

# Language in Waldorf Teacher Education: Challenges and Chances

Peter Lutzker, ITEF meeting, June 10, 2026

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## Introduction

I would like to build on some of the ideas that Jon McAlice contributed last month and also on something that Neal Boland mentioned in one of his ITEF lectures.

Jon spoke last month about the diminishing importance of Steiner today in many Waldorf schools and also in teacher education. I sensed his concern that we are cutting ourselves off from our most important source – but, at the same time, he was saying that when we work with Steiner lectures or books and there is little resonance, and, in some cases, antipathy, we are called upon to reflect on what we need to do differently in teacher education.

Neal Boland in one of his lectures also gave us an example related to this phenomenon as well. He spoke about the large interest he generated when he described Waldorf pedagogy to a group of non-Waldorf teaching students and didn't mention Steiner for almost the whole lecture and how, only at the end, when he did say that these ideas were rooted in Rudolf Steiner's ideas, the atmosphere and interest immediately and completely shifted – for the worse.

I had always thought this was a German problem – but it seems to be a global issue as well.

I think the reasons for this are complex and there is not one *single* cause. Perhaps some of the reasons in Germany are also part of the problem in other countries, but I think on a deeper level there may be underlying problems which, at the same time, also could present us with possible ideas of how to move forward.

And from this perspective, I would like to focus on questions related to *language*.

## I. Speaking out of the Present

It's my impression that in our seminars and colleges today, students are most interested in perspectives on the present and the future *that fully take into account the incredible changes that our world and their lives are presently going through*. I think that either consciously or unconsciously they don't feel or believe that answers for *today* will come from what they consider a distant past which they don't feel connected to and which they feel doesn't take into account these dramatic changes. I can imagine that a similar phenomenon would exist if we said the sources of our pedagogy were Maria Montessori, or A.S. Neal and Summerhill, or John Dewey, or Humboldt, Schiller or Goethe. (Perhaps Paolo Freire – who is more recent and still in many ways is very topical and relevant – is an exception.)

When what *we* say and teach – which for many of *us* has its roots in anthroposophy and takes its inspiration from Steiner and Goethe – seems to them to be coming from the *present and not the past*, they can become very interested, but when we draw explicitly on what Steiner

wrote or said more than one hundred years ago as our source, some students and many teachers in our schools, fortunately, not all of them, seem to react with more antipathy than sympathy.

And so even when what *we* offer is derived from an anthroposophical perspective that for many of *us* was *and still is* directly inspired by reading and studying Steiner, if the students and teachers listening to us feel it's not coming from us *speaking out of the present* then we lose some people's trust and interest. And I think this may be particularly the case in *schools* where their concerns about the challenges of everyday life often dominates everything that teachers are thinking about.

At the same time, I am convinced that *exactly* in today's world and in the future, both the foundations and practices of Anthroposophy and Waldorf education are potentially capable of deeply addressing the hopes of our teaching students and teachers. Exactly at a point when the whole world is trying to figure out how to deal with the challenges of AI – whether in schools, colleges or in workplaces – an education based on viewing human beings as spiritual, ensouled and physical beings and thereby an education emphasizing the importance of supporting the development of each of these dimensions – *nourishing childrens feeling lives*, developing their *senses* in connecting to the *real* world, and enhancing their *will forces* and *physical capabilities of acting and being in the world* – offer perspectives which due to the growing omnipresence of AI are increasingly been seen as more important and relevant than ever before.

And if we are able to articulate that Waldorf education and teacher education has much to offer – in the curriculum, in the role of the arts, in handicrafts, in methods of cognitive learning which emphasize the importance of a *felt engagement* with the phenomena and the development of personal capabilities as opposed to instant answers from AI – can thus be viewed as being *more relevant than it ever was*. I think it could and should speak to students in our programs and hopefully even to those people who have not yet chosen to study to be Waldorf teachers, but could potentially be excited by the possibility of being able to.

## **II. Where do we go from here? The Role and the Limits of an Academic Approach to Waldorf Education**

In last month's lecture Jon also spoke about what he saw as the limits of focusing on making the foundations of Waldorf education acceptable in academic contexts.

And even though I personally write and speak in academic contexts and try to explain the anthroposophical foundations of Waldorf pedagogy in a language which in an academic realm could be of interest and meaningful, I agree with him that I don't see this as *the* answer to the most pressing questions regarding the future of Waldorf pedagogy in schools and in Waldorf teacher education. The exchange with academic mainstream educators is necessary and sometimes does lead to interesting and fruitful dialogues. However, if our *primary* aim or goal is to bring Waldorf pedagogy into the *academic* world and have it thus become *academically recognized* then, in my opinion, *we haven't aimed high enough*.

