

## FUNDAMENTALS

**Martyn Rawson:** Una Teoría de la Formación de Maestros Waldorf.  
Parte 1: Disposiciones para el aprendizaje

**Neil Boland and Dirk Rohde:** The development of Steiner / Waldorf education:  
Looking through the lens of time

**Frank Steinwachs:** Artus, Parzival, und Ich – Versuch über eine  
anthropologisch begründete Rezeption höfischer Romane in der Schule

**Peter Lawton:** Paolo Freire's "Conscientization"

## CONCEPTUAL FRAMEWORK FOR TRANSFORMATIVE EDUCATION

**Maria Aparecida Perez et al.:** Unified Educational Centres (CEUs) - democratic  
and intersectoral management to promote popular participation

**Márcia Tostes Costa da Silva et al.:** Experiences in the CEU Butantã: The acquisition  
of empirical knowledge about appropriation processes in childhood and adolescence

**Mônica Abud Perez de Cerqueira Luz et al.:** The appropriation of the spaces of  
Unified Educational Center (UEC) Butantã (in the city of São Paulo, Brazil) by children  
from 0 to 3 years and 11 months old

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© RoSE: Research on Steiner Education (2010-2022)

An International Peer-Reviewed Journal ISSN (online)1891 – 6511  
 Hosted by the Rudolf Steiner University College, Oslo (Norway) &  
 by the Alanus University of Arts and Social Sciences, Alfter (Germany)

RoSE online: [www.rosejournal.com](http://www.rosejournal.com)

## Table of Contents / Inhaltsverzeichnis

Editorial [Deutsch] .....	IV
Editorial [English] .....	V
Editorial [Español] .....	VI

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### **Fundamentals / Grundlagen**

Martyn Rawson: Una Teoría de la Formación de Maestros Waldorf. Parte 1: Disposiciones para el aprendizaje .....	1
Neil Boland and Dirk Rohde: The development of Steiner / Waldorf education: Looking through the lens of time .....	24
Frank Steinwachs: Artus, Parzival, und Ich – Versuch über eine anthropologisch begründete Rezeption höfischer Romane in der Schule.....	32
Peter Lawton: Paolo Freire’s “Conscientization” .....	49

### **Conceptual Framework for Transformative Education / Rahmenkonzepte für transformative Bildung**

Maria Aparecida Perez et al.: Unified Educational Centres (CEUs) - democratic and intersectoral management to promote popular participation .....	66
Márcia Tostes Costa da Silva et al.: Experiences in the CEU Butantá: The acquisition of empirical knowledge about appropriation processes in childhood and adolescence.....	75
Mônica Abud Perez de Cerqueira Luz et al.: The appropriation of the spaces of Unified Educational Center (UEC) Butantá (in the city of São Paulo, Brazil) by children from 0 to 3 years and 11 months old.....	69

## Editorial


**Axel Föllner-Mancini**

Die Sommerausgabe von *RoSE: Research on Steiner Education* ist da und eröffnet Volume 13! Wir danken allen Autorinnen und Autoren, den GutachterInnen, den ÜbersetzerInnen sowie der Layouterin für die zuverlässige und fruchtbare Zusammenarbeit. Die vorliegende Ausgabe umfasst Beiträge zu den begutachteten Rubriken *Grundlagen der Waldorfpädagogik* sowie *Rahmenkonzepte für transformative Bildung*.

Die Rubrik *Grundlagen* enthält die spanische Übersetzung des ersten Teils von Martyn Rawsons Artikelserie, die insgesamt eine Theorie der Waldorfpädagogik darstellt. Der Beitrag behandelt Lehrdispositionen und Kompetenzen, die in der Ausbildung berücksichtigt werden sollten und fragt nach den Möglichkeiten von Nachhaltigkeit und Habitualisierung. Neil Boland und Dirk Rohde untersuchen in ihrer gemeinsamen Studie Prinzipien der waldorfpädagogischen Theorie und Praxis unter dem Gesichtspunkt der Zeit: was könnte dem Wandel unterliegen und welche Leitlinien lassen sich als unveränderlich („ewig“) beschreiben? Frank Steinwachs widmet sich in seinem Artikel der Relevanz der mittelalterlichen Literatur in der Schule. Er charakterisiert den Einsatz entsprechender Lektüre nicht über den Kompetenzbegriff, sondern analysiert anthropologische und biografisch förderliche Aspekte einer solchen angeleiteten Auseinandersetzung. Peter Lawton unternimmt eine vergleichende Betrachtung der pädagogischen Ansätze von Paulo Freire (Lateinamerika) und Rudolf Steiner (Europa). Beide können in ihrem Kulturkreis für sich beanspruchen, eine Erziehung zur Freiheit formuliert zu haben. Gemeinsamkeiten und Differenzen treten zutage.

Damit ist eine Überleitung zur Rubrik *Rahmenkonzepte für transformative Bildung* geschaffen, in der wir fortgesetzt Artikel veröffentlicht haben, die aus einem empirischen Forschungsprojekt in Sao Paulo, Brasilien entstanden sind. Eine bi-nationale Gruppe (Brasilien, Deutschland) untersucht seit 2018 an einer pädagogischen Einrichtung nahe einer Favela die Bildungsprozesse von Kindern und Jugendlichen. Die hier veröffentlichten Beiträge bilden den Abschluss der Serie. Mehrere Autoren aus Sao Paulo erörtern theoretische und empirische Aspekte der „Aneignung des sozialen Raumes“ und analysieren die gesellschaftspolitische Relevanz der „Vereinigten Bildungseinrichtungen“ (CEUs) in Sao Paulo.

Allen LeserInnen und AutorInnen wünschen wir einen erholsamen Sommer und eine anregende Lektüre!



## Editorial


**Axel Föllner-Mancini**

The summer issue of *RoSE: Research on Steiner Education* is here and opens Volume 13! We would like to thank all authors, the reviewers, the translators as well as the layouter for their reliable and fruitful collaboration. This issue includes contributions to the peer-reviewed sections *Foundations of Waldorf Education and Framework Concepts for Transformative Education*.

The *Foundations* section contains the Spanish translation of the first part of Martyn Rawson's series of articles, which as a whole is a theory of Waldorf education. The article discusses teacher dispositions and competencies that should be considered in education and asks about the possibilities of sustainability and habitualization. Neil Boland and Dirk Rohde in their joint study examine principles of Waldorf educational theory and practice from the point of view of time: what might be subject to change and which guidelines can be described as unchanging ("eternal")? Frank Steinwachs devotes his article to the relevance of medieval literature in schools. He does not characterize the use of appropriate reading via the concept of competence, but analyzes anthropological and biographically conducive aspects of such guided engagement. Peter Lawton undertakes a comparative examination of the pedagogical approaches of Paulo Freire (Latin America) and Rudolf Steiner (Europe). Both can claim to have formulated an education for freedom in their own cultural sphere. Similarities and differences emerge.

This provides a segue to the section *Framework Concepts for Transformative Education*, in which we have continued to publish articles that emerged from an empirical research project in Sao Paulo, Brazil. Since 2018, a bi-national group (Brazil, Germany) has been studying the educational processes of children and adolescents at an educational institution near a favela. The articles published here conclude the series. Several authors from Sao Paulo discuss theoretical and empirical aspects of the "appropriation of social space" and analyze the socio-political relevance of the "United Educational Units" (CEUs) in Sao Paulo.

We wish all readers and authors a relaxing summer and a stimulating reading!



## Editorial

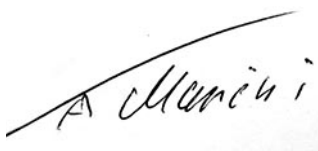
**Axel Föller-Mancini**

¡El número de verano de *RoSE: Research on Steiner Education* ya está aquí y abre el volumen 13! Nos gustaría agradecer a todos los autores, a los revisores, a los traductores y al maquetador su fiable y fructífera colaboración. Este número incluye contribuciones a las secciones *Fundamentos de la Pedagogía Waldorf* y *Conceptos marco para la educación transformadora*.

La sección Fundamentos contiene la traducción al español de la primera parte de la serie de artículos de Martyn Rawson, que en su conjunto es una teoría de la pedagogía Waldorf. El artículo analiza las disposiciones y competencias del profesorado que deben tenerse en cuenta en la formación y se pregunta por las posibilidades de sostenibilidad y habitualidad. Neil Boland y Dirk Rohde examinan en su estudio conjunto los principios de la teoría y la práctica pedagógica Waldorf desde el punto de vista del tiempo: ¿qué puede estar sujeto a cambios y qué pautas pueden describirse como inmutables (“eternas”)? Frank Steinwachs dedica su artículo a la relevancia de la literatura medieval en las escuelas. No caracteriza el uso de la lectura apropiada a través del concepto de competencia, sino que analiza los aspectos antropológicos y biográficos propicios de dicho compromiso guiado. Peter Lawton realiza un examen comparativo de los planteamientos educativos de Paulo Freire (América Latina) y Rudolf Steiner (Europa). Ambos pueden afirmar que han formulado una educación para la libertad en su propia esfera cultural. Surgen similitudes y diferencias.

Esto proporciona una transición a la sección *Conceptos marco para la educación transformadora*, en la que hemos seguido publicando artículos surgidos de un proyecto de investigación empírica en Sao Paulo, Brasil. Desde 2018, un grupo binacional (Brasil, Alemania) investiga los procesos educativos de niños y jóvenes en una institución educativa cercana a una favela. Los artículos publicados aquí constituyen la conclusión de la serie. Varios autores de Sao Paulo discuten aspectos teóricos y empíricos de la “apropiación del espacio social” y analizan la relevancia sociopolítica de las “Unidades Educativas Unidas” (CEU) en Sao Paulo.

Deseamos a todos los lectores y autores un verano relajado y una lectura estimulante.



# Una Teoría de la Formación de Maestros Waldorf

## Parte 1: Disposiciones para el aprendizaje

**Martyn Rawson**

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*Seminarios de profesorado en pedagogía Waldorf (Kiel, Alemania)*

RESUMEN. Este artículo es el primero de una serie de tres que exploran aspectos de la formación de maestros Waldorf. El primero analiza la naturaleza de las disposiciones, el segundo se enfoca en el estudio de los fundamentos de Rudolf Steiner junto con la práctica artística, y el tercero se basa en evidencia empírica, abordando el aprendizaje en la práctica. Esta primera parte esboza una teoría de la formación docente que se centra en el aprendizaje de disposiciones, valores, creencias, actitudes, habilidades y conocimientos pedagógicos generales que sustentan la práctica de la pedagogía Waldorf. De igual manera, ofrece un relato de cómo se aprenden y modifican las disposiciones a través del aprendizaje transformativo como cambios de la voluntad. También describe los orígenes históricos de la formación de maestros Waldorf y sus cinco elementos centrales: el estudio de los fundamentos de Steiner, los ejercicios artísticos transformadores, el aprendizaje de conocimientos pedagógicos generales (por ej., currículo, métodos de enseñanza, desarrollo infantil y juvenil, teoría del aprendizaje, gestión escolar y liderazgo), el autodesarrollo y el aprendizaje en la práctica. La teoría explica cómo se aprenden las disposiciones fundamentales en un ambiente de seminario que posteriormente se transforman en disposiciones profesionales sostenibles a través de la participación en la práctica y del desarrollo profesional continuo. En relación con otras teorías, incluidas las teorías del aprendizaje experiencial y reflexivo, se presenta también el proceso de aprendizaje transformativo en la formación docente, incluyendo el papel de la reflexión, el aprendizaje biográfico y el aprendizaje del destino.

*Palabras clave:* Formación del maestro Waldorf, disposiciones, aprendizaje transformativo

### Introducción

Tanto los formadores de maestros como los investigadores en educación reconocen ampliamente que “el conocimiento, las habilidades y las disposiciones son cualidades esenciales de los docentes efectivos... sin embargo, estas cualidades... tienen poco propósito individualmente; pues deben desarrollarse simultáneamente para garantizar un enfoque holístico de la formación docente” (Fonseca-Chacana, 2019, p. 268). Fonseca-Chacana (2009) define las disposiciones como “el conjunto cultivable de atributos intelectuales, intrapersonales e interpersonales que promulgan el conocimiento y las habilidades del maestro al servicio de una comunidad profesional, que incluye los estudiantes, las familias de estudiantes y otras profesiones a nivel educativo” (ibid., p. 274). Las disposiciones son importantes para los maestros porque “son los elementos volitivos que ponen en acción el conocimiento y las habilidades” (ibid.). La autora agrega que esta definición se alinea estrechamente con la noción de Hábitos Mentales de Costa y Kallick (2008), la cual se refiere a un conjunto de comportamientos inteligentes que llevan a acciones productivas basadas en inclinaciones, valores, actitudes, sensibilidad a las señales contextuales, experiencia y habilidades necesarias para aplicar estos patrones de manera efectiva.

La cuestión central que aborda este artículo es cómo se aprenden las disposiciones. Fonseca-Chacana sugiere que para aprender las disposiciones los maestros primero deben tomar conciencia de ellas y de su impacto pedagógico. En

segundo lugar, las disposiciones centrales deben ser modeladas por formadores de docentes que las incorporan y las ponen en práctica. En tercer lugar, la comprensión de las disposiciones debe integrarse en todo el plan de estudios de formación docente para que se convierta en un sentido de ser en lugar de un sentido de saber. Estos son, sin duda, aspectos importantes. Este artículo complementa este enfoque al agregar la dimensión del aprendizaje transformativo como autoformación o Bildung (Soetebeer, 2018; Koller, 2018) y se basa en una iteración del modelo de transformación de la voluntad de Steiner (1996).

Este artículo es el primero de tres, que en conjunto exploran diferentes aspectos de la formación docente Waldorf o Steiner (las palabras Waldorf y Steiner se utilizan como sinónimos). Este primer artículo aborda el concepto general y se centra en la naturaleza y el aprendizaje de las disposiciones. El segundo explica cómo se aprenden las disposiciones a través del estudio y los ejercicios artísticos y el tercero trata sobre el aprendizaje en la práctica. En ausencia de investigaciones publicadas sobre la formación de docentes Waldorf o Steiner, estos documentos se basan en la investigación de acción en la práctica en un seminario alemán de formación de docentes Waldorf. Esta investigación ha reconstruido principalmente las experiencias vividas por los participantes de los métodos de estudio hermenéutico, la práctica artística y el trabajo de reflexión durante las prácticas, incluidas las tesis de maestría reflexivas cuyos datos se presentarán en el segundo y tercer artículo. Este artículo comienza con un breve esbozo de la teoría de la formación de docentes Waldorf seguido de una descripción general de las disposiciones de los docentes Waldorf. Esto conduce a una discusión sobre la naturaleza de las disposiciones y cómo pueden aprenderse y modificarse a través del aprendizaje transformativo.

En este artículo, los pronombres y formas femeninas se utilizan para referirse a personas de todos los géneros. El término *estudiante en formación docente* enfatiza el hecho de que las personas involucradas se están convirtiendo en maestros y tienen principalmente el papel de estudiante. El término *maestro principiante* marca un cambio de estatus en el que se pone en primer plano el papel de ser maestro. La transición del estudiante en formación al maestro principiante no es externa sino un cambio gradual de identidad.

## Contexto

Dahlin (2017) explica que las escuelas Waldorf basan su pedagogía en las explicaciones de Steiner sobre el ser humano desde la perspectiva espiritual denominada antroposofía. Steiner (1973) define la antroposofía como un camino de conocimiento que conduce a la comprensión de la dimensión espiritual del ser humano. Hay más de 200 centros de formación de docentes Waldorf en cerca 60 países<sup>1</sup> que basan su educación en este enfoque y sirven a unos 1.500 centros de educación infantil, 1.100 escuelas y alrededor de 500 escuelas y comunidades de educación especial. Estos programas de formación docente varían ampliamente en su forma, incluyendo cursos de licenciatura y maestría a tiempo completo en 15 instituciones de educación superior en todo el mundo (Willmann & Weiss, 2019), cursos a tiempo parcial para maestros en servicio y cursos en línea.

Cuando Steiner fundó la primera escuela Waldorf, introdujo a los maestros en esta nueva forma de entender el desarrollo humano desde una perspectiva antroposófica y luego sugirió cómo podía aplicarse en la enseñanza y el plan de estudios. Esto tenía que ser necesariamente un período muy corto de formación e inducción docente (Zdrzil, 2019). Steiner continuó con visitas periódicas a la escuela y muchas reuniones con maestros para ajustar y consolidar el enfoque, además de desarrollar conocimientos sobre la educación en una serie de cursos de conferencias completos en varios lugares en Europa (Lindenberg, 2013).

Queda claro leyendo las transcripciones de las reuniones entre Steiner y los maestros (Steiner, 2019) que durante los años de su participación hubo problemas de calidad pedagógica, lo que no sorprende dada la novedad de todo el enfoque y la relativa falta de formación. Schiller (2000) resume las debilidades (aunque naturalmente hubo muchas fortalezas) así:

- Falta de lo que Steiner llamó „contacto moral“ con los alumnos

1. [https://www.freundewaldorf.de/fileadmin/user\\_upload/images/Waldorf\\_World\\_List](https://www.freundewaldorf.de/fileadmin/user_upload/images/Waldorf_World_List)



- Demasiada presentación abstracta por parte de los maestros y el uso ineficaz de un método socrático (ineficaz porque supone que los alumnos ya saben algo sobre lo que supuestamente están aprendiendo por primera vez)
- El material didáctico no siempre fue pensado o comprendido por el maestro y a menudo no era adecuado desde la perspectiva del alumno
- Falta del elemento artístico en la enseñanza

Tras la muerte de Steiner en 1925, el colegio de maestros de la escuela de Stuttgart asumió la responsabilidad de la formación docente. Teniendo en cuenta las debilidades que Steiner había señalado, los directores de la escuela (Stockmeyer & Boy) diseñaron un curso de formación docente que comenzó en mayo de 1928 y duró hasta el cierre de la escuela en 1938. Estos cursos tenían una fase de seminario con estudio y ejercicios artísticos y un segundo año al que sólo algunos de los participantes eran seleccionados e invitados, con breves períodos de observación en la escuela. Esto finalmente se restringió porque muchos maestros de otros lugares deseaban visitar la escuela y no todos los maestros estaban dispuestos o se consideraban adecuados para recibirlos (Schiller, 2000).

Después del año 1945, el movimiento Waldorf en Alemania se reconstruyó de inmediato y pronto se estableció un seminario de formación docente en Stuttgart, siendo este el precursor del actual centro de formación *Freie Hochschule* en Stuttgart (Frielingsdorf, 2019). El curso principal se concibió como un programa de dos años, en el cual los asistentes participaban del seminario durante el primer año y al siguiente eran asistentes de maestros en una escuela. Este modelo continúa practicándose en algunos seminarios de formación docente como Kiel y Hamburgo. Dado que era (y sigue siendo) necesario que todos los maestros obtuvieran una cualificación reconocida por el Estado, el seminario de Stuttgart siempre tuvo el carácter de una cualificación posterior complementaria (Schiller, 2000). Pronto se ofrecieron cursos introductorios para estudiantes que aún estudiaban en la universidad, al final de los cuales los estudiantes requerían una recomendación de los tutores para ser aceptados en el curso principal. Estos cursos crecieron en popularidad y atrajeron a un círculo cada vez mayor de estudiantes universitarios. En algunas universidades, grupos de estudiantes autoorganizados se reunieron para estudiar antroposofía y, junto con las *Hochschulwochen* (semanas de estudio para estudiantes universitarios) en el seminario de Stuttgart, se convirtieron en una base para una generación de maestros Waldorf altamente motivada que moldeó significativamente el movimiento Waldorf en Alemania en las décadas de los setenta y ochenta.

El principal programa de formación docente en Stuttgart se basó en tres pilares igualmente importantes: el estudio de los Fundamentos, ejercicios artísticos y una introducción al plan de estudios y metodología de la enseñanza. La primera teoría de la formación del profesorado Waldorf fue formulada por Gabert (1957) en un informe sobre el valor del trabajo artístico. En 1961 siguió un relato del trabajo del seminario (y la fundación de un Instituto de Investigación Pedagógica), que destacó la relevancia de estudiar los Fundamentos de Steiner (Weißert, 1961). Sin embargo, como señala Götte (2006), probablemente fueron las conferencias nacionales anuales de maestros las que más inspiraron y motivaron el creciente movimiento Waldorf. En los últimos años, la tendencia en Europa se ha alejado de las conferencias a gran escala, aunque las conferencias internacionales aún juegan un papel importante en la difusión de las ideas Waldorf, aunque con un fuerte dominio europeo de ponentes (aún principalmente hombres). Rara vez se cuestiona hasta qué punto la formación de maestros Waldorf y la educación Waldorf en general se adhieren al “modelo original” (Boland, 2017; Rawson, 2020).

Uhrmacher (1995) ha analizado el desarrollo del movimiento Waldorf utilizando la noción de Max Weber de líderes carismáticos en tiempos difíciles. Después de la muerte del líder, el estilo carismático de liderazgo se perpetúa, aunque se distribuye entre un grupo central talentoso de discípulos. Göbel (2019) ha señalado que este es definitivamente el caso en el movimiento Waldorf. Sin embargo, en la medida en que es posible generalizar, en la última generación se ve un marcado alejamiento de los líderes carismáticos en el movimiento Waldorf y un cambio hacia los gerentes y formadores de maestros que ya no pertenecen al liderazgo del movimiento como antes. Asimismo, dentro del discurso Waldorf y a pesar de la academización (Schieren, 2016) de la formación docente Waldorf y el aumento significativo de publicaciones, la literatura

con enfoque crítico discursivo es escasa. La mayor parte de la literatura Waldorf sigue siendo apologética, esclarecedora y evita la evaluación y la reevaluación.

Quizás otro aspecto del análisis del carisma es el hecho de que el modo de comunicación preferido de Steiner, quien dio más de 5000 conferencias magistrales (Gidley, 2011), sigue siendo el modo dominante en el discurso Waldorf. La forma de conferencia magistral es una forma de comunicación particularmente masculina en la que una persona habla y los demás escuchan durante mucho tiempo. Etimológicamente, el verbo “dar una charla” y la palabra alemana *Vortrag* implican una „charla“ prolongada. La conferencia magistral es fuerte en formas retóricas y el poder de la palabra hablada, pero débil en diálogo y argumento, asemejándose a un sermón en el que se explican textos clave a una audiencia pasiva. Si bien una buena conferencia (o sermón) puede ser inspiradora, no podría describirse como una forma de interacción dialógica o participativa. Esto puede explicar la desaparición relativa de esta forma en los últimos años, ya que más personas esperan una mayor participación y quizás formas de comunicación más dialógicas y femeninas. No obstante, la conferencia magistral conserva su papel central en muchos programas de formación docente Waldorf, aunque la retroalimentación que se da tiende a requerir una enseñanza menos frontal. Desde la perspectiva de las disposiciones, uno puede cuestionar si la conferencia magistral es transformadora; en el mejor de los casos, nos puede motivar a reflexionar al respecto.

De acuerdo con Kiersch (1978), Steiner había pensado con frecuencia en la educación de adultos dentro de la antroposofía y en la idea de una universidad para profesores y otras profesiones. De hecho, Kiersch ha identificado cuatro conceptos diferentes sobre este tema en el trabajo de Steiner entre 1888 y 1924. La universidad superior (*Hochschule* significa universidad o educación superior en alemán) para la ciencia espiritual en el *Goetheanum* en Dornach (Suiza) había tenido este papel, pero esta intención nunca se cumplió por completo. Una posible razón de esto es que los involucrados no pudieron reconciliar las nociones académicas de educación superior e investigación con las nociones de conocimiento espiritual e investigación. Esto sigue siendo un desafío, aunque las actuales instituciones de formación de profesores Waldorf con estatus académico (por ejemplo, aquellas que pueden otorgar títulos de licenciatura, maestría e incluso doctorado) generalmente han encontrado formas de combinar tanto la perspectiva académica como la espiritual, aunque tal vez no de la manera en que lo imaginaron los antropósofos anteriores.

## Una teoría de la formación de maestros Waldorf

Hasta ahora, las únicas discusiones sobre la teoría de la formación de maestros Waldorf que conozco han sido en alemán (por ejemplo, Schiller, 2000 y Soetebeer, 2018). Este apartado se basa en esas discusiones. La mayoría de los programas de formación de profesores en la actualidad se basan en cinco actividades generales, aunque los métodos de trabajo y las estructuras institucionales varían considerablemente. Las actividades generales son:

1. Estudio de los fundamentos de la educación Waldorf. Los estudiantes de formación docente estudian las conferencias magistrales dadas por Steiner (1996) para los maestros en la primera escuela Waldorf, junto con otros textos educativos publicados bajo el título de la serie *Fundamentos de la Educación Waldorf* (abreviado aquí como *Fundamentos* y utilizado para referirse a la teoría educativa de Steiner). Este material de trabajo forma la base de la antropología pedagógica que sustenta la educación Waldorf.
2. Ejercicios artísticos. Tradicionalmente, estos incluyen la música, la pintura con acuarela, el dibujo, el modelado en arcilla, la eutimia y el desarrollo del habla, aunque se utilizan otras artes, como el teatro, la improvisación y el arte paisajístico. El objetivo de estos ejercicios es facilitar el aprendizaje transformador (Jeuken & Lutzker, 2019; Soetebeer, 2018).
3. Conocimiento pedagógico general (Shulman, 1987). Esto incluye el plan de estudios, los métodos de enseñanza, el desarrollo infantil/juvenil y el conocimiento de las materias relacionadas con la educación Waldorf, así como la comprensión del liderazgo holístico (Woods & Woods, 2008), la gestión escolar y el trabajo con padres.

4. Autodesarrollo. Se alienta a los estudiantes de formación docente a emprender un desarrollo personal, ético y espiritual.

5. Aprendizaje en la práctica. Esto implica pasantías en las escuelas durante la fase de formación docente con el apoyo de la reflexión con otros. Posteriormente, esto se convierte en aprendizaje docente (Kelly, 2006) cuando los maestros principiantes asumen un puesto docente. Se espera que los maestros Waldorf planifiquen, revisen y reflexionen sobre su práctica diariamente y en reuniones semanales periódicas del colegio de maestros, aquello tiene la función de ser “una ‘educación superior’ viva... una academia de formación permanente” (Steiner, 2007, p. 184), en la que los maestros comparten sus reflexiones sobre la práctica y desarrollan una cultura de generación de conocimiento pedagógico y desarrollo de capacidades. Con este fin, algunos cursos de formación de profesores en la actualidad también incluyen cursos de investigación de educación formativa (Rawson, 2018).

Estos cinco campos de aprendizaje están diseñados para equipar a los futuros maestros con las disposiciones, creencias y conocimientos generales que necesitan. Durante esta etapa inicial de la formación de maestros, los alumnos aprenden las disposiciones básicas del docente. En una segunda fase, estas disposiciones se transforman en disposiciones profesionales a través del aprendizaje en la práctica y el desarrollo profesional continuo.

## Disposiciones del maestro Waldorf

Para apreciar lo que la formación de maestros Waldorf tiene que lograr, vale la pena mirar lo que los maestros deben ser capaces de hacer. Siguiendo descripciones recientes de la educación Waldorf (Rawson, 2020; Dahlin, 2017; Wiehl, 2015), los maestros Waldorf requieren un conjunto de disposiciones, habilidades, actitudes y conocimientos pedagógicos generales, algunos de los cuales son específicos de las escuelas Waldorf, pero otros probablemente sean necesarios para los docentes en cualquier tipo de escuela. Los maestros de las escuelas Waldorf participan en un discurso pedagógico profesional específico que a menudo incluye ciertas creencias y expectativas sobre los niños y jóvenes, sobre la enseñanza, el currículo y el papel del maestro Waldorf que influyen en la forma en que enseñan, sus percepciones y juicios. Por lo tanto, es importante que estas creencias sean objeto de una reflexión crítica y no se reproduzcan simplemente como “la forma en que hacemos las cosas aquí”. La confraternidad de las escuelas Steiner/Waldorf en el Reino Unido revisó recientemente las expectativas de los estándares docentes y publicó un documento que describe las disposiciones, habilidades y conocimientos de los docentes, que podemos usar para resumir este complejo conjunto de expectativas (Bransby & Rawson, 2020). Los maestros Waldorf pueden:

- Comprometerse con los Fundamentos de Steiner de tal manera que el maestro esté dispuesto a observar y comprender su práctica y la de sus alumnos desde esta perspectiva.
- Tener las disposiciones, el arte hábil y el conocimiento para crear entornos de aprendizaje enriquecedores y para enseñar de tal manera que generen salud y fomenten el sentido de coherencia en sus alumnos (Antonovsky, 1996) y que apoyen su adecuada socialización, calificación y desarrollo como personas (Biesta, 2013).
- Comprender y ser capaz de utilizar los principios generativos de la pedagogía Waldorf (Rawson, 2020) para desarrollar y evaluar la práctica en contexto y crear planes de clases originales que se adapten a la situación, en lugar de utilizar materiales estandarizados.
- Permitir a los alumnos desarrollar disposiciones de aprendizaje tales como resiliencia, juego creativo, interés en el mundo, empatía narrativa, capacidades democráticas, capacidad para formar juicios y disposiciones éticas.
- Tener en cuenta la dimensión espiritual (Rawson, 2020b).

- Actuar de forma sostenible y ecológica como modelo para niños y jóvenes y ser capaz de llevar esta conciencia de forma eficaz y holística a su enseñanza.
- Actuar de manera socialmente inclusiva y no discriminatoria, siendo sensible y aceptando la diferencia.
- Desarrollar disposiciones para el tacto pedagógico (van Manen, 2008) y el saber en la práctica (Kelly, 2006).
- Enseñar creativamente con entusiasmo y ser capaz de inspirar a los alumnos.
- Ser artístico, trabajar con la imaginación y tener buenas habilidades narrativas.
- Desarrollar identidades docentes auténticas que le permita modelar el ser y el aprendizaje del ser con sus alumnos.
- Trabajar desde una ética del cuidado.
- Ser capaz de practicar la evaluación para el aprendizaje de manera efectiva.
- Practicar la reflexión profesional, participar en el aprendizaje continuo y el autodesarrollo de los maestros.
- Investigar y desarrollar su práctica de manera cooperativa y generar conocimiento educativo útil.
- Trabajar de manera colegiada por el interés de la educación y de los alumnos y practicar un liderazgo holístico para impulsar el potencial en cada individuo (Woods & Woods, 2008).
- Conservar y recrear su interés, vitalidad, salud y creatividad.
- Ser socialmente responsable y comprometido con las prácticas democráticas.

Como se puede observar, se trata de una amplia gama de disposiciones, cada una de las cuales requeriría una explicación más completa. Durante las últimas dos décadas, se han elaborado y utilizado como criterios de evaluación muchas listas de verificación de las competencias deseables que deberían tener los nuevos maestros, aunque también se ha debatido sobre la eficacia de dichas listas de competencias. En la medida en que se requiere que la educación Waldorf se ajuste a tales expectativas, se han realizado varios intentos para definir los resultados, como la lista anterior (ver también Schieren, 2013). Oberski y McNally (2007) han resumido los beneficios y limitaciones del enfoque de competencias, concluyendo que reducir y separar las habilidades y el conocimiento en partes definidas como competencias individuales separadas de la práctica general es práctico para efectos de evaluación, rendición de cuentas y transparencia, pero puede ser inútil para articular la enseñanza en un todo integrado y fluido. Korthagen (2017) también sugiere que no son las competencias por sí solas las que aseguran que un maestro pueda hacer un buen trabajo, sino la coherencia de sus cualidades, ideales, sentido de identidad y creencias centrales; en otras palabras, las disposiciones del maestro.

Como señalan Oberski y McNally (2007), al igual que McNally y Oberski (2003), por muy refinadas que sean las listas de competencias o disposiciones docentes, deben verse de manera holística y, por lo tanto, entenderse como integradas a la persona en su totalidad en contexto, en lugar de fragmentadas en muchas partes separadas que necesitan ser aprendidas y evaluadas. Estos autores abogan por un enfoque Goetheano que, por ejemplo, entienda la planta como un todo y no en términos de sus partes separadas. Argumentan que tales listas pueden ser útiles para los aspirantes a maestros en términos de autoevaluación, en lugar de un plan de estudios de formación docente que aborde las disposiciones por separado. También abogan por el desarrollo de capacidades y disposiciones clave, como el desarrollo de la vida del sentimiento, el pensamiento vivo y la imaginación. En particular, recomiendan que los alumnos aprendan lo que Goethe llamó “imaginación sensorial exacta” (Bortoft, 1996),

“la cual esencialmente se refiere a la capacidad de formar imágenes mentales exactas de los fenómenos percibidos, mejorando así una auténtica facultad imaginativa, que, por así decirlo, refleja el contexto en el que uno vive. Esta habilidad implica un compromiso con los propios sentimientos y el propio pensamiento, de modo que lo que

se siente se vuelve consciente, mientras que lo que se piensa se infunde con el sentimiento. De esta manera, el pensamiento se vuelve vivo, activo y fluido.” (Oberski & McNally, 2007, p. 942).

La escolarización de la imaginación, el sentimiento y el pensamiento vivo pueden lograrse mediante ejercicios artísticos, aunque “el objetivo de estas actividades no es dominar esas artes, sino desarrollar las facultades de percepción e imaginación, de acuerdo con los fenómenos reales. El desarrollo de esta facultad afecta al mismo tiempo a todo el ser, transformando, por así decirlo, lo externo en algo interno y auténtico para cada individuo” (ibid., p. 942). En este artículo estoy sugiriendo que los ejercicios artísticos y el estudio hermenéutico pueden lograr el estudio de las disposiciones y, en el tercer trabajo de esta serie, también agrego a esto la necesidad de cultivar la voluntad a través del trabajo práctico y manual.

## La importancia de las disposiciones de los maestros

Como señala Korthagen (2017), el modelo de formación docente de la teoría a la práctica ha demostrado ser ineficaz. De hecho, hace unos 20 años, Darling-Hammond y Snyder (2000) acordaron que “el principal problema de la enseñanza y la formación de docentes es el problema de pasar de la comprensión intelectual de la teoría a la promulgación en la práctica” (ibid., p. 388). Aunque la educación convencional se ha movido más hacia la formación docente basada en la práctica, Korthagen (2017) sugiere que la brecha entre la teoría y la práctica permanece. El comportamiento genuino del maestro también depende del entorno concreto de enseñanza. Korthagen argumenta que estas cualidades centrales en forma de ‘gestalts’ y ‘esquemas’ incorporados desencadenan y dirigen el comportamiento del maestro y que muchos de los sistemas incorporados que dan forma al pensamiento, la emoción y la motivación son inconscientes y no accesibles de inmediato a la racionalidad. Además, la neurología (por ejemplo, Damasio, 2010) ha demostrado que los pensamientos a menudo están ligados a sentimientos y emociones, por lo que los factores no racionales juegan un papel importante en la forma en que actúan los maestros. El tercer factor después de la cognición y el afecto es la motivación, en la forma en que los maestros quieren y necesitan y, por lo tanto, las necesidades psicológicas básicas tienen una fuerte influencia sobre los maestros principiantes (y quizás sobre otros maestros con experiencia también).

Esto es lo que Korthagen llama la verdad incómoda sobre la formación docente, afirmando que llegar a ser un buen maestro no puede reducirse a procesos racionales. Ni las habilidades individuales (por ejemplo, en la estructuración de lecciones de clase, la elección de materiales y tareas, la gestión del aula, el uso de medios, etc.) ni el conocimiento pedagógico general (por ejemplo, sobre el currículo y los métodos de enseñanza) pueden combinarse para generar una práctica fructífera sin creencias y una comprensión situada del contexto específico.

