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The Asian Waldorf Teachers Conference 2013 in Seoul

Nana Goebel and Eun Hwa Lee

Dear Colleagues of the Waldorf Steiner Schools and Kindergartens,

As planned during the Asian Waldorf Teacher Conference 2011 in India, we will continue our work together as colleagues of Waldorf institutions throughout Asia. The Asian Waldorf Teachers Conference 2013 will take place in a conference center outside of Seoul, Korea.

The dates are April 28, 2013, 9 PM until May 4, 2013, 8:30 PM. We suggest arrival on the 27th of May and departure on the 5th of May. The closest international airport is Seoul – Incheon.

The conference will work under the title: Developing Social Healing Out of Anthroposophy.

Christof Wiechert will give the lecture cycle on Study of Man. After the lectures in the morning, we will work in study groups on different topics, preparing either for kindergarten or grade school classes, or for specific subjects in the upper school. The afternoon workshops deal with more artistic, movement or rhythmical subjects. They will be followed either by topics to be presented or discussed in plenary, or by reports or other urgent issues.

In the evening we will have presentations by pupils of the Korean Free Waldorf schools as well as by ourselves. We warmly welcome prepared contributions, with which you not only bring the color of your own culture but hopefully also an example of the work you do within your Waldorf school.

The conference will be held in English. Those who need a translation from the English, please, bring your own translator.

A detailed program can be found at:
http://www.awtc2013.org.

We look forward to building an Asian Waldorf kindergarten and school movement through such a working together.

Traditional Korean music is performed for visitors on the grounds of one of the Royal Gardens in Seoul.

Waldorf High School in China: Enabling Everyone to Develop Morally

Allegra Allesandri, PhD, Fair Oaks, California, USA

[First published on *Waldorf Today*, October 8, 2012]

How can an education for the future, one that strives to educate free human beings, exist in a Communist nation, one infamous for human rights violations and following the party line? This question was foremost in my mind when I accepted an invitation to introduce Waldorf high school education in Chengdu, China. What would I be able to say? Would someone be following me or listening in? What if I accidentally made an off-color joke about Mao or Hu?

The reality was that I had no fear, only a feeling of hope and excitement as I prepared for my trip to Chengdu with my good friend and colleague, movement instructor, Valerie Baadh. If all else failed, I knew Valerie and I would have a great time supporting each other, shopping, eating and sharing our knowledge and experiences of a combined 42 years developing high school curriculum and teaching high school students.

As a Waldorf high school graduate, high school founder, instructor and principal, I approached this trip as I do most everything in my life: with a feeling of wonder, an urge to share the truth of Waldorf education, and a sense of adventure to explore a new part of the world. With an open heart and mind, I set out to help introduce Waldorf high school education in China.

"Our educational policy must enable everyone who receives an education to develop morally, intellectually and physically and become a worker with both socialist consciousness and culture." From Quotations from Chairman Mao Tse-Tung

China is known for the drill and kill education. And yet as a culture, China values the three–fold human being, as evidenced by Mao's dictum. His brilliance was to harness Chinese culture and turn it to the service of Communist rule. At an early age, students are shuffled into a rigorous university-bound test-centered education or left behind in vocational training. I found that the Chinese adult students we met had a rich background in moral, intellectual and physical education. They had been very unhappy and dissatisfied with their adolescent years and high school, but they did not come out of it poorly educated. And yet, Chinese students applying to American colleges are often "baffled by the emphasis on extra-curricular activities and may have never written a personal essay" (NYT 11-3-11), a clear indication that these activities are not a focus in Chinese high schools.

Europe has a similar model of siphoning off students as early as fourth grade to vocational training, and steering the

Festival celebration at Chengdu Waldorf School.

best and brightest into university preparation. As a frequent visitor to Germany, my observation and anecdotal research tell me that in Germany, this dichotomy doesn't hold the stigma that it does in China. Germans who are vocationally trained or university bound enjoy a strong middle class lifestyle.

China is different. Academic competition is high. The discrepancy between rich and poor is vast, both economically and educationally. The pressure of social status, income level and prestige is powerful. Children from families with resources take classes all day and have extra classes in the evening and weekends. And yet, according to the New York Times, 40,000 Chinese students arrive in the United States every year to attend colleges and universities, hoping for a better education and an advantage in business when they return home to China with an American degree (NYT 11-3-11). The Western allure is surely one of the reasons Waldorf education is gaining popularity and success in China.

A portrait of former Chairman Mao Tse-Tung punctuates the entrance way to Beijing's Forbidden City.

In November, we arrived at a campus looking very much like any Waldorf school I have seen. I found a sanctuary from the concrete, high-rise, hustle and bustle of China's third largest city. The Chengdu Waldorf School is an oasis of calm and tranquility. The school surrounds a small lake on which students learn to row. As in any Waldorf school worldwide, small children arrive on foot, holding hands with a parent or grandparent, skipping, singing, dressed warmly in hand knit woolens. We felt at home in a real Waldorf school. "Our purpose is to ensure that literature and art fit well into the whole revolutionary machine as a component part, that they operate as a powerful weapon for uniting and educating the people and for attacking and destroying the enemy, and that they help the people fight the enemy with one heart and one mind." From Quotations from Chairman Mao Tse-Tung

What we learned in our two-week Introduction to Waldorf High School and Training is that our colleagues in China are eager for the kind of education that we find around the world in Waldorf schools both public and private across the globe. It is the nature of the human being to strive for personal freedom, personal expression through art, colleagueship and community. It is our deepest human desire to save our planet and treat our Mother Earth with respect and to redeem our current state of the world. These are truths well now throughout the centuries in China.

I found that China is a place ripe for reform. This is a country that has known revolution, reform, and political discourse for millennia. Despite drill and kill education, I met groups of educators capable of the best kind of teaching I can imagine. Our adult students were artistic, creative, dramatic, excellent storytellers. They knew instinctively how to present artistic lessons. They were eager students both of the academic material and the exciting and active physical challenges of Spatial Dynamics.

In contrast, the teachers I work with and train in the U.S. need better arts education. They need to know more about their subjects. And they need to be taught systematically how to teach artistically, creatively and dramatically. The Chinese students in our program knew all this instinctively.

The prospect of a successful Waldorf high school for Chengdu is real. China is providing Waldorf education in nearly 200 kindergartens and 25 elementary schools throughout the country (Huang 2012 p. 6). The rich culture and deep respect for the arts create an environment ripe for successful Waldorf education. However, the real question is: how will Waldorf students meet the demands of Chinese university admissions and the economics of the job market? This is an age-old Waldorf high school question.

The plan in Chengdu is tentatively to prepare the current fifth and sixth grades to open a high school in 2014. The western consultants suggest that the school prepare to house boarding students from around China. Currently, Chengdu is the only school in China with graduating eighth graders. In 2012, Chengdu Waldorf School celebrates its second graduating eighth grade class. (The other school growing to the eighth grade is Guangzhou on the mainland near Hong Kong, which currently has a fifth grade.)

In January, Chengdu Waldorf School earned its license to operate from the Chinese Department of Education which took years of "pushing the government to except alternative education in China" (Huang 2012 p.1). Until the license, the Chengdu Waldorf School—as many other Chinese Waldorf schools do—operated in a "yellow light" zone. They are neither approved with a "green light," nor are they shut down with a "red light" (Huang 2012). Chengdu enjoys the patronage of a Chinese educational minister close to the Prime Minister. While vastly different than Chinese education, the government seems to know that Waldorf education has the potential to succeed. Without embracing the methods wholesale, the government continues to watch and assess. As

Waldorf teacher training work has been ongoing at the Chengdu Waldorf School for the past decade. A high school training is now underway with help from many foreign teachers. Here is a teacher training group presenting a song.

a 10,000+year-old culture, the Chinese understand how to adapt, endure and evolve.

In the meantime, the Waldorf schools operate like private schools. Parents pay tuition as they do in private schools in the United States. Families have to make difficult choices around sixth and eighth grade about how to best prepare their children for high school and college readiness. The current eighth grade experienced attrition after the Chinese New Year (the month of February) when families decided to send their eighth graders to a government school so they would have the eighth and ninth grade years to prepare for the high school entrance exam. Other families make the switch earlier. Still other families arrange to send their ninth grader to the West—to Germany, Australia, and America, Canada, where there are Waldorf schools and families ready and willing to make room for Chinese students to have the Waldorf high school experience.

The main difference between the Chinese and American schools is in expectation. One afternoon in Chengdu during our High School Introductory Course, we invited a wonderful young man who had just finished his end of high school exams for college. He told the group that he had spent three years studying for tests that should only have taken six months to prepare. The only meaning he found in high school was the literary journal he edited. In that club, students found the artistic outlet to express themselves. Yet they were in school eight hours a day studying for tests.

Students in the Waldorf introductory course brought in state textbooks, not the ten-pound hardback textbook of our California students, but paperback, workbook-style texts. They look like a math or test prep workbook. Students said that the Chinese way is for the teacher to read from the book and the students to follow, memorize minutia, and learn for the test (notes of conversations from introductory course 11-2011).

As this high school student spoke, I was struck by his cosmopolitan nature, his maturity and his eloquence. He was frank and funny in front of a group of adults. He reminded me of so many of my Waldorf high school students over the years—seeking meaning, yearning for truth, in search of beauty—in some ways, so much wiser than the system he faces. And his remarks reminded me of the voices from recent documentaries like Race to Nowhere, and the parenting book, Tiger Mom by May Chua. Education is meaningless when it is only about a test score, the number of AP exams, the SAT score, and the prestige of the college and universities one is accepted to. Hearing this young man speak, I had the distinct impression that for the Chinese, the high school experience of college preparedness is similar to the same preparation our high school students experience in the most rigorous high schools on the most competitive college or university track.

In our American democracy—and especially in California with its Educational Master Plan—high school students have a vast array of vocational schools, community colleges, state

Recently completed buildings at Chengdu Waldorf School in China.

and private college and universities. We have choice. A high school drop out can attend a 2-year community college, work his/her way to UC Berkeley or Stanford and come out with a universally respected diploma. Our educational and economic systems support entrepreneurship and innovation.

The Chinese educational system is not so flexible. Our No Child Left Behind Policy pales in comparison to Chinese educational standards. There is one path to academic success, one path to the best university, one road to future success.

"Complacency is the enemy of study. We cannot really learn anything until we rid ourselves of complacency. Our attitude towards ourselves should be "to be insatiable in learning" and towards others "to be tireless in teaching." From Quotations from Chairman Mao Tse-Tung

Much has been made of the Tiger Mom pressure and intensive rigor of Chinese education and parenting. Active and aggressive study towards academic success is a national pastime. But there is another element of learning at play for the Chinese. As Evan Osnos suggests, there is perhaps another "ingredient in the national motivation that may not spring as much from boot-camp parenting as it does from a pervasive, deeply felt yearning for knowledge. In some cases it is knowledge to try to get into graduate school abroad; in others, it is simply to get from the factory floor into a better gig. None of this is unique to China, but it is especially acute these days" (Osnos, The New Yorker 2-17-11). Mao admonished his comrades "to be insatiable in learning." As a teacher of Chinese adults, I felt my students' insatiability for learning.

China needs innovation, it needs original designers, it needs young people who can think freely and who do not wait for the authority. The government and the people know this. Chinese Waldorf high school graduates represent the future of China. China needs students who are open-minded, free-thinking, willing to challenge authority. This means they will become the thinkers and designers and innovators. Waldorf schools were intentionally established in order to affect social change—China is seeking inspiration for positive meaningful change in order to move the country into the 21st Century.

I asked Li Zewu, the principal of the Chengdu Waldorf School how these open-minded Waldorf students will fit into their society, a society that, from the outside, seems so controlled by the government. Zewu told me: "They will become president!"

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中国古代辰耕文明中的“道” + 西方先進有机辰◆的“木”

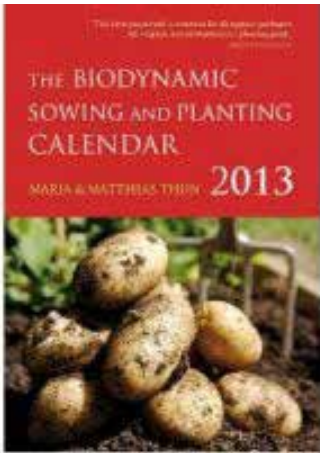
有机衣◆与生恣文明研討交流会暨第二期生物功力衣◆培圳及首次朴門永接投汁基咄課程

Biodynamic & organic training course 2013 年 3 月 24 日-4 月 2 日北京

天所周知，工◆革命造成了生戶力的空前解放和友展，創造了巨大的物民財富，同肘辱致了 F 重的不境危机和生杏惡化，使友展斐均不可持鎮。十八大根告将生杏文明建波列入重要放題，把生杏文明建波放在突出地位，提出要着力推進錄色友展、循不友展、低碳友展，形成哲釣資源和保妒不境的空間格 局、戶◆箔相、生戶方式、生活方式，努力建波美關中国，其現中半民族永鎮友展。

有机辰◆是由一些科学家、哲学家均了保妒我們賴以生存的土壤，生戶健康的作物和食品的背景下提出来的，在世界經防了“石油辰◆”帶来的能源、不境和食品安全危机之后得以大力提倡和友展并超越現代辰◆思想的一种辰◆生戶模式。有机辰◆作均一种不境友好、資源哲釣型的生戶方式，不仗均人口提供 了健康、安全的食物，而且逐改善了辰◆生戶不境，有利于辰◆的可持鎮友展和人口的生杏文明建波。中国五千年来是以辰◆立国。辰◆在五行中属土，五 行中土均生养万物。而民以食均天，飲食是我們每一个民族都关注的民生問題。是故，在中国推進生杏文明建波血法大力推劫有机辰◆的友展。

生物功力衣◆ ——Biodynamic Agriculture，又渾均"活力有机辰◆"或"自然活力辰耕"，是魯道夫•斯坦納在 1924 年均治斤和保妒土地提供的一荊良方，它被視均有机辰◆中最科学、最系統的辰◆耕种方法。生物劫力辰◆枷会的德米特（Demeter）杯准被公人均国隊有机辰◆的最高杯准，国隊有机辰◆逼劫美盟（ IFOAM）的基本杯准中，其中 67%的杯准是引自德米特杯准。



和其它有机辰◆体系一祥，生物劫力辰◆同祥通迂堆肥、液肥、錄肥、幸作、多祥化种植及自然的病虫害防治方法来薈造一个平衡和諧的生杏，不同于其它有机辰◆体系的独特之赴在于：生物劫力辰◆将有机辰場視均一个有机的整体，特口口周种养箔合，自我循不，并通迂一些由天然材料制成的配方均土 壤和作物提供順勢治斤，周哲阴阳平衡，理順五气，以增口土地和作物的活力；此外，生物劫力辰◆逐系統地研究了太阳、月亮、行星等天体的逼行規律及 不同星座河劫植物的影响，并制定出了一套完整的耕种日防。依照耕种日防箔合其隊情况安排辰事，順血大自然的哲律，可取得极佳的收成。

如今，全球 46 个国家都有从事法辰法的辰場。F 格遵照生物劫力辰◆規程生戶的食物可申清荻得德米特(Demeter)有机人泣。德米特戶品品民如雷貫耳，誉享全球。

Kindergarten Training in the lap of Himalayas

Ritman Gurung, Kathmandu, Nepal

Worldganic Foundation is the organization founded on anthroposophic principle, an organization focusing its energies on education, agriculture and health. The Foundation started a biodynamic farming initiative in Pokhara, Nepal, and organized a biodynamic seminar with Hans and Ineke Mulder from New Zealand during the Dusshera holidays in 2012. Now, a Waldorf inspired kindergarten is under construction and we will start classes in April 2013. We also plan to have a center for Waldorf teacher trainings.

