

BRIDGES

A PUBLICATION OF THE WALDORF SCHOOL OF BALTIMORE

"I build a bridge for you."

SPRING 2009 — VOLUME 1

BRIDGES

A PUBLICATION OF THE WALDORF SCHOOL OF BALTIMORE

“I build a bridge for you.”

A HUMANE EDUCATION: IS IT POSSIBLE?

PAGE 2

by Ed Meade

THE MAIN LESSON: THE INSPIRATION OF RUDOLF STEINER

I. UNIQUE QUALITIES OF THE MAIN LESSON

PAGE 4

by Carol Steil

II. A TYPICAL DAY IN A WALDORF FOURTH GRADE

PAGE 8

by Laura Trosch

POETRY

PAGE 12

by Rüdiger Ruckmann

WHAT THE WORLD NEEDS NOW

PAGE 14

by Donald Bufano

Bridges is published by the Waldorf School of Baltimore. The Editorial Committee includes June Fletcher-Hill, Editor; Rüdiger Ruckmann, Assistant Editor; Laura Trosch, Carol Steil, Brenda Wolf Smith, Gretchen Maxwell and Donald Bufano. Contact June Fletcher-Hill, jfletcherhill@twsb.org, with comments and ideas for future articles.

Thank you to Aaron Smith for his design work and to Charlotte Snyder for her editorial assistance. We are also grateful to the editors and authors of **Leading Forth**, a journal published by the Waldorf School of Baltimore in the 1980s, for their inspiration.

Artwork by Upper School students of the Waldorf School of Baltimore.

Cover Art: Jason Davis—Tenth Grade



Chaz Brown—Tenth Grade

Welcome to the first issue of *Bridges*, a journal of the Waldorf School of Baltimore. With this spring issue, we look to build bridges between us as individuals, between parents and faculty of the Waldorf School of Baltimore, and between the school and the wider community.

We also will walk across bridges—those that take us from the Children’s Garden to the elementary grades, to the middle school and upper school grades, ties that are strengthened each year. And we will discover connections within the curriculum that lead from one place to another and back again.

We invite you to meet us at any place on this bridge to talk and learn from one another. Through the writings here and the discussions they may inspire, we hope to bring us all to a deeper understanding of Waldorf education and the curriculum. Our aim is to encourage us all as thinkers and writers and as members of a community deeply concerned about the education of children in today’s world.

Welcome!

A HUMANE EDUCATION: IS IT POSSIBLE?

By Ed Meade

“Humane: marked by an emphasis on humanistic values and concerns.”
The American Heritage Dictionary

What would it mean to structure education so that the focus is to develop the very qualities that stand at the core of what it means to be human? To educate not only to provide material well-being, but also to develop those capacities that are uniquely human: creativity, intellect, and satisfaction? In today’s world, education is often focused on a specific outcome, as if educating a person is the same as designing and creating a product. This way of thinking about education, however, does not allow consideration of the human being. What would it mean, then, to put the child, the human being, at the center of education?

While Waldorf schools may not have all the answers to what it means to educate people in a humane way, the child does stand at the center of a Waldorf education. When Rudolf Steiner developed the curriculum, he began by looking at the human being. In fact, his first lecture to teachers is titled *The Foundations of Human Experience*. From the very start, the Waldorf curriculum had the development of the human being as its center. This contrasts sharply with educational curriculums that have the development of skills as the organizing principle. In an education thus conceived—where the development of solely measurable and quantifiable

skills becomes the goal—the child’s needs are not always held as central to the educational process. And, I wonder, where is there room for the child, for what makes the child uniquely human?

We see how testing has become a driving force in curriculum development and how test results have become almost the exclusive measure of student achievement under the No Child Left Behind Act. This concern was cited in a recent *New York Times* article¹ about why some high schools are abandoning Advanced Placement courses. Similarly, I recently heard a radio interview with Kitty Burns Florey, the author of a book on handwriting. She explained that

handwriting is not taught as it should be, because basically it is not a subject that students are tested on; thus schools do not have the time to teach it. Because the Waldorf curriculum is not driven by testing, I am able to teach handwriting in the middle school. In fact, Ms. Florey’s suggestion that cursive italic penmanship be taught is exactly what I did with my sixth grade class last year.

