

Becoming a Waldorf Teacher

A Narrative Research on Waldorf Teachers' Professional Identity Formation

Mária Mesterházy

When the question is posed in a Waldorf school's College of Teachers: "What does it mean to be a teacher?" – people fall silent for a minute. In the meaningful silence gazes turn inwards in search for answers. When members of the college start talking, they do not formulate definitions, nor do they lay down rules on definitive tasks of teaching. They do not give intellectual interpretations anymore. They tell stories—stories that reflect their teacher identity, like this one:

Some weeks ago, my class was deeply involved in calculating math exercises in their textbooks. I was standing in front of them, I was watching them and I thought: who are these children? What do they want from me? Do they simply want to learn to count, to read and to write? But there was something much more in the wind. Their thoughts broke out and I could almost touch [the sensation] that all of them were preparing for something. I felt like someone who was watching eggs and was waiting, who knew and was waiting for chicks to hatch. And one day eggs start cracking and the tension of waiting is growing. Teaching is serving. I serve myself and I lead children entrusted to me to achieve their goals, to unfold their personalities, to learn about the world in a way which enriches them with answers and experiences they need at that moment.

(M., 38-year-old class teacher)

This quoted reflection – a detail from one of the 90 teacher-autobiographies examined in my research – shows how a teacher tries to formulate her concept of being a teacher. It contains a description of a meaningful moment in a teacher's professional career, supplemented by personal interpretations regarding the then-and-there experience, and it alludes to the moral virtues that the teacher values the most: patience, the helping role of the educator, and the continuous development of the teacher. This story also reflects on the intuitive-cathartic identification process. One of the most shocking identity stories I have ever heard was told by a colleague of mine:

I had a terrible car accident when I was 33. My husband and two of my three children died. A

week after the accident I lay in the hospital. I was unable to move at all, because my leg was broken and prostheses had to be implanted into my hip. One of my roommates, a gentle old lady came to my bed, looked at me kindly and asked: "You are a teacher, aren't you, dear? I can see it on your face."

This story tells us that a teacher-identity is rooted in those layers of the human being that have manifest effects in the physical body.

According to Steiner's findings in *The Study of Man*, human thinking is an activity of three components: conclusion, judgment, and concept. Conclusions belong to our fully awake life, while judgments sink into the depths of the dreaming human soul. About concepts Steiner writes: "We must realize that when we form a concept it goes down into the profoundest depths of man's being; regarding the matter spiritually, it goes down into the sleeping soul [...]; the sleeping soul works right into the very forms of the body" (Steiner, 2002). Thus, according to Steiner, forming a concept has an effect on one's physical body. What the old lady recognized in my colleague's face, in the story quoted above, is the concept of identity, the identity of a teacher, living deep in the human being and manifesting at the level of the physical body. In Steiner's terms, the teacher concept affects from the depths of the will sphere of the human soul.

The teaching profession is not just a social category; it is a living, changeable and growing concept, in which the different layers of personal life events are condensed from childhood into the present. The concept living deep in the sleeping soul is reflected in our physical body, even if we do not think about it consciously. Its effect manifests itself in the way we behave among children, the role we attribute to ourselves as teachers, or in what and how we teach. Is it possible to shape or build the teacher concept working, living in us in a conscious way? How can the practice of a Waldorf Teacher Training Program contribute to it? In this essay, in light of the above questions, I investigate the identity-stories of teachers studying at Waldorf Teacher Training Program at Eötvös Loránd University, in Budapest.

Background and Main Questions of This Study

This year, the impulse of the Waldorf centenary sheds light on how Waldorf education comes to fruition in the widest variety in different cultures around the world. Events, conferences, festivals give us the chance to meet with Waldorf educators from different countries. The stories of Chinese, Indian, Filipino, or South American Waldorf teachers invoke the deepest human and Michaelic aspects of our pedagogy. In the last three decades – a 33-year rhythm of development – Waldorf education has crossed the borders of western culture and is becoming a worldwide movement.

