions? Is it a question that is posed or can be changed? In order to understand the possibilities of change a little more, it is necessary to better understand the territories we inhabit.

What paths do we take every day?

We walk almost daily through the city of São Paulo to go to college, to work, to shop and simply to exercise. Sometimes the hikes are far from home, other times very close, like going to the bakery, the supermarket or taking the bus. In general, it is a hurried walk, that runs after a rushed time, a little anesthetized, which does not feel the city and the people. The perception only notices an intense flow of people, who push us towards a collective rhythm of the life of a big city. Our gaze only aims at certain targets; what is around is blurred, without visibility.

What is our look of the city?

What is it like to have a tourist look towards your own city? Being able to visit the center of São Paulo with time for observation has opened up a possibility for a very interesting experience. To look differently at

something known. The center of São Paulo is vibrant! Agitated! When looking with more focus, we receive a lot of information, a lot of colors, a lot of interferences from the urban landscape. Old buildings side by side with new constructions, some revitalized, others dying, some with bars and others giving space to those who have no home. The many people walking around, the noise pollution that stuns, an impression of dirt, strong smells and stinks build some tourist images for this well-known place. Some memories gain contour when looking at the old Mappin building, the stairs of the Municipal Theater, the Viaduto do Chá, but the impression of dirt, discomfort and insecurity is stronger. The most refined look focuses on the many homeless people, street vendors and hurried people who do not look at each other.

For Milton Santos (1987), citizenship is established in the subject's relationship with the territory; it is in the appropriation of their being in the world, their spatial place within systems that guarantee a dignified way of living and capable of integrating the subjects in their community that the citizen with rights is established.

For this author, "No selfishness helps to purify social life, and it is only in a truly human society that individualities fully flourish" (Santos, 1987, p. 78).

An unfriendly city? Is it really unfriendly? What do the thousands of immigrants and migrants have to say that continue to arrive in São Paulo in search of new opportunities? At the same time that it receives, the city does not welcome, as it is enough to walk through the streets to find many of them living in very precarious situations, trying to earn a living in underemployment. What city is this? Can it become an educating city? With these questions, the need for this text opens up, to reflect on the city of São Paulo and its relationship with schools and their educational spaces. Is it possible, through schools, to transform this city? The relationship of its inhabitants with its territory?

From one hour to the next, that look was crossed by a pandemic that put everyone closed in their homes. The city and the streets became restricted places of circulation, and we were forced to observe life in the city through windows, through cracks and with more closed angles. What has this experience provided us?

Our lives have been turned upside down, we have lost the ground, we are disoriented, not knowing how life will be going forward. A great opportunity to rethink the role of the school in the formation of citizens and their relationship with the city. Among other things, a break, so dreamed and desired, to rethink the school at this moment.

What paths have schools taken in the city of São Paulo?

To think about the paths that schools have taken over the ages.

Returning to the walk to downtown São Paulo, the Caetano de Campos school building draws our attention. A school that is part of the history of São Paulo, which, since 1978, lost its initial function and started to house the State Department of Education, according to the website of the department itself. Looking at that imposing and important building leads us to think: what role do schools play in a city like São Paulo? Even if you look carefully, you hardly see children in the frenzy of people. Just as you can hardly see leisure spaces, the old rivers that cut the city and parks or wooded squares. This is a city in the stone jungle. Irene Quintáns, Spanish urbanist, writes:

> Some urban planners use the presence of children in the public space as an indicator of urban success. The absence of children, as well as negative health indicators in early childhood, point to flaws in our cities. (Quintáns, 2017, p. 1)

What classification would a city like São Paulo receive? It would almost certainly fail, as Rodrigo Moura suggests:

> But what I see is a city silenced with children's voices, emptied of its presence. The interval between the green - yellow - red of the traffic light is the time that children have to see and feel the city until everything starts moving again, and they see a „passing city" again. (Moura, 2015, p. 4)

This passage from the book *O Glicério por suas crianças*, carried out with testimonies from children in the neighborhood of Glicério, shows very properly how our children feel in a big city that does not look at them. Children who live being hit by the time of adults. Children who do not have time to investigate the world around them.

The city as a public space has been going through a deep crisis, not only here in Brazil, but worldwide. Gómez-Granell and Vila (2003, p.18) point to a study by the OECD (Organization for Economic Cooperation and Development) that says that three fifths of the world population will live in cities during the 21st century and that they will probably concentrate on twenty-one megacities. This concentration of people can lead to unemployment, social exclusion and violence. In a way it is what we already see in the city of São Paulo today. When walking through the center we can see very clear signs of this fact when we notice the number of street vendors, homeless people and beggars scattered throughout the streets. According to these authors, the crisis in cities is due to their community, educational or civilizing function. Lourdes Atié who wrote material for teachers on the role of the city in the education of children illustrates this situation:

> The urban child is the main victim of socio-spatial segregation. They are seeing life through the window of a vehicle. The city is just a place to pass and not to stay. There are no public spaces with adequate security for children. Not on sidewalks, squares or in gardens. Brazilian middle and upper class children have marked a growing lack of autonomy in relation to mobility in urban areas. Children from popular groups, on the other hand, explore the streets and spaces close to their homes, which constitute children's territories where they exercise significant control, however, only in these mapped spaces, which are generally exclusive. (Atié, 2015, p.8)

The city of São Paulo fits into this description, which has long been known as a city that never stops. That never sleeps, that there are always people working and running out of time. A city of contradictions: of great wealth and extreme poverty. It has a pulsating center with many people during the day and the night scares people away. It is experiencing a crisis in defense of its revitalization, as it has been the subject of a campaign by several government officials, but has made little progress. Two years ago, we witnessed another tragedy that reveals the inability of the public authorities to make the center a place of good housing: "The invaded building collapses in a fire in Largo do Paissandu, downtown SP, on May 1, 2018", according to the newspaper Folha de São Paulo the building belongs to the Union and was the headquarters of the Federal Police, it was assigned to the city of São Paulo and has been occupied by homeless people since 2002. Seventeen days later the residents of the building were still camped in the square with nowhere to go. Is it a city that mistreats people?

