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EDITORIAL, Christchurch, New Zealand, January, 2008

Dear Readers,

It is summer: school holiday time here in the southern hemisphere and a good time to reflect on the previous year after a hectic ending with report writing, farewells, class twelve project presentations, exams, followed closely by Christmas celebrations. One particular event of last year I would like to especially commend was the Conference held at Mt Barker, S. Australia held in July 2007: *The transition from Childhood to Adolescence- a whole school affair*. From all those of us who were able to attend – our thanks to Peter Glasby and fellow Mt Barker school and RSSA leaders for their dedication and unified efforts in organizing such a successful Conference. The guest speaker, or philosopher in residence, was Dr Manfred von Mackensen- who challenged us all with his philosophical morning presentations based upon phenomenology and theory of knowledge. There was also concurrently a Bothmer gymnastics course with Dan Freeman (refer article by Tracy Puckeridge and Gunther Hammer). Most workshops had two presenters- one high school the other middle school, which was a healing and enlightening experience for presenters and participants alike.

I know for sure that many middle school children will have reaped the benefits last year when their teachers returned in term three, both inspired and enthused by the whole mood and content of the Conference.

We thank the many contributors towards this edition of the Journal. We hope that the contents are useful for themes for College work in Waldorf Schools and also for parents and those interested in our education to gain further understanding of Waldorf education. There is a strong element of “engaging the will in education” in all the articles- which links with the theme of the World Conference of Waldorf Teachers to be held in Dornach, Switzerland, 24-29th March, 2008 (thank you Christof Wiechert for your article). Also, the themes of art, wellness and healing appear in several of the articles, such as movement (Bothmer Gymnastics), speech and drama, music and biodynamic agriculture.

Thank you Margaret Snowdon (art therapist) for your front cover painting of the fuchsia.

Also, thank you Van James for providing the article about the May 2007 Asia Pacific Conferences held in Thailand. Our heartfelt congratulations are extended to Janpen and Porn Panosot and colleagues for their years of preparation and dedicated work to have Waldorf education recognised in Thailand.

Van James also provided the photos for our centre pages, which accompany the thoughtful and well researched article on Music by Marek Chodkiewicz. Robyn Hewetson’s article about drama as a source of wellness is inspiring, encouraging and it touches the heart-our thanks. Thank you also Boro Baski for your article on tribal education in India- it was a privilege to meet you and your wife Asha at the Khandalah Waldorf Seminar in May last year- Boro has also written a fascinating book on the tribal project- refer references.

The deadline for Journal 10.2 – to be produced by Peter- is 31st March, 2008. Peter invites participants to submit reports and material from the July 2007 Mt Barker Conference on the Middle School Years. We also invite initial reports from the Dornach World Teachers’ Conference.

We wish all readers a fulfilling new year, 2008.

Thank you all for your support; Peter Glasby and peer reviewers, and especially the Australian RSSA, New Zealand Federation and those schools ordering copies for their teachers and also making our Journal available to parents (this issue is the largest printing yet in ten years: 400 copies).

Yours sincerely,

Neil Carter

**TOWARDS THE WORLD TEACHERS' CONFERENCE 2008-
Educating the Will, Awakening the Spirit of the Head - Searching for New Ways**

Christof Wiechert, Dornach, Switzerland - reprinted by permission from *Rundbrief* 32

Steiner emphasises in his very first pedagogical work how every pedagogical action has to base itself on knowledge of the unseen part of man, if it is meant to be effective in a fruitful way. In fact, what people generally call the understanding of human nature in education is directed towards the invisible nature of man. For, merely the visible aspect of man will not lead to knowledge of the developing human being which goes into depth. Does the teacher have to have supersensible faculties at his or her disposal to acquire knowledge of the human being?

That is not the case. The child, the developing human being, through its bodily nature is a manifest expression of its supersensible nature.¹ All we need to do is to acquire the capacity to learn to 'read' what is developing in the child. Whoever schools himself in that, will approach the whole being of the child step by step. This will not succeed, unless the soul attitude that belongs to it can be discovered and can unfold. Sartre spoke about the 'deadly' stare of the investigator. It wounds the integrity of the being we are beholding.²

Whoever wants to school him or herself to 'read', must make an attitude of soul their own that does not wound. This is yielded by the unbounded awe, which we have towards the revelations manifesting in the child and through the child. Whoever wants to perceive within the child what it has become so far, can only do so with awe.³ Thus, this struggle to wrest knowledge of the child is at the same time self-development. In this soul attitude which needs to be schooled the child can then reveal itself to us as an 'open secret'.

We take a look at the build of the whole child. What does it want to indicate to us? How are the limbs formed? Are they delicate, slender, lithe? Or else, is the impression we get of the build of the limbs powerful and sturdy? How is the child's gait? Firm, with the heels coming down first, as if impressing every step as it walks or is the tread light, perhaps dancing or hesitant? Do we have a sense of a child that is more 'at home' in its limbs or are we beholding a child whose head is the most expressive part, whereas the limbs are not fully modelled? Do we thus get not only an impression of the weighting of the temperaments, but also of the question whether this child is developing more 'from above downwards' or rather 'from below upwards'? Or else, are we beholding a child who is quite unremarkable in both these areas, but who shows us a decidedly well-developed upper trunk, a strong chest? Thus, we have a child before us, who seems, in its behaviour, so to speak, to live entirely out of its feelings; a child who we definitely believe to be intelligent, but who does not yet show it. It behaves as if it is not yet awake. On the other hand, it has great powers of feeling. Is this child living more from its centre?

Let us look at the writing and the drawings of the child. The expression of the writing may move us powerfully at first sight. The writing may be firm but formed with considerable effort; or else, firm and powerfully formed. The writing may be spindly, perhaps hesitant or delicately formed. If we put instances of form drawings next to the writing, the situation of the ether body will easily be revealed to us. If the child has taken hold of the form drawing such that the drawing has a strong expression, we may draw the conclusion that a healthy ether body is at work that the child has 'taken hold of'. Or are we dealing with a child with whom this is still developing, is not yet 'taken hold of'? The forms are hesitant, each written word is a 'conquest' in its own right, there is no flow. The formative forces are not yet free and available.

1 On this question of the necessity of clairvoyant faculties see:

- Rudolf Steiner, *The Concealed Aspects of Human Existence and the Christ Impulse*, (GA 218 in German), Lecture, 5.11.1922 in The Hague

- Rudolf Steiner, *Human Values in Education*, (GA 310 in German), Lecture, 21.7.1924 in Arnheim

2 See: Ate Koopman's Article 'Learning to See Karma', which appeared in the Journal No. 26, Easter 2006

3 On the three basic attitudes, awe – enthusiasm – the protecting hand see:

Rudolf Steiner, *The Three Fundamental Forces in Education*, (GA 302 in German), Lecture, 16.09.1920 in Stuttgart

We can listen to the voice too. What does it want to reveal to us? Some voices 'sit'; others are, so to speak, in the process of development, soft, at times unexpectedly powerful, at others 'reedy'. If, in addition, we view how the child interacts in the classroom, a picture can arise of how the soul is incarnating into the body. How are the sentences formed? Are they unmistakably present in their structure or is searching to be heard in the sentence formation? We realise increasingly with children in our time that the soul incarnation process is still in progress, while the limbs are completely active and definitely there, and are being used; yet this is in a way that the child does not know what it is doing with its limbs. Discrepancies appear between the incarnating of the soul and physical appearance. Learning becomes a problem, whereas there are, so to speak, no bounds to the children's agility and with it their capacity for distraction.⁴ However, the reverse can be the case. We see children who are really wide awake in their heads, who find it easy to take in the world and reflect it, but who find it hard to express this in any way at all. They learn easily, but 'beautiful' writing, a 'beautiful' drawing is hard for them; all the more to listen to a story without comment. Equally, other children become absorbed in every story related to them.

In short, the human being has a three-fold nature. Thinking, feeling and willing manifest themselves not only in an individual way, they also have a completely individual relationship to one another. The teacher must gather an impression of this, if each child in the class community is to be treated and addressed individually in just the way it needs to be. For, one of the secrets of Waldorf education is just this: perceiving each child inwardly in an individual way and endeavouring to understand it through the class community.

This is the task that grows out of the understanding of the human being: knowing each child individually. Or else, as it has also been expressed, solving the riddle, posed by each child, day by day, hour by hour.

It is hoped that the child has come to feel at home in its body through the careful nourishment of the senses in the kindergarten. This also takes time.⁵

When the child starts school learning, this process of the soul finding its home in the body begins; this, in turn, leads in the due course of time to the soul's independence. This also takes time. This process (of the soul establishing itself) begins with the meticulous nurturing of thinking, feeling and willing which is made possible through the learning process. Now, these three soul members are not to be nurtured in the same way, each one requires its own approach.

The child enters the world as a will being. However, the will has simply the general direction of the life forces. The will must get a direction for the various tasks to be carried out in life. What is practised at the end of the kindergarten years is continued through learning at school: meaningful activity. All we do, we do with a purpose underlying our actions. And this purpose originates in feeling and the senses. It is not instruction that is the starting-point but meaningful activity.⁶

It is often said we ought to instil 'good habits' into children. That is easily said. What are they? They are meaningful actions. Above all, when they are not yet 'understood', they are the sculptors of the will.

Let us consider the course of development that leads to writing. Firstly, the child draws, for instance, it makes drawings in the sand with a branch, straight lines and bent lines are drawn, inexplicable shapes are attempted, letters written and finally something is written that we are not yet able to read. 'Good habits' are formed through meaningful actions, whereby, at first, the meaning is the responsibility of the teacher, a great responsibility. Then, step by step, the meaning dawns on the child.

In the early school years, we are prepared to refrain from appealing to the child's capacity to understand, to grasp things (this is a special characteristic of the art of education). We have the courage to wait until the child awakes from meaningful activity and begins to instruct itself. Or, as Steiner put it, *whatever is sleeping tends to wake up*.⁷ Thus, arithmetic develops out of meaningful actions; actions, which are gradually internalised but are, nonetheless, habits before they are 'understood'.

4 Detailed accounts about this picture in: Neues vom Zappelphilipp, Gerald Hüther u.a., Walter Verlag, 2002

5 See too "Reifezeit der unteren Sinne" at the end of the chapter about the lower senses, in: Sinnes – Welten von Wolfgang M. Auer, Kösel Verlag, 2007

6 Rudolf Steiner, The Study of Man, GA 293, Lecture 12, 3rd September 1919 in Stuttgart

7 Rudolf Steiner, The Study of Man, GA 293, Lecture 6, 27th August 1919 in Stuttgart

We, therefore, do not ‘awaken’ the child intellectually. The child that is active at school will awaken itself, when its time has come. Having the ‘courage’ to wait is what is required. It is not the will of the teacher at work, but rather the will of the child.

One of the key points of Waldorf education is that it provides this space for the individual child and does not proceed in the opposite direction, namely that all children must be able to do this and that at the same moment in time.

Through their development children show us three steps on their path of learning:

1. They like doing what is in accordance with their being.
2. They are enthusiastic about what they are doing; this is in accordance with their being.
3. Gradually they awaken through the first two steps.

With this learning process which is suited to children’s nature it also happens that they start with the second step, the enthusiasm for something. However, in the early years of education this is the direction we must keep to. The direction learning takes is ‘upwards from below’, not ‘downwards from above’.

We do not drum things into children’s heads to awaken them, but rather we make their heads ‘curious’ about what the rest of their person is doing.

We refer to this as the awakening of the head through the activating of the will. This belongs to the foundations of Waldorf education. *If we first let the child draw, and then develop the written forms from its drawings, we shall be educating through the limb man up to the head man.*⁸ It can happen differently; and thus, we touch on the healing, hygienic effect of education. The distinction is small but effective. Steiner describes it thus, *When, for instance, we make an ‘F’ on the board for the children, and let them look at it and follow its form with their hands, we are then working through perception directly upon the intellect; then the intellect is training the will. That is the wrong way round. The right way is, as far as possible, to awaken the intellect through the will.*⁹

Thus, we have at long last come to understand the meaning of educating through art. It is not art at stake, but it is awakening the intellect through the will; and that works best through art. The detour in education may, possibly, be the shortest route. These are the new ways that we are seeking. For, ‘bringing a new subject home’ to children through an artistic approach *always* calls for new ways. Anyone who repeats something that he or she has mastered has experienced the flat aftertaste coming from such repetition.

Once it has become the rule that the lesson pulsates, going to and fro ingeniously, unexpectedly, astoundingly between tension and release of tension, then the basis is laid for the lesson to have a positive effect on health. If, occasionally only the head is addressed, there is no harm in that. (Here is a nice example, coming from Steiner himself: the teacher has introduced nearly all the letters and now tells the children, “look here, this is x, that is y and that is z. Please remember them well”.) Here the appeal is made quite simply just to the head, for the necessary work on creating images has already been done.