This process raises demanding questions in the field of teacher training, including the urgent need to find new methodologies to work with this growing and diverse movement. Our times give us the task to understand and convey living concepts in Waldorf education that are able to overarch many varieties of cultural differences and to create, like a radiant sun, the most colorful cultural diversity from a single source. With this emerges an additional difficult question: How can we realize Waldorf education within the framework of the twenty first century while preserving its anthroposophical background? According to Alain Denjean, these are the biggest challenges of the fourth generation of Waldorf educators (Denjean, 2017). The Waldorf 100 impulse sets us the task of balancing between renewal and fidelity.

My study is an attempt to answer these questions in the field of teacher training by focusing on the formation of the concept of “teacher” and using the special method of working with teacher-autobiographies. The practice of writing autobiographies has a two-decade tradition at the Waldorf Teacher Postgraduate Training Program at Eötvös Loránd University, Budapest. In this article, I would like to share the results of my analysis of 90 autobiographies, selected from the existing 271 autobiographies written by trainees at the end of their program. The study shared in this paper is part of my PhD research, titled *Emotional Elements of Waldorf Teachers’ Identity Formation*, recently completed in this particular and important year of Waldorf 100.

The themes I would like to present here are focused on three main questions or points:

1. How do we interpret a Waldorf teacher-identity in the light of Waldorf’s anthroposophical background?
2. What is the methodology of working with teacher identity in the practice of Waldorf Teacher Postgraduate Training Program at Eötvös Loránd University? What are the main steps and critical points?
3. What are the characteristics of Waldorf teachers’ identity formation?

Professional Identity

The story of identity concept is in some way the cultural reflection of the human soul’s struggle for self-understanding in the age of the consciousness soul.

Nowadays, identity is a popular topic, a kind of concept “in fashion.” The word ‘identity’ etymologically derives from the Latin word ‘idem’, which means ‘sameness’. It is a thrilling, at times paradoxical concept that has been and still is explored in a variety of fields such as philosophy, psychology, sociology, and anthropology, and it has great social and political importance. Interestingly, while western culture often seems devoted to the creation of personal identity, in eastern cultures, especially in Buddhism, the goal is to escape

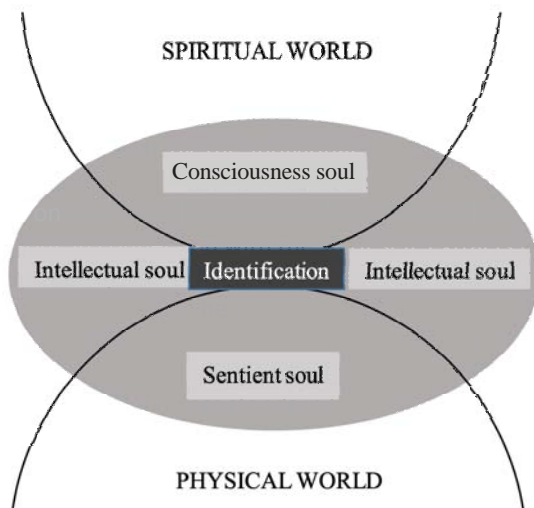
the illusions of identity (Rudd, 2015). It could be symptomatic that in the philosophical field the question of identity arises in the era of empirical scientific thinking, when experience becomes central.

Literature provides us with many images considering identity. One of the most expressive ones we find in Henrik Ibsen’s 1867 play, *Peer Gynt* (Ibsen, 2003). The old Peer presents the process of finding his inner “I” as an attempt to peel an onion, offered here as a symbol of the human effort to find the eternal seed of “I”:

Why, you old soothsayer-humbug!
no Kaiser are you; you are nought but an onion.
I am going to peel you now, my good Peer!
You won’t escape either by begging or howling.
There lies the outermost layer, all torn;
that’s the shipwrecked man on the jolly-boat’s keel.
Here’s the passenger layer, scanty and thin; —
and yet in its taste there’s a tang of Peer Gynt [...]
What an enormous number of swathings!
Isn’t the kernel soon coming to light?

The teaching profession is not just a social category; it is a living, changeable and growing concept, in which the different layers of personal life events are condensed from childhood into the present.