The Waldorf curriculum strives to bring subjects to the child in a developmentally appropriate way that supports the development of the student as a complete person. For example, humans have a need to think and a need to create. The integration of academics with the arts, then, is fundamental to education. This stands in stark contrast to most educational systems, where the arts are not an integrated essential but an ancillary “enrichment” activity. Similarly, humans have a desire to move together as a group. Witness movement in all its forms from dance to athletics. The Waldorf curriculum supports this desire through movement that is integral to teaching in the early years, eurythmy in all the years, and physical education that emphasizes the participation of all students.

People are social beings by nature, and education also needs to have a social component to it. The social element is critical, especially in creating a healthy adult, one who will function well in society. The musician Brian Eno said about singing and its relationship to education that it “...encourages a taste for co-operation with others. This seems to be about the most important thing a school could do for you.”²

We see in the world around us the many conflicts that seem to overwhelm attempts at solutions. Why do these conflicts seem so intractable? George Mitchell, President Obama’s special envoy to the Middle East and the man

who brokered the end to the conflict in Northern Ireland, said, “Conflicts are created by human beings, and can be ended by human beings.”³ Waldorf education provides humans with the tools to strive towards overcoming conflict. A hallmark of this education, the studies of different cultures and two foreign languages, supports a more social view of the world than an education that is focused on the acquisition of a set of academic skills, or the production of what is defined as a person able to meet the demands of the changing workplace.

The focus of education should be to educate towards creating an adult who feels confident and satisfied. Our country is currently rethinking the values that have guided us in the recent past. We have realized that Gordon Gekko’s statement from the movie *Wall Street*, that “greed is good” and the pursuit of material wealth have left us unfulfilled with little to fall back on. We seem to have created a society where high achievement, measured by high income, is the most important measure of success. I have been struck by statements made by some highly paid financial executives that their exorbitant pay was justified because of the stress and the demands of their jobs; such compensation was necessary to make up for what they felt were jobs that were only worth doing because of the material benefits they could gain. Is this the world we want for our children? Has the point of education become to push people to become materially satisfied above all other desires and needs?

Is education about material success or about social and imaginative engagement with the world? This is a critical question when thinking about the education we want for our children. Should we not seek out education that strives to educate in a humane way?

¹ “Scarsdale Adjusts to Life Without Advanced Placement Courses,” Winnie Hu, *New York Times*, 12/6/08

² “This I Believe,” Brian Eno, *Weekend Edition Sunday*, 11/23/08

³ “Mitchell: Every conflict can be solved,” *Jerusalem Post*, 1/22/09

MAIN LESSON: THE INSPIRATION OF RUDOLF STEINER

I. Unique Qualities of the Main Lesson

By Carol Steil

For more than 30 years I have stepped over the threshold of the classroom to participate in the first lesson of the day at the Waldorf School of Baltimore. This fundamental lesson was the creation of Rudolf Steiner, the founder of Waldorf Schools, to address the multifaceted ability of the developing human being to learn. The main lesson supports regular practice in clear thinking, warmed by the feeling human heart, and completed by the engagement of activity in writing and drawing. These three elements of the main lesson provide interactive experiences in word journeys and artistic expression. Color, line, and words join forces to establish memory and the interweaving of thinking, feeling, and human initiative. This is enhanced by the force of habit, regular and rhythmic, which is the framework for every successful human endeavor. The main lesson opens the child's mind, but does not set the mind into a single way of thinking. It speaks to the heart of the child through tales of history and human striving. The main lesson initiates action of the hands and eyes to give form to the ideas of the mind. These are the essential elements of a lesson that lovingly binds the class and teacher to the daily task.