Let us have a look at the whole thing from another side:

In the pre-school period the developmental forming of the body proceeds from the head.

In the Lower School the development of the life forces proceeds from the chest system..

In the Upper School the feeling of personality proceeds from the urging of the will in the intellectual activity.

Here we see a different way of looking at our theme. The urges of the will in the intellectual activity is the principle that works upwards from below, which will be strong, if we have led the pupils to their wills from feeling. This is also impressively backed up by modern neurological research which shows how the will and thinking work together in a ‘concerted’ way from a very early age. Just a few examples will serve: for the building up of passive vocabulary the brain uses the same centre, in which earlier on all the sensory experiences of touching have been established. For mathematical-geometric thinking those parts of the brain are engaged that were active with the sense of movement.

8 Rudolf Steiner, *The Study of Man*, GA 293, Lecture 11, 2nd September 1919

9 Ibid

Archetypally, the child shows us this path through the three mighty developmental steps of standing (walking), speaking and thinking. Here too the path leads upwards from below.

Finally, may we mention the indications on the development of the will through repetition. We live in a culture of haste and one-off happenings. The repetition of a recitation, of a spoken poem, the repeated singing of a beautiful song, all these activities are felt to be impositions in the breathless pace of our times. Now it is just here that the will can be trained and developed. All that is repeated, simply because it ought to be repeated, that is not full of new stimuli, but is simply done again, for which there is no inducement from the soul, and neither use nor purpose, it all has a strengthening effect on the will. Everything that is done and is not necessary in the stricter sense has a stimulating effect on the will. For children at the stage of education it is the same as the will exercise which is described for adults: to execute a meaningless task (e.g. moving a handkerchief from the right to the left trousers pocket) at a predetermined point in time. In other words, the ego determines an action, removed from any necessity, only because the ego wants it.¹⁰ If it becomes a habit, it is communicated to the actively learning intellect in the Upper School and nurtures a legitimate feeling of personality. The head spirit is awakened and will continue to awaken and remain awake. The conditions are fulfilled for the self to make free use of the soul forces in future. This is the task of education in the present day.

DRAMA AS A SOURCE OF WELLNESS

Robyn Hewetson, Hawkes Bay, New Zealand

The last entry in Katherine Mansfield's Journal begins;

“Now, Katherine, what do you mean by ‘health’ and what do you want it for?”

*Answer: By ‘health’ I mean the power to live a full adult living breathing life in close contact with what I love – the earth and all the wonders thereof – the sea – the sun – all that we mean when we speak of the external world. I want to enter into it, to be a part of it, to live in it, to learn from it, to lose all that is superficial and acquired in me and to become a conscious direct human being. I want, by understanding myself to understand others. I want to become all that I am capable of becoming so that I may be (and here I have stopped and waited and waited and it’s no good, there is only one phrase that will do) a child of the sun. About helping others, about carrying a light and so on it seems false to say a single word. Let it be at that: **A Child of the Sun.***

Then I want to work! At what? I want so to live that I work with my hands and my feeling and my brain. I want a garden, a small house, grass, animals, books, pictures, music. And out of this, the expression of this, I want to be writing, (though I may write about cabmen, that’s no matter.)

But warm, eager living life: to be rooted in life; to learn, to desire to know, to feel, to think, to act. That is what I want, and nothing less. That is what I must try for.

And when I say I fear, do not let it disturb you dearest heart. We all fear when we are in waiting rooms. Yet we must pass beyond them, and if the other can keep calm, it is all the help we can give each other.

*And all this sounds very serious and strenuous. But now that I have wrestled with it, it is no longer so. I feel happy, deep down. **All is well.**”*

She wrote this on October 10th 1922 and then died three months later on January 9th 1923. I found this excerpt when I was nine years old, copied it out and carried it with me for many years. I saw the connection to it when I found my work with the speech and drama training given by Rudolf Steiner. Even at nine years of age I was struck by Katherine Mansfield finding “Wellness” just as she was dying.

10 See: Rudolf Steiner, Knowledge of Higher Worlds, GA 10, the account of the subsidiary Exercises

The “**I Ching**” is a book which is over 5000 years old and has long been a source of “Wellness” or wisdom in the Chinese culture. It has 64 hexagrams only two of which represent physical objects; The Cauldron (# 50) and The Well (# 48). These are two images of spiritual realities; the Cauldron is an image of the vessel, often the kind which bears food. This image also represents nourishment. The cauldron was the vessel that held the cooked offerings in the temple and at banquets. The head of the family served the food from the cauldron into the bowls of the guests. The Well is an image of the social foundation of life. This foundation is likened to the water that serves to nourish growing wood. Or, (in its own words) ‘*The well from which water is drawn conveys the further idea of an inexhaustible dispensing of nourishment.*’

Many times during my lessons on Speech and Drama I am re-amazed at the hidden wisdom in our language; that in English we use the word ‘Well’ to mean:

- A stone lined structure dug deep into the earth in order to reach fresh, clean water
- A state of being which indicates full health
- A pause in the flow of speech to indicate one is going back to the source, to create the space to think, as in “Well . . . let me think, that is an interesting question. . . .”
- We often use it to mean fullness or something done in the right way; as in “Well-done” or “Well-used.”
- You have worked ‘well’ (in a good way) You did well to tell me. (in the right way)
- You treated me well. (in a kind way) You polished it well. (thoroughly)
- The book was well reviewed. (approval) He was well over forty. (considerably)
- It turned out well. (fortunately) Well met. (luckily)
- We were well rid of them. (without disaster) They did well for themselves. (profitably)
- We live well here. (comfortably) She was not a well person. (in good health)
- It would be well to enquire. (advisable) Just as well! (with equal reason)
- Let well alone. (needless disturbance) Well-acquainted. (familiar)
- Well and truly. (decisively and completely) Well-balanced (sensible)
- Well-behaved (good conduct) Well-aware. (certainly aware)
- Well-being. (state of wellness) Well informed (good information)
- Well found (good appointment) Well mannered (pleasing manners)
- Well meaning (having good intentions)

Students who come to my classes on the healing art of speaking are always invited to go through orientation exercises, the purpose of which is to stand up in a more conscious way. I encourage them to try opening their awareness to the vastness of the earth beneath their feet and to lift their heads up and imagine the sky above and around them. Rudolf Steiner indicates that we get the power to speak from beneath our feet. This capacity comes from a stream deep within the earth and we need to find our connection to it in order to speak from the source and in ‘**wellness.**’

One of the places we can confirm this is by noticing the normal progress of children. At about nine months of age the young child pulls herself up on furniture or the hands of others and stands for the first time. Prior to this momentous occasion the child has made lots of noise; some airy and sweet and clear, some burbling and moist, some loud and strong and lusty such as “ngaaaaa ngaaaaa ngaaaaa” (the one mothers do not ignore!) But, if you watch carefully, it is only after those little feet touch the floor, push up and manage to hold the child upright in balance that words begin to form in the young child. Only after this uprightness is achieved do we hear the clear combination of a consonant and a vowel such as “Mama” or “See” or, in the case of my first child; “Cow!” Watch carefully and you will notice that the development of speech and language is in direct relation to the articulation of the feet. What does that mean? It means that the child who nimbly walks and moves, who runs lightly and steers direction easily will also speak lightly, quickly and facilely. The slower child who only gradually lifts their feet and walks clumsily will speak slower and with less clarity. A child with a deformity which does not allow them to stand, carry their own weight and navigate may either not speak at all or at least have delayed and blurry speech.‡

The greatest stage of this threefold development is also only noticed if you pay careful attention; that only after speaking does thinking arise in the child. This can be seen as the child begins to put words together into clear

thoughts. The human being needs words to think with! I often joke with my students that my husband was always directing me to “think before you speak!” But I know that we have to speak before we think! Children who grow in a bi-lingual environment do not mix up the two languages, but speak in either one or the other. How do they do that?

Few of us stop to consider what an enormous mystery it is that we speak at all, nor to consider where speech comes from or how on earth we physically do it. With the onset of technical skills in today’s world the spoken arts are barely considered. And yet, in Greek times when it was generally known that there were seven great arts; the first three of these were the spoken arts; ‘Rhetorica’, ‘Grammatica’, ‘Dramatica’.

In the founding of Waldorf Education much emphasis was laid on the spoken arts. Nearly all of the speaking exercises which comprise Rudolf Steiner’s ‘Speech and Drama Course’ were given first to the teachers.

It is one of the challenging situations in Waldorf Education today to give more attention to this life-renewing and refreshing and enormously creative work; the healing art of speaking.

In 1919 when Steiner launched Waldorf Education he also trained Heinz Mueller in teaching speech to students and educators alike. All the teachers who were part of the first school took speech lessons every week. Speech formation was considered one of the primary sources of “**wellness**” for them and for their teaching. These exercises, despite the way they sound, have nothing to do with elocution. They were primarily to do with developing this first stage of standing up and making contact with the stream of speech beneath our feet. Then it was about learning to recognise that the sounds of speech are sent from the starry realms above our heads. When we ‘create speech’ on our own instrument of lips, teeth, hard and soft palate and tongue combining the tone sent up from the larynx and the breath from heart and lungs we are engaged in a most creative activity. The second task of the exercises was to incorporate the warmth and life of the breath into all speaking. Much of our modern speaking is cramped, tight, high and sharp. Many people hold their breath whilst speaking and the result is a very intellectual and clipped or lifeless sound. What Rudolf Steiner wanted his teachers to realise is that speaking has everything to do with the air! It is the breath inside of our own lungs which carries the sounds we create in our mouths out into the room and into the world. Without air there would be no sound. The speech work was to lead teachers into recognition of one of a human being’s most creative impulses – to speak! In fact, in the Therapeutic Speech work Steiner goes so far as to say that the quality of the air on earth in the far future will depend entirely on the way we speak! Yes, air quality over all the earth will depend on how we speak to each other! It puts a whole different spin on the idea of air pollution doesn’t it!

All the speech work leads one to the experience of the ‘brinks-man-ship’ of speaking. When we speak we are making the imperceptible world of our thoughts, feelings and intentions into sounds which are directly perceptible and sometimes comprehensible by our companions. Noticing that when we open our mouths and send our thoughts out into the world on the warm air of our breath filled with the voice from our larynx is to notice that we are always on the ‘threshold’ when we speak. Speaking in this way is not only about being artistic or creative, but about uniting our own voice with the cosmic forces which helped create us, so when we speak in this way we are healing ourselves and, often our listeners too!

Rudolf Steiner was most hopeful that Waldorf teachers and all their students could be lead into a greater awareness of this enormously creative activity. All the arts lead us into greater development of latent human faculties. The faculty which speaking leads us most into is ‘Inspiration’. Notice the relation of the word “inspire” to ‘inhalation’ or the ‘in-breath’.

“The ‘inspiration’ of the teacher is in direct relation to the extent he or she has formed the exhaled breath.” This is one the sayings most used by Rudolf Steiner in the preparation of teachers. In other words; paying attention to the way you form the sounds as you breathe out, can lead you to a place where you are more available for direct inspiration from the starry realms. This happens when you are finally free to take a full in-breath. And it only happens, Rudolf Steiner says, when we have given every last bit of our breath away. Only by completely emptying the lungs of breath is a clear space left for an entirely fresh breath. With the inrush of this fresh breath added to our conscious seeking of ‘**wellness**’, inspiration can be given to the teacher from the greatest beings available to us. It is enough to make you want to take speech lessons, now isn’t it? It is not for

nothing that there is a stance and an activity which creates the possibility for these beings to inspire us. We have to be grounded, upright, open, enthusiastic, active and also reaching for divine help.

And yet, too little is done in our schools or in our training programs to develop the art of speaking. Why is this? Why is this work, so vital to the renewal and wellness of our schools so under-recognised? Is it because it is a 'listening faculty' which recognises the importance of this work? Is it only when there are enough people with developed hearing that this vital work will find its rightful place in our schools and in our training courses?

Where and how are the listening arts developed? We learn as children; by listening to songs and poems and stories told by heart and from the heart. As young adults and as communities we learn by listening to powerful orators, actors, priests and comedians. Our listening skills develop if we have the chance to listen to true conversation, or to live music, or by attending plays which speak of the secrets of human life and reveal our follies and our courage. How many cultures are lucky enough to still preserve these arts in their midst? In today's world much of spoken or musical art is listened to as an electronic recording. Live performances can be loudly amplified, thwarting this need to develop sensitive listening skills. Therefore too often it is only the shell of these arts which is left. Much of the performing arts is produced merely for 'entertainment' and lacks the depth needed to summon spiritual sources.

