ART AND THE DEVELOPMENT OF DIALOGIC SKILLS:
AN ETHNOGRAPHY OF ART IN WALDORF TEACHER TRAINING.

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University of Cape Town

Declaration:

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in this dissertation from the work, or works of other people has been attributed, and has been cited and referenced.

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ABSTRACT.

Waldorf Schools emphasise the use of art in education. This interdisciplinary dissertation demonstrates how Waldorf teacher trainees are prepared to work with art in the school classroom. It does that by documenting the ways that three different art media are introduced to students in a Waldorf teacher training programme in Cape Town, and those students' responses and experiences in working with those media – relying quite heavily on students' oral and written comments about those experiences. The data presented come from the writer's own involvement as a teacher trainer cum researcher who has adopted an ethnographic-style approach to data collection and analysis. The data show that a primary goal of introducing Waldorf teacher trainees to art is to develop what is here described as a dialogic capacity – an ability to be able simultaneously to immerse oneself in the teaching process and to stand back and reflect on everything that that process involves so that, as teachers, they are able to be flexible and open to change. That this can be done through cultivating a teacher's feeling for art through requiring its practice, it is argued, helps to bridge an apparent paradox in Rudolf Steiner's work between his call for practising art for its own sake and his recognition that art should be practised in schools to facilitate the development of the individual.

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The financial assistance of the National Research Foundation (NRF) Staff Development Grant has been much appreciated. The opinions presented here are not to be attributed to the NRF, but are my own.

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[1]Quote from Verse for the Michael Age by Rudolf Steiner.

A Student's Personal Credo[2]

I was a teacher in a government school for quite a number of years. When I left, I was burnt out and disillusioned. I actually felt despair, that there was no hope and few jobs were available. Some teachers from the Novalis Institute had given an enrichment course at the same school as an alternative to state teaching and it turned out that I met some of the teachers who are now at the Centre. Much later, when I had left teaching, I honestly promised myself that I was not going to go back. Then my feet led me through these doors and I came here to learn about Waldorf Education and what it means to be a Waldorf Teacher. I had no idea that day that in reality I was actually coming to learn about myself.

When we started, I was quite surprised by the subjects; they were not the usual sort of subjects that you do at a University where you sit in a large lecture hall and you listen and you think and produce assignments. They were lively subjects and demanded you to be yourself and filled you with so much energy. I often pondered on this question: Why do we have to do these subjects? What have they got to do with us as teachers?

When I came to do my first painting, I thought: This is wonderful. I love art and I'm an artist and this is going to be so easy. In our first painting we used water colours on wet paper. You cannot control the paint and everything started to run and I was absolutely appalled! I thought that, being an artist, learning painting was there to make me a better artist. I had not realized and came to understand years later that it was really about getting to know you. It was about giving the artist the opportunity to express himself to himself. It was not about becoming a better artist, but about becoming a better human being. So many students in my class agonized over their paintings and said: I cannot do this. I don't like this. And I saw at the end of my three years the most outstanding pictures that literally blew me away. I saw how everybody in my class matured and gained such skill, and I realized that we are all artists.

I was asked to teach at Khanyisa[3] Waldorf School for Supportive Education. I applied for the position and got it. I went into the classroom and started teaching painting as part of the curriculum and there I was using all the methods that we had learnt in our painting sessions. A state teacher knows that there is the timetable and you follow that timetable through the day. But on one particular morning I was quite surprised. I had a child in my class who had a learning problem, who came from a very poor socio-economic background and who had had a lot of problems to deal with in his life. That particular day I had prepared a

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[2] Roda Hendrick's graduating student's speech at a recent graduation ceremony of The Centre for Creative Education (March 2004).

[3] A Xhosa word meaning 'to lighten'.

fabulous Main Lesson[4] and I was so ready to share my thoughts with these children and their eager young minds. Everything was carefully planned and then suddenly this child had a huge temper tantrum in the class. It was a massive outburst and the whole Main Lesson was disrupted. Everyone was distressed and I said to him: "Will you quietly leave the classroom and sit under a tree until you have calmed down." I went to the staffroom and another teacher said to me: "You must paint. " I said: "It's not on the timetable." But I went back into the classroom and asked of my own inner feeling: "What must I paint?" I gave him an abstract to do and gave him some red, orange, and yellow paint, also a bit of blue. And I let the whole class paint and that was my Main Lesson for the day. His picture was not a pretty picture for the entire paper was flooded with red. All his anger and frustration came out on that paper. Needless to say, I was exhausted at the end of that day, while he was cheerful and happy, joking along with everybody in the class. Everybody else felt much more relieved. Then I realized why Rudolf Steiner recommended art as a pedagogical tool. What was more important that day, my being a teacher and giving the class my thoughts, or was it really about me meeting that child as a human being? I came to realize that Rudolf Steiner's work is not something you can easily understand. I often experienced frustration: what on earth was this man talking about? What does he mean when he says that art is a pedagogical tool? The answer does not necessarily come when you are reading your books, but it comes at a time when you need it most; in the classroom when life is difficult. It opens your understanding of the children.

To be a teacher today is asking us to be more than a person just with knowledge. It actually asks you to be a spiritually healthy human being. Especially with the kind of child we see today: a child that has to grow up very early, a child who has often been faced with violence, is easily swayed by the media, by drugs and all sorts of negativity. We're dealing with a child that needs spiritual guidance and in order to do that you must be a spiritually healthy person. You must realize in the classroom that the children show up your strengths and weaknesses. If you are not meeting their needs they will play up, they will act it out. And children teach us. Many times I came into the classroom and had to ask myself: Who is the real teacher here? Is it me or them? They mirror me. I was once told: you don't choose the children, they choose you. That statement really humbled me. I had to look at myself and say that I was honoured to have that position; of all the thousands of teachers out there who could have educated you, who could have given you something, why have you chosen me?
What have I got to offer you?

[4] The Main Lesson corresponds to the first two hours of the school day in a Waldorf School when a particular theme (e.g. Mathematics or History) is studied over a period of three or four weeks.

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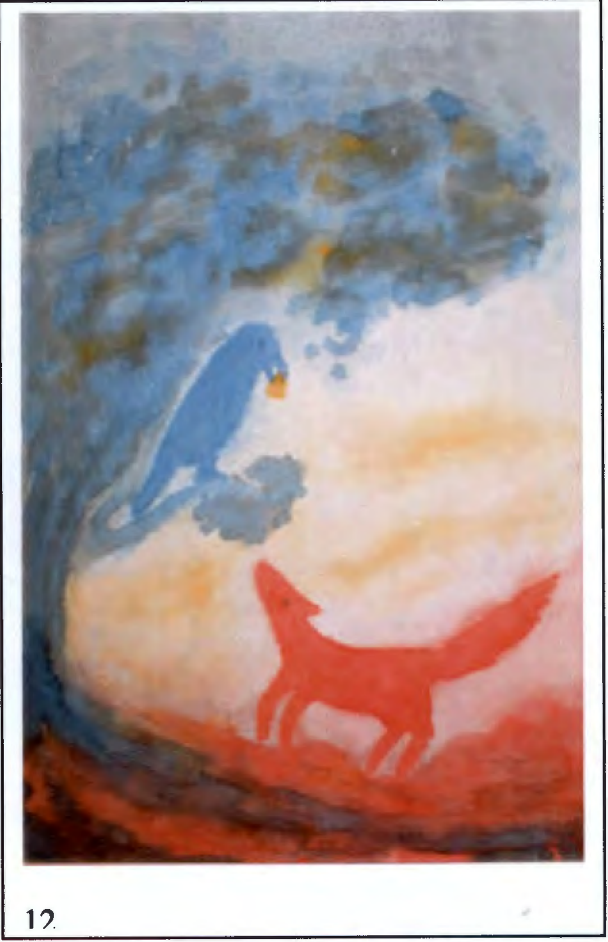
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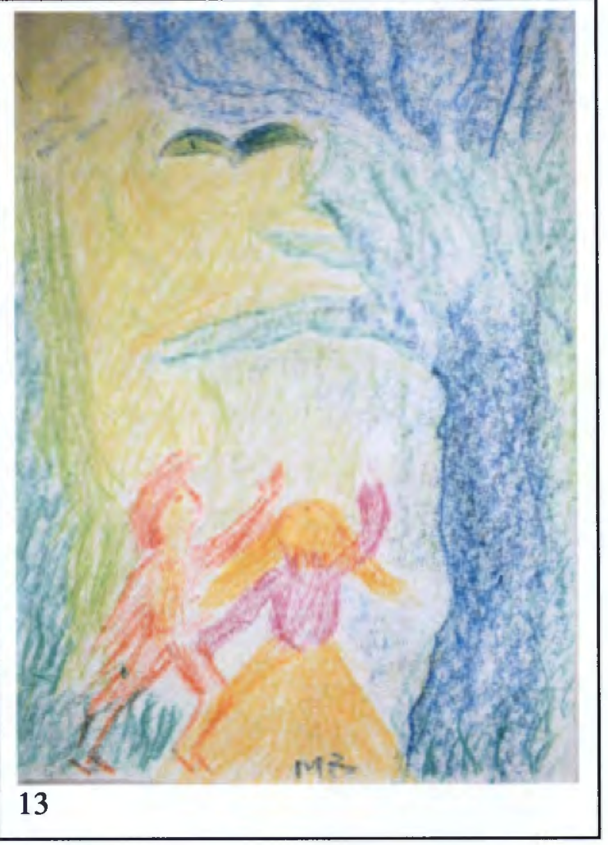

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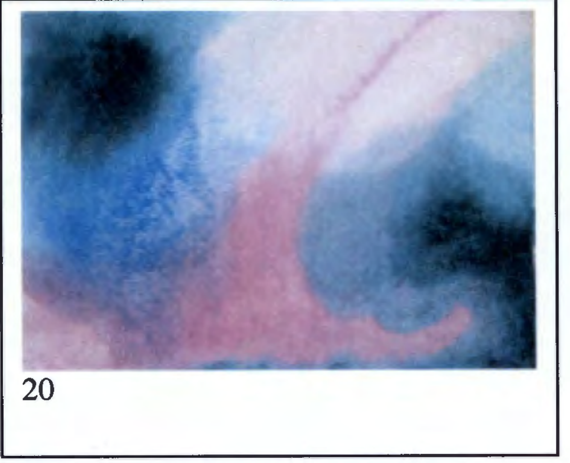
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CHAPTER I:
INTRODUCTION

1. USING ART TO DEVELOP A DIALOGIC SKILL IN WALDORF TEACHERS.

The Waldorf school system, based on the ideas of Rudolf Steiner, has used a wide spectrum of the arts both in their school curriculum and also in Waldorf teacher training programmes. These are included in the courses at the Centre for Creative Education (CCE), where I have conducted my research. The aim of my research project has been to examine and record how the practice of art in the CCE teacher training curriculum is used to help to achieve the goals of preparing a student for the work of primary school teaching, particularly in a Waldorf school. I have done this by considering the ways that various art modes have been introduced to and used by the students, as well as the reasons for their introduction and use. A further aim has been to gain insights into the development of a dialogic capacity, a quality needed by good Waldorf school teachers. I do that by considering the teacher trainees' responses to their involvement in art when used as a means of learning to develop themselves into teachers. I argue that the introduction and use of art in the training programme for Waldorf teacher trainees is one that is used in the CCE curriculum to enable the trainees to develop a dialogic capacity, both with the media they use in art and, by extension, in the classroom with the children they will eventually teach.