The main lesson begins at 8:15 in the morning when the students are refreshed and ready. The first handshake establishes the human connection between student and teacher. It is the moment of commitment for both. The teacher will be the authority over this two-hour period of work and, thus, takes the place in the front of the room. The start of the lesson is established by the saying of the opening verse. This verse forms the group into a social unit and opens the students to the blessings of nature and the world around us. It is spoken by children in many different languages in Waldorf schools on six continents of the earth.

Following the verse, poems are recited and songs fill the room. These exercises strengthen memory and warmth of thought as children live into words the poet has composed. The feeling life of the student is nurtured by poetry and song. If students are young, rhythmic exercises of the limbs will be used to enhance arithmetic concepts—things lost and gained or divided out to share. The work of each single student supports the good work of the whole class. Once the first activity, the Circle, is completed, the desks are assembled again into their rightful places. The mood of the lesson changes into quiet listening, recall of the lessons of the days before, and discussion.

For older students, this is the moment of reflection, recall, and contemplation. It is the “seed” of the lesson preparing to sprout in ideas and root in contemplation. “How do you think Captain Diaz and his men felt when the storm had blown them off course and they could no longer see the polar star, their one reliable constant in the vast sea? What did it mean when the polar star rested upon the horizon? How did the men define the equator of the earth?” This study of explorers is the domain of the seventh

grade students who are ready to grapple with concepts beyond their actual experience. The “seed” of the lesson, held fertile and ready to sprout, awakens the students to thoughts and ideas for solutions.

Discussions are followed by the preparation of notes for essay writing. The essays will become the lesson book, enhanced with diagrams, maps, and illustrations of the students' own design. In my seventh grade class, we made a simple astrolabe (the forerunner to the sextant) out of a protractor, string, paperclip weight, and straw for sighting through. We stood in the field one day measuring the degrees of height between the moon and the horizon. We felt, for one moment, akin to the ancient explorers as we made our journey into the past through paper, words, color, and line.

Finally, we slip into the third component of the main lesson—the call to action. This independent work period encompasses about sixty percent of the main lesson period. At this time, the student works quietly out of his or her own initiative, on formulating ideas for writing and preparing the page for illustrations, maps, or diagrams, which serve as reinforcement for the memory.

In the third grade, younger children carry out the requirement of the “thinking” of the main lesson in a similar but simpler way. I remember a lesson on shelters of humankind, as we first talked about why one needs shelter. The subject moved from there to the history of shelters, design and durability, and materials at hand for building shelters. It is absolutely delightful to see how children see, feel, and respond in these discussions. They always have fresh and lively ideas about little places they created for themselves to hide in the backyard. They recall it as if they have become an architect

or engineer constructing a shelter for themselves or a pet. The thinking of the child is active and living. The child creates pictures in words, giving rise to thought and ideas.

As always, the third grade main lesson ends with work initiated by the child. The lesson books hold the written words of the child, or may be directed by the teacher as needed. Development of self-confidence is essential. Activity of the hands and mind gives structure to the ideas of the child. The students engage themselves in writing and drawing as reinforcement of their learned experiences. In the shelters block, opportunity is given to the students to go into the wooded area of the school yard and build a shelter. The class is usually divided into tribes and each group names themselves and sets out to find “a good place” for the shelter. Materials are gathered (stones, sticks, logs, moss, and vines), locations cleared, ideas shared, assignments given—and industry prevails. The work of children is real to them; not once have I seen a child give weight to the quality

of one shelter over another. The children return to the classroom and receive their first journal to record the events and sequence of shelter building.

I hope that this essay will give you a window into the unique form and activities of the main lesson work. It is a fertile time where students and teacher alike expend heaps of energy in devotion to learning. It is a time where the desire for lifelong learning is inspired and seeded for the future. It is the time of learning as pleasurable and natural within the reach of every child, and a time for contemplating history, science, and social studies in relationship to oneself. All of this learning is embraced by the force of will within each child to spark engagement in reading, writing, and arithmetic with commitment and love. It is no wonder to me that students and teachers can be assured that the next day will hold the habits of the day before, and all, self-initiated, will joyfully enter the classroom for another day committed to learning.



