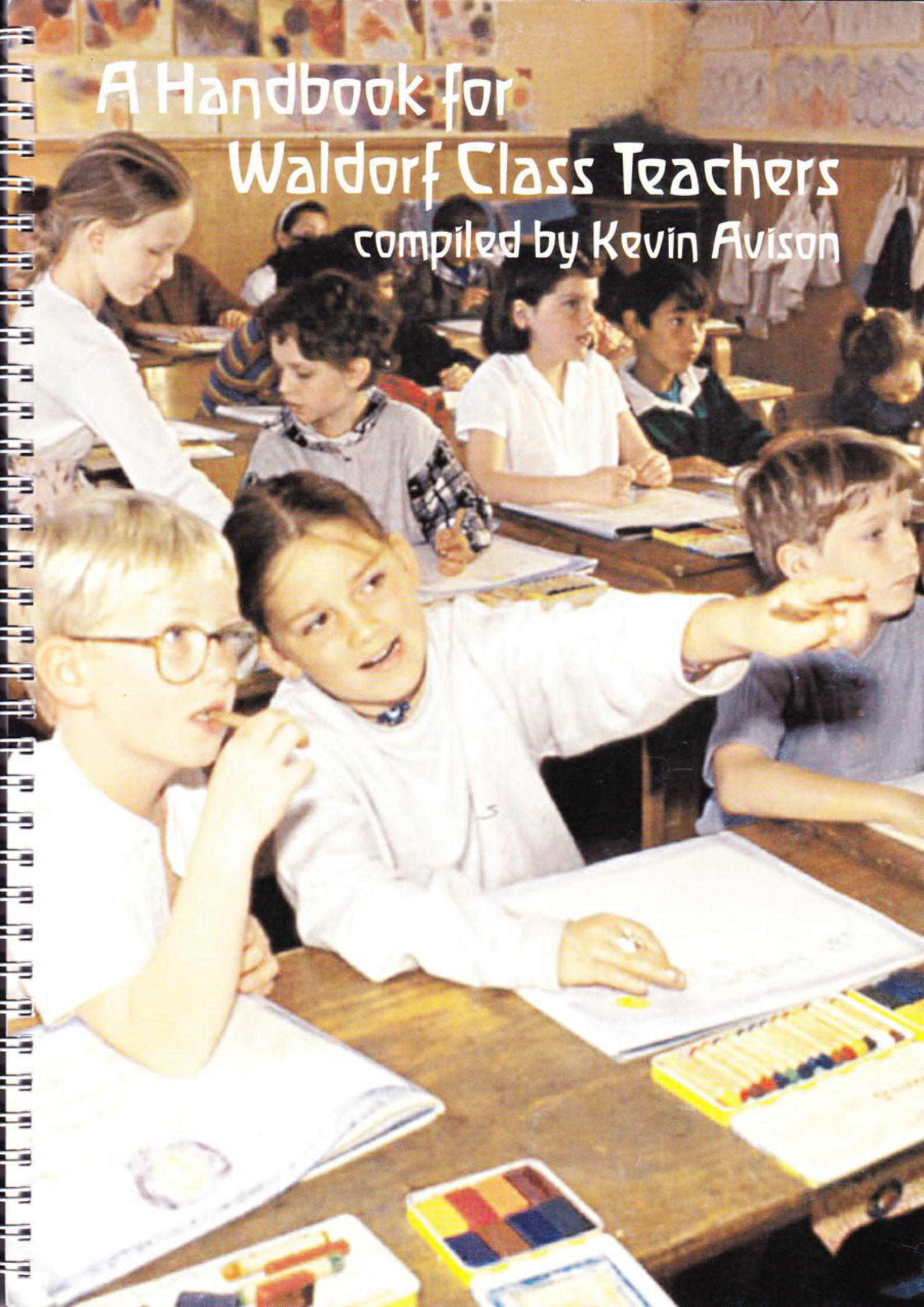


A Handbook for Waldorf Class Teachers

compiled by Kevin Avison



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Introduction to the new edition

When I compiled the first edition of this *Handbook*, I knew I was taking a risk. There were no models to draw from and the “checklist” approach, some people thought, was too like the National Curriculum. That was never the case, though the deliberate emphasis on “core skills” gives the format here a superficial resemblance. Nonetheless, there were many sleepless nights wrestling with the problem of how to deal with the specifics without erecting a barrier to individual creativity and freedom of interpretation. I hope the reception of this small hotchpotch of ideas, prompts and pleadings, both here and abroad, is confirmation that teachers working in different situations have found help without any feeling of limitation. It was always my intention and hope that this compilation would serve to place emphasis where it belongs, not on teaching, but on what the children **learn**.

The contents of the checklists have been incorporated into several subsequent publications, and professionalism in these matters is much more prominent in the way most schools try to work. Given the array of publications that have streamed from SSF publications and AWSNA, one might still feel a little apologetic for adding to the sheer quantity of words in print. As with the world in general, the Waldorf teacher can be excused for feeling awash with reading matter – both waving **and** drowning.

So why a new edition? First, many colleagues have asked for this promised revision; second the inadequacies of the original have been on my conscience ever since it appeared; third, experience has taught me to look again at some of the recommendations and, finally, there are aspects of Waldorf professionalism that were deliberately omitted then, but which, I believe, should not be taken for granted. Even though some of the content has appeared, transformed in other work on the curriculum, many colleagues have said that the accessibility of this format is appreciated. Accordingly, I have tried to maintain this in the additions and amendments. As a “handbook” colleagues are invited to use it for reference according to the needs of the moment. Therefore, please use, photocopy and/or ignore this compilation as you will. Acknowledgement in the case of the former is always appreciated!

so much depends...

The acknowledgements in the original edition of this *Handbook* remain in place, but I am unable to repeat them here. So many people have contributed to the revision of this *Handbook*, it would be invidious to single out individuals. The biggest group are those colleagues with whom I have had the good fortune to work as “adviser” or mentor and all the colleagues in hosting schools who have spoken about their challenges and inspirations. I wish to make particular mention of colleagues at Elmfield School, and those in the SteinerWaldorf Advisory Service, whose pedagogical insights have helped to stimulate many of the ideas included here. The support and encouragement of fellow SWSF Steering Group members has been crucial, while dialogue and occasional mentoring from members of the Dutch advisory institute has been invaluable. But this book should not appear without noting the names of two people. Foremost is my wife and partner, Jane, without whom nothing would ever be finished and whose cry, “Are you **sure** this makes sense?” usually heralds some frantic rewriting. Finally, Anne McNicol, of Imprint, also deserves particular thanks for unstinting dedication to turning my complicated and rambling text into something that I hope is worthwhile and useful. Any shortcomings in this respect are of course my own.

K. Avison
Stourbidge, January 2004

SECTION ONE

1.0 The Imponderables

This *Handbook* is mainly concerned with those basic skills that the children need, without which access to the adult world would be severely restricted. We seek to provide the basis for the children to develop a relationship with the world, which is one of understanding, sympathy and effectiveness. Basic skills are the media through which such a relationship is formed and expresses itself. But to concentrate exclusively upon such skills is the death of real education. This is where what Rudolf Steiner called “the imponderables” of the teacher’s art make their entrance; it is here that the creativity of the teacher begins to work. But the weft of creative teaching needs to be held in place by the warp of the discipline of basic skills.

It can well be that we pay too little attention to developing these fundamentals, that we fail to bring them into clear focus, just as mainstream education is now recognising that it has largely ignored the subtler aspects or left them too much to the teacher’s discretion. In placing basic skills to the forefront of this handbook the deeper questions have been here taken for granted. There are many lectures and resources that can help the teacher develop these. A sound grasp of basic skills and knowledge of where the children could have reached at certain stages of the class should inspire confidence, but we need to remember that that confidence is the basis for a proper (creative) scepticism:

If we say to ourselves, “At the beginning of the school year, I had excellent educational principles, I have followed the best educational authorities, have done everything to carry out these principles;” – if you really had done this, you really would have taught badly. You would certainly have taught best if each morning you had gone into your class in fear and trembling without much confidence in yourself and then had said at the end of the year: You yourself have really learnt most during this year.

Rudolf Steiner, 15th September, 1920
Inner Attitudes of the Teacher

Before moving on we should pause long enough to ask what Rudolf Steiner meant here by “fear and trembling”. On the one hand, it may not seem conducive to teaching or self-education. On the other hand, a mood of humility provides a sound basis for both; teaching is, after all, an ‘awesome’ profession (if we reinstate the epithet to its pre-decadent meaning). The curriculum exists for the children, not the children for the curriculum, and we need to apply the first part of the quotation to our own principles, as Rudolf Steiner surely intended.

1.1 Readiness for Class One

The following checklist covers the main factors that can be used to help determine Class One readiness. All points listed here can be observed in the child’s normal surroundings, home or Kindergarten. Decisions as to whether a child is ripe to leave the Kindergarten will have consequences right through the child’s schooling and call on the insights of all those concerned with the child. The Kindergarten teacher, prospective Class One teacher (if possible), College of Teachers, school doctor and the **child’s parents** need to be involved. Where there is any doubt, a detailed child study will be necessary, involving further considerations than those listed here. **It goes without saying that none of these should be made known to the child.**

Date of birth

The Class One child should have seen seven Easters on earth, i.e. the 6th birthday should have been celebrated before Easter. (This may be difficult to achieve but can be regarded as an aim, with the objective to move the cut-off point back towards June or May).

The second dentition

The first signal is not necessarily the first loose tooth, but the appearance of the first set of adult molars – known as the “seventh year molars”. If one or both parents were late in reaching second dentition, less emphasis should be given to this point.

Bodily proportions and characteristics

Differences due to constitutional type should be taken into account. One often has a general impression of the child’s appearance and whether bodily proportions are more or less infantile. In general the head/body ratio changes from 1:4 at birth to 1:6 by age 6. Loss of baby fat and the ‘pot belly’ usually occur towards the end of the 5th year. A growth of the legs – ‘first stretching’ – generally occurs towards the end of the 6th year.

Gender

Girls may be ready somewhat earlier than boys as they mature earlier. However, there is a danger of such girls ‘burning out’ academically, leading to an antipathy towards school at 11-12 years.

The golden rule is: When in doubt – wait!

Finally, no item on this checklist should be taken in isolation as the reason for a child starting or not starting Class One. The decision should be made ‘on balance’.

Appendix A lists motor proficiency which will be found useful as background to this, as will Appendix B on “Warning Signs”

1.2 Checklist: Class One Readiness

- 1. Seven Easters:** _____ **d.o.b.**
- 2. Physical development** – the child would normally show:
 - seventh-year molars loose or lost incisor(s)
 - can touch top of ear by reaching over top of head with opposite arm
 - visible waist (‘S’ curve of the back)
 - visible knuckles and kneecaps (instead of dimples)
 - arch of foot
- 3. Skills** – the child is normally able to:
 - throw and catch a large ball
 - hop on either foot
 - jump rhythmically
 - walk in cross pattern (i.e. swing opposite arm when stepping forward)
 - bunny hop (feet together)
 - climb, but not necessarily descend, stairs with alternate feet
 - tie shoes, deal with buttons, zips etc. (N.B.: Many of these things will depend upon family attitudes etc.)
 - look after eating, drinking, washing and toilet needs
 - use fingers dextrously (finger games, use of scissors, finger knot)

- establish laterality (eye and hand are most important; the child will probably not be conscious of right or left at this stage).
- show a **feeling** for symmetry as shown in free drawing (**not** form drawing), e.g., as indicated by the way a face or a house is drawn

It may be noticed in shaking hands with the child that the younger child generally does not separate thumb from fingers but offers the whole hand. School-ready children, provided they know about shaking hands, should offer the hand with the thumb open.

4. **Social attitudes** – the child will normally:
 - join in offered activities
 - share food, toys, teacher's or parent's attention
 - help with tasks such as tidying and carry them through
 - not be unduly dependent on a 'comfort' (thumb, blanket etc.)
 - not be regularly an aggressor or victim, accepted by most children in the group (take note of any 'Cinderella' children)
 - not be unduly restless or lethargic
5. **Cognitive development** – the child will normally:
 - listen to and enjoy stories
 - remember broad outlines of favourite stories
 - talk about recent events coherently, enunciate clearly
 - enjoy songs, rhymes and know some by heart
 - recognise and name colours
 - be capable of selective attention and concentration on a chosen activity for at least 10-15 minutes
 - be able to run simple errands (remembers and can set a goal)
 - have secrets and be able to whisper (distinction between inner and outer)
 - use 'linguistic causality' e.g., in sentences starting with "if" and "because" (these may be used in word games or imaginative play: "If we put these logs together they would be higher than the room"). N.B.: This is the 'prototype' of the 'causal thinking' that becomes an active much later (11-12 years).
6. **The question of boredom** –
 This is a point that has caused some contention in the movement. When Kindergarten age children say they are "bored" some parents assume that this means the child is insufficiently 'challenged' by that environment. In fact 'boredom' frequently indicates something far more significant. Its emergence signifies an inner irritation in a similar way that physical irritation often accompanies bodily development, especially at puberty. The child who never experiences boredom because there is always plenty of 'stimulation' is unlikely to take initiative for herself because the world is too dependable in providing outer distraction. The child who is truly ready for Class One will have gone beyond "feeling bored" to "I know a game we can play!" But that is not an easy thing to explain to over-anxious parents.

1.3 Starting Out – Class One

Many new (and some experienced) colleagues worry about what the children need to have grasped during the course of Class One. A simple answer would be, "Nothing". The nothing, however, in this case is also the full circle, an "eternity within a span". After all, "from the whole to the parts" means that in Class

One the entire compass of the succeeding curriculum is contained, fortunately, in picture rather than concept, and in feeling and will rather than through intellect. But the foundations for the habits and the tone of the class for the subsequent years will be set in the first ones, even though the children initially appear impervious. Many an experienced class teacher has said goodbye to Class One in a mood of pessimism, only to greet a Class Two that seems to have been temporarily transformed into a choir of angels! Allowing for a little hyperbole (if this can come in small measure), it is a fact worth remembering during those dark nights of the soul that threaten to obliterate many a summer vacation. Even lesser transformations do not come about of themselves.

The following is a list of questions and hints that may be useful at the start of a class teacher's voyage of discovery:

On the first day

- Is the classroom ready for the class, clean, tidy, decorated, bees-waxed and with some seasonal plants and fruits?
- Do all the children in the class know where the toilets are? (An opportunity to remind about washing hands – especially as these will, no doubt, feature in the first lesson!)
- There will probably be an Assembly (perhaps one of the older classes will make a presentation to Class One – is this prepared?), parents will probably want to stay around longer than usual and they will probably want to tell you all sorts of last minute, important information. Have some small, easily arranged activity prepared that the children can do after you have greeted them. (Drawing works well. You might keep the drawings as part of your file – interesting pointers for the future.)
- Young children like to know where they are in the world (*take but away degree, Untune that string and hark what discord follows* – is certainly true in Class One). It will assist the children's sense of security if they know you have thought about where they will hang their coats and where they will sit
- Without overburdening the children with a list of explicit rules, the class should feel themselves to be in a 'ruly' environment. In passing, the teacher can indicate such things as, "in Class One we do not run along the corridor", or, "you may write on my blackboard, when I say you can", "to make sure I can hear every one of you when you have something you want to say in class, you put up your hand first"... etc.
- Speak about the morning verse, but introduce it on the second day (perhaps it will have been spoken during the opening assembly).
- Have you prepared a few activities you can use 'just in case'? (Things will never work out quite as you expect!)
- Have you read chapter 4 of *Practical Advice*...? (Too late to do so now if you haven't!) Have you thought about how much you can realistically do on the first day? (It may be far less than you expect!)
- Think about the balance between speaking to the class and what they will be doing. Don't keep them sitting and listening for too long. An outdoor activity, such as bulb planting, provides opportunity to ensure coats and changes of shoes are understood. (Are there tools available? Do you know where to plant and how much space will be needed?)
- A 'short day' for Class One's start is generally advisable
- Parents will certainly want to talk to you at the end of the first day (not for the last time, one hopes) and some children may need to wait longer, so again, end-of-school activities (cleaning, putting-away, etc....) may be useful
- In general prepare more than you need, but expect not to use most of it
- **ENJOY!**

By the end of the first year

- The children feel safe and secure in the classroom and school (see above)
- The teacher does not do for the class anything the children should be able to do for themselves (e.g., setting up for painting, cleaning the classroom, giving out books); i.e., the children feel they are self-reliant, though the teacher's presence will usually still be needed to sustain this!
- Circle time is purposeful with a range of balanced and progressive activities
- All children take part in all the activities of the class – exceptions rare
- Members of the class can (usually) sit together in most combinations of position in the class without disruption
- The children willingly offer to shake hands in the morning
- Outdoor routines for walks etc., 'stopping places', safety for road crossing etc., 'country code', 'return to teacher signal' (from play) all well established and observed
- The class members take pride in their own work and the children freely express appreciation of the work of others
- Put-downs between children are rare or non-existent
- The rhythm of Morning Lesson and other lessons is well-established – the children know what to expect and help to maintain this
- Good classroom habits: hanging up coats, changing shoes, looking after crayons, books and other classroom materials, changing into painting smocks, safety routines for walks, saying of grace before meals, staying at places during meal breaks until the class, or individuals, are dismissed, choral speaking of verses, etc., use of waste paper/compost bins, etc., visits to the loo during lessons are not frequent and, when they happen, non-disruptive, notes to and from home are delivered
- Beginnings and ends of lessons are observed (e.g., class stands when new teacher enters the room)
- Class One items from the other checklists

The above list is intended only as an indication. Each teacher, and every school, may have slightly different requirements. But it is important to know what yours are. And, for a new teacher, it is important that a mentor or companion makes sure the new colleague knows what the norms are in that particular school. *Clear policies are essential!*

1.4 Recording and Self-evaluation

The following checklists are an indication of what we might expect the children to feel secure with by the time they are in ClassThree (say by the end of the Spring term). The teacher will need to keep a record of what the children can do, but where a whole class is falling a long way behind in a number of areas he or she should use the information to ask whether their lack of ability is a reflection of the teaching. (Can one say the children have been **taught** if they have not learnt?) It is clearly preferable for a number of colleagues to work together to support one another in this process, sharing aims and problems as they arise. Clearly any targets for attainment will vary to some extent according to the children concerned. The teachers' group would do well to spend time over what would be the 'normal' expectation in their school. ('Normal' is used here, as before, to indicate a general level of expectation, which, though it will certainly vary in reality, should be as high as possible.)

Record keeping can easily be a hit-or-miss affair; often there is no school policy on this and it is therefore dependant on the discretion (and experience) of individual teachers. A Waldorf teacher will work hard to maintain a

vivid developmental picture of each child: how much has the child grown during the year; have there been changes in the child's physiognomy, complexion, voice, is he or she getting fat or thin...? But to remember which multiplication tables the child really knows (indeed to be sure of this in the first place), and whether a particular child makes certain characteristic mistakes in spelling – these things require some record keeping. This should not, however, lead to a time-consuming, intrusive activity. It will be found helpful to have a folder of representative work (including some first drafts with the spelling and grammatical errors clearly marked). This need contain no more than two or three pieces of work per term. In addition, there is a need to record what basic skills and knowledge the children have attained.

The key to this is simplicity: no unnecessary information. The record will be mainly for you, but an efficient method of recording should be comprehensible to another adult, with little explanation. This makes things much easier if for some reason another teacher has to take over the class (see Appendices C through F) and it makes writing reports much less of a chore! It goes without saying that a short account of the Morning Lessons covered and their content will also be kept (see 2.7 Curriculum and Basic Skills). Class teachers might do well to ask themselves the question: "What information would I need, and what would be available, if I were in the position of a teacher taking over the class at short notice?" Like victorious Roman generals, Waldorf teachers do well to remember that we are all mortal and life situations sometimes change unexpectedly and at short notice!

The following is a checklist for skills one might have expected to be developed during Classes One, Two and Three. Records for the classes have been assumed. By Class Three (Spring term is recommended) the teacher should be in a position to carry out a detailed assessment of the progress of the class and through this a realistic self-assessment of the teaching itself (preferably in association with colleagues).

1.5 Checklists for Classes One – Three

The class will normally:

1.5.1 Numeracy

Class

- 1 Know meaning (in use) of $+$ $-$ \times \div as process and as symbol (including in verbal and written form)
- 2 Know by heart addition and subtraction facts in region of 20 (number bonds)
- 1/2 Be able to recognise and analyse numbers at least to thousands (e.g., 243 = two hundred and forty-three or two hundred, four tens and three units)
- 1-3 Know what follows 99..., 999... 9999 etc. (In Class One, check none of the children are counting, e.g., "thirty-nine, fourteen... forty-nine, fifteen" etc.)
- 1 Know by heart addition and subtraction "facts" in region of twenty (number bonds)
- 1/2 Understand the difference between odd and even numbers
- 1/2 Know multiplication tables 1 to 10 at least (both in order and out of sequence)
- 2/3 Know these as division (not only 6 times 4 is 24 and 24 is 4 multiplied by 6 but also 24 shared between 6 is 4 etc.)
- 3 Appreciate tricks (patterns) of 10x table; 9, 5, 11, etc.