Rudolf Steiner has argued that a teacher needs to apply his (Steiner's) philosophical ideas about the development of human nature in order to gain the kind of insightful understanding of children that is needed to educate[1] and cultivate the potential of each child (Steiner 1996: xvi). Steiner says that children learn in many ways: through imitation in the very young child (Steiner 1996: 19); through stories and imaginative pictures in the child after about seven years of age (Steiner 1996: 25) and through exploration of ideas in the adolescent (Steiner 1996: 37). Steiner

[1] *Educare* (Latin) means to lead out or develop rather than to instruct.

argues that the arts should be integrated into the whole school curriculum to assist the child through all phases of development. A teacher, he says, needs to develop an artistic sensitivity in their teaching approach that will enable them to perceive "intuitively" what is required in every situation by understanding how different subjects, and particularly the arts, affect the growth of a child. In this way the teacher applies a method of interacting with children that equips them as educators to use educational material and methods to meet the varying needs of the child at every moment (Steiner 1996: 33). Dialogic capacity can thus be defined as developed intuitive perception combined with clarity of thinking that enables the teacher to respond to the child or the class in ways that facilitate the pupils' growth and learning. From Steiner's viewpoint, the processes of art assist in the cultivation of a dialogic approach in that they refine and bring to consciousness the perceptions of one's feelings, which can become a basis for intuitive understanding. The aim of this study is to explore how regular practice of art may facilitate the development of such a dialogic capacity in educators.

Such a dialogic approach has been described by Nias (1989:198 citing van Manen 1984:2) who has said that successful teachers have learned to listen with a sensitivity that guides them to pedagogical insight and have developed a "sense of mastery" in balancing multiple teaching skills resulting in "a finely-tuned relationship between teachers and pupils" (Nias 1989:199). In learning to listen to the child teacher trainees are no longer looking at an educational methodology where the teacher is expected merely to tell children what they should know and do, but are being guided to be able to sense how to present content material imaginatively in order to suit the children in their classes, both in their respective phase of development and in their individual growth.

If teacher trainees are to be able to work towards the goal of listening to a child, of hearing unspoken questions and of answering them appropriately, they need to accept the children and themselves completely. This is because all listening involves a letting go of preconceived ideas and one's own ego, in order, as

Soesman (1998:116) has said, to create space to hear the other person accurately. As Soesman added, one can only do that when one feels comfortable with oneself. Similarly, it is only when children sense that their teacher has accepted them completely that they will feel comfortable with that teacher.

Such an approach to teaching is one that Steiner (1923:1) described as an artistic approach. It is one where the teacher interacts in an immediate intuitive dialogue with the child at all times, being guided by love for the child and a knowledge of their development that supports all forms of growth and learning (Steiner 1923:1). In this facilitated way of working, the teacher has also to view problems as challenges, and exchange fear of failure for trust in the process (Rogers 1967:60). A teacher who manages such an approach successfully will, argued Steiner, see the skill imitated by the children in their daily interaction with the teacher. Although Steiner did not use the term "dialogic capacity", it was the intention that both teacher and child should develop such an artistic approach as a skill for life. The development of a dialogic capacity is, as I shall show, what stands behind the emphasis on the arts in the training of Waldorf teachers, particularly in the CCE curriculum.

In this introductory chapter, I set the scene of my work as teacher and teacher-trainer in the Waldorf schools that has led me to research the art experiences of teacher trainees in each of three art media used on the CCE's visual art courses, and to do so with a view to understanding the process of developing the kind of "artistic" quality in educators that Steiner (1996: 33) considered necessary for teaching children. I look at the wide range of backgrounds of the CCE students who have been the focus of my research in terms of their previous experience in art; and I discuss the ethics of involving those students in the process of my gaining data for this dissertation. I also present the model of the Action Learning Cycle which I chose to use as a framework for my research of the students' art experiences and I indicate how it has supported my own dialogic approach in working with students to fulfil the aims of this dissertation.

In Chapter Two, I outline the principles of Rudolf Steiner's philosophy of the growth and development of the human being that underpin the educational ideas of the Waldorf schools and I consider the role of art in Waldorf education. This approach is contrasted with the views of Lowenfeld and Brittain (1975) and, more locally, with the aims of art classes in South African state schools, and with reference to the American focus on Disciplined Based Art Education. I consider that contrast in order to understand the aims behind the style and methods of art taught in Waldorf schools and teacher training institutions. I also discuss the order in which I present the art media I have researched.

In Chapter Three, I look at the medium of clay as stimulating the student's ability to become totally involved in playing with the sensory experience of the material and refer to Schiller's (1967) theory of the "sense-drive" in the human being. The language of form is explored with particular reference to representing the gesture of human and animal forms and feelings. Through the growth and development of form, I discuss the principle of metamorphosis that is used to encourage students to view art as a process rather than a product.

In Chapter Four, I look at Steiner's view on linear drawing as a process of abstraction that leads Waldorf teachers to explore various ways of expressing experience through drawing. I discuss the use of block crayon drawing to develop moods through coloured surfaces as well as line, and to create a contextual environment for drawing human and animal forms. Students study the representation of gestures that reflect individual characteristics, (also known today as "body language") in humans and animals whereby movements express feelings, instincts and character. Another technique that is discussed is the shaded drawing technique with its quality of life and energy, executed in both pencil crayons and charcoal. Through considering the students' experiences, I note how learning to draw develops an ability to observe the context and depiction of gesture that gives life to a drawing within and beyond the form.

In Chapter Five, I look at the 'wet-on-wet' water-colour painting technique and the challenge for the students to flow with this medium rather than restricting and controlling it, a process that requires the development of a dialogic skill. I discuss a technique of building up a mood through the use of light and darkness that is applied to all aspects of nature: times of the day, seasons, plants, animals and humans. I also consider the development of contrast between light and darkness in a landscape painting that results in the discovery of the laws of perspective. This is followed by a discussion on the use of veil painting and the development of subtle colour effects. Finally, I observe the journey of self-discovery of individual students, noting how their experience in water-colour painting, through the development of a dialogic capacity with the medium, becomes a maturing factor in their growth as teachers.

In Chapter Six, I conclude by reviewing the aims of this thesis which are to research the acquisition of a dialogic capacity in teacher trainees by observing their art experiences in the media of clay-modelling, drawing and water-colour painting, thus providing insights into their development as artists as well as teachers. And I return to a discussion of how that provides a way of resolving an apparent paradox in Steiner's argument: that teachers should be totally immersed in their work that they effectively 'live' it as if intuitively, while simultaneously they must be conscious of the context and content as well as the processes that constitute the work of being a teacher. The writing up of my research is also intended to provide a reflexive record of professional practice in the study of art in Waldorf teacher training, and there are various points in the chapters that follow where I refer to some of what I have learned about that practice through undertaking the project of which this dissertation is a product.

1.1 *The use of art for training Waldorf teachers.*

For more than twenty years I have been involved in teaching art in the Rudolf Steiner or Waldorf school system. As a primary class teacher, I have always woven

all the arts into the fabric of the whole educational curriculum so that every subject is taught and experienced through a variety of artistic media i.e. music, poetry, drama, painting, drawing, and clay-modelling. As a teacher trainer, I have worked towards ensuring that the development of skills in all the arts is considered of great importance by teacher trainees.

In Waldorf education, as Nobel (1994: 149) points out, "the emphasis on art and artistic exercises is not aimed at developing artists, but [at] the creative, artistic ability which every person has within". This ability has been said to support one in one's capacity to be open to on-going learning as a process of constant renewal (Ryder 1987:22), an attitude that Steiner's educational philosophy upheld as being of great value. Steiner (1919:189) argued that teachers should never allow pedantry into their teaching and encouraged them to seek continual inspiration for their work as seen in the following words he gave to teachers, and are today recited as a verse:

> Imbue thyself with the power of imagination,
> Have courage for the truth,
> Sharpen thy feeling for responsibility of soul. (1919:190)

My research has dealt with students participating in a South African Waldorf teacher training course in which I am a teacher trainer working with the arts. As an art teacher, I have followed Steiner's injunction that "art should be taught for its own sake" so that teacher trainees can discover for themselves the value of doing art and why Steiner says they should become artists. However, as a teacher trainer and researcher I have explored why Rudolf Steiner advocated that all the arts should be explored in order to develop a well-rounded quality in the teacher (Steiner 1923:2). Nevertheless, for the purposes of a dissertation of limited scope, I have restricted myself to researching the following artistic techniques: clay-modelling, drawing technique (block crayon drawing and black and white shaded drawing) and water-colour painting (wet-on-wet and veil painting). All were techniques advocated by

Rudolf Steiner for the Waldorf school system and differ from the approach to art in South African state schools and art colleges, a point discussed in Chapter Two.

The research has explored teacher trainees' responses to clay-modelling and the effect that solidity, malleability and the quality of three-dimensional form have on their ability to play creatively with this medium. In researching the teacher trainees' study in the medium of drawing, my focus has been on the development of a capacity for observation of physical forms and underlying non-physical qualities of energy and emotion that are expressed in a picture. In the area of water colour painting, the research has looked at the teacher trainees' growing consciousness of what Steiner regarded as the inner quality of colour, as well as at the balance between the flow of colour and control of the water colour medium. This requires the development of an aesthetic sense through the process of encouraging a dialogue between the teacher trainee and the artwork. The development of a dialogic capacity is thus shown to be based on awakening each individual to their own artistic awareness and to a growing consciousness of their relationship, in the artistic process, with the constraining character of various art media. I show that what teacher trainees were required to develop was an increasing ability to observe, comprehend and respond to what they had intuitively sensed.

2. RESEARCHING ART EXPERIENCES OF TEACHER TRAINEES-.

2.1 The Time Frame

This project was begun formally in March 2003 when I started work on my proposal for the Master's dissertation. Data collection continued through to the end of September 2004. I had data from previous years as it was an accepted practice in terms of the teaching-learning model used (see below) that the students had a review after every art lesson. A study term usually consisted of nine weekly lessons on a particular theme, at the end of which was a written or oral review. Apart from the data gathered over seven study terms in 2003 and 2004, I have used some data

from three students enrolled in earlier years (2001 and 2002) because they had reported significant experiences when doing art in their teacher training at the CCE

2.2 Obtaining research data.

During 2003 and 2004 I worked with 52 teacher trainees who came from a wide range of cultural and educational backgrounds. There were three groups in each year of study. In the 1st year group there were students interested in teaching in either pre-school or primary school as the principles of Waldorf education were common to all prospective teachers and it was considered important that students studied all three phases of child development as well as obtaining training in the arts. In the 2nd year they split into pre-school and primary education groups, both of which were combined with the corresponding 3rd year group as the numbers were small and the courses were modular, so that all students experienced the whole course over the two remaining years. For purposes of this dissertation, I have researched the art modules in the 1st year of study and in the 2nd and 3rd year of the primary course, but not the 2nd and 3rd year of the pre-school course. This is because the pre-school students had certain modules that were geared for working in pre-schools and which would have meant researching beyond the scope of this dissertation. However, the approach to clay-modelling and water-colour painting was repeated in both pre-school and primary school courses. The numbers in each group were as follows:

2003: 1st year 14 students- 2nd / 3rd year primary 17 students
2004: 1st year 22 students 2nd / 3rd year primary 16 students

Throughout my time of research, I was inundated with information. Every art lesson offered a flow of comments that arose during the art activity and in the review afterwards with new experiences and developing skills that stimulated growth and change in our attitudes and ideas. The dialogue was very erratic; sometimes vague or repetitive and at other times stimulating, enlightening and exciting. I always took notes of comments or experiences that might assist me in dealing with any problems

and for monitoring the students' progress. When in retrospect I discovered that I should have reformulated a question in order to take an idea deeper, I would initiate further discussions at the beginning of the next class. This evoked interesting responses, opened up new doors in my own thinking and precipitated changes in subsequent lessons as also sometimes in my research questions. The advantage of getting to know a group well meant that my questions and the quality of the answers I obtained tended to improve over time. From previous years I had developed the habit of recording important remarks and questions, both to assist me in dealing with problems and in monitoring the students' progress. At the end of a term there would be a general review, verbal or written.