It is this poverty of theatre which makes redemption of drama so important to the rich life of the Waldorf Schools. Plays are performed in all our schools. But it is clear that there needs to be a renewal of this impulse which incorporates a consciousness of the art to "speak ourselves well." Do you remember in a time not so far in our past when it was high praise to say that someone was "**well-spoken**"? This is a language memory of the faculty of speaking in a way that stayed connected both to the deep forces which lie beneath our feet and being able to maintain our uprightness so that we also connected to the starry realms under which we stand. Have you ever thought what it is that we stand under when we 'understand'? I believe it is the starry realm which imperceptibly inspires us. Rudolf Steiner wrote a verse about this:

*"The Stars once spoke to us.
It is world destiny that they are silent now.
To be aware of the silence,
Can become pain for earthly humanity.*

*But, in the deepening silence,
There grows and ripens
What we speak to the Stars.
To become aware of the speaking,
Can become strength for Spirit Humanity.*

In my Speech and Drama training with Maisie Jones (London School of Speech Formation, London, UK) she would refer to this same principle in the words of T S Eliot as: "*A condition of complete simplicity – costing not less than everything.*" This, she would tell us repeatedly, is a description of the task of the speaker. We need to get to a place of such simplicity that we can release our own individual voice into the world in freedom and in love. This task would require, as in the words of Katherine Mansfield, the giving up of all that was 'superficial and acquired' in us, leaving us to become conscious direct human beings.

In 1924 starting on the 5th of September and finishing on the 23rd of September Rudolf Steiner gave 19 lectures on the Arts of Speaking and of Drama. Although no-one knew at the time, it was to be the last lecture cycle of this great modern initiate. Shortly after the completion of the drama lectures he fell ill and died on March 30th 1925.

It is said that after these lectures during his final illness many people still came to consult with him. As he neared death, it is reported, when people asked him questions on any subject, his answer became more often the same; he said, “**You must learn to let the sounds become your teachers.**”

Now, which of you when you are doing a play with your students consider the importance of developing a greater awareness of the sounds? When I am working with a group of children or students on a play we make it an absolute purpose to enable the audience to “hear every word”. By this I do not mean that they are to be loud. Rather, they will take the time to release the form and activity of the consonants onto the breath. Done in such a way that the sounds are freed into the surrounding air, the listeners can grasp them and feel them with their own hearing. Rudolf Steiner spoke a great deal of the urgent need to develop the quality of “feeling-hearing.”

Remember the definition of the “Well” given in the **I Ching**: “*The idea of an inexhaustible dispensing of nourishment*”. What if we were to direct our plays in the deep knowledge that language, spoken richly and full of breath, with an ear to the enormous creative powers contained in the sounds was a source of ‘wellness’? What a difference this would make to our plays! What a difference it would make to the students who were led into speaking in this way! What a difference it would make in the relationships of the group of people who worked together and listened to each other in this way! What an enormous difference it would make to the **audience!**

Do you notice that we call the group of people that attend our plays an **audience**? We do not call them ‘spectators’. We call them an **audience**. That is because, even in our language, we remember it is hearing that is important. When we go to a play, many of our senses are invited to participate. But it is hearing that is most needed, if we are to participate fully. In today’s world and even in our Waldorf Schools where we have the chance to know better, the eye is over-fed and over stimulated; spectacles are created everywhere. (Maybe the more spectacles we watch, the more we need to wear spectacles!) Even one of the greatest stories of our time, the greatest feast for the ear; “The Lord of the Rings” was turned into a spectacle for the eye! Did you notice in the first film the verse which encapsulates the whole story?

*The road goes ever on and on
Down from the door where it began.
Now far ahead the Road has gone,
And I must follow if I can,
Pursuing it with eager feet,
Until it joins some larger way
Where many paths and errands meet.
And whither then? I cannot say.*

Gandalf mumbled it as the scene veered off to an end, and there was so much background noise, you had to really know the poem and be listening for it to notice. None of the wonderful poems and songs Tolkien included in the story was included in the film. Why? I think it is because film is often made primarily for the eye, not the ear. However, when a film has an excellent script and is well-spoken, there is probably no greater medium. It is drama – the art of the stage which most needs to nourish the ear.

In the last four lectures of the Speech and Drama course Rudolf Steiner describes the three reasons why we need to include drama in the lives of our students. There are many reasons to put on a play: to increase memory, to develop social skills in the acting ensemble experience, to deepen the understanding of a main lesson, to increase public speaking skills, to show the class to their families and friends in a new light. Rudolf Steiner, however, gives three much larger reasons:

The first reason to put on a play with a group of students, he says, is to increase their zest, their vigour and enthusiasm for life itself. He was always admonishing the members of the society that they were not enthusiastic enough. Maybe we should be putting on more plays instead of having conferences! Putting on a play in a class with lots of enthusiasm for the story, the characters and the performance therefore is a direct route to increasing love of life!

The second reason for putting on a play is to gain an ever deeper knowledge and experience of *the world soul*. When I, with my own soul, take on the role of Juliet, I have the possibility of investigating her soul with my own, and through her soul I can investigate all the souls of the other characters in the drama. This activity vastly increases my direct experience of the world soul. What is the faculty which is most developed by this work? **RESPONSE-ABILITY**: a phrase coined by Van James at a Conference on the theme of Art held in Christchurch, New Zealand 2005. He described the task all the arts have to develop our ability to respond to the widest possible experiences in human life. Of all the arts none has the possibility for us to practise our responses more than the performing arts of acting, singing, making music, dancing. Helping our students to be able to respond creatively in the moment is a mighty motivation for doing drama! This work is all an investigation of the *world soul*.

The third reason for putting on a play is to develop a faculty to recognise our own destiny. Steiner assures us that by being fully engaged in the creative deed of revealing a character on stage, in the presence of an audience, under the lights and yet also maintaining an equally conscious awareness of the audience and their responses develops an even finer human faculty. It is this faculty which Steiner indicates will strengthen in us the ability to find our own destiny. He even tells us that actors have an advantage over other people in this respect. This is harder to grasp. It means that if we can maintain our full daily consciousness of the world around us AND simultaneously create a character – a character which arouses the empathy of our own soul – that a particular faculty is developed. This faculty is one, that in the midst of life, will enable us to recognise the people, the places, the tasks of our destiny and enable us to respond appropriately to them.

Imagine if, as teachers of a class putting on a play, we were to open our awareness to the possibility that the students, working on memorising their lines, learning how to move on stage and to dialogue together before an audience, were simultaneously being prepared to meet their own destiny with enthusiasm, response-ability, and the courage and wisdom to recognise their own tasks and friends in life?

What if we were to recognise that drama is a way to connect with the **inexhaustible dispensing of nourishment**? We would have found our way towards the redemption of drama. We would be contributing to the retrieval of drama as empty entertainment and a diversion from life and brought it back to its own source. Drama began in the mighty amphitheatres of the Greeks and was there for all who lived in the community. The original purpose of the Greek Plays was to reunite the people with both the earthly and the spiritual realms.

What if teachers were to recognise that one of the greatest antidotes to “burn-out” is learning to speak in class to their students in such a way they stay in touch with their own higher selves? Having found that connection to the stronger part of themselves they are more available for true and refreshing inspiration, the ‘inexhaustible source of nourishment’!

Steiner also reminds us that every modern play must include two things: the love between human beings and humour! Remember his mighty figure of humanity – the representation of the human being standing between the two polar diversions of materialism and illusion. Who does he also include in the statue as the representative of our greatest helper? The being of Humour! So, while you are preparing your class plays, make sure it is fun! Make sure that when your class finishes their play that each of them can say; **“I feel happy, deep down. All is well.”**

These words of Katherine Mansfield contain a picture of health. **“I feel happy”** surely recognises that I am in touch with my feeling self and have the capacity to be – living in the moment – fully awake and aware.

“deep down” could mean being in touch with the well of inspiration and renewal, in touch with the forces beneath our feet, those living forces of great power which enable us to speak.

“All is well.” This could be describing what happens when I get in touch with the powers of speech themselves, release the sounds into the world in love and in freedom so that others can hear and feel them. Done well, they and I, and indeed the earth itself, can be healed in the same creative deed.

What exciting work there is to be done in drama! What play! What health! What **Well-th**! By developing plays and recitations and story-telling events we are working on the development of listening. In the deepening

silence may we grow and ripen the listening which may enable us to hear again the sounds from the stars. May our listening grow and ripen which enables us to hear human speaking in love and in truth.

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SALUTOGENIC EFFECTS OF MUSIC ON EDUCATION

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Salutogenesis is defined by Dr Michaela Glöckler (2002:1-371) as 'an inquiry into the origins of health'. This article investigates how the arts and in particular singing are central to the development of a preventative health model.

There has been an upsurge in lung/feeling-centred illnesses such as asthma, hay-fever, allergic rhinitis, anxiety, depression, attempted suicide, obesity/diabetes (CCA 2005:38, ABS 2004-05:3-16), as well as the so-called behavioural condition called ADD/ADHD (Schwartz: 1999, Bennett: 2006:1-55), while general cancer rates multiply and skin cancer rates in Australia are the highest in the world (Nine National News 2004:para 1). 'Obesity rates in Australia are out of control, to such an extent that the problem is now being referred to as an epidemic' (Lundy 2003:para 1). Meanwhile, Mausehart (2006:16) presents from her research the following comments: 'In schools across Australia, boys are falling further behind girls', 'anecdotally, primary principals confide ... that mixed school choir is looking distinctly like a Guide's meeting'. Children in Waldorf classrooms sing as a natural part of every day life and exude a beautiful vitality in the process. A recent study involving 6,600 participants from five countries (Floistrup et al 2006:59-65) indicates that the comprehensive artistic and salutogenic strategies underpinning Waldorf/Steiner Education attract improved health benefits.

Abbs (EDAE501 Resource Book 2006:33-46) implies that art has to do with gaining wisdom, meaning, culture, spirit and finding the purpose of life. The mother of all liberal arts is philosophy (Fidler 1996: para 5, Chojnowsky 2001:para 9). In a salutogenic liberal arts tradition, philosophy, the goal of life, and religious striving all become synonymous with this vitalising essence of art. Levin (2003:48-57) presents researched empirical evidence for the therapeutic effect of religious commitment / religious identification and for spiritual practices such as prayer and distant healing, arguing for the serious consideration of Anatovsky's ideas pertaining to a "sense of coherence", his theory of coping and the importance of thinking salutogenically. The further back in history we go, philosophy, art, science and religious striving were indelibly linked (Gloeckler 1997:53). Now our modern society has to attempt to reunify these areas of our personality. Informed arts programs help to do this by repairing the fragmentation, isolation and the disconnectedness modern people feel. Feelings give an individual the first indications of ill health; thus the nurturing of a healthy feeling life through the arts is part of the first line of defence in a preventative health model.

The fact that art, philosophy, and Steiner Education are synonymous is clearly shown in the first umbrella that Steiner (1974:13) opened when giving his first lecture to teachers in England in 1924. Dr Steiner in this lecture states that this 'Art of Education is based on Anthroposophy'. At other foundational lectures for Waldorf Education given by Dr Steiner (1996:19-25, Gloeckler 2002:162-166) into the task of education, he gave these two initial guiding thoughts: 'The task of education conceived in the spiritual sense is to bring the soul-spirit into harmony with the life body'; '... the child cannot yet breathe in the right inner way, and education will have to consist in teaching the child to breathe rightly'. This culturing of harmonious breathing has to do with

the life/rhythmic body, which has as its inner central organ the heart/lung region and with the outer cosmic corollary being the sun. Art is primarily a heart matter. Dr Steiner's indication with regard to breathing does not mean interfering with the breathing process directly but involves a sound knowledge of the rhythms of nature and of the human being (Steiner 1972, Blair 1975:1-213), understanding the importance of sleep (McAllen 1986:1-65), and the ability to present knowledge in an artistic form that is assimilable by the student and is appropriate to the age and stage of the child. An understanding of the connection between the rhythms involved in the ontogenetic development of an individual, particularly the seven-year cycles and the phylogenetic development of humanity, especially the seven grand periods (eg Saturn, Sun, etc) (Steiner 1992:7-352) and the cultural epochs are essential starting points for learning about breathing and rhythms on a major scale. The connection of bodily rhythms to the cosmos, as outlined by Rudolf Steiner (1972:1-220) sets a powerful platform for commencing work with an Anthroposophical medical model.

On a classroom level, the art of Waldorf teaching asks the teacher to have a consideration for how various activities stimulate or calm breathing, through the nature of these activities. For example, arts practise in general helps the soul breathe out and harmonise. Memory work, concentration exercises and problem-solving prompt the soul to inbreathe. When using storytelling, a teacher is asked to learn to recognise what happens to children's breathing as a story moves through its various stages of the introduction, scene setting, dramatic event, character elaboration, climax and conclusion, and how this can be consciously used as a tool to harmonise the learning environment.