- 2 Understand differences between odd and even numbers
 - 2/3 Use place value in the range of 4 places correctly, i.e. show practical understanding that the 1 in 1, 12 and 138 etc. has different values
 - 2/3 Be able to 'carry numbers' (i.e. proper use of place value) for + (e.g., 19 + 2) and x (e.g., 74 x 2)
 - 2/3 Tell time, at least hours, half past, and quarter past
 - 2/3 Subtract from 'smaller units' (e.g., 12 - 9); at this stage this is best done by decomposition – from whole to part
 - 1-3 Do simple mental arithmetic in narrative form relating to above skills
 - 3 Count to 1,000 – also in reverse!
 - 2/3 Be able to use money correctly for simple bills and calculating change etc.
 - 3 Be able to calculate simple 'pre-area' sums such as how many milk bottles will be in a crate of bottles holding six by six using simple calculations, or size of wall or floor on basis of number of bricks or tiles
- (All the above are needed before fractions can be efficiently tackled.)

1.5.2 Form Drawing

Class

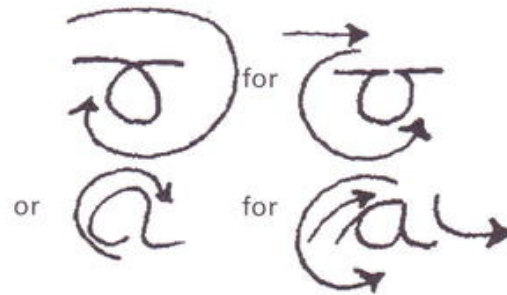
- 1-3 Do freehand drawings of common geometric forms (as a dynamic drawing rather than precise forms)
- 1/2 Have a sense for symmetrical completion of forms on upright axis (early in Class One) and as horizontal reflections
- 3 Be able to complete 'complex' symmetries including left/right, above/below with crossing at mid-point (a certain maturity is needed for this). (Assuming the children have crossed the nine-year Rubicon)

1.5.3 Literacy

Class

- 1 Copy sentences accurately
- 1 Read and understand what the class has written in the classroom
- 1 'Read' own written work confidently
- 1/2 Spell own name and address
- 1/2 'Read' a number of poems or songs known to the class
- 1 Recognise **sounds** of all vowels and consonants and sound them appropriately...
- 1/2 ... for both capital and lower case letters
- 2 Know **names** of letters
- 2/3 Know alphabetical order of letters
- 2/3 Recognise cursive and printed form of letters
- 2/3 Know the sounds of:
 - consonant blends * (st sp tr, etc.)]
 - vowel digraphs * (ee oo ai, etc.)] * see Appendix B
 - vowel – consonant digraphs (ow ew aw)
 - vowels + r (as in: er ar or), diphthongs (oy oi)
 - consonant digraphs (sh th ch wh ng)
- 1/2 Make a good attempt to sound out unknown words showing knowledge of phonics
- 1/2 Know, and can write: days of the week, months, numbers
- 1-3 Write simple accounts of a recent event (e.g., diary) or a well-known story with commonly used words spelt correctly and sensible attempts at more complicated words
- 1/2 Know commonly used irregular words, e.g., 'was', 'are', 'said', 'have'
- 1/2 Read random lines of text and in reverse order

- 2/3 Read unknown text equal in difficulty to *Hay for my Ox* with reasonable confidence
- 2/3 Use full stops and capital letters
- 3 Write 'thank-you' letters
- 3 Cursive handwriting should be well-formed by this time, with a good balance of the three zones and no 'short-cut' formations such as:



1.5.4 Other Skills

Class

- 1 Recite in chorus and can speak short verses alone.
- 1-3 Accompany poem with fluent and appropriate gestures
- 1-2 Imitate simple pentatonic melody
- 3 Sing in tune and with correct rhythm; have a repertoire of known songs and play them on a flute/recorder
- 3 Follow unknown melody indicating rise and fall with hand/arm movements
- 3 Identify well-known tunes from rhythm alone
- 2 Prepare for painting without assistance. Can grade colours by adjusting dilution. Paints cleanly
- 2-3 Know combination of primary colours to produce secondary
- 1-3 Recognise and name common trees and plants (especially those in locality)
- 1-3 Know which local plants are hazardous (N.B.: Through nature stories, games etc., and not the 'Observer's Book' approach)
- 3 Speak clearly individually in recitation (note: all children of this age should be able to roll the 'r')
- 3 Recognise the major food crops
- 2-3 Use scissors accurately
- 1-3 Be able to plan and prepare, e.g., a simple moving picture
- 2-3 Be able to finger-knit, knit with needles, crochet, reasonable facility in sewing
- 2 Be able to model a variety of forms in free work using plasticine or wax from whole ball to gesture of required figure

Please note that the objectives for mathematics differ from those to be found in Ron Jarman's *Teaching Mathematics*. The two lists are complementary. The latter is appropriate as a guide to teaching content and aspiration, the check-lists are intended as minimum attainments for most children of normal ability in the class concerned.

N.B.: Ideally, by the end of Class Three children should have begun to learn another appropriate musical instrument.

1.6 About Imitation

The first three classes are from one point of view the most important, at least as far as the class teacher is concerned. (Of course Kindergarten is the

most important). It is during this time that the habits of the class, which have their basis in the ether body, are laid down. It is helpful for the teacher to have thought out what are the essentials, the foundations for good working habits, which the children will need all their school years. Better to have these already in mind than to find oneself reacting to undesirable or disruptive behaviour and trying to control it once already established.

That is where the residue of imitation, which the children bring with them from the Kindergarten, provides the first support for the teacher. Remember how much time and effort goes into creating a right environment in pre-school work. It is as well not to cast the Kindergarten child-of-habit out with the Class One wash water. Unless the class teacher observes a certain orderliness and beauty in the arrangement of the classroom the children are unlikely to recreate it out of themselves in their own work and learning. While some of the forms and customs of the Kindergarten will need to change, the habit of hanging up coats and changing shoes will still be needed in Classes Six, Seven and Eight! If the soul yearns for the beautiful, the reluctant body may be moved to create it.

Imitation, however, is not the most important tool for the class teacher and we know that today fewer children retain a natural imitative faculty until the 9th or 10th year. What must replace this during the school years is the discipline of being at school (discipline – discipleship). The teacher creates a social environment in which certain forms of behaviour are expected. One soon finds the children themselves can become the most effective conservers of the norms of the class, provided they feel themselves to have a real stake in maintaining those norms. A feeling that the class is learning and growing together, that each one has invested something of him- or herself in creating the mood and physical appearance of the class is the essence of this. It amounts to conveying the outer imitative faculty into a sort of soul imitation, a feeling motivation. In the Kindergarten the world is adapted to the child, in the Upper School the students begin to adapt themselves to the world, during the class teacher period these two are in a dynamic tension; the world is experienced through the adult so that the child begins to model him/herself according to what is living in the teacher.

1.7 ...and “Circle Time” ...

I suspect there are few class teachers who have not at some time found themselves working hard to do an exercise with the class only to notice that a number of the children are either simply moving in a vague pastiche of what was intended or more involved in trying to trip the child in front! This, and it becomes worse the more energetically the teacher tries, is a common scene during “circle time” and can lead to movement becoming no more than a moment or two of self-conscious physical jerks before a largely desk-bound lesson. If we took more seriously the transition from imitation to discipline we might see that it is more effective for a teacher to show an exercise so that the class can absorb it inwardly with the help of some image intended to help the children comprehend its essential elements. When the class – or a small group of children – then do what they have seen, the teacher is more able to guide and direct the activity. **‘Observe the children’** ought to be the motto inscribed on every teacher’s desk. Not having time to do this may be the symptom of a nervous teacher (and thus a nervous class).

Ultimately the aim is that the children take on the activity, developing variations of their own and providing the teacher with new insights into

what they need. The process of teaching is one in which the teacher is endlessly seeking to become redundant!

1.8 Movement Skills for Classes One – Four

The modern world encourages passivity. As a result the body becomes too heavy for the soul to carry, so that when puberty comes the body is experienced increasingly as a clumsy obstacle. The teaching of good movement skills provides a basis (in the habits of the child – that which has been inscribed into the ether body) for an active engagement with the world. By consciously cultivating movement skills throughout the eight classes the class teacher can do much to remedy adolescent lethargy, a state which readily leads to its opposite – violent, meaningless movement.

Lists of standard skills for Class One through to Class Four can be found below. The class teacher needs to find imaginative means to develop these skills. However, teachers should be firm in holding their expectations and in recording the children's achievements. They provide as much a basic vocabulary for bodily development as literacy and numeracy do for the intellectual.

The following schema introduces a series of incarnating equilibrium and sensory integration skills (for more details refer to Appendix A 'Motor Proficiency' table).

1.8.1 Class One Movement Skills Checklist

The aim should be that all children join in movement exercises.

- Good body geography ('Head shoulders knees and toes', 'Simon says'...)
- Throwing to oneself – bean bags, balls
- Throwing and catching to one-another (age 7 onwards)
- Clapping above and below legs (sitting, standing and walking)
- Singing and action games – circle games
- Skipping – both as basic 'dance steps' and rope skipping
- Writing with the foot (should be legible by Class Two)
- Jumping over obstacles (a rope at increasing heights)
- String games, particularly where one hand has string and the other is active in manipulating the string

1.8.2 Class Two Movement Skills Checklist

The aim is that all children do the exercises well and in small groups as well as a class.

- Clap in front of and behind body
- Catch bean bag with different parts of the body (under chin, below other arm, between legs etc.)
- Walk over a balance beam or stepping stones (can be combined with a verse or rhyme)
- Follow a line on the floor while balancing a bean bag on head
- Do exact rhythmic clapping
- Write with foot, which should be legible (also picking up acorns with toes and placing in a bucket – could be done as a race)
- Walk on toes and heels – developing sense for placing of the foot

- Play aiming games (through legs and passing over heads when children in a row, balls or bean bags into a container, rings onto sticks etc.)
- See-saw together (frightened child can be placed in the middle)
- Play hopscotch, bowling hoops, tops etc.
- Do more complex string games ('cats' cradles')

1.8.3 Classes Three and Four Movement Skills Checklist

The aim should be that every child can do exercises properly both independently and in groups.

- Walk on a balance beam with a bean bag or rod on head (beam at chair or desk level)
- Pass one another on a beam or tree trunk (without pushing one another off)
- Skip in sequence (skip, hop, twirl etc.)
- Take part in team games involving co-operation
- Clap complicated patterns (cross clapping in pairs)
- Walk on stilts
- March in patterns (four steps forward, turn to right, one step, turn left...)
- Do the crab walk (ask child to squat down, reach backwards and put both hands on the floor behind without sitting down. Keep head, neck and body in a straight line)

1.8.4 Classes Four and Five Checklist

Class Five is a busy year, but a good point at which to take stock. (The checklist for this class of course includes many items covered during Class Four.) In new or smaller schools, Class Five may also be the best point for a class to end. Without a real wave to crest, full classes below, it is better to aim to prepare the children to join secondary education at this stage than for the class to experience the 'lame duck' syndrome, where children leave piecemeal and the uncertainty undermines the classes lower down. Realistic decisions need to be made. Children between 9 and 11 like to acquire facts (it's often the age of collections). The following checklist also includes a number of indications regarding content, facts and figures, which they will continue to cultivate during the following school years and which provides much of the general knowledge that a firm relationship with the surrounding world requires.

1.9 Classes Four and Five Skills Checklist

Towards the end of Class Five the class will normally be able to:

1.9.1 Numeracy

Class

- 4/5 Carry out all four processes of number confidently and in other number bases (e.g., yards, feet and inches etc.) N.B.: It is not necessary to teach the binary system abstractly etc., but rather to use concrete examples such as imperial measures or the Inuit counting system using base 5
- 4 Read numbers and understand with six figures
- 5 Apply similar principles to decimal fractions i.e. 0.1; 0.01; 0.001 etc.
- 4/5 Answer more complex mental arithmetic questions involving a mix of processes, both in 'narrative' form and as 'number gym' (e.g.: A train from Stourbridge Junction to New Street is due to leave at 15.09 and

- arrive at 15.30; it actually arrives at 15.59, by how much was it delayed?
- or: I doubled a number and added 8 and got 32, what was the number?)
- 4 Find factors of a given number
- 4 Identify prime numbers less than 100
- 4 Find Lowest Common Denominator of Highest Common Factor of group of numbers or more
- 4 Record information such as heights, weights etc., in a class (for example bar charts)
- 4 Do long multiplication and division with numbers up to 100 as multiple or divisor – check by reverse process
- 5 Use the “rule of three” (£2.50 to buy 10 pencils, how much for 8?)
- 5 Carry out four processes with decimals (addition and subtraction observing decimal point and multiplication and division where multiplier and divisor is a **whole** number)
- 4/5 Estimate approximate answers (as needed for long division especially)
- 4/5 All four processes with fractions including ÷ and mixed numbers
- 4 Estimate measurement
- 5 Calculate area of squares, rectangles, triangles and irregular forms by resolving them into some simpler shapes
- 5 Know time, including 24 hour clock and processes in time, e.g., miles per hour. (Driving at 70 mph on a motorway – N.B.: Speed limits! – How many miles will I travel in two hours and twelve minutes?)
- 4/5 Manage more complicated ‘Celtic’ and similar types of ‘knotwork’ in form drawing. Forms from ancient civilisations
- 4 Produce freehand geometry with reasonable accuracy
- 5 Use ruler and compass accurately – ‘Greek’ geometry (only after plenty of freehand work!)
- 5 Draw, recognise and name different common geometrical shapes
- 5 Draw polygons using freehand, or approximate divisions of the circle (for the latter see explanation in *Celtic Art, the Methods of Construction* by George Bain – published by Constable, London)

1.9.2 Literacy

Class

- 4/5 Control handwriting using an ink pen
- 4/5 Read confidently and independently, e.g., is able to use appropriate textbooks for an animal project, a majority of the class read with pleasure
- 4/5 Recognise and indicate punctuation including direct speech etc. in reading aloud
- 4 Make reasonable guess at meaning of unknown word from context
- 4 Make accurate written accounts of outings, stories heard as part of the lesson etc.
- 4 Know major parts of speech (noun, pronoun, adjective, verb, adverb, article, preposition, conjunction, interjection)
- 4 Set out a formal ‘business’ letter as compared to informal letter writing (‘thank-you’ letters in Class Three or earlier)
- 5 Use dictionary to find unknown words both for spelling and meaning
- 5 Retell story accurately from the point of view of a particular character (drama) and turn this into reported speech
- 4/5 Use punctuation marks in free writing; full stops and capitals, commas, quotation marks, exclamation and question marks, the colon for lists and use paragraphs
- 4/5 Know the use of simple and continuous verb forms in all tenses
- 5 Use syllabification for spelling and to recognise ‘key components’ (e.g., co-respond in correspondence etc.)

- 5 Use word history to help understand irregular spelling (with help of foreign language teacher, e.g., *schwert* – a sword)
- 5 Identify homophones and homographs (latter to help introduce emphasis)
- 5 Make correct use (also for spelling) of the most familiar prefixes and suffixes

1.9.3 Other skills

The 'general knowledge' points below are not intended to be definitive. These are indications arising out of local/national geography, man and animal or botany which can give the child a sense of knowing the world and thus increasingly making it their own.

Class

- 3-4 Be able to spend night out with class
- 4/5 Know by heart names of major local/national rivers and in the case of the local river, the tributaries
- 4 Know local place names and what they mean (an opportunity for poetry perhaps?)
- 5 Know county names
- 5 Recognise flags of St. George, St. Andrew, St. David and the Union flag
- 5 Know ports, centres of industry, airports etc.
- 5 Identify own town and major cities etc. on U.K. map (develop to Europe and other continents during next years)
- 4 Identify common birds, local animals, butterflies etc.
- 4/5 Identify roots, bulbs, tubers, corms, edible parts of plants etc.
- 5 Sight read simple music (quavers, crochets, minims, semi-breves) in range on one octave +. Also simple sight singing
- 5 Improvise accompaniment for a well known song (rhythm)
- 4 Hold a part in round singing with sensitivity for the whole
- 4 Recognise tonic or 'ground note' of simple major melody by ear
- 4/5 Identify points of the compass from the position of the sun with reasonable accuracy
- 5 Be aware of lunar phases at a given time
- 5 Use combinations of colours including variations of brown
- 5 Make illustrative paintings from colour. Use light and shade in illustration and painting going towards intensity (colour) perspective
- 4 Be accurate in fine work for paper folding, cutting
- 5 Plan and follow through range of self-selected craft activities
- 5 Work from a design or pre-prepared plan
- 4/5 Model characteristic forms of animals and birds, certain plant forms (especially fungi, lichen) using wax and/or clay

1.10 Classes Six and Seven Checklist

The checklists for Classes Six and Seven could be much more extensive except that they might then appear even more daunting! The reader will note that I have added an arrow (→) to suggest skills that would need continued work through the Classes to Eight. The suggestion that assessment is made in Class Seven comes because this allows rendition of shortcomings to be made during the final year, which is fundamentally an opportunity to consolidate, take stock and celebrate with the students the achievements of the previous year. By Class Seven the children will normally either be confident in the following or possess the skills that lead towards what is necessary for Class Eight.

1.10.1 Numeracy

Class

- 5/6 Apply all four rules to fractions including mixed operations (vulgar and mixed numbers)
- 5/6 Convert fractions to (i) decimals, (ii) percentages, and vice versa
- 5/6 Estimate results prior to accurate calculation
- 5/6 Be able to apply 'speed maths' and short-cut methods appropriately
- 6 Know powers of numbers
- 7/8 Approximate square roots
- 6 Read balance sheets (for example, bookkeeping for a class outing) and use other 'business' maths, e.g., profit and loss, discounts, commission, VAT etc.
- 6 Work out averages including speed
- 6/7 Make time and speed calculations
- 6 Work out ratio and scale
- 5-8 Present information via pictograms, pie charts, bar graphs, linear graphs
- 5/6 Read co-ordinates (e.g., for map reading)
- 6 Work out simple and compound interest (taxation etc.)
- 7 Use negative and positive integers

1.10.2 Geometry

Class

- 6→ Use algebra for general solutions to specific problems
- 6 Apply principle of substitution
- 6→ Make **precise** use of compass, ruler, set squares, protractor, dividers, other geometrical instruments
- 6/7 Know theorem of Pythagoras (and its applications)
- 7 Know properties of triangles, parallel
- 7 Know and apply formulae for area of regular geometrical forms, including triangle, parallelogram, derivation of pi (from approximation $\pi = 3$ radii to approximation of proportion via inductive process). Irregular forms
- 6/7 Construct major regular geometric figures

1.10.3 Literacy

Class

- 6→ Be able to read books in a range of styles and make use of reference material for study topics and give a verbal or written summary of the main content
- 6→ Use precise note-taking skills leading to notes from spoken exposition (avoid during Morning-Lesson exposition). See Appendix L
- 7 Write in different styles as appropriate, (e.g., narrative, descriptive, lyrical/atmospheric, informative... i.e. describe the appearance of a fountain pen, explain how it works; tell the story of the pen from its manufacture to being owned by someone; write a piece showing the mood of someone sitting down to write an important letter)
- 7 Use an etymological dictionary (history of words, e.g., Latin and Greek roots) and a thesaurus
- 7 Use simile, metaphor, hyperbole in connection with the style of the piece
- 6 Identify subject, object and predicate
- 5/6 Use active and passive voice (grammar of these)
- 7 Use all punctuation including semi-colon (and 'irregular' punctuation such as the dash)
- 6 Use apostrophe for contraction and for possession

- 7/8 Punctuate, and use appropriately, subordinate clauses, relative clauses, clauses of comparison and concession, nouns in apposition (see footnote 1 for examples)
 Note: The point here is not so much to be able to name or even recognise the different clauses as to be able to recognise the main verb of any sentence
- 6→ Make a short oral presentation on a given theme from brief notes, for example, a Renaissance figure during a history block or description of a geographical feature etc.
- 6 Show sense of style, e.g., in retelling event from different points of view, or according to contrasting moods. Spoken and written
- 6/7 Show a sense for metre in verse and be able to imitate simple poetic styles, e.g., ballads (aesthetics of this in Class Eight)

1.10.4 Other skills

Class

- 6→ Use wide range of reference material and organise information to give a presentation or write an essay
- 7→ Have a feeling for historical sequence. Picture events in British history (appreciate jokes of the '1066 and all that' type)
- 5/6→ Show a sense of chronological sequence ('step back' through the generations; what were the roads like, what forms of transport; what clothes were worn and foods eaten?)
- 6→ Be able to make clear observations of phenomena and describe them accurately (spoken and in writing)
- 6 Be able to use an Atlas as a resource/reference book
- 6 Be able to hold a part in playing or singing of compositions for two voices or more
- 6→ Sight read with reasonable accuracy and cope with rests, changes of time signature, accidentals etc.
- 6→ Model forms accurately from a thought rather than concrete example
- 7→ Convey observations through illustration
- 6/7→ Show awareness of heavenly bodies: be able to distinguish stars and planets; pick out major constellations (Plough, North Star, Orion...); phases of the moon and its position; understand solstice, equinox etc.
- 7 Recognise cloud types (could be studied phenomenologically in connection with exploration and discovery leading to meteorology proper in Class Eight)

Footnote 1

Subordinate Clauses: contain subject and a verb whose tense follows that of the main verb: *This is the book **that will answer your questions.***

Relative Clauses: serve to distinguish the noun they follow from other nouns of the same class: *The man **who told us this** wishes to remain anonymous.*

Conditional Clauses: are usually signalled by the word 'if' (alternatively by 'unless', 'but for', 'provided', 'suppose' or 'otherwise'): ***If I were you,** I would read this handbook. You will be late **unless you start now.***

Clauses of Comparison are related to the use of simile: *Asking for help from him **is like feeding canapés to a gannet.** Or: **It is better to say too little than to say too much.***

Clauses of Concession: are introduced by 'though', 'although', 'even if', 'no matter', 'however' + adjective/adverb and sometimes 'whatever'. ***However hard you work,** it will never be hard enough.*

Nouns in apposition: *The Steiner Schools Fellowship, **an association of Waldorf Schools in Britain,** does what it can.*

- 7 Able to use a wide range of drawing and writing techniques appropriate to purpose or context
- 7 Able to plan and execute a complex project in craft using a wide variety of materials

1.10.5 Movement skills

These should not be neglected after the lower classes but should be developed to increase overall co-ordination and grace. For example independence of left and right, above and below (such as stepping dactylic rhythm while clapping anapaests). This is a good time for 'outward-bound' type activities especially where co-operation is encouraged or where the pupils are helped to overcome certain barriers in themselves (heights or enclosed spaces for example). Many schools have found that the Rua Fiola Exploration Island Centre is ideal for the needs of classes at this stage (but beware, it needs planning and it is probably wise to establish a class fund very early on for this).

