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Introduction

Dear Participants of the First World Conference for Language Teachers,
dear Colleagues,

We are very happy to present you with this special edition of the circular which includes several lectures and contributions from the plenary sessions of the foreign language conference. We would like to thank the speakers very much for putting some of their contributions in writing! This will enable all of you to work on some of the contents of the First World Language Teachers' Conference within your own teachers' meetings.

Some contributions have not yet been translated into other languages and these will be included in the Michaelmas Edition of the circular. We trust you will sympathise!

After the conference we received lots of positive and grateful feedback and the desire was expressed to continue with this work. We are only too pleased to be involved in this.

In the meantime we do hope that, in your language departments, you will work with, practise, research and develop what you have heard, and continue to gather the experience which will then provide the foundation for the next conference.

Our next step could then be to build on these practical experiences and prepare another conference very much in the spirit of continuing and developing the theme of foreign language teaching. This would allow us to take further positive steps in our teaching methods and underlying preparatory work.

Here at the Pedagogical Section we hope that everybody will implement some of the impulses given, in all the age groups and different parts of their schools.

With this in mind we are sending you our best wishes from the Goetheanum for your on-going good work with pupils, parents and colleagues.

Your Pedagogical Section

Cosmopolitan Goals and Ways of Achieving Them

Dear colleagues, I am very grateful that this gathering can take place. I would like to thank particularly Paulino Brener from Argentina (at present in California) who first had the idea to hold such a World Teachers' Conference for Foreign Languages. I think that subject-specific conferences could be important for the future of Waldorf schools.

Cosmopolitan Goals

We must not forget that when the Waldorf School was founded in 1919, the teaching of modern foreign languages was unusual. Schools focused on Latin and Greek. What was even more unusual at that time was Rudolf Steiner's idea of offering modern foreign languages from class 1. There is even an indication somewhere that, in particular circumstances, a second mother tongue could be introduced in kindergarten. We should look into that. In any case – it was a sensational idea.

Reports from the time of its foundation show that, in the public perception, the main characteristics associated with the Waldorf School were the main lesson periods and a range of languages. When the school started in 1919, Latin and Greek still had to be taught as a tribute to the past, but six modern foreign language lessons were also on the timetable. Class 4, for instance, had three lessons each of English¹ and French plus six to seven lessons of Latin and Greek. A mammoth programme!

Introducing foreign languages proved difficult in the first years of the school. How can we optimize the teaching? This was a question that kept coming up in teachers' meetings, right up to the last meeting in June 1924. The problem was that the foreign language lessons were not effective. The achievements of the pupils fell far short of Rudolf Steiner's expectations. Steiner expected pupils to master the foreign language after eight years.

The idea was to work intensely in the language in classes 1 to 6, then repeat the grammar thoroughly up to class 8; in the upper school the lessons should focus on cultivating language and literature. This plan was not successfully implemented.

The other problem – which has remained a problem to this day – lies in the fact that there is no foreign language curriculum. One finds many references to teaching methods and some also to content, but there is no curriculum as such as we know it from the mother tongue, from biology, history and other subjects.

It proved difficult to realize Steiner's aim to be cosmopolitan. But why was this important to him?

1 'English' in this context refers to English as a foreign language [translator's note]

In Lecture 11 of the Ilkley course Steiner said: “Every language takes hold of us and reveals our inner being in different ways. The effect of the mother tongue must therefore be balanced by other languages.”

If we consider what Rudolf Steiner said about contemporary history – how, at the end of the 19th century, the reign of Michael began and how humanity must learn to take responsibility on its journey through history – we realize how important these lessons are for our modern society. Steiner always underlined that this Michaelic age was cosmopolitan in nature. And we notice that today. Thanks to the advancements of technology we live in a “global village”. We are all related to one another. If we want to overcome our national one-sidedness and become cosmopolitan we need modern foreign languages. Every language carries within it something of a nation’s spirit because the spirit of a people or nation manifests in its language. The more of these various nationalities we absorb by learning foreign languages, the more cosmopolitan we will become. Rudolf Steiner’s ideal of education in 1919 was not one of human beings who are restricted by their sense of nationality, but of human beings who think – and therefore feel – in an international, cosmopolitan, multilingual way. This was his ideal as far as foreign language learning was concerned.

As I said earlier: there is no curriculum as such, but there are detailed references to teaching methods, which I would like to look at more closely.

Teaching Methods

The first instruction is that in the first three or four years, from classes 1 to 4, all teaching should be based on the conversation between teacher and pupils. Everything is conversation or dialogue, and everything grows from the living exchange with the pupils. Grammar is not taught explicitly in these first three years. Learning to speak is the only goal, in the same way as we learn to speak our mother tongue.

From the age of 9 to 12 we teach grammar: the parts or speech (noun, verb, adjective etc.), and from the age of 12 to 14 we focus on the syntax of the foreign language. Grammar learning also needs to grow out of conversation. Only the grammar rules must be written down in the grammar book, no examples. There should be a competition between teacher, pupils and parents to find original, witty examples that demonstrate the rules. All these indications can be found in Lecture 10 of “Practical Advice to Teachers”.

Everything must grow out of the interaction, the contact, the living exchange with the pupils. This process should find its conclusion in a complete revision of the grammar when the pupils are in their 14th year. In the upper school, particular grammatical themes should be chosen and studied in the context of literature. This was the ideal Rudolf Steiner described before the Waldorf School even opened its gates.

We must bear in mind, when we read these two and a half lectures in “Practical Advice to Teachers”, that they were given when the school had not

started yet. We sense Steiner's tremendous enthusiasm for foreign languages; but we don't yet sense the pedagogical reality. Steiner had a prescience of that when he spoke in Lecture 10 about how he envisaged these lessons: "Of course, you bring something into the lessons that makes teaching somewhat demanding." He knew that teaching foreign languages out of the interaction with pupils is challenging. It has become apparent over the years that this way of teaching is not only demanding, but that the approach in itself is rather complex.

I will mention some of the factors that make it complex. When I express a few judgements in what I am going to say you must know that such judgements always arise from love for the cause. I make the general judgement that we have, to a degree, managed to implement Waldorf teaching in the lower school, but there is great concern about the upper school.

Interestingly, it is the other way round with the foreign languages. In the foreign languages we need to worry about the lower school years up to class 8, while, in the upper school, one meets a high degree of competence, as long as teachers do not slip into ordinary methods. Rudolf Steiner experienced right from the start that teachers were unable to take hold of the lessons.

In one of his meetings with the teachers Rudolf Steiner suggested that teachers should, during break times, think about their lessons rather than complain about the pupils. Just like that! Wouldn't you just love it if somebody pointed that out to you? And because the teaching was not effective and because many children who knew no foreign languages came to the school, Steiner suggested streaming the foreign language lessons. This led to confusion because people thought classes should be split according to ability. But that is not what Steiner had in mind. He did not think that teaching according to ability was effective (as has been confirmed by mainstream research). He wanted to encourage the allocation of pupils across classes to beginners or advanced groups depending on their previous knowledge. This did not happen, which is another reason why achievements fell short of Steiner's expectations.

The Foreign Language Teacher

You will either enjoy what I am about to read to you or you will walk out. It was written in 1992 by an experienced Waldorf teacher about what Waldorf or foreign language teachers should be like or how they should be trained. You find this in Johannes Kiersch's book 'Language Teaching in Steiner Waldorf Schools'.

He said that language teachers – probably more than any other teachers – needed presence of mind, a sense of humour, empathy, the ability to respond and a good sense of time; they had to be able to create a relaxed and productive atmosphere and a mood of expectation. You are all still here – that is encouraging! And you know: the funny thing is that he is right. But that is another aspect that makes foreign language teaching so complicated, a mysterious aspect and it is one of the reasons why we are so delighted that we

have come together here. Somehow the idea has taken root since the Second World War that the class teacher is king; he plays first fiddle, then there is nothing for a long time and then come the other teachers, including those for foreign languages. (I'm speaking of the lower school, of course). I have been through all that. At the school where I taught, ordinary teachers (not the best ones) had 24 lessons per week, the stronger ones sometimes 28 or even 30. As a class teacher you are not working to full capacity with 24 lessons. Then their timetables began to be 'filled up' with foreign languages. You speak German, don't you? Ok – then you can teach it. Do you speak French? Good, you can take 7b in French this year. What happened was that the class teacher was the main focus and the foreign languages were a side issue.

Looking at Rudolf Steiner's ideal, the first condition was that *foreign languages should be taught by the same person in the first eight years*. That would allow teachers to build something that could continue to grow. Some of our classes had three to five different English teachers in the first eight years. And if you think about teacher changes: where does one start as a new teacher? One does not usually sit down together and agree on what to teach and how to continue.

Rudolf Steiner's ideas were extreme. He said *all* foreign languages should be taught by the same teacher. German and French should complement each other. When he realized that this was not possible, he asked that the individual languages should at least be taught by one teacher throughout the lower and middle school. That was one aspect. The other goes even further.

Language teachers have to be better, stronger, more astute and more exact than class teachers. If class teachers make mistakes they have 120 minutes per day to make up for it, language teachers only have 45 to 50 minutes. In other words: as language teachers we must have a better grasp of time. Foreign language teachers must be *masters of time*. How do I bring back what was learned two days earlier, work with that and add something new as well? And that two or three times a week? It needs tremendous presence of mind. Do I manage to build this bridge in 45 minutes, including repetition, dialogue, interaction and the introduction of something new – leaving enough time in classes 5 or 6 for writing, too? Can that be done? Do we have the ability to manage time accordingly? Or do we use time in the ordinary way, so it creeps along, minute after minute? Foreign language teaching needs enormous concentration and a good grasp of time. But if we achieve this we will not tire our pupils out, or ourselves. Steiner also pointed out that foreign language lessons, if they are to be healthy, need to be taught in the two periods following main lesson and no later. This means that the structure and methods of foreign language teaching are as, or even more, demanding than main lessons. Main lessons are almost phlegmatic in comparison. And I believe that, when we work on suggestions over the next days, one of them will be to increase the quality of foreign language teaching. I would like to put it like this: we have different ways

of using time. One of them is to say: we have 45 to 50 minutes from the beginning to the end of a lesson. This time can be used in a linear sense: if I do that, I will look at my watch after 15 minutes and realize that there is another half hour to go. After a while I look again at my watch: only 15 minutes left. I won't look again because it's not long now. But then I do peep once more: only five minutes. I can manage that. I would call this eating up or destroying time. When we use time in this way we become tired, as will our pupils.