La forma de actuar de los maestros está relacionada con las creencias, valores y posturas que tienen, así como con las narrativas que utilizan para interpretar experiencias pasadas y moldear acciones presentes. Estas creencias también incluyen intenciones y aspiraciones y, por lo tanto, también están orientadas al futuro y tienen un efecto motivacional (Biesta et al., 2015). Las creencias son un aspecto de la agencia del maestro. Tomando una visión ecológica de la agencia (Biesta & Tedder, 2007), la habilidad y voluntad de actuar de las personas tienen que ver con su capacidad para reconocer y responder a las oportunidades de acción en la situación dada. En este sentido, está muy cerca de la noción de aprendizaje biográfico, que implica el reconocimiento de que una situación brinda (o restringe) oportunidades para la acción y nuestra capacidad para entretener nuevas experiencias en una narrativa coherente de nuestras propias vidas que vincula el pasado y el presente con aspiraciones futuras (Alheit, 2018). La agencia, por lo tanto, no es algo que uno tiene, sino algo que uno pone en práctica en el contexto. Tal acción está fuertemente influenciada por las historias de vida y profesionales, lo cual es un proceso interactivo. Ser capaz de leer la situación real y microgestionar sus acciones para dar forma a la situación de aprendizaje son disposiciones importantes de los maestros. Por lo tanto, el desempeño de las competencias depende del contexto, incluido el clima de aprendizaje en una clase o la cultura escolar. Una cultura de aprendizaje (Hodkinson et al., 2008), que comprende lo que los miembros de una comunidad de práctica hacen, creen, dicen y piensan, puede limitar o permitir ciertas acciones. Siguiendo a Biesta y sus colegas (2015), existe un vínculo estrecho entre creencias y agencia porque

la motivación para actuar y la forma y dirección de la acción se relacionan con los valores de una persona y las aspiraciones que posee. Así, los valores y creencias de los maestros Waldorf los disponen a determinadas acciones pedagógicas, por lo que es importante que las disposiciones que moldeen sus acciones sean las que concuerden con la práctica Waldorf.

Un obstáculo para aceptar esta perspectiva como una herramienta teórica útil es el apego a las nociones humanistas liberales de la agencia soberana de individuos autónomos (Charteris & Smardon, 2018), que creo que también están fuertemente arraigadas en el discurso Waldorf. Sin embargo, las interpretaciones ecológicas y relacionales de la agencia en las que se sitúa la capacidad de actuar (contexto para la acción) y se distribuyen entre personas, sistemas, artefactos, espacios, y que dependen de la experiencia pasada, y que orientadas hacia el futuro, se promulgan en el presente, desafían este punto de vista (Kelly, 2006). De hecho, siguiendo la teoría del conocimiento y la ética de Steiner (1963), el individuo debe actuar por intuición más que por hábito o sentido del deber, esto es un individualismo ético más que individualismo, tal como ha argumentado Hughes (2012). Dada la importancia de las relaciones, los ritmos y los espacios cuidadosamente formados (y matizados) dentro de la práctica Waldorf, el hecho de suavizar esta perspectiva centrada en el yo no debería ser demasiado difícil. El punto es que la agencia profesional docente comprende recursos y habilidades cognitivas, motivacionales y actitudinales que “se construyen y reconstruyen continuamente según el contexto, la actividad y las experiencias previas” (Toom et al., 2017). Los maestros principiantes y los maestros en práctica experimentan esto como un sentido de agencia profesional. Dado que las disposiciones pueden verse no sólo como atributos de la persona, sino más bien como propiedades de una cultura escolar determinada, la capacidad de enseñar de la manera Waldorf sólo puede aprenderse en un entorno en el que el enfoque Waldorf se vive en toda la cultura escolar. Esto destaca cuán importante debe ser la asociación entre la formación docente y las escuelas.

### ¿Qué son las disposiciones?

Dewey (1925, 1938) afirma que las disposiciones son formas encarnadas del ser, del percibir y del pensar que impulsan a las personas a actuar de cierta manera, que pertenecen y dan forma a la continuidad de la experiencia. En este sentido, las disposiciones pueden entenderse como recursos. Experiencias auténticas que conducen a disposiciones cambian y dan forma a lo que una persona puede experimentar posteriormente. En otras palabras, las disposiciones dan dirección al aprendizaje. Dewey (1922) se refiere a las disposiciones como la motivación intrínseca y el organizador del comportamiento inteligente. Sin embargo, un hábito no es suficiente, porque es inflexible si la situación cambia; tiene que ser un hábito erudito para que cuando ocurra algo inesperado, el sujeto comprenda las condiciones que hacen posible que el hábito funcione. Esta es la distinción entre hábito y hábito erudito; siendo este último un recurso mucho más relevante para un maestro (Nelsen, 2014). Siguiendo a Dewey (1916), el conocimiento de contenido o proposicional pertenece al pasado; es acabado y completo, pero conocer como continuidad de la experiencia es la capacidad habitual de conectar la experiencia actual con el conocimiento existente y reconocer la importancia de esto para una posible acción futura. El conocimiento tiene que tener conexiones significativas con nuestra experiencia actual y con la experiencia común de la humanidad. Como señala Biesta (2020), el conocimiento tiene que ser transaccional para que sea útil. En segundo lugar, el punto principal de Dewey es que las nuevas declaraciones solo surgen durante el proceso de indagación cuando las situaciones nuevas desafían nuestros hábitos mentales existentes y requieren el desarrollo de nuevos hábitos y recursos. Esto implica, como señala Nelsen (2014), que

“un espíritu de indagación infunde nuestros programas, así nuestros alumnos son invitados y desafiados a hacer preguntas educativas estimulantes y a responder por ellos mismos en conjunto con otros alumnos también motivados... Sin un proceso de indagación que los invite a examinar críticamente e incluso desafiar nuestras opciones de disposición, corremos el riesgo de crear contextos en los que los alumnos no desarrollen disposiciones inteligentes; en cambio, pueden desarrollar hábitos rígidos que les ayuden a desarrollar hábitos de conformidad” (2014, p. 10).

Los hábitos de conformidad con la tradición Waldorf pueden no ser el camino a seguir.

Según Bourdieu (1992; Bourdieu & Passeron, 1990), las personas se ubican dentro del espacio social y encarnan un conjunto de disposiciones que conforman su *habitus*, “que comprende un conjunto de disposiciones o propensiones hacia determinados valores y comportamientos” (Biesta et al., 2011, p. 87). Las personas también están dispuestas en diversos grados a aprender y emitir juicios, aunque esto puede cambiar con el tiempo (ibid.). En su estudio sobre el aprendizaje en el curso de la vida, Biesta y colegas (2011) muestran que el posicionamiento social a través del género, la edad, el origen étnico y la clase social influye en el aprendizaje de maneras complejas, y que la historia biográfica y el lugar son factores importantes en ello, aunque esto es muy individual.

Otra forma en que el posicionamiento afecta el aprendizaje se explica por la teoría del aprendizaje situado presentada por Lave y Wenger (1991), quienes sugieren que “el aprendizaje no se sitúa simplemente en la práctica, como si fuera un proceso verificable de forma independiente que simplemente se encuentra en algún lugar; el aprendizaje es una parte integral de la práctica social generativa en el mundo vivido” (p. 35). Así, el aprendizaje se entiende como la participación cambiante en comunidades de práctica y culturas de aprendizaje (Hodkinson et al., 2007). Una cultura en este sentido está constituida por las disposiciones, acciones, discursos e interpretaciones de los participantes que comparten un conjunto de prácticas. Este no es un proceso unidireccional; “las culturas son producidas, cambiadas y reproducidas por los individuos, tanto como los individuos son producidos, cambiados y reproducidos por las culturas” (ibid., p. 419). Aprender a ser maestro implica una interacción entre las limitaciones y posibilidades de una práctica dada y su cultura de aprendizaje.

No todas las disposiciones son pedagógicamente positivas. Kelly (2011) habla de actitudes y comportamientos encarnados, habituales, desconsiderados, tácitos de los docentes, que pueden llevarlos, por ejemplo, a privilegiar a algunos alumnos y posicionar negativamente a otros. A menudo se trata de una actividad con un propósito, aunque es posible que el maestro no reconozca cuáles son estos propósitos y si reflejan experiencias personales encarnadas o expectativas externas. Kelly recomienda prácticas reflexivas y en particular el uso de ejercicios artísticos que impliquen la exposición y expresión no verbal de actitudes encarnadas para traer a la conciencia tales expectativas tácitas y así superarlas, o sustituirlas por otras expectativas. Otro enfoque fructífero es el de la investigación del arte reflexivo (Uhrmacher & Trouzas, 2008), que utiliza diversas actividades artísticas para involucrarse en procesos de creación de imágenes, reformulación y representación para llevar a la conciencia el conocimiento ontológico preconsciente, inconsciente y subconsciente. Esto plantea la cuestión de si las disposiciones se pueden cambiar y de ser así, cómo eso se logra. Nelsen (2014), desde una perspectiva de Dewey, argumenta que las disposiciones y hábitos inteligentes, es decir, aquellos que se pueden aplicar de diversas formas dependiendo de la situación, se aprenden mejor cuando el entorno de formación docente incorpora los valores, creencias y prácticas de diversas maneras pidiéndole a los estudiantes que imaginen diferentes situaciones.

## ¿Cómo se aprenden las disposiciones?

Como hemos señalado anteriormente, Fonseca-Chacana (2019) argumenta que para que las disposiciones, los conocimientos y las habilidades fluyan juntos en la práctica, deben aprenderse juntos. Siguiendo la descripción de la práctica social del aprendizaje descrita anteriormente, las disposiciones se aprenden a través de la participación en la práctica social en la que los participantes aprenden identidades, disposiciones, hábitos, habilidades y conocimiento pedagógico situado. La suposición convencional es que lo que se aprende en un seminario de educación de adultos puede transferirse a la práctica escolar. Sin embargo, la noción de transferencia es cuestionada, a lo que Packer (2001) y Lave (2011) argumentan que dicha transferencia es “una idea empobrecida para analizar la capacidad de transferencia del conocimiento de las personas en la práctica” (Lave, 2011, p. 115) porque es dualista y le quita significado a la existencia humana confinándola a la mente como un producto inmutable. La cognoscibilidad es siempre parte del ser histórico, social y situado; por lo tanto, separar el conocimiento del mundo al que se refiere es limitante. Además, es autoritario suponer que ni el aprendiz ni el conocimiento cambian de un contexto a otro. Más bien, argumenta Lave, uno debería ver el conocimiento y el conocedor como co-constituyentes. La noción de transferencia legítima

principalmente la existencia del aprendizaje institucional. La pregunta no es si la transferencia ocurre, sino qué tan efectiva es y los supuestos epistemológicos que se crean. Moon (2004) señala que la transferencia se ve reforzada por la proximidad del aprendizaje a la práctica, mediante el uso de la imaginación precisa para visualizar situaciones prácticas y el uso de la reflexión.

El enfoque de Dreier (2008) de analizar cómo las personas se mueven a través de múltiples contextos, tejiendo sus experiencias en una narrativa coherente de las relaciones entre personas, prácticas, artefactos e instituciones, ofrece una perspectiva alternativa. En lugar de esperar que el conocimiento se transfiera y se aplique en diferentes contextos, podríamos pensar de manera fructífera en conjuntos cambiantes de relaciones, en los que conocer tiene diferentes significados en diferentes contextos. La persona como conocedora es la que ‘transfiere’ de una situación a otra, aunque esto puede ir acompañado de cambios de posicionamiento e identidad. Los centros de formación docente y las escuelas son comunidades de práctica diferentes. A menos que ubiquemos la formación docente exclusivamente en la escuela (lo que limita las oportunidades de estudio y ejercicios artísticos), este problema debe superarse de dos maneras, como sugiere Wenger (1998), negociando los cruces de fronteras y aprendiendo disposiciones que, como semillas, germinan en la práctica. En mi institución formativa, el segundo año (de los dos que comprende el curso) se lleva a cabo en la escuela, con cuatro bloques de 2 semanas de seminario para reflexionar sobre la práctica, compartir y analizar experiencias, lo que Wenger llama reificación y una nueva práctica imaginada. Volveré sobre el papel de la imaginación más adelante.

Hay otra perspectiva sobre el aprendizaje de las disposiciones que puede ser de ayuda. Se trata de basarse en la descripción de la voluntad de Steiner (1996). Filósofos como Gilbert Ryle y Alasdair MacIntyre han vinculado las nociones de disposiciones y capacidad con virtud y carácter; sin embargo, sólo Sockett (1988) y Biesta (2012) han vinculado explícitamente alguno de estos conceptos a la voluntad. Sockett asocia la voluntad con iniciar y llevar a cabo acciones y hacer que las cosas se realicen, las cuales él ve expresadas en disposiciones de esfuerzo (determinación, persistencia, perseverancia y obstinación), atención (cuidado, concentración, dedicación, vigilancia y deliberación) y control (moderación, dominio propio, perseverancia y paciencia). Para permitir que los niños aprendan tales disposiciones, los propios maestros deben haberlas aprendido. Sockett advierte que, dado el pluralismo de las influencias sociales en los niños, los maestros necesitan “una comprensión sensible... acerca de dónde vienen los niños”, no como estereotipos culturales sino como individuos” (Sockett, 1988, p. 209). Él enfatiza en el papel importante y positivo de las dificultades y los desafíos en la educación y en el cultivo de la virtud de “hacer lo mejor posible”. La disposición relevante del maestro es poder hacer coincidir el nivel de dificultad con el umbral de cada niño en particular. En tercer lugar, las culturas escolares deben tener una comprensión común de las disposiciones para que los niños y los alumnos no encuentren ambivalencia en los valores que se fomentan. Los maestros deben ser modelos de actuación por disposición para que los niños y jóvenes puedan emularlos, es decir, maestros actuando con cuidado, con determinación, con capacidad de concentración, siendo honestos y justos. Sockett concluye su discusión sobre la voluntad apelando a que los maestros observen el cultivo de la voluntad en detalle empírico para evitar “relatos banales de la educación del carácter, con sus connotaciones de privilegio y estereotipo” (ibid., p. 213). Desde mi entender, esto no se ha hecho aún, ni siquiera en la educación Waldorf que sitúa la educación de la voluntad en el centro de su enfoque.

Biesta (2012) se refiere a la voluntad como una “fuerza” activa y agéntica y el dominio de acción e iniciativa del cual emerge el yo a través de la transformación. Explica la voluntad como el lugar principal de interacción con el mundo, más que el pensamiento o el sentimiento, lo que no quiere decir que el pensamiento y el sentimiento deban estar necesariamente separados del mundo. Ambos dominios pueden ser campos de experiencia en la medida en que el sujeto se abre al mundo para recibir pensamiento y sentir el mundo, en lugar de reconstruir el mundo en imágenes mentales o responder subjetivamente con simpatía o antipatía emocional. Al encontrarse con el mundo, la voluntad experimenta resistencia. Esto incita al sujeto a imponer su voluntad sobre el mundo, dominándolo, colonizándolo y finalmente destruyéndolo, o esto incita a retirarse del mundo y permanecer intacto e inmutable por el encuentro, impidiendo así que el sujeto llegue a existir. El camino medio de la voluntad es lo que Biesta llama un enfoque dialógico de compromiso con el mundo, lo que Rumpf (2010) describe como una apertura cuidadosa y respetuosa a los fenómenos



para escuchar y oír lo que otros tienen que decir, para ser receptivo a otras formas posibles de ser. Biesta pone el ejemplo del trabajo con materiales en actividades manuales o el arte como una forma de dialogar con el mundo, lo que Graves y colegas (2020) llaman elaboración y transformación de materiales, así como transformación del mismo individuo.

En su discusión sobre la resonancia como la conexión entre el yo y el mundo y la tendencia en la modernidad a controlar todo en el mundo, incluidos nosotros mismos, Rosa (2018) analiza los orígenes de la alienación y propone un anhelo contrario de comprometerse con la realidad de la incontrolabilidad (*Unverfügbarkeit*, también traducida como indisponibilidad, inalcanzabilidad e inaccesibilidad) (Schiermer, 2020) en el mundo real (en oposición al virtual). La calidad de la incontrolabilidad se experimenta cada vez más como un riesgo que no podemos permitirnos correr, de ahí nuestro deseo de minimizar el riesgo en todas las áreas de la vida, y particularmente en educación, al estandarizar insumos y controlar resultados a través de la medición de competencias. Al mismo tiempo, los jóvenes buscan experiencias auténticas que vivencien como relevantes para su desarrollo personal (Rawson, 2019). Rosa describe la situación de los maestros que tienen que encontrar diariamente un equilibrio entre las demandas orientadas al control del currículo y las autoridades escolares, las expectativas de los padres y las necesidades de resonancia viva de los jóvenes, lo que de alguna manera explica por qué los maestros pertenecen a los grupos de mayor riesgo de agotamiento excesivo laboral (burnout). Esto tiene implicaciones significativas para la formación docente. Sugiero que una de las formas en que podemos contrarrestar la alienación y experimentar la resonancia es comprometernos con el mundo material a través de las artes y especialmente a través de las actividades manuales artísticas, un proceso a través del cual transformamos la materia y, por lo tanto, nos transformamos a nosotros mismos (esto se analiza en el segundo artículo).

Kegan (2018) se pregunta en relación al aprendizaje transformativo, “¿qué *forma* transforma?”. La respuesta de Steiner es postular un sujeto agente emergente al que se refiere como *das Ich*, traducido como *el yo*. El yo actúa, experimenta, aprende, se crea y se da a sí mismo una ‘forma’ o arquitectura de habilidades y disposiciones que puede luego transformarse. La forma no debe entenderse literal o materialmente, sino más bien como un conjunto de disposiciones que “se mantienen juntas”. El yo llega a su expresión más clara en la actividad de la voluntad, que también puede denominarse volición, agencia o facultades conativas (Dahlin, 2017). La descripción de Steiner (1996) de la voluntad muestra que ésta es el centro de actividad agéntica del ser humano que se manifiesta en todas las formas de movimiento y acción. La voluntad se manifiesta inicialmente en los instintos, el comportamiento habitual y en los órganos de los sentidos dirigiendo la atención y comprometiéndose con los diversos campos de percepción. También se manifiesta en impulsos y deseos que principalmente tienen una base corporal. La voluntad es actividad intencional y también es la actividad en el pensamiento, ya que recordar momentos, construir imágenes mentales y combinarlas en ideas requiere actividad de la voluntad. La voluntad, sin embargo, sufre una transformación a través de los procesos de socialización, aprendizaje y autoeducación, así el individuo desarrolla aspiraciones, objetivos, intenciones, ideales e intuiciones, las cuales pueden describirse como pensamiento procesual o pensamiento comprometido en el momento. En la antropología de Steiner, la voluntad fluye hacia el ser humano desde el mundo y se convierte en imaginación e intuición en la mente. En la actividad de la voluntad, sin embargo, su dirección de flujo es del ser humano al mundo, incrustando así a la persona en el mundo a través de sus acciones, así el yo en el presente está influyendo en el futuro porque lo que se hace hoy tiene consecuencias posteriormente. También se vincula con el futuro a través de motivaciones, intenciones e ideales que como conceptos tienen un carácter fuerte de voluntad.

Siguiendo a Steiner (2011), el sujeto aprende dando sentido a sus experiencias y reteniendo los frutos de la experiencia en la memoria incorporada; las experiencias repetidas reforzadas por sentimientos y emociones se convierten en hábitos, memoria procedimental, habilidades escénicas y nos proporciona sentido de trabajo de continuidad corporal autobiográfica (Damasio, 2010). Steiner vincula este proceso de incorporación de la experiencia con la actividad de la voluntad y los procesos orgánicos de la vida en el cuerpo. El proceso de creación de significado y generación de conocimiento se basa en esto. El yo hace esto activamente mediante la construcción intuitiva de imágenes mentales de las experiencias de los sentidos, lo que Steiner (1963) llama una percepción, y les da sentido al encontrar conceptos que coinciden con la experiencia. Estos

conceptos se pueden adaptar en contextos más amplios y, por lo tanto, conducir a una mayor comprensión. Las percepciones son de carácter subjetivo, mientras que los conceptos son de carácter más objetivo, ya que su validez radica en la naturaleza autorreferencial de los fenómenos mismos y pueden ser accedidos por cualquier persona dadas las mismas condiciones previas (incluidas las culturales) (Barfield, 1988). Para ser comprendidos y comunicados, los conceptos se enmarcan en el lenguaje u otras formas simbólicas, como explica Cassirer (1962). Esta es la base de la teoría del conocimiento de Steiner, incluida su afirmación de que no hay límites para el conocimiento, aunque el proceso descrito aquí también opera en el nivel mundano y cotidiano de la cognición, como ha explicado Barfield (1988). Siguiendo a Steiner (2011), el cuerpo vivo retiene recuerdos seleccionados de experiencias, el yo, como núcleo espiritual, extrae las fuerzas de estas experiencias encarnadas para generar habilidades, las cuales se conservan. Al hacerlo, el yo se transforma a sí mismo.

Una taxonomía de las disposiciones docentes incluiría predisposiciones, hábitos, habitus, inclinaciones, tendencias, predilecciones, propensiones, valores, percepciones gestálticas o multiestables, creencias, mentalidades, motivos, intenciones (ver Altan et al., 2017) y hábitos mentales (Costa & Kallick, 2014), las cuales conllevan un carácter disposicional que incita a la conducta. Todos estos son aspectos de la voluntad. Este enfoque también nos permite distinguir entre diferentes tipos de disposiciones. En la base están las disposiciones relacionadas con el movimiento habitual, el lenguaje (incluidos los gestos y el lenguaje corporal), la percepción (que puede perfeccionarse mediante la práctica), las emociones, las actitudes y mentalidades, las formas de pensar, los valores y las creencias, las habilidades prácticas (por ejemplo, el uso de herramientas), disposiciones de nivel superior tales como habilidades de conocimientos complejas (por ejemplo, tocar un instrumento y enseñar), al igual que las habilidades artísticas, motivos, intenciones, aspiraciones e ideales, y la acción intuitiva.

## Aprendizaje transformador

Comienzo delineando un modelo de aprendizaje dentro de la formación de maestros Waldorf que se basa en el modelo general de aprendizaje de Rawson (2019), luego discuto su trasfondo teórico. El aprendizaje en la formación de maestros implica las siguientes actividades:

1. El estudiante en formación docente encuentra experiencias nuevas y enriquecedoras a través del estudio (en su pensamiento/sentimiento) o mediante ejercicios artísticos (a través de la experiencia sensorial/emocional), los cuales interrumpen el flujo de la conciencia desafiándolo a comprometerse con ésta.
2. Una vez que la atención del estudiante en formación docente avanza, la experiencia se “olvida”, aunque se retiene en el inconsciente donde puede resonar con otras experiencias. La resonancia (Rosa, 2019), que por su naturaleza es incontrolable, no se ve obstaculizada en el estado de inconsciencia. Una vez que nuestra mente racional e irracional está temporalmente ausente, por ejemplo, durante el sueño, las experiencias encarnadas son más libres para asociarlas con otros niveles de intencionalidad.
3. Más tarde recordamos, reconstruimos, compartimos y tratamos de dar sentido a la experiencia recordada.
4. Esto puede conducir a la formación y representación de conceptos y a la creación de significado.
5. Si el individuo considera que la experiencia es biográfica o socialmente relevante, se compromete internamente con ella y la integra en su ser, lo que lleva a nuevas identidades, creencias y formas de ver a través del aprendizaje expansivo (es decir, la búsqueda de intereses biográficos). En términos de resonancia, dicha experiencia reduce o contrarresta la alienación y aumenta la resonancia social o personal (Rosa, 2019).
6. Si el nuevo concepto o habilidad se aplica regularmente en la práctica o en la actividad contemplativa, puede conducir al desarrollo de nuevas disposiciones y habilidades. Así, las disposiciones fundacionales se convierten en disposiciones y recursos profesionales a lo largo del tiempo en la práctica.

7. El proceso se puede mejorar a través de la práctica reflexiva, incluido el diario, la escritura narrativa, la comunidad o los grupos reflexivos y el trabajo biográfico que conduce a una mayor conciencia y nuevas habilidades, o a una acción informada con un propósito.

8. Las nuevas disposiciones conducen a cambios en la capacidad y el aprendizaje transformador.

En cada una de estas actividades se requiere un acto de voluntad, el aprendizaje no ocurre por sí solo, y mucho menos el aprendizaje transformador. En todas las etapas la voluntad está activa tanto en la participación como en la reificación de las experiencias realizadas. Además, el proceso se lleva a cabo en un entorno social, utilizando recursos lingüísticos y conceptuales comunes, por lo que las experiencias se comparten en diálogo y los procesos de construcción de significado implican interacción.

Esta noción de aprendizaje transformativo ha sido influenciada por diferentes enfoques filosóficos y epistemológicos (Dewey, 1938; Lave & Wenger, 1991; Holzkamp, 1995; Wenger, 1998; Moon, 1999, 2004; Faulstich, 2013; Illeris, 2014, y Koller, 2018). Lave (1997) argumenta que cualquier teoría del aprendizaje debe explicar sus supuestos epistemológicos y ontológicos, mostrar su telos o el objetivo del aprendizaje y explicar los mecanismos por los cuales se produce el aprendizaje. La teoría subyacente del conocimiento utilizada en esta descripción de la formación docente es social constructivista en el sentido de que el conocimiento se entiende como una actividad productiva y performativa de creación de significado que requiere agencia y que el proceso se ubica en un contexto histórico y cultural y es fundamentalmente experiencial. Lo que quizás sea inusual es que el contexto cultural abarca la dimensión espiritual que incluye estructuras profundas no materiales de la realidad en las que están el pasado, el presente y el futuro inmersos (Walach, 2017). Además, el aprendizaje implica cambios de identidades y relaciones y, por tanto, ontológicos. Tiene mucho en común con *Bildung*, entendida como autoformación reflexiva en relación con la cultura y la naturaleza que conduce a cambios en la figuración básica de la relación del sujeto con el mundo y el yo (Koller, 2018). Los mecanismos de aprendizaje se han esbozado anteriormente y son el tema del segundo artículo.

El aprendizaje experiencial es mejor conocido por académicos como Dewey, Schön, Kolb, Eraut, Boud y Moon y va de la mano con la reflexión. La idea clave de Dewey es que el aprendizaje implica la participación en situaciones auténticas que confrontan al alumno con experiencias que perturban sus conocimientos existentes, lo que lleva a una actividad de indagación y al ajuste de lo que se sabe, lo que lleva al cambio en la persona en su totalidad. Como Dewey (1938) expone, “toda experiencia genuina tiene un lado activo que cambia en cierto grado las condiciones objetivas bajo las cuales se tienen las experiencias” (p. 39), en otras palabras, el aprendizaje tiene un telos o dirección hacia la experticia y una comprensión más amplia. La teoría de los intereses constitutivos del conocimiento de Habermas (1987) requiere que el estudiante-investigador reflexione críticamente si sus intereses de conocimiento son técnicos, interpretativos o emancipatorios. Moon (1999, 2004) integra un enfoque de aprendizaje experiencial basado en Dewey, Schön (1987) y Kolb (1984) con la perspectiva crítica de Habermas y el enfoque de van Manen (1991) para desarrollar habilidades pedagógicas, con el fin de producir un modelo de aprendizaje transformador que es construido sobre etapas de aprendizaje y representación del aprendizaje.

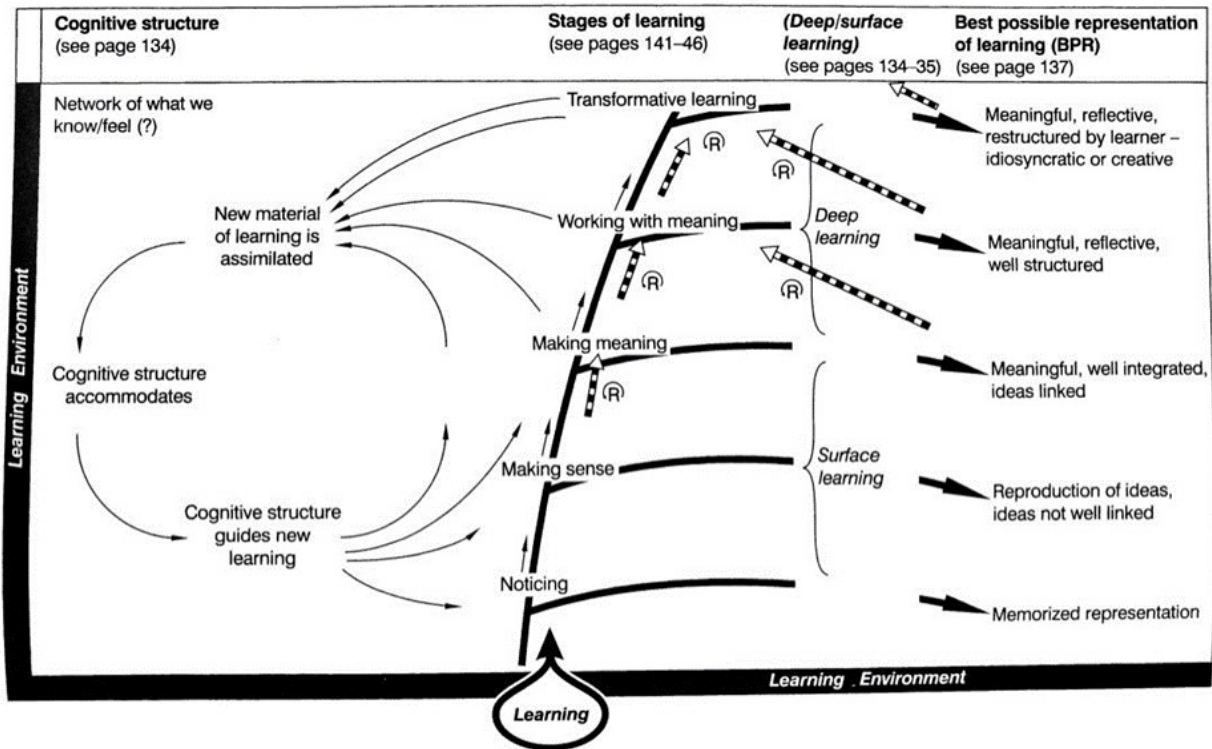


Figura 1. Mapa de aprendizaje, representación del aprendizaje y el papel de la reflexión (R) (según Moon, 1999)

El enfoque de Moon ha influido significativamente en el enfoque de este artículo. Podemos comparar las etapas del aprendizaje transformativo en la formación de maestros Waldorf con las etapas propuestas por Moon de la siguiente manera:

Etapas del aprendizaje transformativo (Rawson, 2020)	Etapas del aprendizaje transformativo (Moon, 1999)	Aprendizaje emergente / profundo	Representación del aprendizaje
Encuentro de experiencias nuevas	Observar	Emergente	
Olvidar, resonar		Profundo pero inconsciente	
Recordar, compartir	Dar sentido	Emergente	Reproducción simple memorizada de conceptos, no muy bien interconectados
Construir conceptos	Dar significado	Profundo	Ideas significativas emergentes
Aplicar, practicar, reflexionar, desarrollar habilidades	Trabajo con significado	Profundo	Práctica emergente bien integrada e informada
Disposiciones, identidades, prácticas creativas nuevas	Aprendizaje transformador	Profundo	Experticia

Figura 2. Comparación de las etapas del aprendizaje transformativo descritas en este artículo y las etapas propuestas por Moon (1999)

La teoría del aprendizaje transformativo también está estrechamente asociada con la comprensión de Mezirow (1990, 2009) puesto que el aprendizaje tiene que ver con cambios en el significado y la identidad en la vida de los adultos. Este enfoque enfatiza la experiencia individual, la reflexión crítica, el diálogo, la conciencia del contexto, las relaciones auténticas y la conciencia del contexto. Aunque el enfoque de Mezirow a menudo se considera bastante conceptual y cognitivo, también involucra imaginación, participación emocional, creatividad y prácticas artísticas como la narración de historias, el juego de roles y diversas formas de arte y, por lo tanto, tiene mucho que ofrecer a la formación de docentes Waldorf.

Este enfoque también se ha visto complementado por el giro biográfico, representado por Kohli (1988), Antikainen (1998) y Alheit (2018; Alheit & Dausien, 2000) y Biesta et al. (2011), el cual enfatiza el papel del aprendizaje narrativo. Entretejiendo todos estos enfoques están los temas de identidad, posicionamiento y reposicionamiento, significado y resignificación que sitúan la cuestión del aprendizaje de adultos en un contexto de prácticas sociales. Esto se expresa en el trabajo de Wenger (1998) en el que el aprendizaje se entiende como la participación en las prácticas sociales que implican la creación de significado, la identificación, la práctica, la pertenencia y el conocimiento. Los teóricos del aprendizaje como Faulstich (2013) han integrado enfoques pragmáticos, fenomenológicos, científicos de la materia (Holzkamp, 1995) y aspectos biográficos en una visión general del aprendizaje de adultos que lo describe como un proceso que involucra a toda la persona, su cuerpo y mente en una búsqueda continua para establecer identidades coherentes y resilientes a través de múltiples ubicaciones y a lo largo del tiempo biográfico. Koller (2016, 2018) tiene un enfoque similar, pero ubica el aprendizaje transformador más dentro de marcos hermenéuticos, posmodernos y performativos que enfatizan la dimensión corporal y los procesos formativos del lenguaje como significante y resignificador de identidades.

Una de las principales suposiciones detrás del enfoque de formación de maestros Waldorf es que el aprendizaje transformador puede ocurrir tanto a través del encuentro con las ideas centrales de la antropología educativa de Steiner como a través de ejercicios artísticos. Soetebeer (2018, 2019) ha ofrecido una explicación del aprendizaje transformador en la formación de maestros Waldorf basada en la noción de Friedrich Schiller de una energía de autoformación activa y la noción de Goethe de autoformación a través de experiencias transformadoras. Soetebeer relaciona esto con el enfoque fenomenológico incorporado de Meyer-Drawe (2012), quien establece que el aprendizaje y la autoformación deben involucrar al cuerpo y su capacidad para una enriquecedora experiencia sensorial. El conocimiento cognitivo por sí solo es insuficiente para transformar a la persona, de ahí su crítica a los modelos de aprendizaje que se basan únicamente en resultados de conocimiento medibles. Siguiendo a Meyer-Drawe, la experiencia corporal no es sólo el punto de partida para el procesamiento cognitivo posterior; la experiencia es aprendizaje, aunque la experiencia tiene que involucrar *pathos mathei* o aprendizaje a través del sufrimiento, quizás mejor traducido como aprendizaje provocado por una intensa experiencia multisensorial enriquecida en emoción (como en la *catarsis* a través del drama griego antiguo), para lo cual no estamos preparados ni protegidos. Debemos abrirnos y volvernos vulnerables a nuevas experiencias, permitiéndonos ser empujados más allá de nuestros límites existentes. Aprender, dice, es un encuentro y un involucramiento con el mundo en el que constantemente nos arriesgamos a reestructurarnos a nosotros mismos, el asunto que tenemos entre manos y la relación que tenemos con él (2012, p. 214). Las nuevas experiencias que no encajan fácilmente en los esquemas existentes tienen un efecto subversivo y perturban o destruyen las certezas existentes y, por lo tanto, no están exentas de riesgo de crisis, lo que es un fuerte argumento para crear un espacio protector y de apoyo para este tipo de experiencias transformadoras (siendo esto difícil de lograr) en la práctica escolar). Meyer-Drawe utiliza un ejemplo estético de un poema de Rilke (*Torso arcaico de Apolo*) para ilustrar este efecto, y concluye que tales encuentros exigen que el individuo cambie.

El cambio necesario puede ser radical, puede implicar una deconstrucción de las certezas, suposiciones e identidades existentes. Sin embargo, como argumenta Benedikter (2006), la deconstrucción del sujeto que asociamos con los posmodernistas Derrida, Lyotard o Foucault, se trata, para usar la frase de Foucault (2016), también de la reconstrucción del yo a partir del espacio vacío que se abre cuando quitamos certezas. Thompson (2009) argumenta que la autoformación (*Bildung*) puede ser como la comprensión de la estética de Adorno; en el arte, nuestra experiencia está en parte socialmente mediada, pero también en parte

trascendente porque la experiencia corporal de forma, color, movimiento, sonido, etc., no puede reducirse a conceptos existentes, porque contiene algo no idéntico a uno mismo, es decir, la alteridad. La alteridad tal como la experimentamos, no puede reducirse a conocimiento (al menos durante la experiencia) porque el concepto y el objeto no son idénticos y siempre hay más que puede ser conocido y representado. Así, la estética y las experiencias a través del arte pueden abrirle al individuo otras formas de conocimiento, incluidas las formas espirituales de conocimiento (Walach, 2017).