SECTION TWO

This section has arisen from questions that have come most often to the attention of the Advisory Circle. Take from it whatever may be helpful. The checklists in Section One are independent of this part.

2.0 Planning Ahead – (on being pro-active... inwardly!)

Everyone has a different set of circumstances to support them, or to contend with, in trying to become a Waldorf teacher. Although this handbook is concerned with outer questions it is at this point that something of the inner relation of the teacher to the work must at least be touched upon. Without this, matters of personal situation become simply questions of lifestyle and that would be much the same as reading the checklists as a series of attainment targets to be 'ticked off' in turn. The spiritual content of the curriculum can become a kind of spiritual candy unless taken with the soul roughage of exercises in self-knowledge. After all, it is not what the teacher *knows* that educates the child but what the teacher *is* and what the teacher strives to become. That which is developing and becoming in the child thus has something to reach for in what the child experiences unconsciously of the teacher's becoming.

How often a small decision with regard to one's private habits has a transforming influence on work in the classroom! Conversely, when we suffer from inner agitation – or are distracted from the task of teaching – a sort of nervousness enters the class that can be difficult, even impossible, to counter. Fortunately, the means to rescue the situation, or preferably prevent it from occurring, are always to hand: rhythm, art and preparation.

The rhythm of the year can become a support for our work. During the summer, when term has ended and the pressures are reduced, is probably the only time the teacher has to look at the whole panorama of the coming year. The height of summer enables us to examine the prospect and we can begin to dip into those regions that are less well known. Background reading can be done in a leisurely way and it is possible to make a map as a guide through the coming terms. *Enjoy* the prospect!

Particularly in the younger classes, but this should not be forgotten later on, it is helpful to choose Morning Lesson themes in connection with the cycle of the year and the seasons: what part of the year supports the dramatic mythology of the Norsemen; when are the phenomena of colour and heat most evident; which themes are more reflective and which have a more outgoing, active quality? Such questions can serve to form an objective plan for the year, more reliable than leaving a less favoured subject to slip into unconsciousness until the end of the summer term. And as with the Morning Lesson itself, the rhythm of the year's work will need balance and contrast, an in-breathing and out-breathing, if the children are not to suffer from sluggishness or inflexibility of soul.

There always seems so much to do, and one of the chief dangers for the teacher is to become so much a doer that the forces needed for teaching become exhausted. To actively set time aside for oneself – to paint, or to make music not directly connected to the class one is teaching – is indispensable and although no one can be productive and creative all the time, one can always read poetry, listen to or play music or view a painting.

Walking, too, is a sometimes overlooked as a method of relaxation. A walk to school in the morning can provide all the possibilities needed to really **do** the exercises described, for example, in Steiner's *Practical Training in Thinking*. You do not have to live in an area of great natural beauty to observe the changing pattern of clouds or the unfolding of buds on a neighbour's cherry tree. No wonder Rudolf Steiner emphasised the importance of a pre-school walk for the teacher, and if all cars could deliver their occupants a mile from school what a difference that might make to the start of Morning Lesson!

It is said that a Shah once asked a Sufi master what he should do to rule wisely; he received the reply: "Sleep as long as you can". That wasn't the answer to suit a potentate but 'sleep enough' is probably the best advice for a Waldorf teacher, especially in the Spring term when everyone's strength is at a low ebb and meetings seem to get longer and longer. The most important sleeping time is that before midnight. For most people, one night of shortened sleep will need three to compensate. To ignore such needs is to undermine the one resource that a Waldorf school needs most and often the only one it can boast of: the creative energy of its teachers.

Another method to help consolidate strength is the reverse review exercise (**Rückschau**). Rudolf Steiner gave this exercise as a means of helping to bring order into our life body and thus bring it refreshment. It can become the basis for looking back on our teaching in the evening, **provided it is done without passing judgement** (on ourselves or on others) as well as at the end of the day. Reviewing our meetings in this way can also be a revelation!

Our colleagues are as much part of the warp and weft of relationships that build the reality of a school as the children we teach. Colleagues too deserve, and need, to be held from time to time in the light of meditative attention before sleep. Confidence in one another has to be built painstakingly and by all concerned. A tendency to form cliques and to gossip behind the backs of colleagues undermines this and distorts the ability to meet one another in such a way that each learns from the other what the other has to give.

Our pedagogical meetings could become more productive if the focus was placed practically on the professional development of the teaching group. Such meetings would serve as a stimulus and opportunity for self-development (in this context that means development as a teacher). For example, to actively take up and share experiences of working with some of the fundamental anthroposophical exercises, or to allow ten minutes at the beginning of each meeting for the sharing of an imaginative image used in our classroom work, might achieve much in creating and then nurturing the esoteric community which is the true heart of the Waldorf school (see *Towards the Deepening of Waldorf Education* and *Republican Academies*). In this way we might move nearer to a situation where meetings could be seen as part of each teacher's preparation rather than an obstacle to it. Such exercises refresh the soul and help to ensure that the teacher remains inwardly healthy and thus able to fulfil the four 'qualifications' that Rudolf Steiner set for the teachers of the first Waldorf School (*Discussions with Teachers*).¹

Footnote 1

The teacher must be a person of initiative in everything that he does, great and small. The teacher should be one who is interested in the being of the whole world and of humanity. The teacher must be one who never makes a compromise with what is untrue. The teacher must never get stale or grow sour.

2.1 Preparation

There will be as many ways to prepare as there are teachers. Unfortunately there seems to be comparatively little guidance for the new teacher and often any sessions dealing with this element during a training course are forgotten by the time the teacher begins to practise. The following is no more than one possible way to prepare Morning Lesson (a similar process can be adopted for other lessons).

The three 'Rs' of preparation:

Readiness

Review

Rehearsal

2.2 Readiness

The motto for the teacher is the clue here. We try to create a mood appropriate for a meditative relationship between teacher and class (a relationship of and to spiritual beings).

Work with a verse (the same one for at least half a term or longer) and a further five or ten minutes of meditative study (a lecture from *Study of Man* or material in *Towards a Deepening...* might be appropriate). I would suggest reading no more than one or two paragraphs to focus clearly on a main thought that can be held in mind for a moment or two before turning to the following stages. You will find that the activity works on and has consequences for one's teaching far beyond the time spent on it.

2.3 Review

Before looking ahead, it is essential to look back on the previous lesson. Try to follow the sequence of events precisely in sequence (or in Rückshau) but without judgement. Then consider the following (thanks to Els Göttens and Rosemary Gebert from whom this list is adapted):

1. Did I bring real and appropriate images to the class to convey what I wanted to teach? (N.B.: an image is not a judgement or concept). What images can I prepare for tomorrow?
2. Did I bring something new – a skill or some knowledge – or some variation on an existing theme; and did I use an image to give this to the children? What shall I bring new tomorrow?
3. Did I ensure the children had an opportunity to revivify the content of the previous day's lesson? Did I use the night? How shall I ensure that today's lesson is properly recalled? (What will be carried over to a third day? See two-day, three-day rhythm on pages 38-39.)
4. Has **every** child made at least some effort? If not, why not? How shall I stimulate that child tomorrow?
5. Did I address myself (homoeopathically) to at least two temperaments today? How shall I do so tomorrow?
6. Have I used every opportunity to get the children to move (**do** first, **understand** later)? How shall I translate what I wish to teach into movement tomorrow?

7. Was there an ebb and flow, a real breathing, in the lesson: listening/doing; seriousness/gaiety; movement/stillness; sadness/laughter? (N.B.: a lesson without laughter is a lost lesson). How shall I plan tomorrow's lesson so that it and the class can breathe?

It does not take long to carry through a review of this sort and it provides plenty of potential material for the next day!

Note – the question is not simply “what must I as teacher do tomorrow”, but how will my doing encourage the class to become active in their learning so that they increasingly learn for themselves and for one another.

2.4 Rehearse

New poems, songs and exercises will need to be practised, **as they will be done in the class**. Variations also need to be practised and explored (it is in the doing that possible variations emerge).

The aim should be to be confident in placing these before the class and assured enough to be able to adapt or explore a new facet that presents itself. Some teachers also write and illustrate their own Morning Lesson book. This can be valuable, especially with a new class. It is time consuming but the effort can be well worth it for the confidence it helps create. I feel that one should not usually put this in front of the class while they work as this invites over-dependence and could be completely discouraging for some children; but it could be a sort of occasional reference for the class to come and inspect when they have finished their work, or to get an idea from when 'stuck'. Blackboard demonstration, allowing the class to see a picture or example built up before their eyes, is probably the most effective teaching aid. With a particularly careless or undisciplined class the teacher's activity in this direction can make a considerable difference.

A story will probably need additional practise (summarise, read before sleep and recap the following morning). It is best to do all possible background reading for the coming year during the summer break, so that the images and their deeper meaning can mature in the mind before they are needed.

For any Morning Lesson all three stages need take no more than an hour, 45 minutes is possible. It is my belief that without these three elements being present in some form in the preparation, the process will be inadequate.

2.5 And the Fourth “R”!

The Rückshau or “reverse review”, the “daily rewind”, was referred to above and some readers of the earlier edition have asked for something more about it to be included here. Unfortunately there seems to be no elegant alternative in English to the German word, so we will continue to use the latter as a technical term. There are many reference sources for the Rückshau in Steiner's work and elsewhere (e.g. *Occult Science*, pp 251-252 of 1979 edition – Rudolf Steiner Press). As with so many other exercises of the sort, it is fairly easy to describe it in a convincing way, more difficult to do. Especially at the end of a tiring day, the danger is that sleep sucks one in somewhere between the evening meal and lunch, so it may be best not to leave it until too late.

Previously, I suggested making a Rückshau of Morning Lesson as an introduction to the “review” part of the above preparation process and to take a small section

of the day, even one activity, and to try to picture the whole procedure in reverse can be both strengthening and entertaining. Imagine watching yourself brushing your teeth up to the moment the small snake of toothpaste withdraws itself back into the tube (over-energetic squeezers might wish they could replicate this in reality!). It can help to have some picture of what one is trying. For some, the idea of rewinding a video tape might help, for others looking back from the top of a hill with the events of the day laid out in order below, or others might benefit from imagining themselves literally moving through time from the evening to the start of the day. Whichever works best is the approach for you!

What cannot be emphasised too much is that one has to be careful not to fall into the understandable temptation, either to imagine how one would have liked a particular encounter to have unfolded (which soon leads to every garden path heading away from the exercise), or to begin giving oneself moral ticks and crosses. Starting with what appear to be neutral events can help to establish a good habit for the exercise, but, I have found that, when one's attention slips and one has clearly stopped simply 'picturing' it can be helpful to deliberately hold the last image in mind for a moment ('freeze-frame') and try to recreate all the incidental details of the moment (hard to do once one's emotions are pounding, but the effort to do so can move the attention enough to clear the block). This is supported powerfully to the extent that one pictures events, especially when one was with others, as though from the 'outside' (imagine oneself as the objective narrator of classic novel). Painful events, or ones that arouse strong emotion in other ways, once they have been 'freeze-framed' as indicated above, can then also be placed into the lap of one's angel before sleep, with a prayer towards the wisdom (and possibly repentance) of the following morning.

2.6 The Curriculum

From the whole to the parts is the vital concept. We begin with the whole word, *and then* discover what it begins with and what the other sounds are (analysis). The quality of number, the universe of a particular number, leads to discover the systems and constellations within it. The fairy tale is a world in which art, science and religion remain inter-connected. Gradually during Classes Two and Three these begin to become distinct and articulated. The unity of the world begins to show that it has different faces and moods. Inside and outside become more discretely differentiated. Now is the time to notice how a variety of types and skills co-operate to build a house that is a picture of the ideal human community, a home of humanity.

Simultaneously we progress from teaching the children to work together, to join in, to their being able to participate as distinct individuals, each with a particular part (from unison to rounds). Competition has its place here, though it is not the cunning sort where one intellect is pitted covertly against another, but rather the child testing his or her whole being, strength, speed and skill against the group, so identifying an unique individuality. (The clash of Agamemnon and Achilles, for example; Achilles sulking in his tent, indicates the negative side here). Games provide the best but not the only medium for this (Rudolf Kischnick games, the Olympics).²

The first three classes can be characterised as working with residual imitation while preparing for the more individualised character of the years beyond the ninth year Rubicon; so Classes Four – Six might be characterised as the years

Footnote 2

See *Games Children Play* by Kim Brooking-Payne (Hawthorn Press, 1996).

of 'self-possession'; the individual gradually absorbs what flows from the class group (the tribe) which the teacher has tried to build up during the previous phase (Norsemen, Greeks and Romans). Thus it is really through Classes Six, Seven and Eight that the circle is broken and differentiation is accomplished.

Below is a summary of this in relation to the curriculum:

- From the 7th year Period of development from infantile thinking – 'realistic unreality' of a self-contained world of thought-images. Memory can now be called on as a transformative process (three-day digestion).
- From the 9th year Transformation of *feeling* – the protection of the imaginative world is ruptured and criticism awakens. Separateness. Need to see authority of teacher under higher authority. Growth at this stage is mainly filling out.
- From the 12th year Development of *will*. Pubescence. Agility of younger child begins to change. Movement is less rhythmical. Girls mature earlier – tiredness with onset of menstruation. Boys, often more boisterous, express a need for games etc., growth is mainly lengthening.

2.7 Curriculum and Basic Skills

The following 'horizontal' curricula are intended as a possible way to describe the general contents in terms of basic skills. In order to make the presentation complete, I have in each case shown the broad (even lofty) aims that might be taken for the curriculum subject first, then gone on to indicate the more specific objectives and skills in sequence. These indications are not definitive in scope or content; they are merely intended to assist teachers in finding their own way to articulate what they plan to do with their own classes and according to their own vision and insight. The "background reading" is given to direct the reader to some of the places where Steiner speaks of the principles for this particular subject and its teaching.

N.B.: The following are not year plans. The aim is to help to indicate the development of skills through Morning Lesson blocks. Each teacher gives the breath of life to the dry bones of the themes suggested here. A clear intention can help to find the inspiration needed – or at least to give it direction. Aims...skills lists proceed from general to particular but are sequential regarding specifics. They are intended to provide a basis for planning and record keeping (see Appendix G – Planners and Record Sheets).

2.8 Class One

2.8.1 Morning Lesson: Form Drawing³

Themes

- Straight and curved
- Form as a basis for writing
- Symmetrical form and form completion

Footnote 3

Form drawing skills can be practised usefully in association with other Morning Lessons (e.g. forms connected with number, preparation for writing) and as extra lessons.

Aims, Objectives and Skills

- To explore in two-dimensional space the form principles underlying incarnation, 'cosmic' (curve) and 'earthly' (straight line) polarity, the vortex (spiral) resolving the tension between these
- To develop vocabulary founded on sculptural quality of the human form
- To introduce the drawing of forms in space with the whole body, hand and eye to stimulate spatial orientation (eye tracking etc.)
- To produce clear linear designs to exercise sense of movement and balance
- To encourage a sense for form completion and symmetry
- To draw continuous patterns and sequences introduced later to prepare for cursive writing

Some useful background reading: *Practical Advice* lecture 1; *Kingdom of Childhood* lecture 4; *A Modern Art of Education* lecture 9.

2.8.2 Morning Lesson: Stories/Literacy

Themes

- Traditional fairy stories
- From letter pictures to writing
- Consonants and vowels

Aims, Objectives and Skills

- To provide a means of connection of inner and outer worlds and *vice versa* via the archetypal images of fairy tales and conversely by raising events in the natural world towards their imaginative meaning (nature stories)
- To foster kinship with the natural world and a feeling of reverence
- To help children with individual/social needs

2.8.3 Morning Lesson: Understanding the Natural Environment

Themes

- Nature stories (especially weather, minerals, plants etc.) – including stories for seasons or festivals and stories with (non-blatant!) pedagogical pictures
- Stories introducing 'scientific themes' through wonder and reverence for observable phenomena
- Developing oral skills through telling and retelling of stories and little improvisations based on such retelling
- Developing illustrative vocabulary e.g., house, human figure, tree, horse etc. ...
- Use of block crayons for 'painting and drawing' and sticks for linear tasks
- Modelling forms arising from stories (wax or plasticine)
- The imaginative alphabet (not necessarily every letter!) uncovered to reveal the abstract letter and associated sound(s)
- Vowels as sounds of soul mood and music
- Introducing Roman capitals (and possibly printed form)
- Developing reading from writing of (at first) known texts (poems, songs etc.)
- 'Analysis' of sentences to discover individual words, sounds, blends, digraphs etc.
- Sight vocabulary for reading/spelling as foundation for phonics. (Own name, days of the week, commonly used words)

N.B.: These lessons are the basis for, e.g., Local Environment in Class Four and much of the geography and some science in later classes.

Aims, Objectives and Skills (see note above)

- To encourage a sense of reverence and wonder towards the environment
- To provide narratives that can help form and sustain “imaginative participation” with the natural world
- Objectives and skills as for Stories/Literacy

Some useful background reading: *Practical Advice* lectures 1, 2 and 5; *Soul Economy and Waldorf Education* lecture 9; *Discussions* 3 and 4; *A Modern Art* lecture 8; *Interpretation of Fairy Tales*; *The Renewal of Education* lecture 10.

Recitation of poetry should aim to develop clear flexible speech (no droning) and for this purpose good poetry should be used even if the outer meaning may seem complex. Doggerel only encourages a slovenly use of language (the rule of the cliché) and is unlikely to challenge the children’s vocabulary or linguistic competence. Well-formed gesture will help to establish the sense of the verse provided it is in keeping with its movement and rhythm. At the end of Class One (or before) individual verses may be found, preferably written, for each child (see Heinz Muller’s *Healing Forces in the Word and its Rhythms* – Kolisko Press).