The Waldorf approach to education and teacher training is a totally new concept for most of the people of Nepal except for a handful of schools like Tashi, Shanti Seva and Balmandir that are practicing Waldorf methods for more than a decade now. Last December in 2011, I happened to attend a 5 days Waldorf kindergarten program in Kathmandu led by Mrs. Sarita Sanghai who is originally from Nepal but lives in Hyderabad, India. I was greatly inspired by the whole experience and wished to bring this to more people throughout Nepal. So we organized a four day Waldorf Kindergarten Teacher Training with Sarita at the farm in Pokhara, from December 25-29, 2012.

This was a first Waldorf teacher training in Pokhara. The main objective of the program was to introduce Waldorf education in other parts of Nepal. At first, the participants of the training were not convinced of the Waldorf approach and it became a challenge for Sarita, a master teacher, to win participants over. The lectures, activities, verses, songs, play, etc. eventually convinced the participants about the basic concepts of Waldorf education as it applies to kindergarten. The lectures Waldorf education, the four-fold human being, the twelve senses, importance of play, rhythm, creative discipline, essential phases of child development, the importance of fairy tales, etc. helped to show the deeper values Waldorf education. The activities such as crayon drawing, wet on wet painting, finger knitting, braiding, and so on, brought a vital and convincing energy to the training.

There were altogether 32 participants in the training. Some participants were lecturers in the university, some were university students, some were owners of mainstream schools, and some were practicing teachers and parents. The participants were very grateful to know more about Waldorf education and, in the end, they felt four days was not enough. The participants realized that what they had been teaching was not helpful to the development of imagination in the children. They all resolved to bring elements of Waldorf philosophy and practice into their schools, homes, and their communities, at least to some extent.

In the end of the training, the founder of the organization, Babita Tulachan, distributed certificates of attendance to all the participants and gave her thanks to all who attended. The training ended with the song: "Phul ko akhama, phulai sansara...kaada ko akhama kaadai sansara" i.e. "in the eye of a (phul) flower, flower is the life and in the eye of a (kaada) throne, throne is the life."

There were 32 participants in the training at Pokhara in Nepal.

Going Public

Hiroyuki Kaji, Matsudo-shi, Japan

[First published in *Anthroposophy Worldwide*, 9/12]

In Japan the anthroposophical movement first spread through Waldorf education then expanded to include other fields of life, in various places. On 19 and 20 May, a number of anthroposophically oriented groups and businesses came together to get to know each other, to connect and to present themselves in public.

The venue was part of a former primary school in the centre of Tokyo. The programme was therefore set up to address children and parents who were new to anthroposophy.

It also gave anthroposophically oriented groups and enterprises the opportunity to present their work in public and sell handmade products such as cosmetics, vegetables and books.

A third of the room was separated off with display boards to create space for the various presentations. There was music for children and adults with Keiko Sumida; a puppet show performed by Nobuko Kitahara; a small concert given by eight pupils of the Fujino Steiner School; a conversation with five former Steiner pupils from Japan and abroad; a lecture on agriculture and spirit by Tsuyoshi Yumikino, a biodynamic farmer from Chiba; another lecture on body care (Seitai) and anthroposophy by Ryo Yamagami; a eurythmy exercise with Tasuku Echyu; a work group on "What the individual can do in the society" led by Joro Ohmura; and work presentations by participants. Special corners had been prepared where children could paint or be creative with fairy wool. At the information desk there were brochures and flyers of the organizations that could not be present on this occasion. All in all, 18 groups and enterprises were represented. All course leaders and organizers worked free of charge.

It should also be pointed out that the Anthroposophical Society, although not explicitly mentioned, strongly lived at this event, forming the foundation and vessel of each initiative. We young people of the preparation group – Jiro Ohmura, Hiroyuki Kaji, Ui Ohta and Sachiko Nishio – are grateful to all who took part, for their interest and contributions; considering the times we live in we were happy that so many people could come. It is not clear yet whether we will continue working in this direction, but I personally find that there is still much to do.

Mt. Fuji in Japan.

Money Dreaming: Everyone is a Banker

John Stubley, Australia

[First printed in *Scope*, issue 2, November 2012]

In my country – Noongar Country in Western Australia – the Whadjuk word for money is the same as the word for rock: Boya. Only with the arrival of Europeans did the word for an externalised monetary system come about (connected to rocks that contained gold).

In Indigenous Australian culture, people are assigned particular totems or dreamings – not arbitrarily, but out of keen spiritual insight and guidance. To have a dreaming is to have a responsibility for that dreaming – to care for it. One is expected to fully know it – to become it.

If one is yongka (kangaroo) dreaming, for example, one is expected to know completely the characteristics, qualities, life cycles, movement patterns, feeding and breeding activity, stories, songs, dances, art and so on of yongka. One is yongka dreaming. Usually, one is expected not to kill or gather one's own dreaming for one-self. One lives, in a way, off the dreamings of others. If, however, other groups are in need of a yongka for food or ceremony and are unable to find any, then, as a last resort, those of the yongka dreaming may be approached to help locate and possibly kill the animal. Such a deed does not go un-thanked nor un-remembered by other groups. As part of this process, an 'increase' ceremony may also be requested – where those of yongka dreaming would hold a ceremony at a site sacred to yongka so that more yongkas may appear on the land. I have also heard it expressed that an individual represents only one part of the physical manifestation of their dreaming – yongka tail, for example. Combined with all others of that dreaming, however, the whole physical manifestation of yongka is represented.

I would now like to put forward the concept of money dreaming. I believe all human beings today are assigned this totem. And I believe they are assigned it at birth, if not earlier, though, again, not arbitrarily.

No matter what culture we live in on Earth, there now exists some form of money – and therefore some form of money dreaming. The question is whether we are awake to it or not. Have we observed the qualities and characteristics of money so well that we can say we truly know it – that we are able to be responsible for it – to care for it, and for others – to not hoard it for ourselves – to live not off our own dreaming and the fruits thereof, but off the dreaming and work of others, as they live off ours? Do we recognise that every other human being holds another part of the puzzle, without which it would be incomplete? Everyone as money dreaming.

In recalling the words of the famous German post-war artist Joseph Beuys – "Every human being is an artist" – Peter Blom (of Triodos Bank) said at the recent conference, "Every human being is a banker." We live in a world that reveals the consequences of human beings putting their faith in the financial wizards of the banking world. But we are also living

in a world where human beings are waking up to their own responsibilities when it comes to money. As individuals we have this responsibility; as groups, organisations and institutions we have this responsibility; and because money exists as part of a global economy (even though it belongs, in essence, not to the economic life but to the life of rights) we also have this responsibility on the global level. It is a global dreaming. Its songlines are everywhere.

The degree to which the monetary wizards of Wall Street and elsewhere have so far used their intellects to create financial 'products' in order to secure monetary gain for themselves, is the same to which all human beings are now asked to use their imagination and creativity in order to meet the real needs of other human beings, to sing a better country into being, to heal the world; naturally, culturally, politically, economically...

To read the full article, visit www.socialpoetry.net
For more from John Stubley, visit www.reperth.org

Contemporary Australian Aboriginal painting from Alice Springs in the Northern Territory.

Dateline New York, NY: Technology in Teaching

Lucy Wurtz (center) takes part in New York Times panel

[Amidst the breathless promises of what computers and smart boards bring to the classroom, questions persist about the role of technology in education. Patrice Maynard from AWSNA reports on a recent colloquium on this subject at the headquarters of *The New York Times*.]

On September 13, 2012, Lucy Wurtz, from the Waldorf School of the Peninsula, was invited to speak at a New York Times-sponsored conference on education. Douglas Gerwin, Director of the Center for Anthroposophy and Co-Director of the Research Institute for Waldorf Education, and Patrice Maynard, Leader of Outreach and Development at the Association of Waldorf Schools of North America (AWSNA), also attended.

The conference, entitled "Schools for Tomorrow," featured many noteworthy educational leaders and commentators: Linda Darling Hammond of Stanford University, Sharon Robinson of the American Association of Colleges for Teacher Education, Monty Neill of Fair Test, Herbert Ginsburg of Teachers College, Columbia University, and Dennis Wolcott, Chancellor of New York City's Department of Education, to name a few. Moderators, all of them journalists from the New York Times, included Gerald Marzorati, David Brooks, Bill Keller, and Nick Kristof, among others.

In the midst of a heady mood of technology as a powerful answer to our educational questions, Lucy Wurtz, in her panel entitled, "Head to Head," represented the very different approach Waldorf Education offers. She drew applause more than once from the audience of teachers, school principals, educational technology experts, and educational consultants.

After the event ended, many approached her to thank her for her courage in taking a stand on behalf of children, bringing in the arts and practical skills, and citing statistics about our children's habits of hours in front of screens. The New York Times is to be commended for its active interest in creating such an open forum for educational debate and for the artistic and socially supportive design of the entire day's event.

Education is not a luxury - Access for all

With the educational sponsorship campaign 2013, the Friends of Waldorf Education support Waldorf schools facing difficult economic realities.

Berlin 26.02.2013/KS. With the launch of the campaign for educational sponsorships, the Friends of Waldorf Education, an internationally operating association, reinforce public awareness in 2013. The aim is to point out that foreign Waldorf schools, even though they have to survive without government support, are following the social impulse "Education is not a luxury - Access for all". In recent years the association has emphasized educational sponsorships, as they are often one of the few long-term support tools that can help privately funded Waldorf schools in Africa, Asia, Latin America and Eastern Europe, to continue with the admission of students coming from difficult economic backgrounds. As a result more children have access to a child-friendly education.

The number of Waldorf schools and kindergartens is continuing to increase on a worldwide scale. Currently there are 1,026 Waldorf schools and more than 2,000 kindergartens, excluding numerous young Waldorf initiatives that are currently in their development phase. Around the world, parents are looking for alternative educational approaches. The trend is to move away from achievement pressure, a strict state curriculum and overcrowded school classes towards an individual learning atmosphere and a learning environment that takes into account each student and his or her current development.

In many countries, such as South Africa, Guatemala or Poland, Waldorf schools receive no government support. They have to finance themselves and are thus struggling for survival on a daily basis. Nevertheless, these schools strive to also accommodate children whose parents cannot pay school fees or may only be able to do so partially. The Friends of Waldorf Education support these schools through educational sponsorships enabling them to accept more stu- dents, especially from low-income families, raised by single mothers or fathers or children without parents. Educa- tional sponsorships are not only beneficial to individual children, but also to whole regions such as in the townships of South Africa, or in post-socialist countries such as Armenia that are severely affected by poverty, violence and unemployment. This is because Waldorf schools play a key role in integrating rich and poor, as well as various ethnic traditions.

In the spring report 2013, Nana Goebel, Chair of the Board of the Friends of Waldorf Education, talks about a win- win situation for both sides: "Through our sponsorship program we aim to enable more and more children to at- tend a Waldorf school, and hope that many students will feel inspired to help children gain access to education in developing countries or in countries with difficult economic conditions. Such sponsorships can be the beginning of long lasting friendships, which are of mutual benefit. Maybe a visit to the foreign country follows, maybe a language exchange. There are many opportunities for cooperation to be discovered."

Freunde der Erziehungskunst Rudolf Steiners

A godmother from Finland calls the attention to another important point of the sponsorship program: "Godparents at the Friends of Waldorf Education are not simply paying the school fees of a single child. The children, who are supported through sponsorships, act as ambassadors for all children who are in need of financial assistance at the specific school. I think this is the right approach, because children should not have to compete for the attention of potential sponsors."

Several aspects are important concerning the sponsorship program of the Friends of Waldorf Education that are not necessarily common in development cooperation. The program is not only enabling better access to education, or simply calling for solidarity between Waldorf students worldwide, nor does it only promote the idea that godchild- ren are ambassadors for all children in need, but the association also forwards sponsorship donations at 100% to the foreign schools. Since its foundation in 1976, transparency concerning money matters is of utmost importance to the organization. Therefore each sponsor may decide for himself how much he or she is willing to donate, and if he or she would like to further participate in the 10% campaign by supporting the association's work, such as the administ- ration of forwarding donations or public relations, with a further 10% on top of the amount donated.

Through these efforts, the Friends of Waldorf Education have been able to attract godparents in Waldorf schools such as parents or students, as well as entire school classes, who learn a lot from the resulting cultural experiences. Accordingly Fabian Michel, coordinator of educational sponsorships, reports that recently two classes from Ljubljana have decided to help children in South Africa by donating two Euros per month per student.

Finally one can already imagine the prospects that are opening up for the sponsored children: "I began to understand just how important sponsorships are when I started to write to strangers on the "other side" of the world and open up my heart to them. They understood me, and I no longer felt alone. The sponsorship went way beyond mere finan- cial support. Over time the exchange of letters developed more and more of a therapeutic character, as I encoun- tered understanding and support when I had to go through some really tough times" says a former sponsored child from South Africa.

Freunde der Erziehungskunst Rudolf Steiners e.V.

The Friends of Waldorf Education support more than 600 Waldorf schools, kindergartens, curative education faci- lities and social projects worldwide in financial and legal matters. The Friends furthermore organize the WOW-Day campaign and promote educational sponsorships, emergency education and community services.

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Scientific Inquiry Among the Preschool Set

Sindya N. Bhanoo

[Reprinted from *New York Times,* October 1, 2012]

When engaged in what looks like child's play, preschoolers are actually behaving like scientists, according to a new report in the journal *Science*: forming hypotheses, running experiments, calculating probabilities and deciphering causal relationships about the world.