### III. Aiming Higher – Connecting to the Spiritual Dimensions of Waldorf Education

I would like to explore another alternative which I believe aims much higher. The source and goals of Waldorf pedagogy for me cannot be separated from its spiritual foundations; it's connections to the spiritual world and its connections to imagination, inspiration and intuition which is also inseparable from our being spiritual beings. It's based on a way of being and receiving that Steiner connected to the Archangel Michael and the particular Age we are living in. That is clearly not the language which can enable us to take part constructively in academic discourse, but the language that potentially can *speak through* us in our trying to express to our teaching students what Waldorf pedagogy can offer in today's world.

Jon also spoke last month of *speaking through*. For me, and I think for Jon and many of you listening, *the spiritual world spoke through Steiner*. That is certainly how *Steiner* experienced it. I can say this to *you*, but not in an academic article. And, unfortunately, at least in Germany in many schools today, the thought that the spiritual world spoke through Steiner will not resonate for many teachers. (Whether and how we can express *that* thought in our courses, and it becomes a thought that genuinely interests our students, is something we can only try to sense in a given course in a given lesson or moment and hope our intuition of how to express that is correct.)

Certainly, in teacher education, trying to act out of and speak out of that connection is our greatest challenge, but when we manage to do this and speak out of this perspective, then I think we *can* reach students. So, the question I want to pursue is the following: *How can we practice this for ourselves in order to be able to do this – in our teaching?*

There are many different answers to this question. They certainly include meditation, and also include the many exercises that Steiner and others have suggested, but in this lecture, I would like to try to directly connect this to our theme of language.

### IV. The Language we Use

I would like to make the distinction between the everyday language we use and what language is actually capable of being. My own understanding of the possibilities of language has been very much influenced by some remarkable books written by the German-Swiss philosopher Max Picard.

Picard makes the distinction between *everyday language* which he calls "*word-noise*" and the language of spiritual and holy texts which he calls "*the Word*" and which he also finds in great poetry.

Picard argues that "*the Word*" comes from *Silence* – that "*the Word*" has a deep relation to the *world of silence*. And in German he uses a word for silence that doesn't exist in English which is "*das Schweigen*." *Schweigen* is that silence created by *not speaking*. By *listening* in silence rather than *just speaking*. It can also be used when a special form of silence occurs in nature. In one of Goethe's very last poems, "*Wanderers Nachtlied*" (The wanderer's song at night) written shortly before his death, Goethe writes at the end about a particular silence. in nature in which the birds in the woods are silent and he ends by saying [The birds are silent

in the woods/ Just wait, soon you will rest too.] *“Die Vögelein schweigen im Walde/Warte nur, balde ruhest Du auch.”*

Picard maintains that although we normally only become aware of *das Schweigen* at those moments when speech stops and silence begins, this dimension of silence doesn't, in fact, begin when the words stop – it only then becomes apparent. For him, silence is part of the very structure and foundation of existence: He writes:

There is no beginning of this silence and also no ending... (...) When the silence is there, it is as if there were never anything else, only that. This silence perceives human beings. It looks at us, far more than we look at it. We do not examine the silence, but this silence examines us. (my translation)

*„Es gibt keinen Anfang vom Schweigen und auch kein Ende... Wenn das Schweigen da ist, dann ist es, als habe es nie etwas anderes gegeben: immer nur es. Wo das Schweigen ist, da wird der Mensch vom Schweigen angeschaut; es schaut den Menschen an, mehr als der Mensch das Schweigen. Er prüft das Schweigen nicht, aber das Schweigen prüft ihn.“*

(Max Picard (1959): *Die Welt des Schweigens*. Eugen Rentsch Verlag: Erlenbach, S. 11)

Picard argues that language decays and deteriorates when it loses its primordial connection to this underlying silence. And it is the loss of this connection that is the reason for the essential distinction he makes between *“das Wort”* (the Word) which is created out of silence and the everyday use of language – *“Wortgeräusch”* (word-noise). He maintains that *“das Wort”* and silence belong together, that *“das Wort”* “knows” about silence just as silence “knows” about *“das Wort”*.