You know from self-development that there are other ways. In meditation you experience how time becomes elastic: many things can happen and in the end you realize that only 2 minutes have passed. The opposite is possible, too: you intensely concentrate on an object for five minutes and you think the five minutes are over but only one minute has passed. Time can be elastic in our awareness. Teachers should learn to use time in a dynamic and elastic way. Pupils unconsciously sense and react accordingly, when a teacher arrives for the lesson with a particular goal in mind – which is still concealed in time – or whether he or she enters the classroom and just “uses up” time until it is time for the next step.

Foreign language teachers need to be better masters of time than class teachers. Rhythmical work, introduction, possibly summarizing, presenting something new – a musical process. One sees lessons which consist only of rhythmical work: a song, a poem, another song, another poem, and so on. Such an approach makes children very tired because all children secretly expect that they will learn something in the lesson. They are keen to learn. They get tired if they don't learn anything. We realize that foreign language teachers need to be highly skilled so they can conduct the lesson dynamically and at the same time with inner calm. Lesson after lesson. This needs perseverance. The alternative would be to pick up the topic from two days ago and bring endless variations. We could just go on. But then we would disappoint the children. And disappointment manifests in tiredness, in children and adults alike.

Let us look at how foreign language teaching developed outside Waldorf education. Behaviourism was a dominant view in the 1960s. Skinner discovered with Pavlov that learning processes can be steered by introducing punishment and reward, ‘stimulus and response’.

By the end of World War II, Skinner had managed to train pigeons to peck at the silhouette of a factory rather than that of a forest or cloud. The reward for the right response was a grain of maize, the punishment for the wrong response a slight electric shock. Skinner put three pigeons into a missile head to guide the missile towards its destination. When the idea was ready for production the war was over and the whole theory was transferred to teaching. A ‘teaching machine’ was developed. Pupils who typed in the right answer were allowed to move three steps forward (reward); those who entered the wrong information had to move back (punishment). The experiment was not successful. Education was

not yet defined by output and the devices were not generally applied. The language labs that were introduced in the 1970s proved more successful. Today they are only used in specialized language schools. (German railway conductors still learn English sentences they need to say in this way, using their laptops). Still, behaviourism did not disappear from education for good. It has resurfaced with more success in foreign language teaching tools such as pattern tables or fill-in-the-blank-texts, or in dialogue production: Dad is smoking his pipe. I'm sitting next to him. Rabbits are my favourite pets. In the holidays we'll fly to Hawaii. These dialogues are repeated again and again. Or there are three or four elements that need to be combined into a sentence. The culmination of this approach is 'multiple choice'. We ought to be aware of the spirit underlying these methods if we use them in the Waldorf School. It is not a spirit of cultural progress.

It is the spirit who sat in his cellar at night, listening to rock music and writing a utopian tale about the perfect social state: 'Beyond Freedom and Dignity'. If human beings could be programmed and perfected, a peaceful society could be created, without needs, without hunger, with prosperity for all. There is just a minor flaw: we must give up freedom and dignity. In other words, there will be no development. We will have a frozen society. The book reflected the apex of Skinner's brilliant scientific career. Yet, he was seen as an outsider at his university.

And these methods are widely used in Waldorf Schools: we need to be aware of the spirit that created them.

There is a scientific approach that focuses on conscious and unconscious learning processes. I will talk to you about that. I love modern skyscrapers. We find them everywhere in the world, with their patios and lifts. Nowadays they often have glass lifts that allow us to see their mechanisms from outside. I really like that. It annoys me that I still don't understand escalators. Why are they not made of glass? In German high-speed trains you can stand behind the engine driver, who sits in a glass cockpit, and look over his or her shoulder. Isn't that every child's dream? But I find myself alone there; the children sit in their seats, absorbed by their Gameboys. Rudolf Steiner said that everything we use but don't understand makes us asocial. Things that we use and understand – at least to an extent – make us social. I quote: 'We need to understand the practical things we use or apply in life, at least approximately. Only then can we bring up human beings to be social.' Now you know why Rudolf Steiner asked for technology lessons. But what does this mean for foreign language teaching? We learn to apply something that was hermetically sealed before. By learning a foreign language we begin to understand what lives in people of another nation. Even if we do not master it to perfection, the fact that we once learned it at school will have a strong subconscious effect. We once knew it and we can therefore retrieve it. This is an argument in favour of a method that is close to

reality and that makes us social. Everything else makes us asocial. The standard teaching methods alienate us from the world. Ready-made methods isolate us; they take us into a virtual reality that does not enthuse us, that does not fire up our will to learn because it has nothing to do with reality. This explains why Rudolf Steiner wanted us to develop everything out of conversation and ‘conquer’ the language together.

Not long ago I observed foreign language lessons in classes 2, 4, 6 and 8. The teacher was well prepared and the destroying of time worked well in class 2: the children joined in with all the verses, poems, songs, verses, poems, songs, verses. It didn’t go quite so well in class 4, but the teacher was well prepared. I realized that she was pushing what she had prepared onto the classes, especially in classes 6 and 8. The pupils pushed back and a tension was generated that made learning impossible. The teacher was unable to make contact with the pupils; she did not see them, she only saw what she wanted to achieve. It became so bad that the pupils no longer wanted to learn; they no longer moved with her. I told her she should have the courage to meet the pupils. Just for once, do not prepare as usual. Ask the pupils how they are and steer the conversation gently into the foreign language. She was afraid – which was understandable, but she dared to change. When she had her next lesson with class 6, she had even dressed in a different way and she took the plunge into the uncertainty of beginning a conversation. The pupils were first taken aback but then they joined in and the situation relaxed immediately. As the conversation developed she said that she would try it in the foreign language now. I asked her to continue in the same way in the next lesson but to introduce an element of grammar. It was not amazingly successful from the start, but the mood had changed. There was a new sense of time. There was no longer a mood of: How do I get through the lesson, but of: I hope I will have enough time. This is an example of the unconscious effects Rudolf Steiner alluded to, for instance that one felt accepted by one’s teachers. These effects are very important in later life.

Sometimes one feels tempted to try and find the essence of Rudolf Steiner’s art of education. We find aspects of it, but we rarely grasp it in its entirety. One aspect is that Waldorf education is characterized by its effective methods: use less to achieve more. If we look around in Europe and beyond how students pass their school leaving examinations we realize that they are as good, if not better, than their peers in regular secondary schools – with less drilling.

When we apply Waldorf teaching we achieve more with less.

This law is reciprocal, however. If we drop out of the Waldorf method and use mainstream approaches, we will achieve less even if we put in more. This is one of the mysteries of Waldorf education.

In foreign languages the mystery has to do with teacher and pupils working together intensively. Not in a sentimental sense. Teacher and pupils embark on a journey together, a journey of building competence. What do we need to

do in the years to come? The leaders of the Pedagogical Section mentioned earlier that the Waldorf School will soon be a hundred years old. There is much we need to think about in the near future if we want our schools to go on being successful. It's time to take stock. What have we achieved? What are we good at? What do we still need to achieve and what have we lost? It is time for us to take stock if we want the school movement to move on into its next centenary fresh and rejuvenated. What needs to happen in foreign language teaching?

The roles of class teacher and foreign language teacher need to be redefined. There needs to be more equality and partnership. Foreign language lessons are as important as the lessons with the class teacher because the Waldorf School is not defined through the main lessons but through the concerted creation of moments of learning in all subjects.

Why can't foreign language and class teachers share the responsibility for classes?

A second question is: what can we do to get closer to the goal of having foreign languages taught by one teacher? Do we need to ask foreign language teachers to commit to teaching a class for six to eight years?

If that were possible, language learning would certainly be enhanced. What can be done? Can we get a Russian and an English teacher to take on a class 1 and share and prepare together what they do over a period of 6 to 8 years? Rudolf Steiner suggested that we should compare typical elements of the various languages in the higher classes. Comparative language studies stimulate the learning process immensely. Innovation becomes possible.

Thirdly, it is essential that foreign language teachers determine what it is they want to achieve in the first years. What are their learning targets from one term to the next? That needs to be looked at. Did we achieve what we set out to achieve? Are we developing skills? Do we build up new skills on older ones? Or are we caught in general teaching?

Is it not time we started thinking about the possibility of multilingual schools: Schools where everything is taught bilingually; where all lessons are taught in two languages? And there is only one foreign language.

What we have not mentioned yet is that, just like the class teacher, foreign language teachers need to be masters of the sculptural and musical forces. How is it with the sculptural element? Nothing is as pictorial as language. What makes language pictorial? I mentioned it earlier: the comparison of images used in the various languages. When the morning mists lift we say in German that the 'sun comes through' (*Die Sonne kommt hervor*). Americans say: 'The sun burns the clouds away'. English and French people learn things 'by heart' or '*par coeur*'; Germans learn them inside out ('*auswendig*'). Germans say '*setz dich*' (sit down), the English say 'have a seat'.

This kind of activity stimulates the pupils' imagination. Such comparative observations are suitable from class 4 onward. Sayings are also great fun: one enters the realm of images and of imagination.