La deconstrucción y reconstrucción del falso yo y la resignificación de nuestras biografías son parte de una ética del autocuidado o autoeducación. Soetebeer (2018) argumenta que la formación docente, más que apuntar a la destrucción o deconstrucción del sujeto, exige una reconstrucción del individuo a través de experiencias transformadoras que involucren la actividad autoformativa del sujeto en un proceso de evolución. Esto requiere más que simplemente participar en el discurso; implica contextos de acción performativos reales. El proceso de convertirse en sujeto, lo que Biesta (2013) llama subjetivación a través de los encuentros con el otro, ciertamente implica despojarse de capas de hábitos, arrancar prejuicios y cavar entre los sedimentos más antiguos y aflojarlos, pero también puede implicar encontrar nuevas experiencias sensoriales e imaginativas que posibiliten al sujeto a reconstruirse así mismo a nivel de disposiciones con el fin de reconstituir, ampliar y expandir su identidad, saberes y habilidades en relación con el quehacer pedagógico. Soetebeer sugiere que, a través de tales experiencias de reconstitución, se puede reconocer, moldear y articular un núcleo de individualidad a través de una narrativa biográfica de acciones; en efecto diciendo, “Yo soy el que une estas diversas experiencias en una identidad coherente”. El yo, o sujeto central, modela y remodela un espacio de desarrollo a través de esta actividad de reconstrucción, integrado tal como es, dentro del contexto social de otros. Citando la noción de Goethe de que cada encuentro original con el mundo conduce al crecimiento de un nuevo órgano, Soetebeer (2018) ve el proceso de transformación como uno que permite el desarrollo de nuevas habilidades. Yo sugeriría que esto también se aplica al desarrollo de nuevas disposiciones.

### **¿Cómo se pueden cambiar las disposiciones?**

Una pregunta clave es si y cómo las personas pueden cambiar sus disposiciones, ya que no todas las disposiciones que tienen las personas se adaptan a la práctica Waldorf. Dreier (2008) argumenta que debido a que las habilidades se aprenden y desarrollan como poderes de agencia personal en la práctica social desarrollada a través de la participación y actividad previa en la práctica social, también pueden modificarse. El cambio y el aprendizaje ocurren por medio de la participación cambiante a través de prácticas cambiantes (Lave, 2011) cuando las personas modifican deliberadamente sus habilidades y entendimientos aumentando su determinación sobre su situación, lo que Dreier (2008) llama desarrollo. Como hemos visto, las personas se posicionan y son posicionadas dentro de las prácticas sociales, moldeando así sus disposiciones. Tomar una postura es una posición más personalizada y se relaciona con la percepción subjetiva de la persona de sus intereses biográficos. Aquí Dreier se conecta con la teoría del aprendizaje expansivo de Holzkamp (1995), a través de la cual el sujeto anticipa e imagina posibilidades en su entorno para modificar su participación y permitirle adaptarse a nuevos desafíos o contextos cambiantes, de manera que le permitan aprender más, participar más eficazmente y mejorar su bienestar. La clave para entender el aprendizaje como un cambio deliberado y sostenible en la capacidad, y por lo tanto en las disposiciones, es el interés que vincula al sujeto y al mundo de manera intencional. Tanto Dewey (1938) como Holzkamp (1995) destacan que el interés no es sólo cognitivo sino también corporal y biográfico, es decir, se relaciona con lo que nos ha sucedido. El interés surge en situaciones que confrontan al alumno con nuevas oportunidades de aprendizaje y ofrecen resistencia e interrupción con las que hay que abordar. Grotlüschen (2014) identifica dos direcciones de interés temático; un interés pragmático que mapea el desarrollo futuro potencial y que tiene su origen en experiencias pasadas y, en segundo lugar, un interés de habitus, en el que el individuo se relaciona con su situación social con intenciones particulares relacionadas con el contexto. Así, un estudiante en formación docente adopta su postura en relación con sus expectativas de convertirse en maestro Waldorf (interés subjetivo), teniendo en cuenta al mismo tiempo su posición social y las expectativas en ese campo (interés habitus).

Cuando los estudiantes en formación docente pasan del seminario a la escuela, cambian su campo de práctica y tienen que modificar activamente su participación adaptándose rápidamente a la nueva situación y apropiándose de las identidades y comprensiones requeridas. El desarrollo de las habilidades docentes va de la mano con el aumento del dominio de la persona sobre su participación y la disminución de la dependencia. Por lo tanto, siempre hay una trayectoria de participación en el nuevo campo de práctica que está dirigida por la evaluación y reevaluación de su situación por parte del maestro principiante. Una vez más, la reflexión biográfica es esencial para llevar este proceso a una conciencia más plena.

El interés biográfico de una persona en cambiar sus disposiciones está en el centro de esta perspectiva, lo que sugiere que no pueden ser alteradas fácilmente por agentes externos. La persona debe querer cambiar, debe querer aprender nuevas disposiciones y debe haber una voluntad activa de involucrarse en situaciones que pueden ser incómodas, una voluntad de dejar atrás las posiciones seguras. Sin resistencia al aprendizaje (Meyer-Drawe, 2012), el sujeto queda atrapado en sus hábitos existentes y simplemente reproduce estructuras y comportamientos sociales encarnados existentes. Grotlüschen (2014) explica la necesidad de incentivar a los individuos a salir de sus posiciones pre-reflexivas para abordarlas. Al final, tal cambio es un tipo de autoformación o más bien reformatión, en el sentido de las tecnologías del yo de Foucault (2005), o del cuidado del yo. Como señalan de diferentes maneras académicos como Tennant (2018), Jarvis (2018), Alheit (2018) y Kegan (2018), el aprendizaje debe ser biográfico, autorreflexivo y crítico. El aprendizaje transformador no se limita a uno mismo. Aunque es autorreferencial, también es social porque la identidad y el aprendizaje deben realizarse en un compromiso continuo con un contexto social cambiante. La voluntad puede ser una expresión de la individualidad, pero el proceso de individuación siempre está incrustado en contextos sociales, culturales e históricos (Holland & Lave, 2009). Las estructuras con las que los individuos tienen que comprometerse para cambiar están en el nivel micro individual de las necesidades y relaciones de la persona, en el nivel institucional del discurso (es decir, comprometerse con la educación Waldorf), pero también el todo está ubicado en las condiciones del nivel macro de posmodernidad y modernidad líquida (Bauman, 2007).

La fase de aprendizaje de la creación de significado requiere que el individuo reconstruya su conocimiento y, por lo tanto, modifique su identidad. En la formación de maestros Waldorf, esto significa reconstruir el conocimiento Waldorf como los Fundamentos y con ello, el desarrollo de la identidad del maestro Waldorf toma lugar. Esto, sin embargo, no es simplemente una cuestión de adoptar conocimientos y métodos profesionales puesto que requiere un cambio fundamental en la forma en que vemos el mundo y cómo nos relacionamos con los niños. Tampoco se trata de un proceso de simplemente aceptar la idea de Steiner, sino que es necesario un proceso hermenéutico (descrito en el segundo artículo), el cual requiere trabajo y una relación estrecha al igual que un posicionamiento por parte de los estudiantes de formación docente. Deben tomar posición en relación con los principios generativos de la educación Waldorf y luego aprender las disposiciones necesarias para aplicarlos en la práctica. Este aprendizaje tiene que hacerse en relación con los propios intereses biográficos. El trabajo de Biesta et al. (2011) sobre el aprendizaje a lo largo de la vida destaca la importancia de la narrativa en el aprendizaje de adultos, a través de la cual las identidades pueden figurarse, reconfigurarse y resignificarse. La experiencia del autor ha sido que este proceso requiere una reflexión estructurada y procedimental.

Como explican van Houten y Pannitschka (2018), este tipo de aprendizaje es fundamentalmente un proceso biográfico que implica un aprendizaje en y desde el transcurso de la vida, por lo que lo denominan aprendizaje del destino. El modelo de Van Houten, que ha sido citado por Biesta et al. (2011), se basa en la noción de Steiner de la transformación de los procesos vitales en aprendizaje y desarrollo, que también informa las fases de aprendizaje descritas en este artículo, aunque con una aplicación algo diferente. La principal diferencia es que el enfoque de este artículo enfatiza los procesos de participación en las prácticas sociales y la perspectiva ecológica que la agencia asume. El enfoque de Van Houten y Pannitschka se centra en la integración de tres caminos de aprendizaje: el camino esotérico del autodesarrollo, el aprendizaje activo en una institución de educación de adultos y el aprendizaje del destino, que implica reconocer la huella y la trayectoria única de la autobiografía, y cuyos campos están estructurados a lo largo de los principios de los siete procesos de vida/aprendizaje. Mouawad (2013) ha demostrado empíricamente cuán efectiva

puede ser esta perspectiva al aplicar el enfoque de van Houten al aprendizaje del destino entre los docentes de una escuela de educación especial en el Líbano, cuyos efectos a largo plazo se observaron unos 6 años después en un estudio de Rawson (2018). El enfoque de aprendizaje del destino y el modelo planteado en este artículo no están en desacuerdo, ya que este trabajo interpreta lo que realmente sucede en la formación de maestros Waldorf y busca ofrecer una explicación teórica para la práctica actual. De hecho, estos dos enfoques se centran en diferentes aspectos del proceso de aprendizaje transformador y, por lo tanto, son complementarios. Al respecto, es la convicción del autor, si las ideas del aprendizaje del destino fueran aplicadas sistemáticamente en la formación de maestros Waldorf, solo mejoraría los procesos existentes. El modelo de Moon también implica que los procesos sean iterativos y puedan repetirse con frecuencia en ciclos. En los tres modelos, la fase de práctica es sin duda la más extensa.

Etapas del aprendizaje transformativo en la formación de maestros Waldorf descritas en este artículo	Etapas del aprendizaje transformativo (Moon, 1999)	Etapas del aprendizaje del destino (van Houten, 1999)
Encuentro de experiencias nuevas	Observar	Encontrar, observar, asimilar nuevos contenidos
Olvidar, resonar	(sin equivalente)	(sin equivalente)
		En armonía emocional, relacional y en conexión con el destino
Recordar, compartir	Dar sentido	Digerir, asimilar, descubrir el sentido del destino
Construir conceptos	Dar significado	Individualizar, aceptar nuestro propio destino
Aplicar, practicar, reflexionar, desarrollar habilidades	Trabajando con significado	Practicar, ejercitar, cultivar nuevas facultades
Disposiciones, identidades, prácticas creativas nuevas	Aprendizaje transformador	Crear algo nuevo, dando orden en el propio destino

Figura 3. Comparación de las etapas del aprendizaje transformativo en este artículo, las etapas de Moon (1999) y las etapas de van Houten (1999)

## Conclusiones

Este artículo ha ofrecido una descripción teórica de la formación de maestros Waldorf que refleja la práctica actual común en muchas instituciones. La explicación puede ser nueva y a la vez desconocida, pero dada la falta de teoría formal hasta el momento, este intento debe comprenderse provisional y como una contribución al diálogo y la investigación. Se ha argumentado que las disposiciones pueden ser entendidas como una transformación de las fuerzas de la voluntad y que este proceso puede apoyarse estructurando el aprendizaje en diferentes procesos repartidos en dos fases: una fase inicial que toma lugar en el seminario, y una segunda que se da en la práctica. El punto importante es que la formación de maestros implica un aprendizaje transformador. En el segundo artículo, el autor explora específicamente cómo se desarrollan las disposiciones en el estudio de los fundamentos y en los ejercicios artísticos. El tercer artículo analiza el aprendizaje en la práctica. El papel de los formadores de docentes al igual que los mentores escolares y el papel de la investigación profesional en la formación docente son dos áreas clave que no se abordan en este artículo, pero son objeto de investigación en curso.



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# The development of Steiner / Waldorf education: Looking through the lens of time

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**ABSTRACT.** Steiner Waldorf education has undergone many developments since it was first introduced in Stuttgart in 1919. Some of these have been the result of pedagogical experience, others in response to outer requirements, while others have been a response to changed and changing circumstances. Numerous articles have been published outlining changes Waldorf education has undergone since its establishment 100 years ago, and how it will need to develop in years to come. We look at development in relation to a fourfold concept of time: past, present, future and eternity. Instead of looking at changes and developments in general, we consider them in relation to one of these four aspects of time. We look at what eternal qualities in Waldorf education might be, and what development could comprise in connection to the eternal. Lastly, we consider how working with such a concept can help with processes of revitalisation and renewal which have been called for by many authors.

*Keywords:* development, time, eternal characteristics, eternity, archetype

## Introduction

Waldorf education began in 1919 with a single school in Stuttgart, Germany at a specific historic time and under specific cultural circumstances. From there, it has gradually spread around the world and is now practised on all inhabited continents and in a wide range of locations and cultures (Göbel, 2019). In spreading from a single point into the wider periphery, it has created many networks and focal points, with many changes of pace. During this process, the significance of the original centre has waned (International Forum for Steiner/Waldorf Education, 2016). Steiner education is constantly in a process of development, a process influenced by all manner of conditions worldwide. Some idea of these processes of adaptation within the last hundred years can be gained by comparing changes in the curricula from Heydebrand (1925/1994) to Stockmeyer (1985) to Richter (2019; 2020). The image of Steiner education has become global; if one wants to get to know how Steiner education is interpreted today, one has to find out how it is realised worldwide. It is likely that Steiner education will develop further. However, what is missing so far from this discourse is an interrogation of what is meant by “development” and different types of development.

Numerous authors have expressed their thoughts on ‘what Waldorf needs to do’; we look at some suggestions below. What unites these authors is their common agreement that change is needed, that the status quo is neither desirable nor tenable. Part of this is grounded in the realisation that, at the same time as the movement has expanded, what might be called the core of the education has gradually become diluted. In this article we consider what the entity ‘Steiner education’ is which is considered to undergo development and view development through the lens of time.

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We see the need to find new ways for meaningful and critical exchange of ideas. In our experience, colleagues meet, listen to talks, applaud, have a short discussion with little follow up. This format – essentially a lecture format – was inherited from Rudolf Steiner and remains substantially unchanged. Articles and books are written, but not always read and still less discussed. We end this article with questions to encourage extended dialogue on Steiner education and its development for the continued health and relevance of the worldwide education movement.

## Suggestions for development

Many authors have written on changes and needs which they observe within Steiner education, and how the education can or should be further developed. We do not attempt here to give a full overview of this work, and instead concentrate on a small number of publications.

After a series of meetings, the members of the International Forum of Steiner/Waldorf Education (2022) adopted a list of what they called *Key characteristics of Waldorf education* (2016). This is intended as “binding guidance for the worldwide Waldorf school movement” though “may be supplemented by specific cultural characteristics.” Looking closely, (only) three characteristics are precisely formulated as essential: that the “artistic element in structuring lessons forms the essence of Waldorf education”; that self-governance is “a key feature of the Waldorf school”; and, thirdly, that “a school is a Waldorf/Rudolf Steiner school when a majority of the teachers lives by the spark of the spirit.”

On the other hand, Martyn Rawson (2021) lists 18 generative principles of Steiner education. These principles take into consideration the ideas of Steiner, educational theory since Steiner’s time, as well as 100 years of pedagogical practice. They are meant to generate new and evaluate existing practices. Each principle is accompanied by a list of skills teachers need to develop in order to work effectively out of the principle, plus questions for further research. Principles include: taking the spiritual dimension seriously (#1); a particular form of block teaching (#7); artistic teaching (#11); and the responsibility of the teachers themselves for the educational leadership of the school (#16).

Gilad Goldshmidt’s (2021) recent article, *What should Waldorf look like today?*, contains three key suggestions on how to further Waldorf pedagogy. He argues that, on a continuum between form and life force (flexibility), Waldorf pedagogy has moved too far towards the form pole over the last 100 years. By emphasising Waldorf traditions, the education has, to a greater extent, lost its liveliness. Goldshmidt argues that Waldorf pedagogy needs to regain an inner dynamic to refresh itself. He identifies three means to do this: esoteric work; researching contemporary Waldorf practice; and extending the Waldorf impulse to as many children as possible worldwide.

Between 2017 and 2019, a number of colleagues worked on the International Teacher Education Project (ITEP) under the auspices of the Pedagogical Section in Dornach to help to “ensure sufficient consistent and high-quality teacher education to support the need of Steiner educational initiatives for well-trained and well-supported teachers” (Boland & McAlice, 2020, p. 2). ITEP identifies nine core areas for teacher development, including the arts, self-development, an expanded understanding of the human being, and context sensitivity.

Finally, we want to mention the article by Eugene Schwartz, *Reflections on Steiner’s Death Day* (2022), written in the context of the United States. Schwartz argues that the spiritual foundation of Waldorf education (Anthroposophy) will necessarily manifest in different ways at different times. Like Goldshmidt, he sees that the Waldorf movement is weighted down by bureaucracies and has moved too far towards the ‘form’ pole. In the near future, he expects a revitalisation to occur through more Waldorf charter schools being founded as well as “homeschool pods’ and ‘micro schools’ serving families who, for the most part, want their children to receive a ‘real’ Waldorf education, rather than the simulacra” currently offered in too many schools. He comments unfavourably on ‘woke’ responses he observes in North American Waldorf practice and instead asks that people do the hard “work out of Anthroposophy.”

To sum up: when addressing Waldorf education and development, unique characteristics are identified: Anthroposophy is the spiritual foundation of Waldorf education; Steiner education involves a specific artistic approach to teaching which is responsive to the context in which it happens; the form in which Waldorf education manifests cannot be fixed; and teachers are jointly responsible for the school they are teaching in.

We take these points to reconceptualise how Waldorf education manifests over and through time. We hope this will be a helpful process and one that opens up new ways of thinking and “a language of critique and possibility” (Giroux, 2020, pp. 67-68). In particular, it is a way of conceptualising the idea of the ‘renewal’ and ‘revitalisation’ of Steiner education which appears in many authors’ writing.

## Development and Time

Development is a change over time. It matters how much change occurs in which amount of time. And the main question is always: What is the entity itself which is changing? What is its core, its unchangeable inner self? Regarding Waldorf education, it is the question of the “I” of it and how it is “incarnating”.

In Western societies and Western scholarship, time is commonly approached linearly: past ► present ► future, moving from one to the other in a linear fashion, commonly thought of as moving either forwards (behind = past, in front = future) or from left (past) to right (future). Steiner education was founded in the past, has developed into the movement we now have and will develop further into the future. Additionally, such linear development often brings with it the idea of moving from the less developed to the more developed, from the basic to the advanced.

Yet, this conception of time is not universal, nor has it always been perceived like that. In Māori philosophy, time is conceptualised as flowing backwards, from the past (in front) to the future (behind) (Rameka, 2016). This has obvious attractions. We can ‘know’ the past; we have lived through it. When we think about the experienced past, we can ‘see’ it in our mind’s eye. It clearly follows that this past should be placed where we can ‘see’ it – i.e. in front of us. The same with the present, which can also be seen and experienced; it is also placed in front. On the other hand, the future is unknown. We move towards it as if into an unknown space – an experience expressed in Māori philosophy as walking backwards. It is interesting to note in this model that there is no strong division between past and present – both are able to be known. A similar notion is found in Madagascar (Dahl, 1995) where the future is seen as flowing into the back of the head, or passing from behind like a breeze.

In the broad discipline of Futures Studies (Fergnani, 2019; Miller, 2018), various temporal models are put forward. Among the best known of these is Voros’s Futures Cone (2017), founded also on a linear way of thinking, and which aims to show as clearly as possible the range of outcomes facing us as we look into unknown futures; it takes its departure at the starting point of now, and offers a range of possible futures from the projected, probable, and preferred, to preposterous. However, this linear model has been expanded by Christophilopoulos (2021) using Special Relativity theory to explore “interconnections between different futures, different pasts and the present” (p. 83).

Buddhist notions of time are seen as cyclical, often over a longer time scale than is considered in Western thought (González-Reimann, 2016). There are other traditions which emphasise the primacy of the seeking to live always in the present, as stated in the Majjhima Nikāya (written around 2000 years ago):

Do not chase after the past; do not seek for the future.

The past is already no more; the future is not yet.

And see the elements of present in every place, without attachment,

Without moving – yet clearly see and strive in the present.

(in Miyamoto, 1959, p. 122)



This Buddhist notion of the eternal present brings us to a conception of time which we want to spend time on here: the notion of eternity.

## Eternity

In Plato's *Timaeus* (360 BCE/2015), time itself is contrasted to the idea of eternity, αἰών, which stands outside time in a timeless state, atemporality.<sup>3</sup> Within this timeless, absolute state exist forms or ideas. These, which can also be called archetypes, do not exist on a physical plane but remain as non-physical archetypes of things which can then become physically manifest within the flow of time. In his dialogues, Plato states that it is only through gaining and understanding (i.e. experiencing) of these Forms that humankind can ever achieve knowledge (Meinwald, 2016).

Notions of the eternal and its relationship to time can be found in countless discussions of philosophy and contemplations on spiritual life (for a broad, multi-cultural overview, see Chase, 2014). It is interesting to compare these with what Steiner and others have written.

Steiner (1901-1925/2002) writes in 1907 of there being two distinct flows of time, one from the past towards the future (*evolution*), and the other “the occult-astral” (p. 15) going in a contrary direction. This second stream has its source in the spiritual world and is a stream of *involution*. Involution is the process of eternal impulses coming into earthly reality from the spiritual world. Awareness of this stream is then “a precondition for all spiritual vision” (p.15).

In 1912, Steiner put the link between eternity and the passing moment like this:

Here ends the world of the senses, and here begins the spiritual world, but everywhere the spiritual world permeates sensory existence, so each passing moment, in accordance with its quality, is permeated by eternity. We do not experience eternity by coming out of time, but by being able to experience it clairvoyantly in the moment itself. We are guaranteed eternity in the passing moment; in every moment it is there. (1912/1981, lecture 5)

This highlights the close connection between spiritual experience, spiritual perception (here termed clairvoyance), the eternal, and the experience of the passing moment. There is always a steady movement from the past to the present. But in the very moment of presence, there is the freedom of choice of what will be realised. It is the moment of the New, a coming into being and a being which is gone almost as soon as it emerges. This moment, when eternity touches the steady flow of time, is the foundation of all meditative experience.

When considering the flow of time then, we need also to consider non-time; to past, present and future needs to be added eternity. “What underlies existence – the passing moment and eternity – is everywhere and forever” (1912/1981, lecture 5). “Eternity is a permanent Now” (Hobbes, 1662). This moment can be represented as two intersecting lines, two axes, one past-future and the other eternity-present.

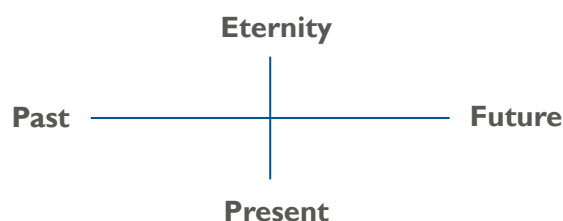


Figure 1: Two axes of time

3. We note the difference usually assigned to the eternal/eternity and the timeless/timelessness. Something which is timeless exists for all time; it stands within time but lasts forever. What is eternal exists outside of time, without beginning or end, on a different plane (Ramelli, 2020).

These are ways in which to think about the intersection of these two axes. We do not claim originality with this diagram. Instead, we use it to consider if it can offer additional lenses through which to conceptualise the development of Steiner education.

## Considerations

Being happens in the present. What is of primary importance is the link between the present and the eternal; it is in the eternal that we find the essence of Waldorf education. This essence is always there, always alive, does not change, but one has to strive to get a hold of it again and again; one cannot depend on connection at some time in the past. The essence of Waldorf education exists but cannot be possessed. We can invite it into our teaching, but it cannot be forced to assist like a physical tool. It is something which needs to come into existence anew at each single moment from its spiritual source. More specifically, to connect successfully to the essence of Steiner education in the realm of the eternal, one needs to take a guideline of Anthroposophy in order to distinguish Steiner education from other forms of education: teaching in a way that best suits the specific demands of specific children/students in specific historical circumstances in specific societies at specific places anywhere in the world.

Without this connection between the physical realm and this specific area of the spiritual world, Steiner teaching will undergo a slow process of dying away, of decline. It will become ‘boring’, anodyne, a recipe to follow. Students will not experience it as in touch with what is happening in the world. Denjean puts it, it becomes a “worn out path, then tradition and finally a mere list of norms which have to be adhered to” (2014, p. 20).

On the other axis, Steiner talks in *The First Teachers’ Course* about the importance of moving with the times, of being contemporary. “Teachers must understand the time they live in because they must understand the children entrusted to them in relation to that time.” (1919/2020, p. 163). Considering these two axes together you then have the stage on which Steiner education can manifest itself.

Viewing the development of Steiner education through this lens of time allows important insights to be gained. It shows that change can happen within Steiner education in different ways. Relating change to the fourfoldness of time – eternity, present, past and future – we can distinguish between four different types of development.

Changes which occur through a connection with the *eternal* involve working out of a state of contemplation, an awareness which Steiner called “*Intuition ... the conscious experience, within what is purely spiritual, of a purely spiritual content*” (1894/1995, pp. 136-137). Or, as he puts it in *An outline of esoteric science* (1910/1997), “To have knowledge of a spiritual being through intuition means having become completely at one with it, having united with its inner nature ... In intuition, we penetrate into the beings themselves” (p. 338). “The kind of thinking in which the content appears in direct connection with the formal [formative] element has always been called ‘*intuitive*’” (Steiner, 1886/2008).

In teaching, intuition happens at moments of high awareness and concentration. To facilitate this, one has to prepare as well as possible before the teaching itself starts (regarding students, context, content, outer requirements); only then is there the possibility for intuitive moments to arise and for Steiner education at its highest level to take place. Working with this degree of understanding (as an ideal) allows teachers to modify what they do to meet contemporary situations. This may happen steadily over a long time period or quickly, as for instance responses to the current pandemic. Acting with *presence* of mind and in connection with the *eternal* qualities of the education allows colleges of teachers, national federations of schools or similar to consider major changes, while remaining connected to and working out of the founding impulse. In this way, we could say that Steiner education is able to be ‘incarnated’ ever anew.

Changes can also occur which are not influenced by the eternal in the education – compliance with state requirements for instance – or outer changes coming from a different stream of education which can loosen or weaken the connection to Anthroposophy. Authors who express the need for Waldorf education

to be “revitalised”, receive “fresh impulses” and so on, we believe are emphasising this need to reconnect with the eternal nature of Waldorf education. This is expressed as teachers needing to live “by the spark of the spirit” (International Forum for Steiner/Waldorf Education, 2016), “take the spiritual dimension seriously” (Rawson, 2021); intensify esoteric work (Goldshmidt, 2021), prioritise self-development (Boland & McAlice, 2020), and “work out of Anthroposophy” (Schwartz, 2022).

Besides this, there are other situations which call for gradual, steady development. Forward planning needs to be discussed in depth and happens over extended periods. This relates to a *future* still to come.

And finally, there are changes which are needed to meet contemporary situations but which may be put off or avoided. Old forms and ways of thinking can be retained beyond their natural lifetimes. Established traditions can be continued beyond their time, out of affection or familiarity, traditions which no longer meet the needs of the present day, or of present-day children. When Steiner education is introduced in new locations, traditional forms and practices can be transferred from elsewhere without necessarily considering whether they meet the needs of the situation. Actions such as these relate to a past which has already been gone for a while.

Considering the image of the crossing axes, it becomes clear that what is right at one time, is not necessarily right at another time. What is right in one set of circumstances (one place or culture), is not necessarily right in another. Responsivity is constantly required. As Steiner puts it:

We ... must seek ever-new ways, look for new forms over and over again ... however good the right may be that you want to bring to realization—it will turn into a wrong in the course of time. (1917/2008, p. 66)

## Final words

This article is a brief unpacking of what is a multifaceted and complex area. To close, we pose a short series of questions as provocations to encourage an extended dialogue.

- What are the eternal qualities of Steiner education?
- What (if any) strong present-day characteristics or happenings need to quickly be taken into Steiner education?
- What (if any) characteristics of contemporary life, contemporary thought and knowledge, and contemporary values are missing from Steiner education?
- What (if any) Steiner traditions, practices and curriculum content are no longer appropriate in current contexts?

We believe that viewing contemporary manifestations and calls for development and change of Steiner education through this fourfold lens of time is both profitable and worthwhile. Calls for ‘renewal’, ‘revitalisation’, modernisation, increased contextualisation and similar can be approached anew by considering how ever-changing and increasingly diverse contemporary situations interact at different speeds and in different ways with what is eternal in Steiner education.

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## **Artus, Parzival, und Ich – Versuch über eine anthropologisch begründete Rezeption höfischer Romane in der Schule**

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**ABSTRACT.** Since medieval literature hardly plays a noteworthy role in the official curricula, after PISA medieval literature didactics developed with exceptions (Bärnthaler among others) mainly in the direction of competence orientation (Miedema/Sieber), which has its justification and quality within the German Federal Republic's „order school“ (Oliver Geister), but to which there were also critical voices within the subject (Ringeler). The relevance of literature instruction for individuation, i.e. personality formation, which Jürgen Krefz called for as early as 1977, was and is thus taken into account less and less. The possibilities of acquiring subject-specific knowledge through the treatment of medieval literature and, at the same time, of having a biographically meaningful, motivational, and meaningful reception experience are thus far from being exhausted. This essay tries to work out the meaning and the potential of an anthropologically founded and thus biographically motivational and meaningful reception of medieval literature in school by means of general considerations and by using the example of the so-called „Doppelwegsromane“.

*Keywords:* Didactics of literature; medieval studies; medieval literature, Wolfram von Eschenbach; „Parzival“, double path novel; school; creation of meaning; anthropology; Waldorf education, German lessons

**ZUSAMMENFASSUNG.** Da die mittelalterliche Literatur in den behördlichen Curricula kaum eine nennenswerte Rolle spielt, entwickelte sich nach PISA die Mittelalterliteraturdidaktik mit Ausnahmen (u.a. Bärnthaler) vornehmlich in Richtung Kompetenzorientierung (Miedema/Sieber), was innerhalb der bundesrepublikanischen „Ordnung Schule“ (Oliver Geister) seine Berechtigung und Qualität hat, wozu es aber auch fachinterne kritische Stimmen gab (Ringeler). Die von Jürgen Krefz bereits 1977 eingeforderte Relevanz des Literaturunterrichtes für die Individuation, sprich die Persönlichkeitsbildung, wurde und wird damit immer weniger berücksichtigt. Die Möglichkeiten, durch die Behandlung von mittelalterlicher Literatur, fachspezifische Kenntnisse zu erwerben und gleichzeitig eine biografisch sinnstiftenden, motivationale und bedeutungsvolle Rezeptionserfahrung zu machen, sind somit noch lange nicht ausgeschöpft. Dieser Aufsatz versucht die Bedeutung und das Potential einer anthropologisch begründeten und damit biografisch motivational-sinnstiftenden Rezeption der mittelalterlichen Literatur in der Schule anhand allgemeiner Überlegungen und am Beispiel der sogenannten „Doppelwegsromane“ herauszuarbeiten.

*Schlüsselwörter:* Literaturdidaktik; Mediävistik; mittelalterliche Literatur, Wolfram von Eschenbach; „Parzival“, Doppelwegsroman; Schule; Sinnstiftung; Anthropologie; Waldorfpädagogik, Deutschunterricht

## Die Situation der mittelalterlichen Literatur in der Schule und warum Schüler diese lesen sollten – oder gar wollen?

Während die mittelalterliche Literatur in den staatlichen Rahmenplänen der Regelschulen kaum eine Rolle spielt und sich diese Situation trotz aller verstärkten Bemühungen der Mittelalterliteraturdidaktik (MALD) nach PISA, spätestens seit 2005 bisher nicht verändert hat, bietet der Lehrplan der Waldorfschulen in dieser Hinsicht eine Vielzahl von quantitativen wie didaktischen und methodischen Möglichkeiten zu ihrer Rezeption im Unterricht (Kirchhoff 2018a; Steinwachs 2018), die der Entscheidungskompetenz der Unterrichtenden obliegt. Hierzu gehört neben der relativen Freiheit im Umgang mit diesem Lehrplan und der Auswahl von Texten (Zech 2016, S. 575) (s.u.) auch die als kanonisiert geltende Lektüre des „Nibelungenliedes“ in Klasse 10 und von Wolframs „Parzival“ in Klasse 11 (Richter 2016, S. 272 und S. 276 ff.). Für die letzteren Werke sind in etwa je 30 Einheiten je 45 Minuten vorgesehen, was in quantitativer Hinsicht ein Alleinstellungsmerkmal an deutschen Schulen ausmacht und eine intensive Rezeption der Zeit, der Poetik und der Aktualität mittelalterlicher Texte ermöglicht (Buck 2011, S. 25 ff.). Allerdings wurde die spezifische Rezeption der mittelalterlichen Literatur an Waldorfschulen wie auch deren didaktische bisher nur im Ansatz aufgearbeitet, doch zeigt sich im Selbstverständnis der Schulen sehr schnell, dass die Rezeptionswege primär subjektorientiert sind und dadurch – so das Selbstverständnis – eine direkte Relevanz für die Schüler\*innen hat (vgl. Schneider 2008; Schuchardt 2002, S. 25; Boss 2018, S. 330 ff.); und darin lassen durchaus Anknüpfungspunkte erkennen für neuere Tendenzen in der MALD (Bärnthaler 2010; Heiser 2018 S. 15 f.; Seelbach & Zamminer 2016, S. 9 ff.), die bisher aber nur wenig Berücksichtigung im Diskurs erfahren haben und an anderer Stelle näher betrachtet werden sollte.

Auch wenn aufgrund der systemischen Vorgaben an den Regelschulen ein quantitativ vergleichbarer Unterricht nicht möglich ist (Steinwachs 2018, S. 124 f.), hat Ylva Schwinghammer gezeigt, dass es durchaus Räume gibt, in denen sich die mittelalterliche Literatur als Unterrichtsgegenstand etablieren kann und sollte (Schwinghammer 2013, S. 200). Auf diesem Weg, also durch die theoretische wie unterrichtspraktische Aufarbeitung, wäre es ebenfalls möglich, nicht nur ein Bewusstsein für die gesellschaftliche Relevanz mittelalterlicher Literaturen zu fördern, sondern auch den Lesewillen und das Interesse der Schüler\*innen zu erfassen. Da die subjektorientierten Zugänge, also die Förderung der Sozial- und Selbstkompetenz sowie darin Formen der Identitätsbildung und Individuation im (inter-)kulturellen Kontext ein Paradigma des Selbstverständnisses an Waldorfschulen ist, scheint auch ein Blick auf die dortigen Erfahrungen mit der Rezeption mittelalterlicher Texte sinnvoll: Immerhin – und auch das müsste etwas genauer untersucht werden – liegt der Anspruch der Waldorfschulen darin, eine alters- und entwicklungsgemäße Rezeption zu ermöglichen, die von den Schüler\*innen als motivational-sinnstiftend erkannt werden und dadurch zum Träger einer fruchtbaren und substantiellen Lektüre werden kann, in der die individuelle, kulturelle und gesellschaftliche Relevanz der mittelalterlichen Literatur erfahren und im Bewusstsein der Schüler\*innen verankert wird.

Die im Folgenden aufgeworfene Frage ist also, inwiefern die im Diskurs bisher kaum registrierten rezeptiven und didaktischen Zugänge der Waldorfpädagogik (Kirchhoff 2018a; Kirchhoff 2018b, Zech 2018a) Anknüpfungspunkte und Impulse für die allgemeine MALD bieten. Eine weitere Frage wäre, inwiefern sich dieser spezielle Zugang oder Aspekte desselben dazu eignen, nicht nur ein motivational-sinnstiftendes Interesse zu wecken, sondern auch langfristig auf diesem Weg die mittelalterliche Literatur als kulturell, gesellschaftlich und individuell relevantes Kulturgut in der Gesellschaft neu zu verankern, um so eine Les- und Rezeptionsmotivation zu schaffen, die idealiter institutionell mitgetragen werden kann.

