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AN EXPLORATION OF WALDORF EDUCATION PRINCIPLES
IN A PUBLIC SCHOOL BILINGUAL PROGRAM
FOR GIFTED STUDENTS

A Dissertation Presented

by

JEAN P. LOZORAITIS

Submitted to the Graduate School of the
University of Massachusetts in partial fulfillment
of the requirements for the degree of

DOCTOR OF EDUCATION

February 1992

School of Education

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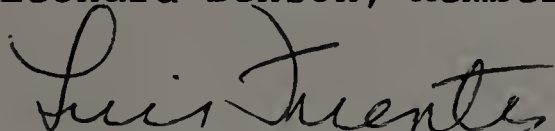
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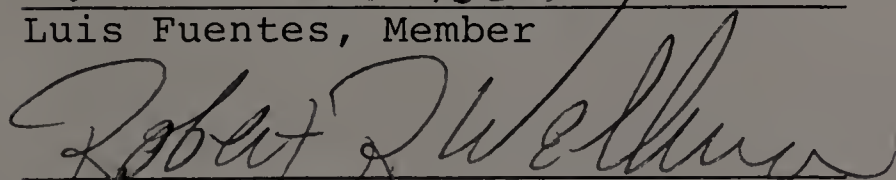
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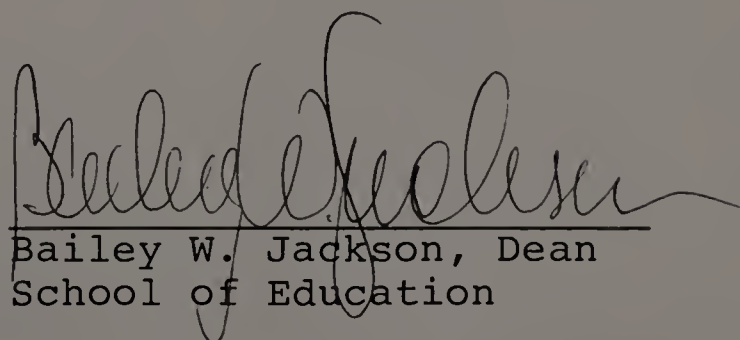
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ABSTRACT

AN EXPLORATION OF WALDORF EDUCATION PRINCIPLES
IN A PUBLIC SCHOOL BILINGUAL PROGRAM
FOR GIFTED STUDENTS

FEBRUARY, 1992

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This research explored the effects of implementing a curriculum based on important principles of Waldorf education with a Latino student population enrolled in a Transitional Bilingual Education program for gifted Hispanic students attending a public school in central Massachusetts.

Qualitative research methods were employed in order to record how the students interpreted specific experiences and to gain insight and understanding concerning the impact of a curriculum based on Waldorf education principles used with bilingual/bicultural students. The study focused on two groups of bilingual gifted classrooms--a sixth grade in a Magnet school and a fourth grade in a community school. All of the students were Puerto Rican with the exception of one girl from El Salvador.

Data used for this research study were collected for a period of four months through observation, videotaping, audiotaping, student interviews, and field notes. The finished products of the students were also considered data.

The research revealed that the students became connected to the curriculum in three stages--social, physical, and cognitive. The cognitive connection to the curriculum occurred most successfully when artistic activities preceded the introduction of intellectual concepts. This finding is compatible with the research of Martin L. Albert, Lorraine K. Obler, and Kenji Hakuta concerning language formation in bilingual individuals. Increased use of verbal language in the native and second language of the students, a positive sense of self, and increased motivation to learn were noted as results from the students' involvement with the curriculum. Recommendations were made by the researcher to reform traditional public school teaching practices so that a culturally and educationally relevant curriculum might be developed for language and culture minority Latino students.

TABLE OF CONTENTS

	<u>Page</u>
ACKNOWLEDGMENTS	iv
ABSTRACT	v
Chapter	
I. INTRODUCTION	1
Statement of the Problem	3
Purpose of the Study	13
Significance of the Study	15
Definition of Terms	18
Limitations of the Study	21
Methodology	23
Collection of Data	25
Analysis of the Data	28
Chapter Summary	29
II. REVIEW OF THE LITERATURE	32
Bilingual Education: History and Goals	33
The Implication of Brain Lateralization Studies for Bilingual Individuals	42
A Description of Waldorf Education	50
The Waldorf Kindergarten	51
First Grade	56
Second Grade	59
Third Grade	62
Fourth Grade	64
Fifth Grade	67
Sixth Grade	68
Seventh and Eighth Grades	70
Chapter Summary	71
III. METHODOLOGY OF THE STUDY	74
Description of the Approach	75
Trustworthiness	76
Setting	78
Subjects	81
Curriculum	83

	<u>Page</u>
Collection of Data	86
Observation	87
Audiotaping and Videotaping	88
Interviewing	89
Student Products	90
Chapter Summary	91
IV. ANALYSIS OF THE DATA	93
How Can the Students' Response to a Curriculum Based on Waldorf Education Be Characterized?	94
Social Involvement	94
Physical Involvement	97
Cognitive Involvement	100
What Are the Implications of Using a Curriculum Based on Waldorf Education Principles with Bilingual Students?	104
Language Development	105
Positive Self-Images in Students	114
Providing an Atmosphere for Successful Learning	117
Which Elements in Waldorf Education Do or Do Not Appeal to the Student Population in Question?	121
Artistic Activities	121
"Here, It's Easier"	123
"No More Writing"	126
Chapter Summary	127
V. CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER RESEARCH	131
Principles of Waldorf Education and Appropriateness for Public School Settings	131
Independent Thinking	132
A Developmental Curriculum	133

	<u>Page</u>
Absence of Administrative Hierarchy . . .	138
The Human Being as Body, Soul, and Spirit	139
Conclusions	144
Implications of the Research	147
Recommendations for Further Research	149
Chapter Summary	152
Closing Statement	154
APPENDICES	157
A. PARENTAL CONSENT FORM	158
B. DESCRIPTION OF THE CURRICULUM	160
BIBLIOGRAPHY	171

C H A P T E R I

INTRODUCTION

For many students, the irrelevancy of education in the traditional sense is related very closely to the system's inability to shape learning according to the complex nature of the individual. It may be that our own elementary schools have been repressive institutions--more like jails than places of learning. (Katz, 1972, p. 85)

The educational system of the United States is often perceived as bureaucratic, class-based, and racist (Condon, 1979, p. 56). These characteristics make it difficult for students to develop positive relationships to their school environment. For language and culture minority children not familiar with mainstream educational practices, the concept of school as a repressive institution may have added significance. The process of trying to balance and reconcile the different values of home and school often causes problems for non-mainstream students. They manifest themselves as problems of self-identity, academic difficulties, parental rejection or even psychological disturbances (Condon, 1979, p. 60). Educators addressing such problems often find that the source of difficulty is rooted in the ethnocentricity of the curriculum, teaching methods, and administrative procedures.

One example of significant cultural differences affecting scholarship achievement for the Hispanic student is time

orientation. Many teachers are troubled by high rates of absenteeism of some students. For Hispanic parents, however, these frequent absences may be due to some family duty that is totally legitimate. To the parents, this lost time in school may not be so important as the fulfillment of their family obligation (Condon, 1979, p. 69). Moreover, this tight scheduling of a pupil's school day and emphasis on perfect attendance may bring with it the prospect for self-defeat and anxiety for the bilingual student.

Conflicting cultural perspectives such as these may be partially responsible for the fact that nationally, Puerto Rican students are not attaining scholastic levels as high as Anglo-American students. Scholastic Aptitude Test scores find Anglo-American students scoring 22% higher than Puerto Rican students on the combined verbal and math scores (Massachusetts Institute of Technology, 1990, p. 19). Students of Hispanic origin also have a 50% chance of dropping out of school (National Commission on Secondary Schooling for Hispanics, 1984, p. 1). The dropout rates for Hispanic students has averaged between 40% and 50% since the 1950s (Ford Foundation, 1984, p. 3).

The formation of bilingual programs for students speaking limited English throughout the country has alleviated some of the problems of educational and cultural alienation for bilingual/bicultural students. Yet the students cannot help but be subjected to the standardized educational norms

of the mainstream culture. Bilingual teachers must conform to the educational practices set forth by the administrators of their schools. Educators can do little to change administrative policy. However, the teaching methods and the curriculum used by teachers in the classroom may be a place to effect some change.

Using two groups of Latino students enrolled in a bilingual gifted program in a school system in Central Massachusetts, this study will examine the students' responses to a curriculum inspired by the principles of Waldorf education. It will first describe the history and goals of bilingual education, cite educational philosophies which have called for relevance in education throughout history, and provide a description of the findings of two neurologists concerning the learning style of bilingual individuals. It will introduce and describe the Waldorf education curriculum and investigate the impact of a curriculum using principles from Waldorf education in terms of bringing educational relevancy and achievement to Hispanic students.

Statement of the Problem

It has been noted by various educational philosophers from Plato to Dewey that traditional pedagogical methods used in education are not conducive to learning by many

students. According to these educational philosophers, most educators are guilty of trying to mold and shape students in accordance with standard educational norms. These traditional methods give little regard to the child's individual capacities and have negatively affected the learning of all students.

Historically, educational philosophers have urged educators to understand that learning is not successful when it is forced. Art educator Viktor Lowenfeld, for example, claims that knowing how to spell the word "rabbit" does not imply that the student knows what a rabbit is. Learning, for the most part, has been forced memorization of abstract, irrelevant concepts (Lowenfeld, 1970, p. 4). John Locke regarded learning as a process which should not be presented as a task, burden, or a duty. Children should ask to be taught (Yolton, 1971, pp. 69-70). Paulo Freire, the Brazilian educator, calls the passive learning process in classrooms "narrative education" in which the students have no control, and are ultimately conditioned to be passive members of an oppressive society (Freire, 1972, pp. 57-59).

The need for an educational pedagogy which "activates" and engages the interest of students has been acknowledged by educators for centuries, yet it continues to be an illusive ideal. A common complaint of today's students is that they are bored by what is going on in the classroom.

This boredom translates into the lack of student motivation which may result in poor grades and low test scores.

It is unfortunate that students not working up to their potential have been labelled as "underachievers" and "high risk". Educational anthropologist John Ogbu at the University of California studied Black and Hispanic school-children in Stockton, California. He suggests that today's inner city students do not score high on tests partly because of their own lack of seriousness about themselves and their abilities. These students are well aware of their lower social caste and go into testing situations with an already established attitude of failure. With little or no expectations for themselves, they sense futility in the education that is offered to them. Ogbu argues that this "caste humiliation" leads to disillusionment about school. He feels that it is not a lack of intelligence nor lack of support from the home which leads the children to this state of educational despair (Ogbu, 1978, pp. 235-236).

An additional trial in the bilingual students' quest for a positive self-image is that they find themselves in a society that will not accept them for what they are and which is actively trying to abolish the language they speak. Transitional Bilingual Education programs have been established throughout this country to help bilingual/bicultural students adapt to a new country, to a new society. Yet most of them also recommend a time limit on the number of

years a bilingual student should remain in this transitional program. Students who do not make a transition in the recommended time period (usually three years) are regarded as slow learners. The concept of bilingualism emerges as a "growth" to be removed rather than a complement to America's educational domain. This inherent condemnation of the native language in transitional bilingual programs affects students' images of themselves as well as their ability to learn. Through traditional teaching practices by bilingual classroom and English as a Second Language teachers, the acquisition of the English language becomes an educationally mandated intrusion rather than a student motivated desire to learn.

This insistence on adhering to the time limits for second language acquisition diminishes the importance of the way in which limited English-speaking children communicate with their peers and how they identify themselves. As part of the need for creating a positive attitude in language minority students, a curriculum which recognizes and respects the bilingual/bicultural identity of Latino students is necessary.

Aside from the linguistic and cultural needs of the bilingual/bicultural student, the neurological consequences of bicognition need to be examined. Martin L. Albert and Lorraine K. Obler (1978) propose an especially interesting hypothesis regarding cerebral organization of the bilingual

individual. Their work with bilingual and polyglot aphasics pointed to language recovery patterns in which more aphasia was found following right hemispheric lesions in bilinguals than in monolinguals, indicating a relationship with language formation and the right side of the brain in bilingual individuals. (More aphasia was also found in well-educated than in poorly-educated bilinguals. The researchers wondered whether the poorly-educated bilingual has greater cerebral ambilaterality for language than the well-educated bilingual.) They conclude their research by suggesting implications for the teaching of a second language:

If it is true that the right hemisphere plays a major role in the acquisition of a second language, at any age, then it might be useful to develop a program of second language teaching that emphasizes so-called 'right hemisphere strategies'. For example, a second language might be more easily learned if it were taught through nursery rhymes, music, dance, or techniques emphasizing visuospatial skills. (p. 254)

Considering the results of the Albert and Obler (1978) investigation, a curriculum involving artistic activities in its lessons might be beneficial. A curriculum whose objective is to bring students to learning through a creative, artistic process may be more appropriate.

Waldorf education offers a teaching methodology which is compatible to the findings of Albert and Obler. It is an educational philosophy in which the content is as important as the product. There are no educational ultimatums

inside a Waldorf school. The need of each child is met by the teacher. The act of teaching is an art. The act of learning is a natural activity. Artistic activities are considered essential to the acquisition of knowledge by the student. Singing a song may be one way to introduce a math concept. Planting a garden may be part of a geography, history, or literature class. In its holistic approach to learning, subjects are related in a meaningful way to each other, and learning becomes an experience not a chore.

An atmosphere of learning in a non-threatening environment might certainly appeal to a language and culture minority child who is "removed" from the educative process of the mainstream schools. To help overcome linguistic and cultural estrangement, the limited English proficient student should feel a connection both to the subject and to the manner in which it is being taught. If the student cannot relate to the presented information and considers it irrelevant or abstract, no bond will be formed between the student and the learning process. In Waldorf education, the process of integrating the "head, heart, and hands" of students is an important and serious consideration in the way they relate to information presented to them in the classroom.

Dr. Rudolf Steiner, an Austrian born philosopher, artist, scientist, and educator, founded the Free Waldorf School movement. The term "free" was employed to signify Steiner's desire to see the various schools which began to

be organized unfold in their "own intrinsic character within the given social and cultural conditions--freedom, that is, from extraneous political and economic controls" (Edmunds, 1979, p. 11). It did not advocate educational systems with no structure or format. It endorsed an education not based on fear--one which would instill in children a sense of being able to know themselves and the world around them sufficiently enough so that they would be able to make appropriate life decisions out of a sense of freedom.

The name "Waldorf" was derived from the Waldorf-Astoria Cigarette factory located in Stuttgart, Germany. The managing director of the factory, Emil Molt, approached Dr. Steiner with a request to found a school for the children of the factory workers. The school would offer an alternative form of education to students from kindergarten through twelfth grade. Its emphasis would be on educating the students to "think and act independently on the basis of mature judgement" (Howard, 1977, p. 5).

Perhaps this request of Molt's was a direct outcome from his experience with the devastation of the recently terminated World War I and the need to construct a more positive social atmosphere for the future generation. In any case, the first "free" Waldorf School was begun in Stuttgart, Germany, in 1919 (Howard, 1977, p. 1).

Despite its being closed by Nazi authorities during World War II because of its claim to educate children in and for freedom, the school was brought back to life after the war. The entire movement has survived, and we continue to see tremendous growth of Waldorf schools in all parts of the world. Currently, there are more than 80 schools in this country. Approximately 50,000 children attend more than 400 Waldorf schools throughout the world (Kotzsch, 1990, p. 86).

Inherent in the Waldorf curriculum is the sensitivity of the educators to the developing consciousness of the child. The subject matter and classroom activities are based on who the child is, as a growing, developing human being whose capacities are seen unfolding each day in the classroom. Rudolf Steiner compares the human life to that of a plant in that it "contains not only what it offers to external life; it also holds a future state within its hidden depths" (Steiner, 1965, p. 6).

According to Steiner, if we wish to understand this "future state" of human life, we must penetrate more deeply into the hidden nature of the human being. He claims that our society is not inclined to do so, for we live in an age which tends not to give credence to that which cannot be externally observed (Steiner, 1965, p. 6).

The process for studying this "hidden nature" of man goes beyond the scientific, materialistic definition of the

human being. Steiner brought to the world a spiritual description of the human being and an explanation for our destiny on earth. This information was eventually formulated into a philosophy called Anthroposophy--the study of the wisdom of the human being. While the philosophy itself is not taught to students attending the Waldorf schools, Waldorf teachers find it useful for gaining a greater understanding of what it means to be a human being, thus helping them to provide the child with appropriate educational nurturing and unfolding awareness of the world.

A child's consciousness is developed in the same intricate way that the body is developed. The teacher's awareness of a child's physical growth as well as growth of consciousness is an integral part of the Waldorf educational philosophy. Steiner (1965) writes in The Education of the Child, "There are two magic words which indicate how the child enters into relation with his environment. They are Imitation and Example. The Greek philosopher Aristotle called man the most imitative of creatures. For no age in life is this more true than for the first stage of childhood, before the change of teeth" (p. 24).

Steiner tells us that this process of imitation is so profound that it is capable of affecting the development of the young child's physical organs. He says that what comprises an "environment" goes beyond physical surroundings. It contains everything perceived by the senses as well.

This includes all actions of people surrounding an individual. Whether these actions are moral, immoral, wise or foolish, is also perceptible to the child, and affects his or her mental and physical development (Steiner, 1965, p. 24).

According to Steiner's educational philosophy, children should be educated out of the teacher's desire to help them know themselves and their relationship to the world--and not out of fear of punishment. This concept would be a valuable one to implement in all the nation's classrooms. For the bilingual/bicultural classrooms, however, it would be especially important. The phenomenon of speaking a different language and having different cultural practices is perceived as a punishment for minority students living in American society. For them to succeed, they are not only meeting standard educational challenges, but also facing the risk of not being accepted for who they are as people. Constantly facing a society which reminds them of their need for acculturation, bilingual students might welcome an environment in which the teacher was responsible for meeting their needs as distinct thinking, feeling, and willing individuals, and not trying to "mold" them into somebody else's cultural definition.

The regard for the "whole" child in Waldorf education is a positive factor in the consideration of its use with bilingual children. Neurologists claim that some major

components for language learning in the bilingual individual take place in the right side of the brain. This particular learning style, if true, would flourish in a Waldorf school environment where art is seen as an integral part of learning, and the day contains a consciously developed rhythm.

In the present study, the content of the Waldorf school curriculum will be described. Its diverse and creative content will be examined as a basis for developing a model of instruction which will fulfill the needs of educational relevancy for the American public school bilingual student population.

Purpose of the Study

The purpose of this study is to explore the effects of implementing a curriculum based on Waldorf education principles in a public school setting for bilingual Puerto Rican students enrolled in a Transitional Bilingual Education Program.

The study will begin by reviewing various philosophies concerning the relevancy of education for all students. It will then investigate the learning dilemma of the language and cultural minority student. In order to reach a clear understanding of the historic educational dilemma of the language and culture minority student population in this

country, the history and goals of bilingual education will be examined. Bicognition and the particular learning styles of bilingual individuals will also be investigated. The study will suggest that the lack of educational relevance in the classroom may be one factor affecting the low learning levels of this student population and that the use of the principles of Waldorf education might well engage the interest and participation of the bilingual student population in classroom lessons.

A description and history of Waldorf education will follow. Classroom activities relevant to each grade level will then be described. The curriculum content of the Waldorf schools will be examined in detail so that the relationship between the curriculum and the educational needs of bilingual students may be explored. The compatibility of the Waldorf philosophy and the learning style of the bilingual/bicultural student will be explored in terms of the following questions:

- (1) How can the students' response to a curriculum based on Waldorf education be characterized?
- (2) What are the implications for developing a curriculum based on Waldorf education principles with bilingual students?

- (3) Which elements in Waldorf education do or do not appeal to the student population in question?
- (4) Can a non-mainstream educational philosophy designed for a private school be able to survive in a public school setting with linguistic minority students without compromising its basic principles?

Puerto Rican students in this country are not learning as successfully as their Anglo-American counterparts. Historically, their dropout rates have been extremely high. They have only a 50% chance of completing high school. It is the intent of this study to explore this educational dilemma and present suggestions for remediation in the form of alternative models for teaching in the bilingual classroom.