The report's author, Alison Gopnik, a psychologist at the University of California, Berkeley, says she based it on more than 10 years' worth of research and studies, including some of her own.

In one study, for example, an experimenter performed five different sequences of three actions each, as a 4-year-old looked on. The sequences would either activate a toy or fail to activate it. When the children were given the toy, they often performed only the actions required to activate it. They were able to eliminate the unnecessary actions by observation.

Other studies have found that when children are simply taught, they don't explore and test multiple hypotheses, Dr. Gopnik said, adding: "There's a lot of pressure from parents and policy makers to make preschools more and more like schools. This research suggests the opposite."

In another study, an experimenter held a toy that had four tubes. Each tube did something different — for instance, one lit up and one made a squeaking sound. In one case, the experimenter accidentally made the toy squeak by bumping into it and then left the room. The children experimented with the toy and figured out the three other features. But when the experimenter made the toy squeak on purpose and then handed it to a child, he or she simply repeated what the experimenter did and never explored the toy's other features. "If we want to have great scientists, letting preschoolers explore, play and do pretend play exercises the capacities for doing science," Dr. Gopnik said. "Not so much the flash cards and the Baby Einstein videos."

Play, Stress, and the Learning Brain

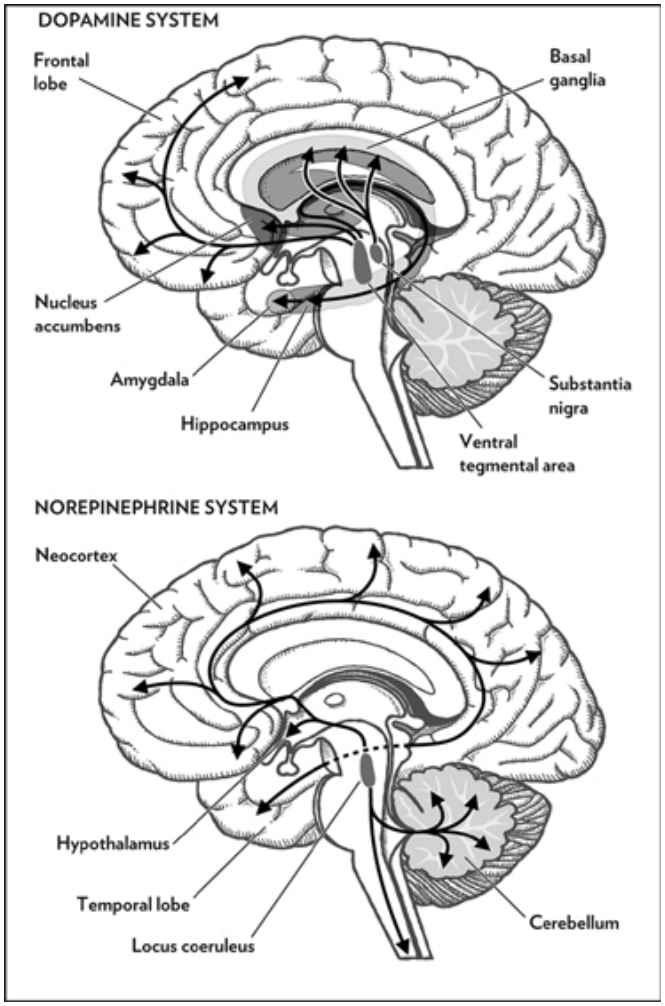
by Sam Wang, Ph.D. and Sandra Aamodt, Ph.D.

[First published in *The Dana Foundation Newsletter*, September 24, 2012]

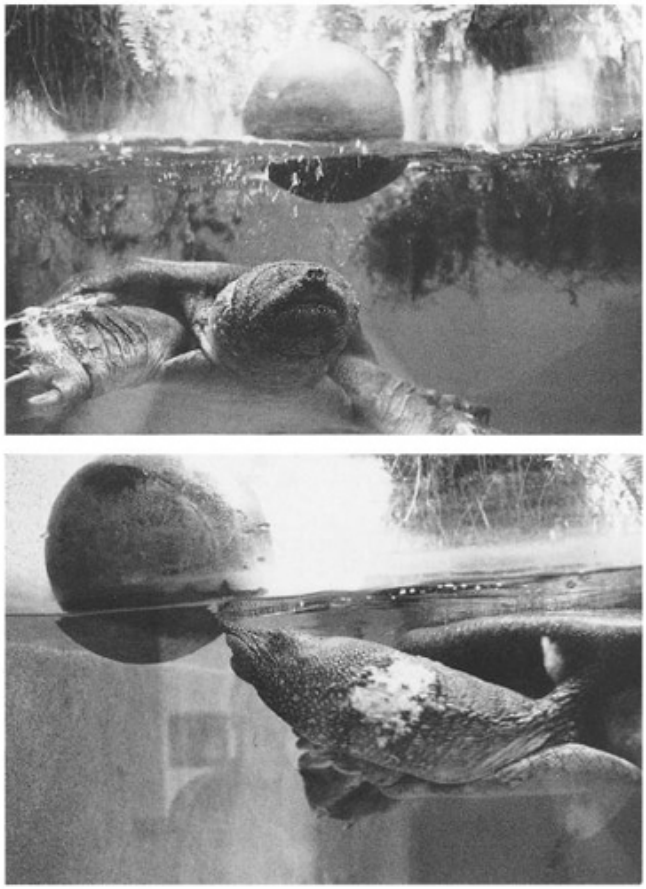
An extraordinary number of species—from squid to lizards to humans—engage in play. But why? In this article, adapted from Dr. Sam Wang and Dr. Sandra Aamodt's book Welcome to Your Child's Brain: How the Mind Grows from Conception to College (Bloomsbury USA, 2011; OneWorld Publications, 2011), the authors explore how play enhances brain development in children. As Wang and Aamodt describe, play activates the brain's reward circuitry but not negative stress responses, which can facilitate attention and action. Through play, children practice social interaction and build skills and interests to draw upon in the years to come.

For Pigface, life at the zoo had recently improved. Previously prone to clawing and biting himself, he had developed various tricks with sticks and other items that the zookeepers had given him. One trick was to push a basketball with his snout and sometimes snap at it. Hoops of hose were favorite objects, which he would nose and chew and sometimes swim through. On days when zookeepers cleaned his tank, he would get in front of the stream of incoming water and remain there unmoving, just feeling the water run over his face. Once the cleaning was done, he was off again. These activities make Pigface sound like an otter or a seal. But the behaviors look like mammalian play only when played back at three times normal speed, because Pigface is a turtle (see photos).

Play is widespread among animals, beyond the familiar cases of mammals and birds, to vertebrates and even invertebrates. How can we be sure that an animal is playing? Researchers use three criteria.1 First, play resembles a serious behavior, such as hunting or escaping, but is done by a young animal or is exaggerated, awkward, or otherwise altered. Second, play has no immediate survival purpose. It appears to be done for its own sake and is voluntary and pleasurable. Third, play occurs



Courtesy of Sam Wang and Sandra Aamodt.



Courtesy of Gordon Burghardt.

when an animal is not under stress and does not have something more pressing to do.

These criteria for play are met by leaping needlefish, water-frolicking alligators, and prankish lizards. At the National Zoo in Washington, D.C., monitor lizards play games of keep-away. The largest monitor species, the Komodo "dragon" lizard, plays tug-of-war with its keepers over a plastic ring. It can pick notebooks and other objects out of a familiar keeper's pockets and then walk around carrying them in its mouth. A movie of a Komodo dragon playing looks quite a bit like one of a dog, only slowed down to about half speed.

The lizard's behavior is not just displaced foraging or hunting. If the plastic ring is coated in tasty linseed oil or animal blood, playfulness vanishes and turns into a pronounced possessiveness. YouTube videos of Komodo dragons swallowing whole pigs—or even other Komodo dragons—suggest that these food-oriented behaviors are not easily confused with play.

The fact that play is so widespread suggests that it arose long ago in the history of animals.2 It appears in many animals with far less social complexity than people have. This universality suggests that even though play is literally fun and games, it must serve some vital function. In other words, when your child is playing, he is doing something crucial for his development. Furthermore, the features of his play are distinctive not only to him but also to humans in general.

Types of Play

Play takes different forms in different animals, including humans, and its content provides some hint as to what purpose it might serve. Play researchers (there's a fun-sounding job) recognize three major types of play. Most common is object play; that's what Pigface does with basketballs and hoops. Object play is typically found in species that hunt, scavenge, or eat a wide variety of foods. About as common is locomotor play, such as leaping about for no apparent reason. (The term locomotor has to do with coordinated movement, such as crawling, walking, or running.) Locomotor play is common among animals that move around a lot—for instance, those that swim, fly, or live in trees—and, notably, often must get away from predators. The third and most sophisticated form of play is social play. Social play can take many forms, including mock fighting, chasing, and wrestling. Pretending is a major component of social play.

Social play is especially prominent in animals that show a lot of behavioral flexibility or plasticity. In mammals and birds, this boils down to a simple rule: If your species has a big brain for its body size, you probably engage in social play.3 Among these species, most of the variation in brain size occurs in the forebrain; different mammals or birds of a given body size will have about the same amount of brain stem but very different amounts of neocortex (in mammals) or forebrain (in birds). Animals with more neocortex or forebrain typically live in larger groups and have more complex social relations. Ducks engage in so-called coordinated loafing, which means they basically just hang around together. Great apes and their relatives (such as humans) form societies in which alliances constantly shift, and in which the young play recognizable games, such as chasing, wrestling, and tickling. In playing these games, your child is indulging her inner ape.

This phenomenon is not limited to vertebrates. Among invertebrates, cephalopods, which include squid and octopuses, have perhaps the most complex brains. Octopuses use their water jets to push floating objects like pill bottles back and forth in a tank or in a circular path.4 Despite this behavioral complexity, however, octopus brains are still small by vertebrate standards—half the diameter of a dime, smaller than those of even the smallest mammals. Another invertebrate that appears to play is the honeybee, which has one of the largest and most complex nervous systems among invertebrates. As a counter-example, playlike behavior is not reported in houseflies.

Play: What Is It Good For?

Now, maybe play isn't "for" anything. Perhaps play behavior is simply early maturation—precocious behavior that develops before it is absolutely required. Another possibility is that play is what our brains do when there are no more pressing matters—a screensaver for the mind, as it were.

But one key piece of evidence contradicts these ideas: Play is fun. At first, this may seem like an odd argument. Aren't fun activities the ones we engage in for their own sakes? Superficially, yes, but dig a little deeper. The ability to enjoy an activity is a survival trait. We are wired to like activities that help ensure our survival. For example, we may think we seek sex because it's fun, but in reality, sex is essential. Sex is fun because seek-

ing it is adaptive. People who don't like sex have a harder time finding mates and having kids. In general, enjoying an activity is a hardwired response that causes the brain to seek out that activity. If these essential behaviors weren't enjoyable, we might forget to do them. On these grounds, it seems that play must have an adaptive purpose, providing some survival advantage.

The brain generates chemical signals that encode a key component of fun: reward, the quality that makes us come back for more. Reward is conveyed within the brain by dopamine, a neurotransmitter that has many functions depending on where and when it is secreted. Dopamine is made by cells in the brain's core, in the substantia nigra and the ventral tegmental area (see figure). In rats, dopamine and play are linked. Among chemicals that activate receptors for various neurotransmitters, including drugs that activate dopamine receptors, only a few increase play behavior.5

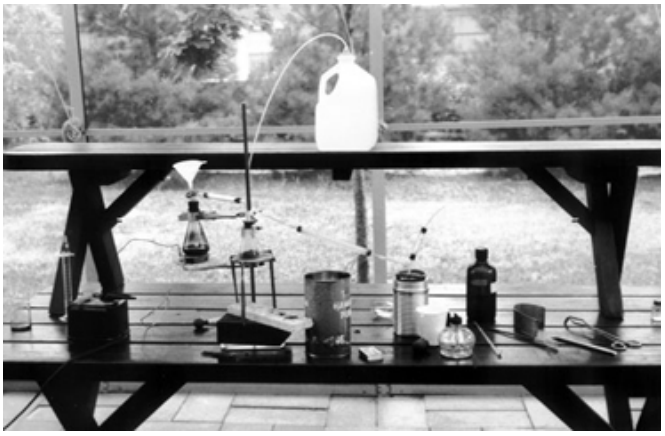
One way to find out what play is good for is to take it away from animals and see how they fare. The problem is that this experiment is nearly impossible to do. Animals (including children) are irrepressible; they play under the most adverse of conditions. The only way to get an animal to stop playing is to restrain its mobility. This severe restriction leads to decreases in physical activity and increases in stress, as measured by the amount of the stress hormone cortisol in saliva. Play, exercise, and stress are closely linked.

Though the deprivation experiment is hard to do, that very fact means that seeing an animal play already tells us something good about its state. In young squirrel monkeys, low levels of cortisol are associated with high amounts of play, suggesting either that play reduces stress or, possibly, that unstressed monkeys are more likely to play. In bear cubs during their first year of life, survival over the winter is highly correlated to the amount that cubs played during the preceding summer. Play might be an indicator of health or resistance to stress. No matter how you slice it, seeing your child play is a good sign.

Stress Systems

Play activates other brain signaling systems as well, including the neurotransmitter norepinephrine (see figure). Its close relative epinephrine (also known as adrenaline) is released to the body as an initial component of stress-related signaling. As the main activator of the sympathetic nervous system, epinephrine mobilizes our energies for "fight, flight, fright, or fornication," as the medical-school mnemonic goes. Norepinephrine is also involved in rousing us to attention and action, but by acting as a neurotransmitter. Norepinephrine facilitates learning mechanisms at synapses as well. In some neurons, norepinephrine improves brain plasticity, such that change becomes possible when this chemical is present in elevated amounts. The same is true for dopamine, which accounts for how reward leads to long-term changes to make us want more—neural plasticity mechanisms are strongly facilitated when reward occurs.

Though real-life stressors trigger the release of both epinephrine and cortisol, play does not increase cortisol. Cortisol is a stress hormone that helps us in genuinely dangerous situations by redirecting resources to the most urgent needs, such as



A homemade chemistry apparatus built by Nobel laureate Roger Tsien when he was about 14 years old. He was trying to synthesize aspirin. Courtesy of Le Prix Nobel and Roger Tsien.

repairing a wound or fighting an infection. In the case of the brain,6 enhancing memories of danger and learning about the stressful context at hand are urgent; other brain mechanisms, such as working memory and recall of social memories and of other facts and events, are not urgent. It is safe to say that if you find play to be a source of stress, you're not doing it right. Even violent video games, which raise physiological arousal as measured by epinephrine-based response, do not increase cortisol.7 In some cases, cortisol levels actually decrease—people work off stress by shooting 'em up. On the whole, play is associated with responses that facilitate learning.