The different identity categories in human life pervade each other. A person can be a woman, a mother, a left hander, a Hungarian, a theater fan, a choleric, and a teacher all in one. These categories can be differentiated: Some of them have (1) *natural* sources and are bound in a deeper way to the physical state, like sex, family, or nationality. Other categories (2) can reflect a *social status* as in one's job. Some of them are based more (3) on *personality* like one's temperament. Finally, there are several identity categories that come (4) from personal *interest* and affinity like one's hobby (Gee, 2000). Professional identity plays a specific role in human life. It depends less on our physical characteristics, it is rather built on our spiritual and cognitive skills and principally on our personal interest. In earlier times, a career choice was much more connected to family and tradition, while today career choices, at least for the middle and upper classes in developed countries, are a matter of free choice in a person's early 20s, when the independent human "I" enters into the life of young adults. Profession is the expression of the human "I" becoming free. In many ways, career, today, is a tool of self-expression (Csíkszentmihályi & Schneider, 2000; Phelan, & Kinsella, 2009). Profession is the area of human life where a genuine life task, the inner purpose of one's current earthly life, can be properly formed. The way in which the personal task, destiny, and inner traits and motivations meet in one's profession determines one's personal well-being deeply.



Identity is not a mere intellectual activity, but much more a thinking-feeling-willing process of the human soul that tries to understand its own story. This is a double-sided activity evoking memories from the past and demanding an understanding of the present (Korthagen, 2004). This is why identity expresses itself first of all in the form of storytelling. We are the story

we tell about us, or as Steiner puts, the story that has shaped us by experience and destiny:

Anyone who studies himself in his fortieth year, and in the search for his soul nature refuses to be content with an unreal, abstract conception of the "I," may well say to himself, "I am, indeed, nothing more nor less than what I have become through life's experiences, through what has happened to me by reason of destiny up to the present."

(Steiner, 1997)

It is very important that the teacher concept living in us does not function only as a force coming from the deep, but that we should evoke and reflect on our original impulses, give account of the changes we have gone through and recreate our identity.

Methodology for Working with Autobiographies in the Waldorf Teacher Postgraduate Training Program

The movement of Waldorf Education has a rich tradition and is flourishing in present-day Hungary. More than 45 schools and 70 kindergartens are operating in this European Union member country with 10 million inhabitants, where new Waldorf schools are founded every year. The Waldorf teacher training program at Eötvös Loránd University (ELTE) was founded in 1991 when—after the collapse of communism—the Waldorf movement was reborn in Hungary. By now, 271 Waldorf teachers have written their professional autobiographies titled *Pedagogical ars poetica*. The Waldorf teacher training program is run within the Special Needs Education Program of ELTE, which is the most prestigious and popular university in the country. The program is accredited by the state but it is fully independent while aligned with the curriculum and methodology of Waldorf education. The current research covers mainly practicing Waldorf teachers (most of them class teachers), and their average age is 40.5 years.

Teacher trainers carry out conscious work during the first two semesters in order to prepare the students for writing professional autobiographies in the third semester that are obligatory elements of the *assessment portfolio* compiled at the end of their studies. Writing autobiographies is supported by two preceding tasks during the first and second semesters of the training program: (1) guided observation of a child, and (2) guided composition of a biography (artistic or documentary style). Both the child observation and the biography

work support the skills of making contextual meaning and accumulating biographical knowledge.

The task created by the former head of the teacher training program, Zsuzsa Mesterházi,¹ has the title “My pedagogical *ars poetica*.” The Latin term *ars poetica* refers to the laws of poetry, and by extension of art in general, and it is often used to allude to the credo of an artist and his/her beliefs about the task of art. Mesterházi writes:

All *ars poetica* strive for grasping the essence. Its source is the condensed imperative of the impermanent personal experiences. *Ars poetica* is fully individual, cannot be copied. Pedagogical *ars poetica* reveals the author’s pedagogical identity and his or her essential thoughts, emotions and intentions regarding education.

(Z. Mesterházi, 2014)

Writing one’s own *pedagogical ars poetica* is not a mere biographical work, but an artistic process, generating a remembering-selecting-condensing process, which nourishes reflective skills and self-knowledge. Seven initial questions or aspects are recommended for consideration:

1. Why did I choose to become a teacher?
2. What kind of pedagogical role models do I have?
3. Whose educational writings influenced me?
4. What are my educational strengths and weaknesses?
5. An outstanding educational/teaching experience.
6. What is the essence of education for me?
7. What are my questions about Waldorf education?