Significance of the Study

Transitional Bilingual Programs help bilingual students adjust to a new environment. The content of the curriculum in these programs, however, does not vary greatly from the content in the monolingual English-speaking classrooms. School subjects are traditionally presented in a lecture-type style and students are expected to memorize their content and reproduce it accurately. Usually, the content has

little relevance to the students' lives. It is a question of the teaching style not matching the learning style in the classroom.

For bilingual individuals living in this country, a relevant education might help them cultivate a positive learning experience and prepare them to meet the challenges of the mainstream society. Forced to migrate to this country due to economic necessity, the majority of limited English-speaking immigrants find difficulty not only economically, but in the attempt to reestablish their identity. A major problem for bilingual students is one of adaptation to the cultural and linguistic "rules" of a new country while maintaining their original identity. This acculturating process is not usually taken into consideration in the development of curriculum for bilingual/bicultural students.

The research presented in this study is based on an adaptation of a curriculum which originated in Germany early in the 20th century. Library searches and ERIC searches have confirmed that the implementation of principles from Waldorf education in a public school setting for Hispanic bilingual/bicultural students has not been documented before.

Education, according to Steiner, must involve the total child--the one that thinks, feels, and wills. In other words, the cognitive, affective, and motor domains of

the child should be engaged for successful learning. This teaching should also be done in a way that is not intimidating to the child, not based on negative reinforcements. This teaching philosophy may be significant for the bilingual student who may be accustomed to an education based on behavior modification. Bilingual students enter this country with the already existing pressure of learning a new language and culture in order to succeed and need encouraging, not punitive, forms of educational involvement.

Furthermore, neurologists claim that the right side of the brain plays an important role in language development in the bilingual individual. Some of them suggest that engaging bilingual students in rhythmic, artistic activities may aid them in second language learning. This research is significant in that it supports the use of a Waldorf-inspired curriculum with bilingual students. The nature of the Waldorf curriculum is one in which both sides of the brain may be actively involved. The students learn reading, writing, and arithmetic, but it may be painted in colors, written in colored pencils, or recited in poetry. It is the art of presenting knowledge to the students as something beautiful and whole. In such a fragmented state of living in two cultures, a holistic philosophy of learning may be beneficial to the well-being of a bilingual child.

The present study is significant in that it is the first time that Waldorf School educational principles will be applied to a bilingual classroom in a public school setting. It may show teachers how to reform their educational practices so that the learning styles of bilingual students can be affected in a positive and balanced way. It may also point to the relevance of specific neurological studies which explore the importance of implementing right brain activities for language learning with bilingual students.

Thus, this study is relevant in that the learning experience for students involved in a curriculum which considers artistic involvement as an integral part of learning goes beyond the fact that they may be from a different culture or speak a different language. Art provides an inherent rhythm for children so that they may be wholly involved in their learning environment--with their head, heart, and hands.

Definition of Terms

The following terms have been used throughout this research study:

Balanced Bilingual: Individual who has native language proficiency in two languages.

- Bilingual Education: A philosophy of education based on the premise that all children are entitled to equal education opportunities. It offers students an educational program which allows them to learn academic concepts in their native language while they are learning a second language.
- Bilingualism: Term broadly defined as the practice of alternating the use of two languages.
- Dominant Bilingual: Individual who is more fluent in one language than in another.
- Gifted Education: A philosophy of education which has arisen in response to students who display characteristics of above average ability, creativity, and task commitment.
- Hispanic: Term used to describe individuals originating

from a Spanish-speaking country.

Latino:

Term used to describe individuals originating from a Latin American or Caribbean country; not necessarily Spanish-speaking as in the case of Brazil where Portuguese is the native language. "Latino" is a more popular description than "Hispanic" which has negative connotations due to its association with Spain.

Lau v. Nichols:

A 1974 U. S. Supreme Court decision; this class suit brought by non-English-speaking Chinese students against school officials in San Francisco sought relief against unequal educational opportunities.

Waldorf Education:

An educational philosophy which seeks to release the creative forces for

life in every child
through its consideration
of the child as a being
of body, soul, and spirit.

Limitations of the Study

There were several limitations inherent in this study. One important limitation was the element of time. The weekly meetings of ninety minutes each did not present an ideal situation for continuous observation of the students. The many elements which I attempted to integrate into the lessons were difficult to implement in such a short time period. The time span between lessons was extraordinarily long, thus reinforcing the unmotivated behavior of the students. Their time outside of the gifted class was spent in classroom situations in which continual emphasis is given to the direct learning of cognitive skills. Thus, when entering the gifted program classes, the students were not inclined to want additional lessons involving development of cognitive skills. The balance and rhythm of the day, as experienced in a Waldorf school, was not possible to recreate. In order to explore all the effects of Waldorf education on Puerto Rican students, a Waldorf school setting and a full-time Waldorf education for the subjects would have been the optimum environment.

The courses I developed for the fourth, fifth, and sixth grades are adaptations of curricular concepts used in Waldorf schools and do not exist in the same form in Waldorf schools. For example, in the sixth grade Creative Writing course, the students are introduced to folk tales, fables, myths, legends, and fairy tales from around the world. In a Waldorf school, fairy tales are introduced in the first grade, fables in the second grade, and American Indian tales in the third grade. I included examples of five years of literature recommended by the Waldorf curriculum in one course. This literary potpourri does not allow an in-depth study of each literary form, but I attempted to maintain a chronology in my introduction of the literature to the students.

Another limitation involved the fact that I found no literature concerning the adaptation of the Waldorf education curriculum for Hispanic students in a public school setting in computer or library searches. Waldorf education was initiated at a time following the devastation of war and during the emergence of dictators in Europe. It was an effort to awaken new ideas of morality and freedom in human beings in light of the destruction they had recently experienced. The curriculum was not specifically originated for language and culture minority students attending public schools in America in the 1990s. Thus no prior studies were available to guide me in terms of how to

reflect the current need for a multicultural element in the curriculum and not disregard important goals in Waldorf education.

Finally, it is important to note that in this study, the role of the researcher was also that of the teacher. In order to help maintain objectivity, I involved other colleagues in the process of data analysis and the formation of conclusions from the data. The balance between teacher and researcher must be clearly maintained, for as researcher it is important to totally submerge oneself into the culture being studied so that a greater understanding of the culture can be attained (Berg, 1989, p. 52). As teacher, it will be necessary to maintain the primary goal of educating the students and not allow the role of researcher to interfere with the teaching process. The role of researcher, however, will contribute to my greater understanding of the learning style of bilingual students.

Methodology

The research reported here is an ethnographic study involving Puerto Rican bilingual students enrolled in a gifted program in a public school setting in Central Massachusetts. Classroom observations were made using videotaping, audiotaping, and interviewing. The students were observed for a period of four months, from February

through May, 1990. The data was analyzed by me, the teacher and researcher. Colleagues were involved in the analysis of the data in order to insure greater objectivity. Qualitative methods were used to conduct the research. Qualitative methods helped to explore the ways in which the students were experiencing the curriculum. They were used to gain insight and understanding concerning the students' reactions to the curriculum.

Although the gifted classes were limited to ninety minutes each week, they were constructed so that elements from the Waldorf education curriculum were included in each class. The subjects were students enrolled in the gifted program for bilingual students who were identified as having an observable talent or gift.

The observable talents of the students did not necessarily reflect their internal motivating system in relation to their classroom performance. The fact that the subjects displayed observable talents did not necessarily signify their desire to learn the content of the subjects in their regular classroom. There is no evidence that the talents or gifts manifested by the participating students result from their engaged interest in the classroom with their regular teacher.

There were two groups participating in the study. The first group involved ten sixth grade students. There were seven girls and three boys. All of the students were

from Puerto Rico except for one student from El Salvador. They participated in a class on Creative Writing. The second group consisted of ten fourth graders, all of whom were Puerto Rican. They were involved in a literature class, entitled "Tales from the Americas", which acquainted them with the legends and folk tales from Native American and Caribbean cultures.

The program is a "pull-out" program in which the students were released from the classroom for a period of ninety minutes each week. Classes for the program were held in the library or other area designated as suitable for teaching.

Collection of Data

Data used for this research study was collected through interviews, videotapes, and audiotapes of student reactions to the class lessons.

I interviewed the students in a systematic and consistent order with predetermined questions, yet maintained the freedom to digress or probe beyond the answers to the prepared questions.

It was important to the study that the interview questions were adequately communicated to the subjects due to the difference in native language of the teacher and the subjects. Although I am bilingual, my native language is

English and the native language of the subjects is Spanish. In order to help fulfill this obligation of clear communication, a "zero order level of communications" was employed. This concept signifies that the words and ideas conveyed by the interviewer are simplified to the level of the least sophisticated of potential respondents (Berg, 1989, p. 24). However, questions were included that appeal to the more sophisticated respondents as well. All questions were asked in both languages--Spanish and English--to conform with the varying level of bilingualism in the subjects.

I used the following questions as a basis for the interviewing process:

- (1) Do you enjoy coming to this program?
Why or why not?
- (2) Which activity do you enjoy most in the program?
- (3) Are the program's activities different from the ones in your regular classroom?
- (4) How do you feel when you are doing the artistic activities in the program?
- (5) Would you like to come to the program more often?

Due to the bicultural nature of the subjects, social interpretations were taken into consideration in the interview assessment. Social interpretations are formed by

observing complex clues manifested by the subjects in real life situations, from filmed versions of their interactions or from still photographs of their actions (Berg, 1989, p. 34).

Videotaping took place in the classroom on designated days over a period of four months. It involved recording the students working on different aspects of the lesson plans. The actual taping consisted of zooming in and out for close-ups and panning of the room as well as recording the classroom with no panning, just wide-angle shots of participants and classroom.

The audiotaping was a source for the recording of natural and spontaneous conversations of the subjects among themselves and with me. It noted whether the students were engaged in conversations related to the content of the lessons and whether the conversations reflected a general contentedness among the students.

In addition to the three methods of collecting data previously mentioned, I took periodic field notes following designated classes in order to attempt to reproduce conversations or responses given by the subjects during classes which were not videotaped or audiotaped.

Analysis of the Data

The data collected from the above-mentioned methods were studied through the content analysis. The interpretation of the data includes manifest as well as latent content analysis qualities. Specifically, the elements which were physically present and countable were analyzed along with the interpretative reading of symbolism underlying the collected data.

The analysis attempted to ascertain qualities which revealed the degree of the subjects' engagement in the lessons presented in the program and to define these behaviors so that a description of the elements comprising internal as opposed to external motivation would be possible.

The subjects' behavior was categorized in one of three ways:

- (1) Appropriately Involved: The subject is clearly involved with the official activity and behaving in a manner appropriate to the thrust of the lesson at that time. The involvement may be passive (e.g., listening to a story) or active (e.g., writing, painting, singing, etc.).
- (2) Not Involved: The subject shows no overt signs of being with the activity yet is

neither misbehaving or behaving inappropriately.

- (3) Inappropriately Involved: The subject is involved in the activity in a clearly unsuitable fashion, such as exhibiting aggressive behavior against another student (Weinberg & Wood, 1975, p. 151).

The finished products of the students were viewed as evidence of their engagement and involvement in the lessons presented in the classroom. General classroom atmosphere was also viewed as an indicator of student involvement. Observations showed whether the students were displaying contentment or dissatisfaction while doing their work through the content of their conversations with each other and with me. Specific activities evoking student enthusiasm were recorded and the relationship of this enthusiasm to completion of task was investigated.

Chapter Summary

This chapter stated various factors contributing to the academic and social difficulties experienced by language and culture minority students attending public schools in this country. It described research which suggests that inner-city minority students score low in testing situations due to the students' previously established sense of failure and

lack of seriousness about themselves. The neurological research of Albert and Obler (1978) concerning the relationship between language formation and the right side of the brain in bilingual individuals was described. In light of their research findings, Albert and Obler suggest the use of an artistic approach in teaching language to bilingual students. Waldorf education was presented as a curriculum which is compatible with the findings of Albert and Obler. This educational philosophy emphasizes the development of the "whole" child and states that children should be educated out of the teacher's desire to help the students know themselves and their relationship to the world, and not out of fear of punishment.

The purpose of this study is to explore the effects of implementing a curriculum based on Waldorf education principles in a public school setting for bilingual Puerto Rican students enrolled in a Transitional Bilingual Education Program. Library and ERIC searches confirmed that no prior research has been documented concerning the implementation of principles from Waldorf education in a public school setting for Hispanic bilingual/bicultural students.

An important limitation of the study was the element of time. The gifted classes were offered once a week for ninety minutes. The time span between gifted classes was long and not adequate enough to explore all the effects of the Waldorf inspired curriculum. The research is an

ethnographic study involving Puerto Rican students enrolled in a gifted program in a public school setting in Central Massachusetts. Data were collected through interviews, videotapes, and audiotapes of the students' reactions and responses to the curriculum. Field notes were also taken following some of the classes so that student conversations and responses could be explored.

C H A P T E R I I

REVIEW OF THE LITERATURE

This chapter will review three main areas that provide the study with a conceptual foundation. The first section recounts the history and goals of bilingual education in the United States in order to provide a background which clarifies the present educational dilemma of bilingual/bicultural students. It will explore the educational effect on bilingual students participating in a system which discourages bilingualism and promotes expedient cultural and linguistic adaptation to its educational values.

In addition to the role of bilingual education in the struggle to maintain educational equity in school systems, the special characteristics of bilingual learners will be reviewed. Bilingual individuals may have neurological abilities which distinguish them from monolingual individuals. In the second section of the review of literature, one theory of language acquisition which contains specific implications for the education of bilingual students will be described.

One curricular possibility compatible with the learning style of bilingual individuals will be reviewed. It is a curriculum which calls for the development of cognitive skills in a way that does not interfere with the students'

imaginative and creative resources. The third section of the review of literature describes activities found in Waldorf education from kindergarten through grade eight. It suggests a compatibility between the objectives of the curriculum and the educational needs of bilingual students. The third section of the review of literature will also describe the stages of child development according to various Waldorf educators so that the close relationship between the specific growth stage of a child and the implementation of certain activities within the Waldorf curriculum may be examined. This review suggests that a curriculum sensitive to these growth stages be considered for use in a bilingual classroom.

Bilingual Education: History and Goals

Traditionally, the process of education has to some extent implied indoctrination into the value system cherished by a particular culture. Within culturally homogeneous, closed societies, such an educational process usually takes place without great difficulty. However, in a culturally pluralistic, highly complex technological society such as exists in the contemporary United States, the problems of education are magnified by the cultural diversity which is found among its many ethnic and subcultural groups. (Condon, 1979, p. iv)

From its incipience, the United States has been a country of cultural and linguistic plurality due to the fact that multilingual Native American cultures were already in

existence when the first immigrants arrived. Yet, in the ensuing years, group after group of these immigrants--willingly or unwillingly--was subjected to the chauvinistic national trend of regarding English as the nation's only significant language. Many of these linguistic and ethnic minorities, however, whether slaves from Africa; non-English speaking European settlers; immigrants from Cuba, Mexico, and Puerto Rico; the Asian railroad workers, struggled--and still do--to maintain a cultural and linguistic identity. An important part of maintaining their identity has been their effort to bring about educational instruction for their children in the native language. Bilingual education evolved as a result of much political struggle. Historically, it emerged in three periods:

- 1550-1815: Bilingual instruction for religious reasons (Franciscan missionaries used tribal dialects to christianize Native Americans)
- 1816-1887: Bilingual instruction for maintenance of native language (German-English bilingual schools in Cincinnati)
- 1880-1960: Decline of bilingual education
- 1960-Present: Establishment of bilingual programs for equalization/compensation in public schooling (non-native, English-speaking children of diverse language backgrounds attend bilingual programs) [Ramirez, 1985, p. 26]

It was not until the last two decades that political pressure from various ethnic minority groups forced the government to pass legislation to service their non-English speaking children. In 1968, as part of Title VII of the Elementary and Secondary Act, the Bilingual Education Act was passed. As a result, seventy-two programs started around the country. The formation of an Office for Bilingual Education and of a National Advisory Council took place in 1974. Massachusetts was the first state to pass a Transitional Bilingual Education Act in 1971 (Montero, 1982, p. 7).

The most noted case in bilingual education is the Lau v. Nichols case which occurred in California. In 1974, the Supreme Court ruled that school districts had to provide adequately for students who were denied "meaningful opportunity to participate in their educational program" due to language barriers (Montero, 1982, p. 9). This decision became "codified" as part of the Equal Educational Opportunity Act of 1974. The Office for Civil Rights adopted guidelines known as Lau Remedies in 1975. These remedies specify that students must be classified in one of the following categories:

- A. Monolingual speaker of the language
other than English
- B. Predominantly speaks the language other
than English

- C. Bilingual
- D. Predominantly speaks English
- E. Monolingual speaker of English

Based on the category into which the student falls, an educational program must be designed to meet the needs of the student (Montero, 1982, p. 31).

Some would argue that the needs met by bilingual education are, and should always consist of, the promotion of successful English language instruction. Most "transitional" bilingual education programs are just that. The program goals are the student's complete and successful functioning in the English language (Fradd, 1987, p. 7). Others would contend that the importance of bilingual education goes beyond the goal of successful instruction in English. For limited English-speaking students, living in a society in which their language and cultural heritage are not part of the societal mainstream, a bilingual program helps to keep the tie to this heritage alive. This is important so that the student can positively identify with both cultures. Oftentimes, bilingual students are caught between two worlds, and cannot identify with either one. The following quote from a Cuban-American student manifests this bicultural dilemma:

I am a Cuban-American. Which means I am an ethnic schizophrenic. All my life I have felt like that baby brought before Solomon by the two peasant women claiming maternity. Sometimes I wish I could be cut in half, with each piece

delivered to the interested party. In Miami, my Anglo ways stand out and I am labeled Cubano repentido (repentant Cuban). In Gainesville, if I ever forget that I am Hispanic, my WASP (White Anglo-Saxon Protestant) friends take pains to remind me. . . . I live in two worlds but am accepted by neither. One world speaks Spanish, the other English--but the differences lie deeper than the language. To the Cubans, I am branded a radical for my moderate (at least, I hope they are moderate) political views. Yet I have been called a fascist by some Americans. (Fradd, 1987, p. 1967).

A similar theme of confused identity is voiced by Puerto Rican poet Edwin Claudio:

Where am I at?
I ask myself
in here or out there
But was in here where I wanted to be?
I, who is that
Patterns of change, changing who?

I
I, who is that
Physical self, physical who?

I
I, who is that
Do not ask for I as I am a
Mystery toward myself,
caring in such a way that caring is
Not a degree of myself but a degree
Of others.

Can that be so bad?
So confused for words that is
This me on these lines
Or is it
Someone else, who I have never
Met,
That unknown that follows you like
A shadow, as if it was a shadow
Could be drowned out by darkness
So in the finals of all things
I am nothing
But that, which I
Hope will be another.

You see my reader
I cannot see where
I am at.
(Babin, 1974, p. 449)

Bilingual schooling can have a positive effect not only on the language minority student, but also on the attitudes of the culturally dominant group. According to Briggs, bilingual education needs to accomplish more than successful English instruction. She lists three goals:

- (1) To help students identify their linguistic and cultural roots;
- (2) To foster their adjustment to a new culture and language (or to a new dialect of a language already known);
- (3) To help students build on diversity, to integrate past and new experiences, moving from the known to the unknown, from the particular to the general, from the local to the national or international (Montero, 1982, p. 26).

Other goals which have a more global perspective have been outlined by bilingual specialists:

- (1) To assimilate individuals or groups into the mainstream of society;
- (2) To unify a multilingual society;
- (3) To enable people to communicate with the outside world;

- (4) To gain an economic advantage for individuals or groups;
- (5) To preserve ethnic or religious ties;
- (6) To reconcile different political or socially separate communities;
- (7) To spread and maintain the use of a colonial language (e.g., the use of French in the Ivory Coast);
- (8) To embellish or strengthen the education of elites (e.g., United Nations International School in New York City for the children of United Nations officials);
- (9) To give equal status to languages of unequal prominence in the society;
- (10) To deepen understanding of language and culture (Ramirez, 1985, p. 12).