Jan Gehl (2015), Danish architect and urban planner, author of several urban development projects points to the change that occurred in the way that city planning was thought after 1960. At that time, according to him, cities were thought for people and that over the years, other priorities have gained strength, such as the issue of car traffic. In addition, the growing construction of buildings that privilege each person's individuality has also contributed to the isolation of people and the loss of living spaces. As a result, cities have lost their community and educational functions according to Gómez-Granell and Vila (2003, p.18) which has led to more marked marginality and inequality. They conclude: „the crisis in the city is somehow an educational crisis."

São Paulo can fit into this scenario, having grown up around large avenues favoring the car as individual transport, its many vertical buildings and the creation of condominiums in neighborhoods furthest from the center end up isolating its residents from a greater coexistence. A city that grew in a disorderly manner, creating several pockets of poverty and segregating part of the population that ended up marginalized. According to Bauman (2007), these places with a high concentration of people in cities have generated a feeling of insecurity and fear. A city that transmits insecurity and because of this feeling was trying to create protection behind walls built around houses and schools that were then hiding and isolating themselves from the city, distancing themselves from the society and the context they are inserted. They were settling in a non-place, in a place of passive receiver of what society thinks it lacks. Bauman (2007) comments on the insecurity relationship that has been established in urban centers:

> We can say that the sources of danger have now moved almost entirely to urban areas and settled there. Friends, but also enemies, and above all the elusive and mysterious, foreigners who wander menacingly between the two extremes now mix and walk side by side on the city streets. The war against insecurity, and particularly against the dangers and risks to personal security, is now waged within the city, where urban battlefields are established and the front lines are drawn. Heavily armed trenches (impassable access) and bunkers (fortified and strictly guarded buildings or complexes) designed to separate, maintain distance and keep out strangers from entering are quickly becoming one of the most visible aspects of contemporary cities - although they take many forms, and although its creators do their best to mix their creations with the city's landscape, thus „normalizing" the state of emergency in which its residents, addicted to protection but always unsafe in relation to it, live their day-to-day lives . (Bauman, 2015, p.78)

Many schools in São Paulo adhered to this fear by closing themselves behind high walls and bars, seeking to protect their children from the city. A school that hides itself through high walls, that selects who enters and who leaves and how it leaves proving what Jerome Bruner (2001) affirms that to know the schools it is necessary to understand the city and the community in which it is inserted. How can we get to know the city if we run away from it?

Schools cannot be isolated from what happens around them, they are part of a whole context that has to be looked at and thinking about in partnership. By hiding behind high walls, we have the feeling that they are turning their backs on their community and their main objective, which is to form citizens. Atié (2015, p.3) points to the need for schools to resume their commitment to citizenship that would imply opening up to cities even physically, breaking down their walls and proposing a new way of learning interacting with the community and the school surroundings giving new meaning to learning.

The pandemic brought us the possibility of meeting the city in another way. When we looked at it through cracks, we discovered new places, details and started to value simple things. When we were prevented from walking freely in public spaces, it brought us other forms of relationship with people and places.

And schools also had to reinvent themselves and somehow ended up being exposed to having to give online classes to children who were accompanied by their parents. A situation of visibility of part of the school's work was created. What has somehow opened the school's doors to families, the next step needs to be for the community. And who knows in the future they will not change their relationship with the city.

But the city of São Paulo is plural and does not stop. In the same way that we see schools hiding behind walls, we find manifestations and desires of others who want to open up and make a difference in this search to form true citizens. Even before the pandemic, some public schools located in the center of São Paulo started to organize themselves around the Movement of the Educational Territories of Travessias that involve four schools in the central region of the city. One of the actions was an activity that caught the attention of the media and ended up having good visibility, was the tricycle ride through Praça da República. The experience worked so well that it became a routine activity. Teacher Lívia Arruda reports in the interview for TV Cultura that, out of her desire to give children back the right to citizenship, she thought of a project that would open the school gates to the city. His proposal was to organize a tricycle ride through Praça da República. That by taking children to stroll through the square it was also possible to break the rhythm of the city, that the fact that they had children playing in the space aroused curiosity in the people who passed by. Those people who used to walk without looking at their surroundings were awakened to see the square in another way. And for children, the experience has also served them to discover new opportunities for relating to the space around their school

Which, from the point of view that we are presenting, makes sense when showing that it is possible to change what happens in a territory and thereby give back or create new possibilities for action that were not defined a priori.

Who builds a city that educates?

Education is not neutral, we must be aware of our active commitment to the society we intend to have. In the search for an education that aims to exercise citizenship, the school needs to interact with the transformations of the world and the context in which it is inserted. From the school, it is possible to create a citizen culture and from the local community, education is made and teaching, content and educational values can be discussed. In line with this idea, Jaqueline Moll (2008) proposes that the city be thought of as a place of education through the role of fundamental social and political actors and that the school be re-signified as a place for building local identities and solving social problems. What place does the school need to occupy in the current context? What is the purpose of the school? One of the possibilities is that it, the school, develops a large part of people's capacities to provide answers to the problems that life in society poses. Therefore, we need to maintain a permanent dialogue between the different actors in the school community in order to better understand our responsibility as educators. Community understood as a space for the collective, communion, doing together, belonging.