While the sequence of questions helps the inventory-condensing process, trainees have freedom to refashion the sequence when answering these questions.

In the last semester of the training, a course is dedicated to support the writing of autobiographies. The work focuses on the process of remembrance and the

rhythm of human life, and guided group-work is done to process the professional life course. Trainees have about three months to complete the task and have personal consultation available to them.

The semester concludes with an edited volume containing the *pedagogical ars poetica* composition of all the trainees. And while a list of participating writers is included in this volume, they are not identified as authors of their own *pedagogical ars poetica* compositions, which appear anonymously. Of course, there is a possibility that participating writers recognize each other, but this is natural in a learning community that has spent two years together. Trainees can choose not to publish their piece, though that rarely happens. The opportunity to read other writings opens the door for the discovery of a deeper interest towards each other; it also supports self-understanding. At the graduation ceremony, trainees receive a printed volume of this collection as a present and a memento of their studies at the Waldorf teacher training program. These autobiographical compositions do not receive a grade, yet they are kept as a treasure to be shared by the community.

Seven Questions

The most important part of the methodology of the *pedagogical ars poetica* is constituted by the seven questions quoted in the previous section. The significance of timely and well posed questions is well illustrated by the story of Parzival, which is well known among Waldorf teachers. When we ask a question, we provide an open space for the respondent. We turn to them with interest and at the same time give the freedom to word their answer.

The seven questions asked for the elaboration of the *pedagogical ars poetica* are sequential. They offer various aspects and entry points to respondents to get acquainted with their own teacher concept and explore it step by step. Respondents can freely decide to what depth and in what manner they would like to pursue this task. The personal life story is only the starting point of this sequence, which encompasses so much more. The first three questions refer to the past: going through the life stories (1st question), recollecting experiences related to pedagogical models (2nd question), and exploring the sources of pedagogical beliefs and knowledge (3rd question). Questions 4, 5, and 6 call attention to the present: the enumeration of virtues and faults supports self-knowledge, the selection of an own story fosters the concentrated consideration of life experiences, which is followed by the elaboration of one’s own pedagogical theory. The seventh question contributes to the framing of a future vision.

1 Zsuzsa Mesterházi (b. 1936) is professor emerita at Eötvös Loránd University. She was Director General of Bárczi Gusztáv College of Special Needs Education from 1998 to 2001 and Organizer and Director of the Waldorf Teacher Postgraduate Training Program at ELTE from 1991 to 2014. She is former secretary of the Hungarian Anthroposophical Society. She is also the author’s aunt.

These pieces are very unique, their style is typically colloquial, confessional, at times even artistic, but at the same time, they do have a specific structure. Most of the time, writing starts with casting an account. In the first part a storytelling or narrating form dominates. In the second phase a reflective-introspective voice emerges. At the end section, a summing up and theoretical approach dominates. And a forward-looking gesture closes the work. One class teacher, the above quoted “M,” begins her story through reflection:

Why did I choose to become a teacher? What does it mean, to be a teacher? Why do I procrastinate to prepare this writing? ... Innumerable questions are swirling in my head about myself and the causes of being here. Sometimes I stop and look around on my life: I see my children, my husband, my home, the school where I work, and I wonder how I got so far? I am satisfied with my life, I feel that I am on the right track. However, I have a stronger feeling that I had been guided onto this path by protective hands, by a lot of pain, tears, astonishment, and recognition.

M writes about her former experiences as a student in school that prompted a strong preconception against an educational career. Then, she describes an event, of the kind categorized as a *critical incident* (Kelchtermans, 2009), in which an interaction with a young child helped her make the decision to become a teacher. She describes the supporting ambience of the teacher training course and speaks about her crisis as a beginner teacher at her first workplace. Finally, she writes how she found Waldorf education through her daughter and how she decided to become a Waldorf teacher: “I wanted to become a member of a community in which people think about life the way I do,” M. writes. In her narrative, she represents the *meaningful* stages of the stream of life events that together form an inner coherence; the reader can perceive this living-creating process as the writer recognizes her inner development behind the story:

Why did I become a teacher? With such a past, my experiences, so much suffering and pleasure behind me, I had no other choice. In my childhood I went through a lot of things, which seemed to be mere suffering back then, but have become meaningful by now. Maybe I can do it differently. Maybe I can help some children so that they can grow up in a healthier and more balanced way [...]. My journey has not come to an end. I feel the call

of new experiences in the distance, but I am not mature enough for it, I have to learn a lot.