2.8.4 Morning Lesson: Number

Themes

- Quality of numbers from integral unit to diversity
- Pattern and form – related to numerical qualities
- Rhythmic counting and counting patterns
- Number bonds and tables
- ‘Personality’ of four processes

Aims, Objectives and Skills

- To work from the whole to the parts
- To develop sense of oneness, twoness... and find examples in the children’s experience. N.B.: a feeling (aesthetic) inner picture for number provides an entry to the quantitative (cardinal) and sequential (ordinal) aspects
- To establish one-to-one correspondence
- To introduce quantification via introduction of numbers on their fingers, Roman numerals and/or tallying
- To encourage clear writing of Arabic numerals (and associated quantities)
- To teach counting sequences to 100 (writing of higher numbers)
- To teach counting in 2’s, 3’s, 5’s, 10’s (...?)
- To introduce multiplication of above tables through rhythmic movement, clapping etc.
- To memorise number bonds to 20
- To use all the above for mental arithmetic
- To provide experiences (mainly narrative) of the four rules through practical activity with quantities including the class itself
- To introduce pictorial record of ‘sums’ leading to the writing of them
- To introduce character of plus, minus, multiply, divide (with signs)
- To apply form drawing to number patterns

Some helpful background reading: *Theory of Knowledge* – end of chapter 12; *A Modern Art* lecture 9; *Discussions* 4; *Kingdom of Childhood* lecture 5.

2.8.5 Non-Morning Lesson

- Two contrasting foreign languages (frequently French and German – but this will depend upon school policy)

- Handwork and crafts (including, but not exclusively, knitting/sewing)
- Plenty of exploration of artistic subjects as a foundation for future learning
- Plenty of opportunity to develop movement skill
- Religion may start here or in Class Two depending on the policy of the school
- Walks with a purpose

2.9 Class Two

2.9.1 Morning Lesson: Form Drawing

This may appear more frequently as an extra lesson or as a part of another Morning Lesson block during Class Two (as before). *Discussions 3* p.38-39.

Themes

- Symmetry and reflections
- Sequences of form in transformation
- Borders for Morning Lesson books
- Running and rhythmical forms

Aims, Objectives and Skills

- Development and consolidation of skills introduced in Class One
- Practise in rhythmic drawing to prepare for cursive writing
- Dynamic imagination, e.g., in changing curved line form to varied straight line form, to curves, and similarly in creating sequences (metamorphosis)
- Developing surer and freer use of drawing materials and increasing rhythmicity

2.9.2 Morning Lesson: Literature and Language

Discussions 4 (important section of fables); also beginning of 5 and 6; *Kingdom of Childhood* lecture 4.

Themes

- Some fairy tales not appropriate for Class One
- Fables
- Legends of the Saints
- Nature stories especially concerning the animal world
- Understanding the local environment
- Pedagogical stories

Aims, Objectives and Skills

- To give a picture of the striving of the human being in respect to the ideal (saints) and to morality in earthly action and impulses (fables)
- To introduce the morality of the fable – the moral should, of course, remain implicit and not be given, as it is in most printed versions (see background reading *Discussions with Teachers*)
- To encourage reverence for that in humanity which aspires towards the Divine and confidence in the natural order
- To enable transition from capital letters to upper and lower case cursive script
- To develop the retelling/improvisation of stories of the children's creation and writing of short fables based on these (help with vocabulary will be needed). N.B.: In improvisation 'characterisation' of animals, for example, can now be expected to be 'inwardly precise'.
- To provide opportunities for assignments such as the retelling of simple events from class experience – this should be possible towards the end of this class

- To teach phonic skills (especially long and short vowels, final 'e' etc.), in order to enable children to accomplish the above (N.B.: in free writing children should be able to make errors without interrupting the flow of thought – 'the way adults spell' can be added later – see *Practical Advice* p.80-83)
- To introduce the first reading books. The best are ones prepared by the teacher based on stories the children know well (again the brief fable is useful). Reading of stories augments children's reading their own handwriting, the teacher's writing, poetry and songs that they know by heart
- To engage the class in conversations around the theme of the stories
- To introduce punctuation through sentence rhythms (breathing) as experienced first in speaking/recitation/reading aloud.

I have omitted mention of descriptive grammar here. In Stockmeyer, Steiner is quoted as indicating a beginning of grammar teaching in Class Two (nouns and verbs with their tenses) and no doubt something can be done at this stage (beginning with movement). However, in *A Modern Art*, p.173-176, Steiner suggests that this should begin during the ninth year (N.B.: local differences). Having tried both, and spoken to others who have done so, I feel the latter is the most appropriate approach so far as *explicit* teaching is concerned.

Class Two can provide an excellent opportunity to take nature stories in connection with the quality of the seasons as a separate theme. During Class One the children will have experienced the festivals through class and school celebrations, through the seasonal table, pictures and stories chosen as reflecting their mood. In Class Two this will no doubt continue but can be made more conscious. Themes such as the 'story of the cloud' might suit the period from Easter to Ascension or stories and legends concerning fruits and grains in autumn. The possibilities are endless. The aim is to bring about an imaginative participation with the rhythm of the year, with the festivals as a focus. In this way the ground is further prepared for practical activities in Class Three and environmental education generally.

2.9.3 Morning Lesson: Arithmetic

Background reading as before.

Themes

- Four rules
- All important number bonds
- Odd and even numbers
- Place value
- Numerical patterns (based on form patterns of Class One).

Aims, Objectives and Skills

- To develop understanding for the character of the four rules and use of the symbols (including 'equals'). Children should become secure in the writing of sums
- To introduce narrative form of mental arithmetic, supplemented by use of a number 'staircase' or 'ladder'
- To introduce hundreds, tens and units pictorially. Writing higher numbers with distinct columns
- To teach times tables 1-12 in order, first as multiplication $12=3 \times 4$ but also: $3 \times 4=12$, $4 \times 3=12$ and 'there are three fours in twelve' etc.
- To create large-scale forms to show the patterns of times tables (e.g. a ball of wool or string to create star form of 4 times table).

2.9.4 Non-Morning Lesson

Themes

- Two foreign languages
- Eurythmy
- Handwork/craft
- Painting
- Drawing
- Music
- Modelling
- Games
- Religion

2.10 Class Three

2.10.1 Form Drawing

Unlikely at this stage to be a specific Morning Lesson but appears in connection with others or as an extra lesson.

Themes

- More complex running forms and rhythmic patterns
- Spirals and forms which coil, overlap and intertwine
- Mirrors/reflections
- Four-fold symmetry including rotational symmetries
- Forms based on triangles, squares, pentagons etc.

Aims, Objectives and Skills

- To develop further 'formal imagination', seeing all round a form, including forms with an element of cross-over
- To study fundamental elements of design, balance, coherence and contrast
- To encourage the application of this to handwork (e.g., embroidery)
- To explore lettering for specific purposes (e.g., title pages)

2.10.2 Morning Lesson: Literature and Literacy

Themes

- Old Testament, from Creation and the Fall to Noah, Abraham, Moses, Samuel, Saul, David and Solomon
- Specific stories for festivals, e.g., Tobias and the Angel or Jonah (Easter), Elijah (midsummer)
- Tales related to the farming, building and the crafts

N.B.: *Literature* is not a religion lesson. Steiner speaks of this theme as being the study of "classical literature alongside other classical literature".

Aims, Objectives and Skills

- To prepare the child's feeling life for a recognition of the Divine within human struggling and separate from it
- To introduce stories which underpin much literary cultural reference and the general development of Western thought
- To continue to develop clear narrative sentences through 'free' retelling of parts of stories
- To show how building of sentences corresponds to the process of house building: nouns as materials, verbs as the builders...

- To introduce more awareness into the child's experience of language through grammar, e.g., nouns with Adam naming the animals, verbs through what the animals do
- To modulate verbs from this – adjectives and adverbs
- To introduce an appropriate use of incantation in recitation, e.g., speaking of psalms or other passages from the Old Testament
- To encourage conscious use of comma (as a breathing space), full stop, exclamation mark and question mark
- To provide topics for illustration involving dramatic contrast – use of colour to support this
- To stimulate development from class readers to individual readers for a majority of the class

Background reading: *Temple Legend Lecture 2; Genesis* (Munich 1910).

2.10.3 Morning Lesson: Practical Activities

This is the first technology lesson.

Themes

- Archetypal technology – farming, husbandry, crafts, house building etc.
- The co-operation of human beings to provide what is needful to one another
- Everything technical or manufactured ultimately derived from nature.

Aims, Objectives and Skills

- To continue from the work of nature and home environment stories of Classes One and Two and carry these into the realm where the human being intervenes to help or hinder. (Theme is present in Old Testament stories too)
- To help to develop a sense of processes at work in which humanity can achieve and the dependence of this on natural processes
- To provide pictures of archetypal human activities – e.g. the fisherman travels over the waters of the unconscious to draw life forces from thence to consciousness (land), the blacksmith wields the element of fire in order to stamp human thinking onto the physical through the power of will, the shepherd humanises aspects of the animal world through tending the needs of the flock
- To encourage co-operation in the class group through individuals bringing their abilities together to realise a project
- To develop dexterity in the use of materials thus leading to devotion in their handling
- To encourage the writing of clear concise descriptions of processes which the children have experienced
- To introduce appropriate 'manners' in visiting farms, craftsman etc.
- To stimulate the writing of 'thank-you' letters and letters of enquiry⁴
- To prepare for local history and geography in Class Four by providing insight into the human activities that have shaped these
- To encourage expressive illustration of objective processes
- To provide opportunity to explore planning and making of models of houses etc.

Footnote 4

Although emphasis is placed upon the archetypal activity, it is important not to overlook the need to bring these things up to date, thus connecting them with the children's everyday experience. For example, the bottling and delivery of milk could be characterised after the cow and the process of milking have been described. If there is time a straightforward account of the postal system, 'the story of a letter', could also feature – there are many possibilities.

- To enable practical study of milking, bricklaying, carding, spinning, weaving, felting, bread making, butter making...
- To engage the children in the sketching of 'plans'

Background reading: *Lectures to Teachers* Lecture 10 (the Dornach Christmas Course 1921-22).

2.10.4 Morning Lesson: Mathematics

Application of number work to practical measure – link with practical activity blocks.

Themes

- From body measures to standard units (decision has to be made whether to teach imperial only or metric as well – while feet and inches are still commonplace some units may be regarded as redundant)
- Measures of weights and liquids should not be forgotten
- Time, money calculations, especially in connection with quantities – markets/shops
- 'Long' multiplication and division with remainders – to be followed up in the following year

Aims, Objectives and Skills

- To show the human being as the origin of measure
- To lead from quality of number to quantity but qualities remain evident in commutativity (correspondence of processes and factors)
- To introduce sequential thinking (spatial quality)
- To provide opportunities for estimation before measurement (particularly in terms of body measures, for example six of my paces to reach the door in a straight line... my height once and once more to reach the branch of that tree)
- To give a wide experience of measurement using a variety of units
- To introduce work with different number bases via imperial measures (implicit)
- To introduce standard metric measures as whole units, especially centimetres, metres, kilometres, litres, kilograms etc. (N.B.: at this stage 1m 53cm, not 1.53m)
- To teach reading of time – analogue then digital
- To introduce area calculation in connection with practical activities, e.g., size of rooms in a house being planned

N.B.: Use of money presents first glimpse of the decimal system (prepare for Class Five)

Helping to plan ahead using the first most immediate and human means, e.g., organising page layout using fingers or spans.

2.10.5 Non-Morning Lesson Subjects

As for Class Two.

Visits to building sites and farms – these will need a great deal of organisation and preparation (e.g., safety issues for farm visits can be stringent – **risk assessments should be drawn up**).

In combined class schools it is worth considering the introduction of certain 'linking' topics at the Classes Three – Four stage (later there is less opportunity).

For example, a Morning Lesson theme that explores other basic (helping) services such as fire brigade, post or rail might be introduced. A theme such as "Homes and Habitat" might explore different forms of human habitation, especially those such as traditional Bedouin, native-American, Inuit, and compare these with animal 'nests' (starting with familiar creatures, birds, field mice, squirrels, sticklebacks and possibly including beavers, prairie dogs etc.) as a 'go-between' the building block and "Human and Animal".

2.11 A Selection of Lessons from the Curriculum for Classes Four – Eight

What follows is a sample of some of the Morning Lessons for Classes Four – Eight. Obviously the selection is not comprehensive; I have sought to cover the main types of lessons. However, it must be understood that each Morning Lesson has its own aims and objectives, those for one science subject may occur for another, but each has its specific tone and trend.

2.11.1 Morning Lesson: Arithmetic – Class Four Fractions (two Morning Lessons are envisaged – possibly three)

*Please note: The list of "Aims, objectives and skills" indicated for subjects where **more than one Morning Lesson blocks are envisaged** should be divided among each of the blocks; overarching "aims" may well apply to the whole series, however.*

Themes

- Fractions – from whole to the parts at first pictorially (sometimes known as halving your cake and eating it!) then through number patterns and as pure number relationship. The fracturing of the whole will be balanced through the discovery of the number relationships that connect apparently different worlds (halves, thirds, quarters, fifths etc. ...) with one another.
- Factors and further work with square numbers (e.g. Eratosthenes' sieve) leading to study of perfect, deficient, abundant and prime numbers. Lowest Common Multiple, Highest Common Factor, Lowest Common Denominator, multiplication (first as indicated by the word "of", "half of 8 is 4", "half of a third is one sixth" etc.) addition and subtraction. Division of fractions might be introduced in the form: "how many halves in 7", "how many quarters in a half" (the method, i.e. "turn the second fraction – the divisor – upside-down and multiply", might be introduced in Class Five).
- Elaboration of all previous mathematical work relevant to this
- Include further work in measurement and fractions of measures

Aims, objectives and skills

- To provide a sense for how the material world breaks down into particles, the realm of life extends beyond this – the rhythmic patterns of numbers reassembles "atomic and sub-atomic" physicality
- To show the lawfulness of numerical relationships
- To lead from concrete operations to pictorial representation of fractions to an appreciation of the purely numerical (abstract) appreciation of the subject
- To work with fractions in order to reinforce what has been achieved so far by way of number (principally multiplication) patterns and mathematics in general, e.g. the indispensability of time tables (this is a good time to introduce and explore time-tables square), the connection with number bases related to imperial measures (e.g. one foot is one-third of a yard) and reading analogue time etc. It also builds a bridge from the concrete to abstract

- To encourage flexibility in thinking about a phenomenon (in this case fractions) from different points of view, e.g., a half is two quarters, 4 eighths...etc. but also 3 sixths, 7 fourteenths...
- To bring the class to a point where they feel "fractions are easy" (at least in principle); the more able children should feel the excitement of number combinations and their beauty
- To encourage them to see the factors in any number – or identify prime numbers
- To explore expansion and simplification of fractions
- To learn and be able to use the algorithms for the calculation of fraction problems
- To introduce calculation of fractions of whole numbers and other fractions (multiplying)
- To teach addition and subtraction of fractions
- To introduce vulgar fractions, mixed numbers and improper fractions
- To familiarise the class with the specialised vocabulary of mathematics relevant to this subject area – factor, denominator, numerator etc. (the beginnings of a mathematical dictionary, simple etymology, spelling)
- To introduce "Fraction drawings" – geometrical form drawing involving patterns deriving from freehand division of circle, exact freehand drawing of other geometrical shapes and divisions of them

Development

Decimal fractions, ratio, percentages, mensuration, even "substitution" for solving algebraic equations could be traced back to the operations that are learnt in manipulating fractions!

Background reading: *The Kingdom of Childhood*, lecture 7 (Torquay 1924); the *Basel Course* (14 lectures, May 1920); *A Modern Art of Education* lecture 9.

N.B.: At this stage at least two practice lessons per week will be needed for this subject to continue the consolidation of all previous work.

2.11.2 Morning Lesson: Human and Animal – Classes Four and Five Zoology (two Morning Lessons, one each year) – insects and other animals closely associated with plants might be studied in connection with botany in Class Six.

Themes

- Threefold nature of the human form
- Morphology – correspondence between specialised forms of animals and human systems (Class Four) and soul characteristics and qualities (Class Five).
- Human form is incomplete, animal forms more perfectly adapted to particular situations
- Animal specialisms related to and arising out of their habitat
- Environmental conservation and bio-diversity – the biography of a species (particularly in Class Five)
- Temperamental qualities of animal types (Class Five) e.g. the choleric wolverine, phlegmatic sloth, melancholic camel and sanguine prairie dog
- Exploring animal groups (Class Five)

Aims, objectives and skills

- To show how moral choice is related to the potential of the human hand – human freedom to utilise the upper limbs, especially by serving others and the environment in which she or he is placed and not simply one's own needs
- To engender respect and sympathy for the animal world

- To show how technology arises from the comparative vulnerability and incomplete development of humankind
- To explore the meaningfulness of phenomena by identifying the 'signature' of animal forms and the way in which these arise from environmental factors
- To explore the animal and environmental 'gesture' through drawing and painting – using colour impressionistically
- To write precise characterisations of the animals studied (the beginnings of scientific description)
- To write more impressionistic pieces from another (the animal's) point of view
- To write animal "fables" or "Just So"-type stories
- To model characteristic animal forms in clay
- To provide individualised topics in the form of short studies, for example: a domestic animal, native fauna, studies of a specific species

(In Class Six, the teaching of zoology might feature as part of a second botany block. The study of geographical regions also allows for work on the animals inhabiting specific types of environment).

Background reading: *Foundations of Human Experience (Study of Man)* lectures 4 and 12; *Practical Advice* Lecture 7; *Discussions with Teachers* sessions 9-11; *Soul Economy* lecture 10.

2.11.3 Morning Lesson: History – Class Five (usually two Morning Lessons)

Themes

- The emergence of history from mythology and legend – key pictures
- The evolution of human consciousness as indicated by the development of cultures from the Indo-European migration (partly reflected in the Upanishads and the Rig Vedas) to the rise and fall of Classical and Alexandrian Greece
- This development seen as a gradual coming to terms with, and increasing ability of, human beings, to manipulate or control their environment. Alongside this, mythological consciousness changes from a sense of an intimate omnipresence of spiritual beings to one where the gods look on, intervening as outside agents in human lives
- For example, Pre-Vedic India – the myth of Manu; Avestan culture (the first, ancient agrarian 'revolution'); from Ra to Isis and Osiris and Horus (ancient Egypt), and/or Sumerian to Assyrian Mesopotamia depicted in the epic of Gilgamesh; Homeric, Classical and Alexandrian Greece
- A similar development could be traced in a single country, in particular, ancient China or Japan (these could also form part of a later geography lesson block)
- Significant images from the periods studied – planar, rather than linear history

Aims, objectives and skills

- To indicate the continuity of human cultural development, demonstrating that human consciousness and institutions evolve
- To awaken interest in the drama of history and convey the interaction of human beings and their environment over time
- To provide a context for the understanding of the present
- In particular to provide the class with connection between some of the cultural reference points of western civilisation and the ancient mythologies or traditions from which these arose
- To explore the interaction of individuals and communities, especially through biographies of legendary and historical personalities
- To explore the motifs and designs typical of those ancient cultures for which we have records of those things

- To encourage the creative use of these for the presentation of work in the M. L. book, including an exploration of fonts and lettering using the forms of ancient scripts
- To explore hieroglyphs and icons
- To learn poetry, music or other arts relevant to this, possibly including some Greek recitation, the hexameter, etc.
- To make a practical and artistic study of the development of writing from prehistoric, oral cultures, to the ancient, historical, societies
- To introduce the etymology of English words originating from Sanskrit, Greek etc. Spelling patterns distinctive to these: e.g. "ph"; "kh"; words ending with "ah" etc. How these words such as "physics", "veranda", "bungalow" came into English
- To explore modern versions of ancient names – using examples from among the class
- To introduce "philosophy" via "thumbnail sketches" of thinkers associated with the "discovery of logic" – Solon, Thales, Pythagoras, Socrates and Plato, Aristotle, etc.
- To introduce the use of the semi-colon and colon in sentence structure for the principle of parallel construction (characteristic of the way Greek thought was frequently expressed) e.g., "Best of all things is water; but gold, like gleaming fire/ by night outshines all pride of wealth beside" (*Olympia 1*, Pindar); or: "But his command is plain: the parricide must be destroyed" (*Oedipus the King*, Sophocles)

Background reading: *Practical Advice* lectures 8 and 10; *Basel Course* lecture 12; *Discussions with Teachers* 14; *Renewal of Education* lecture 12.