Today we need to understand that we train individuals for an uncertain and increasingly complex future, especially from the point of view of social relations and the speed of knowledge change. According to Bruner (2001, p.16) „reality is represented by a symbolism shared by members of a cultural community". Within a community cultural symbols are created and shared that pass from one generation to another, thus the image of this symbolism that is born in a given community is preserved and shared by future generations. Therefore, the idea that we are going to build on childhood will be the result of the culture of the community of which we are a part. For the concept of education that we believe is directly related to the experiences that we bring within us and that were lived within a context. Schools need to reflect on this issue and be aware of their responsibility in transmitting, reframing and creating cultures. To understand the need to listen to your community, to work together with it and to be really part of it. And ask themselves about what is the relationship between the school community with the environment, with its surroundings? It is in the school community that cultural models, values, norms and ways of relating are worked on. The school community and the local community are interdependent and are influenced by each other. The school needs to seek new forms of relationship in the world. Society can help the school solve some of its problems. The school cannot close itself.

For Isabel Alarcão (2011), in today's school, students and teachers do not feel motivated; it does not form citizens. Students spend years studying concepts unrelated to their daily lives, which do not enhance a reflective experience and whose main objective is that they pass the exams to get into university. It is a school that does not live in the present, that thinks about the final goal, that values only academic education. It is a school disconnected from the real world, which lives in an artificial context that only serves the school world. Still according to Alarcão (2011, p.15), "the school that thinks and evaluates itself in its educational project is a learning organization that qualifies not only those who study there, but also those who teach in it". For this author, we need to rethink the learning spaces, which can be in various places, and not only at school. A space that favors coexistence, since reflective learning needs to be shared, it takes place in the collective. However, this change will only happen if the school becomes a space for reflection and forms reflective teachers. Education that thinks about the integral education of children will only make sense with teachers and other educators of the school involved in their education and who have their practice valued, considering that there is a knowledge, a knowledge that comes from experience. Knowledge cannot be only academic, which is outside the school. According to Strozzi (2015), the school needs to be "an open system to political and social transformations, simultaneously capable of accepting the contributions of scientific research and of being a place of research". A school that values the learning community.

With the distance from the city streets, because the danger is everywhere and circulates invisibly, the pandemic brings the city from the perspective of the window cracks and the desire to be on the streets. The city as an occupied territory gains the possibility of being rethought, of being desired again; confinement brings the hope of building a gentler city.

We believe that this is the possible way to make our city more educating, through the movement that is born within schools, transforming what we understand by citizenship and how our relationship with a living city, understood as an organism, should be. In this relationship, it is necessary to consider the paths and paths of each subject involved.

> Within the city space there are links between people and space, and between them and other people. This set of links and exchanges forms a large network, which shapes the city. It is because of this network of relationships that space is transformed, takes on meaning and becomes a place. (Moura, 2015, p. 11)

A possibility of libertarian education at CEU Butantã - São Paulo - Brazil

What is the origin of the Unified Education Center?

The concept of the integrated school is brought to Brazil by Anísio Teixeira in the mid-1920s, with an approach to John Dewey theories, triggered from his studies at the Hull House in Chicago in the USA between the years 1927 and 1928. This proposal was implemented in Brazil initially in the federal district, at that time the city of Rio de Janeiro, later consolidated in the city of Salvador in Bahia, with the construction and realization of the project of integral school Carneiro Ribeiro, or Escola Parque.

In this sense, integrated schools in Brazil show their power when they were displaced in other projects in later decades, such as the CIEPs (Integrated Center for Public Education) in Rio de Janeiro implemented by Darcy Ribeiro with architectural design by Oscar Niemeyer (1983-1987) , later the CAICs (Center for Attention to Integral to Children and Adolescents) federal project in the early 90s, built in some states in a punctual way, without a structured educational project, which made it difficult to remain as an integral and integrated school, and the CEUs, initially carried out by the Municipality of São Paulo, today existing in other Brazilian municipalities.

It is worth mentioning that the concept that underpinned the CEUs Project was born well before its implementation and originates on the premises of the Department of Buildings of the City Hall - SP (Edif), carried out by a group of architects who sought a sophisticated and bold project that could mobilize the city and reconnect its human dimensions by means of polarizing equipment, from which this proposal would emanate, the Unified Education Centers.

The CEUs project rescued the essence of the Parque School proposal, which was anchored in the platoon system, defended by Anísio Teixeira and propagated through architectural projects by Hélio Queiroz Duarte, which took place in São Paulo through the School Agreement (1949-1959), moment in which the state and the municipality come together to build and implement schools in the city and also sought to rescue the essence of the Children‘s Parks, a project by Mário de Andrade (1935) when he was in charge of the Municipal Secretary of Culture.

One of the goals that guided the projects of the integrated schools was the platoon system of education. The platoon system (or platoons, groups of children) was born in Detroit, in the United States through the ideas of administrative organization of one of the most progressive educators of the time, Ellwood Patterson Cubberly (1868-1941) and later John Dewey (1859-1952), through a refined scientific organization, sought to promote progressive education for the American elementary school. Dewey also proposed that the new demands of life and the progress of society be incorporated into the school, and Cubberly understood that education was not only knowledge, but knowledge as useful, that contributed to life.

This process of building the concept of integral school derives from an initial project and takes new forms as it transforms in later decades, with CEUs being the most recent version.

According to Alexandre Delijaicov and André Takyia, two of the architects responsible for the architectural design of the CEUs, they point out that the project came about, rescuing in the first place the posture of the civil servant architect, more humanist and less mercantilist; thus, there was a search through the collective project of the initial conception of the educational equipment square, which over time has become clearer.

As an architectural conception, it can be said that the original CEU project is pretentious: due to its large size, it stands out in the landscape by printing a significant reference contrast, which reveals and signifies its characteristics.

Especially the architectural design of CEU meant that the school for the periphery does not need to be small like the majority of those that exist in neighborhoods far from a megalopolis like São Paulo. When installed in a peripheral neighborhood, CEU generates the experience of living with the beautiful and the good, changing the references and standards of demand of everyone in that territory.