## Die Situation der mittelalterlichen Literatur in der (Regel-)Schule

Die Veröffentlichungen zur MALD haben sich in den letzten 17 Jahren exponentiell vervielfacht, da nach PISA bereits zu erwarten war, dass die seit 1945/49 (Scherwinsky 1950, S. 504) ohnehin marginalisierte Stellung der mittelalterlichen Literatur an Schulen nicht besser werden würde. Nach ersten ‚Todesgerüchten‘ (s.u.) über die mittelalterliche Literatur im Unterricht schien die Mediävistik allerdings nicht tatenlos zusehen zu wollen, obwohl die „Verwertbarkeit“ der Literatur für den Ausbildungsraum Schule – so bilanziert Hans-

Otto Spillmann – sehr gering sei (Spillmann 2000, S. 776 f.; Klein 2015; Wrobel 2015). Ein solches Denken war und ist Teil einer schulpolitischen Wende hin zur sogenannten Kompetenzorientierung, die jedoch nach wie vor in der Kritik steht, vom Doyen der Kompetenzforschung John Erpenbeck sogar als zweite bundesrepublikanische „Bildungskatastrophe“ bezeichnet wurde (Erpenbeck/Sauter 2019). Und trotzdem hat sich diese Entwicklung produktiv auf den Diskurs in der MALD ausgewirkt, nur eben nicht aber auf den Einsatz mittelalterlicher Texte in der Schule. Hierbei ist gerade der MALD positiv zu bescheinigen, dass sie in ihren Schriften zur Kompetenzorientierung nie die Schüler\*innen als sich bildende Menschen aus den Augen verloren hat (Wrobel 2015 f.). Woran dies liegt, ist bisher nicht erörtert worden, allerdings ist anzunehmen, dass trotz der Fokussierung auf universal anwendbare Kompetenzen an der Enkulturation und dadurch an einem interkulturellen Zugang sowie der Sozialisation und Identitätsbildung von Schülern festgehalten wurde. Damit wurde das eigene Fach auf der Grundlage der Bildungsstandards sowohl unterrichtstauglich(er) gemacht (Feistner, Karg & Thim-Mabrey 2006, S. 11 f.; Miedema Sieber 2013) und gleichzeitig der individuellen, (inter-)kulturellen und gesellschaftlichen Geltung der Literatur Rechnung getragen.

Nur wenige Jahre, nachdem Holger Deifuß 2005 die „Beerdigung“ der mittelalterlichen Literatur an Schulen verkündet hat (Deifuß 2005, S. 143 f.), erfolgte also die erwähnte beeindruckende Publikationsoffensive der Mediävistik. Diese hat ältere Zugänge kritisch revidiert (Schwinghammer 2014) und ihre facettenreiche Forschung zu einer diskursiven MALD entwickelt, wie es sie vor 2005 nicht gegeben hat. Auch wurden Unterrichtskonzepte zu verschiedenen mittelalterlichen Texten, Themen und Sprachen vorgelegt und von Ylva Schwinghammer erstmals die erwähnte empirische Studie zur Situation der mittelalterlichen Literatur bei den Unterrichtenden. Da die Curricula der Länder jedoch eine schulpolitische Entscheidung bzw. Festlegung sind, hat diese Forschungs- und Publikationsoffensive bisher nur wenig an der Marginalisierung der mittelalterlichen Literatur im Unterricht ändern können.

Blickt man auf den aktuellen Diskurs, zeigen sich präferierte Schwerpunkte der MALD-Forschung. Sie widmet sie sich vornehmlich Fragen der Alterität oder der „Mittelalterqualität“, wie es Ina Karg formuliert und Verfahren, wie diese im Unterricht umgesetzt werden kann (Karg 2012, S. 438). Hinzu kommen die Relevanz mittelalterlicher Literatur für die aktuelle gesellschaftliche Situation, kulturellen Eigenarten derselben, die Aktualität des Themas in den Medien, menschliche Universalien, neuen Wegen der Rezeption, der Schulbuchintegration und methodische Zugängen wie erprobte Unterrichtskonzepte (vgl. u.a. Sieber & Miedema 2013; Wrobel & Tomasek 2015; Hofmeister & Schwinghammer 2014; Seelbach & Zamier 2016). Worauf die MALD allerdings nur mit Ausnahme eingegangen ist, ist eine dezidiert subjektorientierte Lesemotivation, die sich konkret den Bildungs- und Entwicklungsbedürfnissen der Schüler\*innen zugewandt hat (u.a. Bärnthaler 2010; Spreitzer 2015, Eitschberger 2015; Heiser 2018; Bärnthaler 2020). Gemeint ist damit also nicht nur die Frage, warum Schüler\*innen mittelalterliche Literatur lesen *sollten*, sondern wie die Werke aufbereitet werden müssten, damit sie diese lesen *wollen*. Ein möglicher Weg, dieses Wollen zu fördern, wäre eine anthropologisch begründete Rezeption, weil diese aus entwicklungspsychologischen Gründen als sinnstiftend und damit motivational angenommen und im Folgenden näher ausgeführt wird.

## **Lohnt sich der (didaktische) Blick in das auf das „Andere“?**

Zwar hat sich die (allgemeine) Literaturdidaktik intensiv mit der Lese- und Rezeptionsmotivation von Kindern und im Ansatz auch Jugendlichen beschäftigt, doch gerade für letztere, also Schüler\*innen der Sek. II, scheint vielfach davon ausgegangen zu werden, dass literarische Texte allein deshalb zu lesen sind, weil sie eine Prüfungsrelevanz haben oder im Lehrplan stehen (und natürlich entsprechend durch die Schulbuchverlage aufgearbeitet wurden). Dadurch aber verliert die Schullektüre oftmals ihre Sinnstiftung und die erkennbare Relevanz für die Schüler\*innen, so Karlheinz Fingerhut (Fingerhut 2006, S. 154). Die MALD steht mit ihren Überlegungen jedoch an einer anderen Stelle. Sie begründet die Lektüren durch ihre historisch kulturelle Relevanz, Identitätsbildung und Sozialisation sowie einem Lebensweltbezug (Wrobel 2015, S. 38): Angenommen wird das Interesse an der mittelalterlichen Literatur durch einen Fächer von inhaltlichen Themen, (aktuellen) medialen Bezügen, universale Erfahrungen oder interkulturellen



Aspekten. Wenig berücksichtigt aber wurde eine entwicklungspsychologisch begründete Lesemotivation, also ein anthropologischer Ansatz, der zusammen mit den eben genannten Themen seine motivationale Wirkung entfalten kann, wenn er für die Schüler erkennbar sinnstiftend austariert ist (Rabelhofer 2015; Bärnthaler 2010; Seeber, 2017, bes. S. 39-48).

Für die Planung eines solchen Unterrichtssettings bedarf es der pädagogischen Anthropologie. Diese aber fristet in der Literaturdidaktik ein Schattendasein, obgleich altersgemäß entwickelte Unterrichtskonzepte in der Praxis natürlich gelingen. Woher kommt das? Die publizierten Unterrichtskonzepte beruhen – und da liegt eine bisher kaum thematisierte Stolperfalle für die didaktische Planung – zumindest ihrer Begründung nach nicht auf der Grundlage anthropologischer Bestimmungen oder Annahmen. 1977 begründet Jürgen Krefz mit seiner grundlegenden Arbeit „Grundprobleme der Literaturdidaktik“ (Krefz 1977) maßgeblich eine systematische und soziologisch wie anthropologisch begründete identitätsorientierte Literaturdidaktik. Seinem Ansatz folgen Literaturdidaktiker wie Kaspar H. Spinner, Volker Frederking, Klaus Maienwald oder Volker Gerner u.a., welche die Persönlichkeitsentwicklung als Zielmarken ihrer didaktischen Bemühungen setzen. Allerdings ist kaum eine anthropologische Weiterentwicklung erfolgt. Anders die Rezeptionsästhetik. Auf der Grundlage der Arbeiten von Roman Ingarden (Ingarden 1972), Hans-Robert Jauß (Jauß 1997) und Wolfgang Iser (Iser 2014) sowie der evolutionär-biologisch begründeten Kultur- und Literaturtheorie von Karl Eibl (Eibl 2016) nehmen anthropologische Überlegungen eine exponierte Stellung ein, wobei Jauß und Eibl keinen expliziten Bezug zum Unterricht herstellen. Das Problem einer kaum existenten literaturdidaktischen Anthropologieforschung liegt offensichtlich darin begründet, dass die pädagogische Anthropologie selbst den Erziehungswissenschaften zugeordnet und daher nicht weiter durch die Fachdidaktiken reflektiert wird. So merkt es 2003 Norbert Kluge kritisch an und so bekräftigen es Christoph Wulf und Jörg Zirfas 2014 (Kluge 2003, S. 13; Wulf Zirfas 2014, S. 17). In der literaturdidaktischen Theorie wird also ein basales Paradigma für die Unterrichtsplanung und -durchführung nur in Ausnahmefällen Teil des Koordinatensystems der im Unterricht anvisierten Lern-, Bildungs- und Sozialisationsziele.

Anders verhält sich dies bei den Waldorfschulen. Sie gehen in Bezug auf die mittelalterliche Literatur im Unterricht sowie die anthropologische Legitimation der pädagogischen wie auch didaktischen Konzepte andere Wege, Stellen für das „Eigene“ der Literaturdidaktik das „Andere“ dar. Hierzu ein kurzer Abgleich mit den bisherigen Ausführungen zur Rolle der mittelalterlichen Literatur in der Schule: Ihr Curriculum gibt wie oben ausgeführt mit dem „Nibelungenlied“ und Wolframs „Parzival“ in Klasse 11 über jeweils (!) 30 Unterrichtseinheiten je 45 Minuten einen umfassenden Raum für die mittelalterliche Literatur, weitere, beispielsweise lyrische Stoffe oder Kurzprosa u.a.m. können darüber hinaus behandelt werden. Begründet wird die Lektüre beider Werke enkulturatив und sozialisatorisch, inhaltlich und methodisch sowie anthropologisch. Anthropologisch meint insbesondere entwicklungspsychologisch und bedeutet, dass die Waldorfschulen ihre didaktischen Ansätze (idealiter) mit der Begleitung der Schüler\*innen durch ihre Pubertät und Adoleszenz begründen, also in der Begleitung ihres Individuationsprozesses, was als eine Signatur ihrer spezifischen Subjektorientierung gelten kann (vgl. Schneider 2008). Damit verbunden ist der Anspruch, dass eine solche Teil ihrer Motivationspädagogik ist und die Grundlage für einen als sinnstiftend angenommenen und ästhetisch ausgerichteten Unterrichtskonzept darstellt (bspw. Zech 2017). Mit diesem Konzept setzen sich die Waldorfschulen von einer Tendenz der Schulpolitik ab, die „*Bildung (Identität) und Qualifikation (Arbeitskraft)*“ in der heutigen Wissensgesellschaft zunehmend asymmetrisch verschoben hat, indem die Bildung der Verwertbarkeit auf dem Arbeitsmarkt untergeordnet wurde, so Rose Boenicke et al. (Boenicke, Gerstner & Tschira 2004; ähnlich auch Bredella 2007) Selbst vor dem Hintergrund, dass die anthropologischen Grundlagen der Waldorfpädagogik bisweilen kritisch betrachtet werden (Ulrich 2006), sind sie mittlerweile Gegenstand eines konstruktiven Diskurses, während sich die Waldorfpädagogik selbst auch solchen Konzepten öffnet, die außerhalb ihrer genuinen Quellen liegen (bspw. Wagemann 2019; Sommer 2021).

Zum Verständnis einer (allgemeinen) anthropologisch begründeten und darin als sinnstiftend und motivational angenommenen Didaktik (für die mittelalterliche Literatur) ist es hilfreich, dieses Selbstverständnis etwas genauer zu betrachten. Matthias Kirchhoff hat aus universitärer Perspektive vor längerer Zeit kritisch, aber wohlwollend auf Möglichkeiten und Grenzen einer Kooperation von

Mediävistik und Waldorfschulen verwiesen (Kirchhoff 2018) und Frank Steinwachs diesen Gedanken in Bezug auf die jeweilige „Ordnung“ der Schule vertieft (Steinwachs 2018). Diese Gedanken sollen im Folgenden aufgenommen und erweitert werden, um mögliche Argumentationslinien der Literaturdidaktik an Waldorfschulen für ihre anthropologisch-entwicklungspsychologisch begründete Sinnstiftungs- und Motivationsdidaktik und herauszuarbeiten – soweit sie die aktuellen Positionen des MALD-Diskurses sinnvoll ergänzen könnten. Das Ziel der folgenden Ausführungen liegt also darin, die an Waldorfschulen vorliegenden Erfahrungen auch für die Rezeption mittelalterlicher Texte außerhalb ihrer Zusammenhänge in den Blick zu nehmen und auf systemübergreifende Möglichkeiten für die Rezeption der mittelalterlichen Literatur im Unterricht zu reflektieren.

### **Anmerkung zur Anthropologie als Paradigma für ein sinnstiftendes und motivationales Curriculum und seine Didaktisierung an Waldorfschulen**

Um die anthropologisch-didaktische begründete Perspektive des Literaturunterrichtes an Waldorfschulen auch in den Grenzen eines Fachaufsatzes herausarbeiten zu können, ist es nötig, massiv zu reduzieren. Trotzdem muss für die hier behandelte Fragestellung das dort vorherrschende Selbstverständnis gegenüber dem Zusammenspiel von Anthropologie, Curriculum und Methode etwas vertieft werden. In der Waldorfpädagogik und ihrer Didaktik, liegt – etwas holzschnittartig formuliert – das Ziel der Themenfindung darin, über ein entwicklungspsychologisch begründetes Curriculum für die Schüler\*innen individuell sinnstiftende und motivationale Inhalte zu generieren – so Michael M. Zech. In Bezug auf den Literaturunterricht bedeutet das also eine bewusste Auswahl von poetischen Texten vorzunehmen, die sich für die fachliche Begleitung der Entwicklungs- und Bildungsbedürfnisse der Schüler\*innen zu eignen scheinen. Damit hat die Auswahl – so das Selbstverständnis – über die oben formulierten Zielmarken Enkulturation, Sozialisation und Kompetenzentwicklung hinaus zuvorderst einen konkreten anthropologischen Bezug zu dem, was altersgemäß für die jeweilige Jahrgangsstufe (allgemeine Annahme) angenommen wird. Über die allgemeinen Annahmen hinaus sollten auch die (Entwicklungs-)Eigenarten der konkreten Lerngruppe (spezifische Annahme) näher in den Blick genommen werden, um auf dieser Grundlage möglichst adäquate Texte auszuwählen und sie den genannten Parametern entsprechend zu didaktisieren (Steinwachs 2020). Im Verständnis des Richterlehrplans bedeutet dies, dass die Schüler\*innen *„nicht nur Adressaten, sondern vielmehr als Impulsgeber der Unterrichtsinhalte, gleichsam als Auftraggeber des Lehrplans zu betrachten“* sind (Richter 2016, S. 83). Mit anderen Worten gibt es zwar einen Lehrplan, seine fluide, also situativ und gruppenbezogene Handhabung (Pollak & Spengler 2019) aber unterscheidet sich von den Lehrplänen der Länder darin, dass die spezifischen Entwicklungsbedürfnisse als wesentliche Parameter für die Auswahl und Didaktisierung der Inhalte gelten, was in den Curricula der Schulbehörden nicht unbedingt der Fall ist (vgl. u.a. Künzli, Fries, Hürlimann & Rosenmund 2013, S. 108; s. auch Kämper-van den Boogaart 2014, S. 12). Damit hat der Lehrplan der Waldorfschulen den Charakter eines strukturell subjektorientierten und entwicklungspsychologisch ausgerichteten „Orientierungsplans“, bildet also ein offenes Curriculum ab, das im Ansatz zwar kanonisiert ist, aber ein alternatives Vorgehen ermöglicht, meist sogar notwendig macht. Im pädagogischen und didaktischen Selbstverständnis der Waldorfschulen bedeutet dies also, dass der Unterrichtsstoff subjektorientiert und anthropologisch begründet ist und darin der fachlichen Entwicklung ebenso dienen soll wie einer „altersgemäßen“ Individuation durch die im Unterricht behandelten Inhalte. Hierzu schreibt Wilfried Sommer:

„Die Waldorfpädagogik blickt in differenzierter Weise auf das verkörperte Selbst und betrachtet den Unterricht entsprechend als einen Erfahrungs- und Entwicklungsraum für das verkörperte Selbst. Dabei versteht sie den Lernvorgang als einen Prozess, in dem sich die Schülerinnen und Schüler als verkörperte Personen entfalten und direkt tätig sind.“

Damit wird davon ausgegangen,

„dass es Lernprozesse gibt, die biographisch bedeutsam und sinnhaft sind. Es wird ein Verständnis des Erfahrungslernens zugrunde gelegt, durch welches sich die Schülerinnen und Schüler als Personen einen neuen Horizont aufbauen und bis auf die Ebene persönlicher Sinnhaftigkeit angesprochen werden können [...]“ (Sommer 2010, S. 35 f.).

Ähnlich dieses Selbstverständnisses formuliert es auch Michael M. Zech, der darüber hinaus den Aspekt des Lehr-Lernarrangements im Verhältnis zum Schüler betont:

„Der Anspruch der Waldorfpädagogik ist demnach bis heute, Lehrinhalte und Lehrmethoden konsequent in den Dienst der Förderung der Individuation zu stellen und vom Lehrpersonal die Kompetenzen einzufordern, die Entwicklungsprozesse des Kindes verstehen und analysieren zu können, um so auf der Basis der eigenen Fach- und Methodenkompetenz und der realen Schülerbegegnung situativ angemessen das Unterrichtskonzept zu entwickeln.“ (Zech 2016, S. 575).

Damit wird deutlich, dass die von Zech angesetzte Subjektorientierung keine individuellen Befindlichkeiten bedient, da die Entwicklung von in dieser Hinsicht funktionalen Unterrichtskonzepten Entwicklung und Kompetenzerwerb fördern und darin motivational wirken soll:

„Wichtiger als eine reine Entwicklung von Fach- und Methodenkompetenz [...] ist also die Entwicklung der Sozial- und Selbstkompetenz. Kompetenzentwicklung geschieht dann, wenn der Übergang von der „Präsentation“ des Lernstoffs, die sich aus der Beobachtung des jeweiligen Entwicklungsstandes heraus ergeben soll, zum aktiven Ergreifen des Lernstoffes durch Schüler gelingt; das heißt, wenn der Schüler sich in seinem Entwicklungsstand „gesehen“ oder „anerkannt“ fühlt, ohne dass er sich „durchschaut“ fühlen muss, kann er aus sich heraus die Chance ergreifen, mit dem angebotenen ‚Lernstoff‘ für sich und an sich zu arbeiten. Die Waldorfpädagogik spricht hier von ‚Latenten Fragen‘, also Fragen, die dem Schüler nicht bewusst werden, die aber sein tiefstes Inneres betreffen und deren Antworten ihm helfen, seine Entwicklungsaufgaben zu bewältigen.“ (Götte, Loebell & Maurer 2009, S. 99).

Das hier als „Latente Fragen“ bezeichnete anthropologische Phänomen findet sich in dieser Form und Bezeichnung nur in der Waldorfpädagogik. Es ist der Versuch, eine altersgemäße und unbewusste (also latente) Sehnsucht der Schüler\*innen nach dem Verstehen der sie umgebenden Welt begrifflich abzubilden. Diese „Sehnsucht“ entsteht, so das Selbstverständnis, im Übergang von der Pubertät in die Adoleszenz und stellt eine qualitativ neue Hinwendung zur Erwachsenenwelt dar. Sie geht einher mit einer inneren (Neu) Orientierung(en) und darin mit einer lange anhaltenden und wechselhaften Identitätssuche, die mit einem zunehmenden Autonomiestreben verbunden ist (Kranich 1999, S. 180-223). In dieser Annahme finden sich konkrete Parallelen zu bekannten entwicklungspsychologischen Modellen (bspw. Piaget, Erikson, Fowler), wobei eine Kontextualisierung an dieser Stelle nicht sinnvoll erscheint. Damit stellen die „Latenten Fragen“ innerhalb des pädagogischen und didaktischen Systems also ein anthropologisch begründetes und maßgebliches Paradigma für die Planung von Unterricht dar, um dem postulierten Anspruch nachzukommen, diesen gleichermaßen fachlich wie individuell sinnstiftend und darin motivational zu konzipieren vgl. Steinwachs 2020).

Damit werden von Seiten der Waldorfpädagogik als Ziel von Bildung und Ausbildung (auch im Literaturunterricht) vier wesentliche Ziele formuliert, die als Anknüpfungspunkte zum allgemeinen literaturdidaktischen Diskurs dienen können: erstens der Individuationsprozess, der in den Zielformulierungen der allgemeinen Literaturdidaktik meist als „Persönlichkeitsbildung“ bezeichnet wird, zweitens das Ziel, den Schüler\*innen eine gesellschaftliche und (kritische) (inter-)kulturelle Teilhabe zu ermöglichen (Enkulturation), drittens darin sozialisatorisch zu wirken (Sozialisation) und viertens diejenigen Kompetenzen anzulegen und zu entwickeln, die als Kulturtechniken für eine kritisch-integrative Teilhabe zugrunde gelegt werden müssen (Aufbau von Fachwissen und Kompetenzen). So werden durch die Schwerpunktlegung der Waldorfpädagogik anthropologisch begründete Kriterien zur Themen- und Textauswahl sichtbar sowie für deren Didaktisierung. Diese steht im Dienst der Fachausbildung wie der Individuation /Götte, Loebell & Maurer 2009, S. 279), worin eine dezidiert subjektorientierte Didaktik erkennbar wird, die konkrete Anknüpfungspunkte für den literaturdidaktischen Diskurs und ebenso in dem der MALD erkennen lässt.

## Zur anthropologischen Begründung der Waldorfschulen, mittelalterliche Literatur zu lesen – Das Beispiel „Parzival“

Auch im Literaturunterricht wird dieser anthropologisch begründete, motivationale Ansatz als Grundlage für die Auswahl und Behandlung der Literatur verstanden. Hinsichtlich der Planungsprämissen bedeutet dies trotz aller Fluidität in Bezug auf die sichtbaren Bedürfnisse und Notwendigkeiten für die Entwicklung der Jugendlichen, einen subjektorientierten Ansatz zu verfolgen und dafür systemeigene Parameter anzusetzen (Boss 2018, S. 279). Für die folgenden Ausführungen zur Motivationspädagogik in Bezug auf die mittelalterliche Literatur an Waldorfschulen – soweit hier eine Vereinheitlichung überhaupt möglich ist – soll im Folgenden der Blick auf die dort postulierten Annahmen zur 11. Klasse geworfen werden, da für dieses Schuljahr der mittlerweile kanonisierte, aber curricular nicht alternativlose „Parzival“ Wolframs von Eschenbach vorgeschlagen wird. So heißt es für die Unterrichtsziele im Literaturunterricht der 11. Klasse allgemein:

„Im Zentrum des Unterrichtes stehen [...] eine intensive Auseinandersetzung mit der Innenwelt des Menschen, mit dem Prozess der Ich-Werdung und die Reflexion über die Ich-Du-Beziehung. Vielfältige methodische Verfahren zur Texterschließung werden eingeführt, wobei deutlich werden sollte, dass jede Methode adäquat verwendet und ein dogmatischer Methodenmonismus vermieden werden sollte. Der individuelle Stil wird durch freie Aufsatzformen wie philosophische Erörterungen oder Essays weiterentwickelt.“ (Richter 2016, S. 275 f.)

Differenziert bedeutet dies, dass literarische Texte in den Vordergrund der Planungsüberlegungen gestellt werden, in der das an Martin Buber erinnernde Verhältnis von „Ich“ und „Du“, von „Eigenem“ und „Fremden“ eine besondere Bedeutung zugewiesen bekommt, weil die Ich-Du-Beziehung als Basis für eine „Ich-Werdung“ verstanden wird. Psychologisch ausgedrückt könne die Übergangssituation der etwa 17-jährigen in der 11. Klasse als ein sukzessiver Schritt vom identitären zum individuellen Denken charakterisiert werden, wie es der Entwicklungspsychologe Heinz Abels postuliert (Abels 2010, S. 37 f.). Dies stimmt insofern mit den Annahmen der Waldorfpädagogik überein, als bspw. Stefan Leber von einem Schritt des „Wir“ zum „Ich“ spricht, also die Ich-Werdung in der späten Pubertät und frühen Adoleszenz betont (Leber 1992, S. 125 f.). Heinrich Schirmer ergänzt, die *„emotionalen Vulkanausbrüche der 10. Klasse wirkten jetzt rationaler“* (Schirmer 1993, S. 165), die Schüler weniger emotionalisiert und das pubertäre Mob-Feeling (Wir) trete langsam zugunsten einer Selbstbesinnung (Ich) zurück. Im Unterricht wirkten die gemeinsame Arbeit, die Gespräche oder Konflikte zunehmend suchender, beobachtender und reflexiver – also ich-bezogener. Die Begegnungen mit dem Lehrer, so führt Günter Boss aus, wirke vielfach widersprüchlich und stellten eine Art Mittelzustand dar. Er konstatiert weiter, dass die Schüler\*innen in ihrer bisweilen unbeholfen wirkenden Orientierungslosigkeit nach dem Halt eines gefestigten Selbst suchten und gleichzeitig aufträten wie Erwachsene (Boss 2018, S. 332 f.). Sie würden in dieser Situation also in ein neues und bewussteres Verhältnis von „Ich“ und „Welt“ eintreten. Ein sich so wandelndes Weltinteresse frage nun nicht mehr nur nach dem Außen, so Zech, sondern zunehmend nach dem eigenen „Ich“ in diesem „Außen“; die Jugendlichen würden dort ihr „verleiblichtes Selbst“ zu bilden und zu verorten suchen (Zech 2018c, S. 52). Mit diesem altersspezifischen Perspektivwechsel der Schüler\*innen einhergehend erlebe sich das Individuum in einer als neu empfundenen alten Umgebung, die zunehmend fremd wirke. Sie erscheine nicht mehr so selbstverständlich wie noch Monate zuvor und es entstünde eine Art temporäre Entfremdung von eben dieser Welt. Damit einher gehe, so Malte Schuchardt, die Gefahr einer Isolations- und Einsamkeitserfahrung, die gleichzeitig zu einer progressiven Entdeckungsreise durch den eigenen „Seelenraum“ und das eigene Selbst werden könne (Schuchardt 2002, S. 25).

Geht man bei allen Schwierigkeiten mit Pauschalisierungen von einer solche Disposition der Jugendlichen aus, dann liegt es nahe, Texte zu finden, die sich mit eben diesem Übergang („Mittelzustand“) beschäftigen. Eignen würden sich, je nach Gruppe, biografisch ausgerichtete Texte wie Hermann Hesses „Demian“ oder „Siddhartha“, Günther Grass' „Blechtrommel“, Tschingis Aitmatows „Der erste Lehrer“, Thomas Oberenders „Nachtschwärmer“ oder Wolfgang Herrndorfs „Tschick“. Aber auch, selbst wenn es erst einmal befremdlich wirkt, Wolframs „Parzival“. All diese Formen der Vereinzelung, des Auf-sich-zurückgeworfenseins, der Entfremdung von gewohnten Lebensräume und ihrer Neuentdeckung und des Suchens zeichnen ein Bild, das bei aller Unterschiedlichkeit der Kulturzusammenhänge durchaus Anknüpfungspunkte der

anthropologischen Gegebenheiten in Wolframs „Parzival“ als Teil einer gleichermaßen nahen wie fremden Kultur, Gefühls- und Lebenswelt bietet (s.u.) – dabei ist weniger die Analogie zwischen den fremden Kulturzusammenhang, die Alterität problematisch. So schreibt Thomas Martin Buck: *„Zunächst ist festzuhalten, dass der alteritätsfreie Umgang mit der Vergangenheit nicht grundsätzlich ein Problem sein muss“* (Buck 20011, S. 69), was einher geht mit der Annahme beispielsweise von Jan-Dirk Müller, der hervorhebt, dass das Konzept der Alterität nie „total“ (Müller 2010, S. 5) sein muss. Es stellt sich lediglich die Frage nach dem „WIE“ der didaktischen Aufbereitung – und das wird im Folgenden noch einmal zu vertiefen sein. Allerdings ist an dieser Stelle dem Literaturdidaktiker Jens Birkmeyer zuzustimmen, dass es nicht ausreicht, auf *„subjektstarke[] Identifikationslektüre[n] zu vertrauen“* (Birkmeyer 2015, S. 47). Es muss auch eine Lernumgebung geschaffen werden, die dazu in der Lage ist, *„Weltbezüge metaphorisierend“* herzustellen und darin kontinuierlich durch einen *„philosophierenden Literaturunterricht“* eine Fragehaltung gegenüber der Welt zu generieren, damit *„Literatur überhaupt noch Sinn macht.“* (Birkmeyer 2015, S. 47). Die Begründung der Waldorfpädagogik, vor diesem Hintergrund den „Parzival“ zu lesen, birgt allerdings die Gefahr, dass ihren früheren Narrativen entsprechend der Text als Entwicklungsroman gelesen und „ahistorisch“ entfremdet werden könnte (Richter 2016, S: 276), in Bezug auf die besondere Mittelalterqualität fälschlicherweise zu etwas gemacht wird, was Birkmeyer als *„subjektstarke[] Identifikationslektüre“* beschreibt (s.o.). Allerdings werden sinnvolle Argumente vorgebracht, den „Parzival“ vor dieser anthropologischen und motivational-sinnstiftenden Folie in Klasse 11 zu lesen.

Als 1922 zum ersten Mal der „Parzival“ an der 1919 gegründeten Waldorfschule behandelt wurde, hatte die von Rudolf Steiner vorgebrachte Begründung für die Lektüre dem heutigen Verständnis nach einen subjektorientierten und kulturpädagogischen Ansatz. Er führt aus, dass das Werk als ein Entwicklungsroman gelesen werden könne (womit er 1923 noch auf dem Boden des Diskurses stand), ästhetisch zu analysieren und vor allem als historisches Werk in seinem historischen Kulturzusammenhang zu lesen sei. Aus dieser Bearbeitung solle *„man [...] Folgerungen ziehen für die Gegenwart“* und *„an die Gegenwart anknüpf[en].“* Dies bezieht er auf historische Kontinuitäten (Steiner 2019c, S. 93) (Diskontinuitäten nennt er nicht), die sich bis „heute“ (in diesem Fall 1922) in sogenannten Zeitfragen wiederfinden, also damals drängenden gesellschaftlichen Themen (Steiner 2019b, S.149 f und S. 315). Aktuell hat sich nichts grundsätzliches an der Begründung verändert, doch wird sie etwas ausführlicher angesetzt und mit Blick auf die vorwiegend rezeptionsästhetischen Zugänge (Soetebeer 2019) der Waldorfpädagogik beispielsweise wie folgt formuliert:

„Dies bedeutet in der Praxis, dass den Schülern aufgrund der besonderen [...] thematischen Eignung beispielsweise des „Parzival“ ein inneres Erleben am Stoff ermöglicht werden soll, das als (Gesprächs-)Anlass zu einer individuell und lebensweltlich relevanten Reflexion führt (vgl. Steiner, 1972, S.102). Dies geschieht mit dem Ziel, die Literatur [...] in ihrer Eigenschaft als anthropologisch relevantes Weltdeutungs-, Erklärungs- und Orientierungsmedium (Iser, 2014, S. 512) ernst zu nehmen und auch diesen Aspekt zur Begleitung altersgemäßer persönlichkeitsbildender Prozesse einzubeziehen (allgemein: Richter, 2016; für Wolframs „Parzival“ Steinwachs, 2016, S.17 f.). Darin eröffnen sich die bereits von Rudolf Steiner 1922 explizit betonte und fächerübergreifend verstandene philologische, historische und ästhetische Behandlung des Werkes im Unterricht sowie die Möglichkeit, die Schüler in einem altersgemäßen und sinnstiftenden Bildungs- und Individuationsprozess zu begleiten (Steiner, 1972, S.102; Stein, 1926, S. 29). Auch wenn sich die Lektüre im Unterricht der Waldorfschulen in den letzten 100 Jahren verändert hat, Steiners 1922 formulierte Intention wird auch heute noch als sinnvoll erachtet und verfolgt.“ (Steinachs 2018, S. 121).

Die zu Beginn des Zitates postulierte Eignung des „Parzival“ für eine solche Lesart wird in den nächsten Abschnitten differenziert werden müssen, zumal das waldorfpädagogische Selbstverständnis zur motivationalen Lektüre in diesen Worten naheliegenden Widerspruch evozierend kann. Allerdings muss dabei vorweggenommen werden, dass im Rahmen der Unterrichtsphasierung an Waldorfschulen eine Ähnlichkeit zu dem von Jürgen Kreft als *„Aneignungsphase“* formulierte Unterrichtsschritt vorliegt und damit eine Trennung von Texterschließung und individueller Aneignung der Arbeitsergebnisse stattfinden muss (Fiechter & Zech 2013, S. 152, neuer Steinwachs 2020, S. 32 ff.). Dies ist insofern von Bedeutung, als dass die mittelalterlichen Werke, insbesondere Wolframs Parzival, so der Richterlehrplan, einerseits nicht *„ahistorisch und verfremdend [...] als ‚Steinbruch‘ pädagogisch sinnvoller Themen“* missbraucht und *„andererseits [...] nicht bloß als mediävistisches Textzeugnis“* behandelt werden sollen – so Rita Schumacher,

die verantwortliche Autorin für das Fach Deutsch im Richterlehrplan (Richter 42016, S. 276). Trotzdem das Ziel dieses Aufsatzes nicht darin bestehen kann und soll, die waldorfpädagogische Lesart des „Parzival“ und didaktische Umsetzung zu legitimieren: Es bietet sich aber an, sie in diesem Punkt kritisch, aber offen auf ihre anthropologisch begründete und darin subjektorientierte Rezeption hin zu untersuchen einzelne Aspekte auf ihre Anschlussfähigkeit an den Diskurs der (bes. subjektorientierten) MALD zu überprüfen.

## **Zur Eignung der arthurischen „Doppelwegsromane“ und Wolframs „Parzival“ für einen anthropologisch-motivationalen Unterricht**

### *Vorbemerkung zum Verhältnis von Literaturdidaktik und Germanistik*

An dieser Stelle kann und soll die langwierige Diskussion nach dem Verhältnis von Identität und Individualität in der mittelalterlichen Literatur nicht erneut aufgeworfen werden und auch nicht, inwiefern die 2007 von Ruth Sassenhausen zuletzt postulierte These, dass Wolframs „Parzival“ als Entwicklungsroman gelesen werden könne (Sassenhausen 2007), eine im Diskurs mehrheitsfähige Position darstellt. Vielmehr soll gefragt werden, inwiefern das Werk durch seine Erzählarchitektur, seine narrative Modulation und sein Figurenkonzept durchaus Möglichkeiten für eine subjektorientierte Didaktik bietet und wo der Diskurs der MALD in dieser Hinsicht steht. Hierzu zwei Anmerkungen: Der Literaturdidaktiker Michael Kämper-van den Boogaart hat in seinem Basisband zur Literaturdidaktik in der Sek. I und Sek. II deutlich auf das Problem der einer Inkongruenz von Literaturdidaktik und Germanistik hingewiesen: „*Bereits hier kann von einer Identität, etwa der Forschungsfragen, der Methoden, der Terminologien usw. kaum mehr gesprochen werden.*“ (Kämper-van den Boogaart 2003, S. 79) Mit anderen Worten wirft er ein bislang nicht gelöstes Spannungsverhältnis zwischen beiden Disziplinen auf. Dies beinhaltet zwar unterschiedliche Perspektiven auf die Literatur und ihren Umgang in der Schule, den Diskurs zwischen Didaktik und Literaturwissenschaft belastet es aber offenbar nicht. Mit Blick auf eine anthropologisch begründete und subjektorientiert-motivationale Didaktisierung und Lektüre mittelalterlicher Werke im Unterricht bedeutet dies zumindest, dass Unterschiede im Umgang mit den artifiziellen Texten disziplinär begründet sind. Wichtig für den hier entwickelten Argumentationszusammenhang ist also dass in Theorie wie Praxis didaktische Prozesse (in einem gewissen Rahmen) intentional und praktisch anders gehandhabt werden als die Forschung es tun würde, beide aber eine friedliche Koexistenz zu führen scheinen (Buck 2011).