I sometimes used questionnaires to elicit more specific information. After the first questionnaire, I realised, as Bernard (1994:260) has suggested, that it would be best to answer it myself in order to judge its usefulness. The information gathered through the questionnaires varied, depending on the individual student's level of interest and ability to speak or write in English. I also set an essay for one group of students on "Is Art Necessary in the Training of a Waldorf Teacher?" The essay yielded depth of thought and personal introspection indicative of the time and effort spent on it, but also on the impact of art in their lives. In 2004, all students were asked to record in a journal what they had learned in the various artistic sessions. This allowed for relatively deep reflexivity on their part regarding their artistic process. All these data challenged me to consider student responses and development on every level from the practical and non-verbal to their analysis of inner experiences.

My own observations during the art lessons added to the information. As Bernard (1994:310) reminds us, it is important to observe situations directly and not merely to rely on written or reported information. In some ways it was relatively easy to observe the students while teaching them as they required my attention much of the time, often asking for assistance. I looked out for those whom I knew would find the exercise challenging and those second language students who might require my

explanation of what was required for an exercise to be repeated. As I often saw each group twice a week for different art modules, it was relatively easy to become aware of those who needed extra attention and to focus on someone I had missed the time before. The numbers in the groups varied between 14 and 22 which were generally quite manageable for an art class. However, sometimes, when I had set a challenging task to the largest group, I found I was very busy and afterwards I had to think carefully about what I had noticed concerning each student and whom I had forgotten. I found Robson's (1996:204-5) many tips very helpful for getting myself organised and becoming aware of biases in my observation. My observations continued during each review and also when the students' paintings were displayed on the wall – which happened at the end of each painting lesson – giving me further time to assess the progress of the individuals in the group, and the group as a whole, as they worked towards mastering each exercise.

I have felt it is necessary to illustrate the different artistic exercises that students were asked to produce. The photos included in this dissertation show a very small selection of what, in my opinion, were some of the best examples of students' work, and should not be regarded as the only way of expressing these techniques.

In addition to classroom exposure, each student had two or three interviews per year with the two lecturers (a colleague and me) who were responsible for the three groups of teacher trainees. There, I often discovered further interesting insights regarding the students' relationship to and progress in the different arts, particularly with those students who did not find it easy to express themselves in the classroom group, whether from shyness or language constraints. Thus I was able to obtain data from every student in a variety of ways. I also tape-recorded what Robson (1996:159) called "focused" interviews with four of the students where the topics were chosen although no specific order was followed. I chose these particular students either because they had experienced a breakthrough in one or more of the art media or because they had thought quite deeply about their art experiences and they were able to verbalise their ideas on the subject. Thus I used these key

students, as advised by Bernard (1994:166), specifically to take the process of developing a dialogue with art to a more explicit (or conscious) level. I have had training in Life-Line[2] and other counselling methods[3], as well as my years of teaching experience using dialogue with my students, so I was very conscious of using the method of "probing", that Bernard (1994:215) suggested, in the interviews I conducted, and to do so in order to allow the information to be offered by the students and not myself.

2.3 Methods to Evaluate Research Data.

As regards the method I have employed to evaluate the data, no attempt was made to compare one student's work with another's, or to assess the standard of art achieved. This was firstly because each student progressed and expressed themselves quite individually; and secondly because the principle method of teaching art was to involve the students wholly in the art experience, a situation only possible when students felt a freedom from any fear of failure, and which (as will be seen later) was not easy to achieve with all students.

In all the data I gathered on students' responses to their art experiences, I looked for information that would describe both their handling of the art techniques as well as the story of their personal biography, describing how the art experience might have affected them. Steiner 1923:2) expected every teacher to be able to do art and equally to love doing art. Bearing in mind that most students did not consider themselves artistic, I wished to see whether their attitude towards doing art could or would change as they learnt and practiced Steiner's art techniques. Steiner (1947:86) also expected each teacher to develop what I have called a dialogic approach while doing art, and I have used students' comments and stories to show how different experiences in art have affected students' progress and whether it has assisted them in learning to create a dialogue with the art medium.

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[2] Life Line is a counselling service for the community of Cape Town. It trains its own volunteers.
[3] The counselling course known as "The Helpful Conversation" was offered by Coen van Houten, a graduate of the Nederlandse Pedagogiese Instituut (N.P.I.).

It has not been possible, nor was it ever my intention, to assess the extent to which each student on the course had met Steiner's expectations in achieving a dialogic skill with each art medium, although both the students' artistic work and their comments gave quite a clear idea if they were progressing in that direction. Nor have I attempted to assess their skill in presenting content material in an imaginative way that would meet children in their respective phase of development, as that would be beyond the scope of this dissertation. I have looked instead for patterns of experience in the responses of the students, as advised by Bernard (1994:360). And I have sought to use them to illustrate the acquisition of attitudes and skills that supported a dialogic development, all the while recognising that it was a process of growth in the individual that would unfold the more it was utilized. I have thus presented stories about certain students achieving a 'breakthrough' to show the potential of art in students' growth and development.

Every student has been represented in the data presented here but I have nevertheless chosen material that, in my view, illuminates the ideas I wish to discuss in the dissertation. Therefore I have given more space to the voices of those students who were discursively verbal and who provided interesting feedback. It was also my intention that I might use the students' responses to provide feedback as to the efficacy of the art course. Analysing how the three art media supported the development of a dialogic skill in different ways, has enabled me to review my own approach in teaching art. Writing this dissertation, therefore, has also provided me with a sustained reflection on professional practice in the field of art education in Waldorf teacher-training.

2.4 Ethics

It has been extremely challenging for me to develop an objective critical assessment of a manner of working in which I am involved, and of a philosophy in which I believe. In a sense I have experienced the reverse of the conventional participant

observer's experience of having to insert herself into the activities of others in order to be able to observe what those are. For me the problem has been to withdraw from my immersed participation and commitment to the principles of the activity that I have researched, in order to be able to observe and record that activity. To the extent that I have succeeded, the result has heightened my awareness of what I am doing, why I am doing it and whether it is effective according to the aims of teaching art in Waldorf teacher training. It has also enabled me to recognise and understand what underlies an apparent paradox in Steiner's utterances about the purpose and process of doing art in schools, something I return to in the concluding chapter. The extent to which I have been able to develop some degree of impartiality must be judged in my writing up and analysis of the data I present.

When I began on this Master's dissertation, I asked the students I was then teaching, and some whom I had previously taught, if they were willing to allow me to use their comments as data for my research. I did so with a proviso that they could withdraw any information if they wished to do so. The students were all keen to assist me, though not quite sure how their comments would be used. I agreed that they could read what I had written once the dissertation was completed.

It has been quite easy to use whatever information was collected from the students, whether given consciously in written or oral reviews or unconsciously in comments in the lessons, especially as I decided that in writing up the work I would not use personal names. I felt this was appropriate as many statements have been repeated by several students on different occasions, albeit using slightly different wording, and I preferred not to appear to privilege the voices of some over those of others. Throughout the chapters, all remarks placed in inverted commas are from student feedback, unless quoted with reference to literary or other sources. As indicated above, I have provided no individual assessment of art work or of personal development in what I have written here, as my aim has been to illustrate the principles involved in the process of developing a dialogic capacity through art.

2.5 Research challenges: (A wide range of backgrounds.)

Among the teacher trainees were graduates from universities with degrees in such subjects as psychology; others came from the private sector with a variety of diplomas and qualifications. There were several parents of children in Waldorf schools, mothers whose interest had arisen through the education of their children; and there were two previous Waldorf school pupils. There were 5 students from Khayelitsha[4], some with and some without state-education teaching diplomas; and there were several state-trained teachers with years of experience, seeking new ideas and inspiration. Most of the 52 students (47 women, 5 men) were South African. A few had been born in Britain; one originated from Spain, one came from Germany, and, for a period, there were two exchange students from the Rudolf Steiner Hoyskolen (College) in Oslo, Norway who attended both 1st year and 2nd year classes. The students' ages ranged between 20 and 60 years (see table 1). Most of them were at least nominally Christian, a few were Jewish and there were three Islamic women. Several students did not belong to any particular religion but expressed themselves as being religious. A few trainees had read of Steiner's ideas in books, while others knew very little. What all of them had in common was an expressed desire to train (or retrain) as Waldorf teachers.

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[4]Cape Town's largest black township, Khayelitsha was first constructed in 1984 before the fall of apartheid segregation. .Present population:>600 000.

Table 1. Profile of student sample

Age: Years	Gender	Waldorf Background	Art background	Tertiary Education	Origin S.African.	Elsewhere In Africa	Europe
20/30	M 0	0	0	0	0	0	0
	F 18	4	6	8	12	0	6
30/40	M 4	0	0	2	2	1	1
	F 11	2	6	4	9	0	2
40/50	M 1	1	0	1	1	0	0
	F 16	7	3	11	10	2	4
50/60	M 0	0	0	0	0	0	0
	F 2	1	1	2	2	0	0
Totals		15	16	28	36	3	13

2.6 *Varying artistic backgrounds..*

In working with the CCE teacher trainees during the various artistic exercises taught there, I became aware of the following factors. There was a difference between those sixteen students (see table 1) who had done art previously and who felt confident about learning and improving their skills and those students who felt they were beginners in the artistic realm. Some of the beginners were enthusiastic about doing art, and others were inhibited, lacking confidence in their own ability. Then there were those students who were discursively conscious of their feelings in the art experience and who responded with deep perceptions and thoughts. And there were those students who seemed to experience the art activity with little awareness of its effects on themselves. The differences led to a range of non-verbal responses and verbal comments that challenged me to work in an interactive way with them in order to meet their varying needs. The artwork of the students also gave me information as to their struggles and progress in the art process.

The students' comments have been very provocative for me in my teaching and my own personal growth as a teacher trainer. I have learnt not only to question myself

more deeply than earlier on what I am teaching and why, but also to make the issues with which we were dealing far more explicit for the students involved. It has also taught me to create situations in my art lessons whereby students might become increasingly creative and gain conscious awareness of theoretical ideas behind the practice. In these respects the research project has been beneficial to my own practice.

I asked the teacher trainees to describe their background in art. Some of them said that they had not done any art since primary school or Grade 10, which for some of them, was 10, 15 or 20 years before. "Don't expect me to be able to draw", said one trainee. Another student wrote: "My background (in art) was one of minimal exposure or opportunity to work with these media. Obvious intellectual capacity in school meant that the arts were side-lined."

An underlying attitude that art was only for the artistically gifted pupil was expressed by several of the teacher trainees. For them, the assumption that only certain pupils were talented and therefore suited to the study of art had undermined their confidence in art. These teacher trainees had grown up believing that they were not artistic and that it was a field that they could never enter. Intelligent pupils were not seen to need art, as they were expected to be fulfilled through academic specialization, doing the subjects in which they excelled. These students expressed nervous apprehension at the thought of having to do art.