It is worth pondering the number of asthma cases in Australia, a breathing-related illness, in the light of Steiner's indications made 80 years ago on the importance on breathing. Australia has:

“ the dubious honour of being one of the world's asthma hot spots. About 10 per cent of Australians have a problem with the disease, and probably about 20 per cent of children suffer from an asthma attack at some stage. Asthma ranks among the top ten reasons for visiting a doctor.” (Nova 2006:para 6)

For teachers with children in their care who are suffering from asthma, it is wonderful to know that there are natural methods for treating and preventing asthma. For instance, clinical trials have confirmed the Buteyko method of breath control to be a safe and drug-free alternative treatment for asthma. The Brisbane study shows that the Buteyko group had a 96% reduction in use of medication and a 71% reduction in symptoms and attack. (Beattie 2006:9-10).

One of our greatest concerns must be the effects upon behaviour of dysfunction in breathing and in rhythmic activity in general. As already noted, Steiner tells us that this harmonisation is one of our essential aims. Rawson's and Richter's (2003:7-9) research, along with Howard's (2000:1-15) ideas about ethical individualism, indicate that the highest goal in a salutogenic approach to education is to form a caring, compassionate, ethical, cohesive, healthy society, while nurturing, in its highest sense, the unique capacities of each individual. Within normal classroom activities there is a tension between what an individual child may need for their specific development and what the group seen as a whole requires for their overall well-being. Activities such as bullying highlight this tension. Ikeda (2001:1) and Pohan (2003:369-373) link the rise in classroom bullying in Japan and the USA with failure of 'education to foster a universal sense of empathy with others' and the failure to educate 'the social, emotional, moral/ethical and cognitive development' of school students.

An Australian study of 26,000 students (8-18 year olds) into bullying (Rigby 1997:28-34) estimates that 1 in 6 children are bullied at school, that bullied children frequently stay away from school and that on a global level Australia has relatively high levels of bullying. Ikeda (2001:12) also highlights that 'every facet of a child's development depends on that child's reassurance and confidence that someone believes in him or her, that someone cares.'

Music has a special place in a salutogenic approach to social health, as music ‘calms the savage beast’ that lives in our emotional life and helps us to build both our body social and our individual identity. Music helps create an atmosphere of care and reverence. Also inherent in a salutogenic perspective is the important idea of balancing the total human being (Clouder & Rawson 1998:17-18). Brain research has shown that ‘the right brain is inherently musical’ while ‘the left hemisphere becomes more involved in processing music as a result of musical training’; that musicians have a more balanced brain development (Blythe 2004:94-106); and that music ‘tends to create visual pictures in the listener – a right brain function’.

According to Dr Steiner, if we were thoroughly rhythmic beings, like the plants, we would never get sick, for the seeds of disquiet and illness are results of an imbalance in our passions and desires.

The human feeling/astral body is fashioned out of music (Glockler 2002:201-202), and humans are like a musical instrument with regard to their breathing and blood circulation, where a 4:1 ratio is present (on average 72 heartbeats and 18 breaths per minute). Music, as previously mentioned, is the art of the ego. It means that the formation of our identity is intimately bound with the making and appreciation of music. Even more important is the picture that our world and our bodies are made on musical principles and that higher perception in life, especially mathematical ability, is dependent on developing musicality (Blythe 2004:88). The relationship of music to identity is further elaborated by Bowman (2004:2) where he states that:

“Music’s role in constructing, negotiating, and maintaining identity (whether individual or collective) is deeper and more urgent than other human engagements – or at any rate its quality is markedly different. Music and identity are, one might say, joined at the hip”.

Now let us focus on the community-building aspect of music. Celebrations in the form of religious masses or observances, festivals, birthdays, weddings, funerals, political rallies, films and parties all draw heavily on music for atmosphere and meaning, and on its ability to enhance the social fabric. Joy, laughter, feelings of wellbeing, reflection and a sense of place are all associated with music. In highlighting the importance of laughter in creating a joyous atmosphere, Glöckler (2002:152) comments ‘...joy and health are more contagious than any illness’. The Australian Centre for Quality of Life at Deakin University has created an index for measuring factors affecting Australian citizen’s sense of Wellbeing, an important step in developing a salutogenic culture. Cummins et al (2005:18) showed, amongst other things, the strong links between community connectedness and wellbeing. Thus, if music helps strengthen connectedness, one would expect a consequent improvement in wellbeing. [Ed. – a documentary series on ABC television featuring the Choir of Hard Knocks – comprising of people from the streets of Melbourne – is a moving confirmation of this claim.]

Waldorf schools display a strong emphasis on music education, and in particular on choral/a cappella singing. Singing has a prominence in Dr Steiner’s broad indications for Waldorf schools music programmes: singing in all classes; recorders and violins for classes 1 to 4; ensemble playing from classes 5 to 8; school orchestra Classes 9 to 12; mixed choir from all classes (Stockmeyer 1991:119). This Waldorf music program is especially pertinent for keeping teenagers healthily engaged in school, as is shown by Rosevear (2006:1-4) who cites that teenagers often report that listening to music is their favourite pastime, but that music as a school subject ‘does not deserve the same level of passionate support’. The fact that teenage students like the social aspect of playing in ensembles is further supported by Rosevear’s research. Allsup (2003:24-37) argues the case for including more opportunity ‘for creativity, self-expression and cultural relevance’ in music programs and that such methods that liberate rather than oppress, that bring together rather than separate, help to form ‘the links between freedom, democracy, community, caring and even friendship’. Alsop’s study attempted ‘to expand the normative view of instrumental music education’ by giving student musicians the ‘opportunities to create new music that is culturally meaningful and self-reflexive (Green, 1998, 1997, 2001)’. An outstanding example of reaching and engaging teenagers in creating music that is powerful, relevant and contextual and is inspired by the Waldorf approach to music education has been demonstrated by the Little Yarra Ensemble:

...the Little Yarra Ensemble is a group of over 50 musicians, between the ages of 12 and 16...The diverse repertoire explores music from around the world and includes a wide range of instruments such as cello, violin, harp, clarinet, oboe, flute, keyboards, double bass, djembe, marimbas and didgeridoo.

Bill Hauritz, director of the Woodford Folk Festival, described them as 'the highlight of the National Folk Festival.' In May 2002 the Ensemble were honoured to perform alongside the Gyuto Monks for the Dalai Llama, at the presentation of the United Nations International Peace Award. (The Northern Rivers Echo 2004:para 1)

Music has for a long time been associated with a 'good education' and a liberal arts tradition, as has been acknowledged by private schools, colleges like Eton (Dexter 2006:para 2) and universities, who have a strong tradition of singing in a cappella/choral style. So it is no surprise when studies like those conducted by Chorus America (2003:1-24) and the California Arts Council (2001:9-11) show that in comparison to the rest of the population, music students and choral singers are more likely to be community-minded, as well as showing enhanced personal fulfilment (a measure of wellbeing). What is surprising and heartening is that approximately one in every ten people in the USA are involved in choral activity and 'more people participate in choral singing than in any other performing art'. One of the most important findings from the choral study in USA shows that 'interest in choral singing develops early in life and is influenced by school and family experiences' (Chorus America 2003:7). Valentine and Evans (2001:115-120) show that emotional and physiological wellbeing are improved equally by singing solo or by being in a choir (but most of all by swimming).

My investigations into the current trends in music education in Australia were particularly aided by finding the Music Council of Australia website, which included links to two significant papers, one by Jones (2006:1-4) and the National Report on Trends in School Music Education Provision in Australia (Stevens 2003:1-184). Jones' extensively-referenced paper endorses the values and relevance of an holistic approach and supports the idea that music like no other subject 'allows self-expression' while providing opportunities for developing 'cooperation, tolerance and empathy'. What Jones surmises at the end of her study is that 'music in primary schools is in dire straights, suffering a poor position within the general curriculum with little prominence, support or direction'.

Jones (2006:1) highlights the poor training of teachers as the reason for teachers lacking confidence in teaching music, thus bringing up the old generalist versus specialist music teacher debate. Stevens (2003:175-6) indicates 'a significant decline in the amount of music curriculum studies in the course of generalist primary teacher education'.

Health professionals as a group (Gordan 2005:1-5) are just starting to take an interest in music and in the arts/humanities as a contributing factor in the health picture. Gordan (2005:2) makes the point that recent research highlights the imbalanced way we educate, of all people, our doctors where 'more than a third (of interns) met criteria for psychiatric disturbances towards the end of internship'. Thus the formation of the Australian Association for Medical Humanities, at a conference of 16 medical schools from Australia and New Zealand in November 2004, is a light shining through a new door on the Australian medical landscape. Music therapy, which was relatively unknown at the end of the Second World War, has grown steadily over the intervening time with a significant conference occurring in 1992 at King's College Cambridge where 300 music therapists from 23 countries met (Heal & Wigram 1993:2). It is significant that Heal and Wigram (1993:2) note that Clive Robbins, who worked as a music therapist within the Waldorf/Steiner curative movement for over thirty-two years, was a major pioneer of this work. Music Therapy in Australia in the broader context received a boost to its profile with the holding of the 11th World Congress of Music Therapy in Brisbane in 2005. A recent study in Australia, the first of its kind, indicated that sung 'lullabies may help chronically-ill infants recover more quickly' (Anonymous 2005:1-2). According to a research study in the USA, 'participation in recreational music has the capacity to significantly reduce burnout and drop-out rates among nursing students' (Anonymous

2004:31). Further support for the fact that singing ‘works wonders for all ages’ has been shown by Elliott (2006:1), who reports on the positive effects of singing on Alzheimer’s and dementia.

From my 30 years of music teaching, I observe that the ability for teachers and students to be able to sing and create their own music plays an important part in the formation of strong vibrant communities, and helps students become more active in community life as adults. My research also helps to show how the arts, especially music and singing, are pivotal in the formation of own identities, our society, our mission in life and how the arts help us to maintain lifelong wellbeing.

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TOWARDS AN ECONOMICS CURRICULUM IN CLASS TWELVE

John Wright, Melbourne, Australia.

It is a truth universally acknowledged that there is an inter- dependent relationship between nature and humans. At times truth has been obscured.

The inspiration for this Class 12 Main Lesson on **Ecology and World Economy** has its roots in a thought a teacher put to Dr. Steiner September 25, 1919 in the first Waldorf School in Stuttgart: *A teacher* "We also need a living understanding about the various areas of economics. I thought that perhaps within the Waldorf School, we could lay **a foundation for a future economic science.**"

Dr. Steiner's immediate response was:

" In that case, we would need to determine who would oversee the different areas. There are people who have a sense for such things and who are also really practical experts. That is, we would need to find people who do not simply lecture about it, but who are really practical and have a sense for what we want to do.

Such people must exist, and they must bring the individual branches of social science together. I think we could achieve a great deal in that direction if we undertook it properly. However, you have a great deal to do during this first year, and you cannot spread yourselves too thin. That is something you will have to allow others to take care of, and we must create an organization for that. It must exclude all fanaticism and monkeying around and must be down to Earth. We need people who live in the practicalities of life."¹¹

At another time, early in the life of the Stuttgart Waldorf School, Dr. Steiner indicated **briefly**, when speaking about the place of Technology in the curriculum for Class 11 that, 'The children will get a lot from learning how paper is made, and how water wheels and turbines work, especially when you can include other things, e.g. geographical aspects, like the significance of river courses. You could get as far as **elementary national economy**'.¹²

¹¹ Steiner, R, trans.Wherle, P. *Conferences with Teachers of the Waldorf School in Stuttgart*, Vol. 1, SSFP, 1988 p.47

¹² *Ibid*, Volume 2, p. 75

Another catalyst for the lesson is the following quotation from Rudolf Steiner (Septembr 1919), in his **Study of Man Course** stated:

*‘The teacher must be a person of initiative in everything he or she does, great and small. The teacher should be one who is interested in the being of the whole world and of humanity’.*¹³

The question posed for teachers, therefore, is: How can senior students be assisted in developing perspectives, values and behaviours that enable them to live into and act out of a conscious and ethical response to nature and the economy?

Hence, this Main Lesson has been developed out of a sense of obligation to help senior students synthesise the multiple parts found in both the study of ecology and economy into a whole by demonstrating the movement in thinking about ecology and economy over time. The lesson also aims to offer activities that engage students in the process of uncovering and bringing to consciousness their own ideals and values connected to personal, national, global environmental and economic issues.

The Main Lesson is seen to be timely for Class 12 students as they are becoming more conscious of themselves and the world and are poised to live out their hopes, aspirations and direction in life. Experience of adolescents in the senior year at school has shown that the prospect of personal freedom and the associated responsibility of being a young adult post school can be quite daunting, however, adolescents want to be able to respond individually as the world opens up to receive them more fully.

Decisions about vocational and livelihood, full time study or study including part time work, living at home or going independent all involve economic activity that have personal and global significance. As preparation for modern economic life requires the capacities for individual initiative, creativity, understanding, fortitude and persistence, this Main Lesson can assist students in the process of becoming conscious and ethical individuals. The Main Lesson, therefore, has two parts covering the history and principal concepts of **Ecology and then Economy**.

Nature can be volatile yet serene, provide abundance in one place and scarcity in another. Similarly, humans can experience a range of moods and economic circumstances depending on who we are, when and where we live and what we do with and in our lives.