Des Weiteren bleibt anzumerken, dass eine subjektorientierte Lesart mittelalterlicher Werke eine erst relativ kurze Tradition in der universitären Literaturdidaktik hat. Zu nennen wäre zuvorderst und exemplarisch Günther Bärnthaler, der 1989 als einer der ersten Literaturdidaktiker außerhalb der Waldorfpädagogik einen solchen Weg eingeschlagen hat. Am Beispiel der mittelalterlichen Lyrik zeigt er methodische und inhaltliche Zugänge, die eine kritische Sozialisation der Schüler\*innen fördern sollen und gleichzeitig die Bedeutung des Individuationsprozesses im Sinne Jürgen Krefts zu begleiten vermögen. Er postuliert (und begründet dies später anhand von Unterrichtsbeispielen), dass der Mittelalterliteraturunterricht eine kritische Sozialisation befördern kann, die mithilfe moderner Texte gesellschaftliche Zustände und Probleme thematisiert und durch „*die Analyse älterer Texte soll er [der Deutschunterricht] den Jugendlichen auf eine prinzipielle Veränderbarkeit historischer Zustände hinweisen.*“ (Bärnthaler 1989, S. 11). Der andere angesprochene Aspekt, die anthropologisch begründete motivationale Lektüre, berücksichtigt Bärnthaler ebenso. Er führt aus: „*Zuallererst wird damit [dem Unterricht] die Ich-Entwicklung des Jugendlichen gefördert*“, was er als Voraussetzung dafür sieht, dass sich die Schüler\*innen durch diesen „*persönliche[n] Identitätszuwachs*“ wirksam und ggf. transformativ in die Gesellschaft einbringen können (Bärnthaler 1989, S. 12). Vor diesen Hintergrund hat Bärnthaler bspw. 21 Jahre später ein Buch mit dem Titel „Was hat denn das mit mir zu tun?“ veröffentlicht, in dem er eine erprobte Unterrichtsreihe zum „Parzival“ präsentiert und ausgewertet hat, in der ebenfalls ein anthropologischer Schwerpunkt gesetzt wurde. Der Untertitel ist hierbei programmatisch: „Gahmuret, Parzival und Gawan als Aufforderung zur Reflexion männlicher Geschlechteridentität“ (Bärnthaler 2010), sein aktueller Band zum „Nibelungenlied“ ist zwar weniger prägnant, geht aber in eine ähnliche Richtung und widmet sich (unausgesprochen) im Sinne von Jens Birkmeyer (s.o.) einer zu evozierenden Fragehaltung der Schüler\*innen (Bärnthaler 2020). Allerdings

ist Günther Bärnthaler nicht der einzige Mittelalterliteraturdidaktiker universitärer Provenienz, der sich mit entwicklungspsychologischen Aspekten, insbesondere der Individuation oder Identitätsfindung beschäftigt, doch musste aus Raumgründen auf weitere Beispiele verzichtet werden.

Bisher hat jedoch mit Ausnahme von Matthias Kirchhoff kein Autor aus der Mediävistik bzw. der MALD einen Bezug zur Waldorfpädagogik hergestellt, wobei er sich vornehmlich die dort eingeräumten quantitativen Möglichkeiten fokussiert, ältere Literatur zu behandeln (Kirchhoff 2018). Festzuhalten bleibt allerdings, dass der oben paraphrasierte subjektorientierte Ansatz für die mittelalterliche Literatur zumindest konzeptionell kein Alleinstellungsmerkmal der Waldorfschulen mehr ist. Und so scheint es möglich, dass der Umgang mit dem mittelalterlichen Text im Rahmen eines subjektorientierten Mittelalterliteraturunterrichts MALD-Diskurs durchaus ergänzen kann. Allerdings setzt dies voraus, dass über die konzeptionelle Arbeit hinaus weiter an den didaktischen Grundlagen gearbeitet und empirische Untersuchungen zur Wirksamkeit der waldorfpädagogischen Postulate für ihre Überprüfbarkeit angestellt und vorgelegt werden.

*Anmerkung zum sogenannten Doppelwegsroman als poetische Reflexion der conditio humana – und seine Eignung für einen anthropologisch begründeten und subjektorientierten sowie darin sinnstiftenden Unterricht*

Im Folgenden soll ein Aspekt der Artusliteratur besonders hervorgehoben werden, und zwar der sogenannte „Doppelweg“. Auch wenn der Begriff spätestens mit der radikalen These von Elisabeth Schmid „Weg mit dem Doppelweg“ (Schmid 1999) nicht mehr problemlos als Gattungsbezeichnung verwendbar ist, stellte sie ihn als narratives Prinzip nicht per se in Frage und der Begriff findet auch weiter Anwendung in der Forschung (bspw. Wolf 2007, S: 44 ff.). Allerdings betonte sie die sehr facettenreichen Erzählformen dieses literarischen Typus, der ihrer Ansicht nach Gefahr laufe, durch die Kompositionsbezeichnung „Doppelweg“ interpretatorisch simplifiziert zu werden (Schmid 1999, S. 71, dort auch Anm. 8). Unabhängig von dieser begrifflichen Problematik spiegelt sich in dieser Erzählform eine Art der literarischen Anthropologie wieder, die für einen sinnstiftend-motivationalen Unterricht durchaus geeignet scheint. Sie bietet sich allein deshalb an, da sie eine Situation der Figuren darstellt, die Marie Batzel als „*Exemplarik anstrebende Biografieerzählung*“ (Batzel 2010) bezeichnet, also ähnlich wie Wolfzettel das „Biografische“ der Texthandlung in den Vordergrund stellt. Die Bedeutung dieser gattungsspezifischen Merkmale der Doppelwegsromane für die Artusepik und ihre bis in die vorchristlichen Antike zurückreichende Tradition steht außer Frage und die Entwicklung von (krisenhaften) exemplarischen Biografien oder den Bildungs- und Entwicklungsromanen der Neuzeit und Moderne als ihre Weiterführung verweist auf eine lange und vor allem kontinuierlich stabile produktive wie rezeptive Tradition. Diese währt über bald 2200 Jahre<sup>1</sup> und stellt durch die Thematisierung biografischer Momente offensichtlich ein menschliches Grundbedürfnis dar, das eigene Sein artifizial zu verorten und zu reflektieren. So eröffnet sich ein rezeptiver und durch die Rezeption auch reflexiver Raum, der dem Zeitgenossen die Möglichkeit bietet, sich über diese im Kontext des eigenen Kulturzusammenhanges zu verorten und ggf. erfolgreich Konsequenzen für die eigene Vita zu ziehen, was, so Christoph Huber und Ruth Sassenhausen, auch für das Mittelalter zu gelten scheint (Sassenhausen 2007, S. 412; ähnlich Huber 2017). – Als kleine Zwischenbemerkung zur Wirkung von Literatur auf den Menschen: Anders als konstruktivistische Erklärungsversuche zur Wirksamkeit der Literatur auf die Identität oder Individualität der Rezipienten bieten empirische Studien ein deutlich erweitertes argumentatives Fundament. Und so haben klinische Studien zur Bibliothherapie (ein gestalttherapeutisches Verfahren) in den letzten Jahren eine Vielzahl von Nachweisen dafür erbracht, dass es einen konstitutiven Zusammenhang von Individualität und Identität sowie Literaturrezeption gibt (bspw. Heimes 2012; Huber 2008). Es sollte für die hier entwickelte Argumentation zur anthropologisch begründeten Literaturrezeption in der Schule zumindest erwähnt werden, dass bisher weder von der Literaturdidaktik und der Literaturwissenschaft diese empirischen Nachweise aus einer anderen Disziplin in die eigenen Studien aufgenommen wurden.

1. Dies setzt voraus, dass Heliodors Aithiopika als erstes Werk dieser Erzählform mit Reichweite und einer Wirkung bis in die Jetztzeit angesetzt wird (vgl. Holzberg 2008, S. 130 und S. 139), und bei Holzbergs Datierung im letzten Drittel des 3. Jh. bleibt (Holzberg, 2001, S. 323).

Einen wichtigen Beitrag zum Verständnis von „Biografie und Doppelweg“ in der Artusliteratur hat Friedrich Wolfzettel geleistet, als er narrativ modulierte figurale Entwicklungslinien am Beispiel der französischen Artusliteratur untersuchte. Diese hat er als „*biografische*“ Strukturen bezeichnet, die sich zwar räumlich und geistig um den Artushof herum entwickeln würden (Wolfzettel 1999, S. 120), durch ihren „*Dreiklang von Individualisierung, Subjektivierung und Biographisierung*“ sowie von „*Erziehung, Entwicklung und Bewährung*“ (Wolfzettel 1999, S. 121) die jeweilige Figur und ihre spezifischen und persönlichkeitsbezogenen Widerfahrnisse exponieren. Durch sie wird eine für die Figur entstandene Notwendigkeit aufgeworfen, sich gegenüber der eigenen exkludierenden Interaktionalität und darin „Biografie“ zu „bewähren“, wollte man der Terminologie von Peter Fuchs folgen, der für die mittelalterliche Literatur die Begriffe „*Lebenslauf*“ und „*Biografie*“ unterscheidet. Unter „*Lebenslauf*“ versteht er eine idealisierte und dem „*System*“, also den höfischen Kulturnormen angepasste Vita als Form idealer Inklusion, was für er die Artusliteratur allerdings nicht konstatiert. Vielmehr sieht er in den Figuren eine Form der „*Biografie*“, die er als eine exkludierende Vita beschreibt und den oder die Protagonisten dazu nötigt, sich ihrem disnormativen Habitus zu stellen und ihn aufzuarbeiten. Mit Blick auf die obigen Ausführungen scheint es so, dass dieser – mit aller Vorsicht so bezeichnete – Erzähltypus für eine literarische wie auch (im interkulturellen Sinne) individuelle Auseinandersetzung von *alter* und *ego*, von „Ich“ und (fremder) „Welt“ für die oben postulierten Ziele im Unterricht geeignet ist.

Der von Wolfzettel für die Artusliteratur postulierte Dreischritt kann strukturell allerdings in einen Fünfschritt erweitert werden, der die anfänglich exkludierende „Biografie“ der Protagonisten und die Überwindung derselben als archetypisches Muster von „Entwicklung“ in die Schritte ‚Disposition‘ ► Versagen/Scheitern ► Krise ► Bewältigung ► Er-/Überhöhung fasst. ‚Disposition‘ meint an dieser Stelle die im Text ablesbare und mehrfach als solche benannte „*art*“ (bspw. Pz. 118, 28), also die an interaktionalen und kommunikativen Mustern und Attitüden ablesbare Spezifik der jeweiligen Protagonisten. Diese führen dann zum Versagen/Scheitern und damit in eine Krise, die nur durch eine Überwindung der exkludierenden Muster der ‚Disposition‘ bewältigt werden kann, um dann in der Überhöhung, also einer signifikanten und narrativ modulierten progressiven oder emergenten Transformation des Helden zu münden.

Vor dem Hintergrund der poetischen Entwicklung des mittelalterlichen Romans und seiner narrativen Formen können solche Transformationsschritte aber nicht wie in der modernen Literatur als eine organische und (idealerweise) logische Entwicklung, sondern in mehr oder weniger großen Stufen abgelesen werden, wie es Ricarda Bauschke für Hartmanns „*Erec*“ konstatiert hat:

„Zu beobachten ist, dass die neuen moralischen Qualitäten, welche die Protagonisten auf ihren Aventiuren erlangen, nicht primär im Fortschreiten ihrer Ausbildung gezeigt werden, sondern sich selbst bereits erlangt in Aktion vorführen. Es wird also nicht unbedingt erzählt, wie *Erec* anders *wird*, sondern dass er anders *ist*. Aus diesem Verhalten heraus ergibt sich damit, dass eine innere Veränderung stattgefunden haben muss.“ (Bauschke 2017, S. 379).

Mit anderen Worten findet bei den Figuren eine schrittweise und durch einen jeweils neuen Ist-Zustand visualisierte Veränderung statt, die nicht nur eine Form der hierarchischen Transformation darstellt, sondern auch eine, welche eine nicht weiter markierte Innenwelt der Figuren berührt bzw. berühren muss. Diese deutet als Leerstelle also einen narrativ modulierten und intimen Raum an, der für den Rezipienten die Veränderung oder „*Entwicklung*“ der Figuren durch Imagination erkennbar macht und, so die narratologische Forschung, was anhand der Figurenrede, -beschreibung oder -interaktion durch den Autor gelenkt wird (vgl. Steinwachs 2016, S. 79 ff.).

Die Figuren zeichnen also eine „*biografische Verlaufskurve*“ (Wolfzettel 1999, S. 141), die narrativ so moduliert ist, dass nach dem Scheitern und während der Krise eine Form von ‚Entwicklung‘ (im Sinne von Bauschke, s.o.) stattfindet und nach außen sichtbar wird. Dies trifft insbesondere auf Wolframs Parzivalfigur zu, denn mit der Charakterisierung als „*er küene, traeliche wis*“ (Pz 4,18) wird – anders als in Hartmanns „*Erec*“ – kein spezifisches Fehlverhalten im Kontext der feudal-höfischen Ordnung thematisiert (vgl. auch Sosna 2003, S. 159). Im Gegenteil, seine ‚biografisch‘ wirksame ‚Disposition‘, die sich also nicht nur als soziales und familiäres Erbe offenbart, stellt ein Scheitern an sich selbst dar, womit die „Biografie“ der Figur narrativ für sich selbst steht und nicht (nur) für eine höfische Didaxe (Batzel 2010, S. 142).



### *Anmerkung zu anthropologisch begründeten Anknüpfungspunkten im „Parzival“*

Mit Blick auf die oben angedeutete waldorfpädagogische und beispielsweise von Markus M. Zech in den entwicklungspsychologischen Diskurs eingeordneten Annahmen zur Adoleszenzphase (Zech 2017) von Jugendlichen in der 11. Klasse bieten die exkludierende und krisenhafte „Biografie“ und ihre Überwindung im Artusroman, insbesondere in Wolframs „Parzival“ eine Vielzahl von thematischen Anknüpfungspunkten. Je nach Ausführlichkeit und Schwerpunktsetzung der artifiziellen „Biografie“ können für den Unterricht solche Aspekte derselben ausgewählt und didaktisch aufbereitet werden, die im Rahmen einer späteren „Aneignungsphase“ im Sinne Krefts lebensweltlich und damit sinnstiftend behandelt werden können. „Aneignungsphase“ meint die chronologisch nach einer inhaltlichen Erarbeitung angesetzte „Rückwendung des Subjekts (des Rezipienten, Interpreten) auf sich selbst“ und die „bewusste, aber kontemplative Anwendung [der erarbeiteten Inhalte] auf die eigene Situation und Existenz“. (Kreft 1977, S. 379). Damit findet, wie oben bereits für die Waldorfpädagogik angedeutet, eine strukturelle Trennung von Inhalt und Aneignung statt, womit sich Wolframs „Parzival“ durch seine archetypisch anmutenden universalen Aspekte (bspw. Müller 2010, S. 5; Goller 2018, S. 186 f.) für einen Einsatz im Unterricht fraglos eignet: Dies wären beispielsweise Trauer, Liebe, Leid, Aussichtslosigkeit, Selbstüberwindung, aber auch solche wie das Mutter-Sohn-Verhältnis (Parzival/Herzeloide), Ähnlichkeiten mit den Eltern (Herzeloide/Gahmuret), Verletzung der Weiblichkeit (Orgeluse), sexuelle Übergriffe (Mejahnke), Gewalt (Cunneware/Jeschute), Hybris (uneindeutige Parzival, anders Turkoyten oder Gramoflanz), Schicksalsschläge (verpasste Frage/Kampf Parzival gegen Gawan und gegen Feirefiz), Orientierungslosigkeit und Zweifel (Abkehr Parzivals von Gott/Verfluchung durch Cundrie), Spiel mit neuen Rollen des Erwachsenenlebens (Obie/Obielot), Umgang mit Lehrern oder Autoritäten (Herzeloide/Gurnemanz/Trevrizent), Versagen (Parzival vor der Gralsfrage; im produktiven Sinne unscharf die Rolle von Gahmuret, Herzeloide oder Gurnemanz und Trevrizent), Unverständnis gegenüber der Welt (Erfahrung am Morgen nach der verpassten Frage: Verfluchung durch den Torwächter, Sigune und später Cundrie), Scham (Erstbegegnung Parzival-Condwiramurs/nicht erfolgte Gralsfrage), Krise (Parzival, in anderer Form Anfortas/Sigune/Cundrie etc.) und die sukzessive „Entwicklung“ und Überwindung der jeweiligen Krise bei den unterschiedlichen Figuren auf unterschiedlichen Wegen (Gawan, Parzival und Anfortas, aber auch Feirefiz, Gramoflanz oder Sigune) etc. All diese Aspekte stellen wie angedeutet Universalien und Lösungsstrategien dar, die sich in aktuellen Biografien und Lebenserfahrungen von Jugendlichen spiegeln können. Allein deshalb eignet sich Wolframs „Parzival“ besonders für eine literaturanthropologische und literaturwissenschaftliche Auseinandersetzung, die im Rahmen einer durch die historische Distanz diachronen Thematisierung in der Aneignungsphase zu einer Individualisierung der Inhalte führt und dadurch anthropologisch wirksam werden kann. Eine Grundvoraussetzung für das Gelingen eines solchen Unterrichts aber, und da liegt ein möglicher Brückenschlag zwischen den oben angedeuteten subjektorientierten Ansätzen der MALD und der Waldorfpädagogik, ist eine solche Didaktisierung, die nicht nur mediävistische Inhalte, eine allgemeine Lebenswelt, eine unspezifische Vorstellung von entwicklungspsychologischen Stufenmodellen oder interkulturelle Ansprüche bedient. Vielmehr ist es für eine anthropologisch begründete, sinnstiftende und motivationale Planung nötig, die spezifischen Bedingungen der jeweils zu unterrichtenden Schüler\*innen zu beobachten (Mikroebene) und diese Beobachtungen mit den allgemeinen entwicklungspsychologischen Annahmen (Makroebene) zu synchronisieren.

### **Zum Abschluss**

Mit Blick auf die kulturellen Wurzeln der mitteleuropäischen Kultur, der nach wie vor intensiven Mittelalterrezeption in den verschiedenen medialen Formaten sowie historischen Kontinuitäten, Diskontinuitäten, durch mittelalterliche Texte und Kulturzusammenhänge erfahrbare Veränderbarkeit historischer Seinszustände sowie die im Artusroman gepflegte Kultur des Aus-Fehlern-Lernen und nicht zuletzt den entsprechenden Literatur- und sprachspezifische Kompetenzerwerb kann die Bedeutung der mittelalterlichen Literatur in der Schule nicht glaubwürdig und seriös negiert werden. Daher stellt sich, um es deutlich zu formulieren, nicht die Frage, ob die mittelalterliche Literatur ihren Raum in der Schule haben kann, sondern die Frage, wie der notwendige Raum ausgefüllt werden kann, um den Schüler\*innen

einen fachlich wie individuell sinnstiftenden Unterricht anbieten und diesen als motivationale Brücke für die Texterschließung und nachfolgende Aneignung nutzen zu können. Der hier vorgelegte Versuch einer anthropologisch begründeten Rezeption der mittelalterlichen Literatur in der Schule hat also wie dargestellt zwei sich gegenseitig ergänzende und wirkungsvoll verknüpfbare Ebenen: Einmal bietet beispielsweise Wolframs „Parzival“ einen bunten Strauß anthropologischer Themen und bietet Anknüpfungspunkte für entwicklungspsychologisch relevante Themen aus einer fernen Zeit und einem gleichzeitig vertrauten Erfahrungshorizont der Figuren: Vielmehr „*dauern einige Konstellationen [...] fort*“ (Müller 2010, S. 5), und zwar bis heute, wie es Jan.-Dirk Müller bzw. hört das Mittelalter nicht auf, wie es Valentin Groebner postuliert (Groebner 2008). Diese können in einer diachron entwickelten Lektüre und – mit aller Vorsicht – durch die Alterität der Texte zwar nur im Ansatz über eine identifikatorisch-symbiotischen Rezeption erlebt werden, bieten darüber hinaus allerdings wichtige Gesprächs- und Reflexionsanlässe in einer „Aneignungsphase“. Auch wenn Aneignung und Individualisierung durch eine prüfungsorientierte Post-PISA-Kompetenzdidaktik zunehmend in den Hintergrund gedrängt wurde, die Reanimation dieses Unterrichtsschrittes scheint für eine im Unterricht erfahrbare biografisch Relevanz der Literatur und damit Sinnstiftung und Motivation unausweichlich. Unabhängig der Erarbeitung von Kenntnissen und Kompetenzen, die ebenfalls als Teil einer anthropologisch begründeten Lektüre zu verstehen sind: Das „Eigene“ erfährt sich durch das „Fremde“ und ganz im Sinne Martin Buber das ICH durch das DU. Und in der Artusliteratur ist dieses DU Teil unserer Wurzeln, fordert auf zu fragen, ermutigt zur Reflexion und dieses „Eigene“, das ICH der Schüler\*innen kann sich in einem anthropologisch begründeten Unterricht fachlich, kulturell, sozialisatorisch und individuell bilden – und zwar ganz konkret in der Begegnung mit Artus, Parzival und mir selbst.

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## Paolo Freire's "Conscientization"

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**ABSTRACT.** This article surveys several of the key educational concepts forwarded by Paolo Freire, one of the founders and main proponents of the critical pedagogy movement. Freire's concepts are compared and contrasted with those of Rudolf Steiner, founder of the Waldorf school movement. After a brief survey of Freire's philosophical, psychological, and political propositions, the article explores various key Freirian educational concepts including his three states of consciousness, his advocacy of problem-*posing* over problem-solving educational models, and the importance of dialogue in learning. The article concludes with an exploration of Freire's use of generative themes and coding/decoding strategies, which may be of particular interest to Waldorf educators. The article is not an exploration of Steiner's critiques of Marx, nor is it a Marxist analysis of Waldorf pedagogy. Rather, it proceeds from the author's belief that Freire's overall humanistic outlook, the loving and creative gestures evident in his methods, and his belief in the inviolability of the individual supersede any purely class/identity/group-based, materialistic, or power-relations framing of human consciousness or activity. It is hoped that Freire's methods and language provide a thought-provoking lens through which to contemplate Waldorf education, especially in terms of the ongoing efforts in many schools to increase diversity, equity, and inclusion.

*Keywords.* Paolo Freire, critical pedagogy, Rudolf Steiner, Waldorf education, conscientization, banking model of education, problem-posing model of education, dialogue in education, generative themes

**Zusammenfassung.** Dieser Artikel bietet einen Überblick über einige der wichtigsten pädagogischen Konzepte, die von Paolo Freire vorgelegt wurden, einem der Gründer und Hauptvertreter der kritischen Pädagogik. Freires Konzepte werden denen von Rudolf Steiner, dem Begründer der Waldorfschule, gegenübergestellt. Nach einem kurzen Überblick über Freires philosophische, psychologische und politische Thesen untersucht der Artikel verschiedene Schlüsselkonzepte der Freirianischen Bildung, darunter seine drei Bewusstseinszustände, sein Eintreten für das Problemstellen gegenüber problemlösenden Bildungsmodellen und die Bedeutung des Dialogs beim Lernen. Der Artikel schließt mit einer Untersuchung von Freires Verwendung generativer Themen und Codierungs-/Decodierungsstrategien ab, die für Waldorfpädagogen von besonderem Interesse sein könnten. Der Artikel ist weder eine Auseinandersetzung mit Steiners Marx-Kritik noch eine marxistische Analyse der Waldorfpädagogik. Vielmehr geht sie von der Überzeugung des Autors aus, dass Freires humanistische Gesamtanschauung, die liebevollen und kreativen Gesten seiner Methoden und sein Glaube an die Unantastbarkeit des Individuums alle reinen Klassen-/Identitäts-/Gruppen-, Material- oder Machtverhältnisse des menschlichen Bewusstseins oder Aktivität ersetzen. Wir hoffen, dass Freires Methoden und Sprache Nachdenken der Waldorfpädagogik anregen, insbesondere im Hinblick auf die laufenden Bemühungen in vielen Schulen, Vielfalt, Gerechtigkeit und Inklusion zu fördern.

*Stichworte.* Paolo Freire, kritische Pädagogik, Rudolf Steiner, Waldorfpädagogik, Bewusstsein-Schaffung, kritisches Bewusstsein, Bankmodell der Erziehung, problemorientiertes Modell der Erziehung, Dialog in der Erziehung, generative Themen

## Paulo Freire's "Conscientization"

"The teacher is of course an artist, but being an artist does not mean that he or she can shape the students. What the educator does in teaching is to make it possible for the students to become themselves."

\_\_\_ Paulo Freire

"Apart from inquiry, individuals cannot be truly human. Knowledge emerges only through invention and re-invention, through the restless, impatient, continuing, hopeful inquiry human beings pursue in the world, with the world, and with each other."

\_\_\_ Paulo Freire

"When I give food to the poor, they call me a saint. When I ask why they are poor, they call me a communist."

\_\_\_ Archbishop Hélder Câmara

Internationally renowned and revered Brazilian educator and philosopher Paulo Freire is best known as one of the main pioneers and proponents of critical pedagogy. Critical pedagogy seeks to awaken and expand the consciousness of poor and oppressed peoples around the world. Freire (2010) termed this consciousness-raising process *conscientização* in his native Portuguese. *Conscientização*, translated as "conscientization" in English, is the process of moving from naive or passively received understandings of self, others, and the world to more critical and active understandings, of moving from partialized or focalized views of reality to a more total and contextual view of reality. Although following in the tradition of neo-Marxist critical theory, Freire's critical pedagogy and the process of conscientization are not, as some critics may believe, a standardized Marxist curriculum, "politically correct" program of studies, or an exclusively class- or identity-based theoretical framing; critical pedagogy is rather a consciousness-raising methodology. Critical pedagogy is not a prescribed set of beliefs or interpretive lenses; it is rather a philosophy of education that seeks to provide the conditions for individuals to "awaken" in their thinking, and – as Freire (2010), Rudolf Steiner (2011a), and others have understood – to be awake in our thinking is to create the possibility for true freedom. Paulo Freire's conscientization concerns the process of *becoming* (Lambert, 2015), and, as such, it offers a colorful and multi-paned window through which to explore Waldorf education.

This article is not an exploration of Steiner's critiques of Marx, nor is it a Marxist analysis of Waldorf pedagogy. While Freire did interpret human relations, including education, through a Marxist lens, this article proceeds from the author's belief that Freire's overall humanistic outlook, the loving gesture evident in his methods, and his belief in the inviolability of the individual supersede any purely class/identity/group-based, materialistic, or power-relations framing of human consciousness or activity. Freire's methods and language are a thought-provoking lens through which to contemplate Waldorf education, especially in terms of the ongoing efforts in many schools to increase diversity, equity, and inclusion. After a brief overview of some of the propositions underlying Freire's critical pedagogy and the process of conscientization, the article explores several aspects of Freire's pedagogy that I think are relevant and correlative to Waldorf education. These include Freire's descriptions of three states of consciousness, his advocacy of *problem-posing* over problem-solving educational models, and the critical importance of dialogue in learning. The article concludes with an exploration of Freire's use of generative themes and coding/decoding strategies, which I think may be of particular interest to Waldorf educators.



## Freire's Psychological, Philosophical, and Political Propositions

The basic notion, emotion, or motion propelling both Freire's and Steiner's educational approaches is – love. Love senses the singularity and potential of each human being. The gesture of love is to humanize, while the gesture of love's opposite is to dehumanize. With regard to education, love seeks to create the conditions under which human singularity and potential may “unfold,” as the gardener creates the conditions under which the flower may unfold. It will hopefully become clear by the end of the article that “creating conditions” involves a very thoughtful, active, structured approach, the opposite of a *laissez faire* permissiveness that allows children to simply “express themselves.” Because human beings unfold, love reveres and privileges freedom. Freire (2010) wrote that love seeks to create the conditions for “acts of freedom” (p. 90), and Steiner (1997) described Waldorf education again and again as an education in service of freedom.

The philosophical or, we might say, spiritual proposition necessitating the expansion of consciousness *per se* is Freire's belief that humans are unique in our ability to transform ourselves and our world through *conscious activity*. The conscious transformation of self and world in Freire's belief system and as described in his major work, *Pedagogy of the Oppressed* (2010), is not simply a unique feature of humanity, but our very reason for being. We are fully human only to the extent that we consciously create, transform, or act, which in a Freirean sense does not consist solely in action (in this sense, animals create), but in conscious action, reflective action, or *praxis*. In his major philosophical work *The Philosophy of Freedom*, Steiner (2011a) wrote that truly free and uniquely individual human activity proceeds from a fully awakened consciousness, a consciousness that recognizes both natural impulses (e.g., instincts, biological imperatives) and cultural dictates (e.g., societal mores, religious doctrines). It follows that freedom, which for Freire consisted in the right of every human to “unfold” and become more human, is truly possible only to the extent that we are conscious of our own agency, of our own unfolding qualities. Freedom is therefore not only a material condition (e.g., a political or legal right), but a state of mind or soul. For example, in the Latin American adult literacy programs Freire pioneered, he discovered his farm-worker students were largely unable to differentiate between immutable natural laws, such as the rising and setting of the sun, and mutable culture, such as the economic, political, and cultural organization of 1950s and 60s Brazil and Chili. Freire's educational efforts centered on helping his students not only learn to read, but develop a more critical consciousness, which in part entailed the ability to better understand which aspects of reality were alterable or transformable through conscious human agency and activity. Fast-forwarding 50 years to the present day, American high school and college math teachers working in the milieu of critical mathematics pedagogy find that many students, particularly their poorer and more marginalized students, believe math has no possible relevance to their lives or to the improvement of their material conditions. Modern, critical math education seeks to help students apply mathematics to their actual, lived situations, to utilize math as an act of expression and freedom.

The political or historical proposition necessitating conscientization particularly (but not exclusively) for the poor and oppressed is the dehumanizing nature of modern economic, political, and cultural life, which extraordinarily affects the most subjugated among us. Modern economic, political, and cultural models alienate all humans, largely through dehumanizing efforts to flatten or diminish human consciousness and acts of freedom, but they are particularly devastating to the poor and oppressed (Ordóñez, 1981). Freire's critical pedagogy was not alone in the 1960s in its efforts to address poverty and its systemic roots. Think of Lyndon Johnson's “War on Poverty,” MLK's change in emphasis in the late 1960s from race to poverty and worker's rights, and, in Freire's own backyard, the Catholic liberation theology movement, led in part by Brazilian Archbishop Hélder Câmara. Both Freire and Steiner recognized and sought to countervail the dehumanizing gesture of modern society and its negative material effects through their own efforts to educate the working poor, Freire through his adult literacy programs,<sup>1</sup> and Steiner through his efforts to educate German factory workers and their children in the second and third decades of the 20<sup>th</sup> century.<sup>2</sup> Even

1. In 1946, Paulo Freire directed and oversaw literacy programs for a state department of education in his native Brazil. He was appointed director of the University of Recife's extension department in 1961, which gave Freire the opportunity for the first large-scale application of his literacy programs. In 1964, after a military coup put an end to Freire's efforts to combat illiteracy in Brazil, he further developed his literacy programs working with agricultural workers in Chili (Freire, 1974).

2. In 1919, the director of the Waldorf Astoria cigarette factory in Stuttgart, Germany asked Rudolf Steiner to offer lectures to the factory's workers. Steiner's lectures on the organization of society emphasized human interdependence as well as the need for

though Steiner did engage in efforts to re-envision and reorganize society – namely, through his advocacy of a Threefold Social Order<sup>3</sup> – he understood that efforts to overcome alienation and dehumanization could never simply involve structural change, but must seek to awaken and expand human consciousness (Usher, n.d.). That Freire understood this too is the very reason for this article. His conscientization process is testament to his belief in the inviolability of the human being and the potential of each individual. Freire (1974) wrote, “The answer does not lie in rejection of the machine, but rather in the humanization of man” (p. 31).

### Three States of Consciousness – Magical, Naive, and Critical

Freire (1974) described three states of consciousness, three different modes or “styles” of thinking he encountered in the adult population of his native Brazil and South America. Interpreted through the lens of developmental psychology, Freire’s three states of adult consciousness – magical, naive, and critical – are consistent with Steiner’s (1996) willing, feeling, and thinking stages and Piaget’s (1950) preoperational, concrete operational, and formal operational stages of consciousness in childhood, which roughly correspond to ages two-six, seven-adolescence, and adolescence and beyond. For the sake of clarity, I’ll continue to use Freire’s term “naive,” but I’ll couple it with the less judgmental and more descriptive term “narrative.” The term “narrative” captures the more positive elements of Freire’s second, naive stage of consciousness, which, as we will see, involves understanding the world through stories. Freire’s stages further align with Wilber’s (2000) preconventional, conventional, and postconventional stages of consciousness, which index the developmental stages of consciousness identified by many different psychological schools of thought and religious traditions into three archetypal levels. And, as we’ll explore below in an investigation of dialogue, Freire’s stages align with three evolutionary stages of human cognition or consciousness – mimetic, mythic, and theoretic (Donald, 1991). In very simple terms, the three stages in all the classification systems mentioned above refer to: (1) sensori-motor, experiential, body-based thinking, (2) narrative, artistic, feeling-based thinking, and (3) abstract, theoretical, thought-based thinking.

Freire (2010) was particularly interested in what he termed the “transitivity” of each state of consciousness, and he described magical, naive/narrative, and critical states of consciousness as semi-intransitive, naive transitive, and critical transitive respectively. The transitivity of each stage indicates the extent to which an individual’s consciousness is “permeable” to mutable and changeable causal factors such as culture or history (Freire, 1974, p. 13). Of course anyone not raised by wolves, adult or child, is subject to culture. However, the extent to which an individual is *consciously* aware of culture’s influence, as opposed to that of some fixed, natural order, indicates her transitivity. An individual exhibiting a semi-*in*transitive state of consciousness, for instance, has difficulty discerning between which aspects of her life are governed by Mother Nature’s laws and which are governed by human-created culture or human-authored history. Put another way, a semi-intransitive consciousness is largely unable to discern which aspects of life are changeable or transformable through conscious human activity – their own or that of others. Because it struggles to apprehend true causality, the semi-intransitive consciousness falls prey to magical explanations. Again, unless they were raised by wolves, it would be hard to imagine complete intransitivity in any individual, hence Freire’s use of the term *semi*-intransitivity. Semi-intransitivity describes the state of consciousness Freire (1974) initially found in many South American agricultural workers.

Naive transitivity describes the state of consciousness Freire found dominating in urban centers. A naive or narrative transitive consciousness is “transitive” in the sense that it is permeable to cultural factors; it

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individual freedom, which Steiner integrated and brought into balance through his ideas of a Threefold Social Order (see below). The lectures were so well received, the workers asked Steiner to develop an education for their own children, and the result was the first Waldorf school, originally a school for the children of the factory’s workers (Davey, n.d.; Sloan, 2015).

3. The Threefold Social Order is a form of social organization developed by Rudolf Steiner between the years 1917 to 1922. It recognizes three spheres of human activity and posits that each sphere has its own, unique domain of activities as well as its own governing principles. It further declares that each sphere should properly enjoy autonomy and independence from the other spheres. The three spheres of activity include: the *economic*, which Steiner said should be characterized by a spirit of brother and sisterhood; the *political* (AKA the rights or legal sphere), which should be organized around a spirit of fairness and justice; and the *cultural*, which should be organized around the spirit of freedom or liberty (Usher, n.d.).

recognizes the difference between immutable physical laws and mutable culture. However, naive transitivity is “naive” because it is trapped in traditional, conventional, or prescribed cultural and historical – we might say, mythic – explanations, i.e., stories. Whereas semi-intransitivity is given to magical explanations, naive/narrative transitivity is given to conventional, orthodox explanations. Conventional stories are not necessarily false or maladaptive, but they may be. And they may encompass not only mythic or religious, but scientific explanations. For example, “trickle down” economics is a compelling and widely accepted “story” that bears only a little resemblance to economic realities.