The trainees from Khayelitsha had had even less exposure to art than most of the other students. One woman wrote: "I was never a good drawer, but I loved drawing, even when I was a pupil". Two men said that they had only done some drawing and colouring in with stencils[5] at school. As teacher trainees, they expressed an interest in doing art, although they felt that their work was unlikely to be very good. They had all experienced the use of stencils that are often prevalent in the younger grades

[5]A stencil was a cut-out plastic shape, usually very simplified or even caricatured in style, and the pupils had to draw around the stencils in their books and then to colour in the shape of the tree, horse, frog, etc.

in state schools as a convenient tool for those teachers who felt they were unable to do art. The habit of using stencils implied firstly that a teacher or pupil was not able to draw something correctly and secondly, that the shape given to the pupils was the best way of drawing the object.

A few teacher trainees had had art experience both at school and at home. One said: "My mum was an art teacher and, apart from clay, I grew up with painting and drawing. Art gradually took less place in my life until now – so I feel like a child finding my way again." One student wrote: "I was generally very positive about painting and drawing." Another reiterated this feeling, "I have seen this course as a great opportunity to start again [with art]." In the case of the teacher trainee who had had the practice in doing art while growing up, the experience had given her an openness for trying new art media. Several others were also enthusiastic to get involved in art.

One teacher trainee explained, "I grew up with colouring–in books[6] and even that was daunting. A tree was like a lollipop on a stick. It had to have a green outline and if you were daring you could put in your own colours when shading. [When I enrolled my children at a Waldorf school], I was being exposed to something different, where art was not just an outline that you filled in." The trainee also realised that she was still drawing in the style of Std 2 (Grade 4) when she had stopped drawing for herself. She was also drawing outlines because she had never learned any other way. "At 40 years old, that's the level I was at. I did a typical flower on a stick with two leaves. [I always drew] the path to the house and the smoke coming out of the chimney." Many of the students agreed that they had learned to draw in the same way, corroborating the point made by Betty Edwards in her book *Drawing on the Right Side of the Brain* (1979: 62) that many adults still draw in a childlike fashion.

[6] Books given to young children where the pictures are drawn in hard outlines and in specific styles, intended for the children to fill in the colours without having to struggle to draw the forms.

A colouring-in book approach implies that art is about shading in outlines that are pre-drawn in simplified, rigid styles, whether naturalistic or comic. It also suggests that children need to have everything made-easy for them without their having to think, observe or try things out for themselves. This outlook persisted in those students who had chosen at a later stage to do only the subjects that they enjoyed or in which they excelled, and to avoid areas, such as art, where they felt inadequate. One could say that this reflected a policy of taking no risks, simply in order to avoid failure. This attitude, inculcated through an academic approach that was inappropriate in the art field, provided me with an interesting challenge as to whether it could be changed through working with art.

The different backgrounds showed me that several of the teacher trainees might be highly self-critical about their ability to do art and that I would have to work very sensitively with them in order to convince them that anyone could do art. It was really a matter of offering them a new value system; not based on 'examination-style' success and failure, but on individual growth and progress and the joy of expressing oneself through the beauty of colour and line. The simplicity of the approach to each medium in Waldorf school art showed that Steiner was aware of this factor.

3. A TEACHING-LEARNING MODEL USED AS A DATA PROVIDING CAPACITY.

In structuring my research, I found it helpful to use an action learning plan proposed and tried by Taylor, Marais and Kaplan (experienced consultants in action learning and organization development).[7] The four steps in this model (which can be used by individuals or groups) are:

Action Reflection Learning Planning (Scott 2001:1).

The cycle implies a continuous process which consciously integrates observation and reflection in order to improve subsequent action. Although the cycle has no

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[7] Taylor, Marais and Kaplan are consultants at the Community Development Resource Association in Cape Town.

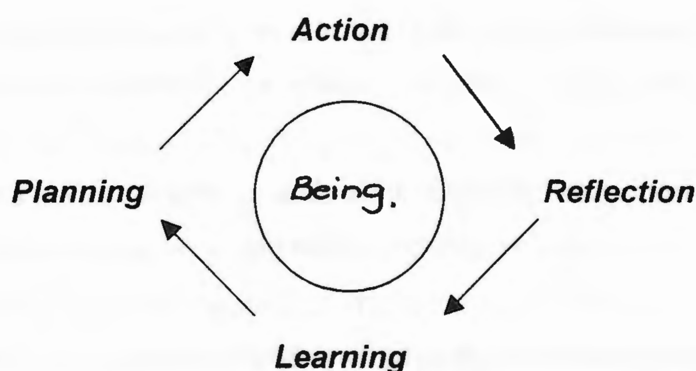
starting point, and steps can be repeated, I attempted to make use of the following sequence in my process of teaching and my process of research.

I experienced the learning cycle in the following manner:
1) Action, which in my research situation was the art lesson. This was followed by
2) Reflection, which occurred at the end of every art lesson when the students looked at the work and reviewed it, and I noted how they had responded to the lesson.
3) Learning was made conscious from time to time when the trainees thought about what they had learned from a particular experience or artistic module. Small group discussions were stimulated around the various art tables. I asked questions out of their own experiences in doing art, the previous review, out of the theory behind the art activity or to clarify how they dealt with certain problems. I could then return to earlier questions when I realized that the answers or ideas had not been clearly understood. Step 2 could also be re-evaluated if necessary. The final phase was
4) Planning which occurred in preparing every art lesson in order to experiment with new ideas and to create improvements by responding to the needs and comments of the students in the previous lesson.

Given the requirement that students discussed the lesson in phases 2 and 3, I had the research opportunity then to gather much commentary about the lessons and what students believed they were learning. Every lesson yielded data for the research project. Much of it was repetitive as many students had similar experiences and often came to similar conclusions over the study term. Their different attitudes and abilities, however, demanded that I work in a dialogic manner with the students all the time.

Scott (2001:10) has argued that there is a fifth element in the centre of the cycle, which he called "Being" and which motivated the action learning towards a greater awareness of the identity of the individual (or group) doing the action learning process. This activity of "striving to clarify the identity", he said, developed values at

a deeper level of learning This kind of learning could be observed in some of the students' stories that described what art did for them as human beings. I have presented some such stories in later chapters.



This model of experiential learning could be said to be dialogic in that it requires reflection on action that has been experienced and assessment of learning before further action takes place. I realised that it was essential that I demonstrated the dialogic capacity continuously in the art lessons, if my goal was for students to cultivate it in their own teaching.

4 THE ORDER OF VISUAL ART MEDIA UNDER DISCUSSION.

In my discussion of the interaction of three art media and their use in a Waldorf teacher training programme, I have chosen to discuss clay-modelling first because the experience of clay is very direct and tactile and most directly connected to one's senses as one works with it. The lump of clay is placed in one's hands, not on a board, and is shaped between palms and fingers. The cold, damp, sticky clay makes an immediate impact on the skin, responding to the grip and action of the hands so that one feels the strength, solidity and malleability of the clay and the power of one's hands moulding it. The clay takes shape according to one's will and unless worked too thin, holds the form imposed upon it.

With block crayon drawing, which I consider second, the crayon is gripped in the fingers so that one is conscious of the hard, slightly oily surface. This experience has a slightly less direct sensual quality than that of the full-on grasp of both hands when working with clay. The student still expends some energy, especially when colouring dark or mixed tones, yet one can control the crayon and place colours, whether surface or line, wherever one wishes. A shaded drawing, whether done with a pencil crayon, pen or charcoal also has the possibility of considerable control once the technique has been practiced. I have therefore chosen to discuss the media of drawing after that of clay-modelling.

In the practice of water-colour painting, which I turn to last, the long paint brush gives one some sensual distance from the flowing paint on damp paper. In this medium, moreover, even less control is possible than with clay and drawing.

I have chosen this order from another point of view as well. Steiner wrote very positively of the educational value of clay-modelling and water-colour painting, whereas he spoke disparagingly of drawing as an educational medium except for indications for teachers to use shaded drawing in the high school as an alternative to linear drawing. The challenge to find other ways of approaching drawing in the primary school, and that would answer Steiner's demand that art express the full experience of the human being, led to innovative ideas on the part of teachers,[8] one of them being the block crayon drawing technique used today. I have felt it best to place the medium of drawing after the medium of clay-modelling with the painting as a climax at the end. This is not only because Steiner valued the water-colour painting highly, but because it is my own personal interest as well.

Although I begin the discussion of my research with a chapter on the medium of clay, which is followed by a chapter on drawing and then one on painting, in the

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[8] Anke-Usche Clausen and Martin Riedel have written several books in German, outlining different methods of working with the visual and plastic arts in Waldorf Schools. Methodisches Arbeitsbuch fur alle Altersstufen: Plastisches Gestalten; Zeichnen Sehen lernen!; Schopferisches Gestalten mit Farben. Published by J.Ch. Mellinger Verlag Gmbh Stuttgart.

actual teacher training programme, courses including each of the three media under discussion are timetabled so that they occur repeatedly and so that at least one and sometimes two of the media are studied in the same term over the programme's three years. This is in order to bring about a continuity of artistic experience in the visual arts. The various art media courses thus support the artistic development of the student individually and collectively; often supporting each other and also – and importantly - being dovetailed into the teaching course at times that synchronise with the appropriate theoretical material. For example, students experience modules on modelling animal forms in clay as well as drawing animals in the same term as they learn about teaching animal study in Waldorf schools.

In the first term of the first year of the teacher training course, the students experience the media of clay-modelling and water-colour painting, in which they are required to do abstract studies and explore the different techniques in a playful way. Only in the second term, once they have begun to learn to express themselves freely in the respective media, will the students begin to work on their skills in drawing, which many of them find very challenging. Students experience two modules on each of the media in the first year, showing the importance placed on working in the visual arts for Waldorf teacher training. In the second year the students study four art modules and in the third year there are five modules on the visual arts. The programme is planned so that by the end of three years, students should all feel reasonably confident about their ability to do art for themselves and to teach and use it in the classroom.

In this chapter I have put forward the aims for this research dissertation, namely, to demonstrate how the art courses at the CCE Waldorf teacher training serve to assist teacher trainees to develop an intuitive dialogic capacity which can support as teachers in a Waldorf school. A further aim is provide a continuous reflection on professional practice in the field of Waldorf art in education that will lead to insights into the development of the teacher trainees in their growth as artists and teachers simultaneously. I have discussed methods of collecting data from the students and

the Action Learning model I have used in this research. Before I can go on to discuss the three art media in the order outlined above, it is necessary to offer some detail about Rudolf Steiner's educational principles and his ideas about the use of art in education, and to compare those ideas with others from a more mainstream perspective. This is firstly because the whole curriculum, subject choice and use of art are based on Steiner's understanding of the human being. It is also because he sought to express the full human experience i.e. both physical and non-physical elements through the methods of art that he expounded which are used in art courses at the CCE. Steiner's practical methods should thus be seen in the light of his ideas in order to understand the use of the three art media.

CHAPTER 2

THE WALDORF APPROACH TO ART IN EDUCATION

This chapter contains an outline of Rudolf Steiner's educational principles, followed by a discussion of his ideas on the use of art in the education of children and the ways in which they contrast with the views of the art educators Lowenfeld and Brittain (1975), who have influenced many art colleges and schools to consider the importance of art for the development of children. It has also been necessary to set a consideration of the use of art in the Waldorf teacher-training programme against a contextual backdrop of prevailing views on the study of art in South Africa and abroad as well. I consider the form of art that Steiner promoted and what he intends to achieve by training teachers through the study of art

1. THE WALDORF SCHOOL MOVEMENT.

The Rudolf Steiner or Waldorf school system has taken its impulse from the Austrian philosopher cum scientist and educationalist, Rudolf Steiner (1861–1925). In 1919 the first Waldorf school opened after Emil Molt, then director of the Waldorf-Astoria cigarette factory, approached Rudolf Steiner to create a school based on his developing educational ideas for the children of the factory workers. The Waldorf schools are now spread world-wide, with schools and teacher-training institutions in many countries, including South Africa.