Integral to each part are artistic and practical life activities.

Ecology

The origins of ecology can be traced back to the ‘original’ peoples, the Ancient Greeks and even finds expression in the poetry of some Romantics. It appears, in the 20th. Century, to have leapt out of the Biological Sciences as a result of some people waking up to the evident disappearance or diminishing awareness of the inter-relationship so deeply and profoundly embedded in the culture of many ‘original’ peoples. Australian Aborigines, for example, express this inter-relationship as ‘kanyini’ or to care for, support, nurture and protect. This interconnection between nature and humans is simply and yet profoundly put as:

“We have one mother – this land we’re living on and taking everything from her, is our mother. That makes you and me brother and sister”.

When we consider the etymology of the origins of terms ecology and economy we find that the Greek *oikos* ‘house’ is common to both the study of ecology and economy.¹⁴

Ecology comes from the Greek *oikos* ‘house, dwelling place, habitation’ and economics, or ‘household management,’ from the Latin, *oeconomia* and the Greek, *oikonomia*.

¹³ Steiner, R quoted in Towards Deepening Waldorf Education The Steiner Schools Fellowship publication p.55 1991

¹⁴ www.dictionaryofetymology.com.

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(above)
Asia Pacific Conference May 2007

(left)
**Blessing of the Panyotai school,
Bangkok**



Recorder playing , Tashi waldorf School, Kathmandu, Nepal



**Music at Panyotai Waldorf School, Thailand
Students of the Panyotai Waldorf School in Bangkok perform on traditional
Thai instruments with their music teacher.**

To understand ecology students engage in a study of:

1. Ecological Principles – the earth as an organism

When we gaze at the landscape and all that surrounds it, we have a panoramic view. In a similar way we want to develop a worldview for ourselves that gives us a perspective on global, and therefore human and environmental issues.

The large scale features of a landscape and the smallest details (macro and micro information respectively) are referred to as its signature. The moss, trees, ferns and leaves of a large, wet and shady forest is the ecological expression of the interplay of living and non-living parts of the landscape.

The ecology of a place is also subject to other elements and forces like the climate and position that is essentially an expression of the interaction between the sun and the earth.

From this inter-relationship students get the notion that the landscape is a living organism. Its functions and structures can be discovered to gain a more detailed understanding of this eco-community. The destiny of the Earth and our collective and individual destiny is inter-twined with the well being of associates and of society as a whole.

Field Trip

The observation, artistic work and reflective discussions activities done on a sea kayaking trip on the estuary / lakes system prepared students for looking at their own relationship to nature and financial resources.

One year a class had to face kayaking through storms and ahead of storms. The power and the volatility of nature and then the serene calm after the storms certainly had an element of surprise. The little flotilla of kayaks headed for shelter on an island to dry out and reflect on the power of natural forces!

The concept of an ecological ‘footprint’ was introduced and extended back in the classroom when personal use of economic and financial resources became the focus. They were introduced then to a method known as

Deep Ecology. The search for a view that goes beyond the notion that ecology is the science of biological systems, has reached a new point. Known as ‘Deep Ecology’, it attempts to both understand how living and nonliving entities interact with each other and with their surroundings and aims to develop ethical wisdom. Deep ecology seeks to do this by focusing on deep experience, deep questioning and deep commitment to ethical action. Students in Class 12 were taken through the following process:

Four Levels and Eight Principles of Deep Ecology

Level one is concerned with people uncovering their core beliefs and values to answer the question; ‘Why?’

Level two is concerned with using the following eight principles to sort out the questioning process above.

1. all life has value in itself
2. richness and diversity contribute to well-being
3. humans have no right to reduce that richness and diversity except to satisfy vital needs
4. Human impact in the world is excessive
5. human lifestyles and population are key elements of this impact
6. the diversity of life, including cultures, can flourish only with reduced human impact
7. basic ideological, political, economic and technological structures must, therefore, change
8. those who accept the above principles have an obligation to make the necessary changes in a democratic and peaceful way .

Level three - now we come to analyze my situation. What options are there for changing my lifestyle and being active?

Level four is reached once decisions about lifestyle and work are made and acted on.

The Deep Ecology of my Situation: students entered in their Journal / Main Lesson book answers to these questions and concluded with a personal identification of their beliefs and values related to the ecology and their lifestyle under the following headings:

Thinking About the Future

Global Eco-System

Dimensions of Sustainability

Environmental Reforms:

- What do we need to STOP doing?
- What do we need to CONTINUE doing?
- What do we need to START doing?

My Accounts! myself as a consumer.

The story of the emergence of economy, on the other hand, is also fascinating in itself and helps students gain a perspective on the developmental shifts around the economic side of life. Now, as the 21st. century progresses, the trend towards reducing natural and national boundaries is becoming more evident and the concept of economy as ‘household management,’ from the Latin, *oeconomia* and the Greek, *oikonomia*, is being expanded to include intellectual capital and even creative capital that are differentiating the earlier notion of capital and the ownership of the means of production.

Notions of colonialism, imperialism, globalism as opposed to the macro-economic term globalisation, multiculturalism, internationalism and cosmopolitanism, a term coined by the Cynics of Ancient Greece in the 4th Century meaning citizens of the cosmos (rather than the citizen of the polis): we start to have a sense of obligation to fellow human beings and not just family, kin, tribe and compatriots and valuing difference whether it be racial, cultural or religious. To take, for example, the history of foreign aid to developing countries highlights the role of gift money by civil society.

Students were also presented with a summary of the economic history of Australia.

From the subsistence economy of the original people to the colonisation by the British we see it was never a closed economy as early attempts at self – sufficiency as a penal colony subject to the hazards of climate changes. The reality was the fledgling economy was dependent on ship loads of supplies being brought from the ‘mother country’. Australia, geographically is isolated, has a diverse and delicate ecology, a small population or one third of one percent of the world total, and a large land mass. In the view of the rest of the world Australia’s mineral and energy resources are in demand and we have a tradition of growing large quantities of food crops, wheat, wool, livestock and, more recently, wine.

The primary activities of Australia’s national economy has not really changed over two centuries since being colonised by the British yet sea and air transport and entrance to trade with South East Asian and Middle Eastern countries have reduced its sense of isolation.

Following these explorations the guest speakers came in from the ‘real world’. A merchant banker, an economist/academic, a small business owner and an investor who played the Stock market: they answered as many questions as they rose in the minds of the students. Life experience is an invaluable teacher and many worthy adults from the school community were only too willing to contribute.

Hopefully, this Main Lesson enabled the students to draw their own conclusions about the inter-relationship between Nature and Economy, their relationship to it in their future vocations and lifestyle choices and be more informed about the natural and economic phenomena around them.

John formerly taught this lesson to class twelve for several years at Sophia Mundi Steiner School, Melbourne. Currently he is a teacher – co-ordinator of Ashwood College’s Steiner influenced stream.

THE MIND BODY PROBLEM or HOW DOES THE NON-PHYSICAL ACTIVATE THE PHYSICAL OR THE PHYSICAL CAUSE PAIN?

Diederik Ruarus, Christchurch, NZ

Introduction

I wrote this article, prompted by the reporting of a disturbing event in Christchurch in which a teenager was killed on Edgeware Rd/Christchurch. Subsequently an article¹⁵ in the Christchurch Press (22-5-07), 'Why teens mess up', appeared by Susan Foster-Cohen. In various journals, learned and some not so learned, discussions about the brain and its relation to mind, consciousness, awareness have also appeared. These articles all describe in detail what goes on in the brain while we feel pain, hallucinate or think of playing tennis or of a beautiful male or female. What seems to be suggested is a causal effect between the physiological processes in the brain and our non-physical (emotional, mental or whatever) response. Foster-Cohen writes: ..."A crucial part of the brain, known as the prefrontal cortex, *responsible for the making of considered decisions, planning, multi-tasking and other mature behaviours*, is still not fully developed....."(emphasis added).

Foster-Cohen suggests by the use of the word 'responsible' in this quote, that the organ indicated has responsibility. The consequences of this remark have far reaching effects: it basically means that we cannot hold people responsible for the consequences of their actions. So murderers can not be convicted but only put in (special?) hospitals, *ibid* for paedophiles and a host of other activities, which we, everyday people, think need a strong reaction and the perpetrators held accountable, which is only possible if they are deemed to be responsible. Trials would be superfluous, but 'deviant or unacceptable behaviour' would result in a massive increase in 'special hospitals'. Society would have to spend less on prisons and the like but much more on health care (or perhaps 'protective care'?).

I want to devote the rest of this essay to the observations we can all make and what can follow from these.

Some observations

Growing up results in many of us understanding that 'I am not my body'¹⁶, or even 'I am not my feelings'. I can distinguish between my body, that part of me that I can pinch, or shave, paint or that can be the cause of me feeling pain, and another part which is much less tangible. The body presents the tools with which I can manipulate the world, dig holes, build computers, sail and in general bring about change in my environment; it also serves to sustain me. The sustaining part is hidden under the skin. However, it is just as important, some would say more important, as my body, the skin of which forms the boundary between what is definitely not-me (the environment surrounding me) and that of what I'm aware. What goes on 'under the skin' is not-me either, notwithstanding that the processes, of which I'm mostly blissfully unaware, taking place there are of vital importance to my well-being and health; when I do become aware of one of them, I quickly go to a doctor to get some advice and medication. Our language indicates this state of affairs by having us say, 'I have a headache' or whatever, not 'I am a head-ache,' for example. Saying 'I am ill/sick', indicates that I am not feeling well; something is bothering me which I can't pin point.

16 Even when I later learn that my body and its physiological/biochemical make-up is pretty unique to me

The other part of which I am aware, which is less tangible, cannot be dealt with in the same way as a tooth or stomach-ache, a heart problem or kidney failure. It is very real, sometimes visibly so, but cannot be touched, only experienced. Over time I become more aware of this facet of myself and notice that there are three sides or aspects of this inner state, as I'll call it for now. However, here also, I am not this inner state, notwithstanding that at times that may seem to be the case. I notice, on reflection, that my awareness of these three aspects differs, or that their prominence differs and can change, depending on the circumstances I find myself in; there are also qualitative differences between them. These three aspects or facets of my inner state can be identified by the words Thinking, Feeling and Willing, which denote activities we can also call soul activities, where 'inner state' is replaced by the more common word 'soul'.

There remains another part of me, which can reflect and seems to (mostly) direct or manage these soul forces, not always adequately I may say. Only I can point to that entity, which I know from my experience doesn't equate to these soul forces. I also know from experience that it can be pushed around by these forces but also that it can be the instigator of actions in the outer world.

I believe other beings like me have the same basic make-up, and on the whole that seems to work fine. This belief in a functioning "I" in other people also makes us hold them responsible and thus accountable for their actions. The "I" is a reality for each individual.

This story was necessary to demonstrate that we all experience every day the non-tangible generating actions which have their effects in the world around us. We know from these experiences that the non-physical has effects in the physical world; what we don't know is by what processes the "I" (non-physical) achieves this. There is a vast gap, an abyss, between our sense perceptible¹⁷ world and our 'inner state' (= soul and "I").

The article by Foster-Cohen, mentioned above, is but one in an un-ending stream of publications which grapple with this gap, some would even say to bridge it or explain it away.

Correlation or Causation?

We know from experience that within the boundary of our body many processes take place, the nature of which might be unknown, but their effect, in particular if something goes wrong, can be very noticeable. The change from not having a cold or a tooth ache to having one or the other (or both!) suggests the existence of such processes. Seeing your GP or studying biology or medicine will enlighten you about such processes. We come to accept that all our activities, feelings/emotions and thoughts are accompanied by these internal processes. Nowadays science is able to investigate these, specifically those that occur in the brain, using very sophisticated, non-invasive methods. And here it becomes evident that every action, thought or feeling is accompanied by these internal processes, which are often located in specific parts of the brain. As Foster-Cohen mentions it, the prefrontal cortex is 'responsible for the making of considered decisions' or the amygdala 'has the very important function of keeping us alive'. These and similar results are arrived at by various techniques which measure metabolism in parts of the brain or blood flow to parts of the brain, an increase of either indicating heightened activity. Similar results are found for seeing and hearing, and other human (and animal) activities. The only conclusion we may draw from such findings is that all happenings in the 'inner

17 Perceptible through our five common senses; it is possible to develop other senses which enable us to perceive that which is normally non-perceptible. See, for example, Steiner: *Knowledge of the Higher Worlds and its Attainment*.

state' can be correlated with processes occurring in the body (brain, optic nerve, nerves in general, etc). In other words, there is very strong evidence that bodily processes correlate with 'inner states'.

However, correlation doesn't mean causation. Correlation only states that event A always appears with event B: A <----> B. It may well be that A triggers a chain of events, one (or more) of which is responsible for B.

Causation means that event A causes event B: A =====> B.

A is a necessary and sufficient condition for B to occur; in other words, without A no B.