Looking broadly at a selection of 90 such autobiographical reflections, I was able to compile a list of recurring themes included in the writings. Half of the themes concern the stories and experiences of the teacher’s own career. One third touch on past experiences of the teacher as a child and a student during the school years. 16% address stories from the authors’ private lives. The distribution of themes shows that in the building of a teacher concept, experiences undergone as a student are nearly as important as the ones coming from one’s teaching career. Additionally, childhood and family rearing and the shocking experience of giving birth and nurturing one own’s child also play a determining role. These themes constitute the building blocks of the professional autobiography.

School episodes, periods and persons	n	33%
Kindergarten	11	
Primary school	158	
Secondary school	126	
Higher education	122	
Personal episodes, periods and persons	n	16%
Family (childhood)	126	
Family (adulthood)	15	
Birth of one’s own child	69	
Career episodes, periods and persons	n	51%
Commitment to teacher profession in childhood	87	
Career choice	40	
Interest in other professions	39	
Career in other professions	48	
Identification	51	
Job search	52	
Beginner years	122	
Professionalization	130	
Commitment to Waldorf education	79	
All episodes	1275	

The second guiding question, on one’s pedagogical role models, launches a different kind of reflection about the profession. The trainees are encouraged here to take into account those personalities that have affected

the formation of their teacher concept, whether in good or bad ways. Authors draw dramatic portraits of likeable or obnoxious teachers or other role models like family members, masters, or idols. In their portrayals, authors emphasize character markers that they identify with and take account of the impact, often in the form of strong effects that still influence the present. The typical effect of a negative role model is often expressed by the sentence: “I decided not to be like him,” while positive role models are described as inducing deep, nourishing effects. M., for example, writes about her adoptive grandmother as a role model:

She was wonderful, an angel! She wore clean clothes and an apron on her plump body [...] She wore glasses on her naughty eyes and always smiled. [...] And her fragrance! Vanilla cake, unique, very delicate and calming and embracing! [...] Her being, her love has equipped me and has fed me during all my childhood and all the time.

The third question, referring to books that influenced the teacher-trainee, pushes the thinking on teacher-self into a theoretical level and very often invokes moral values:

Among the novels I would mention from my adolescence there are the writings of Dostoevsky and from my adulthood I would mention Carl Gustav Jung. I do not mention them because of their educational aspect, but because of their moral aspect – but even the moral issue is strongly present in the educational field. Because the educator provides a good or bad role model to the pupil and at the same time educational situations raise quite concrete moral problems. In the case of Dostoevsky (especially in *Crime and Punishment*) the fact that one cannot and should not change his/her personality, people have their own, innate morality. Rules that one cannot break even if somebody else does.

(D., Class teacher)

These first three questions help trainees survey their past. In turn, the next one – focusing on educational strengths and weaknesses – directs attention to the present. Introspection gives a chance to take into account treasures one collected throughout life (strengths), while reviewing weaknesses in general often reveals the need for change. The question of professional identity does not only deal with “Who am I as a teacher?” but also with “Who do I want to become

in my teaching career?” (Korthagen, 2004). In my research I collected all the traits, competencies, action tendencies, and skills that trainees mentioned in their self-evaluations. I classified these character markers into seven categories, which I recommend should be studied further, as they could deepen the insight into Waldorf teachers’ hidden professional lives and the areas in which they could be supported.