It is striking to realize that in a book first published in 1948, he already describes a culture which he characterized as being overwhelmed by continual noise and, more specifically, “word-noise”; in which not only *das Schweigen* is endangered, but language itself. What would he think today about how language has deteriorated since then? He writes:

“When the word is no longer connected to this silence, it can no longer regenerate itself, it loses its substance. Language today is on its own, spreading itself out, emptying itself hurriedly to get to an end. (...) Language became an orphan when it was taken away from silence. It is no longer a mother tongue, but only an ‘orphaned tongue’ (...) It is only in the language of the poets that the word that is real, that is still connected to this silence, sometimes appears.” (my translation)

*Wenn das Wort nicht mehr mit dem Schweigen verbunden ist, kann es sich nicht mehr regenerieren, es verliert von seiner Substanz. Wie von selber redend ist die Sprache heute, und sich ausstreuend und sich entleerend, scheint sie auf ein Ende zuzueilen. (...) Man hat die Sprache verwaisen lassen, indem man sie vom Schweigen wegnahm. Sie ist keine Muttersprache mehr, nur noch eine Waisensprache. (...) Nur in der Sprache des Dichters erscheint manchmal noch das wirkliche, mit dem Schweigen zusammenhängende Wort.* (Picard, 1959. 37-38)

It is this connection between poetry, *das Wort* and *das Schweigen*, a connection which, for Picard, offers a hope for the *redemption of language*, that opens up more concrete possibilities for exploring the relations between language and silence.

## V. Silence and Poetry

In describing the genesis of their poetry, some poets have explicitly referred to its origins in silence. The Irish poet Seamus Heaney compared the poet to a diviner using a forked stick to discover well water, trying to make contact with what he senses moving silently beneath the surface of the earth (Heaney, 2008, p.48). The Mexican poet Octavio Paz writes:

...the poet comes to the brink of language. And that brink is called silence, blank page. A silence that is like a lake, a smooth and compact surface. Down below, submerged, the words are waiting. And now one must descend, go to the bottom, be silent, wait. (Octavio Paz, 1956): *The Bow and the Lyre*. Austin: University of Texas Press, p.131)

(The original Spanish passage from *El arco y la lira* (1956) reads: "*Por una vía que, a su manera, es también negativa, el poeta llega al borde del lenguaje. Y ese borde se llama silencio, página en blanco. Un silencio que es como un lago, una superficie lisa y compacta. Dentro, sumergidas, aguardan las palabras. Y hay que descender, ir al fondo, callar, esperar.*")

My thesis is that when our students can experience this dimension of language it can become a transformative experience that can have a deep effect on their understanding and experience of what language is and can be. I also think that it's possible that this can then flow into their relation to language and into their teaching.

This may sound far removed from the daily lives of our students and of teachers, but I then think of the great American poet William Carlos Williams – who in addition to being an acclaimed poet was also a doctor, a general practitioner in a poor industrial city in New Jersey. and whose poems were continually inspired by what he saw and felt when treating his patients. In one of his poems he writes:

"It is difficult to get the news from poems, yet men die miserably every day for lack of what is found there."

## VI. The Experience of Language in Teacher Education – Poetry in Performance

I would like to give you a concrete example of how I have tried to work with this idea; for many years in 12<sup>th</sup> grades in Waldorf Schools and in teacher education for almost thirty years.

The example is based on my own experiences at the International *Waldorf English Week* which we founded almost 30 years ago in which teachers of English as a foreign language come together and work intensively with professional actors, directors, storytellers and theatre clowns who teach us what we believe is essential in teaching and generally missing in teacher education <https://www.english-week.de>. In the meantime, the *English Week* has

become the largest in-service training of its kind with more than 140 teachers from 15-20 countries coming to Altenberg, Germany to attend this yearly conference in November.

In one of the dramas workshops the actor and director Robert McNeer introduced us to the idea of “poetry in performance”, in which in groups of 3, teachers had the chance to work on embodying poetry through the medium of performance – letting the poems *speak through them*. The idea is to take the “poetry off the page” and into the realm of performance – thus making the poem come alive to an audience. This performance is not the *recitation* of a poem – but occurs in the drama of the interactions between the three actors, in the choreography, in the pictures they create and in the audience’s imaginations. It is a more intimate form of drama which can be called “lyrical theatre”. There is a total freedom to work with the poem with only one restriction – one can’t *change* the words – one can repeat them, but one can’t change them.