Jason Davis—Tenth Grade

MAIN LESSON: THE INSPIRATION OF RUDOLF STEINER

II: A Typical Day in a Waldorf Fourth Grade

By Laura Trosch

In 1922 Rudolf Steiner gave a two-week intensive course to train the teachers he selected to teach in the first Waldorf School. At the end of his lecture cycle, commonly known as *The Study of Man*, he gave this directive to the teachers:

- *Imbue thyself with the power of imagination*
- *Have courage for the truth*
- *Sharpen thy feeling for responsibility of soul*

According to John F. Gardner, Waldorf Education guides children to connect with their own personal genius. He says:

In the original sense of the word, genius is a guiding, inspiring principle that is accessible to every human being. This source of strength and guidance is not concerned with special abilities but with the whole person. It can use whatever talents an individual has. An education works either to close or to open the channel between children and their genius.

John F. Gardner, *Education in Search of Spirit*

When you enter a Waldorf classroom, what do you notice? Many visitors immediately sense that something is different. Beautifully painted walls, colorful chalkboard drawings, watercolor paintings, and uncluttered spaces create an environment for learning that goes beyond the superficial. This outward beauty points to an inner aesthetic sense that is cultivated throughout the curriculum.

One may ask, “This is a beautiful environment, but are the children learning?” Children are not only learning here, they are developing their human capacities and a feeling for life. They are immersed in learning, and they innately sense the importance of their work. What does this look like in a Waldorf classroom? Consider the following vignette from a typical day in a Waldorf fourth grade:

The light from the candle glows upon the table beneath the window as autumn leaves flutter against the windowpanes. The teacher stands before the children reciting in quiet reverence:

The sun with loving light makes bright for me each day. The soul with spirit power gives strength unto my limbs.

Next, voices are lifted and singing begins, a round in three parts:

Wind spirit sing above, earth spirit deep below, water dancing with the moon, fire within me!

On this particular day, the children are immersed in the study of Norse Mythology, a subject considered by Rudolf Steiner to be ideal literary material for the child of this age. Led by the teacher, students warm up their speech with a few rhymes and tongue twisters, related to the study at hand: “Ratatosk, Ratatosk! Running round and round... from root to crest without

a rest... a rollicking, rascally, rogue at best!” Students then begin to recite a dramatic piece they learned from the *Poetic Edda*:

*Wild was Wingthor when he awoke
And when his mighty hammer he missed—
He shook his beard; his hair was bristling
As the son of Jorth around him sought:
Loki, Loki!
Hearken Loki and hear my words:
No where on earth is it known to man—
Nor in heaven above: MY HAMMER
IS MISSING!*

The children are smiling and moving with spirited intention throughout. When Loki, lover of mischief, appears in the story, the children bring out their mischievous natures... for a moment... then it’s on to Thundering Thor, Wrathful Freya, Thrym the giant leader, and sensible, watchful Heimdall. And so the class is engaged socially and emotionally, ready for the academic pursuits that follow.

Now it is practice time, and students will review some grammar from yesterday. The teacher writes **THOR** in the center of the chalkboard. Students are asked to offer nouns, verbs, adjectives, and adverbs that are connected with Thor. Words such as **angry, strong, god, Sif, hammer, fights, giants**, etc. appear in their proper places on the web created by the words. The teacher leads a discussion, highlighting proper nouns, plural nouns, present tense, and past tense. Students suggest sentences using the words on the web, the class considers the sentences, and together the teacher leads the group in an effort to reconfigure them: “Brave Thor hammers evil giants greedily... or should we say: Greedily, brave Thor hammers evil giants... or: Thor the brave greedily hammers evil giants.” In this way, yesterday’s lesson is extended into something new for today.