There is a concern in this equipment square with the insertion of the community. In the initial period of its implementation, there were many projects aimed at students' parents and residents of the neighborhood; such as community radio, professional courses, art studios and other possibilities for integration, however, with the changes in municipal management these projects were being abandoned.

Another important aspect is the coexistence of the residents with the CEU spaces, all passersby could use some internal passages as a route to other areas of the neighborhood, an extension of the streets, creating a close relationship, coexistence and the appropriation of that space.

Integrated spaces

Due to its large dimensions, CEU allows multiple experiences, we will present below some activities carried out with the children of the CEU Butantã Early Childhood Center.

One of the spaces that young children like to play is the side patio of the early childhood education building, as it has a large linear extension, it gives the child the perception of open and free space, spaces that promote motor and perceptual experiences. This type of experience alters the appropriation of space, which is no longer a restricted experience inside a room and starts to gain a large dimension, with mutual coexistence in large and open environments. These experiences are fundamental for the construction of knowledge that involves cognitive and social affective issues of children with space, which evokes the concept of Milton Santos, a geographer, who understands the citizen space through its appropriation.

The educational space in the perspective of the architect Mayumi Souza de Lima, who worked in the city of São Paulo was that, "For the child there is the joy space, the fear space, the protection space, the mystery space, the discovery space, in short, the spaces of freedom and the spaces of oppression. " (1989, p.30)

Spaces that can be considered as educators for enabling learning relationships that favor new knowledge constructions. According to Lella Gandini (2016, p.148) the relationships between children and adults happen in interaction, flexibility and the possibility of changes in the environment creating possibilities for knowledge construction.

Fig. 1 Lateral patio Fig. 2 Forest

The original nature of an integrated school, a guideline cultivated by Anísio Teixeira based on the ideas of Dewey, has fertile land in the CEUs proposal in the city of São Paulo, its architectural project is the materialization to sustain an emancipatory educational proposal, which provides mutual interaction.

The pools have an area bounded by railings to prevent accidents, but there is the permeability of being able to see the pool and go to play in the shallow pool, suitable for small children, resembling a water mirror, allowing water in contact with sun to stay warm and pleasant for younger children.

According to one of the architects who created CEU, the Aquatic Park, as he called the set of pools, was thought of as a provocative element, one that appears in front of the school attracting looks from inside and outside.

Fig. 3 Pools Fig. 4 outdoor area

The outdoor area as a possibility for experimentation: in it, children have the possibility to exercise their creation in playing games.

Children almost always create a challenge game, teachers observe, it is allowed to experience situations that have the possibility of going wrong, learning must be constituted in the particularities, hypothesis, trial and error of each one.

Fig. 5 and 6 External area of the CEI / All Photographs by Ingrid Hötte Ambrogi.

They organize themselves in games and groups, discuss rules, propose games among themselves and develop their power of argumentation and leadership from an early age, an important possibility in the education of these boys and girls who learn to exercise citizenship.

In addition to finished and ready-made speeches, justifications from different areas of knowledge, the mobilizing action of coexistence is what makes learning, autonomy of thought and action effective. It is worth remembering Paulo Freire, one of the most recognized Brazilian educators, who is always in the act of love that promotes the best of human beings.

Experience, subtleties, sensitivities, experiments and personal perceptions certainly give the possibility of getting in touch with a peculiar, differentiated universe that is in the set of transformative experiences that seek to broaden the reading of the world and its senses.

Let the territories stop being placed in the place of verification, determination and plastering of social roles and start being considered as spaces for reflection on society.

Here is an invitation to reinvent the city we live in and its relationship with people, children and education, to become an educating city. The city needs to be pulsating, alive!

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Dimensions of the Self in the work of Rudolf Steiner

Jost Schieren

Alanus University of Arts and Social Sciences, Germany, Faculty of Education

> The pure spring is a riddle. Scarcely
>
> Susceptible is its secret even to song.
>
> ———— Friedrich Hölderlin: The Rhine

The Self is mysterious. It is not accessible to observation from the outside. Rudolf Steiner points out that the Self lies hidden in the inner sanctum of the human being, and that even the Godhead cannot see into it.[1] The mystery consists in the fact that the word "I" can never impinge on my ears from outside when referring to me.[2] It is thus an intimate inner experience. On the other hand, however, it also resists inner observation. The moment it is observed, the observed instantly becomes the observer, and thus eludes apprehension. Fichte conceived the Self (the "I") as the act of thinking, as pure activity. His teaching instruction in illustration of this pure activity has been made famous by the Norwegian-German philosopher Heinrich Steffens in his autobiography. Steffens quotes Fichte as having said: "Gentlemen, fill your mind with the thought of the wall."[3]… "Have you done so?" … "Now, gentlemen, fill your mind with the thought of that which filled your mind with the thought of the wall." But here also the "thought of the wall", once it has been made the object, is in turn distinguished from the actually thinking subject ("I") that thinks the "thought of the wall". – Because the "I" is a pure activity (in general terms this would be the nature of mind) it cannot be objectified. Rudolf Steiner makes this point in chapter 3 of "The Philosophy of Freedom", where he writes: "There are two things which are incompatible with one another: productive activity and the simultaneous contemplation of it."[4] And with reference to Fichte's statement he says: "I can never observe my present thinking; I can only subsequently take my experiences of my thinking process as the object of fresh thinking."[5] Then a little later there is a sentence which seems to contradict this, in that it suggests that present thinking could be observed: "For everyone, however, who has the ability to observe thinking — and with good will every normal man has this ability — this observation is the most important one he can possibly make."[6] Rudolf Steiner describes this observation of present thinking as an exceptional state within the context of normal consciousness, which is usually directed towards external objects and not towards its own activity.