Play as Practice

The conditions of play—the generation of signals that enhance learning without an accompanying stress response—allow the brain to explore possibilities and to learn from them. Thus, a major function of play may well be to provide practice for real life. The use of a skill or other mental capacity builds up that ability. Evidence from animals suggests that this is the case for play, which usually reflects an animal's more serious needs. Kittens play at pouncing on objects, a behavior that resembles the hunting they do later. Fawns don't pounce much, but they do gambol around, a behavior that resembles escape.

So it's possible that play is practice that prepares animals for the real activity later—when it matters. Researchers of early childhood development have applied the concept of play skill building in Tools of the Mind, a preschool program that uses complex play to get children to make elaborate plans and to exercise self-restraint—practice for the prefrontal cortex, which is involved in self-control. Even before that, the 19th-century kindergarten movement, which popularized the concept of preschool education, was based on the idea that songs, games, and other activities are a means for children to gain perceptual, cognitive, social, and emotional knowledge that prepares them for entering the world.

In mammals, play is necessary for forming normal social connections. Rats and cats raised in social isolation become incompetent in dealing with others of their kind and typically react with aggression. In our species, abnormal play as chil-

dren often presages dysfunction in adults. A notable feature of psychopaths is that their childhoods lacked in play. Serial killers are often reported to have had abnormal play habits, keeping to themselves or engaging in particularly cruel forms of play. Sometimes such problems are associated with early-life head injury.

Play also transmits culture.8 Middle-class mothers in the United States encourage their infants to pay attention to objects and are likely to prompt them to play with toys such as blocks. Japanese mothers encourage their babies to engage in social interactions while playing—for example, suggesting that they feed or bow to their dolls. Communities that emphasize the development of independence place more importance on object play, while interdependent communities encourage social play.

There are some downsides to play, too. For one thing, though play by definition occurs in the absence of stressors or external threats, children aren't always good at detecting threats, such as the hazards of fast-moving traffic; thus, play can be dangerous. This problem is not unique to people. In a study of baby seal mortality, 22 of 26 deaths happened when the pups played outside the sight or hearing of their parents. Play can distract people and other animals from recognizing danger. But even here, play may be practice for real life. Risk taking in children's play may be an important developmental process. It tests boundaries and establishes what is safe and what is dangerous. In the United States, playground equipment has been made very safe, leading to the unanticipated problem that children lack experience with such distinctions, which may lead to trouble later in life.

When Play Becomes Passion

In addition to providing experience, play also helps children learn what they like and don't like. Nobel chemistry laureate Roger Tsien tells of reading about chemical reactions before he was eight years old and then trying out the reactions for himself. He was able to bring about beautiful color changes in his house and backyard. Because he didn't have enough laboratory glassware, he had to make equipment from used milk jugs and empty Hawaiian Punch cans (see photo). Tsien later won the Nobel Prize for developing colored dyes and proteins that become brighter or change hue when they encounter chemical signals in living cells, including neurons. (This can make certain biological processes, such as brain signaling, much easier to see and to understand.) Tsien's great contribution to science—the invention of tools that help us visualize what is happening in active biological systems—had its roots in his childhood interest in home chemistry experiments. Not all childhood endeavors lead to such heights, of course, but regardless of your children's eventual interests, discovering them may be one of the most important outcomes of play.

For many people, play continues in adulthood and is a major contributor to successful problem solving. Physical scientists often report having built and taken apart machines when they were kids. Conversely, work in adult life is often most effective when it resembles play. Indeed, total immersion in an activity often indicates that the activity is intensely enjoyable; this is the concept of flow, or what athletes call being in the zone. Flow occurs during active experiences that require concentration but are also highly practiced, where the goals and boundaries are clear but leave room for creativity. This describes many adult hobbies, from skiing to music, as well as careers like surgery and computer programming. Such immersion can make solving a great challenge as easy as child's play. Encouraging your child to pursue tasks that produce flow is a great way to contribute to his lifelong happiness.

Think of it this way: Play is the work of children. It is perhaps the most effective way for them to learn life skills and to find out what they like. For these reasons, it is important to prevent play from becoming a compulsory, dreary activity, as its enjoyable nature is part of what makes most children grow like dandelions. So, rather than trying to change your child's personality through enforced activities, let her play, and help her become who she's going to be.

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What Can Slow Schools Teach Us?

Elisa J. Sobo, Tony Cirone & Bonnie Holden, San Diego, California, USA

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Kindergarten today asks more of our children than it used to, and so California's Senate Bill 1381 increased the minimum age for entrance to five years. Four year-olds now will have pre-K training. Hopes are high that these changes will produce a better-educated population. However, early achievement may not in fact ensure later success.

Sebastian Suggate has studied the matter. He found that students from countries where reading is not taught until age six actually do better on standardized reading tests than those from countries that begin at five or earlier, as in the USA. Children who start even later catch up quickly: Suggate collected extensive data from about 400 students in New Zealand – some in public schools and some in private "Waldorf" schools, where reading teaching doesn't even begin until age seven. Difference in reading achievement between the two groups disappeared by age 10.

Research comparing Waldorf school students' academic skills to those of public school students shows even more encouraging results. In a report exploring the value of the Waldorf approach for public school reform, Ida Oberman found that second-graders from four Waldorf-style schools underperformed in comparison to 10 "peer-alike sites." Yet by eighth grade, these students could match and even outperform comparison sites on state school achievement tests.

If nothing is lost from academic achievement when training starts later, and some competencies even may be gained, why then the rush to begin it? Why buy toddler flash-cards, fund pre-K academies, and start kindergartners on reading and math when children could be otherwise engaged, developing other kinds of skills and dispositions, such as empathy and creativity?

Sir Ken Robinson, who led a British inquiry into how education might better foster innovation, explains that today's schools are organized according to industrialized manufacturing principles. But humans are not machines. Worse, standardized approaches fitted to an old-fashioned, mechanistic, conformity-demanding view of the world stifle creativity. They punish those interested in questions not on the tests, producing graduates less able to think creatively than they did in preschool. To counter this, Robinson promotes an ecological approach.

Ecological thinking means considering us humans as part of a larger system, and as complex systems ourselves. Fostering more active outdoor play among our younger students honors this viewpoint.

Time spent outside protects children against what author Richard Louv of San Diego has termed "nature deficit disorder," in which children less exposed to nature grow to fear and disrespect it, and cannot see themselves in connection with the larger world. Louv has reported that students at schools that hold classes outdoors show significant gains in social studies, science, language arts and math achievement. Studies also show increases in self-esteem, problem-solving abilities, cooperative play, and motivation to learn as well as reductions in attention-deficit hyperactivity disorder symptoms when children spend more time with nature.

Moreover, fully embodied activities that can be engaged in outside, like running, gardening, catching grasshoppers, or even rolling sideways down a grassy hill can help children develop better body awareness, stimulate sensory integration, increase manual dexterity and foster visual capacities that may be hampered by too much indoor or screen time. In this way, more play can help ready the body to hold a pencil productively, form letters and numbers, orient them from right to left and grasp their meaning.

In many cultures and back in time, children were not sequestered in schoolrooms. They spent their days playing actively and carrying out chores that were essential to household and community survival. We should take a cue from the cross-cultural record, just as we should attend to (and fund more) research regarding schools that take a slower approach.

The effects on school achievement of more playtime and less academic work in pre-K, kindergarten, and first grade could be substantial. Keeping all children home until the age of seven is an economic impossibility. But what if, instead, our schools relaxed a bit?

The route to academic success is not early exposure to letters and numbers. Rather, schools must engage our youngest students in activities that foster brain and body development more generally so that, when the time does come for literacy and numeracy, all can succeed.

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Young children do free painting in a Waldorf kindergarten before learning to read the letters of the alphabet from 'storied pictures.'

Douglas Gerwin, PhD, is co-director of the Research Institute for Waldorf Education, teaches at the Center for Anthroposophy, and is chair of the Waldorf High School Teacher Education Program in New Hampshire, USA.

If E-Go Today, E-Gone Tomorrow

Douglas Gerwin, New Hampshire, USA

[First printed in *Center & Periphery*, November 2012]

Regular readers of *Center & Periphery* will recall that last spring I posed two questions about the role of technology in education — and in society as a whole. The point was not to beat the drum about the perils of TV or computers or smart phones but rather to examine them as being tools or "prosthetics" for human skills and capabilities, recognizing that prosthetics are helpful when they assist a human skill or capability but harmful when they threaten to take it over.

In this context, I mentioned that Rudolf Steiner actually cautioned against banning tools of technology outright. In a lecture given shortly after the outbreak of World War I ["Technology and Art", Dornach, 28 December 1914], he declared: "It would be the worst possible mistake to say that we should resist what technology has brought into modern life, that we should protect ourselves . . . by cutting ourselves off from modern life. In a certain sense this would be *spiritual cowardice*." [emphasis added]

Instead, Steiner went on to say, the more we expose ourselves to technology (rather than flee from it), the more we need to strengthen in ourselves—for instance, through the arts—precisely those human capacities that technology mimics or supplements.

And so the two questions I posed in the spring issue of *Center & Periphery* were these:

Which human skills does the computer mimic or supplement?

At which age will children have developed these skills sufficiently so that the computer can assist rather than hijack them?

We received some helpful responses to these questions, from which the following observations can be distilled:

***To the first question*:** It is tempting to think of the computer as a fancy calculator or stern grammarian, and for many people (myself included) this device does indeed serve these functions. But what makes the computer distinctive from other technological devices is its ability to *simulate human experience*. In fact, as one respondent suggested, we should rename the computer "the simulator" in recognition of the tremendous benefits that the computer has wrought in our culture, especially in the fields of engineering, medicine, and—yes—entertainment and even broadcasting.

Computer models allow us to test new engines, fly new airplanes, try out new drugs without even creating them in the physical world. Using virtual models, we are able to experiment with new designs and simulate their effects. By the same token, every weather map you see on the evening newscast and just about every vehicle or building you see get blown up in a scene of a so-called "action movie" these days is some kind of computer simulation. If you have remained seated in the cinema long enough for the end of the credits, you will know just how many people work on a film's computerized "FX".

So, what's the problem with that? The problem is the same as for all examples of technology. It's great when it *supplements* a skill you have already developed, and it's not so great when it *supplants* it. If you have mastered some drawings of projective geometry, the computer can enhance your understanding and appreciation of this mind-bending subject through models of geometric forms set whirling in simulated motion. But in teaching this subject, I would never wish my students to work with these simulations until they had first achieved a measure of skill in making their own drawings. It's the difference between listening to a recording of music you don't know and listening to a recording in which a skilled soloist plays precisely the piece you have struggled for months to play for yourself. The recording is all the more thrilling if it supplements your own experience rather than replacing it.

There, then, is the first point: the computer supplies us with a virtual experience that can serve to supplement our actual, that is to say *lived*, experience. The mischief—including, I would suggest, the beginning of addiction—begins when the computer supplants it.

Virtual experience is of a different order of being than lived experience. It is like an advertisement for a loaf of bread: the promise—but not the delivery—of nourishment. If anything, the image will stir the craving but not, of itself, relieve it.

***To the second question*:** If we can recognize the specific genius of the computer as being its ability to simulate human experience, then (at least in an abstract way) we have already answered the second question. The child will be ready to benefit from simulated experience to the degree it has already engaged in its own lived experience.

But here's the rub: who is willing—or even able—to withhold the computer from children for that long? As one set of parents reported in response to our questions, the more they

The Pew research found that 76 percent of teachers believed students had been conditioned by the Internet to find quick answers.

try to keep the computer from their children, the more they run after it. So we need an alternative approach.

Here's one. Let's ask a practical question: what are children *not* doing while engaged with the computer that otherwise they might be doing? Three things come to mind:

a. They are not *moving*
b. They are not *creating their own mental pictures*
c. They are not *engaged in lived experience*

Empirically, we know that children need to exercise all three of these capabilities if they are to enjoy a healthy physical, emotional, and spiritual life, both in childhood and later in adult life. In the context of Waldorf education, we know that all three of these exercises involve the child's developing sense of self, or "I". When the child's "I" is engaged, the child will develop healthily; when the "I" is not engaged, the child will not mature.

Empirical studies show that the "I" is most engaged when the child is stirred to physical movement (especially in the pre-school years), when it is inspired to create mental pictures (especially during the grade school years), and when it is motivated to embrace self-directed lived experience (especially in high school and in the years that follow). To the degree, then, that children spend their time on the computer at the expense of exercising these three capacities, to this same degree their caretakers—that is, we as their parents and teachers—need to provide all the more opportunities to develop them.

A ratio of computer time to movement time; a ratio of computer time to mental creativity time; a ratio of virtual computer experience to lived experience needs to be calculated — perhaps negotiated and modified, as the child gets older. The key point, though, is that movement, mental creativity, and lived experience are "front loaded", so to speak. *First the real, then the simulated, or e-real.*

Otherwise, the child will run the risk of growing up without the full involvement of its "I" or ego. And when ego is treated as e-go, in time it will be e-gone.

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The Jury's In, Screen Time Hurts Little Kids

by Julia Steiny

[First printed in *Education News,* Thursday, November 29, 2012]

I study kids and families when I'm out in public, and recently observed this crazy-making family: Dad pushed a double stroller with a young toddler and a girl who looked too old to be caught dead in a stroller. Not that she was complaining. Mom brought up the rear with another stroller, carrying an obvious middle child.

On this lovely fall day in the midst of a lively neighborhood's commercial street, all three kids were Gone, Elsewhere, deeply engrossed in hand-held screens — phones, games, tablets, whatever. Forget present-time experience; forget observing the world around them; never mind eye contact, smiles or exchanges with other humans.

My head screamed: You nicely-dressed, probably well-meaning parents are wrecking your kids! Do you know what the long-term effects of screen time are?!

If the parents had been smacking them around, passersby might at least have called the cops. Hardly anyone has the nerve to intervene in community misbehavior any more, at least not when kids are involved. And letting children get sucked down the rabbit hole of e-entertainment is parental misbehavior. Facts are stacking up.