Critical transitivity, on the other hand, is a state of consciousness Freire (1974) did not find predominating in any one population. A critical consciousness, or what Freire (2010) alternatively termed “criticality,” does not indicate the wholesale abandonment of religious or other conventional explanations, but the ability to make them the object of thinking, to be both “in” and “outside of” them at the same time. Neither does critical thinking necessarily forsake intuitive and other feeling-based modes of thinking. A critical consciousness is characterized by the individual’s ability to consciously locate physical laws or biological necessities as well as cultural or historical dictums and “rise” above them, i.e., make them the object of a fully individualized consciousness. This is in part the fully awakened consciousness alluded to above and described by Steiner (2011a) in *The Philosophy of Freedom*.

Freire associated each of his three stages of consciousness with a different mode of reasoning. Because individuals exhibiting a magical or semi-intransitive state of consciousness struggle to identify true causality, they are predominantly illogical in their thinking (Freire, 2010). Individuals exhibiting a naive/narrative transitive state of consciousness are largely analogical in their thinking. In a Piagetian (1950) concrete-operational sense, the naive/narrative consciousness is trapped in given analogs, concrete examples, or explanations. Critical transitivity indicates the employment of logic, the ability to abstract, theorize, and hypothesize, the ability to think “outside of” or “above” concrete examples, the ability to think about ... thinking. Freire (1974) offered the following comparison of naive and critical states of consciousness:

Naive transitivity ... is characterized by an over-simplification of problems; by a nostalgia for the past; by underestimation of the common man; by a strong tendency to gregariousness; by a lack of interest in investigation, accompanied by an accentuated taste for fanciful explanations; by fragility of arguments; by a strongly emotional style; by the practice of polemics rather than dialogue; by magical explanations. [Although magical explanations dominate in the earlier, semi-intransitive consciousness, they persist to some extent in the naive consciousness]. (p. 14)

The critically transitive consciousness is characterized by depth in the interpretation of problems; by the substitution of causal principles for magical explanations; by the testing of one’s “findings” and by openness to revision; by the attempt to avoid distortion when perceiving problems and to avoid preconceived notions when analyzing them; by refusing to transfer responsibility; by rejecting passive positions; by soundness of argumentation; by the practice of dialogue rather than polemics; by receptivity to the new for reasons beyond mere novelty and by the good sense not to reject the old just because it is old – by accepting what is valid in both old and new. (p. 14)

In one sense, Freire aptly captured the differences between the natural, developmentally appropriate, naive/narrative thinking of a typical nine- or 12-year-old, and the type of critical thinking we aspire to as adults and imagine for that same nine- or 12-year-old twenty or thirty years in their future. In another sense, writing in 1967 – with seeming clairvoyant access to present-day American TV, radio, and internet – Freire encapsulated the general state of economic, political, and cultural discourse in 21st-century America.

In terms of Steiner’s (1996) “thinking” and Piaget’s (1950) “formal operational” stages of child development, we may recognize in Freire’s (1974) descriptions of critical consciousness a level of criticality unattainable in childhood. We might say that what Freire described above is a “fully-realized” critical consciousness. In other words, if we imagine that the attainment of a critical consciousness has multiple stages or levels, the description given above would represent a fairly mature stage. Alternatively, in its attempts to avoid “distortion,” preconceived notions, and passivity, we might say that Freire described, in part, a “super” critical consciousness or fourth stage of consciousness. Nonetheless, the achievement of the level of criticality described above is the ultimate goal of Freire’s critical pedagogy, the focus of which is

not any academic content or political program per se, but the act of thinking itself. For Steiner (1994) and others, the achievement of criticality indicates an important but preliminary stage in the future development of even higher levels of consciousness.

One of the longstanding challenges of Freire's pedagogy has been translating the developmentally-conscious methods he developed working with adults to children, and I would argue that part of this challenge is the resistance of traditional educational approaches to truly developmental understandings of human consciousness and activity. Traditional pedagogies understand that humans develop, but they do not understand *how*; specifically, they do not understand the transformational process that fuels learning and development. I do not claim to understand the transformational process, except to say that it is a uniquely individual, dynamic, constructive, mysterious process. In terms of math, I don't know if transformation can be modeled geometrically, exponentially, or chaotically, but it is most definitely not linear. Steiner (2003) often referred to the transformational process as "imponderable." To be more precise, traditional educational models fail to understand the constructive or "sculptural" nature of transformation and, as such, they hesitate to submit material to learners that is not pre-finished, i.e., material begging to be transformed by the learners themselves. Freire and Steiner understood that a developmental, transformational, or sculptural education does not consist in the act of handing students pre-formed sculptures, but lumps of raw clay. Several of Freire's "transformational" teaching and learning methods are explored below, including dialogue and the use of generative themes.

Although the focus of this article is the development of more "awake," self-reflective, or critical levels of consciousness, it is perhaps important to pause and acknowledge what Steiner understood and Freire did not, or, at least, acknowledge in his writings. Steiner (2003) understood that the process of gaining new levels of consciousness and new cognitive capabilities often entails the loss of former capabilities, and, as such, the process may be bittersweet, if not detrimental. For instance, a magical consciousness is often accompanied by an overwhelming sense of wonder and "oneness" with the natural world. The oneness sensed, felt, experienced by the magical consciousness is not illusory; it is real! A naive consciousness, for example, is heuristic, practical, and concerned with actual, lived experience – it searches for meaning. Hopefully we continue to sense our interconnectedness with the cosmos and search for personal meaning as we progress into more critical states of consciousness, but this is not automatically the case. Ideally, for instance, the ability to think abstractly, logically, rationally, does not involve "setting aside" a sense of oneness or meaning; ideally rationality unfolds "out of" a sense of interconnectedness and meaningfulness. Ideally rationality is an "appendage" to wonder and our lived experiences, not the other way around. Understanding the world magically/experientially or naively/analogically is not in itself a problem. Magical and naive ways of knowing provide the infrastructure for understanding the world in other, more critical ways. The problem, especially for the poor and oppressed, is falling prey to the magical or naive explanations of others.

Not only did Steiner acknowledge the possible loss of former capabilities, again, unlike Freire, he was able to recognize many of the shortcomings and challenges of a modern, critical, techno-rational consciousness (Sloan, 1996), which often insists upon the obliteration of, for instance, feelings of interconnectedness and the search for meaning. In large part, Waldorf Education's holistic and developmental approach to learning is intended to be both transformational *and* incorporative. For instance, with regard to the development of logic, it is important to acknowledge that Waldorf schools seek to create the conditions under which logic may unfold without becoming "cold," in ways that allow thinking to become increasingly critical while retaining the sense of wonder, connection, and meaning – that is to say, warmth – so fundamental in previous stages. Although Freire doesn't explicitly acknowledge the incorporation of former stages of consciousness in new stages, he does this implicitly through his emphasis on *perception* and his deemphasis of *preconception*, and, as we'll explore in subsequent sections, through his understanding of the active, constructive, sculptural nature of learning. Some of the strategies Waldorf education employs to incorporate former stages of consciousness and retain warmth are also explored below in the section on dialogue.

## Problem-Posing vs. Problem-Solving Models of Education

Freire followed in a long line of educational thinkers who properly understood that the purpose of education is to teach individuals not *what* to think, but *how* to think. We might for the purposes of this distinction differentiate training from education. The term “training” implies transferring an existing body of knowledge or skill set from institution to individual, or from one individual to another. Expanding on the gardening metaphor (i.e., the gardener creates the conditions under which the flower may unfold), the term “train” is more applicable to gardening techniques such as bonsai, in which the tree is “trained” or shaped by the gardener. The term “education,” from the Latin *educere*, on the contrary, means to “bring out” or develop something latent or potential in the individual. The role of the teacher-gardener, then, is to “create the proper conditions,” and the proper educational conditions are those that stimulate unfolding or encourage “bringing out.” As alluded to above, bringing out does not mean getting out of the way. Philosophers, educators, religious leaders, and great thinkers have long understood that (1) a critical objective of education is the expansion of human consciousness, and that (2) consciousness expands through an internal, awakening, developmental, transformational, unfolding process that is stimulated from the outside. Socrates: “Education is the kindling of a flame, not the filling of a vessel.” William Butler Yeats: “Education is not the filling of a pail, but the lighting of a fire.” Rudolf Steiner: “[Thinking] powers, deep within human nature, cannot be developed by institutions, but only through what one being calls forth in perfect freedom from another being.” John Dewey: “[T]he quality of mental process, not the production of correct answers, is the measure of educative growth.” And Paulo Freire: “What the educator does in teaching is to make it possible for the students to become themselves.”

In Socrates’ metaphor, the vessel (i.e., the learner) is a noun, a thing, an object into which other objects (e.g., concepts, ideas, facts, knowledge, data) may be placed. The flame represents a verb, a dynamic fire burning within the learner that actively and continuously creates, constructs, transforms, develops, etc. Freire (2010) contrasted what he called a “banking” model of education with a problem-posing model. In the banking model, the student vessel is a bank, and society – through its teacher avatars – is a depositor who makes deposits and withdrawals. By contrast and following in the footsteps of John Dewey (1997), Freire’s pedagogical version of Socrates’ “kindling a flame” was posing problems. Problem-posing, or what Freire (1974) also termed “problematizing,” is not to be confused with the problem-solving approach found in many traditional forms of education. Problem-solving approaches involve bestowing students with an array of ready-made solutions (read: pre-formed sculptures) conceived by experts, scientists, historians, professional artists, etc., and delivered by core curricula, standards, and textbooks. Conversely, problematizing involves presenting students with problematic, “puzzly,” unfinished source material (read: lumps of raw clay). The process of problematizing does not preclude holistic methods of teaching and learning such as artistic, experiential, or social/collaborative approaches; it does not throw developmental considerations out the window and demand overly mature or developmentally inappropriate themes; nor does it require intellectual or abstract analyses. Anticipating the exploration of generative themes and coding/decoding strategies below, the fairy tale told to Waldorf first-graders, for instance, is a problem to be considered, chewed on, mulled over by students and teachers alike. *What is the solution? What is the answer?* The answer is meaning, engagement, struggle, wonder, creativity, dialogue, imponderable other stuff, transformation, and eventually, as consciousness awakens, *intentionality*. Freire (2010) wrote:

“Problem-posing” education, responding to the essence of consciousness – *intentionality* – rejects communicated and embodies communication. It epitomizes the special characteristic of consciousness: being *conscious* of, not only as intent on objects but as turned in upon itself... consciousness as consciousness of consciousness. (p. 79)

Intentionality is conscious/reflective action, or what Freire (2010) and other critical theorists called *praxis*. It is not thinking. It is not doing. It is thinkingdoing. And problematizing is a pedagogy or teaching methodology that creates the conditions for thinkingdoing.

Many traditional models of education *do* acknowledge that an important task of education is teaching students *how* to think, and we see this evidenced in the centrality of the language of “higher order thinking skills” and the use of terms such as “evaluate” in core curricula and standards. An example of such language is

this from the National Science Teaching Association's (2014) high school standard for making an argument based on evidence: "Evaluate the evidence behind currently accepted explanations or solutions to determine the merits of arguments." Learning to think is a central and stated goal of most schools, academic programs, and disciplines. What is *not* central, as alluded to above, is a developmental understanding of how, exactly, thinking is developed or where it comes from. Many traditional forms of education *do* recognize that learning is a constructive, sculptural act and that students must be given "raw clay." What they don't always understand (or choose to ignore) is the difference between concrete and abstract forms of "clay." In the standard provided above, the clay is highly abstract. The standard asks 14- and 15-year-olds not only to perceive multiple systems of thought, but generalize (i.e., further abstract) between those various systems, an ability which, according to many developmental psychologists including Steiner himself, emerges only slowly starting in the late teens and early twenties. If, in our analogy, we imagine giving the students "bread" instead of clay, the "nutrition" in the standard provided above is simply indigestible to most high school students. In simple terms, what many traditional educational models struggle to understand vis-à-vis Socrates' flame is not the process of combustion itself, but exactly what substances are combustible and to whom.

In Steiner's (1996) metaphorical and metabolic language, every *thing* we as educators submit to students – be it speech, text, narrative, picture, image, object, artifact, movement – every *thing* must contain within it a dynamic, living, we might say, combustibility or digestibility; everything must kindle the flame. Everything must be combustible/digestible, and, as such, re-absorbable and transformational. Each act of cognition, thinking, or learning in a truly educational sense is an act of combustion. Digestion involves breaking down substances through combustion – its mental, cognitive, or thinking corollary is *analysis*. Reabsorption involves retaining nutrients and eliminating waste – its corollary is *evaluation*, the assignment of value, the retention of what is meaningful and useful and the elimination of everything else. And transformation involves the release of energy or the building up of blood, bone, or tissue – its corollary is *synthesis*, the application of what is useful, the creation of something uniquely meaningful and individual. Of course, whether transformational in a metabolic/body-building or mental/consciousness-raising sense, the whole process is largely unconscious and imponderable. Steiner (1996) believed that giving students pre-formed concepts or solutions, AKA non-combustible, non-digestible material, is tantamount to feeding them stones. *When our students ask for bread, who among us would give them stones? When they ask for clay, who would give them a pre-formed sculpture?* In Freire's critical pedagogy, one of the practices or methods by which teachers ensure they are giving their students bread and not stones, clay and not sculpture, is dialogue.

## Dialogue

A problem-posing or problematizing model of education is inherently dialogical. Students and teachers stand together in dialogue, side by side, facing problems, stories, objects, the world, the future, together (Freire, 1992). Underlying dialogue, propelling dialogue, insisting upon dialogue, is a more elemental notion/emotion/motion wanting to express itself – love. Dialogue is an expression of love, as anti-dialogue is the opposite of love (Freire, 2010). I mentioned above that one of the main challenges of Freire's pedagogy has been translating the methods he developed while working with adults to children. Exploring dialogue with children – even putting the words 'dialogue' and 'children' together in the same sentence – may be experienced by some (Waldorf teachers?) as tantamount to playing with fire. We perhaps sense that there is something beautiful, good, or true to be explored through dialogue with pre-adolescent children, if only we kindle it, but in the process we risk burning down the house. Specifically, we risk unleashing developmentally inappropriate dialogue, or preferencing verbal, abstract, or intellectual forms of dialogue over non-verbal forms. On the contrary, true dialogue does not allow for speaking above, around, or beyond another, nor does it insist upon only verbal forms of communication or intellectual analyses. Dialogue may just as easily consist in movement, art, or shared experience as in conversation. In one sense, "dialogue" represents an attitude, gesture, or "flavor."

The centerpiece of Freire's dialogical method with adults was the co-creation of generative themes – topics, motifs, challenges, problems, etc – that provided the source material for dialogue (Freire, 1974).

These generative themes (explored further in the next section) necessarily must stand at the cusp of student consciousness. For an adult displaying, for instance, a magical or semi-intransitive consciousness – i.e., an adult who has difficulty differentiating between Mother Nature’s laws and culture’s dictates – the idea of culture itself is a major generative theme. Culture then necessarily becomes a fundamental topic of dialogue between teachers and students. I would argue that the same is true for children. The dialogical method is developmentally appropriate, generative, imperative for themes that stand at the leading edge of the child’s consciousness. For instance, a school-aged child exhibiting Steiner’s (1996) “feeling” stage of consciousness, Piaget’s (1950) concrete operational stage, or Freire’s (1964) naive/narrative stage, tends to relate to others and make sense of relationships through a self-interested, one-to-one, one might say, arithmetic, framing. Consequently, possible topics for dialogue with nine-year-olds might be some slightly more geometric themes such as mutuality, respect, or trustworthiness. Conversely, dialogue seems developmentally inappropriate, possibly even damaging, for topics and themes beyond the students’ consciousness. Obviously, for a magical-thinking adult, specific economic, political, and cultural generative themes are out of bounds for dialogue until such time as the thinker can locate these topics outside of some natural, fixed, immutable order. Themes *not* at the cusp of the school-age child’s consciousness and therefore not possible topics for dialogue (at least the type of pedagogical dialogue being considered here) would be those that call forth independent judgment or psychological independence. Possible topics for dialogue with a nine-year-old therefore would *not* be – maintaining a bedtime that ensures the proper amount of sleep, eating healthy food, or needing to be supervised when surfing the internet.

In addition to love, which is the underlying or overarching gesture that properly binds us human to self, human to human, and human to world, is our uniquely human need for praxis, our need to create, to act consciously or reflectively, to be intentional, to thinkdo. True dialogue is an example of thinkingdoing. Lectures, communiqués, instructions, all have their place, but they do not represent dialogue. True dialogue involves thinking *and* doing. In fact, dialogue provides more than just an opportunity for socializing or communicating information, wants, or needs; it is a methodology for knowing and learning (Freire, 1996). For example, just as the scientific method is one of the ways through which we may understand ourselves, others, and the world, so the dialogic method is yet another way in which we may know and learn. True dialogue is not simply an exchange or transfer of extant knowledge or information, a deposit as one might make in a banking model of education. True dialogue is generative; it creates something new, something beyond what any one participant contributes to the dialogue. In addition to thinking – to the extent that it addresses reality and discusses generative themes – true dialogue *acts*. Freire (2010) wrote, “to speak a true word is to transform the world” (p. 87). A word is true to the extent that it truly emanates or “unfolds” from the individuality and is spoken in response to the individual’s own, unique, lived experience; a word transforms to the extent that it names the world, and in so naming expands the consciousness of both speaker and listeners.

Dialogue is not ultimately or only a method for learning content, or for solving shared problems, but a pathway for transformation, for initiation, we might say, into higher levels of consciousness. The ultimate purpose of dialogue, as Freire (2010) understood in his literacy programs for Latin American farm workers, was not simply to teach adults to read, but to transform, awaken, and expand human consciousness. Steiner (1985) also understood that dialogue is one of the main pathways to the development of our thinking and the expansion of our consciousness. He understood, as Freire did, that modern human consciousness is no longer fully nurtured or developed through institutions such as schools or churches, but through individual-to-individual connections and communication, through dialogue between free-thinking individuals. As such, true dialogue has, as we might have described it in former historical ages, a ritualistic or sacramental character. In prehistoric periods, humans did not experience their own thinking or their consciousness as separate or apart from nature (Steiner, 1985). In a sense, we could say that in our distant, shared past individuals were in direct dialogue with nature. In our more recent, shared past, individuals recited given religious texts or spoke magical words, and the act of speaking these holy words or incantations was experienced as having transformative power. However, in Freire’s and Steiner’s 20th century and in our own 21st century, much of humanity *does* experience our thinking as separate from, “outside” of, or apart from, nature. In fact, locating not only natural but cultural causal agents “outside” of our individualized consciousness defines

both Freire's (2010) criticality and Steiner's (1965) *Consciousness Soul*,<sup>4</sup> his name for humanity's current state of consciousness. Consequently, belief in prescribed worldviews or the participation in holy rituals or sacraments no longer holds transformative power for much of humanity (Steiner, 1985; Freire, 2010). In our current age, many experience former magical, mythic, religious, or legendary powers as residing within individuals and in individual powers of thinking. One of the ways this power is unleashed or activated is through dialogue.

A developmental and evolutionary conception of human consciousness begs several important questions. One concerns direction and the question of where human consciousness is headed in the future. Steiner (1965), unlike Freire, *did* point to future stages of consciousness beyond our current, modern, critical, individualistic, materialistic, techno-rational patterns of thinking. Steiner (1965) further identified tensions within current modes of human thinking that seek resolution, current struggles that may become shadows or "ghosts" in future, that may become heightened stages of consciousness. Although Freire did not explicitly point to future levels of consciousness or acknowledge the shortcomings of the critical level of consciousness he aimed to achieve, his conscientization process is nonetheless a "growth" or evolutionary model that presupposes the attainment of even higher levels of consciousness.

The other important question that a developmental conception of human consciousness begs concerns the proper relational or pedagogical gesture, and it asks how humans at different levels of consciousness and utilizing totally different styles of thinking – adults and children, for instance – should properly relate to each other. In part, the second question asks: *how should we engage in dialogue with children?* Asked yet another way, if the expansion of consciousness is nurtured in part through dialogue between free-thinking individuals, how does this translate to working with six-, nine-, even 16-year-olds, whose thinking, by the developmental and evolutionary criteria laid out in this article, is not free? The answer to this question may also shed light on our national economic, political, and cultural discourse, which is defined not by differences in content as much as by different ways of understanding and engaging with reality, by different modes of consciousness. In large part, Waldorf's loving gesture and its holistic and developmental methods point the way: we must engage in dialogue lovingly, holistically, and developmentally. We must converse, in a sense, with freedom itself.

Love must be the underlying or overarching gesture in any dialogue, be it with children, or with other adults. Love acknowledges the singularity and potentiality of each human being. If each human possesses a unique possibility, then love seeks to create the conditions under which that possibility may unfold. Love is not just a feeling; it acts. Love is not simply a sympathetic, congenial, or warm attitude; love, like true education, seeks to "bring out." Love acts from the knowledge that every individual is born into the world with something they need to express and something the world needs. Neither of these "somethings" are actually things (language is so frustrating!), but they nonetheless emerge through the free and conscious action of the individual. Consequently, as Freire (2010) wrote, love must generate "acts of freedom; otherwise, it is not love" (p. 90).

Approaching dialogue holistically – not solely through thinking and action, but also through feeling (e.g., imagination, art, play, creativity – is intimately related to approaching it developmentally. This article has so far attempted to establish that true dialogue consists in praxis, intentionality, or thinkingdoing. What, then, is the role of *feeling* in dialogue? The transformational, constructive, unfolding quality of development was explored a bit above. Educational material cannot reach some inner, transforming, imponderable "space" in the child if it is prefinished, if it is not combustible. Abstract concepts, it so happens, have a prefinished, noncombustible nature. Accordingly, if material is to be potentially transformative – if it is submitted in hopes of stimulating thinking or awakening consciousness – it cannot be abstract! Concepts are vitally important to thinking and the development of a critical consciousness. However, in terms of

4. Owen Barfield wrote that Steiner's Consciousness Soul (AKA Spiritual Soul) refers to "the maximum point [in the evolution of human consciousness] of self-consciousness, the point at which the individual feels himself to be entirely cut off from the surrounding cosmos and is for that reason fully conscious of himself as an individual" (Barfield, 2012; Steiner 2011b). In the context of this article, the Consciousness Soul refers, at its best, to the sphere of human freedom and, at its worst, to a propensity to an overly positivist or materialistic outlook.



human “unfolding” and the transformational process, conceptual understandings must be constructed by the individual if they are to have transformative power. On the contrary, abstract concepts are by definition pre-constructed; they are more pre-formed sculpture than raw clay. The transformational/developmental process is largely imponderable, but it more closely resembles acts of *feeling* than of the intellect. The internal, transformational process is more akin to imagination, play, creativity, and artistry than analysis, evaluation, or synthesis. In turn, the educational materials that most inspire these acts of feeling have a living, complex, puzzly, problematic quality. Educational materials possessing these qualities include stories, art, dialogue, and raw experience. Stories, for instance, represent abstract concepts-in-action, embodiments or living representations of abstract concepts; they are combustible. As such, stories kindle flames. Abstract concepts, on the other hand, fill vessels. Presenting abstract concepts is tantamount to feeding the emerging consciousness non-combustible and indigestible stones.

The twin understandings that (1) consciousness unfolds from within the individual, and that (2) love consists in creating the proper conditions for the unfolding process, *demand* a developmental approach to dialogue. A developmental approach, like a womb or “protective sheath,” must be both protective *and* stimulating (Steiner, 1996). As mentioned above, true development cannot emerge through “filling a vessel” with concepts, nor through “kindling the flame” with so much fuel that it smolders. If we want to “kindle the flame,” we can never really tell a child, or anyone for that matter, what to think. At best, it doesn’t work. At worst, it saddles the learner with conceptual stones they must lug around, stones that act as roadblocks to the unfolding process, roadblocks to the emergence of something new in the individual and unique in the world. Neither is development stimulated by presenting students with situations, problems, or dialectical tensions that fall outside the limits of their consciousness, as bread-like or raw-clay-like as they might be. How, then, can dialogue be both protective and stimulating? How should we properly engage in dialogue with children? Well ... critically ... consciously ... conscientiously.

According to Steiner (2003), we must ask ourselves, “What must I do to enable this child the fullest consciousness of human freedom at maturity?” (p. 102). In other words, dialogue with children must involve an imaginative, almost meditative “conversation” with their future, potential, or ideal selves. Even more impossibly, we must ask ourselves, “What must I do to eliminate as far as possible my personal self, so I can leave those in my care unburdened by my subjective nature?” (Steiner, 2003, p. 103). In plain English, not only do we want to leave children unburdened by conceptual “stones,” including culture’s, history’s, and even science’s ideological stones, we want to leave them unburdened by the force of our own subjectivity, i.e., the stones of our own experience, personality, or ego.

The topic of the subjectivity of individuals employing different levels of consciousness relates to authority, which was a huge theme for both Freire and Steiner. Both paid much attention to the role of authority and its relationship to the development of freedom, and, as alluded to above, freedom for both Steiner and Freire was as much a state of consciousness as it was a material condition. Freire (2010) wrote, “Authority must be on the side of freedom, not against it” (p. 80). This has several important meanings. First, from a teacher standpoint, our subjectivity must be expressed in the service of freedom, not in the service of any particular end or personal agenda, even in service of a particular concept or understanding. Authoritarian measures, coercion, trickery, gaslighting, etc., are the antithesis of true authority. Authoritarianism seeks to dehumanize, to flatten or diminish the “unfolding” process, to fill vessels; authority, conversely, seeks to humanize, to “bring out,” to kindle flames. Second, from a student standpoint, authority is that which is given by the student in freedom. So, in the case of children whose freedom is “in utero,” the teacher must, again, “converse” with the student’s future, potential, or ideal self. Our own experiences as teachers, our personality, ego, etc., are “stones” to students to the extent that they involve lecturing, proselytizing, moralizing, scolding, etc., to the extent they are reduced to pre-formed, predigested objects. They are “bread” to students to the extent that they create the conditions for unfolding or bringing out, to the extent that they are unfinished, combustible, or *generative*.

## Generative Themes and Coding/Decoding

Generative themes in Freirean critical pedagogy represent the multiplex of ideas, motifs, challenges, etc. that characterize human consciousness and activity in a particular time and/or place (Freire Institute, 2020). Two generative themes introduced in the previous section were culture and mutuality. After themes have been identified, they are codified or "coded" into concrete, symbolic representations such as stories, movements, images, artifacts, etc. (Freire, 1974). Generative themes may apply to individuals, to families, to communities, to nations, to stages in childhood, to generations, to periods of time, to historical epochs, extending outwards in space or through time in concentric circles. 20th- and 21st-century epochal themes already alluded to include alienation and dehumanization. Each generative theme is in dialectical tension with its opposite. For instance, forces of dehumanization stand in contrast and opposition to forces of humanization. This dialectical relationship represents a tension or problem existing within a particular time and space, or within an individual or group continuously struggling for resolution. The resolution of a particular struggle never indicates the end of struggle itself, but the birth of a new and qualitatively different struggle. For instance, with regard to the nine-year-old for whom mutuality is a generative theme, the resolution of his self-interested framing of relationships indicates the birth of a new struggle to maintain his psychological independence within a newly realized mutuality. In the context of education and Socrates' "vessels" and "flames," generative themes kindle flames.

Generative themes and the dialectical tensions they contain are "generative" precisely because they stand at the limits of consciousness, be it the individual's, a particular group's, or a particular historical epoch's. Generative themes are like signposts locating and naming different levels of consciousness upon a continuum of both time and space, and indicating a particular direction. For instance, Freire (1974) located both magical and naive/narrative levels of consciousness existing side by side in space in the rural and urban landscapes of 1960s Latin America. The naive-consciousness "signposts – e.g., nostalgia for the past, fanciful explanations, polemical arguments – both give the naive style its name but also point in a particular direction; in the case of naiveté, the arrow on the signpost points towards increased criticality.

Different levels of consciousness, each with their own complex web of generative themes, exist not only in space but across time, both across humanity's historical evolution and across individual lifetimes. Steiner (1996) and others (including Freud and Jung) have posited that humanity's evolution of consciousness across history – that is, the qualitatively different modes of consciousness or "styles" of thinking evident in different historical periods – is recapitulated by each individual in childhood and beyond (Gould, 1977). While modern science has not confirmed the neurological or cognitive mechanisms by which, say, the child progresses through different stages of consciousness, it has confirmed similarities between the progression of developmental stages demonstrated by children and those evidenced in humanity's cognitive evolution (Donald, 1991; Langer, 2004). In the coarsest, most simplistic terms, young children, like our very distant human ancestors, learn predominantly through direct experience and think primarily through physical, mimetic reenactment or practice. School-age children learn predominantly through narrative or artistic representations of experience and think concretely, analogically, imagistically. And adolescents gradually gain the ability to learn directly through the mental manipulation of abstract concepts and think, as Bruner (1986) described, theoretically or paradigmatically. [See Thompson (2009) for a more thorough and fascinating exploration of the evolution of human consciousness and its curricular and pedagogical implications for the development of thinking in childhood and the expansion of human consciousness generally.]

Generative themes stand at the cusp, leading edge, or limits of the learner's consciousness and point in the direction of future levels. As such, generative themes represent the source material – the raw clay – that students actively work to transform and sculpt; they represent the problems posed. From an educational standpoint, generative themes create the conditions for consciousness to unfold or be "brought out"; they kindle flames. Generative themes provide not only the source material for learning content – be it learning to read, learning math, history, science, etc – but for learning how to think. In terms of teaching and learning, the overall process of working with generative themes involves three steps: (1) the identification of the themes themselves by teachers, (2) the "coding" of the themes into stories, movements, images, artifacts,

“raw clay,” living material, etc., by teachers, and (3) the active decoding “sculpting,” or transformation of themes by students.

In his adult literacy programs, Freire and his teaching associates identified generative themes by conducting field research with farm workers in their native agricultural communities. Research methods included talking circles, interviews, and observations. The educators worked through a repeated process of capturing themes, reflecting them back to the community, and then revising the themes based on community feedback (Freire, 1974). Once the generative themes had been identified, Freire and his teachers coded the themes into stories, images, drawings, artifacts, etc. These codes, or what Freire also termed “situations,” constituted the puzzles, problems, tensions, “lumps of raw clay” that were presented to students. Importantly, codes or situations are not explicit representations of the themes themselves, but crystallizations of the themes-in-action, embodiments or living representations of the themes. After the codes or situations were presented to students, the students “decoded” the stories, images, drawings, artifacts, etc., through various forms of dialogue with each other and their teachers. The accompanying drawing (see top of next page) by de Abreu and collected in Freire’s (1974) *Education for Critical Consciousness*, represents one of the original “coded situations” Freire and his teaching associates developed as part of a Chilean adult literacy program (p. 56). The generative theme contained within this specific coded image is “culture.” Students decoded this image specifically to differentiate between which elements in the drawing represented nature and which represented culture.

If these descriptions of Freire’s methods seem overly complex, I sympathize. It all sounds like something out of an ethnographic study or spy novel. I wonder sometimes if it is not the ideas but the language of critical pedagogy that is off-putting to some (and irresistible to others). Literary style notwithstanding, what I have just described as Freire’s process of identifying generative themes and of coding and decoding when working with adults is essentially what Waldorf educators do with children every evening in our nightly lesson preparations and every next-day in Waldorf classrooms around the world. The process of coding and then decoding generative themes is akin to the expansion-contraction-expansion process Waldorf teachers employ to plan and execute their daily lessons. The process works something like this: the Waldorf teacher identifies some concept that she wants the students to grapple with, which is essentially a process of expansion or abstraction. Every chosen concept ideally challenges the students developmentally; in other words, the concept not only adds to an existing knowledge base or skill set, but challenges thinking itself. How does the teacher identify this or that concept? She does this both through her study and understanding of the developmental stage and level of consciousness of her students, and from her daily “field research,” i.e., through her day-to-day interaction and dialogue with students.



What I've just described vis-à-vis Freire is the first step of a three-step process, that of identifying generative themes.

After the Waldorf teacher has settled on the targeted concept, she then "contracts" or concretizes it into a story, picture, poem, movement, experience, mental image, etc., that embodies, encapsulates, or instantiates the concept. Stories, pictures, poems, movements, experiences, mental images, etc., all constitute living representations of the concept, and as such they are more flame than object, more bread than stone, more verb than noun. In terms of Freire's preparatory process, the teacher has just coded the generative theme, which is the second step in his three-step process. Then the teacher hopefully goes to bed and gets eight hours of sleep. The next day, after a good breakfast and a strong cup of coffee, she presents the students with the story, picture, poem, movement, experience, mental image, whatever she came up with the night before (or in the preceding weeks and months). Then, over the course of the next few days and weeks, students and teachers engage in various experiential, artistic, social, and cognitive activities that work the material, chew on the material, kindle the material, break down and digest the material. Experiential activities might include field trips, building or crafting projects, and various opportunities for application; artistic activities might include drawing, painting, modeling, making music, or putting on skits or plays; social activities might include discussion, small or large group activities, and playing games; and cognitive activities might include sequencing, comparing and contrasting, or converting. And all of this student work represents the third of Freire's three-step process of working with generative themes. It represents both decoding and dialogical processes and, in terms of expansion and contraction, a larger expansion process, in which the student "expands" the concretized example into a more generalized or abstract concept. It also points to inner-realm, transformational, constructive processes, AKA Steiner's (2003) "imponderables." In terms of a developmental or sculptural education, the coded story, image, or movement is the "raw clay," and the various experiential, artistic, social, and thinking activities represent some of the mysterious ways in which the clay is transformed by students.

## Conclusion

I would like to conclude this exploration of Freire's critical pedagogy and the process of conscientization by considering the role of "field research" in identifying generative themes and determining how they are coded. Generative themes intersect with all the different aspects of Freirean pedagogy considered in this article: generative themes are the "signposts" locating different stages of consciousness; they comprise – in coded form – the "problems" in a problem-posing model of education; and they provide the topics for various forms of dialogue. Waldorf teachers identify generative themes in part through their study and understanding of the students' level of consciousness, the so-called developmental profile that so informs our work. This developmental profile includes the defining characteristics, developmental milestones, or learning goals of that particular stage in childhood. Teachers also identify generative themes through "field research," which encompasses our day-to-day experiences with students, the content of our dialogues, and our observations.

What may already have been apparent to readers, and what I'm certain is apparent to Waldorf teachers, is that developmental profiles and the day-to-day information we gather from our field research don't always line up. I could provide 1,001 examples of this, but I'll share just one. Recently a kindergartner in our school told another kindergartner that she couldn't play with her anymore because of her brown skin. Race is not a generative theme that fits anyone's ideal developmental profile of a five-year-old. And yet ... there it is. For me, the tension between an ideal, developmentally protective yet stimulating unfolding process, and reality's developmentally disinterested (neutral at best, harmful at worst) incursions into that ideal, represents one of the most intriguing "problems" facing Waldorf education. The ideal/real tension has existed since the founding of the first Waldorf school in 1919, and it continues to be an important generative theme – a consciousness-raising conundrum – for Waldorf Education as it moves further into the 21st century. The most compelling, exciting, and illuminating topics currently driving dialogue in Waldorf schools, after all,

are diversity, technology, and the question “*What are these children trying to tell us?!*” all of which epitomize the tension between ideal and real.

Idealistic and “realistic” positions represent the extreme poles of Waldorf practice. On one extreme, teachers seek to externalize the real experiences of students, waiting until adolescence, for instance, to address themes such as race, gender identity, or the real challenges that technology poses to growing up in the 21<sup>st</sup> century. On the other hand, diversity and social justice initiatives in Waldorf schools may run the risk of trying to replace older forms of orthodoxy or convention with new ones. A more balanced approach might involve trying to overcome the ideal/real dichotomy altogether by attempting to find solutions that both maintain our holistic and developmental ideals *and* address the real, lived experiences of our students, that align developmental profiles with field research. For instance, there must be ways for Waldorf kindergartens to grapple with race in a manner that both addresses the real, lived situations of our students, while at the same time awakening or expanding five-year-old consciousness in a developmentally appropriate, generative manner, in a way that teaches children not *what* to think, but *how* to think.