Next, composition books come out, and students are asked to write sentences using words on the board. Students eagerly share their sentences with the group. Their enthusiasm is hard to contain—everyone wants a turn!

Yesterday the class heard part of the story of “Thor and Loki in Utgard.” Now is the time for an artistic free rendering of that part of the story. Some children take beeswax and sculpt what they imagine to be Thor’s hammer or the high wall around Utgard. Others draw a picture of a scene from the story with crayons; some create a collage or three-dimensional paper sculpture of their favorite part. This offers them an opportunity to express artistically what they took in intellectually the previous day. The work will be displayed prominently in the classroom for all to see and appreciate.

After this work is shared, students begin to work on a composition based on the story. The teacher gives a brief dictation, an opportunity to model good writing, and asks the children to draw upon their skills, applying conventions of grammar, spelling, and punctuation. The students are attentive and eager to do their best work. They have learned to listen carefully and to write what they hear. The teacher begins:

*The Four travelers reached the massive stronghold of Utgard.
The walls were so high that they had to throw back their heads to see the top.
Thor wanted to enter Utgard by force, but Loki said, “Whenever was brawn as good as brains, Thor?” Loki cunningly slipped through the bars of the gate.
The others followed.*

Tomorrow, the children will check their dictations with a colored pencil and edit their mistakes. Ample time is now allotted for developing the next part of the story. This is independent work, and the teacher is available for encouragement, assistance, and questions.

Toward the end of the main lesson period, the teacher alerts the children that they need to come to an ending point in their writing. Tomorrow she will read aloud some of the compositions and allow time to continue any work, if necessary. The students are eager to hear the teacher tell the final installment of the story of “Thor and Loki in Utgard.” They quickly clean up, and all supplies are put away in their proper places, ready for another day.



Chelsea Connor—Tenth Grade

POETRY

By Rüdiger Ruckmann

DIE BRÜCKE

Ich stehe vor einem Haus
mit vielen Eingängen.
Mir genügt es meistens zu wissen,
dass es sie gibt.

Von Dir gibt es auch viele Seiten.
Zutritt zu nur einer würde ich gern haben,
oder ist er sehr weit und verboten,
nur mit Ausweis zu erhalten?

Und wenn ich drinnen bin,
wie steige ich dann aus?
Soll ich lieber fernbleiben
oder gehe ich doch heim?
Ist die Brücke zu dir offen, sicher und noch frei?

THE BRIDGE

*I stand in front of a house
with many doorways.
Knowing they exist
is usually enough for me.*

*You have many entrances.
My only wish is to have access to one.
Would it be remote and forbidden,
only to be entered if I can prove my identity?*

*Once inside, how would I leave?
Should I stay away
and go back home?
Is the bridge to you
still open, safe and free?*

Foreign language teaching in Waldorf schools encourages openness and curiosity about other cultures and languages. A pedagogical goal of teaching a foreign language is to give a student possibilities to view the world in different ways.

The poems on this page have been used to encourage students to listen, understand, and recite another language, to move toward self-expression, and to develop a sensitivity to

rhythmical patterns. I wrote them first in German and then versions of them in English rather than translating them word for word. My students have learned them in German.

DAS KOMMENDE

Was bewegt sich dort am Himmel so schnell?
Ein Blitz im Frühling,
ein Stück Sonne, ganz hell.

Gelassen gehe ich durch den Wald.
Mein Auge fühlt sich erquickt
von einem Schmetterling,
der von Blum' zu Blume fliegt,
vom frischen Grün,
das gegen die alte Jahreszeit siegt.

Alles, was blüht, nährt meine Seele.
Mein Herz wird erfüllt
von der Pracht der Natur
deren Ewigkeit in uns allen ruht.

The Arrival has been a good poem for sixth and seventh grades, when students are facing physical and intellectual thresholds and are hungry for drama, poetry, and humor! The poem's adjectives and use of the dative and genitive cases have helped students find an attachment to grammar.