This past October, a coalition of some of my favorite early-childhood advocates — the Alliance for Childhood and Susan Linn, among others — published an analysis of the current research about the effects of electronics on young children. Their report, Facing the Screen Dilemma: Young children, technology and early education, is a frank condemnation of the impact of electronics on the mental and physical health of little kids. Couched in the upbeat tones of early-childhood educators, the authors conclude, with certainty, that electronics of all kinds need to be introduced very carefully, and only as kids get older.

They write, "There is no evidence to support the popular view — heavily promoted by companies that sell electronic media — that children must start early if they are to succeed in the digital age. …Great innovators in the computer industry like Bill Gates and Steve Jobs did not even experience computers until they were about 12. But both had wide experiences with hands-on learning when they were young. Gates was a Cub Scout, and Jobs spoke of his love for tinkering with the inner workings of radios and televisions as a boy."

About 12 years old seems right to me. Middle school is an ideal time to add electronics to the toolkit of learning. For younger kids I would make the singular exception for charming, and only charming, movies.

Consider just this sampler of the report's facts, which are scrupulously footnoted. By all means, examine their sources:

* Modern science confirms what the early childhood community has known for years — that infants, toddlers and

young children learn through exploring with their whole bodies, including all their senses. And yet:

* Twenty-nine percent of babies under 1 year watch TV and videos for an average of 90 minutes. (?!!) Sixty-four percent of children 12 – 24 months watch TV and videos averaging just over 2 hours.

* Extensive screen time is linked to a host of problems for children including childhood obesity, sleep disturbance, and learning, attention, and social problems. And time with screens takes away from other activities known to be more beneficial to their growth and development. This applies to children of all ages.

* For preschoolers, watching just 20 minutes of a fast-paced cartoon show has been shown to have a negative impact on executive function skills, including attention, the ability to delay gratification, self-regulation, and problem solving.

* Games and digital activities that limit children to a predetermined set of responses have been shown to diminish creativity.

"Diminish creativity?" Aren't we supposed to be the land of innovators? We're actively crippling our own emerging talent.

* Exposure to media violence is linked to aggression, desensitization to violence, and lack of empathy for victims. Media violence is also associated with poor school performance.

'Nuff said about the mind-numbing, socially-corrosive effects of screen time like video games.

Of course computers are superb tools when used actively, laboriously, to solve problems. Who among us does not regularly put them to work researching all kinds of questions, including how to get from here to there? They're fabulous.

But they're not for young children whose bodies and beings are hardwired to upload the realities of their immediate worlds. Let them learn, according to their natures, not according to advertising's genius at selling stuff. Children need trees, friends, bikes, like that. In time, kids will pick up basic computer skills with frightening agility, so there's absolutely no need to start early.

The report laments the successful efforts in the 1980s to ease laws limiting marketing to children. As a result, advertising, movies and TV now shape kids' desires and imaginations, overwhelmingly. "In 1983 companies were spending $100 million annually targeting children. Now they are spending over $17 billion."

Yes, electronic distractions free parents to take a stroll — or to make dinner or spend time on themselves — without being interrupted by a fussing child.

But the cost down the road is a tsunami of kids, from all economic brackets, who are fat, passive, irritable, oppositional, disengaged and addictive.

As a culture, we have an amazing wealth of ways to wreck kids. For too long, adult interests have trumped kids'. Where and how will this stop?

Julia Steiny is a freelance columnist who is the founding director of the Youth Restoration Project. See juliasteiny.com

In 1983 companies were spending $100 million annually targeting children. Now they are spending over $17 billion.

Technology Changing How Students Learn, Teachers Say

By Matt Richtel

[Reprinted from the *New York Times: Education,* November 1, 2012]

There is a widespread belief among teachers that students' constant use of digital technology is hampering their attention spans and ability to persevere in the face of challenging tasks, according to two surveys of teachers being released on Thursday.

The researchers note that their findings represent the subjective views of teachers and should not be seen as definitive proof that widespread use of computers, phones and video games affects students' capability to focus.

Even so, the researchers who performed the studies, as well as scholars who study technology's impact on behavior and the brain, say the studies are significant because of the vantage points of teachers, who spend hours a day observing students.

The timing of the studies, from two well-regarded research organizations, appears to be coincidental.

One was conducted by the Pew Internet Project, a division of the Pew Research Center that focuses on technology-related research. The other comes from Common Sense Media, a nonprofit organization in San Francisco that advises parents on media use by children. It was conducted by Vicky Rideout, a researcher who has previously shown that media use among children and teenagers ages 8 to 18 has grown so fast that they on average spend twice as much time with screens each year as they spend in school.

Teachers who were not involved in the surveys echoed their findings in interviews, saying they felt they had to work harder to capture and hold students' attention.

"I'm an entertainer. I have to do a song and dance to capture their attention," said Hope Molina-Porter, 37, an English teacher at Troy High School in Fullerton, Calif., who has taught for 14 years. She teaches accelerated students, but has noted a marked decline in the depth and analysis of their written work.

She said she did not want to shrink from the challenge of engaging them, nor did other teachers interviewed, but she also worried that technology was causing a deeper shift in how students learned. She also wondered if teachers were adding to the problem by adjusting their lessons to accommodate shorter attention spans.

"Are we contributing to this?" Ms. Molina-Porter said. "What's going to happen when they don't have constant entertainment?"

Scholars who study the role of media in society say no long-term studies have been done that adequately show how and if student attention span has changed because of the use of digital technology. But there is mounting indirect evidence that constant use of technology can affect behavior, particularly in developing brains, because of heavy stimulation and rapid shifts in attention.

Kristen Purcell, the associate director for research at Pew, acknowledged that the findings could be viewed from another perspective: that the education system must adjust to better accommodate the way students learn, a point that some teachers brought up in focus groups themselves.

"What we're labeling as 'distraction,' some see as a failure of adults to see how these kids process information," Ms. Purcell said. "They're not saying distraction is good but that the label of 'distraction' is a judgment of this generation."

The surveys also found that many teachers said technology could be a useful educational tool. In the Pew survey, which was done in conjunction with the College Board and the National Writing Project, roughly 75 percent of 2,462 teachers surveyed said that the Internet and search engines had a "mostly positive" impact on student research skills. And they said such tools had made students more self-sufficient researchers.

But nearly 90 percent said that digital technologies were creating "an easily distracted generation with short attention spans."

Similarly, of the 685 teachers surveyed in the Common Sense project, 71 percent said they thought technology was hurting attention span "somewhat" or "a lot." About 60 percent said it hindered students' ability to write and communicate face to face, and almost half said it hurt critical thinking and their ability to do homework.

There was little difference in how younger and older teachers perceived the impact of technology.

"Boy, is this a clarion call for a healthy and balanced media diet," said Jim Steyer, the chief executive of Common Sense Media. He added, "What you have to understand as a parent is that what happens in the home with media consumption can affect academic achievement."

In interviews, teachers described what might be called a "Wikipedia problem," in which students have grown so accustomed to getting quick answers with a few keystrokes that they are more likely to give up when an easy answer eludes them. The Pew research found that 76 percent of teachers believed students had been conditioned by the Internet to find quick answers.

"They need skills that are different than 'Spit, spit, there's the answer,' " said Lisa Baldwin, 48, a high school teacher in Great Barrington, Mass., who said students' ability to focus and fight through academic challenges was suffering an "exponential decline." She said she saw the decline most sharply in students whose parents allowed unfettered access to television, phones, iPads and video games.

For her part, Ms. Baldwin said she refused to lower her expectations or shift her teaching style to be more entertaining. But she does spend much more time in individual tutoring sessions, she added, coaching students on how to work through challenging assignments.

Other teachers said technology was as much a solution as a problem. Dave Mendell, 44, a fourth-grade teacher in Wallingford, Pa., said that educational video games and digital presentations were excellent ways to engage students on their terms. Teachers also said they were using more dynamic and flexible teaching styles.

"I'm tap dancing all over the place," Mr. Mendell said. "The more I stand in front of class, the easier it is to lose them."

He added that it was tougher to engage students, but that once they were engaged, they were just as able to solve problems and be creative as they had been in the past. He would prefer, he added, for students to use less entertainment media at home, but he did not believe it represented an insurmountable challenge for teaching them at school.

While the Pew research explored how technology has affected attention span, it also looked at how the Internet has changed student research habits. By contrast, the Common Sense survey focused largely on how teachers saw the impact of entertainment media on a range of classroom skills.

The surveys include some findings that appear contradictory. In the Common Sense report, for instance, some teachers said that even as they saw attention spans wane, students were improving in subjects like math, science and reading.

But researchers said the conflicting views could be the result of subjectivity and bias. For example, teachers may perceive themselves facing both a more difficult challenge but also believe that they are overcoming the challenge through effective teaching.

Pew said its research gave a "complex and at times contradictory" picture of teachers' view of technology's impact.

Dr. Dimitri Christakis, who studies the impact of technology on the brain and is the director of the Center for Child Health, Behavior and Development at Seattle Children's Hospital, emphasized that teachers' views were subjective but nevertheless could be accurate in sensing dwindling attention spans among students.

His own research shows what happens to attention and focus in mice when they undergo the equivalent of heavy digital stimulation. Students saturated by entertainment media, he said, were experiencing a "supernatural" stimulation that teachers might have to keep up with or simulate.

The heavy technology use, Dr. Christakis said, "makes reality by comparison uninteresting."

Top 10 skills children learn from the arts

Valerie Strauss, The Washington Post

Katherine Frey

You don't find school reformers talking much about how we need to train more teachers in the arts, given the current obsession with science, math, technology and engineering (STEM), but here's a list of skills that young people learn from studying the arts. They serve as a reminder that the arts — while important to study for their intrinsic value — also promote skills seen as important in academic and life success. (That's why some people talk about changing the current national emphasis on STEM to STEAM.) This was written by Lisa Phillips, an author, blog journalist, arts and leadership educator, speaker and business owner. See Lisa's book "The Artistic Edge: 7 Skills Children Need to Succeed in an Increasingly Right Brain World." This appeared on the ARTSblog, a program of Americans for the Arts.

By Lisa Phillips

1. **Creativity** – Being able to think on your feet, approach tasks from different perspectives and think 'outside of the box' will distinguish your child from others. In an arts program, your child will be asked to recite a monologue in 6 different ways, create a painting that represents a memory, or compose a new rhythm to enhance a piece of music. If children have practice thinking creatively, it will come naturally to them now and in their future career.

2. **Confidence** – The skills developed through theater, not only train you how to convincingly deliver a message, but also build the confidence you need to take command of the stage. Theater training gives children practice stepping out of their comfort zone and allows them to make mistakes and learn from them in rehearsal. This process gives children the confidence to perform in front of large audiences.

3. **Problem Solving** – Artistic creations are born through the solving of problems. How do I turn this clay into a sculpture? How do I portray a particular emotion through dance? How will my character react in this situation? Without even realizing it kids that participate in the arts are consistently being challenged to solve problems. All this practice problem solving develops children's skills in reasoning and understanding. This will help develop important problem-solving skills necessary for success in any career.

4. **Perseverance** – When a child picks up a violin for the first time, she/he knows that playing Bach right away is not an option; however, when that child practices, learns the skills and techniques and doesn't give up, that Bach concerto is that much closer. In an increasingly competitive world, where people are being asked to continually develop new skills, perseverance is essential to achieving success.

5. **Focus** – The ability to focus is a key skill developed through ensemble work. Keeping a balance between listening and contributing involves a great deal of concentration and focus. It requires each participant to not only think about their role, but how their role contributes to the big picture of what is being created. Recent research has shown that participation in the arts improves children's abilities to concentrate and focus in other aspects of their lives.

6. **Non-Verbal Communication** – Through experiences in theater and dance education, children learn to breakdown the mechanics of body language. They experience different ways of moving and how those movements communicate different emotions. They are then coached in performance skills to ensure they are portraying their character effectively to the audience.

7. **Receiving Constructive Feedback** – Receiving constructive feedback about a performance or visual art piece is a regular part of any arts instruction. Children learn that feedback is part of learning and it is not something to be offended by or to be taken personally. It is something helpful. The goal is the improvement of skills and evaluation is incorporated at every step of the process. Each arts discipline has built in parameters to ensure that critique is a valuable experience and greatly contributes to the success of the final piece.

8. **Collaboration** – Most arts disciplines are collaborative in nature. Through the arts, children practice working together, sharing responsibility, and compromising with others to accomplish a common goal. When a child has a part to play in a music ensemble, or a theater or dance production, they begin

Without even realizing it kids that participate in the arts are consistently being challenged to solve problems.

to understand that their contribution is necessary for the success of the group. Through these experiences children gain confidence and start to learn that their contributions have value even if they don't have the biggest role.

9. **Dedication** – When kids get to practice following through with artistic endeavors that result in a finished product or performance, they learn to associate dedication with a feeling of accomplishment. They practice developing healthy work habits of being on time for rehearsals and performances, respecting the contributions of others, and putting effort into the success of the final piece. In the performing arts, the reward for dedication is the warm feeling of an audience's applause that comes rushing over you, making all your efforts worthwhile.

10. **Accountability** – When children practice creating something collaboratively they get used to the idea that their actions affect other people. They learn that when they are not prepared or on-time, that other people suffer. Through the arts, children also learn that it is important to admit that you made a mistake and take responsibility for it. Because mistakes are a regular part of the process of learning in the arts, children begin to see that mistakes happen. We acknowledge them, learn from them and move on.

One of Katrina Ann Tan's 2009 oil paintings with recycled wood – at that time she was into anatomy and trompe l'oeil.

My Journey through Art...So Far

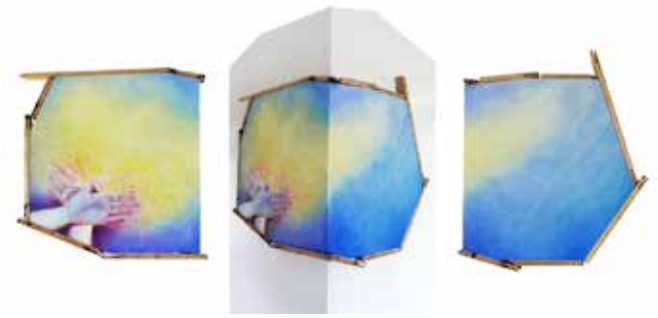
Katrina Ann Tan, Manila, Philippines

I'm Katrina, 27-years old from the Philippines and although people know me to be an artist, I personally believe I am still only in the process of becoming one; I'm still just learning to be an *artist*---in the truest sense of the word. I say this because even though I studied Fine Arts for four years in the university where I majored in Painting, only recently have I began to really learn the truths about art and what it is to be an artist (after encountering what Rudolf Steiner had to say about the arts---thanks to the introductory lectures given by Mr. Van James during his workshop series on "*The Transformative Power of Art*" held in the province of Pampanga. At times it makes me cringe to think back on the number of times I've used the words "art" and "artist", unaware of the real meaning and magnitude of those two seemingly little words.