From the evidence presented so far, we can safely say that there is a strong correlation between physiological processes in the body and events taking place in the 'inner state'. That I can't act properly if one of my organs is not functioning, and that applies to parts of the brain too, doesn't necessarily mean that the cause for a certain action has to be sought in that organ; it does mean that the arsenal of tools I can use has decreased.

That the processes occurring in the 'inner state' are different to those occurring in the body, 'under the skin', is evident by the fact that I am aware of (most of) them, granted in different degrees. These 'inner state' processes belong to a different category than do the physiological processes occurring 'under the skin' or processes occurring out in the world.

I've tried to emphasise strongly what each of us can know about the 'inner state' (=soul and I) at a very basic level; I also think this a valid approach, as every one can follow the steps and reach her or his own conclusions. I can put the result in a more schematic way:

there is me and not-me

| |----> that which is perceptible to our five
|----> | senses (both sides of the skin)
|----> that which is not (soul and I)

Knowing what goes on in the visual cortex doesn't explain why I see a tree; or as Kim¹ puts it:

"How could a series of physical events, little particles jostling against one another, electric currents rushing to and fro, and so on, blossom into a conscious experience?"

However, how does the image of a red apple make Fred water at his mouth? Or asked to think of a game of tennis, light up part of the brain of a person in coma? The interaction of the 'inner state' with the physical, and visa versa, remains a mystery. Mysteries are there to be solved, and they are mysteries because our conceptual framework doesn't allow us to see connections that are there, but are obscured by our belief system or our basic assumptions about the world we live in. We call events mysteries because we don't understand what is happening against the background or within the framework of these basic assumptions or this belief system. For example, in the distant past, many people 'knew' that the earth was flat and the centre of the universe. They also 'knew' that there were non-physical beings who engaged with the world. They explained the phenomena around them and natural occurrences within their framework of basic assumptions or beliefs. Only a change in those fundamental beliefs made it possible that, for example, the heliocentric system is dominant in the world today.

Perhaps we are now reaching a stage in human development that makes it possible to approach the mind - body problem from a different perspective (=point of view). What if we take seriously that our day-to-day experience tells us that there is an entity (which each of us calls her or his "I", also the scientists doing the brain (or other) research) which we cannot locate physically in any one part of our body, but we do experience in a myriad of different ways; to name but two: I'm touched by a sequence of images on the TV; I feel humiliated by a remark someone made.

The "I" is being touched or humiliated and, through its 'tool-kit' feeling-awareness, influences the life processes in the body which induce changes in the physiological processes or initiate normally dormant ones which result in blushing, or crying and certain parts of the brain becoming more active than they are otherwise. The "I's" reaction to events is the initiator of changes, some of which may become visible to external observers. The "I" can also initiate actions of its own accord which then bring about a raft of changes and processes in the emotional and physiological aspects of the person acting.

This perspective focuses on the 'first person' or actor experience, not those of the researcher or observer who can only note changes in physiology, colour and/or dryness of skin and other changes that may occur and are perceptible to an 'outsider', a second person. This person can never experience what it is like to see this particular sunrise, blossoming apple tree or have this boil on the bum; experience is always 'first person' experience. Chemical changes and electrical impulses create neither the experience of a sunrise nor the images we see when looking at one (see quote above, Kim).

The consequence of the views underlying Foster-Cohen's article (and not only hers) leads to a society of non-responsible beings, because the "I" we normally hold responsible is not an emerging property of complex physiological processes; however complex these processes may be, they are physical in nature and therefore incompatible with the non-physical. This brings me to the other change in perspective which is needed to adequately address the issues discussed: instead of reducing the human being to a complex of physiological reactions, which in essence reduces it to matter, we should see these reactions (and matter of course too) as the result of us (you and me) living in a world uniquely fitting us human beings¹⁸.

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¹⁸ The anthropic principle holds that to all intent and purposes the world/universe, its laws and constants are just right for life as we know it here on earth. The principle is stated in various ways; see for example Rudnicki, K, *Cosmological principles*, Krakow 1995

SANTAL TRIBAL EDUCATION

Boro Baski, Santiniketin, Eastern India

Rabindranath Tagore, a major poet, educationist and philosopher of India, and the country's first Nobel Laureate, once said that during the early period of education children needed to arrive at the lessons of truths through natural processes--directly through persons, things and nature. The Waldorf Education Seminar (week two) held in May, 2007, organized by Ms Aban Bana (refer journal 9.1 2007) held in the hilltop town of Khandala, India, which is surrounded by beautiful scenery, was the ideal place for the realization of such ideas.



The discussions on the ideas of Anthroposophy and our Eurythmy classes with Ms. Aban Bana in the airy and open classroom of the D.C School where monkeys loitered around from the jungle down the hill, were refreshing. Mr. Neil Carter took the lessons on 'Nature Study' and ecology in a beautiful garden situated on the top-most place of the compound. He also taught us water colour painting, and the sweet melody of his flute that he played during the singing classes, still rings in our ears. Ms. Lyn Kerr's kindergarten teaching and her table puppet lessons were an extraordinary experience. The entire course, the activities, the songs and the sounds of nature were as if played in a beautiful rhythm. Having been a student of Tagore's university, Visva-Bharati, I found a special connection of educational thoughts between Tagore and Steiner. Attending the Waldorf Seminar was deeply satisfying for Asha Baski, my wife who is also a teacher by profession, and me.

Personally, the idea of Waldorf Education touched me from within. I have received my ideas on tribal education, by experimenting with them and nurturing them with my friends during the last two decades in two remote Santal tribal villages of West Bengal (near Visva-Bharati, Santiniketan). We are supported by German writer and Tagore scholar, Dr. Martin Kämpchen. I have been born and brought up in one of these two Santal villages, and I have been educated in mainstream town schools near Kolkata. I have gone through formal education for fifteen long years, and this experience has left a deep, painful scratch on my life which has changed me forever. I often think, how this could have happened to me. The answer to this question takes me back to my childhood years – to my carefree Santal life in my village Bishnubati. The tribal community to which I belong, the Santals is the largest homogenous tribe in India (about 10 million). Originally, they were hunters and dwellers in the jungle and also known for clearing the forest for agriculture. At present, most of us are farmers. We have an oral tradition with no written texts. However, we own a rich tradition of songs which play an important role in maintaining and transmitting culture. Santals are known to be simple, honest, peace-loving, jovial in character and fond of their rice beer.

Our social organization consists of five community leaders with one headman among them, who take care of village affairs. The selection of community leaders and the solving of any dispute in the village are done through consensus. Santal children grow up without a list of dos and don'ts. There is no strict hierarchy and no

sense of competition among ourselves. There is no event celebrated by any individual; all events in the village are meant for the entire community.



From this Utopia, as many outsiders describe Santal society, I have been literally dragged into a boarding-school near Kolkata by my uncle to make me, in his words, a 'real man'. I was the first person ever from our village to attend such a school. My grandmother cried and was against sending me to school, because Santals fear schools. Those who once leave, never return to their families or villages. The reason is simple: when tribals get educated in the town, they become used to modern life and the facilities of the town like electricity, toilets, and

television. They then miss those amenities in the villages. They also feel superior to their fellow-villagers and prefer to live as inferior persons among the non-tribals in the town who often regard them as illiterate, uncultured and raw. In the school I was given the mantra: "You can only become 'a man' if you can shed your Santal character." I was constantly reminded to be competent, disciplined, vocal, smart and was given many dos and don'ts. Finally after ten years, I became a so-called educated man having sacrificed my own language, my Santal values, my happy-go-lucky village life and the company of my people. In the village I became an odd-man-out, a stranger. I do not want to compare which world was better for me, the tribal world or the so-called mainstream world. But, one thing I can say with certainty: The schools which tribal children attend, are insensitive to their social and cultural life.

In the schools the curriculum, method of teaching, process of evaluation etc. are prepared for children who are the majority in society, i.e. Bengali Hindus, and are educated since two or three generations. The tribal population in India consists of over five hundred tribes which are spread over 16 different states and consist of 8% of the country's population. These tribes have no option but to adjust to the system of education followed by the majority in the respective states. The tribal way of life, the language, the culture, the history and psyche are not taken into consideration in the schools. We have to learn three to four languages in the school apart from ours. We have to read about the life of great people and study the history of India and Europe, but learn nothing about our own history. Since most of the teachers are non-tribals and hardly ever understand tribal languages, how can a three-year-old child learn from them? Tribal children are often confused when they are asked to write an essay on their experience of, say, power cuts because they have no electricity at home. But in the annual examinations they have to go through the same evaluation process (in most cases questions and answers) as the town or city children who are growing up with computers and television. I am not the only person who has been through this experience of biased schooling, but millions of tribals in India suffer from this kind of cultural dilemma in their schools. People are often happy to see the various safeguards the Indian Constitution has provided to tribals like reservation of seats in government jobs, like offering various stipends and fellowships. There is indeed the provision of learning through the mother-tongue in the initial stages of schooling before switching over to the regional language. But these provisions have no use unless they are implemented seriously, and such an initiative is sadly lacking. These are only some of the problems because of which tribal children fail in the schools.

With these problems and experiences in mind, we started a Non-formal school for our Santal children ten years ago. For the first time ever, Santal children can now study in their mother-tongue in the early stages of their education and then gradually switch over to mainstream-schools. We prepare our own syllabus and primers, keeping the Santal social and cultural life in mind. Besides learning mathematics, science and other subjects of mainstream schools, we also teach them art and crafts, clay modeling, songs and music, painting and so on. After ten years down the line, we find our children are growing up happily and confidently. Many of them are doing well in the high-schools outside and in other fields, too.

After attending the Waldorf Education Seminar, I felt we are not alone in this part of the world who believe that education can be started from within the existing indigenous culture and environment. Education must not be part of an alien culture. Sadly, this idea has not yet taken root in many of our people's minds.

A sense of confidence grew with us when Mr. Neil appreciated our method of teaching in our school, especially the method of introducing Bengali letters and numbers through our mother-tongue, in which Santal songs, myths, folklore and the local environment are fully integrated

Boro Baski is a founder-teacher of a Non-formal Santal School, *Rolf Schoembs Vidyashram*, and doing doctoral research on 'The problems of Santal children in the Government primary schools' at Visva-Bharati University, Santiniketan, India. Email bbaski@rediffmail.com



Blessing of the new buildings of the Panyotai Waldorf School in Bangkok.

CONFERENCES CELEBRATING ANTHROPOSOPHY IN ASIA

Van James (Hawaii) and Penelope Roberts (USA)

Reprinted with permission from the authors and editor of *Pacifica Journal* 32, 2007(2)

Nine chanting Buddhist monks, clad in orange robes, sat with a string running between their prayerful, clasped hands. The string linked them and ran up to a small golden statue of Buddha, then out and around the building in which more than two hundred people had gathered. The building was the new Panyotai Waldorf School in Thailand, the first of three Steiner school initiatives in Bangkok. The occasion was the blessing of the new school buildings that will be home to two kindergartens and classes one through ten, with two hundred students. This festive dedication, which also included student performances, numerous speeches, and delicious local food, occurred only days after receiving government

recognition as a legal educational institution. The event set the stage for a series of meetings and conferences celebrating the work of Anthroposophy in Asia.

Asia-Pacific Initiative Group Meeting, April 25-27, 2007

If a meeting to assess the state of anthroposophical initiatives in Asia were to take place in Europe, one might well expect all the doors and windows of the meeting room to be securely shut against the elements. However, here in a classroom of the Panyotai school, because of the high humidity and intense heat, all the doors and windows were wide open with numerous fans blowing at full power in the unfulfilled attempt to give the gathered delegates the illusion of relief. Nevertheless, the rhythms of the Foundation Stone mantra were the center of a study and country reports were presented from Australia, China, Taiwan, Philippines, Malaysia, Thailand, Vietnam, Japan, Pakistan, Kazakhstan, Kyrgyzstan, Tajikistan, Mongolia and New Zealand. Additional reports were given for Pacifica Journal and the Medical Section work in the region. The first days' perseverance was rewarded by a dramatic wind and rainstorm signaling that the monsoon season was not far off; the weather cooled by several degrees.

It was clear from all of the reports that the anthroposophical work in Asia has seen tremendous growth since the first initiative meeting in Manila in 1996. A wish consciously to reform and rededicate the mission of this group was unanimously expressed by all the participating representatives and a decision was made to support Hans van Florenstein Mulder in planning and guiding this work. Estella Calingo of the Philippines and Sue Scott from Australia will work together with Hans toward a future meeting and Asia-Pacific conference in the Philippines in two years time.

Asia-Pacific Anthroposophical Conference, *Connecting with One's Destiny*, April 26-29

During the afternoon of April 26 buses carrying 80 conference participants began arriving at the Wangree Resort at Nakorn Nayok, in the jungle clad hills 106 kms north east of Bangkok. This is a convention centre set in the midst of tropical nature with open-air catering facilities, large meeting rooms and modest but comfortable living units. We were not the only guests and sometimes had to contend with the exuberance of large groups of high school students working on their team building skills.