After doing this at the English Week, I began doing this in my 12<sup>th</sup> grade English classes and it became a highlight of their artistic presentations for the entire school at the end of the year in their “artistic evening”; along with eurythmy and music there were also groups performing modern English poetry.

I have also incorporated it into teacher education for more than thirty years; not only to introduce a way of working on poetry in high school, but to have future teachers and practicing teachers, working in an embodied, imaginative and artistic manner, experience the process of *entering into* a poem and, through experimenting, finding ways of giving “their” poem to others in a performance.

The feedback at the end of these processes has always been very moving: pupils, teaching students and teachers not only express their completely different relation to the poems they worked on, but to *poetry in general* having not only had the experience in their groups, but also having seen the poems performed by the other groups.

I believe that for some of them at least, this experience of “the Word” has the potential to inspire them to more deeply consider the way they view and teach language.

For Picard this is an essential part of what makes us human:

“When a human being reduces the Word to 'word-noise', not only is language reduced, but he himself, since the human being is human through the Word, not through word noise”. (my translation)

*“Reduziert der Mensch das Wort zum Wortgeräusch, so wird nicht nur die Sprache reduziert, sondern auch er selber, denn der Mensch ist Mensch durch das Wort, nicht durch das Wortgeräusch. (Max Picard, (2004): Wort und Wortgeräusch. Unterlengenhardt: Marie Steiner Verlag, S. 19)*

My wife recently told me about a workshop she taught for teachers on storytelling in the early grades of school. She had been asked as a Waldorf class teacher to give a workshop for state school teachers in elementary schools. She asked them to prepare the beginning of a story

about St. Francis – who here in Poland, which is a very Catholic country, is a familiar figure in Polish culture. And she said she was then completely taken aback by the language that teachers then prepared to use to tell their pupils about St. Francis, for example, starting the story: “St. Francis was a very nice guy”.

And when I heard that, I thought if you live in a world surrounded by “word noise” and have had little or no contact with or experience of “the Word” this is hardly surprising.

## **VII. Language Beyond Poetry**

What is revealed in poetry and in the experience of poetry has its deepest sources in the very nature of language itself. And that even goes deeper than the beautiful language that poets in all languages use.

The great scholars of language in all centuries whether Humboldt in the 19<sup>th</sup> century, Merleau-Ponty in the 20<sup>th</sup> Charles Taylor in the 21<sup>st</sup> century have made very similar points that the *entirety* of language is already intrinsic to being human; the child who gradually learns a language or languages that he or she grows up with *is born with the entirety of language – which also includes the possibilities of learning all languages* – by virtue of being human. That is part of the mystery of human language acquisition: that for almost every child any language or languages will be learned in childhood. And that includes, of course, deaf children who learn to use sign language fluently, as long as they are exposed to it.

This is because language is so deeply part of being human that in Picard’s language – “the Word” *is what makes us human* – even when we are not poets, even when we cannot speak it aloud, and even when we are not heard.

For this reason, I would like to tell you about someone who our South American colleagues are probably familiar with, but I certainly wasn’t and I suspect many of our European and North American colleagues may not be.

## **VIII. Eduardo Galeano and the Redemption of the Unspoken and Unheard Word**

How many of you have heard of Eduardo Galeano (1940-2014)? He was a social activist, journalist and writer from Uruguay, one of the great modern writers of South America. In his books he documented the suffering, the injustice and the heroism of people in different South American countries who over centuries fought for social justice against colonialists and later against dictators.

When there was a military coup in Uruguay he was thrown into jail and later lived in exile. Yet, he never stopped writing about what people had suffered over centuries and how they had fought for justice and equality. He said in an interview- his goal was to “make the past become present” – so that it could be experienced by the reader “right here and now”; and he says that through “magic powers” the writer can make it “happen today.”

Millions of copies of his books were sold, despite being banned in Chile, Argentina and Uruguay during their dictatorships. His three-volume trilogy is called “Stories of Memory and Fire” One book of the trilogy was called “The Open Veins of South America”:

His books consist of people’s stories – people you have never heard of. It’s their stories that become the stories in his books. He aimed to discover history in the smallest of stories; he was convinced that the truly great histories are the smallest of them all and that the real heroes are anonymous and walking down the streets. He says:

“I write for those who cannot read me: the downtrodden, the ones who have been waiting on line for centuries to get into history, who cannot read a book or afford to buy one.”