If you’re a teacher, you’ve probably already imagined ten ways you might address the above-mentioned kindergarten situation. Pause. And now you’re up to twelve. Later, your 20 or 30-some ideas will be taken into your prayers, your meditative practice, and your sleep. You might also garden or bake, go for a run, or play banjo. Maybe you will conduct a dialogical experiment (i.e., phone a colleague). You might also think about the situation consciously and critically à la Freire and Steiner and some of the themes explored in this article: love, freedom, the awakening of consciousness, problematizing, the transformational process, thinkingdoing, feeling, etc. By the way, one of the ways our kindergarten teachers have addressed race is by not making it a generative theme at all, but by examining how other generative themes such as goodness and beauty are *coded*. Specifically, kindergarten teachers sometimes code their stories to more explicitly describe the physical characteristics of the characters in the stories they tell. This character has “beautiful, dark brown skin and gleaming, curly hair.” That character has “beautiful peach skin and straight, yellow, flaxen hair.” Etc. In large part, efforts to align developmental profiles with field research, the ideal with the real, will involve not the generative themes themselves so much as the way those themes are coded or instantiated.

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# Unified Educational Centres (CEUs) - democratic and intersectoral management to promote popular participation<sup>1</sup>

**Maria Aparecida Perez, Maria Helena Rocha, Miriam Marcolino dos Santos**

**ABSTRACT.** Despite the legal consecration, the democratic management of the public school remains a difficult task to achieve in terms of building intersectionality, both among government bodies and with the local community. There are normative references, but they are insufficient to guarantee the democratization of school management in terms of encouraging popular participation, recognition of the territory, and the feeling of belonging. This text, based on the analysis of the legislation, presents some of the political and organizational as well as historical and cultural obstacles that have hindered the achievement of democratic management of the „Unified Educational Centre“ public space.

*Keywords:* Democratic management; School management; Democracy; Intersectionality.

**ABSTRAKT.** Trotz gesetzlicher Verankerung bleibt die demokratische Verwaltung staatlicher Schulen bezüglich des Aufbaus der Intersektorialität eine Aufgabe komplexer Verwirklichung, sowohl bei staatlichen Behörden als auch innerhalb der Kommunen. Es bestehen Referenznormen, die aber unzureichend sind, um die Demokratisierung der Schulverwaltung bezüglich der Förderung gemeinschaftlicher Partizipation. Dieser Text basiert auf der Analyse von gesetzlichen Bestimmungen und präsentiert einige politische, organisatorische und kulturelle Hindernisse, die die Umsetzung der demokratischen Verwaltung des öffentlichen Raumes der „Vereinigten Bildungszentren“ (CEUs) schwer gemacht haben.

*Stichwörter:* demokratische Verwaltung; Schulverwaltung; Demokratie; Intersektorialität.

## Introduction

Some of the questions posed by the research „Dealing with new spaces: children and adolescents in the appropriation of the architectural complex of the CEU Butantã (São Paulo, Brazil)“, refer to the strategies created at the CEU, both by the students and the adults:

- What strategies are created by the students (children, and adolescents) so that they can take over the social and educational spaces of CEU Butantã?

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1. This article is a product of the project “Dealing with new spaces: children and adolescents in the appropriation of the architectural complex of the CEU Butantã (São Paulo, Brazil)”, financed by Mack research. Linked to the Research Groups in Social Pedagogy and Studies in History of Culture, Societies, and Media, of the Graduate Program in Education, Art, and History of Culture, of Mackenzie Presbyterian University, in partnership with the Universities of Singer and Alanus, Germany, and the Municipal Secretariat of Education of São Paulo. It also counts on the collaboration of researchers from other national and international universities.



- What strategies are created by adults (members of management teams, teaching staff, staff, and families) in the school community to foster the processes of appropriation of the social and educational spaces of this CEU;
- The strategies created by both learners and adults are expressed in meaningful learning capable of promoting in learners the development of human capacities - creativity, attention, thought, language (sign, oral, written, artistic), curiosity, concentration, memory, affectivity, among others?

The research aims to observe, describe and analyze the behavior of the students of the educational, cultural, and sports project of CEU Butantã in their daily life and the complex reality of their neighborhood as „appropriation of social spaces“, to understand and verify possible results of this coexistence.

Management, or rather managers, assume an important role in this context, because integration actions, actions aimed at a broader collective than students, depend on them. On the Manager depends the offer of spaces beyond the existing environments in the three educational units.

The Unified Educational Centers - CEUs - bring together in a single space several public facilities (schools, theatre, laboratories, pools, sports courts, library, and telecenters) coordinated by the Municipal Department of Education of the City of São Paulo. The initial project shared the management with the Municipal Secretaries of Culture and Sports and Leisure. It also maintained center permanent cooperation with several Secretariats: Urban Security, Communication and Social Information, Health, Social Assistance, Green and Environment, Development, Work and Solidarity.

The CEU synthesized, at the time it was implemented, the concept of education that we want for the city of São Paulo: the articulation of a network of relations, which promotes the dialogue between the different areas and the different equipment, guaranteeing the specific function of the school and expanding the possibilities of integral formation of the human being:

The CEU highlights the curriculum that is built in different times and spaces, in the manifestation and production of knowledge, in the coexistence between people of different ages and places. Knowledge is built, therefore, beyond the conventional classroom space: in the break, in the patios, in the meals, in the teachers' rooms, in the parks, in the courts, in the gate, in the swimming pool, in the theatre, in the dance room, in the library, in the string orchestra, in the big band and other spaces. Curriculum conceived as a privileged instrument for the construction of identities - which are only built in the relationship with others, and subjectivities, in a cultural, political, and historical context. It manifests itself in the relationship between subjects, permeated by the exercise of power. (City Hall of São Paulo, Unified Educational Center - CEU: citizenship taking off in São Paulo. São Paulo, PMSP<sup>2</sup>, 2003).

The concept of education that we want for the city of São Paulo encompasses all Units of the Municipal Education Network in the construction of a policy of appropriation of public spaces and equipment by the population, through Intersecretarial actions, which promote the organization and articulation of social projects and actions of local interest, contributing to integrate public policies and organized social movements, within the scope of the Subprefectures, in favor of the interests that emerge from the community. (City Hall of São Paulo, Unified Educational Center - CEU: citizenship taking off in São Paulo. São Paulo, PMSP, 2003).

Its conception met three specific objectives: (i) integral development of children and young people; (ii) community development center; and (iii) innovation center of educational experiences.

To achieve the proposed objectives it was necessary to rescue the capacity of the educational unit and the surrounding community to plan their actions, sharing problems, proposals, and solutions, rescuing and expanding the role of the school council and student unions and, above all, expanding the existing forms of community involvement.

In this context, education assumes the role of mediating the process of historical-cultural-social construction of subjects, and, in this sense, it is necessary to understand the political dimension of public

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2. PMSP – Prefeitura Municipal de São Paulo

management in education in territoriality. The State, the population, and the territory have formed the triad present in the concerns of the managers of the public sphere.

As the CEUs have a role beyond receiving students, during their first year of existence instruments were jointly built to support the action of the Manager. The main one is the Rules that have been improved over the years, with the participation not only of the professionals who work there but also of the Managing Council:

Art. 1 Unified Educational Centers - CEUs - are composed of nuclei, educational units, spaces, and territories of a multidimensional nature, which enhance the intersectionality of municipal public policies through the strengthening of social protection networks and articulated inter-secretariat actions aimed at educational, social, cultural, sports and technological development of the territory and the city.

Art. 2 It is the responsibility of the CEUs to promote integral, democratic, emancipatory, humanizing and social quality education, articulating education, culture, sports, leisure and recreation, and technologies, promoting the development of the human being in its entirety as a person, citizen, and subject of its history.

Art. 3 The CEUs are educational spaces that consolidate the integration between education and life, ensuring the right of access to knowledge, culture, art, sports and leisure, recreation and technology, articulated to local knowledge and potential around an educational project that is significant and socially relevant for all generations, also constituting a space for the organization of the working classes through the appreciation and expansion of their knowledge. Chapter I - Characterization, Nature, and Conception.

(City Hall of São Paulo, Unified Educational Center - CEU: the citizenship taking off in São Paulo. São Paulo, PMSP, 2003)

Territoriality is understood as „being“ somewhere collectively producing one's existence, which implies encompassing the plurality of meanings built by the collectivity in and by social relations, seeking to understand public actions beyond the state, that is, intrinsic to the daily dimensions of territoriality.

Such a concept of territoriality requires the participation of the subjects who are part of it and experience it daily. This social coexistence, in individual and collective terms, does away with a conception of politics as a democratic practice that favors emancipation, also reflecting on what a public space is.

Public space must be shared, requiring new organizational formats in the relationship between the State and Civil Society. For Public Management it is essential to develop strategies that preserve public space in a much broader institutional context.

In addition to the conception of a Curriculum that reflects and recognizes the subjects in this context, it is necessary to reaffirm the principle of democratic participation in different educational instances, valuing the relations in/with the Educational Unit with the region, strengthening the bonds, enabling the implementation of democratic management while creating conditions for the permanence of the student and the improvement of the social quality of education.

The process of decentralization of power (valuing school councils, meetings with headmasters and other actors present in the educational community and respecting the specificities of the different regions of the city) can trigger practices that make explicit different moments of appropriation of the concept of Education, establishing bridges between the school and the community. This is undoubtedly an indicator of change and the construction of the social quality of education.

CEU's structure has provided for horizontal relations, favoring the elaboration of strategic projects for the integration of CEU, respecting the autonomy of its nuclei - educational, cultural, and sports - and school units (CEI, EMEI, EMEF, and EMIA)<sup>3</sup>, as well as the occupation of spaces.

When we talk about building a participatory political-pedagogical project, we are referring to the complex relationships existing in the school space, expanded in the CEU space:

3. CEI – Early Childhood Education Center (0 to 3 years and 11 months); EMEI – Municipal School of Early Childhood Education (4 to 5 years and 11 months); EMEF – Municipal Elementary School (6 to 14 years old); EMIA – Municipal School of Artistic Initiation. These are the stages of organization of Education in Brazil, for children and teenagers.

Politics at school means getting to know the students deeply, their reality, their context, their needs, potentialities, and expectations, as well as establishing the right balance of forces and representativeness of the various collective subjects of the school in the management and definition of the policies that lead to the administrative, financial and pedagogical issues of the school institution. (PADILHA, 2002, p. 22)

Building a truly democratic education policy means that the leaders will be able to set general guidelines, the rest being decided by the local teams, which are the life of the schools, respecting the guidelines (AZANHA, 1993; FREIRE, 1997; PADILHA, 2002).

## Democratic and intersectoral management

To democratically construct the appropriation of public spaces, it is necessary to articulate the presence of government areas such as Culture, Sports, Social Assistance, among others, to participate in intra (government agencies) and intersectoral (State and Civil Society) management in the strategic coordination of actions for the occupation of these spaces:

Art. 10. The organizational structure of the CEU provides for horizontal relations, especially those understood in these Rules of Procedure as Integrating and Structuring Projects, under the terms foreseen in its articles 107 and 108, respecting the nature of its nuclei, educational units, and equipment, as well as the guidelines established by the respective Municipal Secretaries and by the Intersecretarial Committee for Shared Management of the CEUs. (TITLE II - Organizational Structure.

(City Hall of São Paulo, Unified Educational Center - CEU: the citizenship taking off in São Paulo. São Paulo, PMSP, 2003).

In this context, the CEUs were designed for a democratic acquisition that should not admit so many difficulties in the implementation of its management, i.e., the sharing of management among the bodies present - Education, Culture and Sport - to promote participation and..:

- strengthening institutional relations between the CEUs and the Education Coordinators and between the CEUs and the Secretariats involved, especially those of sports and culture. These general meetings were important to strengthen the intersectionality that began to be designed in the elaboration of the CEU project;
- ensure the participation of existing working groups in the elaboration of the political-pedagogical project of the CEUs, defining common principles and guidelines to support the construction of the Action Network;
- reflect and evaluate the management concept present in the CEU's pedagogical policy proposal, seeking the constant improvement of relations;
- contribute to the construction of a curriculum geared towards social transformation, from an emancipatory perspective.

One question would be the impossibility of building shared and democratic management respecting the inherent politics of each body. Here, more than a problem of difficulty in democratization, is how this is reflected in the occupation of existing spaces from a normative ideal reflected in the CEUs' regulations.

Art. 31: The management of the CEU must be democratic, articulating representative participation in the different collegiate bodies, in the organization, planning, execution, and evaluation of the CEU's Political-Educational Project, respecting the competencies of the municipal public power and the limits of current legislation.

§ 1 It is the responsibility of those responsible for the equipment, units, and nuclei that make up the CEU, as well as the community, to promote the participation of the collectivity.

§ 2 The Managing Council is the highest decision-making body, of a permanent nature for administrative and educational decisions, and is also responsible for leading and articulating the participation of the different collegiate and other participatory bodies.

Art. 32: The management of the CEU has as its principles:

I - integral education with social quality;

II - democratic participation, with collective decision-making with the direct participation of the population in the electoral and evaluation processes;

III - democratization of access to the CEU and its public information;

IV - a democratization of access to education, culture, sport, leisure and recreation and technologies;

V - continuous monitoring and evaluation of management and processes

Administrative. (TITLE III - Management, Composition, and Assignments.

(City Hall of São Paulo, Unified Educational Center - CEU: the citizenship taking off in São Paulo. São Paulo, PMSP, 2003)

In addition to the technical efficiency of the leadership that the manager must possess, it is also necessary to understand the forms of participation of the community that frequents this public space, a perception that is not necessarily found in management specialists. Managing equipment such as the CEU requires the development of a Pedagogical Political Project based on recognition of the territory.

The planning and elaboration of the political-pedagogical project cannot be thought of as a document that once written will be ready, but rather as a document that deserves continuous revisions, returns, and resumption and the local management teams need to assume their autonomy, built from decision-making (FREIRE, 2006).

The instances provided for in the CEU's regulations have the function of helping the manager to plan the use of the spaces, to integrate the existing units in the use of the spaces together. The PPP<sup>4</sup> of the CEU should consider encouraging the use of CEU spaces by the local community:

Art. 33: The CEU has the following bodies for democratic participation:

I - Management Board;

II - Assemblies:

a) General;

b) Sectoral;

c) Children;

d) Youth;

III - Association of Parents, Masters, and Servants, Users and Friends of CEU - APMSUAC;

IV - CEU Youth Gremio.

Single paragraph. The bodies provided for in items I and II, point „a“, of the „caput“ of this Article may:

I - decide to hold sectorial meetings of the segments represented on the Board, the purpose of segmented election of Directors or to discuss matters of exclusive interest to the respective segments;

II - decide at any time to set up thematic commissions to discuss specific subjects which are not included in one of the bodies provided for in items I to IV of the „head“ of this article.

(City Hall of São Paulo, Unified Educational Center - CEU: the citizenship taking off in São Paulo. São Paulo, PMSP, 2003).

The Managing Council, according to Art. 35, is highlighted because one of its tasks is to promote,

The participation, organization, and social control of the instruments of implementation of the CEU's public policies, as the highest decision-making body of a permanent nature, respecting the competencies of the

4. PPP - Pedagogical Political Project

municipal public power and the limits of the legislation in force, as well as acting to defend the interests of babies, children, adolescents and the population of the territory.

(City Hall of São Paulo, Unified Educational Center - CEU: the citizenship taking off in São Paulo. São Paulo, PMSP, 2003)

The CEU's Governing Council is joint and composed of 15 (fifteen) representatives of institutional equipment, 6 (six) representatives are elected by the teachers and other workers from the equipment belonging to the CEU, and 3 (three) representatives must belong to the social equipment of the surrounding area and the CEUs. The other 15 (fifteen) representatives belong to the community:

- a) 5 (five) students, over the age of 10 (ten), who may be representatives of internal or external school units or academic units;
- b) 5 (five) family members of students from the CEU<sup>5</sup> territory;
- c) 5 (five) community representatives, among them the associations of residents and/or neighborhood councils, such as the environment and sustainability, human rights, the elderly, people with disabilities, cultural diversities, ethnic-racial movements (black, indigenous and immigrant), gender and LGBT, educational - movements for education, peripheral culture, sports, solidarity economy, religious and business entities.

The College of Integration brings together those responsible for all existing units in the CEU. The College is responsible for articulating the actions, projects, and public policies of the Municipal Departments of Education, Culture, Sports, Leisure and Recreation, the Intersecretarial Committee for Shared Management, the Regional Board of Education, the Sub-City Hall, and other bodies and organizations of civil society existing in the territory.

The proposal is to consolidate the work plans of each unit, integrating them in the use of the CEUs spaces, aiming to articulate a joint action, breaking the isolation of each unit or Nucleus, making human, financial, and material resources compatible.

The joint action of all the auxiliary management bodies (councils, assemblies, among others) was proposed to guarantee the guidelines to consolidate the CEU as a pole of educational innovations within its territory.

The manager is responsible for the CEU, but to carry out his or her role he or she relies on the bodies that aim to democratize access and encourage community participation and integration with the territory. The manager coordinates the planning process, the preparation of integrated action programs and projects, and the resulting programming of CEU activities, promoting the integral development of the territory. The regulations are a legal framework to support the manager's social action.

## Democratic Management

Making democracy a reality in school management, especially in the CEUs, is an arduous task even in political, constitutional, and social contexts which, at least formally, are favorable. The democratic context is not sufficient to guarantee effective democratic management, since the profile of the manager ends up influenced by activities, actions, and the encouragement of participation.

In the CEUs, the strategy to be formulated for the appropriation of the various existing spaces conceives as fundamental the attitude of the Manager, in the sense of achieving shared management capable of breaking with authoritarian practices and the technique of administration.

The democratic management of the school is not only an organizational or management problem, but a central issue in the process of democratization of education, expansion, and realization of the right to education, the possibility of education for and for democracy and participation.

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5. CEU - Unified Educational Center

Democratic management is built on the promotion of human rights as well as the participation of management auxiliary bodies, community participation in the organization and management of space. That is why democratic management becomes a constituent part of the school curriculum itself and not just a model of management or rhetoric of discourse. It is one of the dimensions of the educational process.

It is not possible to teach or learn about democracy, participation, and citizenship in authoritarian school contexts or under technical practices, since „democracy is more than a form of government; it is first and foremost a form of associative life, a shared experience together“ (DEWEY, 2007, p. 88).

In this sense, active participation, dialogue, and debate between different or conflicting positions help in the exercise of democracy. It is therefore understandable how difficult it is to democratize management, particularly of the use of public space while respecting territoriality and local power relations.

Democratizing management means communicating the actions/decisions, the means and procedures to carry them out, what motivated the decision, its objectives, in short, it means sharing decisions and responsibility in decisions. It means to democratize and broaden the spaces for decision making and political representation (collegiate).

### **Building intersectionality/democratic management,**

According to PEREZ (2011), since the beginning of the CEUs (with the principles of democratic management present), all the working groups formed for the elaboration of the CEU project have already constituted intersectionality. This concern to group together different sectors has accompanied the entire program process and the groups formed have meant, in practice, the construction of intersectionality. It was an experiment for the practice that was wanted in this space. To advance in the role of a social articulator that was wanted for the manager of the CEUs, it was proposed that he should be elected and not only occupy the position from an appointment from the Secretariat of Education, even though he was a member of the staff of the Secretariat. The election would allow for debates on what the CEU is and the activities to be developed and would also make it possible to verify the ability of the occupant of the position of manager to articulate. Another factor that makes it difficult for the manager to articulate is the appointment of the coordinators of the Nucleus of Cultural Action and the Nucleus of Sport, Leisure and Recreation, most of whom are professionals who have no connection with Education and the territory.

Discussing the management of the CEUs required thinking about the role of the manager and headmaster, local (internal and community) and intersecretarial articulation, activity planning, and control, board format, etc. In this sense, it was important to consider horizontality in relations, through a process that is necessarily dialogical, not domineering, which corroborates the author Paro (2017, p.111) who states:

Man builds his specificity and builds himself as a historical being as he transcends the natural world through work. By transcending mere nature (everything that does not depend on his will and action), a man goes beyond the level of need and deals with freedom. Freedom is therefore the opposite of spontaneity, of natural need; it is something built by man as he builds his humanity. Unable to directly produce his material existence, man can only do so in relationship and exchange of effort with his fellow human beings. This relationship, to remain in the sphere of the human being, so as not to degrade to the level of the relationship between things (sphere of need), must be characterized by collaboration and knowledge of the human character of the individuals involved (sphere of freedom). Any relationship of domination is therefore a denial of the human condition. Stop 2017, p. 111).

The experience of planning and building intersectoral public facilities, idealizing each Center as a place for activities in different areas and policies - educational, cultural and sports - was extremely innovative and therefore faced more difficulties than other programs guided by only one Secretariat. A practice that has been abandoned and that brings difficulties in designing and implementing strategies for occupying spaces.

The proposal to occupy the spaces is up to each unit or will depend on individual initiatives, which makes social participation and the practice of solidarity that comes from social participation difficult.

Democratic education must be understood as a process of learning from democratic experience (DEWEY, 2007), which allows one to experience among other things: participation; collaboration; cooperation; dialogue; solidarity; responsibility; respect for diversity; the capacity to welcome curiosity, uncertainty; subjectivity; critical and reflective thinking; recognition of different proposals.

## **Final considerations**

The development of themes related to democratic management, intersectionality, and social participation, allowed us to articulate much knowledge acquired in the implementation and monitoring of activities in the CEUs and in particular in the CEU Butantã, in the search to make happen the possibilities of interaction and teaching-learning that the educational project proposes. Among these possibilities, the appropriation of children to public space, in a practical, non-mechanical way, seems to be an important factor that brings together a conception of integral education, which values the development of subjects in their various aspects: affective, social, cultural, emotional, intellectual.

It was also possible to verify in the management of the equipment the emerging difficulties, in a space that brings together many actors, who do not always move in a confluent direction and who often depend on support mechanisms for the adequacy and awareness of the ways constituted in interaction and local coexistence.

Because of this, and even so, it is justified to welcome the local communities when defending the permanence of this CEU project in the regions, considering its integrated service to the needy population relevant, which enables the development of autonomy and the confrontation of inequality.

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# Experiences in the CEU Butantã: The acquisition of empirical knowledge about appropriation processes in childhood and adolescence<sup>1</sup>

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I started the journey along the golden trumpet trees flowering, over the weeks I was able to get in touch with the pink and purple trumpet trees flowering, and with the one which opens and closes the trumpet tree season, the white one (Canto dos Ipês Amarelos, Dércio Marques, fragment of the field diary of researcher Ingrid Hötte Ambrogi).

**ABSTRACT.** This article is part of the research “Dealing with new spaces: children and adolescents in the appropriation of the architectural complex of CEU Butantã / São Paulo”, carried out over the years 2019-2020, whose objective was to investigate, from children and adolescents perspective, as they re-signified the CEU space. To carry out the research, we monitor the daily lives of children and students, recording the data considered most significant in the logbook, with descriptions and reports of situations considered common. With the analysis of the data we weave the knowledge that was built from the experiences of children and adolescents in this context.

*Keywords:* Childhood. Experiences. CEU Butantã.

**ZUSAMMENFASSUNG.** Dieser Artikel gehört zu dem Forschungsprojekt (2019-2020) *Umgang mit neuen Räumen: Kinder und Jugendliche in Aneignung der architektonischen Anlage des CEU Butantã (São Paulo)*. Ziel war es, Arten und Weisen der sozialen und räumlichen Umgestaltung zu untersuchen, die Kinder und Jugendliche während der Nutzung des Bildungszentrums (CEU) realisieren. Für die Studie wurde der Alltag der Schüler teilnehmend beobachtet und anschließend protokolliert. Logbücher dienten später einer dichten Beschreibung typologischer Szenen und Interaktionen.

Die Analyse dieser Daten bzw. die abgeleiteten Erfahrungen der Kinder und Jugendlichen wurden mit Hilfe der einschlägigen Literatur kontextualisiert.

*Stichwörter:* Kindheit, Erlebnisse, CEU Butantã.

1. This article is a product of the project „Dealing with new spaces: children and adolescents in the appropriation of the architectural complex of the CEU Butantã (São Paulo, Brazil)“, financed by Mack research. Linked to the Research Groups in Social Pedagogy and Studies in History of Culture, Societies, and Media, of the Graduate Program in Education, Art, and History of Culture, of Mackenzie Presbyterian University, in partnership with the Universities of Singer and Alanus, Germany, and the Municipal Secretariat of Education of São Paulo. It also counts on the collaboration of researchers from other national and international universities.

2. Universidade Presbiteriana Mackenzie

3. Universidade Presbiteriana Mackenzie

4. Universidade Presbiteriana Mackenzie

5. CEU Butantã

## Introduction

We begin the text with an excerpt from the research field diary - Dealing with new spaces: children and adolescents in the appropriation of the architectural complex of CEU Butantã (São Paulo), written by Ingrid, a teacher participating in the study. Her vision was inspiring for the writing of our article which deals with the experiences and knowledge that we have built up about how students see the CEU's space. This article aims, from the perspective of children and adolescents, students of CEU, to investigate how they reframe the CEU space.

In the first part, we discussed the concept of childhood from the perspective of childhood sociology, through the point of view of Qvortrup, Sarmento and Corsaro and the definition of experience from Vygotsky's, in a Historical-Cultural theory branch. Then, from the observations and records made in the CEU space, we present the data that were collected and, lastly, we weave the knowledge that was built from the experiences - different research participants - in this context. It is worth mentioning that the period of childhood in Brazil is determined and endorsed by Law No. 8,069, of July 13, 1990, which provides for the Statute of Children and Adolescents and specifies the age group of this period in its Art. 2 "is considered child, for the purposes of this Law, the person up to twelve years old incomplete, and adolescent one between twelve and eighteen years old" (BRASIL, 1990, np).

### 1. Defining concepts: childhood and experience

In the history of early childhood education, we have witnessed different conceptions that have been formed as a result of the social, political, economic and cultural movements of each stage of history. The conceptions of childhood, in their different dimensions, significantly influenced the pedagogical reference for this stage of Education. We can state, therefore, that the outline of the early childhood education history is a historical construction.

In view of this, we can say that even at a certain historical moment, in the same city, we identify different concepts of child and childhood, because, as a concept is socially constructed, built by people, we cannot point to a single view. Keeping in mind that children also, in their contexts, produce knowledge, produce cultures (MOSS, 2011).

Franklin, when discussing the existence of different types of childhood, proposes:

childhood is not a universal experience of any fixed duration, but it is differently constructed, expressing individual differences regarding the insertion of gender, class, ethnicity and history. Different cultures, as well as individual stories, build different worlds of childhood (BOB FRANKLIN, 1995 apud SARMENTO; PINTO, 2013, n.p).

The wealth of elements made available by these diverse childhoods, lived in a unique way, by each subject through their cultures and life histories, presented potential for building learning, both by adults and by research partners, who kindly allowed the researchers to look and enter their world to capture the meaning they gave in each of their actions when building and rebuilding their experiences.

It is in the Historical-Cultural theory in which Vygotsky is one of its main representatives, that we find the term experience. It is important to note that the Historical-Cultural theory understands the human being and his humanity as products of history, built by men themselves during their existence (MELLO, 2007). Such a theory conceives human development as a historical and social construction, originated from interactional processes and real-life conditions, and it is the lived experiences that become the foundation for the construction of consciousness (DANIEL JÚNIOR, 2012).

The Historical-Cultural theory holds the idea that immersion in culture is the main factor for humanization to occur, that is, the formation of typical human qualities in the individual. For Vygotsky, cultural immersion along with individuals who enjoy the same cultural framework, will provide individuals with access to the functionality of objects, the way they behave and interact in this constituted world (GOMES et al., 2016).

This process is achieved through language, which has the role of organizing and planning thinking, enabling it to become communicable and able to build, regulate itself and the world (GOMES et al., 2016).

According to Vinha and Welcman (2010), in Vygotsky's theory, the elements that can determine the psychological development and the conscious personality of the child are those related to the experience. The term experience (in Russian *perejvanie*) has enormous significance for Vygotsky<sup>6</sup> because:

the experience is a unit in which, on the one hand, indivisibly, the environment, what is experienced is represented - the experience is always linked to what is located outside the person - and, on the other hand, it is represented as I experience it this, that is, all the particularities of the personality and all the particularities of the environment are presented in the experience (VINHA; WELCMAN, 2010, p. 4).

For Vygotsky, experience does not concern a particularity of the individual or the social environment to which he belongs, but the link between them, constituting a unity (PRESTES, 2010). In this line of reasoning, the experience supports the idea of an individual in its entirety, which dialectically links external and internal aspects and establishes a relationship with the environment to which it belongs.

In Vygotsky's perspective at each stage of a person's life, the environment takes on different meanings, especially in the case of children due to:

[...] the environment does not exist at all, to understand and study human development, it is necessary to know the environment in its relationship with the specificities of each individual. There is no social environment without the individual who perceives and interprets it. The social environment is a reality that involves the environment and the person is the entity (PRESTES, 2010, p. 120).

In this sense, it can be said that the permanence of certain experiences is related to the person's connection with the socio-cultural environment (PAULA, 2019).

Another vital point within the experience is the presence of the other, this is because the experience is a relationship system with the other, of interactions, enabling the emergence of dialogical relationships. It is based on dialogical relations with the other that the person builds the relationship with himself (PAULA, 2019). Remembering that every process is mediated by language.

It is worth noting that in the same environment, each person experiences a situation in a different and particular way (VINHA; WELCMAN, 2010).

The relevance of the experience in Vygotsky's understanding is essential, because it contains the idea that the experience of a given situation in the environment, what the child lived, the knowledge he acquired in the process of doing something, assigning purpose and meaning, can determine its influence on its future development (VINHA; WELCMAN, 2010).

Based on this discussion, the role of teachers and other people, who are involved in the Education of children and adolescents, is to intentionally create social situations in view of their development.

Having made these important considerations about experience, the concept of childhood is resumed, which according to Sarmiento and Pinto (2013) is a social construction,

in fact, children have always existed, since the first human being, and childhood as a social construction - for which a set of social representations and beliefs was built and for which socialization and control devices were structured which instituted it as a social category on its own - has existed since the 17th and 18th centuries (SARMENTO; PINTO, 2013, emphasis added by the author).

This statement above, supports the statement by Sarmiento (2005) that childhood is historically constructed, based on a long-term process that gave it a social status.

Qvortrup (2011) corroborates the idea of childhood as a social status, by assigning it as a category that belongs to the social structure, such as youth, adult and old age. And as the author proposes, childhood is

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6. We use Vygotsky's spelling, as it has been used in the last ten years by researchers who carry out their studies on this theoretician in his original language, such as: Zoia Prestes and authors of the *Veresk Magazine* among others. Another spelling will only be used in bibliographic references.

“a particular and distinct form in any social structure of society” (2011, p. 203). As a social category it is permanent, persisting regardless of how many children and adolescents enter and leave it, as it will continue to exist as a social class.

Sarmento (2013) referring specifically to the category of childhood that includes children, points out that it is composed of full-fledged social actors, concrete subjects, who even having specific characteristics related to age, need to be understood as beings who are beyond social care. This is because for that author,

[...] children are competent and have the ability to formulate interpretations of society, others and themselves, nature, thoughts and feelings, of performing it differently and using it to deal with everything that surrounds (SARMENTO, 2005, p. 373).

In this perspective, the dialogue opens up to the perception that children are not only individuals with biopsychological specificities, but are also social beings (SARMENTO, 2005), understood as social actors “[...] social actor is attributed to human beings since Weber in his ability to interact in society and to make sense of his actions” (SARMENTO, 2013, np).

Children are also understood as co-builders of childhood and society, this is because when the child interacts with nature, with adults, with other children and with society they contribute to the formation of both childhood and society (QVORTRUP, 2011). This is because “[...] children start life as social beings inserted in a social network already defined and, through the development of communication and language in interaction with others, they build their social worlds” (CORSARO, 2002, p. 14).

For Corsaro (2002), children have diverse and creative ways of building and interpreting the world and symbolizing reality, occurring within what he calls the culture of children’s peers “[...] a stable set of activities or routines, artifacts, values and concerns that children produce and share in interaction with others” (CORSARO, 2003; CORSARO and EDER, 1990 *apud* CORSARO, 2011, p. 128). Thus, it is through the culture of children’s peers that children try to make sense of the reality that surrounds them and their concerns, by formulating hypotheses, in dealing with the rules of the adult world imposed on them, by appropriating and creatively transforming the themes of adult life to build their own children’s cultures, and also create resistance to the adult world (CORSARO, 2002, 2011).

If the childhood presented so far includes the period from child to adolescence, it is a social construction and an idea of modernity, therefore adolescence according to Bock (2004) should not be considered as a natural stage of development, not even a natural stage between childhood and adult life, it is a social construction.

Bock (2004) supported by Leontiev’s studies (1978) *The man and the culture states*:

adolescence was created by man. Social facts appear in the social relations and in the material life of men; it stands out as a social phenomenon and presents its psychological repercussions; social meaning is being constructed for these facts that are happening and, in a historical process, adolescence appears in modern, western society. Built as a social fact and as a meaning, adolescence becomes a possibility for young people (and for non-young people), a form of social identity (BOCK, 2004, p. 40).

Having built the basic pillars on the concept of childhood defended in this research, a brief characterization of CEU Butantã follows from now on with and the presentation of the experiences captured from children and adolescents in this space.

## 2. Knowing the context: CEU Butantã

The Unified Educational Center Professor Elizabeth Gaspar Tunala (CEU Butantã)<sup>7</sup> is an educational complex formed by the following educational units: CEI CEU Butantã, EMEI CEU Butantã, EJA (Youth

7. The data for the characterization of CEU Butantã were extracted from the article in publication: Children and the appropriation of public educational spaces, produced by researchers Monica Abud Perez de Cerqueira Luz and João Clemente de Souza Neto, members of the research group GEPEPS - Study and Research Group in Social Pedagogy.

and Adult Education), EMEF CEU Butantã, ETEC of São Paulo (currently with Administration and Human Resources courses, each of which has thirty vacancies in the evening).<sup>8</sup>

CEU Butantã is part of the proposal to build Educational Centers (CEUs), an architectural project conceived by the team of architects from the Department of Buildings of the Municipality of São Paulo, EDIF, in the years 2001 to 2004, in the administration of Mayor Marta Suplicy.

CEUs are a grandiose and valuable project that aims to serve popular education, through Culture and Sports centers in the most vulnerable areas of the city of São Paulo. It has a sports court, theater, playground, swimming pools, library, telecentre and spaces for workshops, workshops and meetings, all accessible to the community during the week, including on weekends, with a diversified program for all ages and the use of equipment, leisure, technology and sports practices.

The area in which CEU Butantã is located is 19,078 m<sup>2</sup>, with a built area of 13,246 m<sup>2</sup>, located at 1700 Engenheiro Heitor Eiras Garcia, Ave., which makes it the largest CEU.

CEU Butantã has the following structure: the largest block, with the shape of an orthogonal grid, which gathers classes, cafeteria, library, computers, bakery laboratory, exhibition area and social area; the smallest volume, an elevated disk of the ground, is the nursery; and the third volume, a five-story cobblestone, brings together the theater, the covered court and the music room. The privileged, generous, welcoming and diverse space of CEU Butantã has water mines, streams and lakes, a green area with woods, park, skate park, swimming pools with sizes suitable for children and adults, sports courts, gym, dance and multipurpose room, music studio, art and sewing studios, a chess club room, an outdoor park, a school bakery, in addition to the Carlos Zara Theater (with 450 seats), the Jornalista Roberto Marinho Library and the Telecentre (multipurpose public space) and SP Cine.

The spaces most appreciated by the children are the forest, the pool and the park, they are the constant comings and goings in these spaces that build their narratives and experiences.