In this setting our theme unfolded: *Connecting with One's Destiny*. Hans van Florenstein Mulder introduced the theme with two stories having to do with "two cups of coffee" from the life of Laurens van der Post and "three cups of tea," a recent book by Greg Mortison who traveled to Pakistan and found meaning and purpose there. The stories illustrated the mysteries of destiny, how one can carry the seeds of one's actions over many years before their meaning is revealed and the question "Who am I?" begins to open into an answer.

Over the next days we heard from a series of speakers from the Asian context. Dr. Porn Panasot described with dry humor his "path from failure to failure," coming always closer to his goal through the lessons he learned. He suggested that we should all receive medals for our failures! Then we would be so encouraged when we saw each other's medals and not despair. Ultimately we must act, not just wait and when we have acted, wait to learn the lesson of that action, be it in the success or the failure. Jake Tan spoke the next day about his path of initiative, beginning as an activist in his student days, which led him to Anthroposophy, medical work and education. The question of his youth: "How can I become an agent of change?" became his guiding star. Nirmala Diaz, founder of the Sloka Waldorf School in Hyderabad, India, told of her lifelong love of language and how the words of the poets led her from dreams to action in the course of her life. Ya Chi Chan from I-Lan, Taiwan, shared her struggles in relation to being Taiwanese, citizen of a country, which is "not a country" and to finding her individual destiny. She quoted Rilke: "Be patient to all that is unresolved in your heart." Paul Mackay was the final speaker, bringing all our many encounters and questions into relation to seven aspects of Rudolf Steiner's indications regarding destiny.

Added to all this were two artistic evenings: a group of Thai high school students performed traditional dances for us and Jane Gilmer from New Zealand gave a powerful one-women rendition of the entire *Tempest* by Shakespeare, incorporating fourteen different characters.

Of course the essence of this conference was the meeting from human being to human being within the conversation and artistic groups. Participants from Thailand, China, Singapore, Hong Kong, Taiwan, Malaysia, the Philippines, Japan, India, Nepal, Australia, New Zealand, Germany, Switzerland, the Netherlands, the USA and Great Britain all had a chance to enter into personal questions of destiny, forging new friendships and understanding.

Economics and Threefolding Workshop, April 29-May1, 2007

A group of 24 people interested in new ways of working in the economic sphere met for two days. Two members of the executive from Dornach took part, Paul Mackay and Cornelius Pietzner, as well as, Rolf Kerler the past treasurer of the Society. Christopher Houghton Budd from the UK had also been invited. Our hosts in Thailand were Wallapa and Hans Willenswaard, whose interest in supporting “green business” in Thailand had led them to Jane and Payong Srithong. This couple has set up a Community Supported Agriculture venture involving seven farmers and 40 consumer families. Joseph Win Hlaing Oo from Myanmar (Burma) came to tell about his rural development project, which endeavors to establish organic agriculture in the face of imminent threat from the military regime that are beginning to open the country up to the big chemical fertilizer companies. Ong Kung Wai from Penang, Malaysia is a consultant with the world-wide organization for organic growing and distribution. These as well as others from 11 countries entered into intense exchange on subjects of food production, consumer/producer relations, new ways of looking at corporations, branding, the future of on-line peer evaluation, sufficiency vs growth, communal entrepreneurship and many other themes. This was an exciting forum, which we all agreed must continue.

The Asian Waldorf Teachers Conference, *The Study of Man*, April 29-May 4, 2007

Two-hundred and twenty participants from over a dozen Asian countries attended the second Asian Waldorf Teachers Conference, an increase by one third over the first conference of its kind held in Taiwan in 2005. This was both a conference and a training for active teachers with Christof Wiechert, leader of the Pedagogical Section, guiding the theme of *The Study of Man*. He characterized education of the past 500 years as a hammer pounding the heads of resilient children. However, the children of today can no longer take this hammering and they now come to school with ADHD, dyslexia, dyscalculus, forms of autism and identity disorders. Christof pictured the child’s physical and etheric bodies as the hull of a boat, the astral body as the mast, and the “I” as a sail that catches the spirit. He went on to describe the teacher’s painful struggle to perform three tasks: to picture the child correctly, to create a meaningful lesson, and to confront him or herself in self-knowledge. What is necessary in this struggle is to cross the threshold from day-waking consciousness to dreamy-feeling awareness, and then to enter the sleeping will-life during the night. Only in this way does one approach a true picture of the child, bring depth to a lesson, and transform the self. In ones teaching it is the head-pole of thought, the senses, and meaningfulness that must enter the limbs and be expressed through movement and action, while the movement of the limb-pole must express itself in thoughts and meaning. Discussion groups focusing on the various grade levels brought the lecture content into connection with teaching questions, and artistic workshops brought it into practical application.

Breakfast usually saw conference participants of the same countries sitting together but by lunch and dinner cultures were well mixed. Break times allowed for more cross-cultural meetings and evenings were filled with colorful presentations from the various Asian countries; schools from different national regions teamed up together often for the first time. A humorous skit by workshop presenters, instigated by Kiwi colleagues (Sue Simpson, Dan Freeman, Jane Gilmer, Marjorie Theyer-- Hans and Ineke van Florenstein Mulder left earlier for Dornach) had brought everyone together in joyful laughter. The next Asian Teachers’ Conference will join the Asia-Pacific Conference in the Philippines, May 1-7, 2009. (For more information and further reports, contact pacificajournal@gmail.com)

All of the meetings and conferences held in Thailand between April 25 and May 4 were a striking celebration of the rich initiatives and growing developments of anthroposophy in Asia

BOTHMER GYMNASTICS TRAINING REPORT, 1-14th July 2007

Tracey Puckeridge (Sydney, Australia) , Gunther Hammer (Christchurch, New Zealand)

In July this year, a group of 22 enthusiastic people from both New Zealand and Australia, braved the cold at Mt Barker to explore the world of Bothmer gymnastics. This seminar was part of the “Transition from Childhood to Adolescence” Australasian Conference for Waldorf Teachers and Parents. Mt Barker, a long established Waldorf School, had a brand new gym waiting for a keen group of teachers of Lower School classes, Physical Education and Outdoor Education.

We were a privileged group as we were led by Dan Freeman, Bothmer Gymnast from the Hawke Bay and long standing teacher at the Taikura School. He has been working with Bothmer for over 20 years all over the world, and his wealth of experience was incredible. He trained in Germany years ago and even read Bothmer’s original diaries. The only other trained gymnast in the Southern Hemisphere is Tom Hungerford from Melbourne Rudolf Steiner School, and he also attended the course. So we were fortunate enough to have the whole experience there in the one gym!

Dan not only imparted a substantial amount of the Bothmer curriculum from Class 3 to 12 to us, but also the fundamental principles underlying Bothmer. In *Deeper Insights into Education*, Steiner states:

*In the Greek period we find that the educator was really the gymnast, intent above all upon moulding his pupil into maturity through his outer, physical, bodily nature. However, we shall not properly understand the Greek gymnasts, especially the earlier ones, unless we realise that they were quite as much concerned with the development of the soul and spirit as of the body. It is true that the Greeks laid stress on bodily exercises, which were all formed in an artistic sense, as the means of bringing their pupils to maturity. What is so little realised nowadays, however, is that these bodily exercises, whether dance movements or some other rhythmical or gymnastic movements, were devised in such a way that through the unfolding and expression of rhythm, measure, and the like, spiritual beings were able to draw near, beings who lived in the movements, in the rhythm and measure in which the pupil was trained. While the pupil was doing something with his arms and legs, a spiritual influence passed from the limb system, including the metabolic system, into the rhythmic and the nerve-sense systems; in this way the **whole** human being was developed... The Greeks brought their pupils into movement that was in harmony with the dynamic of the spiritual and physical cosmos.*

Dan stressed to us the importance of rhythm in all our movements. They have to be precise as the children will emulate the teacher. So he drilled us again and again, with good humour so that we could try and capture the essence of what we should be doing. We were given plenty of inspiration and exercises to take home and practice (everybody went home in the evenings with sore muscles at one point or two!).

In the senior school years Bothmer Gymnastics brings the breathing process to the consciousness of the students, but in the younger years, they imitate the teacher’s movements, who are working out of the faculties of imagination, example or demand.

The upper school years’ exercises are based on spiritual realities such as the struggle against Ahriman and overcoming the ego for the common good. While this is not imparted to the younger students, the older students are led and expected to develop an insight into the symbolism and archetypal forms of the movements.

One of my favourites was the senior ‘discus’ exercise where you gather up all your past karma and drop it at the point before you move into the future. Very satisfying!

In the class 3, 4 and 5 roundelays (or round dances), the rhythms have to be exact. Every movement should be graceful and in harmony. Dan showed us the Greek Olympic exercises and we understood the essence in the harmony, rhythm and grace needed. We used wooden staves for many different types of exercises which were thoroughly enjoyed. The class 7 “Trust -fall” exercises were challenging and fun, as well as the countless games we played. Our schools will certainly have new games being played!

We discussed the three-fold human being and the role of “sport” in education. In our schools we are constantly pressured by parents to bring more “sport” to the children.

In all our activities, our head should remain sovereign. It should not be used as a limb. Our heads are ‘anti-social’; they are totally amoral and only interested in ourselves. So are our limbs (especially legs) selfish. We are only social in the rhythmic system. In all sports Steiner wanted us to remember that the head remain sovereign, so we use these principles to work out what sport is suitable.

For example, netball: suitable after the 9 ½ year change, the game is social – each person has a boundary, a responsibility and a goal. Volleyball is also a social game. You can also use netball rules as a basis for other games to build skills, eg. Kicking a soccer ball to netball boundary rules. Racquet sports can help a non-dominant handed child to see which their dominant side is.

Steiner pointed out, that it is also important to remember that at 11 years 3 months, for the first time a child can understand cause and effect. They will not strategise before this age, or understand consequences. This should be in every teacher’s consciousness.

The experience of these two weeks created an important time for reflection and inspiration for many of us in relation to our teaching and working with children of all ages. ‘What are the true needs of today’s students to develop in their transition from childhood to adolescence’, was a question that came up in the many discussions.

All course participants are committed to continuing this rewarding training. Dan admitted he has a legacy to pass on before he retires, so he is keen for us to keep working at this. There are very few places in the world where Bothmer Gymnastic training is available. A new impulse has now emerged at Mt Barker which should benefit so many children in the future.

Today’s child is swamped with an overload of sensory impressions. Bothmer gymnastics helps integrate the ego into the physical body. Children of today need this more than anything. How many children in your class can’t skip perfectly to a rhythm? Touch their toes? Aren’t aware of their spatial boundaries? Children with learning difficulties can be greatly helped by Bothmer Gymnastics; in fact it is a primary tool.

These two weeks were hard work, but very rewarding. The group became very close; in fact we didn’t really want to leave! We all give our heartfelt thanks and gratitude to both Dan and Tom for their tireless encouragement. Thank you also to Mt Barker and the conference organisers for initiating this important impulse.

TINH TRUC GIA-THE PEACEFUL BAMBOO FAMILY

Ineke van Florenstein Mulder, Christchurch, New Zealand

On a cool, very calm and misty morning, near the old imperial city of Hue in Central Vietnam just before dawn, seven monks of the Thich Naht Nanh stream of Buddhism , three abbesses of nearby Pagoda, Lisi Ha Vinh, co-

workers of the Eurasia Foundation and two guests, Hans and myself had come together for a ceremony to bless the land and ask for permission for buildings to be built.

What a privilege it was to have been there at that moment when the land, that will house a new community for people in need of special care, is about to be blessed. The community will be named Tinh Truc Gia ,the peaceful bamboo family. The most important moment of the ceremony was the moment that a foundation stone with details of the ceremony written on it was lowered into the soil at the centre of what will be the communal room of the new building.

Where did this initiative find its beginning? It all started 18 years ago when Lisi and Tho Ha Vinh, curative eurythmists in Perceval in French Switzerland, started Eurasia, a foundation for the development of curative education in Vietnam. The objectives of the Association were:

To foster the development and social integration of mentally and physically disabled children living in Vietnam. Also to strive for recognition of and respect for their dignity and rights.

Since then, many things have been achieved:

Classrooms for children with intellectual disability have been established in four primary schools. The teachers in these classes work out of Waldorf/Rudolf Steiner pedagogy. They have been trained in Perceval in Switzerland.

A post graduate course in special education at the University of Hue has been established in partnership with an American university.

A home for elderly women has been established where those who have no family members to look after them can find a place to live.

A surgery programme for physical disabilities, such as clubfoot, and other rehabilitation programmes has been set up.

In 2004 and 2006 festivals for disabled children were held over three days of with exhibitions of their work and performances for and by the students themselves.