He writes that we all suffer from *amnesia*, and he writes to *reclaim memory* – the memory of humankind – which he calls the “human rainbow” which he says is much more colorful than the “rainbow in the sky”; the human rainbow which has been mutilated by “machismo” racism, militarism – killing our greatness – our potential greatness.”

He says each day has a story that deserves to be told. And he spent his life trying to find those stories of people who were forgotten. He says “We are made up of stories. He was asked in an interview how he chose the stories. His answer was “The stories chose me.”

The beginning of his book “Mirrors” begins like this:

Mirrors are full of people.

The invisible see us.

The forgotten recall us.

When we see ourselves, we see them.

When we turn away, do they?

The original Spanish, from *Especijos: una historia casi universal* (Buenos Aires: Siglo XXI, 2008), reads:

*Los espejos están llenos de gente. Los invisibles nos ven. Los olvidados nos recuerdan. Cuando nos vemos, los vemos. Cuando nos vamos, ¿se van?*

In another interview – he says we should become compatriots of people all over the world born in distant times and distant places, out of his conviction that we all share part of the same human condition. We are not doomed to experience the human fate of mutual extermination – a different world is also possible.

He writes that he was inspired by Rosa Luxemburg, and he writes how in 1919 when she was murdered by Fascists in Berlin, the murderers tossed her into a canal, and along the way one of her shoes fell off and someone picked up that shoe which had dropped in the mud. He says that Rosa longed for a world where justice and freedom would be possible, and that her

banner of freedom and justice has to be picked up out of the mud like her shoe and carried through life.

Some of the stories which he told were written about people he met who were imprisoned during the dictatorship in Uruguay. I would like to read you one from a book titled “The Book of Embraces” – a very short chapter – called “The Celebration of the Human Voice”.

“Their hands were tied or handcuffed, yet their fingers danced, flew, drew words. The prisoners were hooded, but leaning back, they could see a bit, just a bit, down below. Although it was forbidden to speak, they spoke with their hands. Pinio Ungerfeld taught me the finger alphabet, which he had learned in prison without a teacher:

*“Some of us had bad handwriting,” he told me. “Others were masters of calligraphy.”*

The Uruguayan dictatorship wanted everyone to stand alone, everyone to be no one: In prisons and barracks, and throughout the country, communication was a crime.

Some prisoners spent more than ten years buried in solitary cells the size of coffins, hearing nothing but clanging bars or footsteps in the corridors. Fernández Huidobro and Mauricio Rosencof, thus condemned, survived because they could talk to each other by tapping on the wall. In that way they told of dreams and memories, fallings in and out of love; they discussed, embraced, fought; they shared beliefs and beauties, doubts and guilts, and those questions that have no answer.

When it is genuine, when it is born of the need to speak, no one can stop the human voice. When denied a mouth, it speaks with the hands or the eyes, or the pores, or anything at all. Because every single one of us has something to say to the others, something that deserves to be celebrated or forgiven by others.”

**Source:** *El libro de los abrazos* by Eduardo Galeano, first published in **1989**. It appears on **page 15** of the Spanish original, immediately following *Celebración de la voz humana*

*“Tenían las manos atadas, o esposadas, y sin embargo los dedos danzaban, volaban, dibujaban palabras. Los presos estaban encapuchados; pero inclinándose alcanzaban a ver algo, algo, por abajo. Aunque hablar estaba prohibido, ellos conversaban con las manos.*

*Pinio Ungerfeld me enseñó el alfabeto de los dedos, que en prisión aprendió sin profesor:*

*Algunos teníamos mala letra – me dijo. Otros eran unos artistas de la caligrafía.*

*La dictadura uruguaya quería que cada uno fuera nada más que uno, que cada uno fuera nadie: en cárceles y cuarteles, y en todo el país, la comunicación era delito.*

*Algunos presos pasaron más de diez años enterrados en solitarios calabozos del tamaño de un ataúd, sin escuchar más voces que el estrépito de las rejas o los pasos de las botas por los corredores. Fernández Huidobro y Mauricio Rosencof, condenados a esa soledad, se salvaron porque pudieron hablarse, con golpecitos, a través de la pared. Así se contaban sueños y recuerdos, amores y desamores; discutían, se abrazaban, se peleaban; compartían certezas y bellezas y también compartían dudas y culpas y preguntas de esas que no tienen respuesta.*

*Cuando es verdadera, cuando nace de la necesidad de decir, a la voz humana no hay quien la pare. Si le niegan la boca, ella habla por las manos, o por los ojos, o por los poros, o por donde*