There are ten Waldorf schools in South Africa's Western Cape Province. The Constantia Waldorf School and the Michael Oak Waldorf School are both over 40 years old, with Michael Oak educating pupils up to the end of Grade 10 and Constantia School preparing pupils for writing the matriculation examination. There are several 'younger' schools[9] in the province and there are several pre-school

[9] The younger schools in the Western Cape are: Mcgregor Waldorf School , Hermanus Waldorf School, Imhoff Waldorf School in Kommetjie, Stellenbosch Waldorf School, Zenzeleni School for Creative Education in Khayalitsha, Gaia Waldorf School, Dassenberg Waldorf School and Khanyisa Waldorf School for Supportive

initiatives in the townships and southern suburbs of Cape Town. Further a field there is the Roseway Waldorf School in Hillcrest, Natal, Michael Mount Waldorf School in Johannesburg, Max Stibbe Waldorf School in Pretoria, all with High Schools. Inkanyesi Waldorf School in Alexandra Township and Sikhulise Waldorf School in Soweto and Lesedi Waldorf School in Polokwane are all primary schools situated in areas that result in their being patronized by black children, with many pre-school initiatives also in these areas, and there are two other smaller Primary schools.[10]

The first Waldorf teacher-training facility in South Africa opened at the Centre for the Art of Living in Johannesburg in 1987. This later moved to the Baobab Community Centre for Teacher Enrichment in Johannesburg's Alexandra Township. In 1993, the training of Waldorf teachers was taken over by the Centre for Creative Education, first in Kenilworth and later in Plůmstead, Cape Town, which has now been training Waldorf teachers for twelve years.

Although the Waldorf school movement has been active in South Africa for more than forty years, many people do not know about these schools or about Rudolf Steiner's philosophy on which they are based. There are several misconceptions prevalent. The first is that they are 'arty' schools where a child does not have to learn anything. The matriculation results of recent years have proved that the academic ability and standards of pupils from Waldorf schools is at least on a par with that of pupils from other schools. Indeed, Constantia Waldorf School has, for the immediate past ten years, had a hundred percent pass rate and many students have matriculated with 'A' aggregates and distinctions in various subjects. Another comment frequently heard is that Waldorf schools are for children who are 'learning disabled' or socially dysfunctional, and there have certainly been several pupils coming from state schools who have flourished under the more creative system that the Waldorf schools offer. But there are far more children who have come directly

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Education in Plumstead. There are many independent Waldorf pre-schools and playgroups that support the Western Cape schools as well as numerous Educares in the townships areas.

[10] Migaelsfontein Waldorf School in Bloemfontein and the Village School in Irene, near Pretoria..

into the schools and are not 'drop-outs' from the conventional school system. Some people have thought that these schools are for retarded children, an idea that reflects confusion between the Waldorf schools and the Camphill Movement in South Africa, also stemming from Rudolf Steiner's philosophy and educational ideas but having a quite different trajectory and set of immediate goals.[11]

2. THE FOUR ASPECTS OF THE HUMAN BEING.

Rudolf Steiner said, "A genuine art of education can only be built on true knowledge of human beings" (Steiner 1996: 17). He maintained that a teacher needs to understand the whole process of the child's growth in order to teach the child in an appropriate way at each stage of their development. Steiner wrote that, like a plant whose leaves hide the potential for flowers, fruit and seed, the human being also has hidden depths that will unfold in the future. By learning to perceive both the visible aspect of the human being and what lies within the soul or psyche, one may, he argued, gain understanding of the natural development of the human being from childhood. Steiner saw this knowledge of the human being as necessary for becoming a Waldorf teacher (Steiner 1996: 2;4).

Steiner went on to define what he said were four essential but distinct and hierarchically arranged parts of the human being: the physical body, the vital life force or energy body, the sentient or affective body and the cognitive body, also known as the 'ego' or 'I'.

The physical body, he said, is visible and tangible, with shape, mass, texture and weight. It indicates our differences as individuals, unique down to our fingerprints and marking each of us as separate from the rest of creation. It is "mineral" in substance and subject to the laws of cause and effect of the physical world. It is, however, lifeless, unless inhabited by the other aspects, and throughout life it is

[11] The Camphill Movement was started in Scotland by Karl Konig, who later emigrated to S.A. and founded the Camphill Village for retarded adults in Malmesbury, 70 km north of Cape Town. Another Camphill village, with homes and a school for retarded children is in Hermanus, 133 km east of Cape Town.

continually influenced by them as one sees, for example, in the lines of care on someone's forehead or confidence in uprightness of posture.

Around and within the physical organization of all living things, said Steiner, is a body of vital life forces (also called etheric forces) that form, sustain and renew the physical frame, energizing every cell and organ (Steiner 1996: 5). These forces, he said, are invisible to the eye, but their effects are easily perceived when the body is glowing with health or limp with tiredness (Maher & Bleach 1996:16) and in the changing cycles of life from birth to death, which are reflected in the growth and decay of the physical body.

Steiner continued with the idea of a sentient or affective body that exists beyond the energy of the life forces, expressing unconscious instincts and desires, as well as semi-conscious, dreamlike emotions. It connects us, he argued, to the animal kingdom through our experience of inner sensation. The affective body is in constant motion, changing from pleasure to displeasure, from frustration to fulfilment, through the full range of colourful human emotions, a motion which, Steiner (1994: 41), argued, is essential for the healthy growth of the affective or emotional "body", and which also supports the health and energy of the "body" of life forces. When certain emotions are suppressed or over-emphasised, this becomes a negative influence on the life energy, as can be seen in the lethargy of a person who is chronically depressed.

The final constituent in Steiner's model was concerned with that which we experience as ourselves, the cognitive body which he called 'I' or 'ego', the property of the human being alone. No-one, says Steiner, can say 'I' unless they mean themselves and unless the act of calling oneself 'I' separates one from all others, creating a world of one's own. In this way, each conscious human individual recognises their own autonomy as "the 'I' gained an ever-increasing mastery over body and soul" (Steiner 1994:49). It is here, Steiner argued, that the conscious individual experiences their true being, their own divinity within themselves, and

"may therefore describe their body and soul as the garments in which they live" (Steiner 1994:49). Each person expresses this in their ability to think, observe, choose and decide for themselves what they want to do. As one evolves, the ego guides and directs the other "bodies" according to its aims for one's life. When one is inspired by culture and religion, Steiner argued, the ego acts on the body of life forces, changing habits and customs to suit a desired situation. Thus, Steiner argued, the four "bodies" form a hierarchy: each one supporting and influencing the "body" positioned above or below it. As Steiner continued, when an individual becomes aware of the effect of these "bodies" on each other, they may consciously adapt themselves, choosing to create a harmonious balance between them in order to follow the ideals of the ego.

Given such a theory of individual development, the aim of Waldorf education becomes the fulfilment of each individual's potential through the harmonizing of the four bodies of the human being. The strength of each "body", Steiner argued, was dependent on the wellbeing of the one below and, when integrated, "the human being is enabled to become *more truly himself*" (Edmunds1975: 23). Such an approach prefigured A.H. Maslow's (1972) theory that, to achieve "full humanness", one has to begin with people who are healthy, both physically and psychologically, these being those most likely to become self-actualizing people - those people who have "the ability to abstract, to have a grammatical language, to be able to love, to have values of a particular kind, to transcend the self, etc" (Maslow 1972:28,29). In contrast to an educational theory designed merely to train the individual for the needs of society, Steiner, like Maslow after him, looked towards an education that would enable *"the freedom of the human spirit"* to be expressed in each individual (Edmunds 1975:23 original italics).

If this goal of education is to help and guide the child to achieve outer and inner harmony, this "full humanness", how can it be offered and organized? From the perspective of Rudolf Steiner, the four bodies that he described, though present in every child, are not yet fully developed (Steiner 1996: 14). And each in turn needs

to be nurtured to maturity by the adults and educators that surrounded the child (1996: 15). In addition, Steiner constructed a theory of how to develop and integrate the "bodies" described above. He argued that there are several developmental phases through which this takes place and through which the four bodies mature and are integrated (1996: 33-35).

3. THE PHASES OF CHILD DEVELOPMENT.

Steiner recognised three phases of development in the growth of the child. He saw the first phase as being from birth up to the change of teeth at around seven years of age. The second phase is from about age seven up to the onset of puberty, and the third phase is that of adolescence from around age 14 up to the age of around 21. Educationally, the preschool years fall into the first phase, the primary school into the second phase, and the high school years into the third phase. Moreover, argued Steiner, every subject in the whole school curriculum should be taught at a time and in a manner that will support the physiological and psychological development of the child at each particular phase (Steiner 1996:42).

3.1 The Early Years (0 – 7years)

When the child is born, said Steiner, the physical body sets about its task of building and forming all aspects of the body, including the inner organs, in order to create a strong and healthy body, which will be the basis for all future growth and development. It was Steiner's theory that the change of teeth in the child at around age 6-8 is an indication that the vital forces have completed the foundation phase of the work and have freed the child for affective and cognitive growth (Steiner 1996: 18).

Picking up on this idea, Francis Edmunds (1975:3)[12], a leading commentator on Steiner, has said that the young child is learning all the time, absorbing knowledge unconsciously through imitation, not only of the actions of people in the physical environment, but "everything that can be perceived by their senses" (Steiner 1996: 18). This includes all behaviour, both wise and foolish, a point that for Steiner was evidence for why it is important for children to be surrounded by adults who are worthy examples for them to imitate (1996:18). A nurturing environment, said Steiner, will assist each child in building a foundation of health and energy for the body, and this plays a vital part in developing enthusiasm and determination for living (Steiner 1996:33). Edmunds has emphasized even further the power of positive experiences for the young child, saying that "a warm, gentle, loving and harmonious environment *releases forces (energy) and quickens courage for life* in years to come" (Edmunds 1975:33) (original italics).

One has only to observe young children touching and playing with everything they see, said Steiner, to recognize that, because the child learns primarily sensually and imitatively in their own way and in their own time rather than by having things explained to them, every opportunity should be given to create an environment that encourages the development of the senses (Steiner 1996: 44). In a secure and happy home, the child's senses can develop naturally, but in a turbulent home where a child is beaten or shouted at, they will respond defensively by crying, withdrawing or responding aggressively (Soesman 1990: iv), indicating that in such an environment the senses will need healing as the child's ability to learn is inevitably affected (Soesman 1990: v).

What I have described thus far has included the pre-school years. From a Waldorf perspective, therefore, it is most important that children are given every opportunity to enhance the development of their senses. In Waldorf pre-schools this is done through many kinds of practical activities like baking, painting, playing with sand and

[12] Francis Edmunds was also the founder of Emerson College in the U.K., where Waldorf teachers are trained and studies conducted on Steiner's ideas about art and agriculture.

water and climbing on a jungle gym (climbing frame) in a garden, thus allowing the child to experience the sensual quality of these natural elements. In the classroom, the child is encouraged to play creatively with a wooden train or wooden animals or to cuddle soft dolls with simple, unsophisticated faces that invite them to imagine situations and characters for themselves. Steiner called this period from 0 – 7 years the *will [or doing]* phase where the child learns from experience (Steiner 1996: 33, original italics).