1. Rudolf Steiner: Theosophy. An introduction to supersensible knowledge of the world and the destination of man (GA 9), p. 27.
2. Ibid., p. 28.
3. Heinrich Steffens: Was ich erlebte. Aus der Erinnerung niedergeschrieben [1841] Ch. 6 [http:// gutenberg.spiegel.de/buch/was-ich-erlebte-424/6].
4. Rudolf Steiner: The Philosophy of Freedom, basis of a modern world conception. Ch. 3, Michael Wilson translation, Rudolf Steiner Press 1964.
5. Ibid.
6. Ibid.

So, on the one hand, we have thinking being incapable of apprehension "on the run", and on the other we have thinking being actually observable by means of an exceptional state of mind – so-called "inner observation". For the time being we will leave this apparent aporia unresolved.[7] It is sufficient for now to get clear just how difficult it is for philosophy to address the question of the Self or "I". We will therefore proceed by taking a historical look at the emergence of Self-consciousness.

The emergence of Self-consciousness

Rudolf Steiner explains that although the "I" itself might be something very old, the sense of individual identity that we possess today is a relatively recent product of cultural history. In the history of art we have figures like Dürer and (a little later) especially Rembrandt, as examples of artists who gave expression to the new experience of independent Self-consciousness. Rudolf Steiner and numerous historians are of one mind in marking this time as the start of a new epoch. A new inner faculty is born enabling a different way of developing self-awareness. This should form – as Rudolf Steiner says at the start of his lectures on the Foundations of Human Experience – the point of departure for a new kind of education. This new approach to education, he said, should take account of what happened in the history of consciousness in and beyond the 15th century, namely, that a new consciousness of Self had awakened in humanity. Accordingly, Waldorf Education could rightfully be called "Education for the Self", because it is especially geared towards this new experience of Self, and tries to do justice to it.

The development of the new sense of individual identity manifested in the philosophy of René Descartes. We need only remind ourselves here of the maxim "Je pense, donc je suis"[8] ("I think, therefore I am"), which bases Self-consciousness solely upon the existence of thinking. This was then carried forward in the period of the Enlightenment. Here the human being was designated as the *animal rationale*. In a certain respect, however, this was a *narrowed down* or *short-sighted* view of things, to which Rudolf Steiner also drew attention, the point being that the Self, or "I", is much more than our rational capacities.

That there was a discrepancy between a sense of individual identity which was based on reason and had, in a certain respect, become autonomous, and the full reality of the "I" or Self was keenly felt in the 18th century. Goethe had objected in fairly vehement terms to reading too much into a rationally-oriented sense of self. This was also the early source of his conflict with Schiller: "He [Schiller–JS] had enthusiastically absorbed the Kantian philosophy, which elevates the subject so highly, while seeming also to constrict it. It brought to fruition the extraordinary qualities that nature had endowed him with, and he, in the extremity of his feeling of freedom and independence, was ungrateful towards the great Mother [nature–JS]"[9] This newly acquired sense of Self does indeed behave as a free agent, enabling the human individual to assert the validity of his own thinking, independent of church and state. But Goethe was very wary of the *overly subjective* orientation of idealist philosophy, because it leads to a kind of self-aggrandisement of the human being, whereby in the overblown power of his reason he elevates himself above nature, thus isolating himself. Today, in view of our civilisation's destructive effects upon nature and the sheer arrogance of our technology we now see just how right Goethe was. The individual's acquisition of an autonomous sense of individual identity was bought by loss of the world.

Waldorf education addresses this situation: the students are not treated to dry, self-complacent intellectuality that might make them arrogant and lose all connection to the realities of the world. The idea is rather that they develop a feeling of responsibility towards the world, and through encounter with it develop their talents and learn to use their hands. Their thinking should never be divorced from real phenomena. Connection to and participation in the world are Goethean elements of Waldorf education.

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7. Anyone interested in following up this subject is referred to an essay by Michael Muschalle which is very well worth reading: Ausnahmezustand und Spaltung der Persönlichkeit. Unter suchungen zur Beobachtungsporie im dritten Kapitel der "Philosophie der Freiheit". In Jahrbuch für anthroposophische Kritik. Ed. Lorenzo Ravagli. Schaffhausen 1999, p. 56-157; further material can be found on his web-site: www.studienzuranthroposophie.de. - Even though I don't agree with everything he says, his thorough examination of the problem area is very helpful and profound.

8. René Descartes. "Discourse on Method", pt. 4, sect. 3

9. Johann Wolfgang von Goethe: Glückliches Ereignis. In Frankfurter Ausgabe, vol. 24, p. 435.

Steiner's criticism of Goethe

Now it is interesting that it is precisely on this point that Steiner is critical of Goethe. He hardly ever criticised Goethe, but here he does. His point is that while Goethe succeeded in his devoted attention to nature, he never entered into the region of the human mind's awareness of its own activity. Goethe repeatedly laid stress on this point himself, designating, for instance, the Delphic Oracle's "Know thyself" as a "trick of a secret society of priests" dedicated to diverting human beings from their true purpose in life.[10] And then there is the following somewhat ironic formulation: "I have been extremely clever - / Have I ever thought about thinking? Never!"[11] The path of introspection, of inner contemplation of the mind was never Goethe's way. Through this attitude he set himself in sharp contrast to his time – to German idealism and romanticism. In this respect he was isolated, and his friendship with Schiller was the only compensation for this imbalance.