Many of Rudolf Steiner's views on foreign language teaching have been confirmed by scientific research. That is one of the advantages of the 21st century. For instance, there is evidence that learning a second mother tongue should not initially be a cognitive process but learning by doing. Research has, moreover, established that lessons are more effective when pupils are immersed into the stream of the (foreign) language. It has been shown that early foreign language learning is more effective. All these things are integral parts of Waldorf education.

An Australian study has revealed that what makes teaching successful is not the method but the teacher. It is also general knowledge today that specialized learning groups don't achieve more in the end than mixed-ability groups.

What is specifically important for foreign languages is that everything depends on the teacher-pupil relationship. Do we manage to establish dialogue? Do we not only speak to the children or students but *with* them? No education without relation!

And this is something new that we need to develop: that the pupils have the same relationship with their foreign language teachers that they have with their class teachers. In order to achieve that, foreign languages must be taught by the same teacher. That will bring about a balance between the languages and the main lesson. I would like to end by quoting the headmaster of a Californian public school who knows nothing of anthroposophy. We simply have to implement the truly *God-given* gift that we have at our disposal. This headmaster learned it from life. He told me that his pupils said: 'Teacher, we don't care what you know until we know what you care about.'

In this sense, I hope we will have a great intensive week together, where we ask questions and find new energy for the wonderful art of foreign language teaching.

Christof Wiechert
translated from German by Margot M. Saar

Creativity and Transformation in Language Learning and Teaching

Introduction

The focus of this conference will be on transformation and creativity. In an age of standardized testing in which teachers and pupils all over the world are required to work towards measurable, comparable, pre-defined goals, our focus on creativity and transformation presents a clear contrast and an alternative. The roughly 17,000 hours that a pupil spends in school offer innumerable opportunities for learning and development. With respect to the learning of foreign languages, the basis of a lifelong relation to other languages and cultures will be established during these years. Foreign language lessons using traditional school textbooks, following a standard curriculum and driven by teaching to national exams will inevitably lead to a different relation to a foreign language and culture than an approach based on tapping into pupils' creativity and offering them a broad range of possibilities for individual growth and transformation. Waldorf education is based on the conviction that pupils have the right to these possibilities.

Fortunately, there have been educators and scientists from all over the world who from very different perspectives have also been calling for more humanistic and creative approaches to education. For instance, through both neurological and educational research there is an increasingly clearer understanding of the far-ranging significance of the affective dimensions of learning. Students who are genuinely moved by what they are doing learn far more and remember more of what they have learned. Such affective engagement is also crucial in terms of developing an intrinsic motivation to continue to learn. This may seem rather obvious to us as teachers, but with respect to educational research this was certainly not considered obvious in the past. In the largest educational meta-study ever conducted, based on the evaluation of 50,000 other studies, John Hattie concluded that it is the quality of the relationship and the nature of the personal interaction between teacher and student that is by far the most decisive factor in shaping all learning and as a result of these findings he and others have called for a fundamental re-evaluation of many current educational tenets. In our own field of foreign language teaching, the continued growth of the so-called humanistic methods, whose most prominent spokesman, Prof. Alan Maley, has joined us for this conference, is also a further sign that alternatives to standardized, test-driven curriculums continue to be sought and developed.

Where do we as Waldorf teachers stand in these ongoing discussions between the proponents of normative curriculums and rigid testing and those who are calling for creative, humanistic alternatives? What does Waldorf Education, shortly before its 100th anniversary, have to offer in this current debate?

II The Radical Origins of Waldorf Education

Let us first remember that when the first Waldorf school that when it was founded in 1919, it was created for working class children, the children of the workers at the Waldorf-Astoria cigarette factory in Stuttgart. The delegation of employees who came to Emil Molt to ask him to found such a school told him that they had no illusions about what they were going to be able to achieve in their own lives, but they wanted their children to have more chances than they had had. The first Waldorf School was thus not planned as a school for the elite, as it is often seen today, but for those children who had previously had no choices. It consisted of a unique mixture of such children together with the children of parents belonging to the large anthroposophical movement which existed in Stuttgart at that time. In considering the historically class-driven structure of the entire German educational system, this mixture can only be understood as a far-ranging transformation of educational thinking. Thus the fact that these working class children were then, for instance, also given the opportunity to learn two foreign languages from the 1st grade on, was not only a revolutionary idea with respect to foreign language learning, but in this larger context can also be seen as *a radical social and cultural act*.

In the courses for teachers directly preceding the opening of the first Waldorf School, Steiner explains that his vision of the Waldorf teacher is that of an educational artist. This is an idea in which he also draws on perspectives which others had developed before him, most notably, Goethe and Schiller. What is new is that this is not only expressed as an ideal, but becomes very concrete: the basis of a teacher's artistry is concretely tied to a deepened understanding of the nature of the child and developing enhanced perceptual and intuitive faculties. His concept of artistry in teaching is also concretely tied to a specific understanding of a methodology which addresses the dynamic and fluid nature of learning processes; the 'breathing' within a lesson, achieving a balance between cognitive, emotional and will processes, between memory and imagination. Maintaining this dynamic balance is viewed as an artistic process dependent on a teacher's attentively sensing and responding to his/her pupils along with a complete openness to the 'pedagogical moment'. This is clearly a highly challenging art to learn, requiring faculties which need to be continually practiced. If one thinks about the many years of constant practice required to learn the art of playing the violin or the art of painting, it becomes apparent what attaining artistry in a field actually entails. And naturally even for an accomplished artist it requires continual work to maintain the highest technical standards and to continue to develop interpretative maturity. It is, in the end, a lifelong task requiring constant attention and unceasing personal development. Thus placing Waldorf teaching in the domain of artistry, can also be viewed as *a radical educational act*.

Finally, Steiner makes clear in these first courses that the vision at the heart of Waldorf education is an understanding of teaching as a spiritual and moral task based on the realization of a direct connection of the spiritual in human beings to the spiritual world. He asks his teachers to teach with the consciousness that each of their pupils had incarnated to be able to do what they could not do in the spiritual world and that a teacher's ultimate task is to enable them to harmoniously integrate their physical bodies into their spiritual beings and existence. Viewed from this perspective, the opening of the first Waldorf School can also be considered *a radical spiritual act*.

And it is in this larger context of the radical social, educational and spiritual sources of Waldorf Education that I would like to look more specifically at transformation and creativity in teaching.

III An Ancient Sufi Story

I would like to begin by trying to explore the concept of teaching as an art. In considering what Steiner says in different lectures, it is evident that he does not mean singing a song, or reciting a poem with a class. These are undoubtedly worthwhile things to do, but this is hardly what Steiner understood as the artistry of the teacher. In order to become more concrete here, I would like to offer two contrasting and revealing examples.

What true teaching means appears to be an age-old question. One of my favorite pedagogical stories, a traditional Sufi story, illustrates this:

Abu was a young Sufi teacher. One day he rowed with his boat over a large lake. While rowing he sunk into a state of quiet contemplation and thus almost didn't hear the distant spiritual song of a young woman who was a Sufi pupil. As he then gradually noticed her singing he realized that this pupil wasn't singing this particular mantra exactly correctly and he thus felt the duty as a conscientious and passionate teacher to help this pupil. So he rowed with great intensity to the island from where he could hear the young woman singing and was filled with the thoughts of his own great teacher who had taught him this mantra so wonderfully.

After he reached the island and introduced himself to the young woman he began immediately with his instructions regarding the true way of singing this mantra. His pupil was unendingly thankful. They spent many hours together practicing the words and the tone of this mantra, so that she could learn it by heart.

After the young woman had stopped making any mistakes in her recitation, the teacher departed and rowed off again over the sea filled with the proud feeling of having helped her. From a distance he could still hear the song of his pupil when he suddenly realized that she was now singing it again incorrectly in

the same way she had before. While he was thinking about whether he should row back to her he noticed to his amazement that her song was getting louder and louder.

As Abu then turned around, he saw her walking on the water following his boat. When she reached him, she begged him “My teacher, please teach me again how to sing this Mantra in the correct way – I have forgotten everything that you taught me!”. Abu, however, was speechless.

There are a number of different levels one could address in this story. Let us start with the most obvious: as teachers we are naturally familiar with the phenomenon of teaching our pupils something that we’re sure they have learned and then we find out in the next homework assignment or the next test that they haven’t learned it at all. If it’s any consolation, this phenomenon seems to exist for Sufi masters as well. At the same time, if we look at our own experiences as learners, I’m sure we can find examples in different areas where the same thing happened to us. So in that sense it is not hard to identify with both characters in this story. What you think you taught is not necessarily what is learned and what you think you learned is not necessarily what was taught.

If we go a level deeper, the end of the story opens up another perspective on what also happens in this story. This young pupil who had sung incorrectly and was so thankful to have been corrected, became so distressed when she forgot what she had just learned that she *walks on the water* to reach her teacher! In other words she has reached a stage of development, far higher than the Sufi teacher who so patiently and passionately taught her how to sing the mantra “correctly” At the end he is speechless. Because she forgot the words? One has to hope not. At that moment he had just realized that she had walked on water. What had he not seen before? What had he not heard before?

It is a wonderful example of something we do all the time; listening and already knowing, correcting with the assumption that we already have the answers. Because Abu was immediately sure that he had to *fix* something, he stopped listening. At the same time, he taught his pupil with great enthusiasm and the best of intentions. It is not hard to see ourselves, is it? The effect of his entire attitude, including his enthusiasm and high pedagogical intentions, is that he doesn’t actually listen to, or perceive who he has before him. He is in his own mental representation, in his past, and thus cannot be open to the present – or the future. Perhaps that moment at the end when he is suddenly speechless becomes a first moment of openness and presence, the beginning of his own creative transformation. In any case, this moment presents a chance for learning and development.