Strengths	Weaknesses
Emotional character markers (135)	
Enthusiasm (21)	Emotion Regulation (20)
Patience (20)	Patience (14)
Empathy (19)	Sensitivity In Communication (8)
Humor (16)	Humor (4)
Emotion Regulation (5)	Kindness And Love Worthiness (2)
Kindness and Love Worthiness (4)	
Sensitivity In Communication (2)	
Identity (134)	
Development (28)	Self-Confidence (17)
Balance (8)	Overload (15)
Sincerity (8)	Uncertainty (14)
Authenticity (7)	Consciousness (4)
Consciousness (7)	Development (2)
Optimism (5)	Balance (2)
Identity (9)	Love for the Profession (1)
Love for the Profession (6)	
Intuitive Skills (1)	
Relationship Character Markers (93)	
Care and Attention (20)	Acceptance (8)
Relationship Consciousness (19)	Relationship Consciousness (6)
Acceptance (15)	Care And Attention (4)
Giving Assistance (13)	Respecting Student Autonomy (1)
Giving Trust and Safety (6)	
Initiating Conversation With Students (1)	

Social Consciousness (76)

Problem Solving (18)	Keeping Developmental Phases In Consideration (7)
Flexibility (18)	Problem Solving (4)
Creation Of A Friendly Environment (5)	Flexibility (4)
Community Building (9)	Community Building (1)
Social Sensitivity (8)	
Keeping Developmental Phases In Consideration (2)	

Moral Character Markers (69)

Consistency and Order (25)	Consistency and Order (14)
Conscientiousness (14)	Strictness (4)
Perseverance (5)	Injustice (1)
Strictness (3)	Lack of Conscientiousness (1)
Modesty (2)	

Management Of Learning Process (58)

Creativity (6)	Time Management (11)
Innovativeness (5)	Distancing (9)
Time Management (5)	Procrastination (7)
Courage and Coping (3)	Experience (2)
Experience (2)	Leadership (2)
Leadership (2)	Courage and Coping (2)
Practicality (1)	
Workload (1)	

Preparedness and Knowledge (8)

Preparedness and Knowledge (8)	Cognitive Skills (6)
Artistic Skills (5)	Artistic Skills (5)
Versatility (5)	Lack Of Preparedness (3)
	Versatility (1)

Motivation (22)

Motivation (21)	Motivation (1)
-----------------	----------------

The fifth and sixth questions, referring to an outstanding educational/teaching experience and to the essence of education, deepen professional consciousness both in terms of practical and theoretical knowledge. To highlight the difference, I cite two responses from the same author.

The outstanding experience is addressed here:

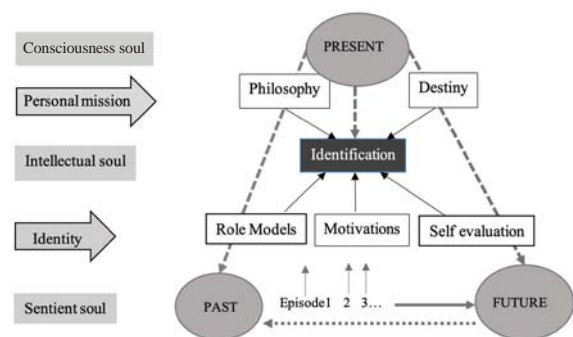
A boy came to me to take extra lessons. [...] In fifth grade the main topic was jumping as a will activity. I managed to teach him to jump from up high, so incarnation processes gained momentum. The zenith happened at the high jump at the 'Olympics'. [...] As he landed, I would never forget his joyful unearthly face, as though he had received a part of his 'self' right there.

Here is the response to the personal educational theory:

Right mediation, incarnation. Remembrance: I should not forget that once I was a child myself. I have to understand the child: what s/he does and why? (Even when s/he is being disciplined). The teacher has to reckon teaching as a process. Consciousness: to be able to transfer past experiences and knowledge filled with my emotions in a way that those can become the future for the children!

(K., Physical Education teacher)

Question the questions—this is the last final instruction for the autobiographical reflection. We know from Parzival that a question is not a mere formality but a moral quality and also a human developmental stage (W. J. Stein, 2001). Posing questions is a competence deeply connected to the consciousness soul and it can produce even more important knowledge when one is working in a college preparing Waldorf teachers. Formulating a question also gives the chance to turn doubt and criticism into curiosity: an impulse for the future. Questions open up new ways for teacher trainees and give an opportunity to form their visions.



Models of Teacher Identity

Every identity story explores a unique and personal path of professionalization. Reading the stories, one

encounters variety of moods, atmospheres, findings, contexts, meetings, turning points, struggles, accidents, and a colorful and dramatic tissue of human life that is woven by inner motivations and external life events. Below is a summary of observations derived from the 90 autobiographies studied.