The most important factor for children in the pre-school is said to be their relationship with their teacher. The pre-school teacher is required to be filled with reverence for the child, knowing, said Steiner, that they bring all kinds of innate capabilities, and that they will in turn imitate the reverence for life demonstrated by the teacher. The teacher's personal religious life and their connection to the divine is thus also seen as making a strong impact on the child, and helps, said Steiner, to build up a sense of trust and faith that can give energy and strength to the child (Steiner 1996: 34).

3.1.1 Art in the Waldorf Pre-school

In the pre-school, no art lessons or exercises are prescribed, as Rudolf Steiner indicated that young children learn purely by imitation, and all scribbles, drawing and painting are completely spontaneous. In the classroom, the children are all involved in preparation for art activity and will watch the teacher handling the paintbrush and placing the flowing colour on the page. The children are then free to express themselves in their own ways. The children learn by simply doing art, and best without conscious direction or correction from parent or teacher (Junemann and Weitmann1990: 37, 38)

In the Waldorf schools the pre-school child is not given a wide range of art media, but is restricted to the use of block crayon drawing, water-colour painting and beeswax modelling. Steiner argued that the young child's whole mode is one of

activity and that art is for learning how to handle crayons and paint. The young child thus lives strongly in the sense experience of colour and, after a painting lesson, it can be noticed that their awareness of colours is heightened (Junemann and Weitmann1999:20). Therefore Steiner recommended, the art materials used should be of high quality so that the paints and crayons allow the child full opportunity to enjoy glowing colours at their best. The purpose of pencils and pens, he argued, is for writing or printing, a process belonging to a later, more intellectual developmental phase of the child and should therefore not to be used for the young child. He recommended the use of a large crayon that is easy for the young child to grip. To sum up, Steiner argued that, while one should not direct the young child during the first developmental phase, one should enhance the quality of the environment so that their growth into health and well-being is unimpeded and therefore able to form the basis of a healthy unfolding of their affective nature in the next phase. He affirmed that art was an important experience for the child's growth in each phase of development (Junemann and Weitmann1999: Foreword).

There appear to be parallels between the ideas on art in Waldorf pre-schools and those of the educationalists, Lowenfeld & Brittain (1975) who, through their studies on children doing art at art schools, have recognized the important role that art plays in the education of children. They argue that the development of creativity through spontaneously exploring a wide range of art media gives children a sense of freedom, confidence and initiative that leads them naturally to emotional growth and psychological health (1975: 4). In my own experience of teaching art, however, I have found that introducing a great variety of media has its disadvantages as young children need time to move through the scribbling stage[13] of drawing and develop skill in handling crayons and paint, although they love to experiment with new materials. However, the more opportunities they get to work with a limited range of

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[13] Through studying children's drawings, research originally done by Rhoda Kellogg and taken further by many others, it has been discovered that there are different stages in the scribbles that indicate the child's development in terms of themselves and their environment. This has been explored from a medical point of view by Dr Christhilde Blume (Kellogg, 1969; Lowenfeld & Brittain, 1975: 121; Blume, 2000).

good quality art materials, the greater dexterity, confidence and sensitivity for colour they develop.

Although young children are given considerable freedom in the realm of art in state pre-schools today, they are also faced with high expectations with regard to their intellectual growth. Most state schools in South Africa have a Grade R[14] with pre-reading, pre-writing and pre-maths skills in order to train the child to know the letters and numbers before coming to primary school (Western Cape curriculum). The American International School (Cape Town), following the pattern of the English public schools, has begun to teach reading at age 3 to 4. They have done so because of a belief that children will be at an intellectual advantage if science and reading is brought to them during these early years of immense physical growth and many people have urged that children should learn to read or calculate in their early years (Doman 1994:4).

By contrast, Waldorf teachers focus on providing learning for the pre-school child through practical and artistic activities only. .Francis Edmunds stressed, when he echoed Steiner, that to divert the energy of the body into intellectual learning is detrimental to later development. His argument was that doing so would lead the human being "to grow up prematurely intelligent but so much weaker in physical constitution, in character, and in will" [the power to achieve one's goals] (Edmunds 1975: 31).

The point Steiner was making by focusing on the cultivation of the senses in children under the age of seven, is not that intellectual development is avoided at this age, but that children learn differently from adults; and that the more refined and sensitive their senses become, the greater the capacity for learning in the child. Steiner (1947:30) argued that children are intelligent, but not yet awake intellectually and it is we as adults and teachers who have to learn how to awaken them in appropriate

[14] Grade R stands for Reception year. It was introduced by the post-apartheid government as a means to equip pre-primary children for the start of regular primary schooling in Grade 1.

ways. Facilitating the child to experience artistic media and other practical activities thus stimulates the senses and educates the mind in a non-verbal way (Maher and Bleach 1996:44). Thus art brings about creative mental stimulation and simultaneously fulfils what Read calls the integration of the different aspects of the human being (Read 1943:110). For this reason no formal education takes place in the Waldorf Schools until the child enters Grade 1, usually after the change of teeth (Edmunds 1975: 26).

The importance of intellectual development of the child in the state pre-schools contrasts strongly with Steiner's ideal of the harmonising of the four "bodies" of the human being as it implies that the other aspects have less value. The art educationalists, Lowenfeld and Brittain (1975:150) have described similar phases to those suggested by Steiner. In their study of children's art and the observation of behaviour during each phase, argue that the phases of development may be accelerated due to talent or environment. However, they describe an experiment by Brittain where his attempt to teach pre-school children to copy a square, resulted in total lack of success. Yet, a year later, the same children were reportedly able to do the same task, including those who had not had previous tuition, a point Lowenfeld and Brittain (1975:53) have said shows that children discover these skills naturally when at the appropriate age. Lowenfeld and Brittain (1975:55) have consequently urged teachers not to try to teach children to draw prematurely.

Yet, how is the teacher to decide what form of schooling is appropriate for the child? From a Waldorf perspective, it is only when teacher trainees learn to observe in and for themselves Steiner's theory on the growth and interaction of the four "bodies" of the human being in all the phases of child development that they will begin to understand the human being as a whole. It is thus said that as they learn to observe the effect of the balance of a child's energy with their emotional and mental development, they will also begin to sense what that child needs as an individual in her/his particular phase of development. It was Steiner's intention that teachers

come to a judgement based on their own experience and insight, not one that is the result of merely reading literature (Steiner 1923:1).

3.2 The Second Phase of Childhood (7 – 14years)

Steiner argued that while the purpose of the first phase is to build a healthy physical foundation that of the second phase is to build health and sensitivity in the affective "body". For this he says, the child, in experiencing adults around them whom they can love and respect, can be assisted to grow up in touch with a joy of life, which can give the child confidence and a sense of being understood (1996: 22). During this phase another important task is the development of memory and good habits through the establishment of a stable rhythm in the child's daily life (Steiner 1996: 45).

During this period between seven and fourteen years, further milestones can be observed, marking the changes from the apparent innocence of childhood to the relative turbulence of adolescence. According to A.C. Harwood, (1958: 95), a British contemporary of Francis Edmunds and another commentator on Steiner, wrote, the first such milestone occurs around age 8/9 when children become noticeably self-conscious, experiencing a sense of separation between themselves and others which leads to the development of self-motivation and an ability to observe the world around them more objectively than previously. Children at this age, argues Edmunds (1975: 46), are still not really operating in a logical or intellectual mode and tend to "think" with the heart rather than the head. Then, at around age 12, when the young person shoots forward in their physical growth, their limbs growing longer and their bodies changing as they move into puberty, they become more capable and responsible, said Edmunds, yet also more argumentative and challenging, as their powers of independent observation and critical thinking begin to emerge (1975: 77).

When the child enters the primary school at age seven, a new phase of learning commences. According to Steiner, this is a period of authority of the teacher who is meant to accompany the class from Grade 1 to the end of the Waldorf primary school, becoming the most influential person in the child's life after the parents.[15] The teacher needs to teach out of enthusiasm for every aspect of life and the relationship between teacher and child needs to be a loving and nurturing one, for the child will respect, love and emulate the teacher during this phase (Steiner 1996: 24).

The child is still strongly imitative and full of enthusiasm for learning through "doing things". Such an approach recognises what Bourdieu (1988:55) has latterly argued is the importance of experiential learning and how it tacitly shapes the understanding and behaviour of a person in dealing with the environment in ways that are mutually intelligible and meaningful. However, children in this pre-pubescent phase, as Edmunds (1975:42) observed, now opens up to the realm of fantasy and imagination, as they see life through picture-images. Thus the teacher must become a storyteller, whether of fairy tales, myths, nature stories or history. This is to meet the child's need for imagery and to give pupils a depth of understanding through vivid pictorial experience. Even concepts in mathematics, geography, biology and science are introduced in Waldorf education through picture imagery and then explored further through different artistic media, always in order for pupils to integrate the ideas in their own way. Steiner argued that whether the primary school child understands the imaginative pictures conceptually or not, this was the time for training the memory, and eventually they "will come to understand what they already know" (1996:31). Thus, Steiner (1996:31) argued, affective experience becomes a basis for cognitive understanding of intellectual concepts when the child is ready to grasp connections and think logically after puberty.

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[15] The class teacher is assisted by specialist teachers for subjects like Xhosa, Afrikaans, eurythmy (movement), music and sport.

With Steiner's understanding of the Waldorf primary school child's development from pictorial to conceptual learning, he chose a theme for each grade based on the psychological phase of the child at that age (Harwood 1958: 98). [16] Each theme is supported by a variety of artistic activities that enable the pupil to express the moods and situations of the stories and unconsciously thereby to study their own situation and discover their own answers. In the same way, all subjects to be taught are chosen for their appropriateness to the pupils' phase of development. This approach endorsed Steiner's view that this period in the primary school is a time for developing the health of the affective body and that exploration of various artistic media supports such a process.

3.2.1 Art in the Waldorf Primary School

Steiner indicated that every aspect of learning in a Waldorf school should be artistic in character. Thus, even classroom walls are brightly hued, with colourful children's paintings on the walls; often an artistically arranged nature table, and a beautiful picture on the chalkboard. During the school day, one hears singing, poetry, playing of descant recorders or wooden flutes, or the piano accompanying eurythmy[17] lessons. Steiner stated that art should be taught primarily for art's sake in order to develop a sense of beauty in the child (Steiner 1923: 2). However, as Junemann and Weitmann (1999) point out, the techniques of visual arts taught in the Waldorf schools are different from those found in state or private schools, being the approach advocated by Rudolf Steiner.

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[16] The theme for Grade 1 is Grimm's fairy tales (or other fairy tales) with the archetypal characters of prince, princess, witch and many more in a world of wisdom and magic. Grade 2's themes are animal fables and stories of the saints. Grade 3 is the Old Testament, with God guiding the Israelites through their trials. Grade 4 is Norse Mythology and in South Africa, African Legends with their imagery of battles between brain and brawn. The theme for Grade 5 is the Greek Civilization, focusing on the awakening of mental and artistic faculties as seen in the Golden Age. The theme for Grade 6 is the Roman Empire with its laws, war strategies, roads and buildings as the pupils seek to organize and rule themselves. The Grade 7 themes are the Middle Ages, the voyages of discovery and, in South Africa, South African History as the pupils become aware of themselves and their surroundings as they enter the experience of puberty.