Novalis

Romanticism also constituted a polar opposite to Enlightenment rationalism. In a similar way to Goethe it set itself against the coldness of reason, the reductionism of rationality. But it did not follow Goethe's path into deep involvement with Nature, rather it chose the one leading into the world of inner experience. It entered into the human mind's regions of feeling and will. It attempted to find the place from which our thinking, our consciousness, springs. Novalis is foremost among those who posed the question of the nature of inner experience, of the Self. From him stems this famous passage – from "Philosophical Writings" (1798): "The mysterious way leads inwards. Eternity with its worlds—the past and future—is in ourselves or nowhere. The external world is the world of shadows—it throws its shadow into the realm of light. At present this realm certainly seems to us so dark inside, lonely, shapeless. But how entirely different it will seem to us—when this gloom is past, and the body of shadows has moved away. We will experience greater enjoyment than ever, for our spirit has suffered privation."[12]

Turning his attention inward like this – which at first appears completely "ungoethean" – was a step Novalis took after the death of his fiancée, Sophie von Kühn. In a certain respect it is an esoteric step, requiring meditation in order to understand it. Novalis was convinced that within the human mind lived a power that was spiritual in nature, and that was constantly being deadened by the flood of sense impressions and their concomitant faculty of reason. This so-called representational consciousness curtails our own inner spiritual dimension. It is the "body of shadows", which darkens the spiritual light of our own consciousness. This representational consciousness is blind to the spiritual in the world – to which Goethe was awake – and is deaf to the spiritual in the human being, which Novalis was trying to sound out.

In his philosophical writings Novalis followed on from Fichte. Fichte – as has already been mentioned – has become known as the philosopher of the "I", because for him the form in which the act of thinking occurs arises from the activity of the "I". It is a power, which through its own activity calls itself into being, which exists in and through itself and through nothing else. This condition of being the sole basis of one's own self-existence is ultimately reserved for the Godhead. And it is for this reason that Rudolf Steiner also attributes something God-like to the "I" or Self.

Positivism

With Descartes, Goethe, Fichte and Novalis a few authors have been named upon whose work Steiner based his concept of the Self. In his early philosophical writing with its close connection to Nietzsche and Stirner, Steiner himself embraced a very radical form of individualism. Nietzsche placed so much weight upon the autonomy of the human subject that he went so far as to declare that "God is dead". [13]

10. Johann Wolfgang von Goethe: Considerable assistance from one ingeniously chosen word. In "Goethe's Botanical Writings", trans. Bertha Mueller, Oxbow Press 1952, p. 235.
11. Johann Wolfgang von Goethe: Zahme Xenien.
12. Novalis: Philosophical Writings.
13. Friedrich Nietzsche: Die fröhliche Wissenschaft. 3. Buch, Aphorismus 125 «Der tolle Mensch», S. 480ff..

With the positivist triumph over idealism and the advent of complex personality theories in the 20th and 21st centuries, the possibility of a concept of the Self or "I" with any real substance was lost. The Self tended to be conceived as some kind of composite entity. It was essentially determined by external factors, be they socialisation processes as in the theory of behaviourism, be they genes as in the then less popular heredity theories. What this came down to was that the Self didn't really exist. Repulsed by the anthropocentrism of the Enlightenment, Michel Foucault, echoing the radicalness of Nietzsche, spoke of the "death of the subject".[14]

Since then neuroscience has stepped into the position of chief interpreter of human nature, in that it also denies the existence of the Self. The American researcher, Joseph LeDoux, for instance, describes the Self as simply a synaptic phenomenon.[15] Philosophy also takes its cue from such propositions. The philosopher Thomas Metzinger, from Mainz, regards the Self as a construction of the brain, created as such as an evolutionary advantage. He uses the image of the Napoleonic army, which would have had no power without Napoleon. Only through the central force of Bonaparte's leadership, organisation and will was this great army able to display its power. Similarly he speaks of the Self as marshalling the various intellectual, emotional and volitional aspects of the human being, thus granting us a survival advantage. And it is for this reason, he maintains, that we cling to the illusion of the Self, which is a product of the brain. Ultimately, however, we will have to admit *that the human being has never been, nor ever had, a Self.*[16]

Rudolf Steiner's concept of Self

Upon this background, how, then, is Rudolf Steiner's decidedly multi-dimensional concept of the Self to be construed? On the one hand, Steiner adopts an understanding of the Self stemming from the Enlightenment, a modern conception of subjective consciousness, that bestows autonomy and tends to see itself as distinct from an external world of objects. This Self, founded upon reason and independence, is also the modern ideal of education. Kindergarten, school and university are united in striving towards this ideal of the open-minded personality capable of critical thinking. This Self or "I" can be designated as the "individual I" or "inner I", since it appears within the activity of the mind and forms the basis of our self-awareness. To this individual inner-I, however, adheres a certain one-sidedness, as already mentioned. It experiences itself as separated from the world, trapped in a condition of dualism. This lends it a certain strength, but isolates it in equal measure from the world (as pointed out by Goethe) and from the depths of its own being (as intimated by Novalis). And this dualistic separation from the world extends to our bodily nature, such that a much more intense body-mind dualism arises. Many of the current problems of civilisation can be traced back to this one-sidedness of an individual Self grounded upon reason. Because nature is perceived as the Other, as something alien, and we have the dualistic experience of being separate from it, we see civilisation as the business of subjugating it, which means exploiting and destroying it. We do not feel ourselves to be involved in nature, as an integral part of it. And this, expressed through the power of our technology, has led to the large-scale ecological crisis that threatens us. The relationship to our own bodies also suffers from these effects of our dualistic civilisation. Doctors and teachers are warning that the motor capabilities of children and adolescents are diminishing. The high rates of media consumption – yet another way in which minds can be separated from the world – contribute to this.