What is considered successful in regard to the goal of bilingual education is hard to delineate. Is one student's competence in linguistic criteria judged to be more important than another student's development of a positive self-image?

Assessments and final grades cannot offer a comprehensive view of student success. A deeper understanding of the bilingual/bicultural child is needed by school administrators and teachers if the students' education is to become

more meaningful. Bilingual programs are not isolated issues for individual schools. They are part of a global trend that says we as a planet must be aware of and respect the fact that the world is made up of different cultural value systems. We, as citizens of an historically multicultural and multilingual nation, will not be able to resolve the problems of this country if we cannot acknowledge our interdependence of each other. The goal of Transitional Bilingual Education programs should not translate into meaning the complete acculturation of peoples who "fall" outside of the cultural mainstream.

According to Cummins (1981a), the negation of bilingual students' native language and culture is detrimental to their successful learning in all areas. When bilingual students are allowed to learn using their native language, they are not as threatened by the introduction of the second language. Moreover, they are able to transfer the concepts and knowledge of the native language to the second language with more confidence (Cummins, 1981a, p. 21).

Many bilingual students are ambivalent about their cultural and linguistic minority status and lose motivation to learn either language. When the outlook of a school towards their students' bilingual and bicultural status is positive and appropriate programs are implemented, intellectual and educational development can be enhanced. Cummins

(1981a) cites the results of several research studies involving continued proficiency in both languages:

- (1) Ability to analyze and become aware of language;
- (2) Overall academic language skills (for example, reading and writing);
- (3) General conceptual development;
- (4) Creative thinking;
- (5) Sensitivity to communicative needs of the listener (p. 22).

Bilingualism has the potential to increase academic and intellectual achievement, as well as help language and culture minority students maintain a positive image of themselves. The failure to acknowledge bilingual programs as vehicles for more successful student learning reflects the American society's reluctance to accept minorities into its cultural and political mainstream. One must consider Paulo Freire's (1972) concept of narrative education in this regard.

In narrative education, the teacher is the main subject and the students are the learning "objects". Teachers fill their students with the content of their narration. This content is often detached and disconnected from a student's reality. The students then memorize this narration usually without perceiving its significance. They repeat the information back to the teacher. Eventually, this

process negatively affects the students' abilities to develop their own consciousness about events in their lives and in the world. They become manageable and more easy to manipulate. This passive role detracts from their ability to discover the meaning of freedom and self-determination (Freire, 1972, pp. 57-58). By not allowing classroom instruction to take place in the language which is significant to the child, an alienation might occur which negatively affects the proficiency of learning in either language.

Linguistic and cultural diversity is often perceived as an obstacle to bilingual students' successful learning in the public school systems of this country. An additional factor which bilingual individuals must face is their distinct style of learning. In the following section, one theory of cerebral laterality in connection with learning characteristics of bilingual individuals is discussed.

The Implication of Brain Lateralization Studies for Bilingual Individuals

In addition to experiencing the oppressive effects of being a cultural and linguistic minority, bilingual students are also dealing with a factor that is relatively unknown to most educators and administrators. It is the factor of bicognition, or processing information through two language systems. According to Martin L. Albert and

Lorraine K. Obler (1978), studies show that educators are omitting the neurological importance of the learning style of bilingual individuals. Their work with bilingual and polyglot aphasics showed language recovery patterns in which more aphasia (loss of language) was found following right hemispheric lesions in bilinguals than in monolinguals. This indicates a relationship with language formation and the right side of the brain in bilingual individuals (Albert & Obler, 1978, p. 247).

According to Albert and Obler, language is organized in the brain of a bilingual differently than in a monolingual individual. Studies of monolinguals have supported the hypothesis that the left hemisphere is dominant for language in most individuals. Studies of bilinguals have shown not only a left hemispheric role in language but a major right hemispheric contribution as well (Albert & Obler, 1978, p. 243). They hypothesize that the language organization of bilinguals may be more ambilateral than that of monolinguals. Furthermore, the organizational systems of the two are not necessarily distributed equally with respect to cerebral language dominance (Albert & Obler, 1978, p. 239). They arrive at four major points concerning the cerebral organization of the bilingual individual. They are as follows:

- (1) Language organization in the brain
in the average bilingual may be more

lateral than that of the monolingual.

- (2) Patterns of cerebral dominance may be different for each language in the brain of the bilingual.
- (3) Differential cerebral lateralization for each language is not random but is influenced by many different factors, including age, manner, and modality of second language acquisition.
- (4) Cerebral dominance for language in the bilingual is not a rigid, predetermined, easily predicted phenomenon; it is, rather, a dynamic process, subject to variation throughout life and sensitive to environmental, especially educational, influences (p. 253).

They conclude their research by suggesting implications for the teaching of a second language:

If it is true that the right hemisphere plays a major role in the acquisition of a second language, at any age, then it might be useful to develop a program of second language teaching that emphasizes so-called 'right hemisphere strategies'. For example, a second language might be more easily learned if it were taught through nursery rhymes, music, dance, or techniques emphasizing visuospatial skills. (p. 254)

It has also been noted by Kenji Hakuta (1986) that after damage to their right hemisphere, bilinguals are more likely to suffer from aphasia than are their monolingual counterparts. This may imply that the bilingual is more dependent on the right hemisphere for language. Studies which presented visual stimuli to the left or right hemispheres tended to support the view that bilinguals show greater right-hemisphere involvement in processing linguistic stimuli than do monolinguals (Hakuta, 1986, p. 88).

This research points out the possibility that not only are bilingual students likely to experience educational obstacles due to their confusion with a cultural identity, but neurologically, they are also faced with having an ambilateral learning style which is still not understood nor accepted in the field of education. Although it has not been applied extensively to bilingualism, theories of "teaching to the right side of the brain" are not new.

Plato mentions this phenomenon in relation to the importance of music training. He calls music training a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul. This, in turn, imparts grace to the individual making him or her rightly educated (Buchanan, 1977, p. 389).

The Italian philosopher St. Thomas Aquinas, born in 1225, speaks of the affective nature of learning. According to his view, a teacher cannot transfer his own

knowledge to a student but he can help the student achieve similar learning for himself. The sense experience provides the human being with a way to grow and attain knowledge. Intelligence is the act of conceptualizing this sense experience (Donohue, 1968, p. 70).

English-born educator and philosopher John Locke, born in 1693, states that the tutor's goal is not to teach the student all that is knowable, but to raise in the child a sense of love and esteem for knowledge. He further states that learning should not be presented as a task, burden, or a duty. Even play may be an act resented by children if they are forced to do it. The goal, he says, is to get children to ask to be taught. Locke recommends a definite order of learning for students which has its foundation in the natural connection of all subject matter (Yolton, 1971, pp. 69-74).

In his book, Emile, written between the years of 1757 and 1760, Jean Jacques Rousseau (1956) speaks of the child's first mental experiences as being affective. Experience precedes education. The emphasis on education for children should be to give them more real liberty and less power. The children can then do more for themselves and demand less of others (p. 35).

In the mid-19th century, the phenomena of teaching to the affective cerebral realm continued as an investigation for educational philosophers. Emerson White (1886), in his

book, The Elements of Pedagogy, states that "the mind recalls most readily what it apprehends most clearly. But a clear and vivid apprehension depends on close attention, and this depends on active interest, which is usually excited by emotion, affection, or desire" (p. 54).

The Book of Knowledge, first printed in 1868, questions our ability to think about things that do not interest us. It states, "No. We simply cannot think of things that do not interest us; it is interest that starts us thinking. And so everyone who studies the human mind likes to see a child who is interested, who wants to know, and think things over by himself sometimes" (Mee, 1923, p. 1412).

Early 20th century educational philosopher John Dewey speaks of the dead and barren nature of symbols which are introduced to students from without, not being preceded by preliminary activities. He states that any fact, whether it be mathematical or grammatical, must be based on a prior experience in the student's life which holds significance for that child (Dewey, 1956, pp. 24-25).

Dewey adds that the subject matter of lessons must have an appropriate place in the expanding consciousness of the child so that it can grow out of the child's own "doings, thinkings, and sufferings". This will in turn help the child apply this subject matter to an appropriate learning situation, thus fostering achievement. By employing this manner of teaching, the teacher will not have to use tricks

to enlist the student's interest. With a real motive, states Dewey, there results a real outcome (Dewey, 1956, p. 27).

Similar points also were made by Rudolf Steiner early in the 20th century in Germany. His thoughts are embodied in an educational philosophy called Waldorf education. The core of Waldorf education precisely addresses teaching children so that they may bring their powers, their innate and sacred human qualities, to greater fulfillment. This develops the human spirit out of freedom (Edmunds, 1979, p. 17).

These views of holistic teaching are echoed in the scientific community by neurologists. Dr. Roger Sperry (1986), Division of Biology at the California Institute of Technology, states that many neurological learning problems are due to the fact that teachers mainly teach to the left side of the brain. He states:

By the early seventies, it had already become evident, from the standpoint of brain research, that our educational system and modern urban society generally, with its heavy emphasis on linguistic communication and early training in the three Rs, tends increasingly to discriminate against the nonverbal, nonmathematical half of the brain, which has its own perceptual-mechanical-spatial mode of apprehension and reasoning. The amount of formal training given to right-hemisphere functions in our public schools traditionally has been almost negligible compared to that devoted to the specialties of the left hemisphere. The need now for better methods by which to detect, measure, and develop

the nonverbal components of the intellect before their critical development periods have passed is becoming widely recognized. (p. 11)

With regard to the relationship between emotion and cognition, Dr. Carroll E. Izard (1984) of the Social Science Research Council speaks of interest as being a positive emotion which motivates cognitive and motor search and exploratory behaviors. Emotions, he states, act as significant determinants of selective attention, thus influencing the contents of an individual's perception and cognition. Dr. Robert Zajonc argues that information-processing models are in need of modification due to their neglect of affective phenomena (Izard, 1984, p. 18).

In a similar vein, Viktor Lowenfeld (1970), a pioneer in art education, states that learning can take place only through the senses. He feels that although this statement seems obvious, its significance has been lost in our educational system. Lowenfeld reminds us that in formal education, the basis for learning is contingent on the memorization of 26 letters and 10 numerals. The constant rearrangement of these abstract symbols is what is on the menu for kindergarten through college. He emphasizes, however, that being able to spell "rabbit", for example, does not imply that the student has an understanding of what a rabbit is. This knowing must take place through the senses. Lowenfeld (1970) feels that the present educational system concentrates too heavily on intellectual growth. He

contends that learning is not the accumulation of knowledge, but the ability to use it (p. 4).

The aforementioned scientists, philosophers, and educators share the belief that the degree of emotional involvement of student to subject can be a measure for successful learning. In the case of the bilingual/bicultural student, a teaching style which is rigid and uncreative will most likely not encourage student interest. The need to develop a teaching methodology involving an artistic and rhythmic curriculum would seem most appropriate for the bilingual/bicultural student.

A Description of Waldorf Education

Rudolf Steiner developed a theory of cognitive development which not only includes investigating the growing child's ability for abstract thought, but also includes the stages of development in the child's emotional life--including fantasy and imagination, as well as the development of the child's will life, which can be described as that part of the personality dealing with behavior, morality, and action-in-the-world (Ginsburg, 1982, p. 328). The following section offers a description of the growth stages of the child as viewed by Waldorf educators as well as a description of the Waldorf curriculum based on Steiner's philosophy of child development.

The Waldorf Kindergarten

Rudolf Steiner's way of seeing the child from infancy to seven years old could be summed up by saying that they are in a stage of imitation. According to Steiner, it is good practice for young children to paint letters by imitation without first being aware of their meaning. He states that rules and artificial instruction will not have an effect on children of this age, and emphasizes the fact that the young child is still learning through impressions from the environment. Thus, the words to a song or the steps to a dance will not affect the child as much as the beauty of the sounds and movements in that song or dance. For the young child, to live in an atmosphere of warmth and love is an important factor in developing the cognitive process (Steiner, 1965, p. 29).

Lois Cusick (1979) describes the need of the young child to be in an atmosphere in which people express happiness and honest, unaffected love. She explains that young children do not see any separation between themselves and the environment, that all is one. Young children do no sifting out or discrimination, and internalize everything around them. Cusick describes the ideal physical environment for children of this age as one in which they can "explore the world of time and space." Hopefully, "space" means a backyard containing rocks, sand, earth, water, growing plants, and a low tree for climbing (p. 61).

Caroline Von Heyderbrand (1970) speaks of the need for nurturing the fantasy life of the young child. She states:

Education is a matter of nurture, never of destruction. It will be so much better for later life if the child can retain as much living power of creative fantasy as possible throughout his development. There is generally abundant opportunity at school for the development of dry intellectuality, and our whole age is propitious to it. (p. 12)

Von Heyderbrand defines play as movement and expression of force which enables the creative dynamic reigning within the (child's) body to find outward activity as well. She notes the infinite variety of movements young children make as being a joyful unfolding of their power, and that these expressions of energy become intentional by the third year of life (pp. 53-55). This is the time, she states, when in their play, children start to imitate the movements and activities of the adult. By this imitation, Von Heyderbrand continues, children also learn their mother tongue (p. 58).

In a Waldorf kindergarten, it is a given that the young child is an imitator and learns through the senses. So, the classroom is considered just as important as the teacher. The environment is home-like, an extension of the home. There are no "machines" in a Waldorf kindergarten. Emphasis is placed on activity with the hands. Activities such as sweeping, gardening, and cooking, not only aid in muscle development, but also contain an inherent rhythm

which is taken up by the child. There are doll corners, block corners, crayon tables, and open play spaces on the floor. Spinning wheels are often seen in a Waldorf classroom, as well as soft lights, plants, lyres, bells, wooden gnomes, gnome villages, and pine cones (Pratt, 1985).

The colors used for curtains in the classroom are pastel, usually a peachy pink void of design or patterns, so as not to overstimulate the child visually. There is a nature table arranged with prisms, shells, sand, seeds, stones, leaves, and crystals. The teacher usually makes the table seasonal by adding objects found outdoors that reflect the seasonal changes of the year. This table is seen as something mysterious, perhaps sacred, so as to promote a sense of awe about the changes in nature, and also for the child to anticipate what the teacher might bring in next (Pratt, 1985).

There are a lot of rituals in a Waldorf kindergarten. Everything has its place, and everything is put back in its place after play is done. Even the snack time is performed ritually. The lighting of the candle, the grace, and the passing out of food are all acts which teach reverence. The paper cups are not smashed. They are used to build something else (Pratt, 1985).

The rhythm of the day is consistent in all Waldorf kindergartens, though the activities may vary from school to school. There is an individual greeting to each child

by the teacher before the start of every day. Oftentimes, the children start their day by filling up a big piece of blank paper with a large block crayon, to instill the idea of completeness. Free play is next--not running around, but in a structured way. Then clean-up occurs. This is incorporated as an activity in itself, so the children learn to pick up after themselves. Circle time begins. This is where all the poems, games, and singing games occur. It is a more contracted activity than the free play. The whole day's activities become patterned into a rhythmic "breathing" way of contraction and expansion (Pratt, 1985).

After circle time, there is a snack. Following the snack, the day's particular activity happens. Each day is different. Monday may be watercoloring; Tuesday, baking. Following the day's particular activity, the children may spend some unstructured time outside. After free play, the children then gather for a fairy tale. The telling of the story is extremely important. It should be an experience for the child--this enables the listening child to take the story into dramatic play and initiate the process of imaginative thinking (Pratt, 1985).

Much importance is placed on the telling of fairy tales in the Waldorf kindergarten. It is considered by Waldorf educators that fairy tales create a feeling for the good and the evil, and give the child a picture, not a concept, of what this might mean. The fairy tale relates to its

young listeners all the qualities of the human being--the courage of the youngest daughter, the lazy son, or the wise, old grandfather. These qualities present to the child a simple overview of human nature, of life. The child sees all the possibilities in human behavior. These stories fill the imagination of the children in a creative way and awaken their inner fantasy life. The tales are studied by the Waldorf teachers so that they can select the ones which are most appropriate for their class (Cusick, 1979, pp. 130-131). Various classroom activities are based on fairy tale content. Children reenact scenes from the story, paint pictures, sing songs, or put on puppet shows during their "free play".

In a Waldorf kindergarten, the children are guided through their experience of the "first time away from home". This event is of great import. A new school situation is truly something for children to digest. The child so far has been virtually a total "sense organ" whereby all education has taken place through perception of the environment (Cusick, 1979, p. 131).

In the non-Waldorf school kindergarten classroom, the sense world is not as important as the act of instructing children in concepts. Abstract symbols for the young eyes to memorize, recognize, and reproduce are now the focus of the greater part of the day. The rhythm of the home ceases to exist, with a new system of teachers and bells replacing it. Sitting in a hard seat for many hours is now demanded

of the child. In many classrooms, talking and moving about are severely restricted. The world has shifted to one based on reward and punishment for developing cognitive skills. This process does not allow the comprehensive development of the child.

Steiner (1965) points out:

As the muscles of the hand grow firm and strong in performing work for which they are fitted, so the brain and other organs of the physical body of man are guided into the right lines of development, if they receive the right impression from their environment. (p. 25)

First Grade

Francis Edmunds expounds on the theory that young children can be "forced" into intellectualization. This process, he states, when introduced before the change of teeth, can certainly effect results, but only at great cost, for it is an act in conflict with the natural development of the child. By exposing the young child to complex thought processes, the teacher is calling forth a consciousness into the nerve sense system which should still be working unconsciously. This exploits developmental forces the child needs for the future. The child tends to grow up "prematurely intelligent but so much weaker in physical constitution, in character, and in will" (Edmunds, 1979, p. 23).

Lois Cusick (1979) recommends that first grade teachers tell fairy tales to the children so that imaginative

pictures rather than those describing time sequences can be evoked in the child. They will come to know the totality of human traits and to know that there exist universal human experiences wider than their own lives. This, according to Cusick, is a process which parallels the acquisition of gross motor skills before fine motor skills, in that through the fairy tale, the child sees "the big picture" first. These pictures, which Cusick considers to be a combination of percept and concept, are easily and immediately imagined in the mind of the child. This type of thinking, she states, is not abstract and will evolve in time from "feeling-thinking" to conceptual thinking (pp. 130-131).

The passage of the student from one grade to another is handled with concern and consciousness on the part of the Waldorf school staff. Though the kindergarten teacher remains at his or her level, the teacher who is assigned to a Waldorf first grade will remain with that class of children for the next eight years. The curriculum in a Waldorf first grade continues to offer much imagination. The letters and numbers are not taught by rote, rather they are introduced in a number of artistic ways. After having experienced a "pre-alphabet", consisting of the making and drawing of different combinations of curved and straight lines, each letter of the alphabet is introduced through walking, singing, painting, or a short dramatic skit. There is no abstract when it comes to the introduction of letters

and numbers in the Waldorf first grade. The fish who spoke to the fisherman in the story comes to the children as the letter "f", through a series of chalk drawings that the teacher has painstakingly drawn on the chalkboard. The "m" may come as a mountain, the "p", as a princess. The child is allowed to write the letter on paper only after he or she has completed a painting of it, walking through it various times on the classroom floor, drawing it in the air with his or her finger, or whatever else the teacher has "imagined" as an artistic way for his or her students to assimilate the learning of these abstract symbols. The first grader, who now literally has more of a "grasp" on motor skills, is capable of more fine motor activities. Further development of fine motor skills takes place in the teaching of simple words and word phrases. Foreign languages are taught through songs, games, and poems. Nature is studied through observation and stories from the teacher. The first grade math curriculum consists of whole numbers, counting, rhythms, mental arithmetic, Roman numerals, and working from the whole to the parts. The students are taught to play a pentatonic recorder so that they may learn rhythms, seasonal songs and singing, and action games. A feeling of reverence for nature is a feature emphasized in the first grade Waldorf curriculum (Mitchell, 1985).

The day is divided into activities which allow the students to "expand" and "contract" from the beginning of

the day to the end. Most of the "thinking" activities are performed in the morning; the more rhythmic activities take place towards the middle of the day; and the doing, moving activities happen in the afternoon (Rettig, 1985).