2.11.4 Morning Lesson: Physics – Classes Six and Seven (usually two or three blocks over the two years)

Themes

(Mainly during Class Six)

- Sound – sources, pitch and volume, creating sounds, transmission of sounds, formative qualities (e.g. the Chladni plate)
- Light – light and darkness, origins of light, nature and properties of colour (looking through the prism), complementaries and the after-image
- Heat – qualities of warmth and cold, sources of heat, effects of heat and cold
- Magnetism – properties and materials, the earth's field and the compass, propagation and induction
- Static electricity – generation of static, detection, properties

(Mainly during Class Seven)

- Sound – musical intervals, resonance, instrument design, the phonograph and gramophone
- Light – shadows, reflections and lenses, images – camera obscura, pinhole camera
- Heat – measurement
- Electromagnetism – generation of static and current electricity, relationship of electricity and magnetism
- Mechanics – maximising effort, basic machines (levers and the fulcrum, pulley, wheel and axle, wedge, inclined plane, screw and gears), formulae for mechanical processes (possibly in mathematics), friction

Aims, objectives and skills

- To lead from the artistic to the scientific
- To encourage "devotion to phenomenon" in the form of precise observation – training in "paying attention consciously"

- To provide the children with insights into “the wonderful” in everyday experience and to engage them in contemplating these things holistically – from perception to thought process
- To introduce the way affective writing can be informed by scientific perception – stories or plays derived from the phenomena
- To produce clear expository writing
- To show the necessity for linear procedures – step-by-step recipes of “experiments” so that these can be easily replicated
- To design charts and tables of results and conclusions
- To introduce standard laboratory reports – equipment, method, observation, conclusion
- To create diagrams as a non- or part-verbal record of experiments observed
- To explore colour through the painting of colour exercises
- To engage the class in the way in which experiments are designed
- To identify similar or identical phenomena in everyday contexts and the application of principles to manufactured objects
- To introduce specialised words used for clear communication – vocabulary, glossaries, spelling
- To explore the figurative use of such terms in common speech or poetry etc.
- To provide opportunity for practise of note writing – essential points from experiments, summaries etc.

2.11.5 Morning Lesson: English – Class Seven (“Writers’ Workshop”, often titled, “Wish, Wonder and Surprise” – three / four weeks)

Themes

- The practical exploration of writing in different moods; in particular, the subtle forms that can be used to express longing or want, admiration and awe, incredulity or shock
- The craft of writing – choice, arrangement and juxtaposition of words, use of punctuation, types of imagery and linguistic “tone” and their potential for communication
- Appropriate style and “register”

Aims, objectives and skills

- To raise to consciousness some of the burgeoning feeling of the young person through the use of language, to provide some means with which to delineate the contours of the soul
- To indicate the way in which language works on us and in us, both as a means of access and in the form of the potential danger of manipulation – to raise awareness of the issues involved in this
- To encourage an informed appreciation of literature in a variety of styles – poetic, narrative, illustrative, explanatory etc.
- To explore these through the practise of writing and through examples
- To explore the potential range and nuances of English vocabulary
- To elicit precise observation and the means to communicate it
- To write in a range of styles
- To study imagery and its effect – metaphor and simile
- To paint “word pictures”, onomatopoeia, assonance, alliteration etc.
- To consider tall stories and boasts, hyperbole, bathos, irony...
- To write reports, instructions, descriptions (in differing styles – police, newspaper, literary etc.), “plain and purple prose”
- To study imperative, indicative and subjunctive moods (the grammar of these might be better taught as an English lesson prior to the Morning Lesson)
- To study the comparative use of dictionary and thesaurus, the etymological dictionary and its possibilities

- To introduce the purpose and nature of drafting and redrafting written work, editing and proof-reading (members of the class might compile a reference book for some of the essential stylistic rules for clear communication – it's a good idea to show examples of how the best writers break these rules from time to time and the reasons for this, in much the same way that one might look for contrasting views of historical characters or events)
- To study how publishing works
- To consider the uses and limitations of the word processor

(The production of a class anthology from this block might provide practical experience of these three points. A local publisher – if available – might be asked to make a contribution by explaining the work involved and advise them on the enterprise. Such a project would provide opportunity to examine types of money – gift, loan, purchase – and to explore some useful practical skills – budgeting, how to make a simple business plan, how to use bank services – as well as issues such as the problems of debt, what credit and collateral are about, LETS, Credit Unions, inflation... even matters such as why certain products are selected for sale and others not, how and to what end goods are displayed in the shop might be touched upon. Young people at this stage tend to have high aspirations regarding economics; it's not a bad idea to introduce them to some of the realities too, but the work involved would need to take in a good sized block of non-M. L. time).

2.11.6 Morning Lesson: The Human Body – Anatomy and Development – Class Eight (one block of four weeks, or two of three weeks)

Themes

- From birth to the grave...
- Including an overview of the processes involved in conception and birth, maturation (especially childhood to adolescence), blood system, muscles and bones
- Health education issues connected with the above, pregnancy, contraception, childhood illnesses, immunisation, venereal diseases, and other matters not previously dealt with in the Health, Hygiene and Nutrition block during Class Seven
- That death is essential to life (not explicit, but the presence and use for demonstration of a real skeleton brings the question with it into the classroom)
- The question of "disability", "differentness", apparent "abnormality" and "naturalness" (biographies of the "elephant man"; Christopher Nolan's *Beneath the Eye of the Clock*, some account of "wolf children"; Casper Hauser and others may be helpful)
- In other words the question of what makes a human being human

Aims, objectives and skills

- To encourage a sense of "educated" wonder and reverence for the design of living forms
- To provide the class with a sense of confidence in human development – the human being is a process, not a completed fact
- To bring scientific precision and delight in the phenomena of humankind into connection with an artistic appreciation of the human form
- To bring together many of the themes that will have been touched upon during the previous Morning Lessons (Classes One – Eight)
- To help to encourage recognition that the word "normal" has a wide range held together by distinctive human qualities shared by all members of humanity
- To observe one's experience in order to listen to what all the senses and feelings present to one's thinking as material for understanding

- To elicit exact observation in the modelling and drawing of bones etc.
- To provide opportunity to learn some medical Latin, showing the pictorial nature of many of the terms – spelling of characteristic Latinate forms
- To write in a range of styles, with emphasis on clear exposition, theme and variation

2.12 Morning Lessons

The Morning Lesson is to the teacher what the book is to the novelist or the concert performance to the composer. But whereas the reader or listener is often relatively remote from the artist in this analogy, the class and the individual child in it is both the **medium** and audience with which the Waldorf teacher works. The subject matter provides a grammar, an underlying logic upon which the pedagogical dialogue is sustained and developed. It goes without saying therefore, that there will be an infinite number of variations as to how the Morning Lesson is shaped and as many reasons for the particular shape it receives. But, whatever the form, it must work for the children.

The following points are offered to assist teachers find an approach that is most apt for their class and circumstances, in accordance with the theme and aim of the lesson in its entirety.

The section on preparation (the three 'Rs') is intended to help with day-to-day readiness. Here we are concerned with points to help find a perspective on the whole sequence of a Morning Lesson to consider the rhythm of those precious 120 minutes.

- Where is the lesson going? There needs to be an overall plan that is not set in concrete but which focuses very specific intentions. Resist the temptation to plan one day to the next. You do need to know what skills you want to help the class develop and what steps need to be taken towards them during the course of the whole Morning Lesson (and school year!)
- Try to avoid getting bogged down with some apparently fascinating titbit. For instance spending a fortnight of a four-week block on Ancient Egypt and Mesopotamia; modelling mummies and describing embalming in detail probably gives a distorted picture of the Third Post Atlantean epoch. Finding the archetype, e.g. in the myth of Isis and Osiris, provides a key to unlock the essential
- "One hundred and twenty per cent preparation is needed in order to make use of fifty per cent afterwards" (Lievegoed). The 70 per cent is not wasted but resonates within the smaller portion the children directly receive
- The 50 per cent that can be given will need to be treated with economy. The art of characterisation, as Rudolf Steiner called it, is the building of word pictures through which more can be said than meets the eye
- You could call this the magic of teaching. Magic, too, needs scrupulous preparation
- What interested you in researching the subject? That is probably a good starting point
- Part of the economy of teaching, paradoxically enough, is to say the same thing three times without ever repeating what has already been said. At the end of the lesson it is a good idea to remind the class of what they have learnt (get them to tell you tomorrow!)
- Most important of all – whatever you may have prepared, be ready to give it up if it isn't working! But make sure you have planned what the class will do with what you do present and leave sufficient time for them to work independently on this. While they are working, individual coaching

can be given and observational notes can be made for your diagnostic record of the class

2.12.1 Shaping the Morning Lesson

The following is one possible way to shape the Morning Lesson: from movement to rest.

Do first → comprehend with feeling → understand

Willing, feeling and thinking will weave through the lesson, for each element is itself threefold; but from this we can build something that might look like this:

1. Incarnating exercise, register, Morning Verse
2. 'Circle time'/feeling-will engagement! (1 and 2 should take not more than 30 – 40 minutes for Classes One – Three, down to 15 – 20 minutes in Classes Six – Eight)
3. The class takes possession of the previous day's work (recall/retelling/free-rendering/enacting)
4. New content
5. Book work, essay writing etc.
6. Practice time for some element of the lesson (or regular mental arithmetic)
7. An artistic activity related to the lesson theme
8. Celebration – look at what has been done (completed work from today or previous day)
9. A thought or challenge for tomorrow (includes a reminder of what was covered today)
10. Story (if not at 4) and close

2.12.2 Elaboration of These Points

The incarnating exercise would be very short, a clapping sequence, rhythm – later on a short concentration exercise to help overcome the fatigue of a car journey to school and to help the children to be fully present. Register also helps to call the 'I' to be present (the ego forms a connection with the full name – avoid shortenings). In some schools it is the practise to call the child's whole name – first, middle and surname.

- 'Circle time' (not always in a circle especially once children get older!) diminishes and becomes more specific from Classes One – Eight (as indicated). This might consist of elements from the following (all related in some way to the Morning Lesson theme):

Group A	Group B	Group C	Group D
Ring games Skipping	Improvised acting Mime	Instrumental music Concentration exercises	Recitation Speech work (including individual report verses
Stepping	Exercises from Eurythmy lesson*	Quick quizzes related to Morning Lesson (may lead to recall)	Steiner's speech exercises for children
Clapping Dancing	Singing		

* Check with specialist teacher or trained eurythmist

Notes:

Classes One – Three would normally begin with Group A, progress to Group B and do a little from Group C, normally culminating with something from Group D (which will include “birthday verses” if used).

Classes Four – Five: mainly items from Group B and Group C with occasional items from Group A culminating in Group D.

Classes Six – Eight: mainly Group C, culminating in Group D, with a little from Group B and very occasionally from Group A.

(In Classes One – Three one would normally allow this to take 40 minutes – maximum – with the time becoming less throughout the following Classes Four – Eight, say 15-20 minutes by Class Eight)

- The recall time should have variety, with an emphasis on giving the class an opportunity to show what has been working in them since the previous day and to make something of this (principle of ‘free rendering’). If this is not given room what wants to work on from the night becomes a potentially disruptive force today. This part of the lesson relates to the second stage of the “three-day rhythm”.

A common misunderstanding of the three-day rhythm is that the recall inhibits the bringing of a new element, as if nothing new can happen until the process has been completed. Clearly not everything can be worked through in this way, but major teaching points certainly should be. One way of picturing the process is as a series of overlapping fence lathes, or, better still since the dynamic image comes nearer to the reality, as a series of waves.

Each day (with the exception of Monday) would thus include an element of recall (revivifying the content of the previous day). While Wednesday, Thursday and Friday include a third step, that of coming to a conclusion:

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Experience → First day (This is a good day on which to give an overview – moon quality)	Judgement → Second day New element →	Understanding (concept) Third day Judgement → New element →	Application Understanding Judgement →	Understanding Sum up the week (something to think about for Monday?)

- Presenting the new may involve a story, characterisation, and practical exercise, making a picture for the class, or any number or combination of these.
- Work in Books (e.g. essay writing), recording what has been learnt, creating the exercise/text book
- Practice of some skill learnt as a part of the Morning Lesson (from any previous day)
- Illustration, drawing, map-making, modelling, copying an historical portrait, making a pictorial representation of information etc.
- The teacher will have observed the class at work and given help where needed; there should be a moment to look at what has been done and attention can be drawn to particular points (a moment of celebration)
- This may not be setting homework but it’s good for the class to have something to think about, a small task or a question for tomorrow, even if this is not formal homework
- If a story did not feature as part of the new content, it might appear here (the art of story telling should figure with other arts, in its own right). A closing verse or a grace is a moment of peace, harmonising the out-breathing

Observe how the children lead out or prepare for break. This will often give important clues as to how the lesson has worked and especially whether the children have been held on too short a rein or not been engaged deeply enough during the lesson.

2.12.3 The "Problem" of Transitions – or how to get rid of them!

One of the many grave dangers in setting out a scheme such as the one above is that it has the appearance of nine discrete stages or steps. Thinking divides; but the Morning Lesson is about feeling-willing and feeling-thinking: in short, it is rhythmic. Between systole and diastole is the dynamic process of the heart, not a pause, or the physiological equivalent of a gap in the market! So, the truth is, when we teach well, there are *no transitions*, the lemniscate of teacher-learner and learner-teacher adjusts dynamically and there is no need for elevator music or flight stewards serving refreshments to help fill the time. The teacher needs to draw on and, therefore, cultivate her inner musician. Some lessons may be less good than others, but thinking in terms of activities with "transitions" between them is not helpful thinking. Waldorf teaching is an organic activity, not prefabricated construction work: there are no transitions, only the swirls and eddies of a flow.

Here are a few suggestions to 'dump the transitions':

- There are desks to move; that can be a pedagogical game – "The magician is going to turn around. If he hears a chair clatter or desk squeak, he'll jump round and make anyone moving sit silent as a stone at the front. Can you defeat him today, so no-one has to join him and he doesn't get a chance to jump at all?"; or something intriguing – "tintinnabulation": that's a strange sounding word! When you've moved the chairs, I'll give you four clues so you can find out what it means, but every noise that shows on my 'decibel reader' will lose you a clue and you may have to find it in a dictionary instead"; realistic – "Have you ever been to a concert and seen how the orchestra warms up? But when the conductor arrives, everyone has to be ready to play! Take out your flutes. The conductor is just getting ready, as soon as she steps up to the podium and raises her hands to conduct all the instruments are tuned and every player is ready to strike up the overture".
- The principle of "Chinese Whispers" can also be used so that the children give instructions to one another (but, watch out! – some children love to see the message go wrong!)
- Things need to change – have a song at the ready, preferably with actions of some sort. You simply start singing until everyone joins in. Then try controlled speeding up and slowing down, getting louder, then quieter. Or have a piece of music to play that indicates, "stand up", "walk around the room", "hop", "skip", "sit down" etc. (good for aural discrimination). Or body geography games... melodies can also be used to denote, "clear away, story time etc. ..."
- "One, two, three, four, five, six, seven:/ Everybody ready before eleven:/ One, two, three etc. ... /Eleven is a bridge with two long legs, / Down on the riverbank, the tide leaves the dregs". "Well done, Semele, well done Polonius... (and so on)... are any washed up? – do any love to crawl? / Dy... no, no-one at all!"
- Show a word connected with the subject of the lesson to class on slate or scrap card – "Look closely... Watch! You have two minutes. When I say, 'Now' get everything ready for the next part of the lesson, then write this word (now hidden) in your note books". Check and correct, ask for different ways to remember such a spelling. Then lead straight into whatever you have to present, including, at some point, the new word most of the class can now spell

- Write your instructions on the blackboard and observe the class. Simply announce, "Ah, Socrates is the first to notice. Well observed!" – provided you have the good will of the class, the others will soon follow Socrates' lead
- It helps a great deal, of course, if the class know the lesson rhythm and is anticipating the next activity – but do not allow things to become too automatic either!

2.12.4 Some Ideas for "Circles" (some of which can also be used as indicated above) mainly for Classes One – Three (though some can be adapted for Classes Four and Five)

- Ring or circle games – especially those involving going out, or "turning" the circle, weaving or dissolving (and remaking it) and spirals, games involving opposing lines ("ebb and flow" games), lemniscate forms (this indicates a sequence of development from the classic ring game and ring and centre games of the Kindergarten, some of which may still be appropriate at the beginning of Class One)
- Exercises from *Take Time* or *Move in Time* by Mary Nash-Wortham and Jean Hunt (Robinswood Press) – beanbags, body geography, aural discrimination.
- Foot exercises and vowels (check with the school eurythmist)
- Form walking and drawing in the air
- Similar for moving in symmetry and "mirror movements"
- Moving shapes of letters of alphabet (ensure the class know where the "top of the page" is!)
- Phonic rhymes (see *Phonic Rhyme Time* by Mary Nash-Wortham – Robinswood Press)
- Timetable stars – as movement, wool patterns...
- Rhythmic passing and receiving bean-bags, or balancing on the head, one on each shoulder etc., aiming and directing (Classes Two – Three) similar work with tennis balls
- Finger games (mainly Class One) – games involving independent movement of right and left (Classes Two – Three)
- "Rod rolling" exercises in pairs and individually
- String games (see *Pull the Other One* by Michael Taylor – Hawthorn Press)
- Songs and rhymes accelerating slowly to top speed then slowly decelerating (calming) or stopping suddenly at full speed at a signal (can be therapeutic for bed wetters)
- Rhymes or songs where parts are progressively missed out then added again
- As above but for movement exercises
- Reverse sequences (essential for timetables, but possible with verses etc.)
- Blindfold games (better done, where possible, with eyes closed), seeking sounds, identifying voice or sounding object, use of touch (for example, to identify object, alphabet form or number, etc.)
- Variations of 'Kim's games' (recollecting a collection of items accurately – also those which have been removed from the group)
- Rhythmic clapping and stepping
- Body geography – Class One: mainly directions for one side then the other; Class Two: mainly directions given for both sides together, including crossing; Class Three: mainly more complicated versions including giving the instruction then counting 1, 2, 3, now! (Holding on to the instruction develops healthy antipathy)
- Concentration exercises especially involving progressive or sequential 'missing out' – deconstruct-reconstruct!

2.12.5 Recall: Why and Some Alternative “Hows”

Recall is a fundamental part of the Morning Lesson. That said, it can be one of the most difficult and, as a result, is easily squeezed out. But, without active recall the teacher cannot claim to be including the spiritual world, the activity of the night, in the lesson. Recall time is the moment in the lesson when what is beginning to individualise itself in the child through their unconscious communication with the hierarchies (especially the Angels, Archangels and Archai – see, for example, *The Hierarchies as the Source of Action, Speech and Thought*, April 28, 1923 – GA224) during sleep can express itself. Paradoxically, then, recall is simultaneously about each child making what they have learnt their own *and* developing the class community. Inadequate or absent recall activity leaves the class with an experience that what they have been taught skates on the surface of things and locks the emerging “own-ness” of their learning onto the inarticulate.

Recall time is the class’s time, so it needs all the more thought and preparation. It should be homoeopathically brief, potentised and specific, never exhausting, or exhaustive. The artistic rhythmic work that precedes it should serve to ready the class for it. It is not a time for the teacher to repeat ‘what hasn’t gone in’ the day before! And, although there are non-verbal forms of recall, the children need opportunity to speak about what they have learnt; inviting individual children to address the class is the fundamental recall activity. Prerequisite to all this is that the teacher has had a clear objective for the work of the previous day and seeks to help the class re-enter and explore this quintessence. That may seem relatively easy for skills or questions of knowledge, less so for ‘the imponderables’, where narrative and image predominate. The subtlest of objectives can be explored through open-ended questions.

Narrative and image are not sufficient unto themselves. They are there to serve the development of the children. The separation suggested above is really a false dichotomy. Stories and images are in the curriculum so that skills can acquire morality and the elements of knowledge are stirred into vitality. I do not tell the story of Jacob wrestling with the angel simply because it’s in the Old Testament and the curriculum indicates Old Testament stories for nine-year-olds, or because the class will like the story, but because the image tells of a moment in your development and mine. (when we attempted to pit our earthly strength and consciousness against the spiritual, as a result of which, like Oedipus, our will is partly lamed). Not that any of what is indicated here will be conveyed directly to the children, but it should serve to help the teacher decide what to recall as well as what skills one might choose to work on with the story.