IV Oliver Sacks and the World of the Simple

I would now like to look at a second example which in different respects presents a striking comparison. It is a situation described by the famous neurologist Dr. Oliver Sacks. Many of you will be familiar with his wonderful books which should be required reading for every teacher. Sacks has had quite a remarkable life and perhaps the most important incident in his entire career can be traced to a situation he describes when he writes about one of his very first cases. He writes about this case in the book, "The Man Who Mistook His Wife for a Hat" It is in the section of the book called "The World of the Simple" and the chapter is about a young woman named Rebecca.

When he first met Rebecca, she was 19 years old and lived in the mental institution where Sacks had his first job. Her IQ was less than 60. She had a cleft palate and could barely see. She had severe cognitive and motor deficits and, for instance, would spend hours trying to put a foot into the wrong shoe. She could only speak very haltingly, a few bursts of words at a time. Despite years of attempts to teach her, she was wholly incapable of learning to read or write. She was called a moron, or a fool. Sacks writes:

When I first saw her – clumsy, uncouth, all-of-a-fumble- I saw her merely, or wholly as a casualty, a broken creature whose neurological impairments I could pick out and dissect with precision: a multitude of apraxias and agnosias, a mass of sensorimotor impairments and breakdowns ... and concepts similar to a child of eight. A poor thing I said to myself.

He did notice that she was very close to her grandmother and could listen for hours completely entranced to her grandmother reading stories in a beautiful reading voice. This struck him as surprising, but he didn't make the connection that this didn't fit to any of his other impressions. He then describes how he was wandering outside on a sunny day:

... it was a lovely spring day – with a few minutes in hand before the clinic started, and there I saw Rebecca sitting on a bench, gazing at the April foliage quietly, with obvious delight. Her posture had none of the clumsiness which had so impressed me before. Sitting there in a light dress, her face calm and slightly smiling, she suddenly brought to mind one of Chekov's young women – Irene, Anya, Sonya, Nina-seen against the backdrop of a Chekovian cherry orchard. She could have been any young woman enjoying a beautiful spring day. This was my human, as opposed to my neurological, vision.

He goes up to her and she begins talking in odd single words phrases –

Spring, Birth, Growth, Seasons, Everything to its time –

He is immediately reminded of the Old Testament:

To everything there is a season and a time to every purpose under the heaven. A time to be born, and a time to die; a time to plant ...

He then compares her here to the way she had appeared to him during the neurological and psychological testing where she had done so miserably and he comes to the realization that all this testing was expressly designed to bring out deficits and losses. Thus what he hadn't discovered through the tests was her ability to perceive the world of nature as a coherent, intelligible, poetic whole and that her inner world was in this respect composed and coherent.

Our tests, our approaches, I thought as I watched her on the bench-enjoying not just a simple but a sacred view of nature, - our approaches our "evaluations" are ridiculously inadequate. They only show us deficits, they do not show us powers, they only show us puzzles and schemata when we need to see music, narrative, play ...

He now sees her in a very different light and they grow increasingly close: "As I continued to see her, she seemed to deepen, or perhaps she revealed her depths more and more." Then her grandmother died and she was frozen with grief. He tries to help her, arranging vocational classes and workshops for people like her. And then, after a while, she tells him one day "I want no more classes, no more workshops. They do nothing for me. They do nothing to bring me together." They try to figure out what she could possibly do instead and then she says "I must have meaning. The classes have no meaning ... What I really love is the theatre."

They enrol her in a special theatre group which she loves and in which she does amazingly well. Acting composes her, she becomes "a complete person, poised, fluent, with style in each role."

And Sacks goes on to write that theatre soon becomes the focus of her life and that if one sees Rebecca on stage, "one would never even guess that she was mentally defective." And he concludes with the following realization:

It was perhaps fortunate that I chanced to see Rebecca in her so-different modes - so damaged in the one, so full of promise and potential in the other - and that she was one of the first patients I saw in our clinic. For what I saw in her, what she showed me, I now saw in them all."

Sacks' various books are about what he then discovered in his different patients; people who had often remained completely hidden behind the masks of severe neurological problems. He also remains connected to many of those patients

over decades and follows up on what happens to them in the course of their lives. One is often reminded of Steiner's injunction to always consider the long term effects of education 20, 30, 40 years later. These remarkable neurological case studies can also be seen as models for pedagogical case studies

V Seeing and Listening as Spiritual Science

What do these two stories reveal about the nature of creativity and transformation? There is obviously much that can be said here. I would like to first focus on the qualities of perception.

Sacks sees Rebecca in the spring light outside – something wholly new and unexpected – and there is suddenly the association with Chekov's characters; he hears her halting, poetic speech and his immediate association is with the imagery and language of the Old Testament. During these moments she emerges for him from the shadows of her diagnosis and he then realizes how he and medical science view their patients. What Nietzsche calls the look of "cold, grey eyes" (*kalte graue Augen*) is suddenly transformed and he begins to perceive her and then his other patients differently.

I believe this process is closely related to an essential dimension underlying Waldorf teaching. The reports of those first teachers who worked directly with Rudolf Steiner show very clearly that it was, above all, in the development of such perceptual faculties that Steiner saw the finest possibilities of realizing the goals of Waldorf education. One of these teachers, Erich Schwebach, writes:

For Rudolf Steiner all that mattered was perceiving and grasping the individual presence of the spirit in every human being. Even in the smallest aspect an entire Being is present. And the educational task that Rudolf Steiner gave to us as teachers was to learn to recognize the presence of the spirit in those individual pupils that life has presented us with.

He then concretely explains what this meant:

He taught us to see the child – to have an artistic understanding and view of the gestalt, rhythm, colours, intensity of all that expressed itself in and through the child's being and behavior. At those points that we were able to do this it was like seeing for the first time. Through such experiences which were a new way of knowing that freed us, new pedagogical instincts were developed. Steiner didn't try to impart to us a pedagogical tradition, – he opened our eyes.

What Schwebach describes here is perhaps intrinsic to the nature of all spiritual science – a selfless attention to what is there – *eine selbstlos intentionale Zuwendung*.

Where do the sources for such acts lie? I believe they are based on a deep interest in the other and an openness and receptivity for the most serious questions. In the Sufi story, Abu had no questions; he heard her song and knew exactly what he had to do and how to do it. Whereas at the moment Sacks sees this highly deficient person looking beautiful in the sunlight and listens to her poetic depiction of spring, something fundamental changes within him and he begins to question his previous conclusions. This leads him to question the very nature of diagnosis and the way he has always viewed his patients. Finally his entire training and profession is perceived in a new light. This transformation of his perception of her has also transformed something within him.

From this moment on, he begins living with these questions. He begins to perceive differently and, most importantly, he begins to act differently – as does she. She then begins to take her life into her own hands and at one point says to him that she doesn't want to do the vocational therapy at the hospital any longer. It is in the course of their ensuing discussion that the idea of her acting in a theatre group is first advanced; an idea which later leads to an existential choice, one that would enable her to express and reveal dimensions of herself that would otherwise have remained untapped, unheard and unseen.

VI The Self as Will

What is driving this change in each of them? It is evident in such transformations that we are deeply in the realm of the deed and of the will; these are not mere words. We are in the realm of the Self, and I would like to suggest that it is the higher selves of both Sacks and Rebecca that can be sensed as the driving force in each of them.

The concept of a higher self, distinct from our everyday ego, is fundamental to Anthroposophy and to Waldorf Education. It is most clearly revealed not in one's talents, in what comes most naturally, in that which, at first glance, seems the most obvious, but rather in the will that drives a person to reach that which is not yet there, not easily attainable and yet vitally important for them. In Sacks' case perhaps this can be seen in his continual overcoming of his own self-described highly introverted and reclusive nature. In Rebecca's case it is clear that she has an extraordinary amount to overcome in order to reach the point that is described at the end.

There is another dimension that also becomes apparent here. They each need the other to make these developments. The psychologist Viktor Frankl expressed something that I think is very appropriate in this context:

In serving a cause, or in the love for another, a person fulfils himself. The more he responds to this calling, the more he gives himself to his partner, the more human

he is and the more he becomes himself. He can only become himself to the degree that he can forget himself.

This relation between selflessness and the self is most evident in the developments that Sacks makes with respect to the transformation of his personal and professional manner of being and in the nature of his subsequent commitment to his patient. Yet if one looks at what Rebecca comes to do as an artist, entering into the lives of other characters and performing these roles for an audience, I think comparable processes may also be present for her. What these developments clearly have in common is that such steps can't be 'taught.' They can only be made by the persons themselves. At the same time, they also require the other person. This puts teaching into a different light.

VII Teaching Foreign Languages in Waldorf Schools

I would like to end by coming back to the concrete realities of Waldorf foreign language teaching and posing three questions. At the beginning of this lecture I spoke about the radical nature of Waldorf Education. It is clearly both a central and a radical element of Waldorf teaching that we are asked to think of the largest questions, questions referring to an entire life, at the same time that we try to teach our lessons. This relationship between the whole and the concrete is a fundamental one and it can also be understood as a rhythmical process. This is not only an esoteric principle – it's deeply grounded in our experience in the here and now. One of the traditions of great cultures is that ideals should be concretely lived, that the potter is someone who tries to live with the great eternal questions while at the same time she is making her pot. My first question is thus: *What does this mean when both are present in a language classroom – the specific work to be done and this underlying relation to the whole of a child, to an entire life?* In your methodology groups this week when you explore different ways of teaching foreign languages in your classrooms throughout the world, I hope and trust that this question and relation will be present and addressed.