Second Grade

A. C. Harwood (1958) reminds us of an event which happens to the child at around the seventh year of life. It is the losing of the "baby", or "milk" teeth. According to Steiner's view of the child, the losing of the first teeth signifies the last stage in a long process. The formative forces which have helped to build up and strengthen the physical body of the child for the past seven years have now reached their last task--the loosening and final expulsion of the baby teeth. After these first teeth have been pushed out, the energy which helped build up the child's body is now complete, and is able to be transformed to a formative force of thinking, or development of intellectual powers in the child (Harwood, 1958, p. 40). What is found in the child of seven is a more developed thought life which is imbued with feelings. It is still not similar to an adult way of thinking, however, and knowledge must still be introduced in a way in which children can formulate a picture for themselves. Harwood (1958) suggests that lessons be introduced in such a way that they in themselves are works of art. The lessons must

appeal to the feeling life of the child, despite the child's newly-formed powers of intellect (p. 50).

Francis Edmunds (1979) describes the seven-year-old's thought process as one which is full of feeling. He calls it "feeling-thinking"--a force born of the heart, and not of the head (p. 33). He also speaks of the need of the teacher to be an artist, and his need to practice teaching as an art. Edmunds says that we must find the child in ourselves if we truly want to know children (p. 31).

Rudolf Steiner (1982a) speaks of the child's seventh year noting how memory becomes more conscious. After the change of teeth, the powers which helped the child to grow are now freed from this physical task, and can function as reason and intellect. He calls these forces the "sculpture forces", for they have molded the physical body of the child. Now the child has the capacity to enter his or her physical world with more awareness (Steiner, 1982a, pp. 16-17).

In the Waldorf second grade, this developing consciousness is the guide for the curriculum. The classroom teacher is still teaching by imitation and example, but has introduced a more "sophisticated" curriculum. The second graders have evolved out of the world of princesses and fairies, and are now being introduced to local folklore, fables, legends, and stories of saints. Through these bodies of literature, the students are further exposed to the distinct traits of human beings.

The fables depict various human traits, with lessons of archetypal moral value. Local folklore introduces the students to a sense of history of the people who lived before them. The saint stories offer pictures of human beings performing good deeds (Rettig, 1985). The type of literature is selected for the second graders so that they may develop their ability to reach their own verdict, thus developing the powers of creative and critical thinking skills.

In English and Grammar, small letters, simple sentences, plays, speech exercises, and rhyming words are being introduced. Children are reading from their own "Main Lesson" books and their first reading books. The second graders are familiarized with names of animals, family members, parts of the body, the seasons, colors, and the months of the year. Observation is still the main technique used to introduce scientific phenomena (Mitchell, 1985).

The math curriculum is quite comprehensive, including whole numbers, times tables, number patterns, column adding, situation problems, time, and working with money. They are introduced to crochet work, making simple potholders and other items. The second graders continue to learn the recorder and the songs which accompany their stories and fables. In gym, they are jumping rope, playing hopscotch, and performing other rhythmic games (Mitchell, 1985).

The main role of the teacher as "Imitator" is now evolving into the role of teacher as "Artist". As the child now seeks his or her own solutions and answers, the teacher must bring to the child perceptions, feelings, and ideas which can provide an inner pictorial meaning. If the students can "picture" things for themselves, they will be empowered in a way which will allow them to explore and define their worlds more clearly.

Third Grade

Lois Cusick (1979) says of the child between eight and nine years of age that one can almost see the child's consciousness splitting from "oneness" to "twoness". In other words, the eight-year-old is gaining an understanding of subject and object or of self and other. She states that "a more intense sense of self shakes the child's unquestioned feeling of belonging, of unity with all around him." According to Cusick, eight-year-olds look more keenly at the real world of adults, and that it is up to the adults to show children they understand what is happening to them, and acknowledge their more socially conscious self (p. 145). She continues by saying that this more acute feeling of self in eight also brings with it for the first time, feelings of loneliness in the child. They perceive responsibility for their own actions and know how the consequence of their actions affect others (p. 147).

A. C. Harwood (1958) suggests that the stories from the Old Testament leading Man from Paradise to the earth help to strengthen the moral forces of eight-year-olds, and give them a way to enter the next stage of their lives (p. 58). He says that the child is now ready to give respect and reverence to authority figures, but eight expects good counsel and wisdom in return (p. 33).

Rudolf Steiner (1982a) speaks of reverence as being important for a child of this age. What the child before seven was imitating in his or her environment was on more of an unconscious level. Now, with this newly-formed awareness, the way to reach a child educationally is through reverence. He says, "if you have this feeling which engenders a deep reverence, then you will see that through the presence of such a feeling you can accomplish more than through any amount of intellectual theorizing about what should be done" (Steiner, 1982a, p. 18).

The Waldorf curriculum addresses the need of the third grade child to explore his or her surroundings by studying house building and farming from the ancient to the modern times. Class gardens are initiated. Plant life and growth cycles are observed and taught (Mitchell, 1985). Stories from the Old Testament are used in the classroom to show the strength and challenges met by human beings who are meeting a new world. The third grader is now involved in a curriculum content which is derived solely from the human kingdom

(Cusick, 1979, p. 144). He or she is beginning to acquire the ability to look at their environment without being totally connected to it. The magical content of the first three years of the curriculum has provided soil for a fertile imagination. Now the third graders learn a sense of how they can build up their own worlds, by studying and partaking in experiences which enable them to see how civilizations grew. It is also the responsibility of the teachers, parents, and other adult figures surrounding the children to help them understand this world that has recently opened up to them, and to help them interpret its rules.

In grammar, the students are learning to write descriptive paragraphs of what they see and hear. In math, they are challenged by times tables, carrying and borrowing, whole numbers, and number patterns. The mood of the third grade is now one of work rather than play (Mitchell, 1985).

Fourth Grade

According to Lois Cusick (1979), the curriculum in the Waldorf school is focused around the "change in quality" in the child's consciousness. She states that most of the nine's have passed through their nine-year-old crisis, and now understand that the world is going to continue on its way no matter what. Cusick sees the fourth grader as looking at the world instead of being immersed in it. This is

seen in their drawings. The people they draw are walking on the earth instead of floating in the middle of the paper in the sky. The mountains are drawn and colored solidly. The sun is smaller. Their sense world is taking over. This is the year when the study of science begins in the Waldorf schools, so that the child's sense of observation is enhanced (Cusick, 1979, p. 150).

By nine years old, A. C. Harwood (1958) tells us the rhythm of the child's heartbeat and breathing is nearly in time with the normal rhythms of the adult. He now suggests increased usage of poetic and musical experiences for children in the classroom and that a musical environment be an important part of their daily activities during these years (Harwood, 1958, p. 53). He claims that a child immersed in musical and other rhythmic experiences will be prepared for greater flexibility in thinking abstractly later on (Harwood, 1958, p. 56).

Francis Edmunds (1979) speaks of the need of the teacher of the "middle childhood" child to give the students an education of the heart and of feelings. He states:

The social element in man lives deeper than the intellect. One of our main troubles today is that we have tried to intellectualize our social problems instead of entering into them with imagination--and imagination is a feeling force. The intellect divides us into our separate selves, but the heart, if rightly educated, reunites us again. Only the heart can make the social bond. (Edmunds, 1979, pp. 35-36)

The concept of an authority based on wisdom is an important means of communication between teacher and class of the fourth grade. It is a source of strength and security for the child. This, along with the teacher's sense of the artistic, will enable the students to cultivate a feeling for life which contains a sense of justice, truth, and beauty. Intellectual concepts will have little meaning for the nine-year-old.

In the fourth year curriculum, the children are now writing compositions. They give oral book reports and are given their first dictations. The entry into the grammar of the languages they are studying is now more sophisticated, to include verb tenses, plurals, prepositions, abbreviations, personal pronouns, and adverbs. They are made aware of their own geography by making detailed maps of their surroundings. In math, averages, long division, factors, and proofs are added to their knowledge. Geometry is studied through drawing and clay modelling. In science, the relationship of "man" to "animal" is studied in detail (Mitchell, 1985). The expression of clear thought is an important exercise at this age, yet the teacher must still bring to her (or his) class a strong sense of the artistic. Norse mythology, with its battles and tricks that go on between the gods and the giants, provides colorful pictures for their imaginations. It also fills them with a clear concept of the battle between good and evil. The "mood" of

the fourth grade is one of the student knowing himself or herself to the degree that he or she is able to motivate himself or herself to a higher level of achievement.

Fifth Grade

Francis Edmunds writes that the child between nine to ten is in a particularly sensitive frame of mind. The feeling of "aloneness" has now deepened, thus making some children become more aggressive, others more insecure. The children of this age become very aware that adults are capable of making mistakes. Sometimes, nine-year-olds get involved in stealing to compensate for some sense of loss they are feeling. He tells how by emphasizing a sense of self and a sense of mission, these fears in a child can be allayed and their enthusiasm engaged (Edmunds, 1979, pp. 43-44).

A. C. Harwood mentions that the child who has been immersed in a life full of imagination and feeling will now be ready for the life of thinking which accompanies puberty (Harwood, 1958, p. 66).

Rudolf Steiner (1965) speaks of the instruction of the child in middle childhood in this way:

As before the age of seven, we have to give the child the actual physical pattern for him to copy; so between the change of teeth and puberty, we must bring into his environment things with the right inner meaning and value. For it is from the inner meaning and value of things that the growing child will now take guidance. (p. 30)

In Waldorf schools, the theme of the fifth grade is to instill in the students a strong feeling for what is their own idea, as opposed to somebody else's idea. The development of original thoughts through writing compositions is important. At this level, biographies of great women and men are read. The cycles of plant life are studied. This grade level is given its first in-depth study of history, by studying civilizations that flourished since the times of ancient India. In math and grammar, concepts become more complex and sophisticated. The use of woodworking tools and woodworking projects enable the students to see the intricate fine motor skills that the hands are capable of (Mitchell, 1985). The curriculum, has, in a sense, "broadened and deepened", appealing to the growing interests of the ten-year-old.

Sixth Grade

Lois Cusick speaks of the sixth grader experiencing yet another change of consciousness. Until this stage, the child has been operating on an intense feeling level. Now a rudimentary sense of intellectual consciousness takes place. The child begins to really comprehend cause and effect. They can truly use the word "I" with a sense of independence, maturity, and freedom. In other words, the child's consciousness has fallen from the fantasy plane of

childhood, and is arriving at a mature acceptance of the world (Cusick, 1979, p. 167).

Francis Edmunds states that as children approach twelve, they bring changes which are precursors to puberty. They reach a stage of physical awkwardness and become a little more difficult to manage. Their intellectual faculties develop and their demands become more complex, more numerous (Edmunds, 1979, pp. 45-46).

We see the child at eleven years as one who is beginning an important change in consciousness. The world of ideas or intellect is now being overtaken by the world of feelings. Puberty has begun, and is bringing with it the child's desire for less fantasy, and more scientific truths.

World geography replaces the geography of one's country in the sixth grade curriculum. Physics is now being taught along with geology and botany. Math and grammar now have a very broad scope, and take the students into a greater process of intellectualization. Team sports are now organized. In woodworking, more intricate tools are introduced. The compositions written are narrative, descriptive, as well as expositive and contrasting. They paint landscapes and sew intricately designed stuffed animals (Mitchell, 1985).

Seventh and Eighth Grades

Lois Cusick writes of the developmental dilemma of seventh and eighth graders:

With reproductive maturity (puberty), two polar forces hit the harmonious self-contained child and upset his balance: the impersonal species drive of sex and the intimate, personal awakening of the individual self. Before this, the child's main difficulties usually come from without; now for the next seven years or so they will come from within. . . . An observant seventh or eighth grade teacher can see in the child's eyes almost from one week to the next when the new self storms in to take over the consciousness. This is often a painful and upsetting experience for the child, liable to strike at any time from eleven to fifteen, sometimes as early as ten or as late as sixteen. (Cusick, 1979, p. 181)

The children of the seventh and eighth grades have, for the most part, entered puberty. Their age range will be from twelve to fourteen years old. In the Waldorf Parenting Handbook, author Lois Cusick (1979) states, "Waldorf schools educate for freedom and creativity. The lower school guides child development so as to keep the wellspring of creativity open and flowing by educating will and feelings toward the good and beautiful. Now the upper school must satisfy the awakening intellectual quest for truth" (p. 180).

As the child reaches this new stage of "intellectual awakening", he or she meets with a curriculum which emphasizes strong contrasting emotions, as seen in the Arthurian legends. They read historical novels, and tales of adventure and discovery. The seventh graders now deal

with exact geometric drawings of two dimensions, the Pythagorean theorem, areas of squares and triangles, and perspectives. World geography is studied in both seventh and eighth grades, as well as Greek and Latin. The students of both the seventh and eighth grades are expected to write and produce their own short plays and puppet shows. Chemistry is now added to their scientific studies. In woodworking, the seventh graders make moveable toys and bowls; the eighth graders carve boxes and stools (Mitchell, 1985).

Chapter Summary

This chapter reviewed three main areas of the study. It examined the history and goals of bilingual education, explained neurologists' implications of brain lateralization studies for bilingual individuals, and described the Waldorf education philosophy and curriculum.

Historically, bilingual education in the United States has evolved out of much political struggle. In 1968, the Bilingual Education Act was passed. In 1974, a Supreme Court ruling forced school districts to provide an equitable education for students who were limited speakers of English. James Cummins (1981a) states that bilingual education helps students in the following areas:

- (1) Ability to analyze and become aware of language
- (2) Overall academic language skills
- (3) General conceptual development
- (4) Creative thinking
- (5) Sensitive to communicative needs of listener

Failure to accept bilingual programs in society reflects society's reluctance to accept minorities into the cultural and political mainstream. Students who are not receiving instruction in their native language face the threat of feeling alienated from the learning process and may experience failure to learn because of this alienation.

Martin L. Albert and Lorraine K. Obler (1978) present the theory that language in the brain of the bilingual individual is organized differently from that of the monolingual individual. Studies have shown that damage to the right side of the brain results in more aphasia for bilingual individuals than it does for monolingual individuals. They suggest a curriculum for teaching language to bilingual individuals which includes activities traditionally associated with the right side of the brain, i.e., music, dance, and techniques involving visuospatial skills.

Waldorf education may be one alternative which addresses the unique learning style of bilingual individuals.

The Waldorf curriculum is one which is based on eliminating the teaching of abstract, irrelevant concepts. Waldorf teachers strive to bring "life" to their curriculum content, motivating the interest of the students to learn what is being presented in the classroom. For bilingual students, the freedom to be who they are without fear of recrimination would most likely come as a great relief. The absence of mandated and imposed conceptual learning might reduce or remove bilingual students' insecurities about failure in the classroom.

In addition to providing a secure learning environment, the entire Waldorf teaching philosophy is devoted to the "art" of teaching with attention to the existence of rhythm in human lives. Daily activities are scheduled so as not to tax the child, physically or mentally. Students are encouraged to produce all their work in an artistic way, as well as be involved in formal art lessons. This involvement may be particularly essential to the learning style of bilingual students.

C H A P T E R I I I
M E T H O D O L O G Y O F T H E S T U D Y

The following chapter will describe the methodology used in this study to determine the effectiveness of a curriculum based on principles of the Waldorf education philosophy used with Puerto Rican students enrolled in a bilingual gifted program. It will begin with an explanation of the choice to use qualitative as opposed to quantitative methodology, followed by a description of the setting, subjects, and how the data was collected. It will address four major research questions and demonstrate how they are answered in the study. The research questions to be addressed are as follows:

- (1) How can the students' response to a curriculum based on Waldorf education principles be characterized or described?
- (2) What are the implications for using a curriculum based on Waldorf education principles with bilingual students?
- (3) Which elements of Waldorf education do or do not appeal to the student population in question?
- (4) Can a non-mainstream educational philosophy designed for a private school be able to survive in a public school setting with

linguistic minority students without compromising its basic principles?

Description of the Approach

This research was conducted by means of qualitative methods using an ethnographic field strategy. Qualitative research seeks answers to questions by examining social settings and the inhabitants of these settings. Thus, the qualitative researcher finds interest in how human beings "arrange themselves and their settings", and how they "make sense of their surroundings through symbols, rituals, social structures, and social roles" (Berg, 1989, p. 6). Ethnographic field strategies, though interpreted differently by researchers, are viewed in this study as the work of describing a culture and understanding another way of life from the native point of view (Zigarmi & Zigarmi, 1980, pp. 291-322).

Qualitative methods rather than quantitative methods were used in the study because of the nature of the information being sought. This information includes student responses and reactions, as well as their perceptions and feelings, concerning the curriculum with which they were involved. Qualitative research methods were utilized to capture how the students interpreted specific experiences. Unlike quantitative measures, there are no statistical

representative samples. The descriptions and analyses contained in this study provide insight and understanding concerning the impact of a curriculum based on Waldorf education principles used with bilingual/bicultural students. The various responses and reactions of subjects in this study were viewed microethnographically. Microethnology focuses on specific points of interest within the larger group (Berg, 1989, p. 53). Within the larger setting of an American public school, the responses and reactions of a group of Puerto Rican bilingual students exposed to a curriculum based on the principles of Waldorf education were recorded.

Trustworthiness

As in all research, complete objectivity is difficult to attain. This may be especially true of qualitative research in this study. This difficulty was compounded due to my dual role of teacher and researcher. As the teacher, I had established relationships with some of my students six and seven years prior to the study. My familiarity with the students permitted me to see them mostly from a teacher's point of view. The cultural difference between myself and the students was also a factor which necessitated triangulation of the data. My majority culture status (second generation American of northern European descent)

created a situation whereby all of the student behavior had to be questioned from a developmental point of view as well as from the "minority" culture point of view. For this reason, I sought the help of colleagues who represented the Puerto Rican culture as well as individuals from the "majority" culture, and female colleagues as well as male. The colleagues assisted me in establishing an ethnographic record which provided a clear and comprehensive picture of the investigation by combining their points of view. The "minority" culture colleagues included the program's assistant (female) and the assistant director (and former bilingual classroom teacher) of a bilingual program (male). The "majority" culture colleagues included a Waldorf-trained foreign language teacher (female) employed in a public school and a former bilingual art teacher (male) who worked in a private school. I met with the program's assistant each week to discuss student response to the curriculum. I consulted with the two teachers every two weeks for a four-month period and reviewed the collected data. The assistant director and I had many discussions concerning possible cultural implications of student behavior. I recorded in writing the contents of all my conferences with colleagues.

I viewed and reviewed the audiotapes, videotapes, and student interviews used in the collection of data alone,

and with my colleagues. I then recorded comments, feelings, insights, and inspirations in writing.

Setting

A city in central Massachusetts was the setting for this study. Until recently, this city was a prosperous site for manufacturing of a variety of products. However, changes in the economy during the past thirty years have propelled this city to become less of a manufacturing center and more of a service-oriented area. The city has a population which approaches 170,000, approximately 16,000 of whom are Hispanic.

Approximately 49.5% of its families are considered low-income. The most economically deprived groups in this city are the women and children of racial and ethnic minority backgrounds. The city also has a high culturally diverse population. Its public school system services 1,330 bilingual/bicultural students of 39 different languages. There is a Transitional Bilingual Education Program for Hispanic, Greek, and Vietnamese limited English-speaking students. Total minority enrollment in the city's schools has reached 31.2%.

Most of the bilingual population lives in the economically deprived or "target areas" of the city. The two schools represented in the study are situated in low-income

neighborhoods. They are two of the four schools which house bilingual programs for Hispanic students.

In addition to the regular bilingual classes, there are classes for gifted bilingual students. The program was begun in 1984 by a group of concerned educators and administrators who felt that the entrance criteria (standardized achievement test results) to the school system's regular gifted program restricted participation by the bilingual student body due to their low scores on these same tests. The program developed its own criteria for program entrance which included self, peer, and parent questionnaires; recommendations from the classroom and other supporting teachers; and an informal assessment involving the use of creative and critical thinking skills. It expanded the traditional definition of "giftedness" to include any of the following as a guide for entrance criteria into the program:

- (1) Leadership qualities
- (2) Visual artistic talent
- (3) Performing artistic talent
- (4) High grade average in the classroom

All of the students participating in the gifted program are enrolled in the city's Transitional Bilingual Education Program which was designed to meet the educational needs of limited English-speaking children. Presently, there are a total of 122 students enrolled in the gifted program from

grades four, five, and six. All but five of the students are Puerto Rican, while four are from El Salvador and one is from Chile. The students have varying degrees of English language proficiency. Thus, the classes are conducted in Spanish and English. The students are allowed to speak and write in either language in order to reduce the intimidation of being forced to speak a language with which they may not always feel comfortable.