- “Free rendering” – as recommended by Els Göttgens – consists of providing the class with a range of materials, coloured and white paper of different sizes, off-cuts of fabric, string or wool, alternative drawing materials, glue and scissors etc. The children are given a precise objective, e.g. “You have 12 minutes in which to complete a piece of work that shows, in your own way, a pattern that comes about when you divide the circumference of a circle into six equal parts”; or: “how the Canadian beaver builds its lodge”. The important principle here is that the task is open to the children’s initiative but has a precise focus given by the teacher. I feel that it is important that time is provided and encouragement given for individuals to speak about what they have done and what it tells about the subject matter. This method can involve work in self-selecting groups

(though it may be best to limit their size). It must be recognised that the time allowed may sometimes be insufficient, so a strategy as to how to ensure the work is completed is essential

- 'Act it out' – pupils use mime to show a part of the story, or to characterise a process described the previous day. The rest of the class put into words what they are being shown
- 'Acting and seeing' – for example: "Yesterday we heard how Snow White and Rose Red went out together to the river. Which two children can show me how they went?" (Several versions may be shown) – children are asked what they noticed and the 'performers' should explain what made them think that this is the way the two girls skipped, ran, or walked. The essence here might be that they are inseparable, two sides of a coin, for they say, "We shall always be together, as long as we live"; and the mother adds, "What one has, she must share with the other"; which may become a picture and written text for this part of the story. This might invite the exploration of 'all' words (and others) that become one when joined, "all + ways = always, all + together = altogether, all + ready = already, ..."; in other words a simple introduction to prefixes and suffixes)
- 'Written bursts' – the class are given a limited time, say seven minutes, to write down in the most condensed form whatever struck them most from the previous day's presentation. Each pupil then reads and the whole is discussed. (A good note-taking practice exercise)
- 'Butting-in' – one pupil starts to tell the story to the class (or explain the main points of the previous day). After a short while the speaker must tell a deliberate untruth, at which point the class must say, "Stop!" and another child continues until they make a deliberate mistake and so on. The teacher must be careful not to confuse "untruth" with *précis* (i.e. shortening or glossing over detail is not the same as giving false information, a useful distinction when later you deal with note-taking and editing) but must be awake to ensure that an error is not reinforced
- 'Labels' – each child (or a group observed by others) has a "post-it" type label with a key word from the lesson to be recalled placed on her or his back. These children do not know what the word is and have to work it out by asking questions that can only be answered with a "yes"; or "no". (There are a number of alternative forms for this that can be tailored to the age and character of a class)
- 'Relevance' – the teacher gives a key word, for example, "James the First". The pupils then must provide as many words or phrases as they can that pertain *directly* to the theme, so, for this example, "king of Scotland, James VI, king of Britain, followed Elizabeth I, commissioned a translation of the Bible..." would be accepted, but generalised statements, or words like, "hated Protestants"; "daft"; or "Sir Walter Raleigh" would not, without elaboration or justification. Three or four key words might be given altogether, the class could use these for written work, but the lists would need some oral 'unpacking' first. This is particularly useful for establishing essential facts or special vocabulary in history or sciences
- 'Connections' – this can be carried out in a similar way, but this time, the class is allowed to add *any* words or phrases that have a connection to the starting point. Indicate who gave the 'connections' and discuss them when each list is 'complete'
- 'Banyan' – one pupil leaves the room. The rest agree on a particular technical word from the subject. The pupil now enters and asks questions. The others answer, but where the agreed word should be used, they substitute the word 'banyan'. The pupil has to guess what the word is
- 'Vocabulary ping-pong' – the class is divided into two teams 'A' and 'B'. A member of one team and then the other, by turns, have to give a word

related to one given by the teacher; these are then written on the blackboard. For example, the class have been studying "Human Physiology and Anatomy", the teacher says, "the eye" and pupil 1A, says, "retina", 1B, "vitreous humour", 2A, "iris" and so on. At a certain point, the teacher gives a new topic, for example, "the ear" and the words now have to relate to this organ. This is a useful summative activity and could be followed by asking the class to sketch one of the sense organs, labelling the parts from a list on the blackboard

There are many other possibilities, but none of these alternatives should be used too often. 'Basic' oral recall should not be forgotten. The method of recall should be chosen to suit the subject and your teaching aims. Most of these alternatives are less suitable for younger children, but most can be adapted to a variety of situations and needs.

2.13 Parent and Teacher – Enthusiasm for Education!

Whatever may be said about communication, or the lack of it, in the school as a whole, there is one place where it must be paramount: between the adults most immediately and intimately responsible for the child's welfare – parent and teacher. The parental responsibility is the primary one. Teachers provide education only when parents enable them to do so. The home visit and the class evenings supply the educational side of this relationship. However, the relationship is not always clear; responsibilities become blurred. Divorce or separation is one of the most frequent signs of the way that the destiny of individuals becomes entangled and children are often caught in the snags. Such things may contribute to the tendency for the parents to want in some ways to be more like teachers and less like parents to their children. The more complex relationships in a family are, the stronger the tendency, and it is a phenomenon not unknown among Waldorf teachers' families.

The deed of parenting is strongest during the first seven years and is at its most intense in the first three. When interviewing parents before a child joins the class, the teacher should try to arrive at a clear picture of this period of the child's biography; it will often provide helpful insights for what follows. The first sennannual, the child develops on the basis of its genealogy and its environment, most formative of which will be the family home and all that happens there.

The age of authority implies a stepping out from this and the teacher is at first the fosterer (the Spey Women in *The King of Ireland's Son*) and progressively the interpreter and guide on the way (the role of Raphael in the book of Tobit). Finally the relationship is more like that of a Renaissance Master Artist and the workshop apprentice. Of course the reality of the process is that it cannot be so sharply delineated. For the teacher to work effectively in his or her realm there must be dialogue. The parent and teacher see the child in different lights; and the picture of the whole child can only emerge when these are brought together through understanding of the processes of development at work in the child. But ideas about development should never be superimposed like smoked glass in front of the phenomena the parent or teacher experience. Rather they should grow out of such phenomena as delicate insight raising this or that feature to significance and enabling the adults to act appropriately. The end of year report is of course invaluable in giving a picture of the development over that year.

2.13.1 Suggestions for Class Evenings

- Involve the children in setting out a display of work. This does not have to be an individual pile of books; it is after all a class evening
- Give the parents time for browsing through the work. This is a good opportunity for informal conversations, a social moment
- It can be most helpful to have some activity that the children have had as part of the Morning Lesson, which teacher and parents can do together. Give some account of what led to this and why it was chosen, as well as how the class responded. If this is an activity that has a finished object (painting, modelling etc.), ask the parents whether you could show it to the class the next morning
- A discussion circle provides opportunity to reflect on this and to share issues to do with the development of the children. It is as valuable for parents to hear how other children in the class are at home as it is for the teacher. A class parent or 'contact' might chair this part of the meeting if this has been prepared beforehand.
- Allow time for informal chat over a cup of tea with opportunity perhaps to speak about ideas for a class outing or to share photographs of something the class has done recently
- Set a finishing time and keep to it!
- It is very helpful to have a colleague present for a class evening as an objective eye and ear. If the colleague has taught your class, he or she might make a short presentation as part of the evening, but otherwise can reflect back to the teacher how the evening was received and may well notice anything that was overlooked.
- In any case it is important not to overlook the role of non-Morning Lesson teachers in the education of the children and this needs to be reflected in the agenda of the class evening
- Home visits will often follow from a class evening. These create the opportunity to talk together at greater length and to enter into the life of the individual child. An aim would be to do this once a year with occasional visits in addition when there are special concerns
- Finally, be honest: if something did not go well, say so. You are an adult among adults, all concerned for and interested in the children. Resist the temptation to convince of your perfection; you will fail and create disappointment and suspicion. Self-denigration has a similar effect! Equally important, set some boundaries. Be open and available but let the parents know, for example, no phone calls at home after 10.00 p.m., or serious conversations five minutes before Morning Lesson is due to start

Much could be said about the community building side of a Waldorf school. Suffice it to say here that education is the primary task of the school, the adults being drawn together because they share a mutual interest in the right development of the child. Anthroposophy, when it is worn as a badge, is apt to divide people who may have very different perceptions of it, but the child is the real centre. *But enthusiasm for a particular school or group of colleagues is only a beginning. When teachers carry deep conviction that they have a responsibility towards the wider world, they also discover the truth of their dependence, not on their immediate colleagues only, but on the work of Waldorf colleagues everywhere. Flashes and flakes of pedagogical genius are not personal chippings from some block-like tradition, but momentary gifts that the active striving of all who do so make available for the potential of all. It is not a matter of **being** a teacher, but of **becoming** one. By enabling the spiritual world to think and act positively for the good, the teacher begins to be not simply one who enjoys community, but becomes a builder of community.*

2.14 Of Meetings and Learnings

Rudolf Steiner expected great things of Waldorf teachers, and the school meetings were to be the place from which these great things would receive their inspiration. While our educational work strives to be the highest possible expression of spiritual-cultural goals for our time, our meetings work into, and draw upon, the intentions of the future (q.v. *Towards the Sixth Epoch*). The realisation of this presents an enormous challenge, and the very nature of it indicates that its fulfilment is not to be expected in the immediate, earthly present. But much can be done in the practice of our weekly meetings to bring us closer to a point from which the fulcrum of each individual's spiritual activity can begin to work.

This is not the place to discuss the differentiation of the variety of meetings Waldorf schools tend to have. Anyone who has ever spent any time in one or more of our schools knows what a potential minefield this can be. However, what is relevant to this *Handbook* is the meeting that is variously called the General Staff, Pedagogical or Teachers' Meeting.

Teachers have to work hard individually, both to ensure that they have acquired for themselves what the children need, and to develop and sustain an appropriate relationship with the class. This would equally be a challenge for the tutor of an individual child. The creation of a school provides a context for a process of education, which entails children of different ages and needs and possibilities, which could not exist in smaller social groups. This involves colleagues.

There is not space here to develop this further, viz., the complement between the education of the children and the collegial schooling that is the essential striving of a college of teachers (note I use the word with a small "c" as a collective noun, not in the form we use commonly to designate a specific group or meeting). Those who wish to pursue this are recommended to read *Republican Academies* compiled by Francis Gladstone and published by the Fellowship. Colleges and their activities are not our particular concern here but rather what can be done with the Teachers' Meeting.

Perhaps the most central task of this meeting is the study of the children, through this to increase our awareness of child development and to evolve the curriculum accordingly. If we take this seriously, every Teachers' Meeting would include some child or class study.

The outline below is of the possible form which a pedagogical meeting might take.

Standard Agenda here, e.g.:

- Opening Verse
- Colleagues briefly share any pressing concerns
- Overview of agenda
- Child Study
- Singing or Eurythmy or...
- Regular points: new children, interviews, health and safety, review of festivals or other events
- Presentation of a Morning Lesson, study for a festival, teacher research (this might also be the space in which a particular concern is taken up, e.g. a bullying policy, preferably after some preparatory papers have been circulated)

- Status reports of work undertaken, correspondence, important information that cannot be given via notice board or pigeon-holes, delegation of necessary tasks.
- A song or simple Eurythmy to close and/or
- A verse

One element of such a meeting, which sometimes receives short shrift, is the Child Study. We, perhaps, tend to see this as something performed for a particular child and thus can lament the impossibility of ever studying all the children in a large school. The truth is that no important activity in a school is ever so restricted in its benefit; what helps the development of all the children and of the school as a whole and of the collegial strength of the institution, is that Child Study, provided it is carried with the care and attention due to it, is also a schooling of perception. Before starting a Child Study it would be good to speak to the parents indicating the supportive nature of such a study. It might even be possible for the parents to be present at the first stage of such a study and, possibly, an older child might also be asked to attend some part of such a study. It should be a supportive gesture and indicate the high quality of care we give to the children we teach.

I suggest that Child Studies take place over two weeks. At Alder Bridge and elsewhere I have experienced a three-stage process, which can be good, if done thoroughly, but, on the whole, a three-week Child Study always risks becoming drawn out and thus the effect dissipates and attention flags. The extra week also limits – to a greater degree than might be thought, especially when festivals and special events are borne in mind – the number of children who can be studied in this way. For this reason the process below has three stages which can be conducted over two weeks. Alternatively, if colleagues wish to extend it to three weeks this can readily be done.

2.14.1 Guidelines for Child Study

Stage One

1. Soul Calendar verse corresponding to week of child's birthday is read at the beginning. Possibly a candle may be lit.
2. Describe the child objectively:
(It can be helpful to show a photo of the child for those in the circle who do not teach the class)
 - a) Height, weight, build, proportions
 - b) How does the child sit, stand, walk, and run? (Colleagues may attempt to imitate these, describing their observations and what qualities they perceive)
 - c) Facial expression and gaze
 - d) Other features (eyes, nose, ears, and hands...)
 - e) Laterality
3. Speech qualities: volume, pitch, modulation and flow and any disturbances such as stammering or sounds incorrectly pronounced
4. Thinking qualities: memory, imagination, practical intelligence, and ability to learn
5. Feeling qualities: enthusiasm or apathy, friendships and other significant relationships, emotional response, fears
6. Will qualities: ability to see something through once started, strong likes or dislikes towards foods, initiative, assertiveness

7. Brief background/biography. Show some characteristic school work (both good and bad)
(If there is plenty of time, in special circumstances some of the above might be dramatised or drawing might be used to indicate certain qualities).

Stage Two

1. Soul Calendar
2. Briefly review then characterise
3. Constitution, temperament, character type (adolescents)
4. If the child were a landscape, a plant, an animal, which and why?
5. From Class Six upwards, imagine the child in a particular cultural epoch or historical setting – which, what and why? (All colleagues help to build these pictures trying to avoid any unconscious sympathy or antipathy by being aware of this danger for one another)
6. Finally if the child has a birthday verse this should be read by the teacher with some indication of the intentions within it.

Stage Three

What is this child asking of me as a teacher and of us all as colleagues in the school?

Shorter one-off studies of a whole class or group of children may also be held.

APPENDIX A: Movement Skills

Development of Motor Proficiency and Approximate Ages

Normally at –

4 months	The Moro Reflex (the babies' primitive "flight or fight" reaction) is replaced by an adult-style "startle reflex"
6 months	The child holds head erect easily – rotational movement possible. Supports body on outstretched arms. Can transfer object from one hand to the other. Asymmetric Tonic Neck Reflex ¹ is inhibited
7 months	Momentarily holds trunk in erect sitting position. Assumes crawl
9 months	Spinal Gallant Reflex inhibited (from 3 months). Is able to hold trunk erect for long periods in sitting position. Assumes creeping position on hands and knees
11 months	Walks about using supports, chairs etc. Symmetric Tonic Neck Reflex is normally inhibited by this age
13 months	Attains proficiency in releasing and dropping objects
18 months	Stands unsupported with weight on both feet. If reaching for objects, places opposite hand on furniture for balance. Tonic Neck Reflex* is overcome
21 months	Begins to run, and can climb stairs alone
2 years	Can imitate clapping – a bilateral movement. Uses alternation of steps over an obstacle while walking. Protective arm extension is now automatic (e.g. when falling)
3 years	Stands on one foot momentarily. Can jump down from a step. With two feet together, jumps out with one foot leading, able to ride tricycle. By 3.5 years Tonic Labyrinthine Reflex should be inhibited
4 years	Takes pleasure in swinging, spinning, whirling. Can duck-walk, squat and grasp with thumb and middle finger, and thumb and index finger. Horizontal mid-line is crossed

Footnote 1

Primitive reflexes begin during foetal development. Fully present at birth, they should be inhibited during early child development. When this does not happen, they can impede the development of more sophisticated skills. Asymmetric Tonic Neck Reflex (ATNR) and Symmetric Tonic Neck Reflex (STNR) are involuntary responses normal to infancy. Turning the head of a child of three months, for example, is accompanied by an extending of the arm and leg on that side while the other head and arm flex. At this age too, one can notice that a child lying on its tummy will tend to flex its legs and hands, but extend them when supine. These are important phases in the development of motor control and are inhibited as higher levels are gained. When the reflexes are not properly inhibited the individual may exhibit inadequate muscle tone and thus weak posture, balance and co-ordination and learning difficulties may also occur.

- 5 years Horizontal mid-line is established so arm swing co-ordinates with jump (for example). Marches to music, can begin tying bow knot, catch bean bag in a bucket, bounce a ball, log roll, tap to match beat, and pick up small objects with finger thumb opposition

- 6 – 7 years Consistent two-footed jump becomes automatic. Can balance on one foot with eyes closed. Movement of head, trunk, arms, hands, feet differentiated. Can oppose all fingers to the thumb precisely, with eyes open or shut. Left and right established for self. Eye-hand co-ordination is refined so eye leads the hand. Increased movement of hand at wrist and foot at ankle. Can accomplish two motor tasks simultaneously. Language localisation in the hemispheres is taking place

- 8 years Arms have automatic reciprocal movement as in pulling oneself upright: no longer bilateral arm pull. Increased upper torso strength. Can use reciprocal movement with one part of the body as upper torso and bilateral with lower body as in sloth hang on bar or beam, or butterfly stroke in swimming (one of the reasons this is the fastest learning age for swimming strokes). Can accomplish difficult spatial relationships such as the hop, skip and jump sequence. Serial memory is good, so students can complete a sequence of run, vault, straddle roll, forward roll from one command. Eye-hand co-ordination is precise

- N.B.** **The above is not intended as a “checklist”, but provides some insight into the normal pattern of motor development. This is included in order to provide a context for the movement skills and “warning signs” indicated elsewhere. For more information see *Reflexes, Learning and Behavior* by Sally Goddard (Fern Ridge Press, ISBN-0-9615332-8-5).**

Handedness and Speech

There is a lemniscatory or crossing action involved in the perception and co-ordination of movement. The left hand side of the brain is involved with actions on the right hand side of the body and vice versa. The activity of speech is usually associated with the left hemisphere of the brain in right-handed people; this may be reversed for most left handers. The matter is complex and should lead anyone considering encouraging a change of handedness in a child to take careful and authoritative advice before commencing.

APPENDIX B

Checklist: Indicators of Possible Special Learning Needs

Tick the items that apply. Most of the items shown below would apply at ANY age. Where possible, it would be helpful to ask the parents to fill out a copy of the checklist independently in order to compare the results. This checklist is not quantitative, but clearly the more points ticked the more certain one can be of the potential difficulty. It is important to try to establish the objective signs on which your judgment is based. A specialist teacher, or a qualified educational psychologist should be consulted if, having completed the checklist, you feel there are evident difficulties that need more specific identification.

Academic indicators

- Poor spelling
- Poor reading aloud
- Poor reading comprehension
- Confusion or reversal of letters and/or numbers
- Poor sentence structure (speaking and/or writing)
- Weak expressive vocabulary
- Hesitant speech
- Flat or monotonous speech
- Inability to sing in tune
- Unable to remember sequences (days of week, months of the year, etc.)
- Discrepancies between ability in range of basic skills

Motor Skills

- Poor body use (posture and general mobile stance)
- Weak body geography
- Poor spatial orientation
- Fidgets a great deal
- Continuing confusion of right and left
- Messy handwriting
- Uncertain or mixed dominance
- Clumsy, unco-ordinated movements
- Difficulties in organising self and personal possessions etc.
- Poor sense of rhythm
- Poor skills in games and other physical activities
- Incorrect pencil grip (if right-handed)

Receptive listening

- Short attention span
- Easily distracted
- Inability to follow a sequence of instructions (e.g., able to "remember only one or two items from a sequence of three or four")
- Misinterpretation of questions
- Need for frequent repetition
- Confusion of similar-sounding words
- Over-sensitive to sounds

Social Skills

- Low tolerance of frustration
- Poor self-esteem
- Excessive shyness or inability to accommodate the needs of others
- Difficulty in making friends
- Irritability
- Immaturity
- Indicates feeling over-burdened with everyday tasks
- Low motivation
- Negative attitude towards school-work

Qualities of will

- Difficulties getting up in the morning
- Difficulties in getting to sleep, or settling down at night
- Frequently expresses tiredness
- Hyperactivity
- Frequent procrastination

* * * * *

Background information

Great care needs to be taken with this. The information would usually be given in the course of the initial interview, or during a home visit, and may help to provide insights into some of the circumstances of the way the difficulty manifests.

- Stressful pregnancy
- Difficult birth
- Early separation from mother
- Adoption
- Delay in developing language
- Recurring ear infections
- Any family history of learning difficulties

For a more detailed assessment throughout Classes One and Two

Checklist: Warning Signs

Many a class teacher, having used a checklist for Class One readiness, might find it helpful to refer to it during the course of the first two terms to see which factors, omitted during the original assessment, develop during that time. A static picture would be the first thing to alert one's concern. The following is a checklist for the teacher to use during the first and second years to help warn if a child's development is lagging behind. (Where possible a colleague trained in spatial dynamics should be consulted). An assistant is recommended – ideally the learning support teacher – to help with the more detailed observations).

Not only the teacher but the child's parents should be aware of this. In most cases, where there are a number of such symptoms, a learning support teacher and/or school doctor should be consulted. The *Second Grade Development Observation and Evaluation Manual* (produced by the Dutch Advisory Service and translated and available from Mercurius) will be found to be invaluable in all such cases. This provides a detailed assessment, but much of it would need to be administered by a suitably qualified teacher and in a one-to-one situation.

The following checklist is intended to be used by class teachers in the context of their normal classroom work. The teacher needs to be aware of what activities will enable certain observations to be made and in the case of large classes the children may be grouped or observed row by row. Look for patterns or habitual and persistent problems. ***Every child may show some indication of learning difficulties at some time and isolated instances are not significant; repeated occurrences should be noted, and acted upon.***

A child **may** have a specific learning difficulty if he or she shows a number of the following symptoms as a repeated pattern of behaviour:

Class One

- Excessive or deficient response to sounds
- Markedly poor discrimination between words or speech sounds
- Timidity (may fear heights, slides, stairs, swings) or lack of caution in dangerous situations
- Lethargy, listlessness, inactivity
- Clumsiness – often bumps into things
- Retention of baby words (baby quality to speech)
- Tendency to accidental spoonerisms
- Excessive reliance on routine; upset by change
- Lack of rhythm in speech, walk, singing
- Inability to recognise rhyme
- Marked continuation of generalised grammatical rules (“we kepted this at home”; “they selled it to me” etc.)
- Too firm a grasp of pencil, or with a strange grip (have the children been taught how to do this properly?)