I would like to briefly raise two further questions that are closely tied to the theme of this conference. The first has to do with drawing a distinction between training and practice. There is a fundamental difference between the two and that difference lies at the heart of this conference. What they have in common is a regularity, one is constantly repeating something – again and again. Training is clearly goal-oriented. For example, you train at the fitness studio in order to strengthen your muscles; you're not doing it for an intrinsic joy of lifting weights, but because you are focused on reaching that goal. There is obviously nothing wrong with that.

In school our pupils are also often training for goals, perhaps most obviously for central exams in the upper school. They will repeat certain things over and over so that in the exam they can do them as well as they can. However, also much

earlier than that our pupils are often being asked to train for tests, for dictations, for exams, etc. I don't want to say this is wrong: I just want to draw a distinction between what training and practicing can offer.

Anyone who has learned to practice – an instrument, a craft, meditation – knows that the conscious and continual practice of this activity can lead to something fundamentally different. The violinist, the carpenter, the meditator, have in common that through this practice they have become transformed. What they have practiced has entered deeply into their bodies, their entire movements and their wills. It also has become part of their emotional lives and the way they think.

The most beautiful description of the transformative qualities of practice that I know of is the classic work by Eugen Herrigel “Zen and the Art of Archery” which many of you are probably familiar with. From the perspective which Goethe offers us, we can say that through practice new perceptual organs can be developed. Such developments occur because one’s entire attention is focused on the work at hand, not on an extrinsic goal. Thus, the next question I would like to raise is this: How can we find ways to offer our pupils such chances to experience different forms of true practice in foreign language lessons?

The last question I want to raise refers to the creation of a sense of wonder, those moments in which pupils are genuinely astounded or moved – presented with something they have never experienced or imagined before. What Abu suddenly realizes when he sees his pupil walking on water and what Sacks comes to understand when he sees Rebecca in the spring light are testaments to the power of such moments. They are often highly creative moments and they may become transformative ones as well. It's obvious that this is going to be very different in a 1st grade, a 6th grade and a 12th grade. It's also evident that this is not going to happen in every lesson for every pupil! Nevertheless, it is essential to realize that Waldorf education offers us both rich possibilities and the freedom to look for such moments. What matters most is that this matters to us. My third question is thus: *How can we create more of such moments of wonder in the lower school, in the middle school, in the upper school?*

Let us look this week in our methodology courses for contents and methods in which such experiences become possible for our pupils. And in our artistic courses let us look to develop those instruments of voice, gesture and expression, those capabilities of creativity and improvisation, in short, our own artistry as teachers – which will also contribute to making such experiences possible for our pupils. As we have seen, it lies in the very nature of such developments that we will need others to make them, so let us enjoy the fact that there are so many of us here from so many different places to take such steps together.

Peter Lutzker

The Subtle Inheritance

Summary.

In this short article, I shall be arguing that there are two major paradigms for education – the control view and the creative view. The control view has gained the ascendancy, and influences the way teachers are trained to become instructors rather than educators. Teacher training thus focuses exclusively on ‘necessary’ knowledge and skills, to the neglect of those ‘sufficient’ attributes and attitudes which characterise true education. I argue for a focus on the quality of interaction and the intensity of engagement as key factors in the formation of a learning community. This requires a shift of emphasis from the predictable to the unpredictable. It also suggests that learners respond primarily to ‘who’ the teacher is, rather than ‘what’ the teacher knows. To illustrate this I will cite some research into the effect past teachers have had on students who are now themselves teachers. Finally, I shall ask to what extent it is possible to train teachers to handle the unpredictable and to develop the personal qualities which facilitate learning.

Two Views of Education.

There are basically two views of education. One of them, the *control view* starts from the assumption that learners are ignorant and helpless, so they need firm direction at all stages. This is usually achieved by way of tightly-controlled, objectives-oriented curricular frameworks and syllabuses, pre-emptive published materials, and draconian systems of assessment and testing, presided over by teachers convinced that they know what is best for their students. In the worst cases, such teachers become no more than language instructors.

The *creative view* is characterised by an acceptance that learning is an organic, not a mechanical process, and proceeds from the sensitive, moment-by-moment interaction between and among students and teacher. This requires flexibility and an awareness and appreciation of what the learners bring to the teaching-learning encounter. It is open to whatever may happen, rather than trying to control it at every point. Unlike the control paradigm, it does not proceed algorithmically, but rather in a heuristic, exploratory fashion. At their best, such teachers grow to become language educators, not mere instructors.

Teacher Training /Education.

The history of English Language Teaching in the past 50 years or so has been dominated by the notion of methodology. This, together with the rapid development of a ‘measurement culture’ via the nexus of Ministries of Education, ever-more prescriptive curricular frameworks, publishers course materials, examination bodies and teacher training providers and regulators has led to a focus on teaching as a set of predictable procedures within a methodology-led

framework. Clearly, there are *necessary* types of knowledge and skills without which teaching cannot be done. However, these are not alone *sufficient* to support learning. In order to foster the quality of interactions between and among teacher and learners, and to fuel the intensity of engagement in the learning process which will lead to the formation of a 'learning community', something more is required. This can loosely be categorised as interpersonal skills and 'Impro' skills. Interpersonal skills relate to the way the teacher comes over to students as a person. Most students are less concerned with what the teacher knows than with who the teacher is. 'We don't care how much you know, till we know how much you care.' (cited by Christof Wiechert). Impro skills relate to the teacher's ability to ride the wave of unpredictable happenings and to turn them to learning advantage in the heat of the moment.

The interpersonal dimension.

I undertook a small-scale study of the way we continue to be influenced by our own teachers. This is an ongoing narrative study involving teachers from some 20 countries, and from a range of levels and ages. I asked two questions:

- *Question 1. Is there a particular teacher (or teachers) from your past that you remember with particular affection, appreciation, or gratitude? Can you describe what effect or influence this has had on you as a person, and on your beliefs and practice as a teacher?*
- *Question 2. Is there a particular teacher (or teachers) who you still recall with distaste, or dislike? Has this affected your life as a person or as a teacher in any way?*

Here I will focus only on Question 1. Significantly, very few of the responses referred to teacher knowledge techniques or to the methods they used. Overwhelmingly, the responses referred to the human qualities of these teachers. In particular, they referred to: kindness, concern and interest in learners as people, patience, commitment (passion and engagement), respect and fairness. Reference was also frequently made to: openness (allowing space for learning to take place), clarity, consistency, offering a high degree of challenge, support when needed, sincerity, honesty and trust. What was striking was the intensity of the respondents' recollections of their teachers, the power of the small gesture or comment to influence their future lives, and the enduring significance of their teachers as role models having a defining influence on their lives as teachers and as human beings.

The 'Impro' dimension.

Here we are looking at what Maley and Underhill (2012) have termed the *dark matter* of teaching. Teaching and learning are not two sides of the same coin:

rather they are two different currencies, with a rapidly fluctuating exchange rate! What we teach is not necessarily what students learn (though it sometimes is.) We cannot predict what they will learn, and all too often, we cannot even find out what, if anything, they have learned. As N.S. Prabhu has wisely remarked, 'Teaching is at most hoping for the best.' (Prabhu 1998) This does not mean that teachers should throw in the towel and abdicate responsibility, but they do need to have realistic expectations, and to realise that the enterprise they are engaged in is beset by unpredictability. This unpredictability is of two main kinds: not knowing what will be learned nor when (nor what has been learned), and not knowing what will happen next in the classroom. Lesson planning is largely an exercise in fiction. It is necessary to plan as a way of organising one's thoughts about what might happen. But teachers must not think that what has been planned is what will happen. Instead, they need to be ready to throw away, subvert, or adapt their plan to the unfolding events in the classroom. In order to do this, they need to be able not simply to play the notes but to improvise the music, to make split-second decisions based on their reading of what is needed in the now, to think on their feet. Preparation is one thing. Preparedness for the unexpected, quite another.

So what?

There are a number of common reactions to the dimensions discussed above. Some will claim that teachers are born, not made and that such teacherly attributes as patience, fairness, and the impro skills come along with the born teacher. Penny Ur did an interesting piece of inquiry into the 'born v made' idea. She found that, while some people definitely do have a natural predisposition to teach well, it was nonetheless possible to improve performance. (Ur 1986) Another common reaction is to say that such attributes and skills will be unconsciously acquired through experience with classes. Undoubtedly, experience can help – but only if it is consciously reflected upon. Without this, a teacher with 20 years experience, in truth has one year's experience, repeated 20 times! A third reaction is to grasp the nettle and to attempt both to raise awareness of these issues, and to offer some kinds of training within existing teacher training programmes. This implies a belief that, to some extent at least, we are able to put teachers into a state of preparedness to meet the unexpected, rather than simply preparing them for the predictable.

Some suggestions.

I suggest that there are two main avenues of approach. One is through awareness-raising activities, so that the issues are brought consciously to mind for novice teachers. The other is by including a number of practical techniques. Space does not allow comprehensive coverage but here are a few sample suggestions.

For awareness raising: group discussion of extracts from seminal books/articles, thought-provoking quotations, wisdom stories; reflection on video clips from lessons focussing on critical incidents; discussion of aspects of teacher performance – voice, eye-contact, body language, etc. (Head and Taylor 1997)

For activities: theatre impro games (Johnstone 1999), clowning (Lutzker 2007), drama techniques (Maley and Duff 2005), voice work (Maley 2000), presentation skills, practical heuristics like ‘do the opposite’ (Fanselow 1987), experimenting with creative techniques (Pugliese 2010).

There is a rich literature on these and other aspects of the issues discussed in this article, and some of them are listed in the references below.

Coda.

I have tried to draw attention to a serious gap in the way we train teachers. I believe we need to do all we can to close this gap. I do not believe there are any readymade or comprehensive solutions available. But, in the interests of our students – and of our own continuing growth, we have to try, even if our efforts are no more than hopeful groping in the dark messiness of real classroom situations.