The varying levels of student proficiency within the gifted program present a challenge to me, the program's sole teacher who must develop a curriculum which encourages the development of a variety of abilities. I base my curriculum on Steiner's view of education in which the teacher strives to meet the needs of the students, and does not force learning onto them in an intimidating manner. Despite the limited time for classes (one and one-half to two hours each week), I attempt to implement Steiner's concept of constructing each lesson so that elements of thinking, feeling, and doing are experienced by the students. The thinking portion of the classes usually entails writing, reading, or recall. The feeling portion is associated with the artistic activities and the doing portion usually contains theatre and other group games. Due to the fact that the children do not meet daily, balancing the different elements of the curriculum is coordinated over a weekly basis. It may be noted, however, that each class usually

contains one artistic activity in an attempt to balance the ultra-cognitive environment in which the students are situated for most of the school day.

The classes are given in the school library, community room, or available empty classrooms. I am considered a "travelling" teacher and carry my materials to each school. I have been working with gifted bilingual students for five years, and "regular" bilingual students for ten years. Although I have never taught full time in a Waldorf school, I completed a formal Waldorf teacher training program and worked as a substitute teacher in a Waldorf school. I attended an art school based on Steiner's indications for working with color, and have been a student of his philosophy for ten years.

Subjects

This study focused on two bilingual gifted classrooms consisting of ten students in each group--a fourth grade in a community school and a sixth grade in a Magnet school. all of the students in the fourth grade group were Puerto Rican. There were five girls and five boys. They were a very lively, energetic, and talkative group. Of the five girls, four were highly proficient in English. They were the most assertive in the classroom. Karen and Alexandra, the most proficient, also possessed leadership qualities.

The boys were less demanding than the girls. None of them were highly proficient in English. This may or may not be related to their less assertive natures. I felt that the boys relied on the girls to do the complaining or asking of questions. Although I had no problem communicating with the boys in Spanish, they seemed to allow the girls to assume the role of organizing games or activities and offering suggestions to me as to what they wanted to do for a lesson instead of the one I had presented. The assertiveness of the girls inspired greater activity in the entire classroom. They accepted my ideas but were anxious to implement their own.

All of the students in the sixth grade were Puerto Rican, with the exception of one girl from El Salvador. There were seven girls and three boys. Again, I noted that the most English proficient students (three of the girls and one boy, Miguel) were the ones who talked the most. This group, however, was not a particularly talkative group. Miguel, the "class clown", never lost an opportunity to make a joke or fool around but did his work efficiently. The entire group was eager to work. Tanya, one of the proficient English-speaking students, emerged as a leader of the group in a quiet and graceful way. She showed a seriousness when offering ideas or suggestions, and the rest of the class showed her much respect. Arturo was the voice of truth. If the class went on too long or if there was

injustice perpetrated by a class member, Arturo would voice his objection with an innocent charm, so that no one ever became angry with him.

These two classes were chosen for three reasons. First, both groups consisted of students who had a wide range of language dominance. Some were extremely proficient in English, whereas others were almost non-speakers of English. I thought that this phenomenon might be interesting in terms of exploring factors which are present in second-language acquisition. Second, the two chosen classes were located in spaces which were conducive to collecting data because of the privacy they offered. The classroom spaces in the other schools had to be shared with additional classes being conducted simultaneously. This did not facilitate the collection of data when video cameras and tape recorders were used due to the increased noise level. Third, there was a 100% return on the permission slips (see Appendix A) that I needed to procure to conduct the study from these two classes. Care was taken to maintain confidentiality--the names of the students were changed to maintain their anonymity.

Curriculum

All of the courses taught in the gifted program incorporated the development of academic skills--such as reading

and writing, as well as cultivation of the student's artistic nature. During the past five years, I developed a number of courses, including Calligraphy, Photography, Natural Science, Math and Art, Folk Tales, and Art History. The students learned techniques of watercolor painting, drawing, and working with clay. They learned stories and life-styles of many cultures around the world. Due to the fact that the classroom spaces were often shared with other teachers, Music could not be taught. A more comprehensive description of the curriculum is located in Appendix B.

The sixth graders involved in the study were enrolled in a Creative Writing course. In this course, students learn to write poetry, stories, plays, and newspaper articles; conduct interviews; and do research in the library. They are also introduced to various art techniques. The objectives of the course are to familiarize the students with various forms of literature to the extent that they can individually and in a group reproduce these various literary forms and illustrate them.

The fourth graders took part in a literature class entitled "Tales from the Americas". The curriculum includes legends of all the aboriginal peoples of this continent including North, South, and Central America and the Caribbean nations. In the class, the students listen to the legends told by the teacher and read them from books.

The telling of the stories is accompanied by any number of artistically oriented activities. The students may be given a painting lesson using a scene from one of the stories. They may dramatically reenact the story, model story figures with clay, or create their own "group story".

The objectives of the class are to become familiarized with local Native American legends as well as legends and tales from other nations on this continent. Memorization and recall skills; verbal, writing, and artistic skills are expected to increase as a result of involvement in the class.

Because the curriculum used in Waldorf schools could not be transferred in its entirety, I had to develop courses for my program which reflected elements deemed important in the Waldorf curriculum. I had to recognize the reality of my limited time and space with the students, yet make an effort to construct a curriculum which sincerely embodied at least a portion of the "heart" of Waldorf education. The sixth grade course in Creative Writing had its foundation in the English Grammar and Language, Drawing and Painting courses offered in the Waldorf curriculum. In the course, students were introduced to various grammatical rules, the writing of compositions and paragraphs, and the learning of weekly spelling words with active use of the dictionary. They read simple texts and stories and painted landscapes. The fifth graders involved in the History of

Art learned of the ancient cultures taught in the Waldorf curriculum History class. They practiced drawing, painting, and sculpting the artistic forms known to these ancient cultures. The fourth graders' literature course was based in part on the History, Literature, Geography, and English Grammar and Language courses offered in the Waldorf schools. They were introduced to their local history and geography by becoming acquainted with folklore of Puerto Rico and of the region in which they were living. They made maps of these regions, wrote their own stories, and did simple reading. They modelled animals from clay and learned games played by various cultural groups.

Collection of Data

Data used for this research study were collected through a variety of means so that the effectiveness and appeal of the curriculum could be viewed in a comprehensive way. For the four-month period from February to May, 1990, data were collected through observation, videotaping, audio-taping, and student interviews. The finished products of the students were also considered data. Through a study of the students' work, elements of imagination, originality, task completion, persistence, and self-image can be examined. A description of each data collection strategy follows.

Observation

The purpose of student observation was to note the immediate effects of the curriculum content on the student. The results of my observations were recorded in written notes during the class, immediately after the class, or at a later date. Because I developed a curriculum which I hoped would be motivating and engaging for the students, I observed the students' behaviors in terms of three main categories: (1) appropriately involved; (2) not involved; and (3) inappropriately involved. "Appropriately involved" describes a behavior which clearly manifests a student's involvement with an activity. It could be passive, such as listening to a story, or active, such as painting a picture. "Not involved" indicates that the student is showing no overt signs of being with the activity, yet there is no misbehavior. "Inappropriately involved" manifests a student's unsuitable involvement in an activity, such as hitting another student or throwing materials or equipment. I took field notes of my classroom observations, including my feelings and insights concerning the students' relationship to the curriculum, how they related to each other during certain activities, and how they related to me. I studied the notes in order to examine patterns which I felt were emerging, and shared them with colleagues in order to test my emerging hypotheses.

Audiotaping and Videotaping

I audiotaped both the fourth and sixth grade classes for one ninety-minute period each week for twelve weeks. I told the students that I was also a student and was interested in studying the children who were part of the gifted program, so I would be taking notes and taping them. Some of the time, the tape recorder was placed so that the students were unaware that they were being recorded. This eliminated the possibility that students would alter their behavior due to the fact that they were being recorded. Other times, they were aware of its presence. Informal interviews with the students were also audiotaped. The interviews were conducted as a group, not individually. I found that the students felt less inhibited when they were interviewed together. The group interviews were informal. However, I did ask the students specific questions listed below which served as a foundation for the interviewing process. The group interview created a "social" atmosphere, and the students seemed to enjoy answering the questions. More will be said concerning the interviews in the next section.

The fourth grade students and the sixth grade students were videotaped three times each. Both groups were very conscious of the video camera. The fourth graders were so aware of its presence that their behavior changed considerably during videotaping sessions. The sixth grade students

displayed much curiosity about the camera and would run up to it continually during the class to look through the lens. This, I felt, was a deterrent to capturing the spontaneity of student behavior in relationship to their curriculum. The videotapes do provide the "whole picture" of the students' involvement with their curriculum. However, this constant awareness of the camera made some students inhibited and they refused to talk. For this reason, the data collection focused more on the use of the tape recorder rather than the video camera. Although the "running record" characteristic of videotaping contributes accurate information in research, I felt that the information provided by the tape recorder was more spontaneous than the videotaped sessions.

Interviewing

Informal interviews were conducted and audiotaped. Each interview lasted approximately fifteen minutes. The interviews took place in a relaxed and informal atmosphere. The questions were asked in English and in Spanish and the interviewees answered in the language with which they felt most comfortable when speaking. I asked questions as objectively as possible during the interviews so that the possibility of affecting the students' answers in order to obtain desired results would be minimized. The students were aware that they were being recorded during these

interviews. Although I had a prepared list of questions, the students were free to talk about other issues. The guiding questions used were:

- (1) Do you enjoy coming to this program?
Why or why not?
- (2) Which activity do you enjoy most in the program?
- (3) Are the program's activities different than the ones in your regular classroom?
- (4) How do you feel when you are doing the artistic activities in the program?
- (5) Would you like to come to the program more often?

Student Products

As part of the data collection, I considered the quality of the final products made by the students to be indications of their interest in the class. These products include written stories and poetry, paintings, clay models, or theatre skits. I took notes on how the students behaved while they were making these products, checking to see if certain activities inspired specific behaviors. Finally, I examined the final products noting the detail, effort, and imagination which the students had utilized in creating them.

Chapter Summary

The research design for the present study employed qualitative methods to describe the reactions and responses of bilingual gifted students in relation to a curriculum based on Waldorf education principles. Data were collected primarily from two groups. One was a group of ten fourth graders and the other was a group of ten sixth graders, all participants in a bilingual gifted program in a public school setting in central Massachusetts. Note taking, videotaping, audiotaping, interviews, and the students' final products were the methods of data collection. Additional data were collected in the form of audiotaped interviews from other bilingual gifted students not highlighted in the study. I chose to interview particular students because they had participated in the program for three and four consecutive years, and I wished to compare the results of their interviews with those of the more recent participants.

Four major research questions guided the study. They involved:

- (1) Describing how the students responded to the curriculum
- (2) Exploring the implications for developing a curriculum based on Waldorf education principles in bilingual education

- (3) Exploring the aspects of Waldorf education which may or may not appeal to the bilingual student
- (4) Examining whether Waldorf education principles could be maintained when used in a public school setting

I examined field notes, audiotapes, videotapes, audio-taped interviews, and the students' work for emerging patterns which described the subjects' relationship to the curriculum. The collection of data through the previously described methods helped me to create a picture of what kinds of activities engaged or did not engage the interest of gifted bilingual students, whether they enjoyed their time in the gifted classes, and how they related to each other and to me. I did not seek to make the students aware of any hypotheses that I was exploring. Although generalizations concerning the abilities and motivation of bilingual students as a whole cannot be concluded from this study, patterns that emerged create a picture of what factors can motivate student interest in a curriculum and how this may be relevant to other bilingual programs for Latino students.

C H A P T E R I V
ANALYSIS OF THE DATA

In this chapter, the data will be analyzed by using three of the four research questions as a basis for investigating the effects of the curriculum on the student population in question. The fourth research question will be addressed in Chapter V. Each of the questions will be explored by analyzing the content of the videotapes and audiotapes which contain actual class lessons and interviews, written notes concerning my reactions, insights and observations, my colleagues' observations, and samples of the students' writing.

During the process of observing, listening to, and analyzing the data, I made written notations which included possible patterns, trends, and interpretations concerning the reactions of the students to the curriculum. The notations were then reduced to specific categories which were relevant to the research questions. This process facilitated my examination of information so that interpretation could be made based on an ordered viewing and reviewing of the data.

How Can the Students' Response to
a Curriculum Based on Waldorf
Education Be Characterized?

The data revealed that the students became involved in the curriculum in three ways--socially, physically, and cognitively. I have deliberately ordered the categories of involvement because they occurred primarily in that order. I have labelled this phenomenon "reactive to proactive involvement."

Social Involvement

At the beginning of each class, I noted that the students were extremely talkative. They discussed their problems, talked about personal tragedies (i.e., being burned out of their house or someone dying), boyfriends, movies, and more. They teased each other, sang songs, and told jokes. In the following incident which occurred on May 30, 1990, I have described the teasing of Alexandra, a fourth grader. She is boasting that the members of a rock and roll group, "New Kids On The Block", came to visit her. Then she tells the class how her sister sent a letter to the band members. The other students challenge her story and start to insult her. Alexandra returns the insults. However, no hard feelings seem to emerge with the onslaught of insults and the entire class finalizes the incident by singing one of the songs from "New Kids On The Block":

Alexandra: Jordan fue a mi casa (Jordan came to my house). Jordan de (of) New Kids On The Block.

Teacher (playing along): Oh, how is he? I haven't seen him for a long time. La última vez que pasó por mi casa, yo le di arroz y pollo frito. (The last time he came to my house I gave him rice and fried chicken.)

Alexandra (ignores the comment and continues speaking): Mi hermana mandó una carta a Joe (another New Kids band member). (My sister sent a letter to Joe.)

Karen: Que le dijo? (What did she say to him?)

Alexandra: Dijo algo de mi, that I like him. (She said something about me.)

Karen: Si, pero cuando te vea . . . (Yes, but when he sees you . . .)

Evelyn: Se pega al techo! (He'll stick to the ceiling!)

Antonio: Hace como un gato. . . . Meowww. Look at you. Look at you. Look at you. Look at you. (He'll make [sounds] like a cat. . . .)

Alexandra: Look at you nalgas! (Fanny or buns) Look at you! Las tuyas son asi (Yours are like this--she motions with her hands the symbol of big).

Antonio: Y las tuyas . . . va voomm!
(and yours . . .)*

Alexandra, the largest girl in the class, accepts this unkindness without any obvious hurt feelings. Perhaps she realizes that this is the consequence of telling an exaggerated story. It is also possible that the students are envious of Alexandra because she consistently receives excellent grades on her report grade and she is highly proficient in both Spanish and English.

Through their opportunity to interact socially, the values of the students emerged. On the first day of classes, the girls from both groups immediately asked me if I had a husband. They were mildly shocked when I said that I did not. They proceeded to ask me if I had a boyfriend, was I going to marry him, and did I want children. The fact that I was not married was not as disturbing to them as the fact that I did not have any children.

In a class with the sixth grade on March 26, 1990, the students discussed whether the boys or the girls had an easier life. Tanya said that "all womens have to stay

*Translations were done by the researcher.

inside and work" and that "los hombres son vagos" ("men are lazy"). Arturo did not deny this. He said that men have it easier because "we work and go home and sleep, eat and sleep"! Miguel added "and take a bath". Tanya mentioned that "a veces salen con otra y dejan la esposa" (sometimes they go out with another [woman] and leave their wife). Ana added, "If they do it, we have to do it too."

In this social atmosphere, the individual personalities of the students emerged, the nature of their relationships to each other became obvious, and their analysis of cultural experiences and values was expressed. I wondered if the students would have such a great need to express themselves if they were allowed time to talk in their regular classrooms. I felt that the high level of oral expression was a reaction to their forced silence in the regular classroom. The gifted classes served to remove the figurative lid of a highly pressurized bottle. In one of the interviews, a student told me he liked the gifted class because "You respect us and you let us talk." This phenomenon describes the social, reactive quality of the students' first connection with a curriculum that advocates the development of the individual.

Physical Involvement

It was important for me to consciously maintain the balance of allowing the students to express themselves,

acknowledging their feelings, and successfully teaching the objectives of the curriculum. In order to help the students to focus, I began the classes with an activity in which they were involved creatively. This usually involved a lesson in one of the visual arts. The artistic activities allowed the students to operate on a feeling level. There was no demand on them to think of correct responses or solutions and they often were allowed to continue their social interaction. Below I have included comments from my written notes made by various students during the period of data collection which reflect physical and mental involvement in their work. Marie, a sixth grader, tells me,

"Teacher, we get quiet when we do art."

Karen, after painting quietly for ten minutes, suddenly comes to a realization about the colors with which she is working,

"Teacher, do red and yellow make orange?"

During a class in which we were illustrating a story using paints, Evelyn complains,

"Teacher, I made it too dark."

Antonio claims he "got all messed up" and wants to start over.

The students often asked procedural questions.

Eduardo asks me, "Missy, ¿que dice aquí?" ("Teacher, what does it say here?"), and Karen is always questioning "What do we do next?"

As the classes progressed, generally the students' conversations lessened and concentration on adding detail to their work increased. A videotaped class on May 15, 1990, shows the fourth grade students--who were usually extremely talkative--sitting quietly, concentrating on painting clay figures of story characters which they made in a previous class. The students were bent close to their figures, carefully applying the paint from little bottles. No one was speaking a word except for the assistant who had been absent the previous week and was asking them from which story they had created their figures. The students answered her using few words and continued to be absorbed in their painting. It was obvious that they did not want to be disturbed. Their oral expression was transformed into artistic expression.

The students rarely became distracted during these activities and they displayed little inappropriate behavior. The high quality of the students' finished products provided additional evidence of their involvement. When they understood that I was looking for quality and not quantity, they began to regard their work as a creation, and not as another classroom task. The idea of creating something beautiful was pleasing to them and they took much pride in their finished product, whether it was a written story, a painting, or a clay sculpture. The process of "working" was one which they enjoyed. Their feelings of personal

satisfaction and accomplishment helped to create the high level of physical engagement with their work.

Cognitive Involvement

The students reacted positively to the cognitive nature of the curriculum, i.e., developing their thinking, reading, and writing skills as a natural evolution from the previous two stages. One videotaped session on May 21, 1990, revealed the sixth grade Creative Writing class not displaying much enthusiasm to my request for writing a paragraph describing the main character of a play they were writing. The play was a ghost story, based on an incident which occurred 160 years ago at Old Sturbridge Village, an historical museum which they had visited three times. Two of the students were doodling in their notebooks. Some were completely silent, not responding to me. I then told them that instead of writing, they could draw a picture of how they thought the main character looked and where he lived. The students immediately got to work, focusing enthusiastically on the task. As they were drawing, I asked them questions in order to give them ideas. When they first started drawing, they did not respond well to me:

Teacher: "Juana, ¿Que sembró Marcus en su jardín?" (Juana, what did Marcus grow in his garden?)

Juana: "¿Quien?" (Who?)

As the drawings progressed, the students responded with more frequency and in more detail. Later on in the class, when I asked what Marcus did in the morning, Julio answers,

"This is Marcus' house. When he wakes up, he goes to the store and buys coffee in his breakfast."

Luis interjects with a question, "There were coffee at that time, or tea?"

I answer him and Julio continues,

"Then when he finish, he comes out of the house and he feeds the animals and goes to his barn and work in there.

. . . In the garden he feeds the flowers water and gives them everything and when he finish, sometimes he sell them. Then, in the garden, he, he takes out the pumpkins that for he could make food for him."

Immersed in the process of creating artistically, the students became "proactive", working autonomously, commenting on and contributing to each other's papers. Eight of the ten students proudly showed their pictures to the rest of the class and elaborated in great detail on their description of the character in his setting. The drawings stimulated their imaginations and the descriptions became very detailed. I then asked them to write down in their journals what they had just shared with the class in order to remember it. This was done without hesitation. Next I met with each student individually, read and edited each of their paragraphs. They were then rewritten with the

corrections. Most students wrote more than one paragraph, or the paragraphs extended for two pages. My original request was successfully completed by first creating an atmosphere in which they would not feel pressured or intimidated and in which their artistic expression was considered just as valid as their written expression.