*sea. Porque todos, toditos, tenemos algo que decir a los demás, alguna cosa que merece ser por los demás celebrada o perdonada.”*

### **Deutsch**

*„Ihre Hände waren gefesselt oder in Handschellen, doch ihre Finger tanzten, flogen, zeichneten Worte. Die Gefangenen trugen Kapuzen, doch wenn sie sich zurücklehnten, konnten sie ein wenig, nur ein wenig, nach unten sehen. Obwohl es verboten war zu sprechen, sprachen sie mit ihren Händen. Pinio Ungerfeld brachte mir das Fingeralphabet bei, das er im Gefängnis ohne Lehrer gelernt hatte:*

*„Einige von uns hatten eine schlechte Handschrift“, erzählte er mir. „Andere waren Meister der Kalligraphie.“*

*Die uruguayische Diktatur wollte, dass jeder für sich allein stand, dass jeder ein Niemand war: In Gefängnissen und Kasernen und im ganzen Land war Kommunikation ein Verbrechen.*

*Manche Gefangene verbrachten mehr als zehn Jahre eingesperrt in Einzelzellen von der Grösse eines Sarges und hörten nichts als klirrende Gitterstäbe oder Schritte auf den Fluren. Fernández Huidobro und Mauricio Rosencof, die so verurteilt worden waren, überlebten, weil sie miteinander sprechen konnten, indem sie gegen die Wand klopfen. Auf diese Weise erzählten sie sich von Träumen und Erinnerungen, vom Verlieben und Entlieben; sie diskutierten, umarmten sich, stritten; sie teilten Überzeugungen und Schönheiten, Zweifel und Schuldgefühle und jene Fragen, die keine Antwort haben.*

*Wenn sie echt ist, wenn sie aus dem Bedürfnis zu sprechen entsteht, kann niemand die menschliche Stimme aufhalten. Wenn ihr der Mund verwehrt ist, spricht sie mit den Händen oder den Augen, oder den Poren, oder mit irgendetwas. Denn jeder einzelne von uns hat den anderen etwas zu sagen, etwas, das es verdient, von anderen gefeiert oder vergeben zu werden.“*

### **IX. Connecting to Michael – Steiner’s Leading Thoughts and the Foundations of Human Experience**

Galeano is for me a paradigmatic example of someone who was capable of listening deeply to what is expressed in language and then *changes the world* through letting people *speak through* his books and awakens his readers from their “amnesia.” Their redemption and ours as readers was in *listening to* language.

For me, what Galeano describes and what he did through his books was also an example of connecting to Michael. In Steiner’s “Leading Thoughts” (Leitsätzen), he says that Michael is very close to us in the present, but invisible – he is not part of the visible, physical world. And that he is a silent spiritual figure who waits for our impulses and doesn’t reveal himself unless human beings work in his spirit. Steiner also says that we can only connect to and receive what he has to offer when we actually *act out of spiritual impulses in the physical world*. Peter Selg sums up different thoughts of Steiner in the following manner:

“Michael is primarily interested in actions that stem from spiritual impulses and have a concrete, healing effect on the world. He is concerned not primarily with people’s moral character, but with the question of what they *actually bring about through their actions* based on their morality – in the sense of a *lived philosophy of freedom* – so that he can carry this forward on a cosmic scale.” (my translation)

Michael ist essenziell an Handlungen interessiert, die aus geistigen Impulsen erfolgen an dem konkreten heilkräftigen Wirken in der Welt. Nicht in erster Linie die moralische Beschaffenheit der Menschen, sondern die Frage, was sie aus ihrer Moral im Sinne einer gelebten Philosophie der Freiheit *handelnd verwirklichen*, beschäftigt ihn, auf dass er es kosmisch weiterführen kann (Peter Selg (2017): *Michaeli: Vom Vertrauen in die Menschheit am Abgrund*. Arlesheim: Ita Wegman Institut, S. 41). (italics in original)

In different ways I think Galeano *did* this – in the countless actions he took over decades to find these forgotten people and their language – *based on his “morally lived philosophy”* to let those people’s voices be heard who are *never* heard and letting them *speak through* his books. And I think one can also say that these were words that came out of silence, out of *das Schweigen* and perhaps, if we listen closely enough, we can even learn to hear “the Word” in what they are saying.

So, I think one possible question for the discussions afterwards would be how can we in teacher education support our students in their developing a deeper awareness of and feeling for the potentials of language?