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Alan Maley

Creativity in Teaching Foreign Languages through Storytelling

I am so grateful that this great conference is happening! It has been an amazing time, and I truly want to acknowledge and show my appreciation to the organizers, thank you so much.

Our topic today will be teaching *languages* through storytelling.

First I want to tell you about my own story.

Ten years ago, life brought me to California, to Summerfield Waldorf School and Farm, to teach Spanish as a Foreign Language. When I arrived, all I received was two pieces of paper and that was it! That was the program. Good luck.

So I had to start from scratch, and it was overwhelming.

I didn't have any materials, or a clear curriculum.

I contacted some fine, experienced Waldorf teachers, I received a lot of support from my school; still, I was struggling. My students seemed to be having a good time while I was working non-stop. But the fact that really troubled me was that they were not really learning what they ought to.

I was the only teacher teaching 1st through 8th grade, which is a heavy load. The students only had Spanish twice a week, which does not allow anyone to make real progress in language acquisition. Still, I tried everything. But I was frustrated and exhausted. I was very concerned about meeting their eagerness to communicate, about making their learning a meaningful experience.

I decided to research what was available out there and how I could get more within the context of Anthroposophy and Waldorf education.

I found many different methods, but one really got my attention: a method based on storytelling. This method is known as TPRS, Teaching Proficiency through Reading and Storytelling, and was first developed in the United States by Blaine Ray, an experienced teacher of Spanish as a foreign language. At first I felt a little skeptical, but soon I saw very promising results while trying some pieces of it with my 6th grade class. We were really getting results! Such fun and ease in learning! My students were becoming able to both speak and retain what they had learned, and apply it in different contexts. And above all, we were all having so much joy and fun.

When I taught these same students again in High School, they still remembered the lessons and the stories we had made together, back in 6th grade! I thought there must be some magic there ...

Through the use of this method, students enjoy almost effortless learning and acquire real fluency, confidence, and ease in listening, speaking, reading, and writing.

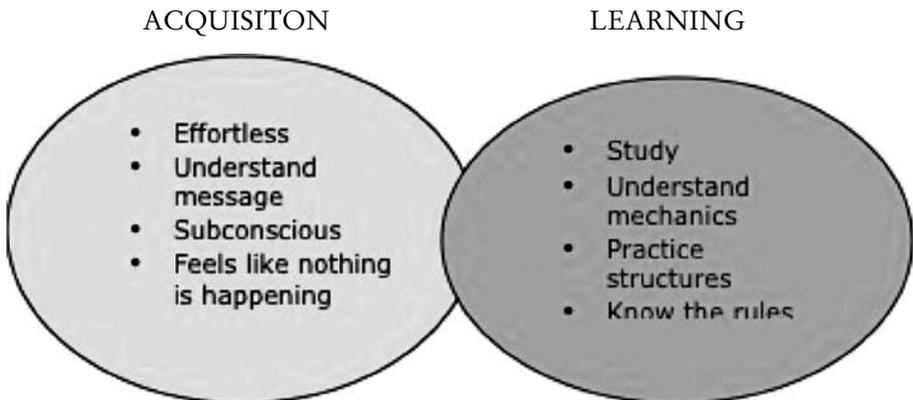
By following some basic principles we create for them an environment where they just want to communicate so badly that they forget we are in a language lesson.

I found that this way of teaching shares many ideas with the way we teach in Waldorf schools.

That brought me to use it as I developed my new curriculum for the 4th grade, which I then turned into my new book “Tell to Teach”.

The principles that underlie both the Storytelling method and Waldorf pedagogy have been confirmed by the most recent brain research, such as the importance of joy in class, the need for establishing a safe environment for the students, and the importance of a sincere relationship between students and teacher; the use of bodily movement and gestures to engage the whole being into the learning process, the importance of repetition, and especially engaging their ego through interest.

Dr. Stephen Krashen,¹ linguist and author of the Comprehensible Input Theory, stresses the importance of understanding the difference between *learning* and *acquisition*. He designed the following diagram:



¹ Dr. Stephen Krashen, Professor Emeritus at the University of Southern California, linguist, educational researcher and activist, has published more than 350 articles and books in the fields of second language acquisition, bilingual education, and reading. He was the originator of the Comprehensible Input Hypothesis around 1975.

Dr. Krashen is also a strong advocate of storytelling and the paramount importance of reading in foreign language acquisition.

STORYTELLING

Based on the Natural Approach Theory for acquiring a language, we need to have the same conditions we had when we acquired our mother tongue:

- Enough time for immersion before producing the language: it is all about INPUT in the beginning
- Input has to be COMPREHENSIBLE
- Large amounts of REPETITION, in CONTEXT
- COMPELLING content
- High error tolerance, plus fun: low affective filter

With language learners we aim first for acquisition rather than academic learning.

It is not like learning algebra, where we substitute one symbol for another. In language we are working out of the feeling realm, so we want to make a connection with joy and eagerness to communicate.

The Storytelling Method achieves these goals by following three basic steps:

STEP I. Establishing Meaning

We start by choosing three target words or phrases to work on. We will call these our “structures”. The three structures will be used to build up a story together with the students. But before we can use them in this way, our students need to be familiar with the structures. Therefore, we begin by making them 100% COMPREHENSIBLE; we achieve this through one or all of the following techniques: by gesturing; by moving our whole body to an action (TPR style); with illustrations, with props, and with written translation (on the blackboard, without having to speak it). Every time we use the structure, we refer to the gesture and/or point to the meaning. Our goal must be to stay at least 90% in the target language.

We do REPETITIONS by using the structure in many different questions, a technique called “Circling”. These include yes/no questions, either/or, who, where, what, when, etc. We leave the *why?* questions for later or else for advanced or native students. We make the questioning process interesting by making the questions PERSONAL, so that they are always referring to the students themselves, first in a real but then also in a funny way.

STEP II. Asking the Story

Next we begin to build a story. We bring with us an outline of a short, funny story that utilizes the structures we are working on, but we let the class add the

details to it by continuously asking them questions. That way they get more repetitions of each structure and they feel they own the story. We make the story about them, or at least we have one of them come to the front and be our actor for the day. While we are building up the story, we make sure everything we say is 100% comprehensible, we recycle ideas, repeat and retell the story, etc. Our aim as teachers is to repeat each structure about 70 times in a single lesson!

These two steps may take at least a lesson, or even better, one lesson for each step.

STEP III. Reading

Once we have the story, we write it. We can do this in class together with the students the next day or we can bring it typed for them. When we do this, we can add a few new details to have something else to discuss in class. We can also add a new preposition or a phrase, so that they can figure out the meaning or learn it anew. The reading will help them “fill in the gaps” and cement their previous learning. They can also be asked to illustrate parts of the story or the whole story, and then speak about it spontaneously. This serves a double purpose: as a practice and as an informal assessment. Reading ties all the strings together and it is also a great help for the visual learners, which are the majority nowadays. There are many varied ways to implement this tool.

This is only one of the two kinds of reading we can do with them. The other one is bringing into the classroom a selection of good readers, even if they are slightly above their level, and give the children 10 to 15 minutes of Free Voluntary Reading. You don't have to do this every class, but at least once a month will be invaluable. The students enjoy tremendously looking at real books and discovering words they know and matching possible illustrations. Also, there are several graded readers in the market based on the Storytelling curriculum for class readings. For further references and resources, please check my website, www.telltoteach.com. Reading opens a new world for them, increases their fluency, their vocabulary, and gives them a sense of accomplishment, of great motivation.

The way to choose the structures we are teaching is by creating the list of their most common phrases. I have collected a list of both the most usual and indispensable structures for every day language, as well as the vocabulary that children need the most (such as “he or she fell” or “my knee hurts”) and I have included it in my book, *Tell to Teach*. In this way we create the foundation of our curriculum, and then we teach those new structures in sets of two or three, creating a short story each time, finally leading to the reading of a larger reading, our target story, which can be a simple story written by the teacher, or

we can adapt a version of a myth, a legend, a fable, etc. There are quite a few samples of curriculum and workbooks on the market nowadays, which are very helpful to get one started. Once you get the idea you can develop your own, which is what I did to adapt this technique to my fourth grade curriculum in my book.

How is this related to the way we want to teach in Waldorf Schools?

In Lecture 9 of *The Study of Man*, Steiner speaks about the three steps of Conclusion, Judgment and Concept. This always made me think: how does this apply to teaching foreign languages? Does it really apply?

And today I bring it to you as an offering, as a question, a proposal, so that we can make the most of what we are teaching. Take it as an important piece of research we can undertake together, such as Martyn Rawson was sharing last night, in seeing how these new techniques can be adapted to our teaching principles.

In *Practical Advice to Teachers*, Steiner also says: “*Everyday phrases are conclusions.*” He says it also in *Study of Man* (Lecture 9). When I read this again, I thought: If everyday phrases are conclusions, then, how can they be transformed into judgment and concept?

If the new words or phrases are the *conclusions*, maybe when we make sense out of them in our feeling, our evaluating them in true context in the process of digesting them can be considered a *judgment*, and then, once we acquire them, we make them our own and apply them, that is when we transform them into a *concept*.

In a nutshell:

Conclusion → a new everyday sentence

Judgment → bringing it into context

Concept → acquisition and use

In my own interpretation, transferring these ideas to the Storytelling steps:

1. Establishing meaning (first encounter) = *Conclusion*
2. Bringing it into context within a story (making sense of it) = *Judgment*
3. Reading and then writing independently (making them our own) = *Concept*²

2 If you want to see the slides I used to develop this idea at the Conference, please write to me and I will be happy to send them to you.