The Bridge is a poem I have introduced in Upper School German. Rudolf Steiner

THE ARRIVAL

*What is that moving so quickly in the sky?
Lightning in spring,
a descending sun, too bright.*

*Quietly I cross through woods.
My eye falls upon a butterfly
leaving one flower for the next,
upon the new green that shades
nature's rewritten text.*

*My spent spirit is refreshed
by time that lets us pretend
eternity keeps us safe
in a world without end.*

recommended that foreign language teachers be alert to struggles of older students as they take more risks. *The Bridge* can be a symbol for the challenges and excitement students face in accepting their place and being accepted in the adult world. The poem ends with questions that students themselves will ask as they ponder their new paths and at the same time may yearn for a little safety.

WHAT THE WORLD NEEDS NOW

How Waldorf Education Serves Society and the Environment

By Donald Bufano

What in the world is going on?
LET'S LOOK:

- ENVIRONMENTAL ISSUES AND A CLIMATE CRISIS
- WAR AND OPPRESSION, USUALLY BASED ON ETHNICITY, RELIGION AND ECONOMIC EXPLOITATION
- ECONOMIC CRISES ROOTED IN GREED, FRAUD, AND AN UNINFORMED PUBLIC

AND MORE POSITIVELY:

- A WIDESPREAD COMMITMENT TO HOPE AND A DESIRE FOR CHANGE
- A SERIOUS REASSESSMENT OF VALUES AND PRIORITIES

Waldorf education is not only relevant in today's world, but it is an effective way to begin to meet and solve current conditions. It is a means toward new thinking and worldviews that address global social and environmental crises.

Attention to the historical setting in which Waldorf education began shows its intrinsic connection to the world and to social issues. By 1919, the best schools and minds in England and Germany had produced a great war to end all wars, and social, political, and economic upheaval in central Europe. As usual in times of crisis, there were many ideas for change and progress.

Rudolf Steiner was among those who proffered theories to help assuage central Europe's societal ills while monarchies fell and revolution loomed. Steiner based his social and economic thinking on cultural-spiritual freedom, political equality, and economic brotherhood. Global consciousness and awareness of the universally human—not the tribal or nationalistic—formed the foundation of Steiner's worldview. History shows that Steiner's ideas were ahead of their time. Other ideas—most notably fascism and communism—prevailed. In response, Steiner helped found a school whose curriculum could support a sound social future.

Steiner gathered trusted colleagues and founded a school with then-radical ideas of co-education, arts integration, and a liberal education for the children of the proletariat. He wanted the Waldorf School to be two things: a model for education reform, and a place that would cultivate independent thinkers with the capacity, the caring, and the will to build a positive, productive future. Call it social progress as a long-term strategy.

Waldorf education, at its birth, sought to serve world conditions. Today, as a movement of over 900 schools worldwide, it still seeks to provide an environment that cultivates and encourages free and critical thinking, an artist's imaginative approach to problems, and the drive to work for positive change.

The threefold nature of the human being is the basis of Waldorf education's developmental psychology. That people have thoughts, emotions, and will or volition is, of course, widely recognized. That these three are a basic paradigm for human and natural phenomena is Steiner's under-girding philosophical principle. Responsible action toward fellow humans and toward the natural world begins with a balance in thinking, feeling, and willing. Intelligence, human connection, and drive to action are human conceptual and psychological tools needed to meet life situations and bring about response and solutions.

Integration of academics, art, and movement occurs throughout the Waldorf student's school life. Waldorf education meets the scholar, the artist, and the artisan living in varying degrees within every person. Attention to the needs of the whole human being in this way allows the full range of capacities to develop. A general, integrated education, rather than a specialized one, builds inner flexibility and outer drive,

rather than fixedness and a sense of compartmentalized responsibility.

In his book *Earth in the Balance*, Al Gore calls for a new kind of thinking needed to solve the current environmental crisis. It is thinking that assumes moral responsibility for scientific actions. For too long, says Gore, science has produced ideas and products for which scientists and authorities took little moral responsibility. By cultivating connections to the results of scientific creations and to those affected by them, the true scientist begins to address today's environmental concerns and creates a human-centered science for the future.