Waldorf education attempts to counter this one-sidedness by bringing nature, the world, the Other, into school. The idea is that the students should not be subjected to a purely rational and intellectual learning process. They should have direct experience of the phenomena concerned, actively engage with them. This experiential style of teaching in Waldorf schools is intended to introduce students into the practicalities of the world, so that they learn how to approach practical problems with confidence. This is especially true of craft and handwork lessons, where they learn skills that will enable them to do so. And the way the subject of art is taught awakens the realisation that human beings can integrate themselves into the world through

14. Michel Foucault. Schriften in vier Bänden (Dits et écrits). Band 1. Frankfurt/M. 2001, S. 1002.
15. Joseph LeDoux: The Synaptic Self – how our brains become who we are. Viking, New York, 2002.
16. Thomas Metzinger: Being No One. The Self-Model Theory of Subjectivity, Cambridge 2003.

feeling. The intellectual aspects of all these activities are in no way undervalued, they are simply relieved of their one-sidedness. The subject of eurythmy also has an important task in this connection, in that it gives children and adolescents a reliable way of combining the deepest aspects of their inner life with the movements of their bodies.

Universal or external Self

As already indicated, Rudolf Steiner's concept of the Self, however, is not restricted to the perspective of the individual inner "I" alone. It reaches out beyond this. In his understanding something exists that can be designated as the "universal Self", or as the "external Self". This universal, external Self or "I", to begin with, is not part of our conscious experience. It does not appear within the activity of consciousness. The individual inner "I", in its rational condition, generally knows nothing of this outer dimension of its own being. Feeling and will reach down somewhat deeper. In the Anthroposophical Leading Thoughts, Rudolf Steiner describes this deficiency of consciousness as follows: "In our sense-perceptions, the world of the senses bears on to the surface only a portion of the being that lies concealed in the depths of its waves beneath. Penetrative spiritual observation reveals within these depths the after-effects of what was done by souls of human beings in ages long gone by."[17] That reality has this accessible deep dimension is not part of the experience of rationally-based object-oriented consciousness. There is, nonetheless, an outer dimension to the Self, that has this depth of reach. The universal external Self or "I" is described by Rudolf Steiner as the power that brings forth and sustains the human individual's body. And this in turn relates to Steiner's portrayal of the three-fold nature of the human organism, which is comprised of a neuro-sensory system centred in the head, a rhythmic system centred in the chest and a metabolic-limb system associated with the abdomen and limbs. The external "I" is active in the chest and limb systems – an activity of which the inner "I" is unconscious. As such it is the medium of our connection with the world. What we sense and feel, where we direct our steps, what we grasp with our hands, all this belongs to our being and is likewise part of the wider (encompassing both inner and outer "I") human individuality. Steiner's claim is that the chest system and especially the limb system are part of the cosmos. Thus in karmic terms it is the cosmos itself which, in the form of our universal, external Self or "I", enables us to place one foot in front of the other, to take hold of things and to sense and feel the world. By virtue of this experience of the world our individual inner Self then grows and gradually becomes aware of its own dimensions. For instance, it is a common fact of our experience that we grow and mature through meeting people who have had a significant impact on our biography.

Many of Rudolf Steiner's meditation exercises are intended to make the inner Self more and more aware of its universal, external dimensions. An exemplary instance of this is the "Anthroposophical Calendar of the Soul", which is a meditative path into the cosmic dimension of individual consciousness. In the Leading Thoughts we find, on the same point: "Human destiny reveals the workings, not only of an external world, but of the individual's own Self."[18]

Intuition

Earlier, with reference to chapter 3 of "The Philosophy of Freedom", the problem of observing thinking as it is actually happening was pointed out. Usually thinking is object-related and, in Cartesian terms, registers the difference between the *res extensa* and the *res cogitans*. Should the special mental state designated by Rudolf Steiner as inner observation now set in and thinking thus direct itself towards its own activity, it will initially only be able to make its already past activity the object of its actual activity. In other words, it cannot apprehend the actuality of its own activity. But this only remains a problem if we follow Fichte and focus

17. Rudolf Steiner: Anthroposophical Leading Thoughts. (GA 26, rsarchive.org), Leading Thought 62 (translation slightly amended). What is presented here describes and comments on a line of thought which runs from no. 62 to no. 65. These will be referred to here and in what follows.

18. Ibid. Leading Thought 64 (amended from translation in Rudolf Steiner Archive – rsarchive.org).

solely on the activity aspect of thinking. At the same time, however, thinking is always involved with contents of some kind, with concepts and ideas, in other words, with actively relating one thing to another. These are – as demonstrated by Rudolf Steiner, and as some thoughtful observation will easily reveal – entirely self-defined, even when they arise through an act of human thinking. Every concept, every idea is self-identical in terms of content and relates to other concepts and ideas within a universal realm. The individual act of thinking enters into this universal thought sphere, thus universalising itself, and an ontological exchange takes place, which Rudolf Steiner designates as "intuition". We are normally unaware of this universal aspect of our thinking, because our experience in normal consciousness is of universal concepts and ideas individualising themselves, thus forming the content of representations. By means of inner observation we bring this other complementary stream within us into our consciousness, that is, we become aware of how the individual act of thinking universalises itself in its content. In the Leading Thoughts Steiner describes this experience as follows: "To ordinary self-observation the inner world of man reveals only a portion of that, in the midst of which it stands. Intensified experience in consciousness shows it to be contained within a living spiritual Reality."[19] Rudolf Steiner describes this intensified experience as intuition. Since thought-act and thought-content exchange and completely merge, the problem of one-being-an-object-to-the-other is eliminated. Rudolf Steiner writes in chapter 9 of "The Philosophy of Freedom: "Intuition is the conscious experience — in pure spirit — of a purely spiritual content."[20] In this experience the individual inner Self meets the universal outer Self and they join together, gradually permeating and learning more of each other, in that the individual act contemplates itself in the universal content, and the universal content progressively permeates the individual act. A meditation formula of Rudolf Steiner's, that encapsulates this experience of inner observation, runs: "I am a thought which is thought by the Hierarchies of the cosmos."[21]