I've always loved to draw, paint and create things. Despite growing up at a time when the arts were gradually eased out of our school curriculum and Waldorf Education was still unheard of (I was already too old when the first Steiner school was established in the country), I can say that I've had a relatively art-filled childhood. I'll always be thankful to my parents who never failed to provide me with opportunities to be creative while growing up.

I was about thirteen or fourteen when I started to take art seriously after a trip to Italy where I encountered the masterpieces of the Renaissance. I then saw a Hollywood movie (yes, a Hollywood movie---who would have thought?) entitled, *"Incognito"* where the main character attempted to paint a Rembrandt. While watching I remember thinking to myself, *I wonder if I can do that---paint or draw from an old master's work?* I was surprised when I tried my hand at a Da Vinci sketch and came up with a close reproduction. Since then (and all throughout high school and college) I was determined to keep practicing until I was able to copy nearly anything from Michelangelo's anatomy and drapery studies to still-life's and landscapes. When it got to the point where I could make photo-realistic reproductions of almost any physical object, on the one hand, I was pleased because I believed I had attained the skills and discipline I had aimed for, however on the other hand, I also felt there was something not quite right. Eventually, this dependence on a reference, on a pre-existing image made me feel rigid and paralyzed to the point where I couldn't paint out of my own creative faculties anymore. In short, I was "enslaved by the model". It wasn't the only thing that made me feel imprisoned though. There was also the dog-eats-dog art industry that was gradually closing in around me.

After we had our house renovated, my family ended up with a surplus of odd-shaped wood in the garage. I then began experimenting with different canvas shapes and forms. (Oil on canvas with recycled wood, 2011)

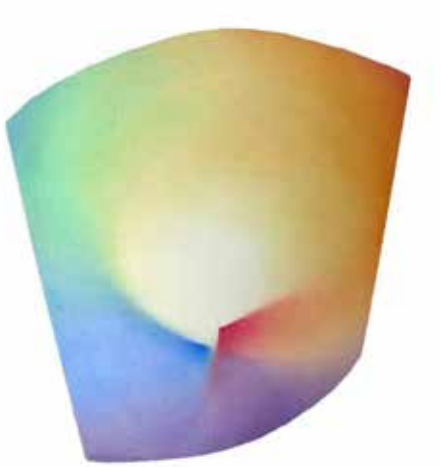


A painting meant to be placed at a wall-corner. (Oil on canvas with recycled wood, early 2012)

"But there must be more to art"

I remember after graduation, the goal (as my fellow art students and I were conditioned to believe) was to get signed under a gallery, get a good agent, exhibit, and sell well. I tried to do this and initially, I was thrilled as I immediately got the interest of a few galleries. However as I proceeded, I found that each step I took (and each deal I made with a clever businessman) left a bad taste in my mouth. When asked by one gallery owner to paint according to the current trend in the market (that is, "what sells"), I found myself having nightmares and getting sick in my stomach. Then, I knew I had enough. So I abandoned that path and gathered the courage to set off and work independently. As I walked out the gallery door I remember hearing a statement that went something like, "An artist is not an artist without a show and you will never score a show, an audience, or even a future without a gallery." Deep inside me, I knew that wasn't true. Fast-forward to a few years after that incident--- imagine the joy that enveloped me upon hearing lectures on art being so much more than mere commodity, on it being a bridge between the physical and the spiritual---a vehicle through which the gods can speak to mankind, and on how artists and their creations can actually play a vital role in humanity's evolution and the healing of social life.

My independent creative practice has been an exciting roller-coaster ride. Contrary to what I was told, so far I've managed to have three exhibitions of my art and on the most recent one (which took place after the first *"Transformative Power of Art"* workshop, right after I started my transition towards color) nearly 300 people signed the guestbook. Because it was held at a public place, a mall lobby to be exact (yes, in a mall---the exhibits I've done have been in public venues transformed into spaces for art), the audience was made up not just of the usual swarms of critics and collectors hastily going about trying to get their hands on a hot new investment, but of individuals from all walks of life. Even the security guards, janitors and other workers, people who don't usually get to go to galleries or museums had the chance to experience art. And the response the exhibit received was most interesting. Many felt the colors had an awakening effect that got rid of the "zombie" (which is usually how most people are when inside a shopping mall) in them. One man told me he found the exhibition to be rejuvenating as if "being in church". One child's response however was beyond words: he was in the middle of a tantrum but then upon entering the space he stopped, looked around, opened up his arms and began to gently twirl around in a little happy-dance. This was the time I began to grasp the idea that our creations indeed create us---that we are in fact responsible for the effects our works have not just on ourselves, but on others, the world and ultimately on our whole evolution.



A piece I painted just before attending the second workshop. (Oil on canvas, October 2012)

Emerging from the depths

Have you ever read a book with a storyline that's so familiar it made you ask, "Why do I feel as if I've already encountered this before?" This was how I felt during the first installment of "The Transformative Power of Art" workshop series held last year which took us on a week-long journey throughout the history of art from cave paintings to modern times. For me, the experience was unlike any of my former art history classes wherein entire semesters were devoted to memorizing dates and having dry discussions about various styles and "-isms". It was then that I began to think, it's not really about "style" but more about "state of being or consciousness" that makes people create the art that they do. As I sat and listened to Van James speak about art history essentially being the evolution of human consciousness told in pictures, I couldn't help but notice how familiar this story sounded to me. Could it be that a very similar "history of art" albeit in a microcosmic and individual scale has been happening in my life all this time and I just wasn't aware of it? But of course! And now I feel I'm at that stage where I sense the urge to gradually ascend back up after reaching rock bottom---to overcome the material after getting to know it and to strive towards its spiritualization.

In the recently concluded second module of the workshop series which concentrated on Steiner's aesthetics and the art of color, the biggest challenge for me was how to create art wherein I am able to balance being an individual on the one hand, while I sacrifice myself on the other. I had to endure

multiple deaths of my old ways in order to make room for the new that was developing within me. For our first exercise, we dealt with yellow alone. Then blue gradually worked its way, and finally, we had to see what role red wanted to play in the picture. I didn't think serving the colors and allowing the picture to come into being instead of letting one's own wants and intentions get in the way could be so difficult. Painting what is already visible as I had done before became a piece of cake compared to the challenge of creating art that *makes visible.*

Additionally, I can't help but notice how these days when I behold a sunrise or a passing cloud, touch a blade of grass or when a flower brushes against my cheek, the experience seems to be richer. It appears as if I'm more awake to the changing colors throughout the day and to the beauty of the world around me. While comparing notes, a friend I met at the workshop who's a Waldorf teacher shared how she too has observed how art and working with color is helping her in becoming a better teacher and individual.

When I paint with and out of color, I feel I'm truly creating as each artwork is a birthing of something new, something that never was. Previously, I was merely reproducing what already existed but now I'm striving to work beyond "what's already there" and towards "what more could be".

One of my plates from the "Transformative Power of Art" workshop painted using watercolor – I found the experience to be very different from painting with a "heavy" medium such as oil. I struggled a lot with this painting.

A three-piece, back-to-back mobile (oil on canvas with recycled wood, early 2012)

What lies ahead?

Previously, whenever I attempted to extend my gaze onward, I merely saw what appeared to be a used-up road stretching out very limitedly in front of me. But now, with all these newfound learnings (plus the myriad of things I have yet to learn), I see an ever expanding horizon extending all around me with infinite possibilities and a lot of work to be done. Though I may only be taking baby-steps at the beginning of what appears to be a long journey ahead and although I may not know exactly where my destination lies, there's one thing I'm sure of: I'm on my way.

This is a study for an altar painting for the Christian Community in the Philippines. I'm experimenting with priming the canvas with patching compound and flat latex (as if preparing a surface to be lazured) so that I can make use of transparent and fluid colors.

The Transformative Power of Art II

Some painters transform the sun into a yellow spot, others transform a yellow spot into the sun.
-Pablo Picasso

Once again for the second time we've come together,
To this enthralling place of rustic beauty and wonder,
Where the stillness of creation speaks to our souls,
And the soothing sound of nature makes us whole.

Creative peoples from all walks of life and cultures,
In a journey of color with Van James' a new adventure,
To be a mentor and guide for sixty is a daunting task!
But rare is this opportunity, we cannot just pass!

So we begin with the aid of the Spirit of the heavens,
To conduct our hands that we may be awakened,
To breathe in our souls and spirits its wise heart,
That we may renew humanity's face through art.

Illumined by Rudolf Steiner's ideas on color theory,
Where light and darkness interacts with harmony,
A challenge to be receptive to its gradual unfolding,
Allowing each color to come alive into its being.

As we paint broad strokes of luster in our canvass,
With the yellow breathing out, the blue as contrast,
We see the unveiling of the image color in the green,
A quiet metamorphosis with the red yet to be seen.

To determine the too little and the too much's a virtue,
Yet a task we must face to reach a balance and be true;
To attune our spiritual senses and inner eyes' a real test,
As we dare to reach the moment of an aesthetic arrest.

Our brushes like magic wands we dip in watercolors,
Allowing every hue to emerge in its unique splendor,
Creating unique archetypal images of nature moods,
As the sunrise, sunsets, trees and the shining moon.

And thanks to the daily movements of eurythmy,
We feel the whole cosmos in perfect synchronicity,
Expanding, contracting, sensing and balancing,
A coming home to ourselves, our inmost beings.

Yes, the artist in each of us awaits to be born anew,
to enter into the dome of Rudolf Steiner's worldview,
a larger than life perspective that seizes all our senses,
an a-e-o experience that gravitates to the heavens…

Above is a colorful spectrum of sketches and paintings,
Where humanity's soul in time and space's converging,
To glimpse life's mystery unraveled with more clarity,
An expansion of our consciousness towards infinity.

Slide after slide we listen as we fix our eyes to see,
The remarkable story of the man behind anthroposophy,
His numerous blackboard drawings are an amazing find,
A brilliant contribution in these our postmodern times.

As we part ways, we bring with us this virtuous task,
Aware that love alone can transform beauty that lasts…
Yet, our quest for the arts must go on without faltering,
Not for ourselves but for the next generations coming.

Paint for us O Muse!
Our heart's stirring do not refuse,
Paint for us O force Divine,
And let your radiance in us shine!
***

By: *Sr. Marjorie J. Guingona, SAC*
October 19, 2012, Prado Farms, Pampanga, Philippines

The Art Initiative --Australia

At the 1907 Munich Congress Rudolf Steiner revealed and made public the hidden forms of the planetary seals. These archetypal lines of the planetary seals have been instrumental in shaping two consecutive Goetheanum buildings. Following the centenary anniversary of the Munich Congress, a renewed interest has emerged.

In Sydney, artist group projects have sprung forth and commemorative art festivals in 2007 & 2008 followed by a painting conference in 2009 have begun to alter the landscape. It is as if an all-encompassing art stream – active since 1907 – has become the vehicle to make Anthroposophy visible to the outside world. This renewed vigour has brought to the surface the idea of an Art Section in Australia.

Over the last three years, a group of nine people have started to look into many aspects of the visual arts in connection to Anthroposophy. Named the Art-Initiative, this movement is attempting to arrive at an understanding of how to bridge the vast legacy of Rudolf Steiner's artistic works in connection to Anthroposophy and how this historical aspect of Anthroposophy can be placed into context with contemporary art of mainstream culture.

Since start up, the Art-Initiative group has held conferences and workshops. The first conference in 2010 looked at historical aspects in connection to the Art Section and examined the indications Rudolf Steiner delivered in 1924/25 that explored the aspects of three major disciplines: Architecture, Sculpture, and painting.

A workshop for School of Spiritual Science, with the theme of the Threshold was held in 2011. And in February 2012, a participatory workshop open to the public was held in Canberra at the National Gallery and was centered on the installation artwork of James Turrell and explored the theme – Inspiration.

The Art-Initiative group has begun to gain momentum and further planning is needed to bring the inspiration to reality. It's a vision where artists and professionals working in connection to Anthroposophy, and belong to the visual Art Section of the School of Spiritual Science, will be supported in their future works and endeavours.

Our Art Initiative representative was part of the planning "think-tank" for the Ascenscion Conference held May 2012 in Dornach and there met with the Art-Section members of the Dornach chapter.

Now that you know of our existence, tell us about you. What inspires you? We'd love to know.

- Bring us your questions
- Tell us how we can support you
- Tell us how you might give us support – in spirit or donations
- Suggestions and ideas are welcome
- Volunteers with hands on help are needed

If you find resonance with the ideals of the Art Initiative, and would like to know more, please register your interest and we can put you on our mailing list for future events.

Registration or for more information please contact:
Brigitta Gallaher – brigitta@gallaher.com.au

Art Initiative Group
Members:

Hannah Semler
Trevor Lee
Brigitta Gallaher
Francis Mougel
David Jacobson
Diane Watkin
Karl Kaltenbach
Adriana von Runic
David Wansbrough

Blackboard drawing, "Science--Art," and red carved glass window by Rudolf Steiner.

Architecture: The Mother of All Arts

by Van James, Honolulu, Hawai'i"

Architecture is what we create between the given forms of nature and the structure of our own physical body. We put ourselves "into" our buildings and they affect our environment as they work back upon us. As Winston Churchill said during the rebuilding of London after the bombings of WWII, "We shape our buildings and our buildings shape us."

The first main lesson block for Honolulu Waldorf School twelfth graders is the History of Architecture, a subject that explores the connections in the humanities (history, anthropology, archaeology, mythology and literature), mathematics, and the science of engineering, not to mention art and aesthetics. In this way it provides a solid foundation for starting this last year of high school, as it supports young adults in their own search for balancing inside and outside–inner life and outer reality, and provides a perfect keystone for centering many fields of study. By way of drawing, writing, hands-on projects, oral presentations, and discussion, students begin to see the built environment around them in an entirely new way. Field trips aid and deepen this process, for buildings are not just theoretical, they need to be experienced in three dimensions.

The Waldorf schools in New York, Chicago, San Francisco, Sydney, London, and Berlin, have the unique opportunity for seeing great architecture in their cities. The Honolulu Waldorf School students do as well! On a recent field trip to downtown Honolulu, the twelfth graders saw buildings of many different styles, utilizing various construction techniques and a wide range of building materials, and made sketches of Neo-Classic, Renaissance Revival, and Modern Symbolist architecture (see photos). The fact that Honolulu has the only royal palace in the United States (which had electric lights before the White House, in-door flush toilets, and inter-room phones well in advance of other cities) is worth noting, and that is what the seniors have done by creating their own History of Architecture notebooks during this course (see photos).