Waldorf education approaches the sciences in a phenomenological way. Concrete observation occurs before the student begins the inquiry. Theory comes second. From nature study in the early years to participatory lab and fieldwork in high school, science in Waldorf schools is a matter of deep personal involvement and objective, interdisciplinary investigation. In developing capacities to feel, think, and act, students learn to create new theories, new points of view and new tools to help face and respond to any situation. Students are able to find new facts and not just remember old ones.

Extreme conditions call for strong responses. In intensified social or environmental situations, problems become well-defined. The urgency of addressing them also clearly presents itself. Conditions force, as well as inspire, people to look at their values. In advertisements, movies, news media, and conversations everywhere, reassessment of priorities and values is the main topic. It is an acknowledgement of what did not work, and a recognition that humanity needs something different.

Waldorf students develop the ability to deal with an ever-changing world. In learning how to

learn, not just what to learn, students develop care for and connection to the other—their fellow travelers on earth—and the earth itself. Waldorf education is conducive to meeting challenges. Students in a Waldorf school develop the ability to deal with the constancy of change. They develop a capacity to read a situation and to respond effectively. Students develop an interest in the world and in humanity, along with a true sense of who they are as growing, evolving human beings.

Waldorf schools put the human being at the center of all educational decisions. The curriculum grows out of the wisdom of what it means to be human—out of the responsibilities and capacities of the human experience. Central to teaching in a Waldorf school is moral responsibility and concern for the world and for other human beings. Our accountability to humanity and to nature grows out of this. It is the study of the humanities and the sciences—society and nature. Teaching that is connected to the human being builds respect and reverence for other people and for the natural world.

Life is constantly changing, but this last year has presented us with dire situations on a large

scale. The extremity and intensity of the issues give us a chance to analyze and, let's hope, address the situations. We are witness to the deterioration of the global economy and its social impact. Nevertheless, there is also an unambiguous appeal to hope and a demand for change. The danger is that it remains abstract, a slogan. Real change takes real humanity and well developed abilities. Old ways that depend on overly specialized thinking will not meet these changes. Rather we need inner flexibility, broad perspective, and courageous imagination.

Waldorf education is like the human hand. The hand is a generalized part of the body, full of possibility and potential but unspecialized; it is designed to be able to do many things. By contrast, the animal kingdom is full of specialization. Cheetahs run fast. Dogs have a keen sense of smell. Eagles have sharp visual acuity. The human being has no such specialization, but rather stands upright, freeing the skilled hands to fashion tools, create art, and write—as well as the brain to think. Waldorf education addresses head, heart, and hands in practice as well as in the core principles of its curriculum.

LIST OF CONTRIBUTORS

Donald Bufano is the Upper School Chair and Humanities teacher at the Waldorf School of Baltimore. His long career in Waldorf education spans all facets of the movement. Both his children are graduates of the Washington Waldorf School.

Ed Meade is the seventh grade teacher, the Middle School Chair and a Waldorf School of Baltimore alumni parent. Before Ed began his teaching career at a Waldorf school in Rhode Island, he was a commercial lender.

Rüdiger Ruckmann is Administrator for Development at the Waldorf School of Baltimore, the Upper School German teacher, and a published poet.

*Carol Steil has brought three classes through eighth grade at the Waldorf School of Baltimore, is the current eighth grade teacher and an alumni parent. She was a contributor to the original **Leading Forth** journals.*

Laura Trosch is the fourth grade teacher and a Waldorf School of Baltimore parent. Before joining the faculty, she taught in the Baltimore County School System.

Waldorf School of Baltimore

www.waldorfschoolofbaltimore.org
4801 Tamarind Rd
Baltimore, MD 21209
(410) 367-6808



WALDORF

SCHOOL OF BALTIMORE

www.waldorfschoolofbaltimore.org