Describing the method in writing certainly does not do justice to its real power. At the conference we had a live demonstration of how one can teach and what the actual experience of the students is. We learned Basque and were able to read a simple short story in less than 25 minutes. And we had lots of fun in the process!

Teaching with Storytelling is an art. It cannot be learned in one session. One needs to learn from an experienced teacher, see it in action, and practice. I think all or most of the techniques are perfectly applicable to Waldorf teaching on every level, even for the pre-literate students. If you are willing to try it out, I would greatly appreciate your input in this matter. Please feel free to contact me with your questions, comments, insights, and inspirations at nora@telltoteach.com. All our efforts are worth bringing true learning together with more fun and joy to our students!

Nora Hidalgo

The Foreign Element in the Language Closing Lecture at the First International Foreign Language Teachers' Conference

Welcome to the Beginning at the End of the Conference

Today, we want to begin.

We have been travelling through the worlds of languages for a week now. We have been immersed in their sounds, their images and their significance; we have visited various landscapes of languages. In our workshops we have tried to reach out with open hands to the miracle of language. Every day, new views into the language cosmos have opened up and every day has awakened up questions in us. The further we have travelled, the more varied the landscape has become. We have been immersed in that landscape and questions have emerged. And now we are at the end of the journey and just like at the end of each journey we ask ourselves, how to tell others about it.

Our senses have grown with every step and thus we have approached the soul of language. However, the little prince teaches us that there is a way to see with the heart, that the essential is invisible to the eye. This is setting a high standard. The Spanish poet Juan Ramón Jiménez has given us a key to this task with his poem about the rose:

I took off petal after petal,
as if you were a rose,
in order to see your soul,
and I didn't see it.

However, everything around
– horizons of fields and oceans –
everything, even what was infinite,
was filled with a perfume,
immense and living.

Translated by Robert Bly

It is this scent of language which we search for because it opens the soul; it allows the invisible and the inaudible elements of language to be present. The journey leads us towards the homeland of language.

The College of the Children

In the past days, we have created a piece of homeland together and now we are going back into our own world which is, at the same time, a foreign world. We are going there and we ask ourselves how we can put in practice what we have experienced in the last few days. We have been lifted up into the language cosmos but now we have to prepare for the landing on the old home soil. Can we keep up the momentum which has started during this conference or is it going to perish at the first touchdown on home soil?

There is a key which can be a help, not only to keep the momentum but even to renew it time and time again: the children. School is made for children. How do they live in our consciousness? Please imagine the following: you are going to the weekly conference and in the middle of the circle you see the children who are looking at you with their young eyes. How will we then speak about finances, timetables, landscape gardening or cooperation? The young ones, for example, have not yet developed any idleness. Do we see the developmental obstacles of the older ones? How about focusing on the children and talking about how to facilitate their development? Or are we mainly concerned with ourselves? A lady in my workshop put it to the point. She said: "Teachers are privileged people. They are being paid for their self-development." Do the children's concerns, or the concerns which have emerged during the conference, fit into the existing structures of your school? At this point, the momentum meets a modern form of resistance: School is an act of fellowship. We have colleagues and with them we form a community. However, today's communities have to always be renewed; there is a daily threat of fragmentation. This is the shadow cast by the freedom of our personal and professional lives. Fellowship only succeeds when everyone who wants to be part of it, consciously says yes to it. I have to decide that I want to participate. Whatever has grown does not exist

forever. It will pass away and needs to come into being anew at the next meeting. Becoming and fading away keeps us breathing, keeps us alive. This inner attitude must be part of the teacher's vocation.

Admitting the New

To be a teacher means to be a time artist. Time comes and goes. We cannot taste it, smell it or see it. Even the clock cannot tell us anything about time despite its hands going round and round the clock face. Time is an experience in our soul; time is the vessel of the soul. People who ask us for a bit of time actually ask for our soul. An uninterrupted becoming and fading away is taking place in us.

We discover this phenomenon in all developmental processes. The development of language is excellent illustrative material. The sounds "die" during puberty. Language becomes more focused on consonants. The melody disappears only to emerge with more character in the adolescent. The same happens to the language's imagery; its significance is lost and is waiting to be re-awakened. And it is always our task to accompany the young people in their processes of change and help them to find direction in themselves. Teachers are given support from all directions but we are not always aware of it. The tender beings of poetry speak from the soul of many young people. They are unimposing, simple and humble.

Nicht müde werden
sondern dem Wunder
leise
wie einem Vogel
die Hand hinhalten

Do not grow weary
but gently
to the wonder
as if a bird should light
hold out your hand

Here, Hilde Domin paints a picture with few words, deep and yet simple. To be in awe and to wonder are again given a place in our soul. We learn to re-discover life's abundance; the miracle present at every moment of daily life. Every one of us today is an archaeologist of miracles. Every child is a marvel. Do we still wonder about it? What prevents us from wondering?

To Begin

Christof Wiechert has mentioned the co-operation between class teachers and subject teachers. Now, after we have intensively worked on the issue for a week, we might be better equipped to portray the qualities of foreign language

teaching. For this is the strength of our school: to allow the subjects' orchestra to play for the pupils. In order to do so, we need to know about the other instruments and we have to be able to hear them. Only then will we hear if they sound harmoniously together or not. When we experience this orchestra we will soon ask which music the children need now; only the completeness allows for the proper sound to emerge. Just as in a fugue the melody changes from one voice to the next. It is therefore important to not only hear the concert but also the place where the melody is being played at the moment. Our reward is what every musician knows: the common music becomes a vessel for something higher – we work together and suddenly the heavens open.

We are about to go back to our jobs and to meet everything which has become. In us we carry a germ of the future. Today, we need fearlessness as well as sensitivity to bring this germ to life. Let us not get torn. Let us dare to be in the present. Only the present moment is truly existent. It is in the present moment where the child's past meets the teacher's future.

Then, the lessons' contents fall into life's well and lift its level so that the stars are reflected in its mirror at night.

Let us begin. The children are the teachers.

Florian Osswald
translated by Karin Smith

What are our aims in teaching foreign languages?

Educational aims, teaching objectives, lesson planning, learning outcomes, all of these can be terribly theoretical and virtually meaningless. In everyday teaching the most important and concrete of aims is simply to survive in class. As a teacher, I want to create something, I want to practise and work with the children without being blocked by circumstances.

I could express this differently: the main aim is actually to fail at such 'blocks'. It is only when I fail in my everyday life, when I am no longer able to make use of any of the methods which I have learned or prepared, that the 'Waldorf Teacher' in me begins to wake up. Only now the 'I' will begin to make a real effort.

Three ideas by Rudolf Steiner have always worked as great leitmotifs for me and inspired me to carry out a large variety of teaching projects:

The following applies to the lower school: **Language forms the body.** Verses, dialogues, songs, dances and games allow me to live in a pictorial context with the children and this inspires learning, is strength giving and enhances the children's health right into the etheric and physical realm through feeling and willing.

And this applies to the middle school: **Language wakens the soul.** Through working with literature, vocabulary and grammar, but also by using little topical chats, carrying out creative tasks, acting out sketches and little plays, doing folk dances and singing songs I am able to address the soul of the pupil, and use feeling, thinking and willing to awaken an inner experience. This will increase their joy of practising to speak and to communicate.

And the motto for the upper school is: **Language clarifies thinking.** Literature, a variety of texts, material, pictures, discussions and scenes from plays allow the pupil ever more consciously to encounter other cultures, and by doing so to encounter himself or herself. Subjective and objective observation, reflection, and judgement are trained here and pupils gain a new independence.

In all the lessons from Class One to Class Twelve, the main objective – even if unspoken – is to touch, consider and care for all three aspects of the soul, and this for me sums up the quality of the Waldorf teaching method:

1. Every lesson should include activities and experiences which speak to the senses, emotions and passions of the pupils. This is an initial, immediate layer of experience which should never be missing. Steiner speaks here of the sentient soul.

2. As a teacher I always try to step outside of what has been experienced, to link this with further thoughts, to pose questions, to place thinking in the service of the soul. After all, our entire media and technological civilisation rests on this ability which is yet to be developed. Steiner here speaks of the intellectual soul.
3. Then there is the attempt to reach a higher general level using our power of thought to extend beyond what is personal, i.e. to discover a spiritual link in every topic, to allow everything to be expressed in truth, and to distance myself from all (preconceived) opinions. This may be very subtle and fleeting and may only take place quietly, within the teacher, but I will always look for it. Steiner speaks of the consciousness soul.

When I consider my work as foreign language teacher I ask myself time and again what perspectives and impulses will lead me to my aims:

Which aims are brought about by the impulse of the sentient soul, the impulse of the intellectual soul and that of the consciousness soul? Where do we find the 'practical' or 'craft' skills of the teacher which are so important to me as a language teacher, and how do relationship skills fit in? These aspects are also part of my 'aims'.

In conclusion I would like to emphasise that in my experience Waldorf pedagogy as a whole is a radical protest against any relationship between aim and application. This also means that thinking in terms of theory and practice is now obsolete. Fundamentally, such categories are all based on technical thinking. Steiner's answer was a radical one: Art! Teaching foreign languages is an art of education. So which processes will provide the Waldorf teacher with the right aims for his or her art of education? Something will need to fail here for something new to be born.

Siegmund Baldszun
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translated by Steffi Cook

Three Aspects of Language in Society

Rudolf Steiner taught us to always look at things from different perspectives.

Hence, the following text is meant to add some further ideas to Nicolai Petersen's lecture, in which he put forward compelling ideas on language and Social Threefolding. From a different point of view this topic can be further explored as follows:

In 1919 Rudolf Steiner gave lectures on the background of Waldorf Education and in the context of the opening of the first school in Stuttgart, also delivered lectures in many places on the threefold social organism. His thoughts on a reorganisation of society are based on the three ideals of the French Revolution "Liberté, Egalité, Fraternité", liberty, equality, fraternity. Rudolf Steiner suggested that social order could be organised in this threefold way if liberty is connected with spiritual and cultural life, equality with the sphere of rights, and fraternity with economic life.