Rudolf Steiner, Ph. D., the founder of Waldorf education, was not trained as an architect, yet he designed and had built some twenty-four buildings during his lifetime, including the internationally acclaimed first and second Goetheanum buildings in Switzerland. His architecture has inspired the building of hundreds of Waldorf schools. He said that in the future buildings would have the power to "speak" to us. That they would influence us in such a way that they could even prevent crime and wrongdoing simply by way of their dynamic, expressive forms.

During an architecture block several years ago one student commented on the rhythmic changes in styles from constricted, geometric structures to flamboyantly fluctuating buildings. She said that because of this ever-alternating expansion and contraction in the styles of architecture (Egyptian to Greek, Romanesque to Gothic, Renaissance to Baroque, Neo-classic to Neo-gothic, International Style to Organic) it was like the "heartbeat of civilization." She could sense something "alive" within the outer form of architecture. This student went on to study medicine.

Understanding the history of architecture can have far-reaching effects on the young person as they design their identity and build their future.

The main lesson book drawings were created by Yves Kline and Aloe Corry (class of 2012) at the Honolulu Waldorf School.

History of Architecture Main Lesson book work by Aloe Corry (Class of 2013).

Groundbreaking for Kona Pacific's Permanent Home!

[First printed August 26, 2012]

USDA's $3 million direct loan has allowed Kona Pacific's supporting nonprofit to purchase a 38-acre parcel containing elementary school campus, a biodynamic farm (fallow), four residences, and eight acres of the ancient Kona Field System of agriculture. The loan also funds a million dollar construction project comprising two buildings totaling 6,000 square feet (tripling classroom space), additional restrooms, parking, and a ball field.

The school opened in August 2007, with kindergarten through fourth grade and has added a grade each year since. This year, Kona Pacific is adding a second kindergarten class and an eighth grade, bringing enrollment capacity to 235 students, from junior kindergarten through eighth grade. Enrollment of 99% demonstrates the high level of need and strong community support.

One new building will contain two kindergarten classrooms with shared kitchen, where snacks and food from the school's garden will be prepared. The other building will have four classrooms for middle school students, allowing these older students to have a space of their own. Beyond the expanded campus, outdoor education opportunities are plentiful on the 38 acres, reinforcing the school's agricultural heritage.

Restoration of the Kona Field System and cultivation of traditional Hawaiian crops using traditional methods will weave core academics within a framework of Hawaiian cultural knowledge and hands-on agricultural instruction, promoting stewardship of the land and healthy eating habits. In addition, the biodynamic farm will supply the school nutrition service, be used for educational programs, and serve as a site for Community Supported Agriculture.

Additional information about rural programs is available at a Local USDA Rural Development Office, or on USDA's Web site at: http://www.rurdev.usda.gov

Conferences / Seminars / Workshops 2013

April 2nd -12th
Art as a Basis for Education (classes 1-8),
with Van James (combined with Diploma course)
Taruna College, Havelock North, NZ
Contact: info@taruna.ac.nz

April 28th -May 4th
Asian Waldorf Teacher Conference
"Developing Social Healing Out of Anthroposophy"
with Christof Wiechert
Seoul, Korea
Contact: eunhwalee@lycos.co.kr
or berlin@freunde-waldorf.de

May 19th - 25th (beginners) and May 26th - June 1st (advanced)
Waldorf Education Seminar
DC School, Khandala, Maharashtra, India
Contact: abanbana123@rediffmail

D. C. School, Khandala, Maharastra, India, May-June 2013
The seminar will be conducted in two one - week sessions:

The first week, from 5 pm on Sunday, May 19, until 1 pm on Saturday, May 25, 2013, will be for beginners and those who are new to Waldorf (Rudolf Steiner) Education.

The second week, from 5 pm on Sunday, May 26, until 1 pm on Saturday, June 1, 2013, will be open to all those who are acquainted with Waldorf Education (the advanced group), as well as to participants who have attended the first week. Appropriate groups will then be formed.

The venue of the Waldorf seminar will be Bai Dhunmai Cawasji Public School (commonly known as D.C. School) in Khandala, pin 401 310, which is a hill station in Maharashtra. Khandala can be reached by car, bus or train from Mumbai (CST or Dadar Railway Station), or from Pune to Khandala or Lonavla railway station. The telephone number of D.C. School is: 02114 - 269153.

The faculty members at the Khandala Seminar are Waldorf teachers from India and abroad, having many years of teaching experience in established Waldorf schools and Waldorf education training institutions.
For more information, contact: www.anthroposophyindia.org , abanbana123@rediffmail.com

July 7th- 12th
Early Childhood Australia, Vital Years Conference Venue: Rhythm and the Young Child
with Collaroy Centre, NSW, Australia
Contact: http://vitalyears2013.blogspot.com.au/

July 12-15
Class 6-12: Middle School/High School Conference
Taikura Rudolf Steiner School, Hastings, New Zealand
Contact: rosiesimpson@taikurasteiner.school.nz

September 27th – October 2nd
Australian National Teachers Conference.
"Inner Life of the Teacher and the Religious Education of the Child."
Little Yarra Steiner School, Victoria , Australia
Contact: conference@steiner.edu.au

September 29th -- October 3rd
Biennial NZ Rudolf Steiner Early Childhood Conference.
"Mauri Ora - Essential Well Being: from Normal to Healthy" with Dr Renate Long-Briepohl and Mary Willow.
St Peter's College, Cambridge, New Zealand.
Contact: Kathy MacFarlane k8macfarlane@gmail.com

October 3-6
Annual Conference of the Anthroposophical Society in New Zealand.
"Being in Reality" (see details below)
Michael Park School, Auckland, New Zealand Contact: sue.simpson0@gmail.com

October 4-7
Australian Anthroposophical Society National Conference.
"Spiritual Ideals for Culture and Democracy"
(see details below)
Canberra, ACT, Australia
Contact: glasby.peter@gmail.com

October 7-11
Visual and Movement Arts in the Waldorf Schools with Van James and Jan Baker-Finch
Prerana School, Hyderabad, India.
Contact: prerana_mbanjara@yahoo.com

Global Hive: Bee Crisis and Compassionate Ecology
By Horst Kornberger, Published by Integral Arts Press

Reviewed by Vee Noble

Horst Kornberger writes, "Today we know more about bees than any generation before us. And yet we understand less about them than ever." A fact completely backed up by the world-wide collapse of bee colonies and the global threat of the Varroa mite.

Rudolf Steiner's Nine Lectures on Bees given at Dornach in 1923, Goethe's objective approach to nature and the work of anthroposophical artist, Joseph Beuys were the stimuli for Kornberger to explore in this book the truth behind the current bee crisis, overcoming the feeling of powerlessness with the decreasing number of bees and suggesting a new way of thinking about it.

Kornberger is a Western Australian-based interdisciplinary artist and researcher in the realm of creativity and imagination and his relationship with bees began through artistic engagement when he directed the play *The Bee Master*. He is not a professional bee-keeper and perhaps this was an asset to his research as he had no preconceived views; or as Kornberger, himself, puts it, "This was a book that needed to be written and because no author took it up, it chose me. I'm not an expert on bees and yet have written on their collapse. Perhaps it was this lack of expertise that allowed me to see the obvious in the maze of facts."

In this book he takes the reader through a modern history of bees and the effects of the industrial revolution's thinking when the aim for greater and greater profit was born and this thinking was transferred to the beehive. No longer were the pottery hives and straw baskets the home of the queen bee and her entourage, now the development of the analytical mind brought us wooden hives with ever-new frames designed for maximum efficiency of honey production. All these were created to further expand the continuously harvested yields of honey, and later this thinking developed the artificial fertilisation of queens. After all, our thinking tells us we know better than nature. Man's knowledge was, indeed, growing - he dissected the bee under the microscope, and controlled the hive by domesticating the bee like other animals – but the bee is not and individual like the cat or dog; a bee is part of a whole; a bee cannot live without the hive and the hive cannot exist without the queen. This is a sort of 'bee bond' which if broken, as Rudolf Steiner already indicated in the 1923 lectures, will result in world collapse.

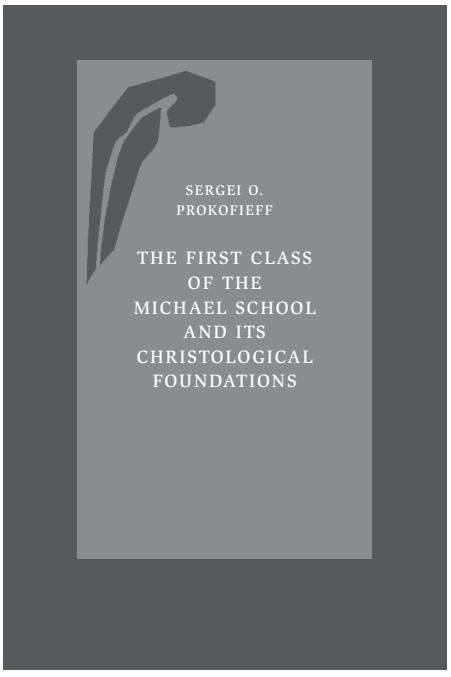
Kornberger, citing Goethe whom Steiner describes as "the Kepler and Copernicus of the organic world", says that his approach opens up the possibility of a new science, a new way of thinking and feeling of empathy, where all is related. It is what the author calls 'compassionate ecology' that the bee crisis demands. Kornberger defines compassion as the power of clarified, transformed feelings; not as it appears in ordinary life but systematically developed as a cognitive force by dint of will. He urges the reader not to remain abstract and detached in his thinking as with the materialistic scientific view that has brought us to the bee crisis and other ecological catastrophes and global environmental crises of the 21st century, but to develop our feelings of relatedness. Then goes on to share that Rudolf Steiner's teachings on esoteric research, although demanding, offer an objective to look at how we think.

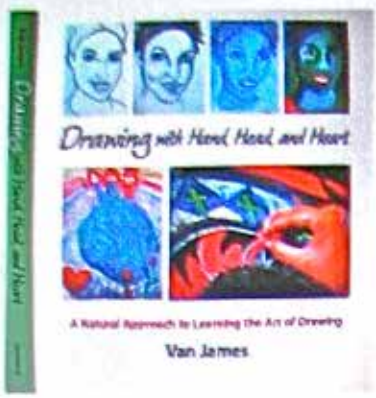
Continual consumption is described as 'ignorant egoism' in the book – what could, perhaps, be described is the biggest

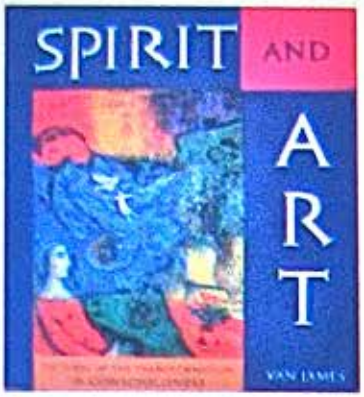
malaise of our time - and he explains that the industrial evolution of bees demonstrates that economy and ecology are two sides of the same coin. Man interfered with the natural mating habits of the bee purely for profit. Now colony collapse calls for new way of understanding wholeness.

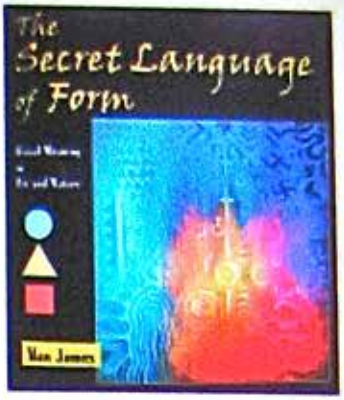
Kornberger likens the beehive to our social life – "as it is with bees, so it is with humans", he explains. This is another message in the picture of the bee crisis. The reader is encouraged to think anew, or re-think, the paradigms and mindsets of the past to arrive at an objective picture of the whole. The current economic crisis shows clearly society's shortcomings, just as the global ecological crises indicate our inability to relate to nature. Bees have a successful society naturally, where each plays his part in the whole, until man in his drive for greater production and profit interferes. Man, on the other hand, sits largely in a drive for profits and almost complete unawareness of the effect on the whole and a mindset that leads to destruction; he could learn much from a closer look at the healthy social life of the natural beehive.

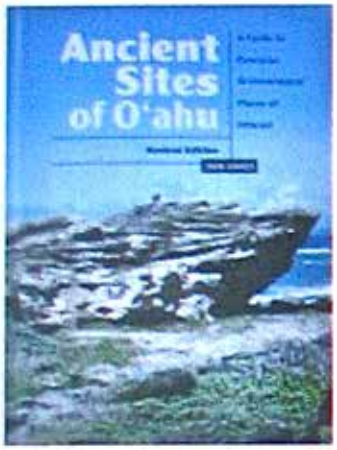
This is a book for our times written in clear, every day prose that immediately questions the readers' 'programmed' thinking of the past. There is no anthroposophical 'jargon' evident in these pages or clichés that can only be understood by those 'in the know' but it is, nevertheless filled with invitations to try exercises, create new objective pictures of moral imagination, as well as references to meditative practice and countless indications of the threefold social order. It is a book written for those with no knowledge of anthroposophy but an openness and awareness that something needs to change as well as the anthroposophist who will find confirmation on every page of the spiritual scientific view of the world. I would highly recommend this book as an invaluable tool in the way forward to addressing the problems of today in an objective way for the benefit of the whole cosmos.

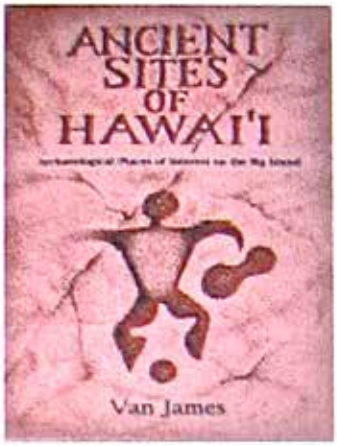


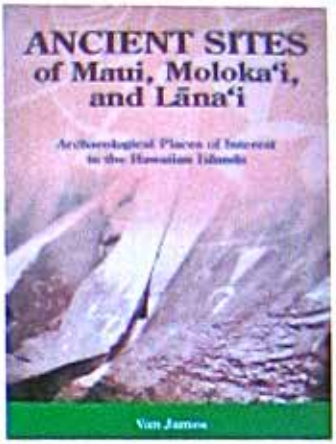












Books by Van James

Drawing with Hand, Head and Heart: *A Natural Approach to Learning the Art of Drawing*	$30.
Spirit and Art: *Pictures of the Transformation of Consciousness*	$30.
The Secret Language of Form: *Visual Meaning in Art and Nature*	$30.
Ancient Sites of O'ahu: *A Guide to Hawaiian Archaeological Places of Interest*	$20.
Ancient Sites of Hawai'i: *Archaeological Places of Interest on the Big Island*	$14.
Ancient Sites of Maui, Moloka'i and Lana'i: *Archaeological Places of Interest in the Hawaiian Islands*	$14.