A similar situation occurred in the fourth grade classroom. On May 24, 1990, I informed the students that I would be asking them some questions concerning the content of the previous week's story. They would write the answers in their notebooks. They groaned and complained. I then told them that instead of answering the questions by writing, they could answer them orally. This was accepted by them, but the rate of correct responses was low. Next, the students were told that each one of them could improvise a scene from one of the stories and the others would guess what it was, like "Charades". The students became enthusiastic, talkative, and involved. They acted out scenes individually, in small groups, and finally, the whole class asked permission to act out an entire story. When it was finished, Alexandra said to me,

"Those were the questions you were going to ask" (referring to the story improvisations they had just completed). Then she asked me,

"Can we ask some questions?"

She announced to the class that she was going to be the teacher and proceeded to ask the class comprehension questions that were complex and detailed. After she finished, the other students announced that they also wanted to be "teacher" and ask questions. Each of them took a turn as teacher and asked the class comprehension questions. The detailed nature of the questions revealed to me that they had indeed remembered the content of the story. (The story, Star Maiden, told of an Indian brave falling in love with a fairy princess. He goes through many trials before she returns his affection and agrees to marry him.) Alexandra and Karen began the session, then the other, less English-proficient students decided to participate. All of them asked the questions in English even though I had clearly told them they could use either language. Alexandra began with the following questions:

"How much times did the man reach for the fairy? What did the Indian give to the man? How many years did the man have to be in the war? Into what kind of animal did the man turn? Did the man was really in love with the girl? How many people knew who was the bird?"

Then Karen decides that Alexandra has had the floor long enough and insists that her time is up. She begins questioning the class:

"Why was the man in love with the little fairy? With what did the little fairies like to play with? From what

plant was the seed from? From what did the fairy make the basket? What did the boy tell his mother about his father?"

The number of questions they asked and the specific details they included in their questions revealed to me that the participatory nature of dramatic improvisation engaged the students' recall abilities. Alexandra was absolutely correct when she commented that the improvisational acting "were the questions that I was going to ask". The use of a theatre game replaced the traditional method of directly questioning students for reading comprehension. The use of an artistic activity stimulated the cognitive process. As one colleague remarked, "It became the foundation upon which their thinking activities were based."

What Are the Implications of Using a
Curriculum Based on Waldorf Education
Principles with Bilingual Students?

Upon reviewing the data in relationship to the second research question, three major themes became apparent. They involved the relationship of the Waldorf-oriented curriculum to the bilingual student in the acquisition of language; development of positive self-image; and providing a classroom atmosphere which fostered the learning of cognitive skills. The first one to be discussed concerns the use of a Waldorf-oriented curriculum in relationship to the language development in bilingual students.

Language Development

It was noted by myself and the colleagues involved in the triangulation process that during lessons which involved more of the traditional "lecture-type" format, the verbal interactions of student-to-student and student-to-teacher diminished considerably. Most of the students became passive, waiting politely for me to finish. The students who tended to be more active were not so patient and lost interest. They became distracted and ended up poking their neighbor or teasing each other. As soon as any creative involvement began, there was a sense of relief in the classroom and the interactions changed. The students began to communicate with me, asking for help or directions. Their verbal expression increased as did their code switching--changing between Spanish and English. The more limited English-proficient students began to experiment freely with English. Antonio, who is two years older than most of his peers, spoke Spanish in my classroom. I realized that the first words I heard him speak in English occurred during a painting class which I audiotaped on February 28, 1990. Someone had insulted him and he replied, "Shut up you big mouth, cabeza de cabra" (head of a goat). He then began experimenting with English, mentioning the names of movies he had seen and asking permission to go to the bathroom. He sometimes imitated words and phrases that the other students were saying. This use of English is at

the more personal, survivalist level. James Cummins labels this BICS (Basic Interpersonal Communications Skills) as opposed to CALP (Cognitive Academic Language Proficiency) [Cummins, 1981b, p. 17].

Eduardo, who is younger, and also a very limited English speaker, does not imitate phrases. He is in the highest English reading group in his regular classroom, yet he has difficulty speaking "conversational" English. His academic skills (CALP) are more advanced than Antonio's.

Eric's attempts to speak English involved the construction of grammatical phrases. After he finished painting one section of his paper, he asked,

"Now, teacher, what I am do?"

Antonio laughs and says, "Missy, parece que Eduardo esta hablando en Chino" (Missy, it sounds like Eduardo is speaking Chinese).

It is interesting to note, however, that after Antonio sees Eduardo taking this risk, he renews his attempt to speak in English. I instruct them to paint the bottom of the paper in red. Antonio repeats, "The bottom red?" Then Eduardo repeats, "The bottom red?" Now, one of the highly proficient English students, Karen, starts making fun of both of them. "The bottom red? The bottom red?" she says teasingly. It appears, however, that the two boys find comfort in the fact that they are both struggling with their

spoken English. They ignore Karen's teasing and continue to speak in English.

Occasionally, the students would start singing or humming during the painting classes. They sang school songs (i.e., "Mi Escuelita", "My Little School"), songs they had been rehearsing with the music teacher in preparation for a performance (i.e., "We Are The World"), or songs from their favorite vocal group at the time--"New Kids On The Block". These musical events also occurred, but with less frequency, when the students were working with clay and when they were drawing. The method of painting which I used with the students contained an inherent rhythm. Their papers were moistened with water from a sponge systematically (left to right, top to bottom). The initial application of the paint was also one done in a rhythmic way. This way of painting with water colors can be relaxing and joyful. It allows the student or painter to create and work in a new world--the world of color. I did not emphasize the painting of accurate representational figures. The students concentrated on one color meeting another. Eventually, we might create a mountain, a sun, or a tree, but the figures were simple so that the students would be excited not discouraged about their work.

One colleague suggested that the rhythmic action of swishing the brush back and forth along the paper plus the exciting moods the colors created may be factors which freed

the students from the pressures of classroom performance and allowed them to relax. This right brain oriented process may have relaxed them to the point where they were drawn into a purely imaginative world which inspired them to sing or explore words.

During clay modeling classes, less inherent rhythm was involved. The students pounded their clay, rolled it, and twisted it. They talked more than when they were painting. There were also more personality conflicts and, generally, a more frenetic classroom atmosphere. Their bodies were involved in this willful activity of constantly shaping and molding the clay. This was reflected in their verbal activity. On a taped session of the fourth grade on March 28, 1990, Antonio and Eduardo speak with a fluency which appears to be motivated by the energetic movements of playing with the clay.

Eduardo verbalizes three sentences consecutively:

"I finished, teacher--tree" (referring to the object he made). "I clean it" and "Now I need more."

Antonio questions:

"Can you have more than one?" (piece of clay) and "We could bring them home?"

Their preoccupation with the clay seemed to outweigh their hesitancy to speak English. In the painting class, it appeared that the students reflected more on the content of what they and their classmates were saying, criticizing,

or making fun of the way in which English was spoken. The clay work seemed to supply them with less consciousness and concern about the content of what they were saying, but gave them the will to express either language with determination. They spoke more often, interchanging the two languages freely. In either case, a strong possibility exists that the involvement of bilingual students in artistic activities plays a role in the way they develop skills in using language.

In addition to exploring the relationship of visual arts to the students' facility to develop language, I found a poetic element in the way Hispanic bilingual students use language. They were constantly playing with words in both Spanish and English. For example, while listening to the students converse with each other, I heard examples of their poetic code switching--"Caguas" (a municipality in Puerto Rico) became "car wash", "caterpillar" became "cara pilla" (face of a rogue or thief), and "amarillo" (yellow) became "I'm a rio" (river). During one class, Karen started imitating an opera singer, singing "Fagaro, figaro, figaro." As she continued, the other students joined in, but changed "figaro" to "pícalo" (picar--to sting or bite, like a bee). "Pícalo" ("sting it") then became "pícame" ("sting me") and "pícame" finally became "picante" (highly seasoned, spicy).

The actual writing of poetry was enjoyed by the students once the process was demystified. I helped the sixth graders write a group poem in which every class member contributed a line. In keeping with my philosophy, I allowed the students to speak in either Spanish or English. Once this truly bilingual poem was created, we recited it as a group. I then asked for volunteers to recite it individually. In addition to being able to understand all the words in Spanish and English, then reciting the poem orally to the class, the students had to give the poem life by reciting it with expression and rhythm. This last task became the greatest challenge to the students. However, most of them had fun trying and wanted second and third chances to recite it again. The poem read as follows:

Paseando (Taking a Walk)

Companas amarillas (yellow bells)
 Daffodils, yellow bells.
 Tulipanes saliendo (Tulips blossoming)

Church bells ringing,
 Blackbirds flying
 On the tops of trees and houses.
 Nice cars cruising,
 azul y negro (blue and black)

walking, walking
 laughing, talking
 de novios (about boyfriends)
 de Puerto Rico (about Puerto Rico)
 de corazón (about matters of the heart).

We also wrote complete poems in Spanish and complete poems in English. I found a sophistication in the students' writing which reveals to me their facility to create a

visual relationship with words. I have included two seasonal poems we wrote. The first took place in Autumn, the second, in Spring:

En La Loma

Hacía brisa . . .
 Jugamos y brincamos;
 el sol brillaba.
 El lago, como espejo,
 reflejaba el cielo.
 La grama verdecita
 se movía bailosa.

Los estudiantes se escondían
 en los arbustos.
 Las montañas nos miraban
 el sol nos alumbraba.

* * * * *

On The Hill

We played and jumped,
 the sun was shining.
 The lake, like a mirror,
 reflected the sky.

The little green grass
 moved in a dancing way.
 The students hid in the bushes.
 The mountains watched us,
 the sun shed its light on us.

* * * * *

Spring

The noisy crows announce the Spring . . .
 yellow flowers, growing leaves
 the grass smells green.
 The little birds shout with joy
 because their mother
 brought them food.
 The children are playing, jumping--
 enjoying their lives.

If the nature of bilingual students' relationship to language is inherently creative, then a curriculum which utilizes the visual and performing arts as important tools for learning would foster language development whether in their primary language, L1, or in the next acquired language, L2.

The phenomenon of right brain-oriented activities stimulating language in the bilingual student can be considered from a neurological viewpoint. According to M. P. Bryden (1982), when regional blood flow was monitored in the brains of individuals, it was found that those individuals involved in left brain activities had more blood flowing to the left side of the brain. Those individuals listening to music had more blood flowing to the right side of the brain. Blood flow increases metabolic activity in the grey matter and provides measures of local neural activity (p. 154). The already existing studies relating right brain function and language formation in bilingual individuals (Albert & Obler, 1978; Hakuta, 1986) may serve to strengthen the hypothesis that rhythmic, artistic, right brain-oriented activities serve as a catalyst to language formation in the bilingual individual.

Shirley Brice Heath's (1986) work focuses on language learning as cultural learning. She states that educators know little about how children from language and culture minority families use language. The children of these

families enter a school environment in which the path of language acquisition has already been decided for all children. Moreover, it is a path heavily based on research performed on mainstream, middle-class, first-born children (p. 145). She argues that language learning is cultural in that children learn whatever is needed to become accepted in the primary social group which is responsible for giving them self-identity and self-esteem. The extension of student learning in the mainstream environment depends on their families' relationship to that environment. Often, families who live in a threatened socioeconomic position (i.e., migrant workers, illegal aliens, or refugees) have little interaction with mainstream institutions resulting in the children's language use and cultural beliefs differing extensively from the ones they meet in their school environment (Heath, 1986, pp. 146-147).

Neurological and culturally based research strengthen the case for a teaching methodology used with language and culture minority students that differs from that of the mainstream. A curriculum based on a homogeneous theory of learning acquisition will not satisfy the educational needs of a culturally diverse student population.

The curriculum developed in the gifted program is a bridge toward establishing a classroom environment in which the identity and the dignity of the students is preserved through the teacher's recognition and respect of the

students' cultural and linguistic history. When the foundation of mutual respect is established, an environment for successful learning can exist.

Positive Self-Images in Students

The use of a curriculum inspired by Rudolf Steiner's educational philosophy can positively affect bilingual students by including culturally appropriate material to validate students' self-esteem. As members of a Latino culture within a larger society dominated by Anglo and middle-class values, the students are considered bicultural. However, if they are not involved in an active community, the bicultural aspect of their being may be threatened by existing norms of the mainstream society. Many times Spanish-speaking students will abandon the use of native language because they are ashamed of it or fear that they will not be accepted in their new environment. Their transition from their native, primary culture (which the researcher calls C_1) into their secondary culture, the larger, mainstream culture (which the researcher calls C_2) may be difficult and complex. Aside from not having the economic privilege of living the American ideal, language and culture minority individuals may be constantly confronted with unfair racial stereotypes. Moreover, few role models are visible in the society at large with whom minorities can identify. These factors can create a

situation in which feelings about one's self are negative, self-defeating, and uninspired.

The alienation from the bilingual students' native culture may be alleviated by encountering cultural reinforcement in their school curriculum through the folk and fairy tales, poems, games, dramatic works, and biography studies drawn from the Latino culture. In the case of the subjects used in this study, most of whom were Puerto Rican, there is a wealth of historical events, art, music, and literature which provide a limitless resource for curriculum material. The students' natural affinity to their culture was manifested in the classroom by their continual references to various aspects of their culture. They often told stories of visiting or living on their grandparents' farm in Puerto Rico. They constantly shared songs, jokes, and riddles which they had learned from parents or older siblings to fit any occasion which arose in the classroom. On her birthday, Karen was treated to the traditional Puerto Rican birthday song:

Felíz, felíz en tu día,
 amiguita que dios te bendiga
 y que reine la paz en tu día
 y que cumplas muchas mas, e e e
 to estas poniendo vieja
 con cara de coneja (o con cara de tu abuela).

* * * * *

Happy, happy on your day,
 may God bless you
 and may peace reign on your day

and may you have many more, hey, hey, hey
you're getting old
with the face of a rabbit (or with your grand-
mother's face).

Through the content of their native culture, bilingual students can rediscover the inherent wit, humor, sarcasm, love, or wisdom in their riddles, stories, and songs. This cultural affirmation is especially important for bilingual/bicultural students. It goes beyond educational concerns into the area of social necessity. If who they are is not recognized by school and society, formation of a positive self-image will be difficult.

Integral to the Waldorf curriculum is the use of folk and fairy tales, poetry, songs, drama, and more. It is the practice of Waldorf teachers worldwide to adapt their curriculum to the student population with whom they are working. This being so, bilingual/bicultural Hispanic students would find a positive reflection of themselves through this curriculum. Their subsequent adaptation to the society at large would then be established upon a foundation of self-respect. A great concern of Waldorf educators is insuring that the students' acquired knowledge has arisen out of a feeling for their subject. For language and culture minority students to make a successful transition into a second language and culture, they must first fully understand who they are. An educational philosophy which includes the use of the native culture in the curriculum

will help the students understand and develop positive feelings about themselves as well as allow the students to develop the rich resource of being able to feel comfortable and thrive in two cultures.

Providing an Atmosphere for Successful Learning

The gifted classes were ungraded, using only progress reports to monitor student participation. The program's philosophy was to enrich the children's education. No tests were given. However, in order to investigate whether or not the students were acquiring academic skills during the time they were attending the gifted classes, I consulted the Curriculum Objectives published by the school system and compared their objectives to my own. I discovered that most of the system goals were the same as the ones I had intended for my curriculum. I have described a lesson in Creative Writing to show how academic skills can be introduced in a natural way.

In the fourth grade, we read a folk tale from Puerto Rico entitled "Los Tres Hermanos y Los Objetos Maravillosos" ("The Three Brothers and the Marvelous Objects"). It was the story of three princes who set out into the world to find their fortune. Eventually, each one discovered an object which contained magic, and used it to help save the life of a princess. After reading the story, the class went outside to seek small objects which, for

them, might contain some magic. We returned to the classroom, talked about our objects (i.e., pine cones, small stones, pieces of ribbon) and what powers they contained. After completing the oral part of our lesson, I distributed pieces of colored paper, and showed the students how to make small boxes (Japanese origami style) to hold their objects. When we had completed this, I asked the students to write a story in their journals describing the magic of their objects and how they used this power. Their magical objects ranged from allowing them to become invisible so that they could board planes and fly to Puerto Rico or go into the movies without paying to being able to see into the future.

Without being aware that I was teaching them formal skills, the students accomplished many objectives which were listed in the Curriculum Objectives of the school system in the areas of listening, speaking, reading, writing, spelling, and handwriting. I have listed below sixteen skills from the school system which were relevant to this one lesson:

- Listening courteously
- Listening for pleasure to stories, fine prose, and poetry
- Listen in order to retell in logical order or to dramatize stories
- Listen to follow directions and take part in games

- Listen to make helpful contributions to conversations
- Remember a series of three or more steps when listening to directions
- Summarize material for the purpose of organizing and writing a paragraph
- Use appropriate descriptive words
- Work to improve vocabulary
- Develop sentence sense
- Read orally with expression noting punctuation marks
- Master grammatical mechanics of writing including punctuation, capitalization, parts of speech, word structure
- Develop an individual style of writing
- Spell basic words at grade level
- Use cursive and manuscript writing

The work which the students performed was not considered a chore. It was an adventure in which they became involved. Their learning of cognitive skills was the end result of an experience involving their whole body. The students listened, talked, walked, laughed, created something (the box) with their hands, invented a story, and wrote it in their journals.

This concept of holistic learning is not new. However, it is also not regarded as the conventional way to teach. Rudolf Steiner (1976) speaks of this total engagement in learning:

It will be our task to find teaching methods that all the time engage the whole human being. We should not succeed in this were we not to turn our attention to developing the latent artistic sense of the human being. In bringing about this development, we strengthen the individual's inclination later to find an interest in the whole world in keeping with his total being. The fundamental flaw hitherto has always been that people have stood in the world with their head nature only, merely trailing the rest of their being along behind. (p. 13)

On the surface, it appeared that the class was going outside to walk or to have "recess". The students could be heard talking and laughing. Returning to the classroom, one might have seen the class standing or sitting at their desks, talking, folding little pieces of colored paper. Only during the last part of the class would one see what resembled a classical situation for learning--the students sitting at their desks quietly writing. The last portion of the class, however, was the end result of their previous activity.

The definition of successful learning needs to be expanded. Artistic involvement in a curriculum provides a solid foundation upon which students can base their learning and relate to it from a broader point of view. Ultimately, the students will envision the teacher's objective more clearly and be able to accomplish it, working out of the creative experience which the teacher has provided.

Which Elements in Waldorf Education
Do or Do Not Appeal to the Student
Population in Question?

In order to discover which of the activities offered in the curriculum appealed or did not appeal to the students, the interviewing process supplied the most direct information. From the responses to the interviews and the total engagement (visible on the videotapes) of the students in various activities, it became obvious that the artistic nature of the curriculum was most appealing to the students. They also voiced their opinion that they enjoyed the gifted classes, because "it didn't feel like work". The activities which appealed least to the students were the ones involving any form of writing. Each of these areas is detailed in the following sections.

Artistic Activities

When asked in the interviews which activity they enjoyed the most, the following samples reveal the students' preferences for artistic activities. Eva preferred the painting. It gave her the confidence and pride to display her work on her door:

"Well, I have it (in reference to one of the paintings of a sunset we did in class) on my door, hanging like (with) a poem. My cousin, she told me, where did you find that picture? I told her, well, I made it in the class with Ms. L---. She said, 'It's nice.' My brother told me to

write 'The sun is shining like a ring.' There are more lines but I can't remember them. You could make poems and poetry out of them (the paintings)."

On her own, Eva discovered the connection between writing and painting. This sense of accomplishment is sensed in Alex's comment:

"Es la primer vez que yo dibujo bonito" (It's the first time that I draw something nice).

Marisol became totally involved in the creative process:

"I like to draw because when I draw I feel like I'm living that. And when you tell me to draw something and you're the one to tell me what it is, I feel like I have to live it cuz I'm drawing it. I like to do things that wasn't reality because that when I get bigger I won't have my own secret of my own reality."