Hyacinth and Rose-blossom

In Novalis's "Story of Hyacinth and Rose-blossom", which is part of "The Apprentices of Saïs", a man's path through life is described. As a young man he took profound pleasure in the world, wholeheartedly appreciated everything the world had to show him, and was in love with a maiden called Rose-Blossom. Soon, however, after meeting a wise stranger, with whom he had long conversations, he began to retreat into himself. He took leave of his parents and of Rose-Blossom, and set off in search of the dwelling place of the goddess Isis. At first his way was fraught with hardship and privation as he travelled through desert regions. Step by step, however, nature became more abundant and pleasant. He reached a grove of palm-trees and fell asleep. In a dream the goddess Isis appeared to him. The story relates: "… he lifted the delicate, shimmering veil and Rose-Blossom sank into his arms."[22]

In the simple images of this story Novalis portrays the path of the esoteric idealist, whose inner Self is initially enchanted with the world, through which it encounters and becomes aware of itself. As soon as the motif of the search for wisdom and self-knowledge sets in, however, this inner Self detaches itself from the world and begins reflecting upon itself. This retreat from the world is at first associated with suffering and pain. To the extent, however, that this individual Self bravely follows the path inward by striving to come to grips with itself in thinking, the inner world becomes ever richer and more expansive. And insofar as it surrenders in its thinking activity to the thought-content it is receiving and lingers in the sphere of intuition, it approaches its own being in the form of its universal external Self. Rose-Blossom, who initially represents the universal external Self in the world and with whom we have been united since childhood, comes, as an intuition arising from the activity of the individual inner Self, to meet us once more, now as the universal, purely spiritual external Self. The passage referring to this in the Leading Thoughts is: "The experiences of the human soul reveal not only a Self but a world of the Spirit, which the Self can know by deeper spiritual knowledge as a world united with its own being."[23]

19. Ibid. Leading thought 63.
20. Rudolf Steiner: The Philosophy of Freedom, as above, Ch. 9.
21. Rudolf Steiner: Human and Cosmic Thought (GA 151), Lecture IV, rsarchive.org.
22. Novalis: Poems. The Apprentices of Saïs.
23. Rudolf Steiner: Anthroposophical Leading Thoughts, as above, no. 65.

Rudolf Steiner on the Experience of (musical) Tone

In his lectures on "The Experience of Tone" Rudolf Steiner describes how the musical intervals relate to the human constitution, how the experience of tone concretely reveals the physical, psychological and spiritual constitution of the human being. With regard to the experience of the octave he says: "The other feeling that will come about but as yet does not exist in our age is the feeling for the octave. A true feeling for the octave actually has not yet developed in humanity. You will experience the difference that exists [for the prime] in comparison to feelings for tone up to the seventh. While the seventh is still felt in relation to the prime, an entirely different experience arises as soon as the octave appears. […] Every time the octave appears in a musical composition, man will have a feeling that I can only describe with the words, 'I have found my 'I' anew; I am uplifted in my humanity by the feeling for the octave.'"[24] Here the prime corresponds to the individual inner Self and the octave brings experience of the universal, external Self, as it is apprehended by intuitive thinking. In these lectures Steiner also describes the Self's developmental path, which is just like Rose-Blossom's first appearing as external Self or "I" that is, as it were, karmically in the world, involved in the structuring of our bodies and active as will in our limbs. Steiner expresses this as follows: "The 'I' lives in us in a twofold way. First, inasmuch as we have become human beings on earth, the 'I' lives in us by having descended into the physical world in the first place and then building us up from the physical." That is the outer "I", which accompanies us throughout our childhood. In contact with the world, especially through our sensory experience, it grows more and more inward. Thus it gradually becomes the inner Self or "I": "Then the 'I' dwells in us by virtue of gaining influence over us through the senses or by taking hold of our astral nature, where it gains influence via our breath […]" It doesn't stop there, however, but continues to work as external Self in our limbs, the volitional sphere of our being: "Only in the movements of our limbs — if we move our limbs today — do we still have in us the same activity of nature or the world that we had within us as embryos."[25]

In summary, Rudolf Steiner describes the developmental path of the Self as follows: "We have to – you see, we began from the inner "I," the physical, living, inner "I" when we started from the first tone of the octave, and we have ascended through the etheric and astral bodies to the seventh, and it must now transition to the "I" we can sense directly, in that we arrive at the next higher octave tone […]"[26] This the anthroposophical path of knowledge, which Novalis had already traced out with his esoteric idealism. What it entails is that the conscious individual who is in possession of a strengthened inner Self brings the spiritual dimension of the external Self once more to inner realisation through intuition. This step leads the individual human being into the divine dimension of their own being. For this is indeed – and this is to be understood in a spirit of deep reverence and not in any way as hubris – the experience of the intuitive consciousness of Self; in other words, the merging of the individual inner Self with the universal outer Self as the realisation of its human divinity. This is expressed by Rudolf Steiner as follows: "This link to the world will be discovered one day when the experience of the octave comes into being in the manner previously outlined. Then, the musical experience will become for man proof of the existence of God, because he will experience the "I" both as physical, inner "I," and as spiritual, outer "I." And, simply, when use of the octave in this way becomes as prevalent as current use of the seventh, this will appear as a new way of proving the existence of God. That is what the experience of the octave will be. When I first experience my 'I' in the prime, and then experience it a second time the way it is in spirit, then this is proof of God's existence from personal inner experience […]"[27]

24. Rudolf Steiner: The Inner Nature of Music and the Experience of Tone (GA 283), Lecture V, translation slightly amended.
25. Ibid. lecture V.
26. Ibid. Lecture V, translation amended.
27. Ibid. Lecture V, translation amended