The children for whom this was all started have now grown up, and meet a new phase in their lives. They need more independence and workshops where they can work during the day. And so the wish to have a piece of land and a community came into being. It was the Government who found them this particular piece of land, as it is very difficult to buy land in Vietnam.

On 12 May 2007 we found ourselves celebrating this moment of special significance. It was very solemn and created a wonderful atmosphere .At the end of the ceremony incense sticks were placed on the ancestor tombs which surround the land to ask their permission as well. Afterwards, the co-workers, Lisi, Hans and I went to town to have breakfast in a French bakery, where the jam made in one of the workshops is sold. The following day Hans guided some of the co-workers and two nuns in the stirring of the cow dung preparation(500) and at sunset we spread it over the land.

It is hoped that the first building, which is due to start soon, will be ready by April next year.

(As mentioned in Journal 9, 2007, Hans van Florensteiner Mulder is the newly appointed representative for Anthroposophy in Asia).

FUTURE EDUCATIONAL CONFERENCE PLANNING 2008-2011

Year	New Zealand	Australia	Asia
2008	Biennial Fellowship of New Zealand Waldorf Teachers Conference Taikura , Hastings pm Sun.28 th Sept-noon Thurs 2 nd Oct. Contact office@taikurasteiner.school.nz		
2009	Combined NZ/Aust. Early childhood Christchurch, Rudolf Steiner School <i>April</i> Coordinator: Frances Ritchie Contact ellend@ch.steiner.school.nz	<i>National Teachers Conference</i> <i>Possibly in July</i> Extra Lesson Co-ordinators <i>Date?Venue?</i> Contact annettebrian@bigpond.com	Asia Pacific Conference Manila, Philippines May 1-7 th Contact www.freunde-waldorf.de
2010	NZ Fellowship <i>Host/Venue?</i> September	Early childhood Vital Years July Kolisko/Southern Hemisphere <i>Venue? - July</i>	
2011	Early childhood - September	<i>National Teachers Conference-venue?</i>	<i>Asia Pacific Conference Beginning May- venue?</i>

Odd years : NZ: early Childhood , Australian National teachers, Asia Pacific .
 Even years : NZ: Fellowship of RS Teachers , Australia: Vital Years (early childhood)

For further information please contact :Patricia Dougall (Australian early childhood), Tracy Puckeridge, Rosemary Gentle (RSSA, Australia), Kathy McFarlane, Marjorie Theyer (early childhood, NZ), Neil Carter, Peter Glasby (Pedagogical Section NZ/Australia), Sue Simpson (Anthroposophical Society NZ) or SueRussell (NZ Federation of Steiner Schools and NZSTE). You may email the editors for contact addresses

Note: (*italics= possible, not confirmed*)

CORRESPONDENCE

From Alduino Mazzonne, Adelaide, Australia.

“ Dear Neil,

.....A question that Peter and I were discussing: “If the Sections are meant to be *undertaking Spiritual scientific research* - then what IS such research- how do we tell it from scientific research or other work?”

This has been a perennial question since the original intention to found The Education Section(here in Australia-ed). Whether the method used in the research is quantitative, qualitative or ethnographic, I understand that the primary difference between “spiritual scientific” and “scientific” is that the former accepts the spiritual dimension as being an essential part of the reality in which we live and therefore a valid source and field of investigation.

As is the case with standard empirical scientific research, the researcher often acknowledges the fact that he or she is “standing on the shoulders of giants” and therefore the additional research that they make is based on what has been prepared beforehand by others, so too should the spiritual scientist (in our case the Waldorf inspired teacher), in the first place, become familiar with the work or research of others (like Steiner or other spiritual scientists) and then extend this knowledge into their own area of specific interest.

Attempting to fill the gaps in the existing knowledge, pondering, contemplating, meditating, exploring, putting into practice, reviewing and evaluating are all part of the process of spiritual research. Directive attentiveness and receptive attentiveness are both important qualities/skills in spiritual research. We direct our attention to actualising our goal and then wait receptively for affirmation and confirmation from the spiritual world that we are or are not on the right track. It is always interplay between self will and cosmic will.

This is a fairly broad picture and I am sure that there are other ways of describing what spiritual scientific research is all about but this is my initial response to your question.

With kind regards, Alduino Mazzonne”

“ONE YEAR OF MAKING SENSE” – The International Youth Initiative Programme August 2008- June 2009 in Järna, Sweden

Mathias Bolt Lesniak, Public relations contact, YIP mathias@yip.se Sweden

A year where you learn *everything* sounds like a utopia, but the impossible will become reality in August next year. The Youth Initiative Program (YIP) is an anthroposophically inspired social entrepreneur training for youth aged 18 to 25, who want to create a positive social change in the world- A course in how to bring your own initiative into being.

Planned by an international group young people in cooperation with the YouthSection, the YIP will be a part of Vårdinge Folk High School. It will give an overview of the relationship between each human being, the world we live in, and how we influence each other.

Learning to know yourself and the world

Change-makers from globally active initiatives, businesses and organizations will give an understanding of the big picture: the world situation and the global society.

As a participant, you will also learn social skills like leadership, facilitation and self-management. Artistic activities will train your personal creativity and help you reflect on the theoretical work.

Hands-on experiences

How do you bring your own initiative into being? A good start is experiencing how others do it, applying what you have learned.



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AUT's Bachelor of Education (Steiner Primary Teaching) will prepare you with the foundational knowledge and skills you need to be a Beginning Teacher in Steiner (and in state) schools. Our programme is streamlined providing two days a week on campus with strong tutorial support afforded by small classes. The 32 week programme is anthroposophically and academically robust, balanced with nine weeks practical experience in two different Steiner settings. Students should be prepared to travel outside of Auckland for one or both placements. Rich and supportive mentoring by Associate Teachers is offered to students while in the field. The level 7 study programme, together with student teaching, fosters scholarship and self-development in the Art of teaching. Graduates are eligible to apply for provisional teacher registration. Further study in Steiner education is available through the post graduate programme.

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- Steiner Education Theory
- Mathematics III: Steiner
- Professional Inquiry and Practice
- Critical Issues in Education II: Steiner Perspectives
- Programme Planning, Assessment and Evaluation: Steiner Primary Teaching

For further information please contact us:

0800 AUT UNI or www.aut.ac.nz/education



Four weeks of the year will be spent abroad, taking part in the work of an existing socially and environmentally sustainable project or organization. Another four weeks will be spent as an intern in a local Swedish business or initiative, helping expand their work.

Through the combination of theory and practical work, learned skills are put straight into practice. The process and results will be recorded and certified through a Portfolio. At the end of the year this will serve as a documentation of your YIP year in addition to the Swedish Folk High School diploma.

Requirements and information

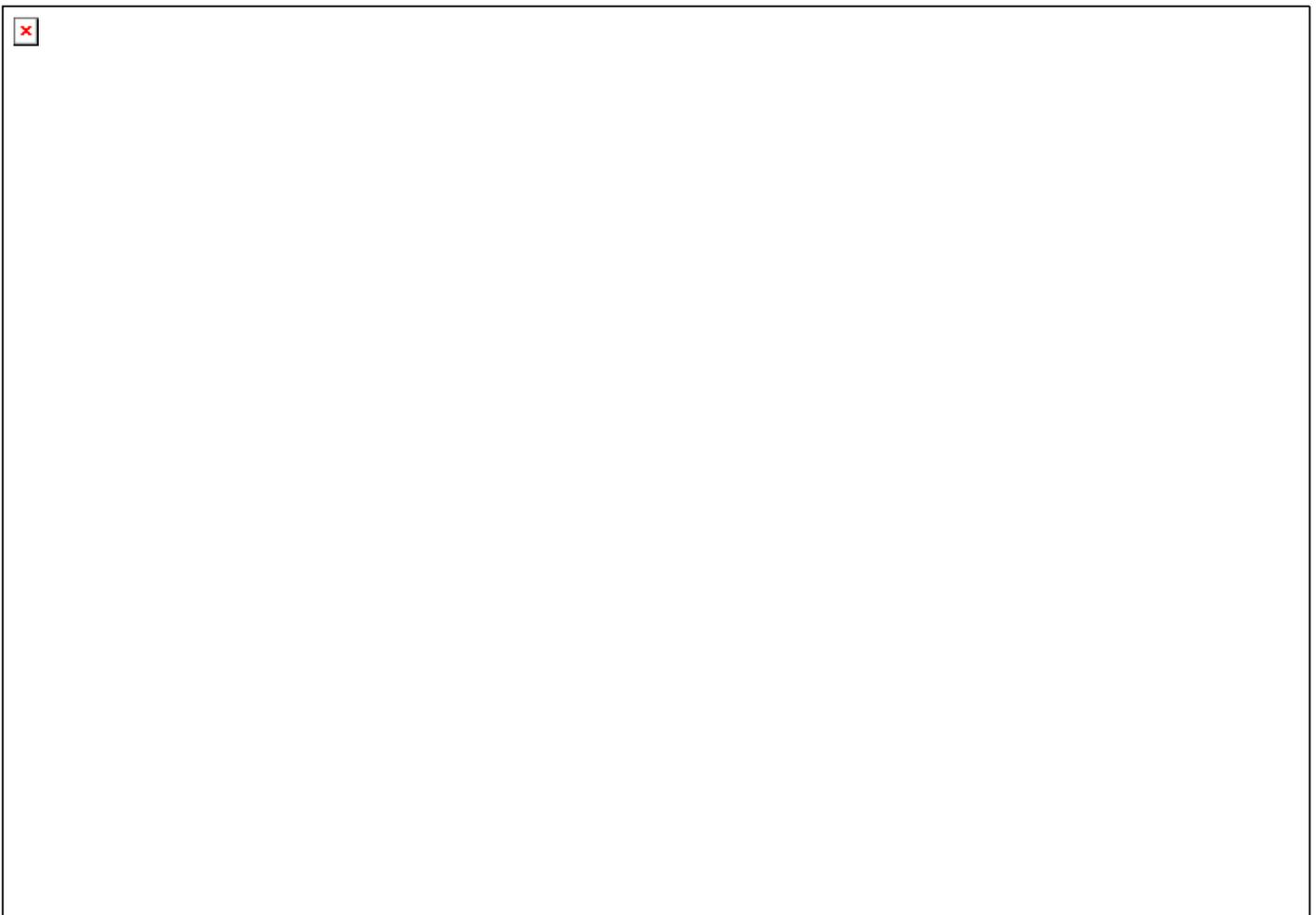
The Program starts in August 2008. It is an intensive, full-day program, with just a few breaks throughout the year. Participants must be between 18 and 25 years old, and be able to speak, read and write English. Accommodation is provided.

More information will soon be available at: www.yip.se

In the meantime, you can contact: mail@youthsection.org

Infobox: These change makers are already interested in teaching:

- Benji Leogardo (facilitation), Eric Utne (business/entrepreneur), Frank Chester (sacred geometry)
- Greg Kielberger (facilitation), Marcel de Leuw (study of man), Nicanor Perlas (civil society)
- Nicolai Fuchs (agriculture/technology), Orland Bishop (mentoring), Regine Andersen (science and ethics) Robin Schmidt (portfolio) Tormod Bjørnstad (communication) Ulrike von Schultz (cooking and nutrition), Valentin Vollmer (portfolio) Vidar Vetterfalk (games)



PAINTING FOR BREATHING; BEING IN THE PRESENT

Margaret Snowdon, Christchurch, New Zealand

Knowing the right thing to do at the right time; asking the right question at the right time; this great question was discussed in Neil Carter's editorial, *Journal for Waldorf Education Vol. 9*. Good observation, as in Goethean observation skills, was put forward as one path towards developing this great capacity of being in the present and able to do the right thing at the right time.

Being in the present has a lot to do with breathing. Watercolour painting is often called "painting for breathing". What is the connection with being in the moment? Painting has something in common with sport, in this!

Sports psychology now encourages a discipline of mind which practises putting aside extraneous distractions, focussing on being in the present. When you are really in the present, you can enjoy yourself. Fear is about worrying about future unknowns, or past regrets. When you are in the present, you are really in yourself and can go with the flow. This opens up your intuition. This, in "sports-speak", is called "breathing", and also, "being in yourself". You can only breathe for the present; you can't breathe for the past or the future! As the sports commentators say, the aim is to "flow". And what happens if one doesn't? You "choke", or "seize up".

So the idea in painting also, is to move between two extremes:

1. Between the very informal, fanciful, completely personal self-expression, accessible or understandable only to oneself. Going far down this path leads to irrelevance.
2. Or between a bleak, dried out, cold formality, without any personal colour whatsoever – leads to a dead formalism.

As Steiner and many other artists say, MOVEMENT is the thing; not to be overly drawn to either end of the spectrum. To neither seize up, nor to fling away rules and experience into chaos; this breathing is a play between inner and outer, between self and world; we can't have one without the other; we are in the moment when we encompass both.

(Our acknowledgements and thanks to Margaret for permission to use the painting of the fuchsia from her recent exhibition for our front cover- editor.)



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