Class Two

- Continues to confuse up and down, under and over, back and front
- Continues to confuse left and right (in relation to themselves and/or surrounding space)
- Continues to have difficulty with hopping, skipping, balancing, jumping
- Is erratic (good days and bad days with no evident cause)
- Poor spacing of work
- Poor handwriting
- Poor body geography
- Does not ‘get’ the relevant jokes or riddles
- Confuses recall of stories/Morning Lesson material
- Chooses younger or much older children for play companions
- Has memory difficulties, especially with sequences (auditory or visual)
- With eyes closed, fails to point correctly to prominent objects in room (i.e. blackboard)
- Ongoing difficulty with right/left symmetrical drawing, indicating little or no sense for the *completion* of form
- Tinny and poorly inflected speech “tone”
- No indication of an awareness of the “audience” when speaking to others

Co-ordination/motor control during Class Two – to help the teacher be more specific

Ball Games

- How does the child throw a ball?
- How does the child catch a ball?
- Is he/she fearful of the ball?
- Does he/she see it coming?

- Can he/she throw or catch better?
- Does this relate to social situations?

In 'returning' bean bags, e.g., the children may throw the bags as the teacher holds a basket

- Describe how the child does this. (Note which hand is used, the angle of head in relation to the hand, signs of tension in throwing etc.)
- Is there a holding back in the throw? (What is the quality of intention here?)
- How is balance affected by the throw?
- What does the no-throwing hand do?

How does the child balance on a log or balance beam?

- Can she/he walk backwards as well as forwards?
- Can she/he balance on one leg?
- Which leg is chosen? (Is it different to the dominant hand? Is this a regular choice?)

Observe the children skipping

- Do the knees bend? Is there a rigidity in the movement?
- Is balance retained in the movement, or is there a feeling of being continually falling forward?
- Do the feet work together? (Is there a lop-sidedness?)
- Are arms and legs synchronised?

Writing with the feet

- Observe what the feet are like (notice any stiffness, immobile toes etc.)
- Do the child's hands or mouth move while attempting to do this?
- Which foot is used? Is it different to the dominant hand?

'Shaking' hands

- Ask the child to squeeze your hand. Watch the other hand. Infantile reflex is for the other hand to open; mature laterality is indicated by the other hand remaining free.
- Which hand is offered? Is there any confusion as to which to use?

Play body geography game

- Observe what happens when instruction requires crossing (e.g., 'touch left knee with right hand', touch ears, eyes, shoulders, elbows etc.)

Hand-eye co-ordination when form drawing

- Do the eyes follow the hand as it traces a shape in the air?
- Is there excessive movement of the head?
- Do the eyes track smoothly through the midline?

Sequencing

- How does the child respond to instructions?
- Is there any tendency to 'hear' only the last thing said if the instructions have two or three elements?
- Can the child place objects in order (e.g., tidying books according to size or colour etc.)?

Observations based on the above may indicate the need to carry out a formal assessment, preferably with the school doctor. Ask the child to draw a person and keep this with the child's file. The way in which this is done can often provide the teacher with helpful diagnostic information. The Goodenough-Harris scale can be used to provide a more detailed analysis. No comment should be made about this

to the child. Drawing of archetypal images such as house, tree and person may also provide helpful indicators. (For a detailed alternative, see Appendix C, "The Seven Element Picture").

Alerted to difficulties in the areas indicated here, the teacher has a duty to draw concerns to the attention of parents. Where there are problems in a number of areas, or where these are profound, a professional *assessment* should always be sought. The fact that a child is not disruptive or apparently suffering should not persuade a class teacher to proceed with such a child without suitable learning support.

APPENDIX C: An Interpretive Device

The "Seven Element Picture"

The interpretation of children's artistic work for therapeutic purposes requires specific training. However, to look at a drawing with an artistic eye, in order to discern something of the developmental artist in the child, is possible for any teacher seeking to practise an art of education. Looking at children's artwork in this way is a sensitive matter, not one of scientific precision. The teacher searches for characteristic qualities much in the way a good communicator responds to the tone of a conversation. The 'house' picture is frequently used by teachers, especially at interview; the outline below suggests a more differentiated approach, that may be helpful to supplement or provide other observations for the teacher to work with. More important than the discrete elements of the picture indicated here is the balance of the whole thing, the overall impression. The elements themselves can give useful pointers to what is working within the child with regard to the qualities indicated. But on no account should these indications be treated in the manner of pseudo-Freudian determinators of inner state, any more than when a child who goes through a period of using large quantities of paint should have to bear the label of being identified authoritatively as a "dark soul"!

The seven elements the children may be asked to use in composing a picture are:

Sun Hill Path Water Snake Tree Bird

Children may add other features, but these seven must appear. The interpretive indications are as follows:

- Sun – may be taken as a picture of the connection with the spiritual. Consider whether the sun is drawn large or small, whether clouds cover it and the quality of the colour and luminosity.
- Hill – may give an indication of the child's sense of (mainly unconscious) goals. Are they barren and uninviting, or do they draw the observer towards them? Are they distinct or partly veiled?
- Path – may indicate a sense of the quality of the route towards the 'goal'.
- Water – may give a picture of unconscious qualities. Consider how much of the picture this takes up and the quality of its appearance.
- Snake – may indicate basal or 'animal' energy, suggesting the way in which the unconscious (water) qualities are embodied.
- Tree – may indicate the self's picture of itself (think of the world tree of Norse mythology). Consider its uprightness or otherwise, the way it relates to the rest of the picture, whether covered in leaves or wintry etc.
- Bird – may indicate something of the sense of the quality of freedom.

The "eighth element"

Many children are likely to spontaneously add a human figure or a house or both. In either case, or even when both appear, these representations may signify the self in its relation to the different elements indicated above and its own sense of worth, security and harmony or any lack of these qualities.

N.B.: This is interpretative NOT diagnostic.

APPENDIX D: A Possible Foundation Script

The handwriting shown here has been (slightly) adapted from one designed specifically for children with dyslexia. It has some useful features that make it, I believe, applicable for whole classes. The principle here is that all words can be completed without the need to lift the writing implement from the page ("i"s, "t"s, "j"s and "x"s have dots or strokes added once the word has been written – the "x" is the most controversial here; see below). Provided the essential features are retained, it is possible to adapt this alphabet further (e.g. upper loops might be added), but the teacher should be aware of the reasons for this and not simply follow the line of least resistance (her, or his own habits!).

abcdefghijklmnopqrstuvwxyz

Essential features

All letters have connectors; a lead-in stroke is part of the letter, even when it stands on its own, e.g.:

a tree stood in the wild wood

- All lower loops (rhythmicity into the "will zone") are *clockwise* (not usually the case for "f")
- The open "b" helps to reinforce a distinction between "b" and "d"
- Every word can be completed without lifting the pen or pencil (helping to reinforce kinaesthetic memory – the "movement memory" of the flow and shape of the word)
- Slant is upright to forward
- Though this can be changed, in the version given here, the upper ("thinking") zone involves no loop but a concentrating, repetition of the vertical

N.B.: The "x" form has some special considerations, like "s" it depends on the letter that stands before it:

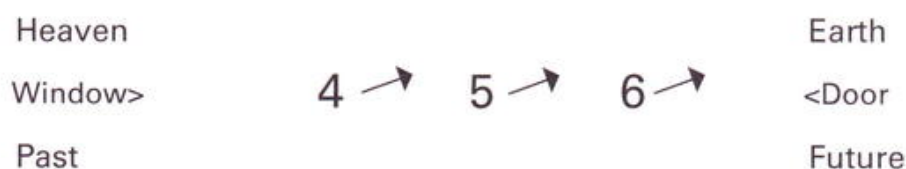
cross cross
except { lift pen only once
except { word is complete - then
add cross
ov (completed) ox[↙]
are (completed) ax[↙]

APPENDIX E: Number Orientation – to help your children face number symbols correctly

While the reversal of letter-forms is reasonably common at the beginning of Class One (the persistence of the tendency should always indicate the need to examine whether there are other indicators of special needs), the reversal of numbers is sometimes overlooked. There are various ways to help children arrive at a correct orientation of letters, cursive writing being one of them. Since there are no cursive numbers, teaching their correct orientation is all the more important. The following suggestion may be found helpful:



These numbers look back towards heaven



These numbers look towards the future



Seven and nine look back towards the three previous numbers with eight holding the balance!

(Vary according to the orientation of your classroom and create your own pictures!)

N.B. This works well for the number forms shown here. The closed form of the figure 4 is less suited to this approach.

APPENDIX F: Self-evaluation

Self-evaluation form

This form can be used in a number of ways. Ideally it would feature as a part of a process of collegial intervision, each of a pair or triad of teachers making a self-evaluation privately, and then sharing it with their partner(s). Comparing this with the impressions of a visiting colleague would be the best way to complete the process. Alternatively, it can be used simply as an aid to a teacher's personal appraisal of their classroom work. While some teachers may wish to complete the form in one sitting, it is designed in such a way that each main section may be used on three (preferably consecutive) days.

During the course of a week, take time to consider the following questions in order to review your teaching. Decide well ahead of the date the week you intend to conduct this self-evaluation (there is little point in simply choosing a good week as the basis for your review). Use the form to assess your strengths and weaknesses. While the former should be celebrated, it is the latter that are most interesting. These are opportunities for development if they are made use of. In order to do this, the "further action" section of the questionnaire needs to be as practical possible. Each school should have a "staff development budget" to facilitate a professional approach to these matters. The SWSF advisory service can also be consulted and, in some cases, staff study days or on-going development work can also be honed to answer the common areas of need for in-service education.

PART I – Picturing the whole situation

1. Form as vivid a picture as you can of today's Morning Lesson from the moment you arrived in the classroom. Put yourself in the position of an invisible visitor, or fly-on-the-wall. Briefly describe: first, the appearance of the room; the work on display; seasonal table; any work on the blackboard; arrangement of desks etc.:

2. Move on to picturing yourself in the room, your actions and any preparation. Picture also how the children arrive. How do you greet them and how do they respond? Carry these recollections to the point where you call the register. Note down your observations:

3. Picture the course of the Morning Lesson to its end. Recollect your own actions and interaction with individual children and the class as a whole. Picture your own movements in class, how you stand at the front, use the blackboard etc. Notice any tensions, or moments when your attention was divided. Notice, too, moments when you and the class seemed to be moving as one. Note your observations:

4. Finally, consider what the class did during the lesson. What was the balance between your direction and organisation and that of the children? Are the class self-sufficient in dealing with every-day arrangements, giving out books, checking spelling in the dictionary... etc. Who worked hardest during the various parts of the lesson?

5. Summarise any points from the above you consider significant. What do you feel is going well? What things would you like to change?

7. Further action:

PART II – The shape and rhythm of the Morning Lesson

1. What were my aims and objectives for this lesson?
2. How were these realised?
3. How did I prepare this lesson? What was unexpected? What needed greater preparation?
4. Make a representation of the path of the lesson. What observations would you make with regard to its 'flow', the transition moments? What moods were present during the lesson? Did the children find something to laugh about – were there quiet and active moments – what did you observe about the class during the moment just before you closed the lesson – did you address any particular temperaments through the way in which you presented something or asked questions?
5. What problem area(s) did I encounter?
6. How did I deal with these?
7. What new theme, skill, content, etc., did I present today?
8. How did the class respond?

9. What aspects of movement did I employ today?
10. How did the class respond?
11. In what way did music or speech feature in the lesson?
12. In what way did the class engage with these?
13. In what way did drawing, colour or modelling feature in the lesson?
14. In what way did the class engage with this?
15. What was my recall activity?
16. How did the class respond?
17. In what ways were the children active during the lesson?
18. Could the class be helped to be more self-responsible for any aspect of class-room management?
19. Did some aspect of the lesson challenge every child? Which children (if any) did I not notice today?
20. Which children (if any) seem to have absorbed more attention than others?
21. Why?
22. How do you record what the children have learnt?
23. How would you characterise communication with (and from) the class's parents?
24. How would you characterise communication with colleagues?
25. Summarise anything from the above that you feel to be significant. What do you feel is going well? What would you wish to change?

26. Further action:

Teaching skills summary

Key: Numbers in the key boxes below are repeated in the alphabetical lists and may be circled or otherwise highlighted for clarity and speed of assessment.

1 I lack basic skills or training in this area.	2 I am not very confident about this; I need support.	3 I have sufficient skills and confidence to identify what I need to do.	4 I am reasonably confident in my skill and experience.	5 I could offer to help others with this area.
--	--	---	--	---

A. Lesson material appropriate for the class:

1	2	3	4	5
---	---	---	---	---

B. Creating a good working atmosphere in the class:

1	2	3	4	5
---	---	---	---	---

C. Setting clear and obtainable objectives for the class:

1	2	3	4	5
---	---	---	---	---

D. Use of blackboard:

1	2	3	4	5
---	---	---	---	---

E. Use of voice:

1	2	3	4	5
---	---	---	---	---

F. Musical skills:

1	2	3	4	5
---	---	---	---	---

G. Use of movement:

1	2	3	4	5
---	---	---	---	---

H. Story-telling/working with narrative:

1	2	3	4	5
---	---	---	---	---

I. Pacing of the lesson:

1	2	3	4	5
---	---	---	---	---

J. Coaching individual children/ meeting specific needs:

1	2	3	4	5
---	---	---	---	---

K. Communication with parents:

1	2	3	4	5
---	---	---	---	---

L. Keeping clear records of lessons given and children's attainment:

1	2	3	4	5
---	---	---	---	---

Comments:

ACTION PLAN FOR:

Key to summary	Development approach – individual and school supported plan	Review – note and date
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		
11		
12		

This part of the evaluation may be used as the 'public' part of the exercise. While the above should remain in the hands of the teacher concerned (even when used in a peer review), this single sheet could form the basis of any individual staff development plan.

APPENDIX G: Planners and Record Sheets

Teachers will have their own methods of recording their preparations. Sometimes these consist of a detailed list of items for the Morning Lesson, but sometimes there is little else. The forms which follow are not intended to replace personal notes. Instead they provide an overview of the day ahead with points for reminders in an accessible form. While the items in this section are “planners”; it should be remembered that such plans, especially if modified when something different happens, constitute a valuable daily record of the main activities of each day in a form that takes very little time to maintain. The Year Planner provides a similar overview of the whole Morning Lesson programme and it is intended that this would be completed during the summer preparation period before the school year begins. Failure to carry out such an overview (which may have to amended) tends to result in certain areas of the curriculum being omitted. Ideally, there should always be time set aside during pre-term meetings for colleagues to share their planning with one-another.

Daily Lesson Planner (side 1)

Date Class Lesson

- Lesson Objectives:

What is to be *recalled*?

What is to be *practised*?

What *new learning* do you intend?

- Main content (indicate time to be spent on each element):

- What will the class do?:

- Pupils to observe (areas to note):

After the lesson:

- What happened? (Observations only):

- Important points for the next lesson:

- Pupil observations:

- Evaluation:

Daily Lesson Planner (side 2)

Date:

Objectives/priorities:

	Lesson/Activities	Equipment/room needed
A.M. Class		
P.M. Class		
Break times/ duties	After school/meetings	Personal reminders

Year Planner

Teacher Class For year

Date		
Theme		
Summary		
Comments, Festivals, etc.		
Date		
Theme		
Summary		
Comments, Festivals, etc.		
Date		
Theme		
Summary		
Comments, Festivals, etc.		

Lesson Planning Sheet

Theme or subject: Dates:

Monday	Tuesday	Wednesday	Thursday	Friday

Comments:

Summarise overall aims (e.g., to develop awareness of rhythm of English language):

Specific goals/objectives (e.g., teach use of full stop, capital letters):

Intended approach (e.g., to lead from stepping of sentences composed with the class – clap stops, jump capitals etc. – to written form):

[This planner is intended to give an overview of the week. The learning goals indicated on the reverse are perhaps the most important part of this.]

APPENDIX H: Record Keeping – for individual children

Subject Lesson Planning and Record Sheet – Skills

School year Date

Teacher Class

Period
(First half term, September – October, for example)

Objectives for this period

	Comments/outcomes
Eurythmy	
Music/Singing	
Painting	
Form Drawing	
Modelling	
Handwork/Craft	
French	
German	
Numeracy	
Literacy	

Summary for Morning Lesson and other subjects (to be used in combination with the preceding form):

School year Child

Teacher Class

	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul
Morning Lesson											
Understanding											
Pace of work											
Handwriting											
Spelling											
Involvement											
Presentation											
Homework											
Self-reliance											
Other – general comments											
Painting											
Colour											
Form											
Involvement											
Independence											
Music											
Singing											
Instruments											
Technique											
Involvement											
Independence											
Homework / practise											
Handwork											
Technique											
Planning											
Involvement											
Independence											

	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul
<i>Foreign language</i>											
Vocabulary											
Understanding											
Homework											
Independence											
Involvement											
Pronunciation											
Grammar											
Spelling											
Bookwork											
<i>Eurythmy</i>											
Technique											
Movement											
Involvement											
Independence											
Other											
<i>Other practice lessons</i>											
Spelling											
Punctuation											
Style											
Vocabulary											
Handwriting											
Reckoning											
Accuracy											
Drawing											
Problem-solving											
Social skills											
Attitude											

Comments and general observations:

This form can easily be adapted to the needs of particular teachers. The foregoing is only an indication and it would be best for each school to create its own version. It is worthwhile noting, however, that a consolidated form, such as the one shown here ought to be held in the child's official file (*held as part of the school's records, not simply in individual teacher folders*). The putting together of the full summary could easily be part of the annual report writing process and should make this much easier.

Key Skills Form

The blank form that appears overleaf can be adapted to what teachers are frequently asked for during HMI visits. Used well, such a form can be an important aid for teaching irrespective of outer demands. The lists of objectives and skills indicated in Section Two of this *Handbook* could be used to provide column titles, with the children's names in the first row. The key is then used to summarise how each child has managed to grasp the specified skill or knowledge (other types of notation can, of course, be used; personally, I have found the five point scheme indicated here most practical). Setting out the main objectives and skills in this way serves two purposes: to facilitate the **monitoring** of pupil progress in order to provide more focused help or greater challenge when needed; and to assist in the thinking through of what skills and abilities the children need to acquire in order to cope with the demands of the subject, both immediately and in the longer term. These formative objectives (towards understanding where the children are and to encourage clarity in preparation) are surely worthwhile in their own right, irrespective of any other requirements.

Example based on a Class Two arithmetic Morning Lesson indicated in Section Two (page 27). I have deliberately included a number of prerequisites from Class One.

Name	Count to 1000 in sequence	Accurate counting objects	Knows number bonds to 20	Can apply number to 10s	Can count in 2s to 100	Ditto for 5s	Ditto for 10s	Correct notation for tens, units	Correct notation HTU and ThHTU
Arion									
Flora									
Hygiea									
Linus									

'x' times table in sequence	'x' times table reverse order	'x' times table random	'x' tables as division	Repeat previous for each table studied	Looks for pattern in number	Translates numbers into words	Vice versa	Correct use of £ and pence	Makes sensible predictions (answer is around?)

General Observations and Responses

Teacher Class

Name and date	Observation	Action to be taken (exercises or other support)

Handwriting – some guidelines:

Formation

Reversals (which letters?), slant (upright, to right or left, random, any extreme), shaping of individual letters, lead-in strokes, start and end point, connections, size (too big, too small, uneven), mixing print and cursive, loops or lack of loops.

Rhythm

Flow or lack of flow, evidence of pressure or lack of pressure (indicated by heaviness of strokes), spacing of letters and words, quality of movement over the page (any tendency to pause).

Speed

Slow, measured, quick, rushed.

Lay-out

Appearance of whole page, margins (right, left, above, below), tendency to 'taper', use of colour, decoration, awareness of line breaks, paragraphs etc.

Attitude

Antipathy or enthusiasm, rejection of own work, unmotivated, feeling for aesthetics of handwriting (or lack of this).

The above is purely a convenient form for your summary. The best way to gather the observations is to have a notebook on your desk with a page for each main area, e.g., Handwriting, Reading, Spelling, Speech, Form Drawing, Number, General observations, Discussions with parents.

APPENDIX I: When Nothing Seems to be Working

The lists of points in Section Two will give a daily formative evaluation during the course of a Morning Lesson and the self-evaluation form may also be helpful. Wrestling meditatively with a few paragraphs from *Allgemeine Menschenkunde* will also help, especially when accompanied by the angels of the children (interest in every detail of their development) and your own work with those Beings that concern themselves most closely with education. The questions below are nothing of that order, just basic teaching matters, but ones that can easily be overlooked by being taken for granted. They may also be found useful in co-mentoring conversation. As with everything else here – if you don't like the questions, create your own!