The art served to build up a place for Marisol's imagination to thrive in, something she said she would need later on in life.

Tanya's preference to act, read, and paint actually gave her physical energy and served to inspire her:

"I like to act, read, paint because all those things I could do. All of them . . . makes me feel like I could do everything without stopping. I could do more than I could. Makes me feel not tired, not boring (bored), like I'm going up, up, up."

Tanya continues to say that in the regular bilingual classroom she feels "up" sometimes, but other times she feels like "throwing pencil out the window." "I feel make angry," she says, "cuz I'm tired."

These responses indicate that the students' preferred activities were ones which did not tire them, allowed them to have a feeling of accomplishment, and, in the case of Marisol, allowed the cultivation of imagination. An excess of writing appears to be tiring for children, producing frustration, anger, and boredom.

Not all students listed art as the activity that appealed most to them. Eva stated that she liked "the words you give us (that) we have to look up the dictionary." Arturo said he liked the program because "dan cosas de leer, me gusta leer" (they give things to read, I like to read).

"Here, It's Easier"

The students noted a definite distinction between the classroom work being hard, boring, tiring, and the gifted classes being fun. I have listed a few of the responses to indicate the prevalence of this feeling:

Arturo explains that "Aquí estudiamos cosas raras, cosas antiguas, cosas más interesantes" ("Here we study unusual things, things from long ago, more interesting things").

Miguel adds that "You don't get tired doing this work" and "No dibujamos allá" ("We don't draw there").

This sentiment continues with Alex's admission that "El maestro da mucho trabajo y aquí, no" ("The teacher gives a lot of work and here, no").

It was voiced by Mandy that she liked the class because:

"Aquí es más fácil y allá es un poco difícil" ("Here it's easier and there it's a little difficult").

Ana confessed that she would not like to come more often to the class because she feared that she would miss too many classes:

"No, porque despues pierdo mis clases" ("No, because then I'll lose out on my classes").

According to these comments, it may be supposed that the students have already accepted the traditional definition of learning as being necessarily boring, tiring, and difficult. I would venture to say that because the gifted class was so closely associated with art, some of the students felt that it was unrelated to and less important than the subjects taught in the classroom. The students' lack of familiarity with this teaching methodology may have produced their comments concerning the class being "easy" or fearing that they would lose out on their regular classes if they came more often. The curriculum appealed to them, but they had difficulty accepting that learning

did not have to be boring and tiresome. What the students could not see was how their involvement in the curriculum affected them in a positive way. They retained and were able to recall almost everything that was presented to them. They grew confident in their oral presentations and recitations to other class members. Their artistic skills became more highly developed. They displayed motivation to learn and were not afraid to ask how to do or say something they did not understand.

Most of the students felt positive about learning in the gifted classes. Elena commented that "you still do what the teacher does (wants), but do it funny (fun)." I interpret this as meaning that she saw no difference in the purpose of learning in the regular classroom and as student in the gifted classroom. The difference was in the method of teaching.

Karen echoes this sense of learning being associated with enjoyment:

"You always give us fun things to do and we learn of them." She continues: "Me pongo bien contenta" ("I become very happy").

When asked why they enjoyed coming to the classes, additional comments by class members included:

"Because you get boring (bored) and tired looking at the (regular classroom) teacher all the time" and "Porque

hacemos cosas más divertidas y más interesantes" ("Because we do more fun and interesting things").

Miguel had high praise for me:

"Porque uno aprende muchas cosas y porque es fantástica y buena la maestra" ("Because we learn many things and because the teacher is fantastic and good").

Most of the students answered that they wanted to attend the gifted class all day, every day.

"No More Writing"

The videotapes revealed a high degree of student engagement in their work. Exceptions to this observation occurred during the times when I as a teacher failed to follow my philosophy of having the academic portions of the lesson evolve naturally from the artistic ones. The students came to expect creative activities in every class, and most of them balked at the idea of writing or answering questions unless it was connected with something "fun". They did not want to write the answers to questions or paragraphs. The data revealed that the students were reluctant to become involved in any activity that might seem "boring".

Karen once complained, "Teacher, no more writing! When are we really going to do something?"

"Like what?" I asked her.

"Like painting or clay," she answered me.

During lessons in which the students were asked to write a lot, more disruptive behavior was noted and the students' attention span was brief. The students who did not usually engage in disruptive behavior became more passive and their expressive language lessened.

Chapter Summary

The analysis of data has revealed several considerations for the implementation of a Waldorf-inspired curriculum in a public school setting for Hispanic bilingual students. Each is described below.

In exploring answers to the first research question ("How can the students' response to a curriculum based on Waldorf education be characterized?"), I found three ways in which the subjects related to the curriculum. The first, or "social" stage, involved the establishment of a classroom environment which did not neglect the students as individuals and allowed them to interact on a personal, social level. I allowed the students to talk and share their problems, concerns, jokes, etc. Once they understood that my main concern as their teacher was not to keep them from talking to each other, they began to listen to me and see what I had to offer. When I offered an experience which allowed them to create, they became motivated and engaged themselves in the work. In this second phase of connecting

with the curriculum, which I call the "physical" stage, art was introduced as a way to focus the students as well as stimulate their imaginations. This "imaginative" work led them to reflect upon and reach an understanding of the task I was presenting them in a more cognitive, thought-oriented way. A successful completion of my original objective was developed by first introducing and allowing an environment of verbal and artistic "freedom" based on a mutual understanding of limitations (i.e., no verbal or physical aggression, no leaving the class without permission, helping me clean up at the end of class).

The freer, more "expansive" artistic activities cultivated the seed for growth and development of thoughts which could be expressed in writing. Their artistic activities became the foundation for thought. This third phase, I have labelled the "cognitive" stage.

In response to the second research question ("What are the implications of using a curriculum based on Waldorf education principles with bilingual students?"), I found that a Waldorf-inspired curriculum implemented in a bilingual classroom serves to facilitate bilingual students' language development, reinforces their positive self-image, and helps to provide an atmosphere which fosters success in learning cognitive skills.

Through their creative relationship to language, the bilingual students enjoyed experimenting with speaking

English in an atmosphere which respected their freedom, and posed no threat of punishment or intimidation if they made a mistake. The rhythmic, joyful activity of painting and the energy-filled clay classes helped to create an atmosphere in which the more limited English-speaking students felt comfortable experimenting with verbalizing the second language. It became a natural activity. Research reveals that the role of right brain activity in bilingual students is connected with language development. For this reason, the use of literature, art, and music from the native culture of the students is a tool for learning as well as reinforcements for a positive self-image.

The data collected in relation to the third research question ("Which elements in Waldorf education do or do not appeal to the student population in question?") revealed to me that the students disliked most of the activities that were not associated with art. The degree to which a lesson evolved out of a creative foundation paralleled the degree to which the students became engaged in it. More appropriate behavior was manifested by the class during artistic activities, whereas lessons involving solely cognitive objectives brought frustration, boredom, and negative social interactions among the class members. The students became more receptive to academic activities if they had been involved in a creative project for a significant amount of the class time.

The inclusion of the visual and performing arts in the curriculum appeared to be a positive factor for the language and culture minority child. This type of involvement provided a less threatening atmosphere for students with limited English-speaking skills. It allowed them to excel in an area for which they could be complimented by their peers. The finished products were a source of pride and accomplishment for the students. This involvement taught them to value their work in a qualitative, not a quantitative, measure. As Karen commented, the real work happened when they were creating something. Everything else did not appear to be essential or interesting to the students.

C H A P T E R V
CONCLUSIONS AND RECOMMENDATIONS
FOR FURTHER RESEARCH

The purpose of this chapter is to present further findings of the study and reach conclusions about the appropriateness of Waldorf education to other settings. Four principles of Waldorf education will be examined in depth as a basis for this discussion. Recommendations for further research will also be made.

Principles of Waldorf Education
and Appropriateness for
Public School Settings

In 1919, Rudolf Steiner responded to the request of Emile Molt, the owner of the Waldorf-Astoria cigarette factory in Stuttgart, Germany, to start a school for the children of the factory workers. The educational philosophy focused on educating individuals so that they would work to create a peaceful and just society (Kotzsch, 1990, p. 84). Limiting the practice of Waldorf education to Waldorf school classrooms is to thwart Steiner's vision of creating compassionate, self-directed students who love learning for its own sake. Waldorf education philosophy seeks to nurture the creative forces in children. Although the atmosphere for cultivating this philosophy is best found within Waldorf

schools, this concept is not exclusive to Waldorf school classrooms. In this section, the researcher will describe four principles of Waldorf education which are important for maintaining the integrity of Steiner's philosophy. They involve the cultivation of independent thinking in the students in an environment free of intimidation and imposition of predetermined values; the implementation of a curriculum which is based on the development of the whole child in terms of physical, emotional, and intellectual capacities; the absence of an administrative hierarchy; and acknowledging man as a spiritual being with a physical body, a soul, and a spirit. In each case, the principle will be described and the results of its implementation in this public school setting with Latino bilingual program students will be summarized.

Independent Thinking

An important goal in Waldorf education is to educate the students out of a sense of freedom so that they will use mature judgment in their individual thoughts and actions. A classroom atmosphere full of threats and punishments only serves to make students afraid or resentful. Learning becomes a negative experience when the values or ideas of the teacher are imposed on the students. Imposition implies taking away the rights of the students to be accepted for who they are and what they know and replacing it with the

results of somebody else's experience. In this study, many students frequently asked the researcher if they could answer her questions to them in Spanish. The feeling that they had been prohibited from speaking in their native language was evident. Finding significance in classroom work and school-related activities is an important consideration for students of a minority culture whose values are not manifested in the society at large. In order to foster the willingness of students to learn, a positive relationship to the curriculum is necessary.

The way in which the curriculum is presented to the students is also important. The attitude of the teacher must be one which regards the students as individuals each of whom has a distinct and unique destiny. Allowing bilingual students to have a positive school experience would strengthen their sense of individuality so that the dual nature of living in a bicultural world would be a resource and not a handicap.

A Developmental Curriculum

Waldorf education philosophy views the development of the child in three stages--willing, feeling, and thinking. From 0-7 years, children are developing their physical capacities or their limb system. According to Waldorf educators, this is a manifestation or an unfolding of the children's will--moving, grasping, crawling, walking,

talking, etc. They continue to learn through imitation of everyone and everything in their environment for the entirety of this first stage. For this reason, early educational practices encourage the physical, gross motor development of the child. Typical activities include baking, gardening, painting with watercolors, singing, sewing, playing games, and listening to stories. At this stage, the children are learning with their limbs, the head learning comes later (Howard, 1977, p. 12).

From 7-14 years old, the personalities of the children are emerging. They are realizing their individuality; expressing feelings about the world; and generally experiencing much physical, mental, and emotional growth. In this phase of children's lives, there is much emotional "contraction and expansion". They are encountering joy and sorrow, hope and fear, laughter and tears. These emotional "seesaws" are brought into perspective by the involvement in rhythmic activities. In response to this particular phase of development, the Waldorf school curriculum focuses on teaching through feeling. The teacher's main role during this stage is that of "artist". All subject matter is introduced so that the students become interested in it. This is done through the arts. Knowledge is presented so that the students can visualize it. This is the second stage in developing the children's relationship to thinking

and an important stage in the development of the child's social sense as well (Howard, 1979, p. 19).

From 14-21 years old, the students are using intellectual abilities to make judgments and decisions about the world and their relationship to it. These developed thinking powers have been attained without pressure. Knowledge is no longer the play of the younger years or the emphasis on thinking through feeling during the middle years. The students' interest in knowledge was cultivated so that by the beginning of puberty, new intellectual capacities are ready to be awakened (Howard, 1977, p. 38).

Within most public school settings, the developmental stages of students are considered only in terms of their state of being intellectually awake. Beginning in the first year of school, students are presented with having to memorize and reproduce abstract symbols (letters and numbers) under the threat of punishment. Students continue to get "hit" with the mandatory learning of various combinations of these abstractions throughout their entire education. It is a format which is out of balance with the total growth and development of the child but one which dominates traditional classroom teaching. "Play" is a dirty word inside the classroom unless it is labelled "play therapy" and permitted to happen under a controlled environment. Art and music generally are considered peripheral activities and scheduled to happen once every two weeks for forty-five minutes.

As we have seen in this study, allowing cognitive capacities to emerge naturally does not necessarily retard intellectual growth. A developmental schedule which respects the child's need to experience the world in a way which is relevant and sane will not inhibit intelligence. It makes little sense to spend an excess of time forcing students to think about concepts for which they have no feeling. Allowing young children to experience play through imitation and allowing the child of the middle years to feel the wonderment and the rhythm of the world through the arts will evoke a natural curiosity for the world around them. This natural curiosity will mature into healthy thinking and reasoning capacities. This is an idea which public school teachers must take hold of if any educational reform is to occur.

To avoid suffering educational defeat, this acceptance and faith in the natural development of intellectual capacities is important for Latino students who face educational obstacles due to language limitations and the challenge of living in two cultures. In a class on March 1, 1990, I told the Greek myth of Prometheus Bound to the sixth grade Creative Writing class. The students were very attentive during the telling of the story. They became intrigued with the concept of "divine intervention" and the idea that there existed in Greek mythology beings who were half human and half god. They asked me to find someone who spoke

Greek and bring them into the classroom so that they could hear the sound of the language. As a teacher, I interpreted their request as a sign of a motivation to learn. I did not force them to put on headphones and listen to tapes of the Greek language. The request originated in them; it was their desire to increase their knowledge.

Neurological studies tell us that bilingual individuals need artistic involvement to stimulate their language development. Cultural studies tell us that bilingual students will learn the language which is found in the setting that provides their self-esteem and identity. Yet, adhering to a curriculum which appears compatible to the learning style of bilingual students may be a difficult challenge for parents, teachers, and educators. They may feel that if what the students learn is not recorded and measured, there exists no proof that they have learned. The assurance that their children will be able to function successfully in society is of special concern to language minority parents who experience the multitude of difficulties which arise from not being able to speak the language of the mainstream culture. These parents, many of whom suffer economic deprivation, most likely want their children to have a life with better educational and economic opportunities. A curriculum which appears to be "all art" may not seem a logical or serious educational alternative to students living in economic hardship. By offering workshops,

lectures, demonstrations, and school visits, parents, teachers, and administrators may reach a better understanding of the way in which Waldorf education works and bring them to understand the need to reform traditional teaching practices.

Absence of Administrative Hierarchy

There are no principals in Waldorf schools. Teachers work to solve problems and concerns of the school by a consensus of opinion. They meet regularly to work on solutions to a variety of problems whether a financial situation or the behavior of a certain child. One teacher presides over the faculty but he or she does not hold any additional power. This is problematic within the public schools because the decision-making body of teachers would need to maintain its autonomy. A school administrator would have to assume the role of equality with the teachers and not utilize his or her inherent powers. The process is difficult and time-consuming. This method of working together, however, promotes a certain authorship and caring among the involved faculty towards the school and the students.

As a teacher covering four schools each week, I was not part of the regular faculty at any of the schools; the teachers of the gifted program attended their own department meetings each month. This "travelling teacher" position did not enable me to contribute ideas or opinions within each

school concerning the welfare of my program or of the school itself. Because I was not able to identify myself as full-time faculty at any one school, my program remained somewhat of a mystery to teachers and administrators. They experienced a surface view of the program, i.e., seeing the gifted teacher working on creative projects with small groups (10-12) of intellectually and artistically capable students. Many teachers considered this an enviable position, yet there was often a small number of applicants seeking to be employed in the program when teaching positions became available. Monthly meetings with the program supervisor provided an opportunity to express concerns and needs of the teachers, yet it was difficult for one supervisor to attend to all the problems that were in need of resolution. A group of teachers empowered with decision-making abilities would have facilitated problem solving and given the teachers involved in the program a greater sense of autonomy.

The Human Being as Body, Soul, and Spirit

Although it is not directly taught to the students, the concept of the human as a being of body, soul, and spirit is a belief held by Waldorf school teachers. It is part of a spiritual philosophy of Rudolf Steiner. His three major stages of child development emerge from this philosophy. In the first seven years, the child is experiencing the

growth and development of the body. As previously mentioned, the Waldorf school curriculum focuses on this theme and provides children with activities such as gardening, singing, painting, sweeping, baking, etc., to insure a healthy use and development of physical capacities. Sedentary, passive activities are not recommended in the kindergarten. The ensuing classroom years find the teacher appealing more to the "feeling" element in the child--the likes, dislikes, sympathies, and antipathies. New feelings about self in relation to the world are being awakened. The appearance and evolvment of this rhythmical life in children is not obvious in today's world, says A. C. Harwood (1958). He states that all of human life swings between activities which "inbreathe" and "outbreathe"; that children in the period of middle childhood need exercise and activity which help them balance the inbreathing of new thoughts and ideas, and the outbreathing of will activities, activities which engage the physical body (p. 71). These experiences of a "feeling" life are considered qualities of the soul, the bridge between the body and the mind.

Although the seven-year period between 7-14 years of age is important in terms of recognizing the child's awakening soul, the tenth year of life begins to reveal new qualities of intellectual capacity in the child. This intellectual awakening and critical thinking becomes a consistent part of the child's being, however, at the arrival

of puberty, from the twelfth to the fourteenth year. The "ego" of the child has emerged and intellectual thought life becomes integral in children's personalities. These characteristics may be considered part of the "mind". There is a close relationship between "mind" and what Steiner considers "spirit". As spiritual being, an individual may know itself in terms of having and being confined to a personal mind, yet is able to transcend beyond it (Harwood, 1958, p. 66).

Making students aware of Steiner's spiritual philosophy is not part of the Waldorf curriculum. Waldorf education does, however, recognize Christian holidays or festivals. Steiner views the various festival days as ones which unite us with the "Spirit of the Universe" in a particular way. During these times, Waldorf teachers strive to bring an honest expression of the essence of each particular festival to the students. In order for a Waldorf-oriented curriculum to be established in a public school, the observance of these Christian festivals would have to occur without the use of symbols traditionally associated with Christianity. For example, during the Christmas season last year, my students and I made candles out of beeswax. They were not overt religious symbols, yet candle making was an activity which was significant for the season. Easter egg hunts can be a fun activity during Easter time. Flying kites is an activity suggested by one Waldorf educator on

September 29, St. Michael's Day. Halloween, a festival of Celtic origin, is a time for carving pumpkins and bobbing for apples. The various festival times are nourishment for the inner life of the child--food for the "soul"--and should not be explained to children on an intellectual level. In the Waldorf philosophy, festivals are important in a spiritual sense and need not be associated with any particular organized religion. This is an important issue to discuss because the various religious backgrounds of the students in the classroom may prohibit them from participating in certain classroom activities. These activities should not be imposed upon a student if he or she feels uncomfortable with them. Jehovah's Witnesses, for example, do not celebrate Christmas, birthdays, nor are they allowed to dance.

An important goal of Waldorf education is to bring the students to independent thought, making decisions based on a compassionate understanding of the world. The curriculum of Waldorf education is not a stagnant, fixed body of knowledge to be imparted systematically to students attending a Waldorf school. It is a philosophy which invites change and growth. The outer "face" of Waldorf education--its European, Christian-oriented, private school origin--should not interfere with its inner goal of creating responsible human beings who are able to make humane moral choices and resolve contemporary social problems in a

compassionate and responsible way. The development of values is not necessarily a religious theme. Thus, even if the family of a student holds no religious belief, the educational goals of that student would not be any less or any different from those of other students in the classroom.

In my opinion, the need to imbue current public school curricula with creative teaching practices remains a greater challenge than "erasing" all possible connections with Christianity in the curriculum, for the "spirit" of Waldorf education does not need to be manifested in any physical object, symbol, or religious practice.

Important principles in Waldorf education including the cultivation of independent thought, the use of developmental curriculum, the absence of administrative hierarchy, and the view of the human being as body, soul and spirit are ones which need to be acknowledged in the establishment of a Waldorf-inspired curriculum outside of a Waldorf school. Their implementation in the philosophical foundation of any curriculum considering Waldorf methods is important in terms of their potential to reform the relationship between teachers and students and create a classroom atmosphere which is relevant and interesting for the students.