### 3. Methodological path and data collection: weaving knowledge about childhood

This research is part of the qualitative studies in the perspective of Historical-Cultural theory. This is equivalent to saying that in order to obtain an understanding of how children and adolescents re-signified the CEU Butantã space, it became necessary to know the culture that constituted that space. At the same time, the research partners were considered to be social actors, holders of voices, who had a life history with their own experiences.

This type of research enabled the researcher to take a new stance: that of leaving his position as a passive, contemplative observer and acting in the construction of dialogical relations with the research partners, with the ethical commitment to respect their individualities and without losing the connection with the collective and its context. Having constructed these important concepts, the data collection exhibition follows.

The survey data were collected over a six-month period. During this time, the researchers divided into three teams - CEI, EMEI and fundamental, articulated during the days of the week, between morning, afternoon and the whole day, to accompany the group of children, adolescents and teachers in their journeys through CEU.

Through participant observation, following rounds of conversations with teachers, with the Student Guild and visits to classrooms and spaces where these subjects lived, records were made in each researcher's field diary. Some photographs were also taken to capture and materialize the scenes collected by the researchers' attentive gaze, photos that at the same time will help memory in the rescue and in the fidelity of the information.

8. CEI – Early Childhood Education Center (0 to 3 years and 11 months); EMEI – Municipal School of Early Childhood Education (4 to 5 years and 11 months); EMEF – Municipal Elementary School (6 to 14 years old); ETEC – State Technical School. These are the stages of organization of Education in Brazil, for children and teenagers.

From this collected material, some clippings were made, using the narratives of children, adolescents and teachers, in situations in which they played a leading role in the appropriation of the CEU Butantã space and built their experiences.

#### 4. Diving into the childhood of CEU Butantã: as told by children and adolescents

The chosen path, to unveil the proposed theme, consisted of holding hands with these children and adolescents in order to help us to see and understand, through their speeches, movements, looks and diverse interactions, the childhood that develops in that space. For this, it was necessary for the group to undress its adult way of dealing and understanding the world, bending the body (respectful attitude) to stand at the height of these subjects, looking at their faces and, most importantly, looking with the eyes of childhood protagonists, as Benjamin (2013) had done, he was an adult looking and narrating the experience of his own childhood in Berlin, under the boy's lens.

##### *Episode 1*

CEU's childhood is rich, charming, dynamic, instigating and full of surprises. Look, there comes a big car (it is a big wooden box adapted with wheels and supported by the teachers who push it with several babies<sup>9</sup> on board). There are many destinations, looking at the CEU lake that houses a beautiful heron that allows itself to be contemplated and analyzed by the children or to walk around this space collecting treasures to explore them right there or in the classroom with friends, participate in the reading (experience of reading that promotes interaction between different rooms of the Nursery or Pre-School) in the forest under pleasant shadows of some trees.

In one of these trips from the bathroom to the woods, children walking freely, accompanied by attentive looks from the teachers, build their narratives on many subjects. One little girl talked about the dog that she received for her colleague's birthday and the other wanted to know the breed, the color, the size, if it was a boy or a girl, there was a culture of children's peers developed there (CORSARO, 2002, 2011) a way of interpret the world and recreate it.

Childhood that comprises competent social beings with creative potential (VYGOTSKY, 2009) and with the power of argument, as narrated by the researcher Mônica, part of the study group, when observing the children of the Nursery. He tells that a boy in the middle of the road saw a stump in the lake and said it was a snake. The back colleague immediately countered:

\_ It is a stump; it is not moving and the snake moves and stings.

There are many built relationships permeated with respect for space and time for the other, democratic negotiations, respected hierarchies, codes of conduct of the culture they know and the constitution of their humanities, as in the experience described (GOMES et al., 2016).

Walking through the generous space of the CEU some children accompanied by their teachers wanted to go to the SKATE rink, but they noticed that it was occupied by another class, the teachers do not intervene, they follow closely, the children waited for the group to leave. A boy said goodbye and said:

\_ Nice! And he nodded his head for the children to come in. Once again, the culture of children's peers is perceived, in this situation of negotiation and respect as well (CORSARO, 2003; CORSARO and EDER, 1990 *apud* CORSARO, 2011, p. 128).

About five children entered, they did not have Skateboards, but they explored the track, soon a child improvised a Skateboard from a found cardboard.

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9. According to the National Common Curricular Base (2017) babies are an age group of the daycare center that comprises children from zero to one year and six months, very young children from one year and seven months to three years and eleven months. This same document presents the Pre-School with children from four years to five years and eleven months.

The appropriations by the children of the CEU's daycare take place through walking the spaces, through the materials captured from the ground, from the trees or provided by the teachers. These appropriations occur due to the multiple learning opportunities generated by the teaching proposals based on the observation of the children's actions.

### *Episode 2*

Childhood in CEU amazes, paralyzes and mutes adults in the face of unexpected and unusual attitudes and situations of the child, such as those experienced by teachers, a team of managers and children when EMEI (Escola Municipal Educação Infantil, which includes the Pre-School) at the Thirty-Third Bienal de São Paulo in 2018. The children of EMEI who were developing a project at the school on mushrooms, were invited by the artist Antônio Balestra to be co-authors of the project, presenting mushrooms produced with clay. During the exhibition, a child runs towards the artist, kisses him and gives him a hug, the adult is paralyzed and silent. The EMEI group that accompanied the exhibition also did not react and waited for the outcome. This demonstrates the intensity with which the child lives its childhood, without fear of daring to risk hearing no (SARMENTO, 2013; CORSARO, 2002).

### *Episode 3*

Yet another demonstration of how childhood is experienced by the children that compose it happened at the EMEI. The fact developed in the room of teacher Silvana, with little Pre-School children. The group was conducting research on dinosaurs.

On a Friday, three members of the research group, responsible for investigating the appropriation of EMEI children, arrived at teacher Silvana's reference room<sup>10</sup>. With a contagious joy, these little ones were soon showing their creations and making the narratives about the research findings.

A boy named Vinicius took a thick book in his hands and sat on the floor and said to one of the researchers:

\_ I know everything about dinosaurs.

Soon a group of children joined him, some sitting on the floor, others lying with their hands supporting their faces, in a show of interest in sharing and listening to their friend's explanations.

A child pointed to the dinosaur and said to Vinicius:

\_ Help me count ...

The other pointed to a dinosaur and said:

\_ And this one?

\_ Vinicius looked like an expert saying the name of the dinosaur and the actions he performed.

And he followed his explanation:

\_ This one is the brachiosaurus.

Researcher: What does he do?

\_ He spits fire.

A child said pointing to the dinosaur:

\_ He's strange, isn't he Vinicius? What's the name of that one?

10. In early childhood education the term reference room is used, instead of classroom, this according to Resolution No. 5, of December 17, 2009 (\*) It sets the National Curricular Guidelines for Early Childhood Education in its art. 8th item VI, p. 3.

And Vinicius answered all questions with a confidence worthy of whoever mastered the topic.

It is interesting to note that there was a mixture of respect in the relationship between the children, in the sense of understanding who was the leader in that situation. They did not deal with difficulties in this regard, they had built a culture of children's peers (CORSARO, 2002, 2011), there was complicity, they adapted the meaning of leadership in the adult world to children and dealt with it naturally, it was a serious game.

Between threads that intertwine and weave the web of the many childhoods in CEU, children from the early years of elementary school, build their childhoods from the experiences that their teachers provide and, while they are assigning meanings and senses to these experimentations become experiences. This fact is evidenced in the choices through voting on topics to be worked on, such as the study on the lake, the blue heron, the forest and its elements, subjects that are so significant and close to these children.

But as the flowering of the trumpet trees mentioned at the beginning of the article presents trumpet trees with different flower colors on their trees and with different flowering times, so it is childhood in CEU at different age groups such as those represented by the final years of elementary school, which was one of the research audiences (with children aged 12 and teenagers).

The childhood lived by the individuals that compose these age groups is apprehended by the participation in the spaces where they live, such as the swimming pool, the theater and the skate park, places that favor socialization, affection and constitute the development of subjectivity.

A very representative space for the constitution of the humanity of boys and girls and the construction of the democratic process is the Student Union.

Accompanying this journey hand in hand with these boys and girls on their walks through CEU Butantã made it possible to apprehend the constitution of the web of different childhoods in this place, each subject represented there, whole, competent and eager to learn, bringing with them their social diversity, cultural and its own way of questioning and building the world around it, showed us that it is possible to dream an educational, social, cultural and ethical project and make in Freire's words the "unprecedented viable" in the perspective of the dream, of the possible, because "The dream is a requirement, a condition that has been made permanent in the history that we make and that makes and re-makes us" (FREIRE, 1992, p. 51).

## 5. Some considerations

The present study sought to present the different childhoods existing in CEU Butantã and how they are signified and re-signified by their experiences in this place. When presenting the conception of different childhoods, we brought to the center of the discussion that each subject is unique and competent in the production of knowledge and culture.

It is understood that, through the experience, in the process of externalization, that children and adolescents were incorporating and producing culture in the space that surrounded them. Seeking to apprehend the meaning of the experiences of these research partners, provided the understanding that the same space offers different meanings and interpretations, depending on the age group and the relationship that these boys and girls established with him.

Another relevant point in this study is that, taking it from the perspective of the Historical-Cultural approach, it was possible to build dialogical relationships with these research partners, respecting their individualities, without losing the connection with the collective and with the context to which they were inserted.

Still, in this line of thought, the study provided the connection between researcher, research and research partners. This fact was expressed in the researcher's non-neutrality of what was observed, made explicit in the materialization of his field notes and in the photographic images, which signaled to an entire subject, impregnated with conceptions of worldview, of childhood, of education and other elements that guided his gaze, in capturing what he considered essential to understand the situation.



This study does not end with this text, but opens a possibility for further investigations to be carried out, as the theme is thought-provoking and charming: childhood.

## **6. Acknowledgments**

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 Graduate Program in Education, Art and History of Culture, at Mackenzie Presbyterian University, in partnership with the Universities of Singer 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.

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# The appropriation of the spaces of Unified Educational Center (UEC) Butantã (in the city of São Paulo, Brazil) by children from 0 to 3 years and 11 months old<sup>1</sup>

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**ABSTRACT.** This article aims to show how children from 0 to 3 years and 11 months old appropriate the different and multiple architectural spaces of the educational, sportive, and cultural complex through experiences and playing. While they play, discover, and appropriate the world around them, they perceive how social relationships happen and also expand their creative capacity. Spontaneous games, individual or collective, and directed games are present in the daily life of school, helping children to deal with various feelings, communicate with themselves and with others. The teacher's work aims to plan, create strategies and conditions so that children feel instigated to learn in a meaningful way and in situations on which they can play an active role, developing skills and abilities that are necessary for the later years of their lives. The teachers use the curricular references and the mediation between the teacher, content and space is done through the exchange of experiences by peers. The methodology used the research was direct observation by the researcher, descriptive, allied to narrative maps at different times of the children's routine in the Unified Educational Center (UEC), located in the city of São Paulo, Brazil.

*Keywords:* UEC. Children. Appropriation. Spaces. Play.

## Introduction

The main objective of the research project from which this articles originate was to show how children from 0 to 3 years and 11 months of age appropriate the different and multiple architectural spaces of the educational, sportive and cultural complex of Unified Educational Center (UEC), located in the city of São Paulo, Brazil through experiences and playing. Spontaneous games, individual or collective, and directed games are present in the daily life of school, helping children to deal with various feelings, communicate with themselves and with others. The children of this

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1. This article is a product of the project "Dealing with new spaces: children and adolescents in the appropriation of the architectural complex of the CEU Butantã (São Paulo, Brazil)", financed by Mack research. Linked to the Research Groups in Social Pedagogy and Studies in History of Culture, Societies, and Media, of the Graduate Program in Education, Art, and History of Culture, of Mackenzie Presbyterian University, in partnership with the Universities of Singer and Alanus, Germany, and the Municipal Secretariat of Education of São Paulo. It also counts on the collaboration of researchers from other national and international universities.

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age group are served at the Child Educational Center (CEC), receiving all the necessary infrastructure for comfort and educational development. Such infrastructure has, for example, park, refectory, library, sportive and cultural complex.

The central issues of the article are around the child, its interaction, autonomy and peer culture. In this way, we question ourselves: Does young children built a culture? How does autonomy exist in this construction of culture in CEC? What characterizes children's cultures?

In this context, as an architectural stage, we used the UEC Butantã, inspired by the educator Anísio Teixeira<sup>6</sup>, signatory of the Pioneer's Manifesto. After his post-graduation with the American John Dewey between 1927 and 1929, he developed and applied educational policies aimed at public school should be extended to all social classes and able to fulfill a citizen-training role, becoming a polarized center of a non-existent community.

The programmatic conception found a modern architectural form with a project carried out by Hélio Duarte and Diógenes Rebouças in the city of Salvador, in 1947, they conceived a *park school*, which proposed not only a basic curriculum, but also access to learning, besides culture, sports and citizenship; developing in the people a sense of responsibility, sociability and creativity.

São Paulo's rapid urban expansion in the 1940s had led to a monstrous shortage of educational infrastructure, including lack of space for new schools and consequently spots for all the children in scholarly age. In an attempt to solve this problem, Duarte assembled a team of young architects who explored the potentialities experienced in Salvador. The planned activities were structured in three groups: teaching (classroom, museum, and library), administration (administrative support and assistance services) and recreation (sports area and covered shed for recreation). These sets assumed the configuration of volumetric blocks arranged in the most diverse forms in large and landscape terrains, interconnected by open marquises. The emphasis on student's socializing activities with each other and with the local community was manifested in the form of the playgrounds, where the presence of stages pointed to their use as a scenic space.

Within this tradition that comes from the pioneers in an attempt to create a more democratic school, that would serve the entire population in order to have an education for all, the idea of the Unified Centers, UEC in the city of São Paulo, within the Freirian conception<sup>7</sup>, arises.

Darcy Ribeiro planned and implemented this new educational project, putting the children in school full time's regime, with quality teaching, offering sports, cultural and health activities. The projects ended up inspiring a little later, the construction of the UEC<sup>8</sup> in the city of São Paulo.

The UEC were idealized, designed and built to be educational centers, with popular education projects; culture and sportive poles in the most vulnerable areas of the city of São Paulo, bringing to invisible citizens centers that were restricted to downtown and more privileged areas.

The proposal of the action was to give visibility to this population, bringing into the spaces of the UEC not only an advanced and innovative technology, but also the possibility of meeting the demands of formation and appropriation of local culture with the creation of interactive and collaborative spaces available to the population.

The integration of the existing centers in the UEC and their educational units, as well as those of the surroundings, is favored in the interaction with the Curriculum that propitiates the elevation of the learning indexes, of the improvement in the attendance of the local demands. It also provides the educational,

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6. Anísio Teixeira conceived the school as a real space, where the children from families of lower income could access another cultural spaces and receive a quality education.

7. The thoughts of a Brazilian philosopher and educator Paulo Freire are highly influential in the field of Education and Social Science. His innovative methodology sought a different way to teach people (children, young, adults), especially for using situations and examples linked to daily life as a form to capture the people attention and at the same time changing the learning process to a more comprehensive and meaningful one.

8. The UEC were conceived as an intersectoral proposal, adding efforts from several areas: health, local culture, sports, and leisure; adding the community to the Center.

social, cultural, sports and technological development of the community, minimizing differences and giving visibility to the existing movements in the most distant places.

All units are equipped with multi-sports court, theater, playground, swimming pools, library, Telecenter and spaces for workshops, ateliers, and meetings. The spaces are open to the community, including during the weekends. With a varied program for all ages, the UEC guarantee to the residents of the most remote neighborhoods an access to public leisure, culture, technology, and sport practices, contributing to the development of local communities.

The architectural project of the UEC was conceived by the team of architects of the Department of Buildings of the City of São Paulo (EDIF, the acronym in Portuguese), from 2001 to 2004, in the management of Mayor Marta Suplicy. The UEC Butantã was inaugurated on September 27, 2003.

The area where the UEC Butantã was implemented is of 19,078 m<sup>2</sup>, with a built area of 13,246 m<sup>2</sup>, located at Engenheiro Heitor Eiras Garcia Avenue, 1700, which made this the largest of this implementation's phase. The architecture team developed the Implantation Feasibility Study and the Planialtimetric Executive Project.

The UEC Butantã is composed by the following needs program: the bigger block, with orthogonal grid shape, gathers the classes, cafeteria, library, informatics, bakery laboratory, exhibition area and social area; the smaller volume, the raised disk of the ground, is the nursery; and the third volume, a five-floor parallelepiped, gathers the theater, the covered court, and the music room.

The constructive system is the prefabricated concrete. There was the use of water mines for the execution of water mirrors, streams and lakes as landscape resources, in addition to a water treatment plant of the existing stream to clean it. Of the proposals made by the team, the lake and a skateboard track were also implemented.

The UEC Butantã (also known as UEC Professor Elizabeth Gaspar Tunala) is an educational complex formed by the following educational units: Child Educational Center (CEC), Municipal School for Early Childhood Education (MSECE), Municipal Elementary School (MES), Youth and Adult Education (YAE), and São Paulo's State Technical School (that currently has the Administration and Human Resources courses, each one having thirty vacancies at night).

The sports complex of UEC Butantã is composed of swimming pools, sports courts, gymnastics, dance, and multipurpose room. The cultural complex has a music studio, art and sewing workshops, a chess room, an outdoor park, a bakery school, the Carlos Zara Theater (with 450 seats), the Journalist Roberto Marinho's Library and Telecenter (a multipurpose public space) and SP Cine.

According to the Public Targets Plan<sup>9</sup> by the Municipal Department of Education (MDE), the main objectives of the UEC Butantã (also known as UEC Professor Elizabeth Gaspar Tunala) are: a) to transform the spaces of UEC into laboratories of creativity, learning and innovation accessible to all interested in creating, developing and building projects, meeting the demands of the local population, for spaces that favor collaborative and shared learning process; b) to enable the user, teacher, surrounding community and students to learn how to design and produce various materials that can help in the development of their didactic activities in the classroom, for the teacher, as well as for the common user who needs specific objects for their daily lives; c) to ensure, rewrite and elaborate the memories of the UEC with the "UEC in Action"<sup>10</sup> project, so that the history of the UEC territory is a record of the movements in the most peripheral spaces of the city with access to culture, sports and leisure, permeated by pedagogically articulated actions; d) to democratize the access to new technologies of digital manufacturing. Making available to users technological resources and experiences in group or individual in a favorable and innovative environment; e) to transform the use of educational technologies in the São Paulo's Municipal Education Network, favoring pedagogical

9. The plan of goals is the commitment of all to education, seeking together the improvement in the quality of basic education, in search for learning outcomes, based on large-scale evaluations such as the Basic Education Development Index.

10. The UEC Project in action is the idea of the UEC as a mediating device, and should privilege the previous knowledge of the Community and its surroundings.

approaches focused on problem solving, learning by projects, collaborative work and digital literacy.

The UECs were built in places where the Social Exclusion/Social Inclusion Map indicated a high concentration of poverty, social vulnerability. Little or no action by public authorities, violence, lack of public leisure facilities for children and youth. For our analysis here in this article, and dealing with childhood in an interdisciplinary perspective, we will open some categories: childhood, play, childhood cultures, interactivity.

According to Manuel Jacinto Sarmiento (2004) we understand that children produce knowledge and insights about the daily experiences in which they participate.

Promoting access to this equipment for marginalized children, investing in these “silenced” popular knowledge; within the Freirian conception of collective work, the ability to listen to others and participatory management brings residents closer to the UEC and among themselves. We understand that children are and should be studied as competent social actors in the construction of their social life and the life of those around them who act in their own intentional way in the times and spaces in which they find themselves, through the interactions they establish with their peers, with adults, and with the society in which they are inserted.

### **CEC at UEC Butantã**

The Child Educational Center (CEC) unit at UEC Butantã, which belongs to the Regional Board of Education – Butantã, is located at Engenheiro Heitor Antônio Eiras Garcia Avenue, 1870, in the district of Jardim Esmeralda, Butantã District. It has a staff of 85 professionals among members of the support team, teachers, manager, kitchen and cleaning services, and it serves an average of 290 children aged from 0 to 3 years and 11 months. In addition, there are characters that make up its identity, the aesthetic concern and appropriation of spaces; the respect for diversity in the school team, as well as in the school community; the effective involvement in festive activities; the appreciation of the work/partnership with the families in order to interact with the school; the recognition of the action carried out with the literature involving all the groups; the availability of integration with the other units of the UEC; respect for the functions performed by readapted workers, considering not only skills but professional abilities; concern with childcare, since the adaptation period; favoring the construction of a democratic environment; recognized political mobilization among workers; a curricular discussion that treats babies and children in an integrated way; as well as the permanent search for their protagonism and valuing the multiplicity from the collective perspective. For some months we accompanied the children of the CEC, their activities and routine mediated by the teachers of the respective classes who entered in our university research project.

The CEC is organized as follows: nursery (for children from 0 to 1 year of age), tiny group I (for children from 1 year to 1 year and eleven months of age), tiny group II (for children from 2 years to 3 years and eleven months of age).

Depending on each one of the groups, children have different interests as well as desires, activities, and all of these aspects are seen very clearly because at CEC Butantã the child the social actor of their own educational process. That way, children always have the possibility of invention.

For CEC Butantã, the child of any age group is seen as a social historical subject, who produces culture and who interacts socially with the environment through different languages.

In the case of babies specifically, the educators encourage them to express their wants, preferences and fears through active listening. When singing a song or reading a story to them, they perceive how they manifested themselves in front of the activities, that is, what they perceived from these children regarding their psychological, social, cultural, emotional development. All this is taken into account when choosing a project to be developed, especially children's voices and even silence.

Children stay in a cozy environment, with varied stimuli of colors, sounds, interactive mats, rocking swings. The entire proposal in this initial phase is exclusively playful, but with the aim of caring and educating. Children exposed to welcoming environments begin to read images, produce gestures, sounds.

Conversation circles take place every day, usually when the children enter the room, where they are welcomed by the educators with warmth, affection and attention. Some children take with them a transitional object, such as a pacifier, a washcloth, or a favorite toy. This object is not taken from the child. She does it herself when she feels ready, welcomed, happy and developing other skills.

In this stage of babies and in the later one, up to 2 years and 11 months, the resource of photography is used for children to recognize themselves in the different spaces of the CEI, recognize their colleagues, educators and end up naming things, objects and people.

According to Abramovich (2011), the time of the child is the present time, because it is contemporary. It is a gift that an adult does not know. Thus, for this author the child is not only in the present, but also past, because it inhabits culturally a type of childhood recognized by the group that surrounds it.

However, it is worth mentioning the specifics of the group of children whom we observed directly in our research. They make use of subjectivity, create, recreate, reconstruct, and experiment, challenging themselves all the time.

We corroborate with Nascimento (2011), when he reiterates that “A new conception of children’s sociology considers children participating in a network of relationship that go beyond the family and the school or daycare (p.41)”.

The teachers develop their projects based on the Curricular Guidelines and Educational Parameters, within a constructive approach, having as base authors such as Piaget, Vygotsky and Corsaro (2011), who put the child intensely involved in the appropriation of information from their environment to built hypothesis that develop within a qualitative process.

For Corsaro (2011) socialization in childhood is understood no longer as a period of dependence, but as a creative process of “interpretative reproduction”. The author distances himself significantly from traditional sociology, which has seen children as “mere social burdens” (p.23).

It is worth highlighting the work of peer culture that Corsaro defines as “a stable set of activities or routines, artifacts, values and interests that children produce and share in interaction with their peers (p.32)”.

According to Barbosa (2007, p.1066) Childhood Sociology has contributed to “[...] Understanding how children live and think, understanding their cultures, their ways of seeing, feeling and acting, and listening to their tastes or preferences is one way to be able to understand them as a human group”.

In the CEC, we observed that the social interaction established between children and their peers is based on their personal and social characteristics. The observations made by children in relation to adults and their practices enable children to create, recreate, produce their own opinions and ways of understanding the world in which they live.

A relevant point for our analysis here is discuss how the CEC understands and studies children, within a sociological perspective in which the focus is not on individual issues and so little on preparing for the future, but in the present moment, where they play and active role, both in the production of knowledge and in interpersonal relationships, innovation and creativity arising the social participation of children, which for Corsaro (2011) are expressed by the term “interpretative”.

Another concept very present in this work is that of peer culture, because according to Corsaro (2011)

[...] children do not simply develop as individuals; they collectively produce cultures of peers and contribute to the reproduction of a larger society or culture [...]. The idea that children contribute to two cultures (that of children and that of adults) simultaneously is particularly important (Corsaro, 2011, p.94-95)

We reiterate that the CEC Butantã team values the role of the family routines as an important space for initiation into peer culture, while emphasizing that for the development of children’s cultures there is a need to socialize with other children. The games are marked by rituals, sharing routines and language games that are often also ways to deal with the fears and concerns of everyday life.

The bonds of friendship that arise from these interactions have variations according to the social and cultural contexts in which the children live.

The CEC Butantã is a privileged space for children to experience different experiences than those that occur in their homes. Children attach greater importance to the space and develop an intimate relationship with it if they experience meaningful practices for their learning universe. The appropriation of the CEC and UEC spaces by children given them the possibility of being a social actor and emphasize their ability to create their own cultures, through the relationships they establish with their peers through play and imaginative games, also reflecting the concept of culture.

The connection and knowledge of the space through playful activities and play, give support and possibilities of new directions, meetings, discoveries, interactions, always mediated by the teacher.

Rooms with corners and various toys, wide corridors for running, jumping, riding motorcycles, parks, sand tanks, differentiated wooden toys in the park, forest, lake, skate track, swimming pool, library, and kiosks.

In this context, all these spaces promote observation, research, experimentation, hypothesis gathering and validation. The choices of what to do and how to do are expressed in the projects and pedagogical activities of teachers, as well as in the proposals of the CEC Management with clear and cohesive intentions.

According to Benjamin (1984) about playing and toys

(...) the more attractive the toys are, the more distant they will be from their value as instruments of play; when unlimitedly the imitation is announced in them, the more they deviate from the living play. The child only remains to reproduce. The exercise of creating, recreating, assembling, disassembling, gives way to reproduction. The more the toy increases, the more it makes the child or the player a prisoner. The simpler it is, the greater is the possibility to imagine and create. The ideational content of the toy never determines, because on the contrary, it guides the use of objects (Benjamin, 1984, p.70)

About the games and toys, Figure 1. Exploring the Play Corners (at the next page), highlights this moment. Thus, the toy can trigger a play, since it allows actions consistent with the representation of children, in addition to the manifestations performed during the play, in general, transcend the toy.

The teachers develop their projects based in the Curricular Guidelines and Educational Parameters, within a constructivist approach, which puts the child intensely involved in the appropriation of information from his environment to built hypotheses that develop within a qualitative process.

The recognition of childhood as a social construction implies dialoguing with different realities, demystifying the idealized child of the last century.

The spaces of the CEC are facilitators of the appropriation of education by the child through playing; and also allows the development of urban citizenship, in which the public space ceases to be understood as nobody's space and becomes everybody's space.

Inscribed in the places and strengthened by them, children become others, citizens through the experience, the social and cultural relationships established in these spaces. In this way, citizenship, appears not as a natural fact, but as a fundamentally social learning that can become a state of mind in culture (Santos, 1996). From the analysis of the appropriation of urban space, it is possible to explore its relationship with daily life and the reconstruction of identity, as well as its possibilities for change and transformation. In the sphere of daily life, the concepts of domination and appropriation manifest themselves and can be read in their inter-relationship with the dominated and appropriated spaces. Sobarzo (2006) states that

[...] daily life summarizes and merges the global trend of the diffusion of mass consumption and the irruption of a way of life associated with values of consumption and created needs and, on the other hand, also includes the possibility of overcoming and creating the new, insurgency or subversion (Sobarzo, 2006, p.104)

The methodology used in the research was qualitative and exploratory. Its focus was on the subjective character of the object analyzed. In other words, we sought to understand how children in the CEC appropriated



the spaces, observing directly their particularities and individual experiences, among others aspects, as the relationship between child and child, child and school team, child and knowledge.

We were able to observe different groups in moments of diversified activities; we followed closely the games, the disputes for toy or space, the interactions between the children and mainly the symbolic game, and the occupation of roles in these games in the room, the park, the sand tank. We believe these were one of the richest moments.

A teacher with a sensitive and attentive listening that discover interests to proceed with a project, as well as understand the difficulties of the children, their possible traumas, and yearnings are some interesting aspects observed.

In possession of the notes made in our field journal, we began to reflect about the CEC's teachers training, the importance of an engaging, loving, and attentive teacher that is able to listen each child in the midst of many.

As a method we use narrative maps, an important tool to capture the fact that human experiences occur in a time, but also occur in a space, and that all people have a historical dimension (temporality), but also have a geographical dimension (spatiality). Thus, human experiences are always geohistorical. Babies and children have experienced the same process such as teachers, management and we, researchers. That is why we can talk about a Childhood Geography.

The Childhood Geography seeks to understand children, their childhoods, through the geographical space and the spatial expressions that unfold from it, such as landscape, territory, place, but it is also the desire to understand the geographies of children.

The children made maps in different ways: drawn, glued, scribbled, and all had their meaning.



Figure 1. Exploring the Play Corners. Source: UEC Research Group

In play, taking over spaces at a given moment of observation, a child (A), 26 months old, who was inside the sand tank playing alone, called a child who was outside the tank, but close to him and said:

“Come eat, mommy already made your food”

The child (B), 27 months old, went immediately to the sand tank, joined the child (A), took a bucket with sand inside and simulated that he was eating.

The child (A) asked the child (B):

“– Did you like the noodles?”

The child (B) responded:

“– Look, I ate everything and you’re going to give me ice cream now?”

The child (A) looked at the child (B), put her hand on his head and said:

“– Mommy doesn’t know how to do it”

The child (B) turned and said:

“– Now I’m mommy, is fine...I’ll make chocolate and strawberry ice cream”

Soon after, both children pretended they were eating ice cream, holding a stick.

This example demonstrates that the greater the appropriation of the linguistic domain, more chance the child must propose and mediate different social roles.

In this interplay of roles, we accompanied a class that was going to do a storytelling in the woods. The stories were also told in the classrooms and in the spaces of the library, as appear at *Figure 2. Library space used by a class for research* (at the next page), the children do research on themes of interest, such as the universe, the life of the insects, healthy food, among others.

The library’s essential function is to develop the habit of reading and research, encouraging and stimulating learning, creativity, and communication in children. Right at the exit it was perceptible the children’s domain of the physical space: how to walk, climb, take care of themselves and of the other.

During the walking children climbed a hill with tires, and seat near a tree where the teacher told the story of “*Sleepy House*”. But it is worth noting that during the journey the children talked to each other about various subjects.

While we were walking to get to the woods, we passed by the lake and a 27-month-old child (C) said:

“– Look, a snake”

Several children looked to see the snake.

“– No, no, that is a tree”

Another child (D), 26 months old, completed:

“–It’s a branch that fell from the with the rain”

Then we moved on. We arrived at the place of storytelling and the teacher asked the children to make a circle and seat. Everyone did. Then she resumed the arrangement of listening to the noise of the birds very still. And started the story.

The children listened attentively and when the teacher asked if they wanted to talk, several children stated talking. The teacher mediated and the children began to express themselves.

The child (E), 25 months old, said to the group:

“– Nobody at my house sleeps at Bob’s, because it hurts him”

The child (F), 26 months old, said:

“– My cat calls Mel and she sleeps with me in bed”

The child (G), 25 months old, spoke:

“– I don’t have any pets because my father won’t let me”

The child (H), 27 months old, said:

“– My little kitty farts, ha, ha, ha”

We believe that the children need to occupy their places of speech, and for this a teacher with an attentive listening, can listen to the children in calm way.

According to Vygotsky (1994), the process and formation of speech in a child who is social and cultural happens under the influence of storytelling, dialogue with others, and gradually the child appropriates more elaborate forms of living.

Among observations, activities, and games it was visible that CEC Butantá is a rich and living space of experiences for children. Children are producers and consumers of cultural events.

According to Vygotsky (1994)

It is in playing that the child learns to act in a cognitive sphere, instead of an external visual sphere, depending on internal motivations and trends, and not on the incentives provided by external objects (Vygotsky, 1994, p.126)

In play, the child manages to separate thought (the meaning of a word) from objects, and an action arises from ideas, not things. For example: a piece of wood can become a doll. This represents a great evolution in the child's maturity.



Figure 2. Library space used by a class for research. Source: UEC Research Group

The activities proposed by teachers for children are based on the normative documents of City Hall of São Paulo, have intentionality, appeal to children and aim to promote the encounter of children with the world and culture, favoring the appropriation by children of the various spaces in a healthy way.

In direct observation experiences of children playing, we noticed that many of these games were recreated; resignified.

In the round building, a group played with the motorcycles. Some children went slowly, looking and calling the colleague who was behind them. Others, more fearless, walked quickly.

At a certain moment, a child (Q), 26 months old, said:

“– Stop, you are running, and you can't”

“– May stop” – he continued

The other child stopped, turned to the child (Q) and said very quietly:

“– I was kidding...really, look, my dad says that in the real car he can't run because it hits and hurts” – child (T), 32 months old.

Then, the child (T) told to the child (Q):

“– So, let’s play to take people and ride slowly”

They both started another playing and talked to each other while they drove their carts: “– Who wants a ride?”

In general, children appropriate the spaces of the CEC through the mediation of another who presents them new spaces with possibilities to develop other experiences: child, teacher, pedagogical coordinator, technical assistants, director.



Figure 3. Children Playing. Source: UEC Research Group

Thus, the process of knowledge construction happens and always through the ludic; in a storytelling, playing with toys, making cookies in the sand tank. There is a perceptible and ambiguous movement that transforms itself dialectically when children and adults, made up of complementary and contradictory elements, re-appropriate themselves from their own activity, from play. And when is mediated by the teacher that the process becomes richer. According Fantini (1996) “In this sense of trying and understanding the relationships between children, the play, culture and education, we venture to resignify childhood, and by resignifying it, we believe the possibility of finding life itself (Fantini, 1996, p.3)”.

## Considerations

During the field research, having as procedure the direct observation of children in their daily life at the CEC, we could affirm that the child is an active being in that space.

Another point to highlight is the importance of playing and that there are different ways to do this. Through this activity, the child knows himself, the other and the world, establishing relationships and developing cognitive, social, ethical and aesthetic skills.

The educational proposal of CEC Butantã is based on the principals of interaction, exchange of knowledge, cooperation, respect, within a challenging and diverse environment for children.

The teachers always mediate between the child and the culture, be it in the park, in the classroom, in the cafeteria, in the swimming pool.

The qualitative and descriptive methodology directed our work. The direct observations in the room showed us corners of various toys and coziness from the teachers. The narrative maps elaborated by the

children, brought data such as places they like more, what they like to eat, the way from their homes to the CEC.

Children are indeed social actors and contribute to the production and reproduction of childhood and society with adults, and to the creative production of peer culture.

Another highlight is that in CEC Butantã the child's body is not something given, finished. On the contrary, it is a social, cultural, historical, and biological construction, where the basis of all social experience, including the appropriation of time and space is found.

According to Fingerson (2009), the body is experienced, guided, and socially understood. The body is, thus, a direct source of power in social interaction. In the child's body there is a set of physical components in full construction. Their movements are possibilities to know themselves and the world.

The pleasure of expressions on children's face is contagious. Affections, friendship and also opposites, in fact weave a network of relationships.

The taste of doing things collectively, sharing experiences, arguments, make the body a fertile field for children's development.

Children have a turn and a voice. The activities are always observed by the teacher's look, presence, and attentive listening.

Thus, we believe that the UECs are a reference of public education, a center of production of thought, knowledge, and culture.

## **Acknowledgements**

To the Research Groups in Social Pedagogy and Studies in History of Culture, Societies and Media, of the Graduate Program in Education, Art and History of Culture, of the Mackenzie Presbyterian University, in partnership with Universities of Singer and Alanus, Germany, and the Municipal Secretariat of Education of São Paulo. It also counts with the collaboration of researchers from other national and international universities.

This article is a byproduct of the project "Dealing with new spaces: children and teenagers in the appropriation of the architectural complex of UEC Butantã (São Paulo, Brazil)", financed by Mackpesquisa.

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