[17] An art of movement, created by Rudolf Steiner, where specific movements are used to express and "make visible" the tones, intervals and other elements of music, as well as consonants and vowels heard in speech (Steiner 1947:116).

Primary school children experience the arts many times a day from Class 1 upwards, growing continually in skill and confidence (Junemann and Weitmann 1999). The class teacher in a Waldorf school is also the art teacher during this phase so it is important that they too love and appreciate all the arts, always striving to improve their skills, rather than needing to be specialist art teachers

Steiner argued that in the primary school the role of the teacher is all important in terms of authority and guidance, and that children are not ready for complete freedom of self-expression in art lessons. Children are therefore guided in specific techniques of water-colour painting, chiefly exploring the qualities of colour through abstract colour-mood exercises for the first three years and later they are taught to create forms out of the colours (Junemann and Weitmann 1999:20;29). Throughout the primary school years, children paint out of the main lesson themes, and continue to express themselves imaginatively out of their feeling for colour (Stockmeyer 1978: 291). They are also encouraged to develop their own aesthetic sense of beauty through regular reviews of the paintings they have done. This is not done by teachers saying what they themselves felt was good or bad, but by questioning the pupils as to the feeling quality of paintings on view. In Grade 1, children are instructed in the use of block crayons and later on with pencil crayons, but the only guidance on how to draw is given by leading children to observe the flow of forms. At this age, as I have observed, they still learn through spontaneous imitation of the teacher's drawings and through their own regular practice. Although modelling is done from Grade 1 onwards, no instruction is given until Grade 4, at the phase when the child becomes increasingly observant of the outer world. Thus, following Steiner's (1937:13) expectation, the teacher guides children into using their imagination at every opportunity, leading them into the affective experience of every topic and allowing them to express it in various artistic activities.

Albeit that they do not come out of the Steiner-based approach to art in schools, Lowenfeld and Brittain(1975) also emphasise the importance of the imaginative direction of the teacher as "one of developing children's self-discovery and

stimulating depth of expression" (1975:87. They argue that such an approach facilitates the child's progress through the different phases of the primary school (1975:275). They stress that the child who can express feelings and release emotional frustrations creatively through art will develop resilience, confidence and initiative that will lead them naturally to emotional growth and psychological health (1975: 4).[18] Lowenfeld and Brittain (1975:7) also expressed the opinion that the main purpose of art for children was self-expression and that therefore the young child in particular should be allowed total freedom, without "interference". This creative, self-expressive approach to art has been promoted for children of all ages, whether working individually or in groups in many state schools and art colleges.[19]

The term "freedom of self-expression" deserves clarification as it can be interpreted in different ways. Freedom implies non-interference on the part of the teacher, who according to Lowenfeld and Brittain (1975:8), should impose neither expectations of what art should look like nor standards of evaluation that inhibit the children. From a Waldorf perspective, it is equally inappropriate for teachers to allow children to do whatever they want on the basis that "anything goes", as the result can be chaotic and inartistic. The notion of self-expression suggests an inner freedom to express oneself, a capacity which is in turn dependent on one's state of being as well as having the technical skills to draw or paint. Steiner's proposal (1937:17;18) that children receive appropriately clear guidance in the arts during the primary years is

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[18]Although Lowenfeld and Brittain (1975), seem to agree with Steiner's emphasis on the development of the emotional and imaginative life of the child through art and its positive psychological effects, they differ from him in that Steiner's main thrust for the study of art has been growth of the individual through the development of imaginative perception in a training of painting, drawing and clay-modelling skills. Steiner saw art working as an unfolding process that illustrated children's phases of development and heightened their capacity for learning (Steiner 1923: 2). My experience in teaching students has led me to realize that laws and disciplines of an art medium cannot be understood or properly developed if a student is only exposed to that medium occasionally. Regular practice is required if students wish to acquire skills that reflect a deepening awareness of their own feeling life and the qualities and constraints of each medium.

[19] Eleanor Merry, commenting on children's artwork, observes how lively and spontaneous are the pictures of the young child, and, as they grow older, how soon they are influenced by an intellectual approach to drawing (Merry, 1961: 12). Lowenfeld and Brittain also observed how girls and boys from age 12 upwards imitate stylized drawings of horses, cartoons and cars (1975: 252). From my own teaching experience, if children have been given opportunities to express themselves imaginatively in painting and drawing, they are less inclined to imitate other styles, preferring to find their own. Bearing in mind the imitative capacity of children, one can see why Steiner emphasised the development of imaginative feeling in each individual so that they can discover their own creativity

based on his argument about the need to develop both their affective nature and their technical skills, and particularly to assist the child before and after the challenging crisis around age nine, when, as Klocek (2000:2) observed, they begin to judge their ability to do art by outer standards and often question their ability to express themselves creatively.

The word "self", in the phrase self-expression, implies a consciousness of one's own self which changes as one grows and matures. My own experience in teaching art has shown me that younger primary school children enjoy the activity of expressing themselves in the art media, and are keen to be guided to improve their skills rather than being overly concerned about self-expression. And, I would argue, that is because, at that stage, their sense of self is not yet developed into an inner freedom that enables them to express themselves unguided. On the other hand, my experience of teaching Grade 6 or 7 pupils, some of whom have become all too self-conscious and self-critical of their artistic talents and inadequacies, leads me to recognise that they have begun to develop that kind of inner freedom and self-confidence. It also indicates that each age has its own "poetic vision", as Read (1943:212) describes it, and that teachers need to guide and inspire their pupils, leaving them free to express themselves in ways that bring them satisfaction and a sense of self-worth that is appropriate for their age an development. Thus, in my view, teachers need to be sensitive to the development of each individual in their class and not take the words "freedom of self-expression" too literally, an attitude that endorses Steiner's artistic approach (Steiner 1947:86).

An imaginative approach, as indicated by Steiner, is needed for the mental development of the child. A necessary outcome within an educational system that places much emphasis on the power of the rational mind alone is that children are expected to have the skills of analytical judgment before puberty. There is also an assumption that young persons merely need the opportunity to stretch their minds in order to develop the skills of rational and analytical thinking (Doman 1994: 9). Such an idea contrasts strongly with Steiner's argument that children before puberty are

not yet capable of sound intellectual judgement (Steiner 1996:31) as they lack life experience, but they are able to "comprehend in a living way with their feeling and imagination" (1996:32). The Waldorf approach to teaching all subjects in the primary school years is therefore directed in imaginative and artistic ways in order to develop emotional maturity as a basis for later development of children's rational thinking. This is a fundamental difference between what lies behind most state education and Steiner's educational ideas.

3.3 The Third Phase of Childhood: (14 – 21 years).

The aim of a Waldorf teacher during the third phase of development is to focus on the healthy development of adolescents' awareness of themselves as individuals. It corresponds to the process leading to integration of the ego "body" as discussed in Steiner's philosophy of the four aspects of the human being (see above). The threshold of puberty is understood to lead the young person into a new world: that of a "personal life of feeling", said Edmunds (1975:78), who saw adolescence as a time of rebellion against authority, with a pressing need in individuals to assert themselves as people in their own right and to take charge of their own lives. They experience the isolation of loneliness and the first stirrings of romance and, being highly critical, adolescents grapple argumentatively with ideas and ideals in order to discover the independence and validity of their own thinking. Of vital importance at this age, as in all the phases of childhood development, said Edmunds (1975: 98), is the teacher, whom adolescents look to as a role model for their adulthood, as someone who is able to meet the challenges and dangers of modern life with compassion, vision and moral courage. John Burnett (2002:47), lecturer on Rudolf Steiner Education at the University of Plymouth, U.K., in his thesis on evaluating Waldorf education at schools in South Africa, acknowledges that he found teachers "committed to high quality cultural experiences and the task of providing models out of which pupils could freely develop individual morality" and that such an attitude was strongly appreciated by both pupils and parents alike (2002:43).

The Waldorf high school curriculum tries to meet adolescents with understanding throughout the challenging teenage years by focusing on topics relevant to their phase of development. Conventional subjects such as mathematics, languages, science, computers, biology, geography and history are studied, with unusual additional main lessons such as land-surveying and aesthetics. However, Steiner's view that pupils should "of themselves arrive at a worthy concept of man" (Edmunds 1975: 92) has meant that all subjects are taught with the human being as the central factor, able to interpret events and phenomena with a sensitive and open heart as well as an analytical mind. An important experience for the pupils is the Grade 11 "Social-Practical" module where they spend three weeks assisting in an institution that cared for the aged, street kids, blind people, etc. Drama is considered very important and the whole class is involved in the challenge of play productions in both Grade 9 and Grade 12.[20]

The highlight of the high school years is a Grade 12 project, where each individual chooses a topic for research consisting of theoretical and practical components, and which is done outside of school hours, with an external and an internal mentor to assist and guide where necessary. The experience, as expressed in the following report by an ex-Waldorf pupil, is profoundly challenging and transformative of the individual's identity and self-worth, resulting for many of them in a "peak experience". That student said that she came out of her Grade 12 project feeling "very, very high" and "so proud of what I had achieved". Such a statement is confirmed by Burnett's (2002:36) investigations, where the development of self-confidence throughout the Waldorf system was shown to be strongly acknowledged by both pupils and parents. This project marks the end of the Waldorf curriculum and the start of preparation for the matriculation examination, by which time the young person is considered to be ready to face the expectations and standards of the outside world.

[20] The Waldorf curriculum in S.A. Waldorf high schools runs for 11 1/2 years, after which, midway through Grade 12, pupils are prepared to write the national or provincial public matriculation examinations. They do that at the end of Grade 13, meaning that they spend one more year in school than their state-school peers.

3.3.1 Art in the Waldorf High School.

The art programme is a vital support to adolescents throughout the Waldorf high school years, as their search for self is woven into the whole curriculum, making it far easier to support them and channel their energy into creative and artistic ways during these turbulent years of puberty and immediately thereafter. Black and white drawing, with its strong and dramatic contrasts, is taught for a time instead of water-colour painting, which is resumed later, with a focus on veil painting (Junemann and Weitmann 1998:83;103).

Clay-modelling, woodwork (carpentry), pottery, basketry, machine sewing and metalwork are done by boys and girls alike in order to connect them practically to the world, challenging them to master skills and to produce crafts of quality. This increases their confidence in making their lives their own (Edmunds, 1975:78).

4. ART IN WALDORF SCHOOLS VERSUS ART IN ART COLLEGES AND S. A. STATE SCHOOLS.

Teaching of art is fundamental to Waldorf education from the beginning of pre-school to the end of high school. Steiner (1923:2) argues that teachers should teach art for art's sake and not be too concerned about the effect of the different media on child development. Yet, in the same lecture, he describes the many ways in which art should be used to enhance growth and learning at school. Considering Steiner's injunction to teachers to inspire children to experience the artistic feeling in colour or form, it becomes clear he is proposing that the art lesson should focus wholly on the feeling quality of the art experience, and put all other aims aside. Yet he also signals the importance of art practice for other than purely artistic reasons. From my own practice as artist and teacher, I have observed that focus on feeling allows each child or student freedom to express such a feeling-experience in their own way, supporting the Lowenfeld and Brittain (1975: 7) theme of "freedom of expression". But then the only aim of an art lesson is the art experience. How can that

subsequently result in the development of various other skills? I would suggest that these other benefits arise out of the quality of the art lesson and how that affects the individual who, in my experience, is dependent on the creative inspiration of the teacher.