1. Have I considered what the class knows already? Am I being too simple or orbiting above their heads?
2. What do I do to ensure the class feels they know where they are going in the lesson? Could I communicate this better?
3. Am I presenting too much (or too little)? Is this what the class needs?
4. Does the class understand what they are learning? (Hint: if you don't, they won't!)
5. Am I setting appropriate tasks and an appropriate range of tasks?
6. Do I ensure that each individual child hears some positive suggestion, criticism or hint for improvement during the course of a school week? Or am I telling them too many, potentially indigestible, things?
7. Do I give the class opportunity to reflect on its learning and their differing approaches to the tasks set?
8. Am I providing sufficient opportunities and encouragement for the class to explore what it is learning?
9. Is there anything I could do to increase the confidence of the class in their ability to learn?
10. Anything else that springs to mind and might be relevant.

Take whichever of the above seems particularly pertinent. Be clear about the problem. Work out a possible solution. Try it out. Record what happens. Reflect on the result (best with a colleague or two – perfect for co-mentoring). Discuss and prepare to take the next step. There you have it – **action research!** If teachers' meetings gave time for discussion of this type of process, they might become the sort of pedagogical heart we like to imagine them to be.

APPENDIX J: Your Most Precious Resource – care for your voice!

Most teachers are professional speakers; in Waldorf we're concerned with the word, yet very little is said about it and, apart from a little speech formation, most training courses neglect the teacher's voice. Hoarseness, breathing problems, vocal exhaustion and infections of ear nose and throat are as common among Waldorf teachers as in the teaching profession as a whole. It has been established that teachers are the occupational group with the greatest incidence of voice disorders. Approximately 20 percent of those attending specialist clinics are likely to be teachers. European studies found that, in any year, 50 percent of the profession will suffer from poor voice function as a result of illness.¹

For the Waldorf teacher the voice is one of her or his most important instruments, so much must be carried on the wings of speech! I am convinced that a great deal of teacher stress too not only expresses itself in the voice, but that poor use itself makes it a significant cause of psychological stress. So it is a good idea to look after your voice. Here are some suggestions:

- Consider what F. M. Alexander called your "use of the self", your tendency to exert undue pressure on shoulders, back, knees and neck (no wonder the Old Testament prophets criticised the Children of Israel for being "a stiff-necked people"!). When speaking, feel your spine lengthening, keep the eyes forward but not 'blinkered' and relax the knees
- Imagine that the larynx is relaxed. This can be practised by gently touching the front of the larynx as you speak. You should feel the difference between the more mellow, warmer tone and the more edgy, higher laryngeal production. The latter can easily make for a nervous class! It's always better to lower the voice when you want to get attention than risk the shriek! Similarly, try to avoid sharp vocal attacks. Step back, take in the whole classroom space and go for the foundations! (Remember, very high tones may make people retreat but low ones bring down the building!). Saying, "Ung-karr-karr, ung-karr-karr, ung-karr-karr" 12 times over morning and evening can also help to increase laryngeal resonance and is especially useful for female teachers, who tend to have the greatest difficulty with this (but, don't overdo it – you may end up sounding like Margaret Thatcher!)
- Avoid coughing as much as possible – shouting is a sort of vocalised cough and does similar damage. (Better one good cough than repeated 'aght' sounds)
- Give as much time as you can to allow your voice (and everyone's nerves) to recover after you have had to make great demands on it. A noisy lesson in the echoing, acoustically-difficult gym hall/eurythmy room/canteen should be followed by a quieter one wherever possible
- Good ventilation (at home as well as at school) is important
- Try to avoid dry, dusty rooms – get a humidifier, bring on the goldfish or mop the floor every morning before school starts!
- Avoid foods that dry the vocal tract (at least during the working day) – dairy foods, nuts, chocolate...alcohol (!) and steer clear of the smokers! Fizzy drinks can also cause problems as the gas can force small amounts of stomach acid upwards where they attack the lower edges of the vocal folds. Eating late in the evening can have a similar effect when you lie down to sleep
- Most important, keep well hydrated; drink plenty of water

If problems persist, a combination of speech formation and Alexander Technique can be resorted to. I would always advise both unless the speech teacher is very well educated in the physiological aspects as well as the spiritual!

Footnote 1

Frizzell, B., *Voice disorders and occupations* 1996. Also see Harris, Harris, Rubin and Howard, *The Voice Clinic Handbook* – Wurr Publishers, London, 1998.

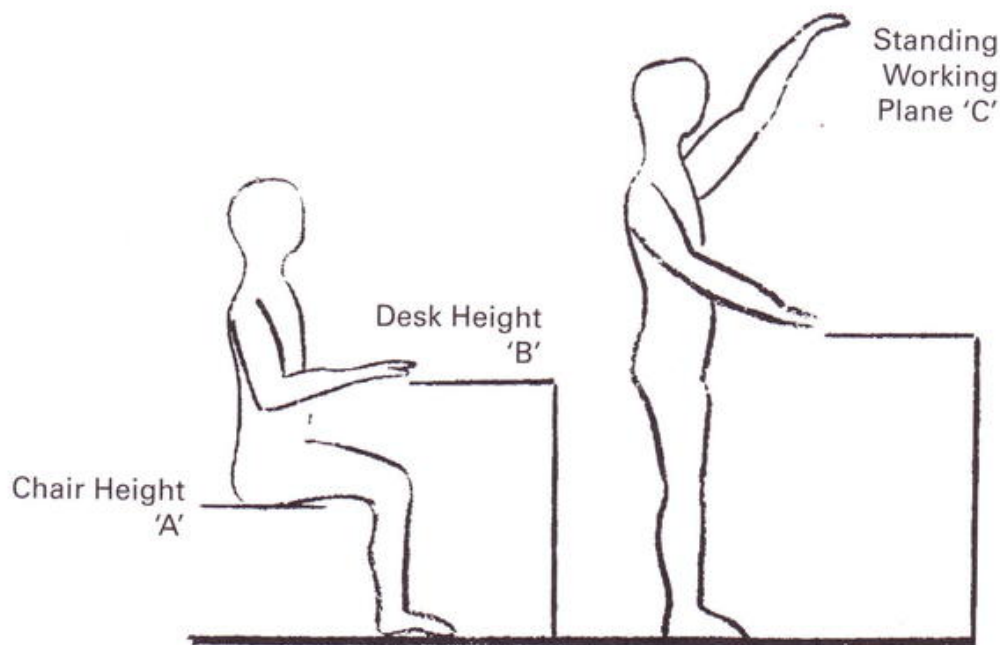
APPENDIX K: How Are Your Children Sitting?

WORKING HEIGHTS

(information from the Furniture Industry Research Association)

Age Range	Sitting Height	Height of chair (A)	Height of desk (B)	Standing work surface (C)	Maximum reach 95% of age range
5-8 yr.	875mm-1010mm	300mm ISO size 2	520mm ISO size 2	640mm-700mm	1345mm
7-9 yr.	925mm-1010mm	300mm ISO size 2	520mm ISO size 2	700mm-760mm	1405mm
8-10 yr.	930mm-1105mm	340mm ISO size 3	580mm ISO size 3	700mm-760mm	1465mm
9-11 yr.	1025mm-1135mm	340mm ISO size 3	580mm ISO size 3	760mm-820mm	1525mm
10-12 yr.	1030mm-1160mm	340mm ISO size 3	580mm ISO size 3	760mm-820mm	1575mm
11-13 yr.	1050mm-1230mm	380mm ISO size 4	640mm ISO size 4	760mm-820mm	1645mm
13-16 yr.	1110mm-1230mm	420mm ISO size 5	700mm ISO size 5	820mm-880mm	1815mm
16-18 yr.	1215mm-1365mm	420mm ISO size 5	700mm ISO size 5	880mm-940mm	1855mm

The criteria are that the chair should allow feet to be placed firmly on the floor (heel and toe). The height of the desk should not force the arm upward. The chair should be 250mm (approx.) lower than the desk. In practice, no more than two sizes of chairs and usually one of desks will be needed per class.



APPENDIX L: An Aid to Note Taking

(q.v. checklist Class Seven)

Note taking can be facilitated by the use of standard abbreviations. These are rarely 'taught' (the best way to teach them is, in this case, via imitation – example: see note below). The list below shows in alphabetical order some of the most common contractions. Full stops are not used for these for obvious reasons of speed.

&	-	and	&c	-	etcetera
abt	-	about	afn	-	afternoon (or use am pm – as appropriate)
altho	-	although	alw	-	always
anon	-	anonymous	bn	-	been
btwn	-	between	cd	-	could
cf	-	compare(d)	cm	-	centimetre(s)
ctee	-	committee	diff	-	difference, different
eg	-	for example	Eng	-	England, English
esp	-	especially	ex	-	out of
fr	-	from	gal	-	gallon
gm	-	gramme(s)	ie	-	that is
info	-	information	int	-	interest, interesting
lit	-	literally	math	-	mathematics
mech	-	mechanic(al)	med	-	medical, medicine
mod	-	modern	MS	-	manuscript
mtg	-	meeting	nb	-	note well
neg	-	negative	pp	-	pages
prob	-	probably	ref	-	reference
secy	-	secretary	shd	-	should
tech	-	technical	tho	-	though
v	-	very	vol	-	volume
w	-	with	wd	-	would
wh	-	which	yr(s)	-	your(s)

I have left these in the *Handbook* because most remain useful. However, given the fact that most pupils from Class Six upwards will probably know something about texting, one could well make a start there. The challenge might be to help the pupils understand how the utilitarian simplicity of that type of communication might not support more complicated ideas or nuances. This could provide a point of entry to the whole subject of the various markers used in writing and their purpose. "R u redE 2 go out 2nite. I'll sE u b4 8. I'll w8 4 u" may work for setting up a date, but might be limited when applied to explaining the reasons for Sidney Carton's sacrifice in *A Tale of Two Cities*. Teachers are increasingly likely to have to reckon with how to keep texting in its place (which also means acknowledging where the techniques are appropriate). There is some research to suggest that the use of simplified phonic scripts can bring with them greater difficulties in comprehension. The brief notes in Stockmeyer about shorthand are fascinating, and well worth looking up, when considering how to go about helping the class to take accurate notes.

AND FINALLY – APPENDIX M

How to make it difficult for anyone else to teach your class – ever!

1. Always refer to the class as “my class” and encourage colleagues and others to refer to them, not as “class x”; but as Mrs., or Mr., Whatsit’s class.
2. Tell the class frequently that they are a very special group (they must be to have you as a teacher) and let them know implicitly and explicitly that you are the only person fit and able to teach them. Alongside this, it helps to hint frequently that no-one else can or could handle them as you do.
3. When you hear that (for example) the French teacher is having difficulties, two approaches will be found highly effective: first, tell the teacher concerned, “They’re really no trouble with **me**”; then tell the class, “Now, I know that you find it difficult to behave with Monsieur Blanc, but I want you to do your very best to be good during his lesson, just for me”.
4. Fill every space on your blackboard with your artistry and make sure the class is firmly behind you in preventing any subject teacher from erasing even last week’s reminder. You will, of course, have allowed an equilateral triangular area with approximately ten centimetre sides for such colleagues’ use. The ‘special chalk’ is exclusively for your use only. The class will enjoy enforcing this!
5. When preparing pieces for festivals indicate that your class is the best in the school and never show anything that has not been rehearsed and choreographed to your (and their) usual standard of perfection. (Clearly this will be in contrast to every other class in the school).
6. Be a strong director of the class, but be ready to ‘accommodate’ their special wishes. If you don’t approve of these you can appear sympathetic but tell them that you will have to “ask the other teachers”. You can then tell the class that, though you used all the arguments the children themselves had put to you, the teachers, or ‘the College’, would not agree. Since ‘they’ do not understand the class, this must be regarded as unfortunate but predictable.
7. Class ‘pet names’ can be useful. Rewards, for example chocolates (especially if the school rule is no chocolate), should be awarded to indicate how pleased you are with the individual (and, of course, it’s “our secret”).
8. Make a particular point of cultivating the strongest leaders in the class so that they see you as their special ally, the only adult who understands them.
9. Ensure that the parents, especially the most vocal ones, regard you as their friend.
10. Ensure that class evenings have as much as possible the quality of a party held in your own home.
11. Reports should be as personalised as possible. Of course, only you know the ‘soul’ of each child.
12. It will help to cultivate as many special and exciting experiences, unique to you and your class, as possible. For example, “this is the only class to be taken horse riding/go-karting/hang-gliding...”. It follows that all such outings should not be announced to any other members of staff you allow to teach your class before the day they are due to happen. Grumbles or complaints only indicate the lack of support from certain colleagues for the difficult task you have taken on.
13. If you speak about your class in College or Teachers’ Meetings, this should be as generalised as possible and done with the tone of a high-priest hinting at some deep experience in the holy of holies.
14. Occasionally sound a petulant, misunderstood note, for example, “I am managing all these children with special needs in my class and no-one else seems to take the problem seriously”. Whatever you do, **do not** specify the nature of those needs except in the vaguest manner and, of course, never allow the learning support teacher to take children out of the class (“this is so divisive!”).

15. Form cliques with chosen colleagues (the equivalent of 'your class' in the adult community) and as far as possible encourage them to bring any proposals you have to College for you.
16. Avoid, as much as possible, all administrative-type tasks, implying "I am much too busy with my class to get involved in this sort of thing".
17. Occasionally, but with powerful emotion, use your 'veto' (after all, we work with consensus, don't we?) on the grounds that you alone are speaking for 'the children'.
18. Keep a glowing personal profile about each child, but never allow anyone access to lesson notes or records, because, as an inspired educator, these are unnecessary for you (anything indicating what the class might have learnt, or covered in Morning Lesson should be 'lost' before you leave the school).
19. Let your parting be as emotionally charged as possible, but you might tell them, "I'm going to miss you all terribly and I'll always be thinking of you. Please be as good as you can be for your new teacher" (a few tears at this point would be a nice touch).

(I hope colleagues will forgive the irony of the title. In many schools one comes across classes, particularly towards the latter end of the class teacher period, where, for one reason or another, the original class teacher has had to stop, usually without much warning, and the replacement teacher is struggling. Often the new teacher is not doing a bad job but the problem is more one of an apparent inability to 'gel' with the class; the immune system of the group rejects the alien presence in its life stream. Significantly, teachers well established in the school who volunteer to 'take over' tend to fare better. Subject teachers not infrequently have to suffer from something similar. Some of the points listed above have something positive in them, and may even be indispensable for the bond the class and teacher must form if class teaching is to work. But, pushed toward the extreme of caricature, the same qualities tend to a class that appears to be set apart from others in the school, one that appears over-dependent upon a single personality. If some of the points are surprising, these may be the ones most worth discussion and contemplation!)

Bibliography – for further reading

The following is not a comprehensive listing of Waldorf or other educational source material, simply a selection of some of the essentials and lesser-known background reading. I have not included Rudolf Steiner's lectures here, nor any general books, such as the *Way of the Child*. The emphasis here is on books for the class teacher, whether from Waldorf or other sources, that the reader may find practically useful.

Books for the first "R":

- Niederhäuser et al., *Towards a Deepening of Waldorf Education*, Dornach, Pedagogical Section of the School of Spiritual Science.
- Tautz, J., *The Founding of the First Waldorf School and The Meditative Life of the Teacher*, Spring Valley, Mercury Press (Pedagogical Council of North America).
- Smit, J., *Lighting Fires – Deepening Education Through Meditation*, Stroud, Hawthorn Press.

General curriculum – child development:

- Stockmeyer, E. A. Karl, *Rudolf Steiner's Curriculum for Waldorf Schools*, Forest Row, Steiner Schools Fellowship Publications.
- Many contributors, Rawson, M. ed., *Towards Creative Teaching*, Waldorf Resource Books no. 2, and *The Educational Tasks and Content of the Waldorf Curriculum*, Waldorf Resource Books no. 4, Forest Row, Steiner Schools Fellowship Publications.
- Rawson, M., and Rose, M., *Ready to Learn*, Stroud, Hawthorn Press.
- Schwartz, E., *Rhythms and Turning Points in the Life of the Child*, Rudolf Steiner College Press.
- Koepke, H., *Encountering the Self*, New York, Anthroposophic Press.

Also refer to Steiner Waldorf Schools Fellowship Publications for other resource and study books.

Curriculum areas:

Movement including games:

- Heider, M. von, *Come Unto These Yellow Sands*, and, *And Then Take Hands*, Stroud, Hawthorn Press (*Eurythmy, with ideas for class teachers*).
- Heider, M. von, *Looking Forward*, Stroud, Hawthorn Press.
- Haren, W. van, and Kischnick, R., *Child's Play 1 and 2*, and *Child's Play 3*, Stroud, Hawthorn Press.
- Brooking-Payne, K., *Games Children Play*, Stroud, Hawthorn Press.
- Cornell, J., *Sharing Nature with Children and Sharing the Joy of Nature*, California, Dawn Publications.
- Nash-Wortham, M., *Take Time*, Stourbridge, Robinswood Press (*Beanbag exercises and learning support*).
- Taylor, M., *Pull the Other One*, Stroud, Hawthorn Press (*String games*).

Developing Oracy and Literacy:

- Jaffke, C., *Rhythms, Rhymes – Games and Songs for the Lower School*, Stuttgart, Pedagogische Forschungsstelle.
- McAllen, A., *Teaching Children Handwriting*, Fair Oaks, Rudolf Steiner College Press.

Harrer, D., *An English Manual*, Spring Valley, Mercury Press (AWSNA).
 Thomas, H., *A Journey Through Verse in Rhyme and Time*, Edinburgh, Floris Books.
 Schwatz, E., *Why the Setting Sun Turns Red*, Fair Oaks, (AWSNA).
 Matthews, P., *Sing Me the Creation*, Hawthorn Press.
 Nash-Wortham, M., *Phonic Rhyme Time*, Stourbridge, Robinswood Press.
 Swann, M., *Practical English Usage*, OUP, 1980.
 König, K., *On Reading and Writing*, Camphill Books.
 Meyer, G., *Wisdom in Fairy Tales*, Edinburgh, Floris Books.
 Streit, J., *Animal Stories*, Dornach, Walter Keller Press.
 Streit, J., *And There was Light*, and *Journey to the Promised Land*, Fair Oaks, (AWSNA).
 Mellon, N., *Storytelling and the Art of Imagination*, Element Books.
 Muller, H., *Healing Forces in the Word and its Rhythms*, Forest Row, Steiner Schools Fellowship Publications.
 Wilkinson, R., *Origin and Development of Language*, Stroud, Hawthorn Press.
 Pratley, R., *Spelling it Out*, London, BBC Publications.
 McAllen, A., *The Listening Ear*, Stroud, Hawthorn Press.
 Berry, C., *Voice and the Actor*, London, Harrap.

Developing Numeracy and Mathematics:

Jarman, R., *Teaching Mathematics in Rudolf Steiner Schools for Classes I-VIII*, Stroud, Hawthorn Press.
 Anderson, *Active Arithmetic*, Fair Oaks, (AWSNA).
 Harrer, D., *Math Lessons for the Elementary Grades*, Spring Valley, Mercury Press (AWSNA).
 Franceschelli, A., *Algebra and Mensuration*, Spring Valley, Mercury Press (AWSNA).
 Ulin, B., *Finding the Path*, Fair Oaks, Rudolf Steiner College Press (*Mathematics for Classes Seven – Twelve*).
 Kretz, H., *Solid Geometry*, Fair Oaks, AWSNA.
 Hogben, L., *Man Must Measure*, London, Rathbone Books (*A fine outline of the development of measurement*).

Other subjects, research and other teaching material:

Hahn, H., *From the Wellsprings of the Soul*, Forest Row, Steiner Schools Fellowship Publications (*Religion teaching, but also useful for the religious element in teaching*).
 Jacobs, R., *Music for Young Children*, Stroud, Hawthorn Press (*Development of pentatonic, mood-of-the-fifth music*).
 Knierim, J., *Quintenlieder*, Fair Oaks Rudolf Steiner College Press (*Pentatonic songs*).
 Lebret, E., *Shepherd's Songbook*, and *Pentatonic Songs*, Ontario, WSA, available from Steiner Schools Fellowship Publications (*Songs for Classes One – Three*).
 Jünemann, M., and Weimann, F., *Drawing and Painting in Rudolf Steiner Schools*, Stroud, Hawthorn Press.
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**A Handbook for
Waldorf Class Teachers**

Compiled by Kevin Avison

Originally published in 1995, this Handbook
has been reprinted numerous
times due to demand

It has now been fully revised and expanded
by the author. New features include checklists
for identifying children with special educational
needs. The sections indicating aims and basic
skills objectives have now been extended
up to Class Eight and forms for record
keeping have been revised