Teacher-identity has four basic levels:

1. On the first level there are micro-episodes, selected from life events. This is the story told linearly.
2. Representation of career motivations, characterization of pedagogical role models, and self-evaluations are at a higher perspective. They are independent from the temporal coherence of the life story.
3. Philosophy and beliefs about destiny are also manifested and make intersections with other aspects of life. Trainees look for explanations by summarizing micro-episodes and inserting the career motivations, role models, and self-evaluations into a higher level of context.
4. The meaning-making-“I” builds the identity story from the perspective or level of the present. Identification is the heart of all the stories, as the teacher recognizes a connection between personal mission and profession. Four scales from level to level manifest the soul activities of the sentient, intellectual, and consciousness soul.

Conclusion

As a conclusion, I offer a brief summary of some benefits of the task that teacher-autobiography-writing plays in the framework of teacher training. First of all, the way of thinking demanded by this task strays from an everyday logic of cause and effect and can raise the mind of the author to the level of etheric-heart thinking. At the same time, it could nurture a sensitivity to the transformative character of the human life course. It lays the foundation for a wider ability of overview that is a necessary skill for a Waldorf teacher in planning a curriculum and observing the individual development of children. It could result in positive thinking and optimism through recognizing the deeper contexts of destiny. Through self-knowledge it could open up a wider consciousness about personal life tasks implemented in one’s professional field. Work with our own teacher-biography is an open and free opportunity for self-controlled development.

WORKS CITED

- Csikszentmihályi, M., & Schneider, B. (2000). *Becoming adult: how teenagers prepare for the world of work*. New York: Basic Books.
- Denjean, A. (2017). Die 4. Generation – 100 Jahre Waldorfpädagogik. *Rundbrief, Pädagogische Sektion am Goetheanum*, 62, 10-16.
- Gee, J. P. (2000-2001). Identity as an Analytic Lens for Research in Education. *Review of Research in Education*, 25(91), 9-125.
- Hermans, H. J. M. (2006). The Self as a Theater of Voices: Disorganisation and Reorganisation of a Position Repertoire. *Journal of Constructivist Psychology*, 19(2), 147–169.
- Hermans, H. J. M. (2015). Dialogical Self in a Complex World: The Need for Bridging Theories. *Europe’s Journal of Psychology*, 11(1), 1–4.
- Ibsen, H. (2003). *Peer Gynt*. New York: Dover Publications, Inc.
- Kelchtermans, G. (2009). Career stories as a gateway to understanding teacher development. In Bayer, M., Brinkkjaer, U., Plauborg, H., & Rolls, S. (Eds.), *Teachers’ career trajectories and work lives*. (pp. 29-47). New York: Springer.
- Korthagen, F. A. J. (2004). In search of the essence of a good teacher: towards a more holistic approach in teacher education, *Teaching and Teacher Education*, 20(1), 77–97.
- Mesterházi, Zs. (2014). Pedagógiai ars poeticám. Waldorf-tanárok identitáskeresése. *Antropozófia*, 25(4), 44-48.
- Phelan, S., & Kinsella, E. A. (2009). Occupational Identity: Engaging Socio-Cultural Perspectives. *Journal of Occupational Science*, 16(2), 85-91.
- Rudd, A. (2015). No self? Some reflections on Buddhist theories of personal identity. *Philosophy East and West*, 65(3), 869-891.
- Stein, W. J. (2001). *The Ninth Century*. London: Temple Lodge.

Steiner, R. (2002). *The Study of Man. General Education Course*. (GA 293) Doi https://wn.rsarchive.org/Lectures/GA293/English/RSP1966/StuMan_index.html.

Steiner, R. (1997). *Theosophy*. (GA 9) Doi https://wn.rsarchive.org/Books/GA009/English/AP1971/GA009_index.html.

Mária Mesterházy has been active in the Waldorf movement since 1991. She has been teaching drama and literature in the last twenty years at Fészek Waldorf School, Solymár, and is member of the teacher college of the Waldorf Teacher Postgraduate Training at Eötvös Loránd University Budapest. Currently, she is completing her PhD degree in the same university on the theme of "Emotional elements of Waldorf teachers' identity formation". Ms. Mesterházy is a member of the board of the Hungarian Anthroposophical Society