Conclusions

Through the use of a Waldorf-inspired curriculum with bilingual/bicultural Puerto Rican students enrolled in a gifted program in a public school in central Massachusetts, I was able to observe the students' responses and attitudes toward the curriculum, note which elements of the curriculum did and did not appeal to them, and discover which elements of the curriculum promoted successful learning.

The subjects were two groups of students, a sixth grade and a fourth grade, who came to the gifted program once a week for ninety minutes. The fourth graders were involved in a literature class in which they became familiar with folk tales from the Americas. The sixth graders were involved in a class on Creative Writing. Their responses to the curriculum were recorded by means of videotapes, audiotapes, interviews, field notes, and the students' final products and used as data to be analyzed. Through thorough analysis of the data and the assistance of colleagues who participated in a triangulation process which promoted a greater degree of objectivity and insightfulness, I was able to reach a clearer understanding of the students' relationship to a curriculum that is non-traditional and intended for private school use.

Through this study, I have reached several conclusions concerning the effectiveness of the curriculum. It was

noted that through the use of Waldorf-inspired curriculum, the bilingual students expressed their social values, they acquired concentration in their task completion, and they developed intellectual capacities through the use of a creative process. Their use of expressive language increased in both Spanish and English and their images of themselves were reinforced in a positive manner by use of a curriculum which acknowledged their cultural heritage. It was also noted that by providing an atmosphere in which the students felt successful, they accomplished most of the curriculum objectives.

Initial observations revealed that students were positive and displayed enthusiasm in their desire to come to the class. The atmosphere of the classroom was non-threatening due to the fact that I did not grade the students and much of their work was of an artistic nature. I nurtured the idea that the products they created with me would be seen as works of art, whether they were written, drawn, painted, or sculpted. For this reason, I discouraged the use of lead pencils when writing and let them use colored pencils or thin crayons to write. The concept of creating beauty instilled in the students a feeling of pride and accomplishment. The classes were conducted in a non-traditional way in that I allowed the students the freedom to talk and did not punish them for much of their social behavior. I observed that the students' reaction to the

classes at first held a social quality. At the start of most classes, the students talked, teased each other, or told jokes. I labelled this a "social" reaction to the curriculum. They were exercising a freedom in the gifted classroom which was for the most part not allowed in the regular classroom.

Generally, the students were anxious to begin each project I presented. The social quality lessened and physical engagement with their work took its place. The rhythmic nature inherent in doing visual or performing art (i.e., the movement of a brush across a paper, the willful pounding of clay, or the whole body involvement used in the dramatic story improvisations) cultivated a confidence and an ownership in a creative process to which the students were not ordinarily exposed. This feeling of success led the way to the more thought-oriented portion of the lesson. As an extension of an artistic process, the students learned skills considered cognitive in terms of listening, speaking, reading, and writing. The students' interest in the curriculum evolved from a reactive to a proactive status. Initially, they entered the classroom with the desire to talk and interact with each other. When they realized that this behavior was acceptable, their interest in the task at hand became apparent. The freedom with which I allowed them to meet the curriculum developed into a natural intellectual curiosity.

Some aspects of Waldorf education appealed to the students and others did not. The group interviews held with the students revealed that they overwhelmingly preferred activities involving art. Some students said that these types of activities reduced their fatigue, allowed them to have an imagination, and allowed them to feel a sense of accomplishment. Other students noted that the gifted classes were easier than those of the regular classroom. A few of the students feared that if they came too often to the gifted classes, they would "lose out" on their regular subjects. Most of them, however, were not concerned with losing out on class time and mentioned how much they enjoyed the gifted classes and how often they would like to attend. Generally, the students were not enthusiastic about having to write. However, they became less resistant to written assignments if they had been working previously in a creative medium.

Implications of the Research

The research in the study revealed that while they were involved in artistic activities, students considered limited speakers of English appeared less inhibited in their attempts to speak English and students who were proficient in both languages developed an ease in speaking when transferring from one language to another. A curriculum which

implemented the involvement of artistic activities would encourage verbal expression in students in both languages. English as a Second Language classes and Spanish language and grammar classes would benefit from the students' readiness to verbalize if the classes used a creative, artistic process as a foundation.

The second implication concerns the use of this curriculum in relation to the students' image of themselves. The curriculum in the gifted program contained elements of the students' native culture or allowed them the freedom to express themselves as members of the Latino culture. This acknowledgment of the students' cultural background helped them to strengthen their feelings of identity. For bicultural students not to experience aspects of their native culture while being part of a more dominant mainstream culture, an invalidation or confusion of their sense of identity may occur, ultimately affecting their self-esteem in a negative way. Thus, cultural elements could and should be included in any subject of a classroom curriculum including social studies, science, reading, math, or music. In order for Latino students to meet the dominant culture in a positive way, their knowledge and understanding of themselves must not be inhibited. To have their culture constantly reinforced by having it included in their daily lessons would be a motivating factor for bilingual students.

The establishment of a creative classroom atmosphere brought about the students' natural curiosity for learning. Within an artistically involved classroom, work can become an adventure and not a chore. Out of their interest in the work, their capacity to learn unfolded. They responded well to a curriculum which took into consideration the need to balance the academic as well as the artistic nature of their being. If teachers introduced the teaching of abstract or intellectual concepts so that the students had a positive feeling for them, the concepts would become relevant to the students and be easier for them to define. This may be done through any of the arts. Verbs can be introduced through acting, social studies through listening to fables, etc. This holistic method is especially important to bilingual individuals because their language development capacity has a special relationship to the right cerebral hemisphere.

Recommendations for Further Research

In light of the conclusions which I have described, I would make the following recommendations for further research.

(1) One of the major limitations of my study was the limited amount of time I spent with each class (ninety minutes each week). The length of time between each class

prohibited me from seeing the results of my curriculum and teaching methodology on a daily basis. Researching student response to a curriculum based on Waldorf principles every day for an entire term (sixteen weeks) might reveal additional findings indicating favorable or unfavorable responses to the curriculum. The extended time spent in the gifted classroom would help to establish a consistency concerning patterns of success or failure of the teaching methodology used in the program.

(2) Within the city in which the study was held, there exists a bilingual program for Vietnamese students and one for Greek students. If a gifted program using a curriculum similar to the one in the study was to be implemented with either or both of these student populations, research concerning bilingual learning styles might reveal additional conclusions concerning the learning style of bilingual individuals. In light of the research conducted by Martin L. Albert and Lorraine K. Obler (1978), observations could be made concerning the development of language in a bilingual individual exposed to a curriculum which involves the use of activities associated with right cerebral hemisphere function.

(3) Inherent in the Waldorf philosophy is the need for the teacher to be involved in the personal pursuit of an artistic activity. Research involving how the artistic enrichment of the classroom teacher affects the students'

attitudes towards learning may strengthen the case for a curriculum in which the creative process is essential. The concept of teaching as an art might be reinforced through the teacher's personal involvement as an artist.

(4) Collaboration between a local Waldorf school and a public school for the purpose of creating a classroom within the public school setting in which Waldorf education is taught may provide extensive research data concerning the public school students' response to a Waldorf curriculum. It would also open up channels of communication between public school teachers and Waldorf teachers.

(5) A study exploring the reactions of administrators in public schools concerning their willingness to include teachers in making decisions about school policies might provide answers for researchers concerning how to approach school administrators for possible Waldorf program implementation. The empowerment of teachers is an important issue. If teachers feel that decisions are being made by administrators concerning the education of their students with a minimum of input from teaching staff, debilitating attitudes may result. Teachers may lose their interest, inspiration, or motivation to teach if they personally do not participate in the growth and development of the school.

(6) Collaborating with parents of students in the bilingual program is an important goal of bilingual education. One way to initiate this process might be by

soliciting parents' feedback concerning their feelings about allowing their children to be in a classroom which:

- (a) does not grade the students by letter;
- (b) uses the artistic process as a learning tool;
- (c) allows the students to speak the language of their choice;
- (d) places equal weight on the development of the cognitive, affective, and motor skills of the child.

Discussions with and interviews by parents might provide data for the possibility of program implementation and a vehicle for parent involvement in a school situation in which an intimidating administrative hierarchy was not present. Parents need to find a concrete way to form a relationship with their children's school. They should not be made to feel inferior or be intimidated by any aspect of the school environment. Parents who are supportive of innovative educational programs are a valuable resource to a school community.

Chapter Summary

Chapter V addressed four principles of Waldorf education, stated the major conclusions of the research project, and listed several suggestions for further research.

The four principles that are essential in maintaining the integrity of a Waldorf-inspired curriculum in a public school setting for bilingual students are:

- The cultivation of independent thinking in a non-threatening environment
- The use of a curriculum which is based on the growth and development of the child
- The absence of an administrative hierarchy within the Waldorf schools
- Steiner's concept of the individual as a being of body, soul, and spirit

Although all four of the principles face an undetermined amount of compromise in a public school setting, the possibility of implementing a Waldorf-inspired curriculum in a public school setting for bilingual students is viable. Through the use of workshops, lectures, demonstrations, guest speakers, and school-related activities, individuals interested in implementing a curriculum which is guided by the principles of Waldorf education may be able to educate parents, teachers, administrators, and other community members concerning the significance of Waldorf education.

The conclusion addressed the answers to the first three research questions and concluded that in order to provide bilingual Latino students with a positive and successful classroom experience, the effectiveness of current teaching methodologies used in public schools needs to be examined

and the distinct learning style of the bilingual students must be acknowledged.

Recommendations for further research included allowing gifted Hispanic students to be exposed to a Waldorf-inspired curriculum each day for one entire school term, implementing a gifted program for Vietnamese and Greek bilingual students using a curriculum similar to the one used in the Hispanic gifted program, student response to learning from a regular bilingual classroom teacher involved in the pursuit of one of the visual or performing arts, the collaboration between a Waldorf school and a public school concerning the implementation of a Waldorf classroom(s) within the public school setting, the reactions of public school administrators concerning their willingness to share with the teaching staff the decision-making process for school policies, and the attitudes of the parents of students enrolled in the Hispanic bilingual program concerning changes in the classroom.

Closing Statement

The research which has been conducted in this study is not only a product of the four-month period of data collection. It is a result of fifteen years of being with children who faced many obstacles, the two most serious being racism and poverty. I have struggled through the

years to bring a sense of joy and creativity to my students. In addition to creating a classroom atmosphere of mutual respect, I was able to present to them a body of knowledge through which they could discover new activities. I would not have been as successful if I had not been introduced to the insightful and sensitive philosophy of Dr. Rudolf Steiner. Though one may voice the opinion that a curriculum designed for a European student population is not appropriate for Latino students in the United States, this study has shown that it is possible to transfer some of the important principles of Waldorf education and implement them in a way which is beneficial and positive for language and culture minority students. Beyond race and culture, we are all thinking, feeling beings who need the same love, respect, and caring. These human beings should be the most important foundations for any curriculum. Having a genuine concern for our students will help them learn in any situation, help to make education a positive experience for them, and prepare them for a world which is in great need of human compassion. This statement by Francis Edmunds (1979) shows perhaps the ultimate goal of Waldorf education:

The only legitimate way to community is through understanding--not by acceptance of a common theory, but by each individual learning to transcend his personal viewpoint in the attempt to understand his neighbor--that is the modern meaning of 'love thy neighbor as thyself'. Until this is realized, we shall not see peace. The education we are describing sets out to try to overcome the primary evil, egotism. . . . It

certainly is the greatest ideal of Waldorf education to work for the full unfolding of the individual human spirit. (p. 36)

APPENDICES

APPENDIX A

PARENTAL CONSENT FORM

PARENTAL CONSENT FORM

My name is Jean Lozoraitis. I am the teacher of Hispanic bilingual students in the Worcester Public School System who are enrolled in an enrichment program for gifted students. It is called PEAK--Providing Enrichment for Able Kids.

I am also a doctoral student at the University of Massachusetts in Amherst, Massachusetts. As part of my doctoral study, I would like to videotape and audiotape students from my classrooms while they are working. My goal is to analyze the material from the tapes and attempt to identify successful learning patterns in bilingual students.

In order to use the students as part of the study, I need permission from the parents or legal guardian. The students' names will not be used in the dissertation. Their grades will not be affected by their participation in the study.

Please sign below if you wish your child to be videotaped and audiotaped in the PEAK Program classroom.

I have read the above statement and give my permission for my son/daughter to participate as a subject in a series of videotaping and audiotaping sessions under the conditions stated above.

Signed:

Parent/Legal Guardian

Date

Signature of the Graduate Student:

APPENDIX B

DESCRIPTION OF THE CURRICULUM

DESCRIPTION OF THE CURRICULUM

There is no set curriculum for the Waldorf schools. Teachers may choose to introduce concepts through a variety of ways. If a teacher is particularly artistic, one may see an abundance of paintings gracing the classroom. If another teacher is a musician, much singing will be heard through the doors. It is very possible, however, that both teachers are introducing the same concept, be it adverbs or algebra. A schedule of the appropriate time to introduce educational concepts has been recommended by Waldorf educators, but the way in which it is done is entirely dependent upon the teacher. I have listed below portions of the curriculum which I used in the gifted class, taking various themes from the Waldorf curriculum and using them within the boundaries of my resources--in terms of available materials, physical space, and time limitations. I chose to describe these particular activities because of their immense popularity with the students.

Painting with Watercolors

Objectives

The objectives are:

- (1) To listen in order to retell in logical order or to visualize stories

- (2) To listen for new words, phrases, or expressions
- (3) To listen to follow directions
- (4) To maintain skill in manuscript writing
- (5) To learn basic techniques of watercolor painting

In the development of the curriculum for the fourth grade, the students listened to many legends and folk tales from the Americas and the Caribbean. To provide the students with a visual image of the story, we painted with watercolors.

Each student is given a paper, brush, a container of clean water, and three jars containing in each the primary colors of red, yellow, and blue (when first introducing painting, the presence of too many colors usually leads to making "mud"). I maintain the option of allowing the students to paint their own favorite scene from the story, or guide the students through a simple painting. Many times, the students appreciate having a model to follow. In the latter case, I often begin by applying a light wash of yellow or blue to the paper in an even, slow way, then introducing simple forms to the paintings such as mountains, sun, moon, or trees. The age group of the students may aid in determining the complexity of the painting. Usually fairy tales and folk tales are filled with scenes of woods, little huts, trees, castles, etc., so the selection for the

paintings will be wide and not particularly difficult to reproduce artistically. What should be emphasized is the students' enjoyment of the activity, and a quiet time for them to think over the events of the story. The entire painting lesson should take approximately thirty minutes.

Upon completion of the painting and clean-up activities, the students sometimes copied a paragraph summarizing the story from the board. I wrote the paragraph in colored chalk and drew a small illustration from the story next to it. The students used colored pencils to copy the paragraph and wrote it in large, unlined notebooks. They had a lined paper which they placed underneath the page they were working on to use as a guide so that the sentences would be straight.

Dramatic Play

Objectives

The objectives are:

- (1) To speak to a group using audible speech and good pronunciation
- (2) To practice oral speaking in the native language
- (3) To practice oral speaking in the second language

- (4) To recreate stories dramatically using appropriate expression

After the students heard an entire story, they often wanted to "act it out". This type of acting is totally improvisational. Roles are assigned, and the students interpret the story informally. If they have trouble remembering the story sequence, I may give them as much help as they need. Oftentimes, the majority of girls want to be the princess, or the boys want to be king. This can be resolved by letting two or three students play these popular roles at once. If the story is short, they might want to act it out again with new role assignments. If there is any silky or shiny fabric available, the children can improvise and create their own costumes, without any tailoring.

Tissue Paper "Windows"

Objectives

The objectives are:

- (1) To reproduce artistically a scene from a story
- (2) To develop a sense of color
- (3) To develop a sense of proportion

I distributed pieces of different colored tissue paper to the students. One main piece, a lighter color, was pasted to a frame made out of a piece of construction paper

so that it resembled a window of color. The students tore up the tissue paper and glued or pasted the pieces onto the main "window", creating a simple scene from a story they had heard in the class. I then hung the pictures on the window. The light passing through the colored tissue paper created a stained glass window effect.

Mural Painting

Objectives

The objectives are:

- (1) To discuss and share with peers personal goals and interests
- (2) To work together as a group
- (3) To become familiar with materials and tools for painting
- (4) To master the mechanics of writing, including grammar and punctuation
- (5) To develop an individual style of writing
- (6) To spell correctly words used in written work

"Where Will You Be in 2003?" was the theme of this sixth grade activity. It consisted of the students discussing their goals for the future and possible careers which might interest them. In order to help visualize their goals, I traced the outline of each student on a long piece

of butcher paper, so that it appeared that they were standing in a group, talking to each other. Then each student painted the outline of himself or herself on the paper, in the professional clothes they would be wearing at that future time. The mural was filled with veterinarians, lawyers, doctors, and a playboy!

The students then wrote a "diary" page in their journals describing the events of a day in their life in 2003. We read each account to the class. I edited their journals individually and they rewrote them.

"Falso o Verdad" ("False or True")

Objectives

The objectives are:

- (1) To evaluate the statements of others
- (2) To listen courteously
- (3) To listen for pleasure
- (4) To acquire the skill of telling a story
in logical order

This was a game introduced to me by the program's drama consultant. It consists of seating the students in a circle, making sure all are comfortable. The teacher begins by telling a story of something that happened in her life. Upon completion, the students must guess whether she was telling the truth or telling a lie. One by one, they decide

whether the story is true or false and answer "falso" or "verdad" when called upon. When all have answered, she tells them if the incident was true or not. Each student has an opportunity to tell the group a true or false story.

This exercise in oral speech was received enthusiastically by the students. Very rarely did any of the students not want to tell a story. The students tended to tell true stories and found it a little more difficult to tell an invented story in a convincing way. The topics of the stories ranged from saving their baby brother from getting hit by a car to finding caves in Puerto Rico. A natural extension to this exercise is to have the students make up a group story. Someone is chosen to start inventing a story, then each student takes a turn adding to it. The last person has the responsibility of ending the story.

"Woodworking"

Objectives

The objectives are:

- (1) To explore the concept of "environment"
- (2) To create a two-dimensional sculpture using a variety of materials
- (3) To use appropriate descriptive words
- (4) To develop dictionary skills

- (5) To become familiar with the creative writing process in terms of writing a first draft, revising, proofreading with the teacher, and writing a final draft
- (6) To practice cursive writing

This activity was used in conjunction with the Creative Writing class. It consisted of constructing an environment--including a house--in which the class members would like to live. Pieces of scrap wood, natural wood, paints, hammer, nails, and a glue gun were the main materials used for the project. Pebbles, shells, pine cones, sheep's wood, and other small items were also utilized. Pieces of cardboard served as the base of the project. Upon completion, the students explained what their environment consisted of to the rest of the class. They then had to invent a character or characters who lived in their house and make up an adventure that their character(s) had experienced. The houses ranged from small cabins by the sea in Puerto Rico to castles in the country. Then they recorded their stories in their journals. I edited each story individually and the students rewrote their work with the corrections. The students used the dictionary to find the correct spelling of the words they had misspelled.

Storytelling

Objectives

The objectives are:

- (1) To listen courteously
- (2) To listen for pleasure
- (3) To acquire the skill of telling a story
in logical order

Children and adults alike are always fascinated by a good story. The fact that it is so much more appealing than being read a story is due to the successful storyteller's effort to not only memorize what may seem to be endless details, but also to make the story "come alive". The students will take in all this imagination and life of the story on a level that goes very deep. They will rarely forget a detail. In this curriculum, the use of fairy tales is frequent. This is mainly because of the element fantasy in the story plots. Fairy tales also contain a wide range of human characteristics. We find the lazy boy or girl, the wicked old man, the kind princess, the greedy king, etc. With a broad introduction to fairy tales, the students become familiar with all kinds of characters from which to base the personalities of the characters they develop in their own stories. The best versions of the fairy tales are to be found in The Complete Grimm's Fairy Tales with an introduction by Padraic Colum. It is helpful for the

bilingual students' positive self-image to include in the curriculum many folk and fairy tales from their native culture. Cuentos Folkloricos De Puerto Rico, collected and edited by Ricardo E. Alegria, is one good source.

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