Available at HWS Enchanted Forrest Shop In Niu Valley, local bookstores, and Amazon.com

Ganesh Oli

The Author's Publications

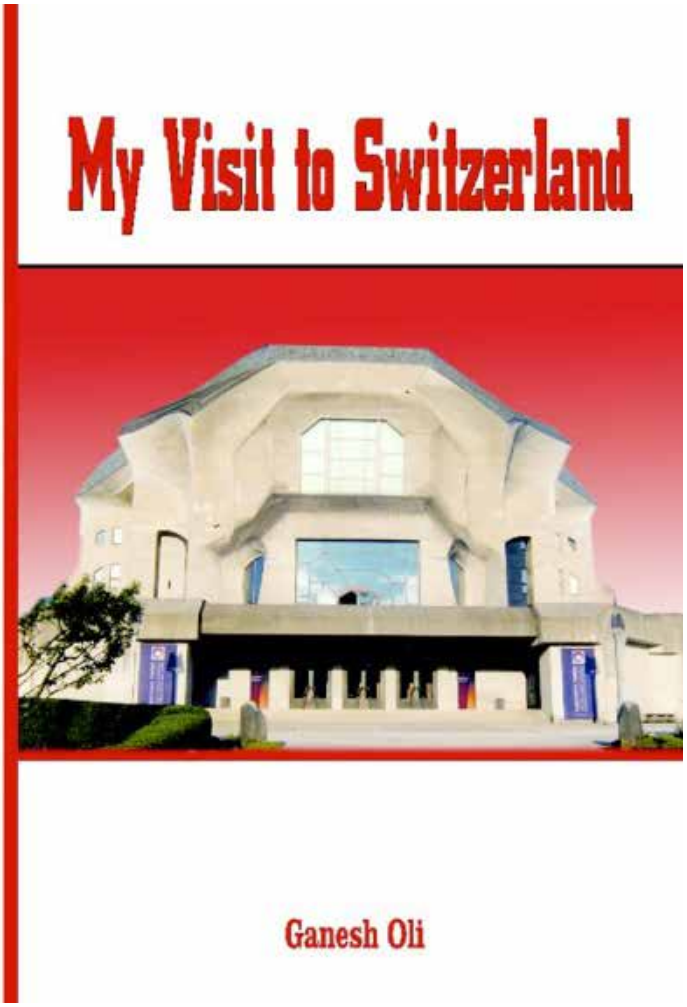
The Nath Cult : A Philosophical Analysis (English)
The Rautes : The Endangered Jungle Tribe of Nepal (English)
Asoj 18 Dekhi Magh 19 Samma (Nepali)
Maori People of New Zealand : Daring Human Beings (English)
My Spiritual Visit to Tibet and China (English)
Sir Edmund Hillary : A Colossus of New Zealand (English)
A Brief History of America (English)
My Visit to Switzerland (English)

Forthcoming Books

Yoga and Meditation in Tibet and China (English)
My London Memoir (English)

The author is with his American and German friends in Switzerland

Nepal



Lifenet
Geomancy and Transformation

Lifenet-Network for Mutual Inspiration between Earth and Humanity

We are in the process of creating an abridged English Version of the website http://www.lebensnetz-geomantie.de/ .
If you have any news or events you wish us to include, please let us know.
International contacts are listed at: http://www.lebensnetz-geomantie.de/gruppen.html .
Contact: Claudia Herrmann, claudia@lebensnetz-geomantie.de , Sabine Engelhardt, sabine@leosgea.hr

Journal for Waldorf/Rudolf Steiner Education

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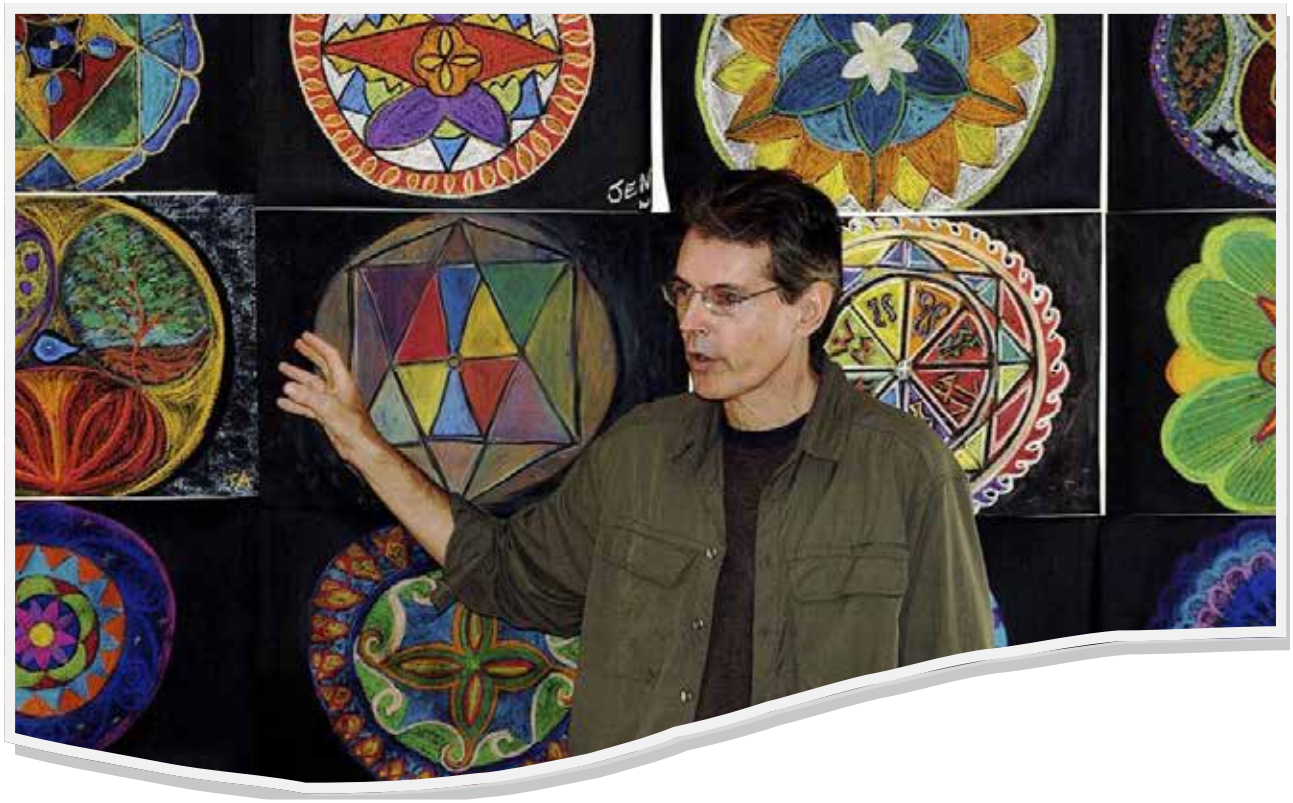

Art as a Basis for Education
with
Van James

This is the twelfth year that Van James, Hawaii-based international arts educator, brings his Art as a Basis for Education workshop to Taruna College. Author of *Spirt and Art, The Secret Language of Form* and *Drawing with Hand, Head and Heart,* Van James will lead two weeks of exploring and experiencing painting and drawing as it can be taught in Rudolf Steiner Schools and other settings.

This course is for those at any skill level. No prior skills are required.
As a teacher or parent you will be provided with the opportunity to discover the artist within; to develop new skills, confidence and consciousness in a supported and sensitively guided environment.

2013 Dates and Fees

Lower Primary
2-5 April 2013
Fee: $450.00*

Upper Primary
8-12th April 2013
Fee: $550.00*

*$950 for full 2 weeks.

Fees include classroom materials and morning and afternoon tea

For further information or to enrol, please contact Taruna, phone: 06 8777 174, email: info@taruna.ac.nz or check out our website: www.taruna.ac.nz

TARUNA
ESSENTIAL EDUCATION

Being in Reality

October 3-6, 2013
Michael Park Rudolf Steiner School, Ellerslie, Auckland

The Society's conference will have a social theme that is something current and real. Today many organizations, schools, curative homes and businesses are facing real social issues. The first Waldorf School was a social initiative, the Ita Wegmann Clinic grew out of a social impulse, as did the special needs homes. What we want is to explore real issues making the conference more relevant to anyone interested.

Integral to the conference theme are the following words from Rudolf Steiner given at the Christmas Conference in 1923/24:

… we must reach the point that we can feel in all our deeds that we are connected with the spiritual world. This is the very aspect which must be different in the Anthroposophical Society from any other possible association at the present time. The difference must be that out of the strength of Anthroposophy itself it is possible to combine the greatest conceivable openness with the most genuine and inward esotericism. And in future this esotericism must not be lacking even in the most external of our deeds. (26 Dec 1923)

Our three speakers are all based in Australasia though none of them are New Zealand born.

Two years ago Lisa Devine was a keynote speaker at the conference ***In this time of Chaos***. Lisa Devine originally trained as a youth worker and worked with homeless young people. She has always loved to dance and after exploring some alternative life paths she became a Eurythmist. For the last ten years she has worked as a priest in the Christian Community, a movement for religious renewal ordaining women since 1922. Currently she is a chaplain in two Rudolf Steiner schools, thus continuing her work with youth. She is inspired by working with biographies and relationship journeys. Her current passion is restorative circles.

Dr Lakshmi, Indian born and living in Australia is often on the road giving talks and workshops out of her life experience as a pediatrician, her work in schools and curative homes.

Santiago de Marco, Argentina born, came to New Zealand from Brazil where he worked in the Monte Azul favela with Uta Cramer. He has since worked at Hohepa Hawkes Bay while instigating and coordinating the development of Aramitan on the outskirts of Sao Paulo.

Annual Conference of The Anthroposophical Society in Australia

October 4-7, 2013, Canberra, Australia

Spiritual ideals for culture and democracy
Contribution to the centenary celebration of the capital city Canberra

We warmly invite you to join in our conference exploring this theme and celebrating the centenary of Canberra, an example of a city with a vibrant spirit and thriving diverse culture. The current generation of forward looking individuals worldwide embrace and celebrate the rich diversity of changing and transforming cultures by making contributions to shape and redefine who we are in our daily and professional lives.

If we take a fleeting glimpse at the varied, yet universally acclaimed and significant forces contributing to culture and democracy in Canberra, we envisage some of the highlights: Parliament House and high flag pole located on Capital Hill, Mount Ainslie, the sacred place venerated by the first Australians, the Aborigines, the War Memorial, honouring those who sacrificed their lives, the High Courts of law enshrining morals and ethics, the National Gallery, the Portrait Gallery, the latter honouring those who have made significant contributions, The National Library (for research), and Questacon -The National Science and Technology Centre. Across the lake are three Universities for study and learning. The newly opened 250 hectare National Arboretum, emerging from the ashes of the 2003 bushfires is planted with forests of 100 different species of trees from around the world, cultivated for conservation, study, display and preservation.

As an introduction, this conference will begin with honouring the spirituality and enduring legacy of the ancient people who have inhabited this land for thousands of years, the Aborigines.

We will then briefly acknowledge the vision and legacy of those modern pioneers who had the ideas, at the turn of the 20th Century, to establish a secular democracy, a democracy imbued with the spirit of human ideals endeavouring to provide the important cultural protection and realisation of human rights. This spirit lived also in the social idealism of politicians who established the Federation of States and Territories, giving Australia more autonomy to have a Constitutional space within the Commonwealth of Australia and Nations worldwide. For these ideals the founding fathers planned the capital city.

Those social pioneers of the Federation chose the innovative architects, artists, landscape designers and town planners Walter Burley Griffin and Marion Mahony Griffin, who drew their inspiration from diverse cultural ideas, democratic architecture and creative thinking ahead of their time. They embraced the universal ideals of the pure form and cosmic geometry and applied this in their plans for placement of civic, administrative and cultural spaces. This has been described as

the 'geomantic expression of the microcosm in the macrocosm,' (see reference). From the early days when the capital city was established, new residents were invited to create their homes. The Griffin's plans were imbued with a great appreciation for the spirit in nature, as we see reflected in the landscape and surrounding suburbs which are enlivened with nature parks, trees and gardens, wide avenues and boulevards and flowing water features.

These are only a few introductory thoughts towards the planned conference and it is hoped that they will spark contributions from others who feel this theme is important.

Co-ordinators: Marilyn Lewis: marilyn.lewis@gmail.com
Karl Kaltenbach: kkaltenbach@bigpond.com

LOCATION:

Based at Orana School for Rudolf Steiner Education, centred on the new Orana Performing Arts Centre (OPAC)

Indian form drawing, or rangoli, is practiced throughout the country, particularly at festival times.

STUDIO OF THE WINGED WORD

The Wingèd Word Speech Training is set to commence Tuesday April 23rd at The Michael Centre, Warranwood Vic. The course brochure is available by email.

This 4 year 'Diploma Course' will run Tuesday and Thursday evenings : and Fridays: 10:00am till 6:00pm.

Cost per week is $150 and can be paid in advance per term/year or weekly by arrangement. (note that terms are of varying lengths with dates corresponding to the Rudolf Steiner Seminar Year)

The cost covers all tuition and most materials/equipment.
* Soft slip-on shoes will be needed for eurythmy and improvisation classes. Special eurythmy slippers are available to order for a small extra charge.

Timetables are available at the interview.

Interviews are being held during March. Please contact Riana now by email (and leave your phone number) to arrange a time. I look forward to meeting you.

thewingedword@gmail.com

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www.freunde-waldorf.de

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Anthroposophical Society in Hawai'i

Pacifica Journal

Number 43, 2013-1

Reclining Buddha statue at local Korean temple near Cheonggye Free Waldorf School. Korea will host the Asia Waldorf Teacher's Conference this year in Seoul.

www.anthroposophyhawaii.org

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"In the Head the power of Faith, In the Heart the might of Love, In the full human being all-sustaining Hope."

--RUDOLF STEINER