In the context of a lecture cycle entitled "Impulses of the Past and Future in Social Life", Dornach, March and April, 1919, GA 190, in a lecture given on March 29, Rudolf Steiner applies these ideas on language. To sum it up: Whenever we do not take responsibility for someone else, but only for language, we are in the sphere of linguistic freedom. To be more concrete: This takes place whenever you deal with language in an individual, unconventional, original, creative, poetic way, whenever you use language in a way that is possible (according to its rules). The story "A table is a table" by Peter Bichsel presents this idea in a very vivid and amusing manner: An old man decides to add colour to his life and thus first gives new names to objects in his surroundings, then to activities, then to qualities – and in the end he forms very peculiar, funny sentences. Since he does this on his own without talking or defining his new "vocabulary" to anyone else, he loses his ability to communicate: Totally immersed and trapped in his new, free language, nobody can understand him anymore. That's because this field of communication is linked to equality: in this realm we deal with partners and in this context a word is a kind of deal – a contract: together we determine to name an object in a certain manner, and then nobody is "allowed" or has the "right" to change its name if we want to understand each other. The sphere of rights, equality in the field of language means: a clearly defined vocabulary, grammatical rules and so on. This also applies to the translation into other languages.

However, there is a subtle transition to the third sphere: A bilingual colleague once translated the English sentence "It's rather chilly, isn't it?" into "Es ist saukalt!". Here the mentality of the speaker plays a crucial role, the understanding beyond the word becomes relevant – I have to grasp or capture the essence of the meaning.

And that's what "fraternity" is about in the social sphere. Even if it still seems utopian, an ideal would be to be able to understand another person in a way that

you know what he needs, what he misses – on various levels. Ultimately, language would be superfluous in a true meeting of souls.

If you want to apply those three spheres to the teaching of foreign languages, the first one is based on poetic and literary language, on the great works of literature. Creativity is not stimulated by piecing together single elements, rather by being surrounded by all the linguistic facets that are possible.

The second sphere is the major and probably the only focus of attention in all methods of language teaching: communication.

And the third sphere is connected to my attempt to grasp the consciousness and the mentality of a people by understanding linguistic phenomena. I dare to claim that you cannot understand a person's sense of humour if you do not speak his language.

The ideal Waldorf Education in foreign languages always focuses on those three aspects, and if possible, they should be present in each lesson, if only in the teacher's awareness.

The focus of the last plenum of the world conference for foreign language teachers on Friday was the question of the spirit of language(s). Initially we took tentative steps towards examining the love for the most original phenomena of language. However, there is still a lot of research to be carried out in the fields of phonetics (sounds/ intonation), morphology (words), syntax (sentences) and grammatical structures, in order to deal with the third sphere of the three aspects of language appropriately.

Dorothee von Winterfeldt
translated by Ulrike Creyaufmüller

International Curriculum Paper

The Role of Foreign Language Learning in Waldorf Education

A fundamental tenet of Waldorf education is that human beings have a spiritual dimension and that language is also an expression of this dimension. Hence, in contrast to more materialistic and abstract conceptions of language, the specific phonetic, lexical and syntactical elements of a language are viewed as giving expression to something of the essence of what it describes. This is a reason why language is such a powerful formative force.

Like all other subjects taught in a Waldorf school, foreign languages should contribute to the overall holistic development of the person. By offering another way of experiencing the world, communicating with other people and appreciating different cultures, learning a new language institutes a process of change and development thus enriching personal meaning-making and identity.

One of the central aims of learning two or more foreign languages in a Waldorf school is to encourage a positive attitude towards people of other cultures and languages, fostering human understanding through the ability to empathize with another person's way of seeing the world. By becoming proficient in understanding, speaking and reading foreign languages and being introduced to many aspects of the history, literature and current affairs of another culture, students are given new possibilities of developing a broad range of social competences. Such social and cultural competences are based on our capabilities of perceiving and valuing the other person, whilst finding our own voice.

Learning foreign languages also offers a pupil new perspectives on her own language, culture, attitudes and mentality, helping her to see the world in a richer and more differentiated way. Accordingly, the process of second and subsequent language learning provides a broader framework for dialogue and discourse, as well as offering a new means of structuring and representing concepts and thoughts. It enables a pupil to deepen his/her knowledge and self-knowledge, broaden his/her horizons and find greater scope for self-expression.

The teaching methods used to achieve the above aims are based on a holistic understanding of the nature of the developing human being. In fundamental ways it is modelled on the way children naturally acquire their mother tongue, although it occurs with greater consciousness since the children are older. The mother tongue is acquired through living in a rich linguistic environment of joint attention and shared interests and experiences. Language acquisition always takes place in context and is supported by non-semantic processes of

communication such as imitation, gesture, body language, mimicry, tone of voice and kinesic interaction. These processes also provide the basis for later language learning.

The Lower Grades (1-3)

The children in Waldorf Schools are immersed in a language environment in which they become active in the language from the very first lesson on. Most schools introduce the children orally to two foreign languages from the first grade onwards in regular subject lessons. The children participate in the lessons in the foreign language by reciting poems, singing songs, playing games and carrying out activities using the language, rather than through explicit teaching. The participation is natural and unforced and involves friendly encouragement and involvement, without conscious attention paid to the learning of individual words or structures. Generally, there is little need for translation in the lower grades; the aim is to understand and actively take part in activities wholly within the foreign language.

The teacher, of course, has a clear consciousness of what the children in the first three grades are implicitly learning and guides them through whole fields of vocabulary relating to everyday experience in the classroom and home, greetings, sayings, familiar activities, parts of the body, clothing, colours, sensory qualities of light, weight, warmth and well-being, the seasons, the times of the day, the days of the week, months, seasons, typical weather conditions, common forms of transport, familiar professions and what they do, along with common phenomena in nature, including plants and animals. At the same time, the children learn a wide range of sentence structures including active and passive forms in a variety of tenses through oral usage, in much the same way as these forms are learned unconsciously in the mother tongue. The competent speakers – the teacher and other children – scaffold language development by building on what the learner knows and extend this progressively with new words and language structures.

The learning of the foreign language is thus situational and arises out of the reality of the context. Hence, children often understand far more when they are in the familiar environment of the classroom guided by their teacher, than when they are isolated from that situation. The class becomes a learning community that acquires language skills and knowledge together.

From Grade 4 upwards

Gradually the individual pupils become emancipated from this matrix and grow increasingly independent linguistically. In language lessons the children are helped to engage in the stream of language which forms their language organs

(both perceptual and speech-producing organs), builds up active situational vocabulary in memory and forms habitual structures of expressions, idioms and intonations. In short, the child is helped to step into a full stream of language. This stream of language once established and entered into provides a secure feeling for what is 'right' in the language and enables the speaker to communicate authentically, rather than mentally translating what she wants to say.

In the fourth school year the children are introduced to reading and writing in both foreign languages. The 'glove of literacy' fits over and reflects the 'hand of orality'. At first the children read texts that they already know by heart, such as descriptive sentences, or poems. Once the children become more fluent, they are introduced successively to age-appropriate literature. The choice of texts is made on the basis of attempting to reach and interest pupils at their respective emotional/cognitive levels and not on the basis of teaching specific grammatical structures or specific vocabulary. In this context, the entire affective dimension of learning is considered as essential with respect to fostering growth, developing motivation and achieving competence.

The Middle and Upper School

The pupils in the middle school (classes 5-8) build on the awareness of grammar and syntax that they have acquired in the mother language, such as the idea of nouns, verbs, adjectives, adverbs, prepositions and cases and the relationships they reflect, by learning corresponding grammatical structures of the foreign languages. In this process a gradual transition is made from using and recognizing correct forms, spellings and grammatical structures to an understanding of the rules and principles involved. This naturally takes a number of years and relative proficiency often precedes a full understanding of rules. In class 8 and 9 the pupils often need to revisit many aspects of the languages that they have previously half-consciously grasped so they can then take hold of this form of knowledge in a more systematic and therefore abstract way.

In the upper school (classes 9-12), work continues on refining usage and accuracy of speaking, though the emphasis moves to literature and themes of social, cultural and historical interest related to the foreign language and culture. The pupils engage with authentic literature and poetry from all periods as well as with a broad range of non-fiction texts. As before, the choice of themes and texts is made on the basis of appropriately addressing and fostering age-specific emotional/intellectual development. In this context there is also a strong emphasis placed on creative writing in the upper school, both in poetry and short story writing. Moreover, theatre projects and drama techniques are viewed as crucial elements in helping pupils to more fully experience and embody the foreign language and its literature. It is also becoming increasingly common to use the foreign language as a medium for learning in other subjects such as

history, economics, media studies or biology, where the topic becomes the focus rather than the language.

The journey into the literature of the foreign language begins orally with the traditional nursery rhymes, songs and poems of the lower school, before moving to text with the classic tales, stories and books of the middle school and ending with outstanding classics of the language and contemporary literature in the upper school. The primary experience of the aesthetic and cultural dimensions of the foreign language in conjunction with an approach to language learning deeply rooted in each pupil's active participation can be viewed as an underlying thread going through the entire Waldorf approach to foreign language learning.

Martyn Rawson and Peter Lutzker

Agenda

Forthcoming Pedagogical Section Conferences and Events at the Goetheanum

2013

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|-------------------|---|
| September 20 – 22 | Study of Man, Lecture 11 (in German) |
| October 18 – 20 | Pedagogical Conference (in German) |
| October 27 – 30 | Conference for Extra Lesson Teacher (in German) |

Goetheanum