In South African art colleges, a strong emphasis is placed on the cultivation of creativity and originality of expression on the part of the pupil through encouraging use of as wide a range of media techniques as possible. The art product is of greatest importance and the self-development of the pupil is considered to be visible in the maturation of their art work. The pupil will explore a technique over a short period of time allotted to it. However, tension may arise in pupils, as experienced by my daughter who studied art at such a college, between the effort to master a new technique and the ability to express themselves freely in that medium. In turn this may result in the pupil merely "playing" superficially with different techniques, while not being immersed, with feeling in the creative process. Whether the art product is considered successful or not, depends on the talent of the student and the aims and standards of art and self-expression currently in that particular art college.

In South African state schools, a Revised National Curriculum Statement (RNCS) now requires that the teachers use a method known as Outcomes Based Education (OBE). It also demands that teachers teach far more creatively than previously expected. The arts are now required to play a far greater role in education than previously as the RNCS recognises the many ways in which art can support individual, social, political and multi-cultural understanding and transformative growth in a pupil, as well as how it can develop the discipline of intellectual training through art criticism. Such an attitude is a change from the view, held for many years, that art in schools was only necessary as an isolated weekly lesson or as an extra-mural interest for interested or talented pupils. However, as most teachers have not been trained to use the arts in their teaching, in many cases the specialist art teacher continues to provide the primary and often the only creative outlet for pupils.

The aims and methods proposed by the RNCS seem also to have been influenced by debate in America since the 1980s, art education being taught as an intellectual discipline. In discipline based art education,[21] said Hausman (1987:57), the focus has moved beyond the students' personal experience of art to what it can do for them and that it allows them to connect and identify with value in the artworks of others, creating a sense of value for living.

The RNCS requires that all teachers work with learning outcomes for art where reflecting, interpreting, expressing and communicating are required in the context of critical analysis of artistic and cultural processes throughout the grades (RNCS grades R – 9, 2002:10). Achieving these outcomes is intended to help sharpen the pupil's analytical mind and increase the factual content of their memory. As such the RNCS art focus does not differ much from the other intellectual subjects that are taught in South African schools. The assessment records required by the Department of Education in terms of the RNCS learning outcomes demand a high level of critical assessment to ensure that the different learning outcomes have been met (RNCS 2002: 97). As a subject choice for the matriculation examination, art is studied from Grade 10 to Grade 12, and the art student is examined in art history as well as in the creativity of their practical art works.

From the Waldorf perspective, the academic discipline for the study of art criticism suits the awakening mind of the adolescent in the high school, but is not appropriate in the primary school. If critical assessment is emphasised as an important focus of an art session, it can end up replacing emotionally-based affective learning and learning by just doing (what one might describe as "intuitive" learning). These two faculties operate best in a situation of freedom from intellectual analysis because they allow pupils to do something spontaneous and unusual by following their hunches, even if it means breaking apparent rules. Such spontaneity is not to be

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[21] The programmes sponsored by the J. Paul Getty Trust Centre for Education in the Arts, entitled Discipline Based Art Education, focus on teaching aesthetics, studio art, art history and art criticism – "by means of a formal, continuous, sequential, written curriculum across grade levels in the same way as other academic subjects" (Hausman 1987:56).

confused with doing something different with the motive of appearing original without one having the sense that it is appropriate for that particular artistic theme. Intuition is not reasoned and does not survive if the intellect, working through conscious reasoning, is allowed to take over. How can the pupil be encouraged to trust in the unusual and unexpected in the art activity if they are continually applying intellectual values to what they have done?

Lowenfeld and Brittain (1975:113) have pointed out that pressure to achieve intellectually and artistically results in a loss of originality, a tendency to copy the work of talented pupils, and may prove, as Lowenfeld and Brittain have commented, that "all this overpowers serious involvement by the child with their own creative experience" (1975:113).

Following a similar line of argument, Maslow (1968:44) argues that just as the young child learns spontaneously, without any specific goal, so, "paradoxically, the art experience cannot be effectively used for this purpose [of growth] or any other". He goes on to say that it is precisely when children are wholly involved in the activity of doing art that they become truly creative. Such an experience gives children a heightened sense of their own self, a quality which belongs to those people who are what Maslow (1972:57) describes as "healthy, self-actualizing, fully human" beings. Maslow thus views art as providing the possibility to allow people to grow into the state of creative living that such "fully human" people possess.

The first step in that growth, however, is dependent on the readiness of each child to learn from the experience and therefore "the encouragement of openness without penalty [must be] a cornerstone of the creative process" (Ryder 1987:23). Only when a child can joyfully give full concentration and presence of mind to the art process, can it bring about a union between the different aspects of the child's being,

the task and the art materials. London,[22] (1992:13) has written that when one participates wholly in an art experience, a harmonising effect begins to take place, thus affirming what he goes on to describe as the multi-dimensionality of the creative life of soul, a quality that he argues that we need to access in ourselves.

> The transformational power of the creative process argued for here is the transformation from one-dimensional (rational) living and education to multi-dimensional living and education...this in turn is the prerequisite for an integrated, whole person. It is only whole persons who can hope to create integrated whole societies (London .1992:13).

London (1992:9), has argued further that the transformational aspect of art is not achieved through the production of decorative objects (as he views most art to be today), but through the creative art experience itself which he says raises the participant to a new level of being in which one's various faculties are united. What form of art can be called transformative? Is all art automatically transformative? London (1992:13) has argued that a transformative experience is only possible when the inner experience of the art process is the main focus of activity and there are no other explicit agenda. Production of art that is constantly assessed and evaluated by marks (grades),or marketed with a price on its head can lose its intrinsic value for developing freedom of expression and its value of enabling the artist to express him/herself to him/herself.

To achieve such goals requires inspired teaching that can involve the pupils' feelings deeply in the art experience. The result can be unexpectedly effective, resulting in what London (1992:13) describes as, "elevating the ordinary to the extraordinary" in a form of transformative experience. If teachers have themselves experienced such a transformation through art, they are able to recognise its value and to aim to enable their pupils to have a similar experience through art.

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[22]Peter London is a Professor of Art Education at the University of Massachusetts. Although not affiliated with Waldorf education, his interest lies in the development of a person through art rather than mere production of art works.

Thus, art colleges and S.A. state schools view the purpose of art in quite different ways from Waldorf schools, whether it is to develop the human being individually, socially or academically, or to produce art works and artists, echoing Lowenfeld and Brittain's (1975:7) ideal of expressionism, the discipline-based art education aim to foster analytical thinking, and also the use of art "as an active agent for social change" as described by another American writer, Richard Siegesmund, of Stanford University, California, (1998:209). Siegesmund (1998:209) acknowledged the value of each of the above-mentioned approaches, but stated that "epistemology" of art education would greatly benefit if a further aim were to be taken up to expand the view that learning can occur through the practice of art. He saw the development of what he called "reasoned perception" through art as combining sensory experience, aesthetic intuitive knowing with rational intelligence and considered that this viewpoint might well change the role of art education. Siegesmund's (1998:211) ideas on the purpose of art each focus on an aspect of learning that corresponds to Steiner's three phases of development of the child.

The three areas that Siegesmund spoke about, that is sense development, "aesthetic knowing" (1998:211) and reasoned perception require careful consideration in order to build each quality as a dependable skill. Siegesmund (1998:212) argues that his suggestion would be to follow "methods that increase cognizance of sensory concepts to the end of developing skills in reasoned perception". This corresponds to Steiner's (1996:44) aim for children less than seven years of age which is to provide many opportunities for their sense development through play in order to foster a spontaneous, uninhibited learning from an environment that contains both natural and man-made materials.

From the perspective of Steiner's scheme of child development, Siegesmund's proposal for the development of aesthetic perception would be placed in the seven to fourteen year-old phase when children are in primary school. During that phase, the child continues to develop their senses through training in all the arts, albeit that the focus is now on the development of emotional growth and aesthetic sensitivity.

The fact that a primary school teacher works artistically with the class, presenting all the teaching material through imaginative stories, is in order to support the child's unfolding into emotional maturity which in Steiner's (1996:31) view forms the basis for rational thinking in the next developmental phase.

For that reason, Siegesmund's (1998:199) aim for combining sense development, aesthetic perception and rational intelligence to bring about the goal of "reasoned perception" corresponds, from a Waldorf perspective, to the third phase of child development, between puberty and early adulthood, commonly linked with the ages of 14 and 21 years respectively. Now, the adolescent, having had the background of many years of sense development through pre-school and primary school as well as the development of aesthetic sensitivity through all the arts in the primary school, is able to learn to reason logically.

Such an aim of development through art is already being cultivated in the Waldorf schools for many years. However, in Steiner's view, in order to achieve the goal that Siegesmund specified, it is necessary to understand and work with the child as a developing being, which was his original prerequisite for Waldorf teachers.

4.1 A new form of Art.

In his book *A Theory of Knowledge based on Goethe's World Conception* (1968), Steiner argued that nature could only be understood in its process of development; its continual changing and transforming of itself, the outer form being guided by an underlying principle that Goethe called the archetype. "From the outside we only acquire the empty shape", said Nobel (1996:123), a commentator on Steiner's art ideas. She continued by saying that the dominant scientific approach that merely analyzed facts stopped short of the kind of synthesizing process that was possible when one could connect the material to the spiritual aspect and understand it as a whole (Nobel 1996: 111). Further, she said, one could understand the union between the outer phenomenological aspect and the inner or spiritual aspect of life

only if one had developed that capacity which allowed one to grasp the underlying principle intuitively and then to penetrate this intuitive knowledge with one's thinking (Nobel 1996:122, 123). Steiner, Nobel argued, said that our thinking should not be limited to intellectual analyzing and gathering of facts from the material world, but should include perception of the inner quality of things. This was because it was the faculty of thinking combined with intuition that enables us to penetrate and understand that which cannot be experienced through the senses (Nobel 1996: 124). However, the intuitive capacity, argued Steiner (1996: 46), should be developed in childhood before thinking takes over. Adults, used to operating in the realm of thinking, may find it challenging to learn to trust their intuitive knowing if they have not had a childhood that supported such a quality of perception. However, he continued, they have a possibility to reconnect to it through the experience of art.

Steiner aimed to inculcate in everyone working in Waldorf styles of art, whether child or adult, teacher or art student, an awareness of a living quality within the art media, in which the colour in the paint, the depth and darkness in the charcoal or the malleable quality of the clay demanded to be used in a certain way and expressed a certain content and was therefore not a purely submissive or passive partner in the act of creation (Junemann and Weitmann 1999:116). Such an approach to art, he argued, should invite openness for inspiration rather than determination to express certain fixed images on to the art medium. Steiner encouraged a utilization of this qualitative experience of the art media, the expression of which, he argued, could enhance both the media and the art theme (Howard 1998: 24).[23] Recognition of an inner quality of things was expressed by Goethe who claimed, in his Theory of Colour (Schindler 1964:91),[24] that light and darkness were not merely physical phenomena but two powers in continuous interaction with each other that produced the colour visible all around us, particularly in the tones of sunrise and sunset.

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[23] Michael Howard, a sculptor based in the U.S.A., who worked and wrote on Steiner's ideas on the quality of form.

[24] Maria Schindler worked with Eleanor Merry and other artists on painting the experiments from Goethe's Theory of Colour.

When the qualities of the elements, the energy of the vital life force and the colours of the affective and ego nature[25] were expressed consciously in art, then, Steiner argued, a person would be able to lift art beyond the literal image of nature. "A new Art will arise when the human soul learns to steep itself in the living elemental world", said Steiner (1914:142). He saw translucency and the quality of colour in water-colour painting as being particularly appropriate for the expression of non-physical realities. Thus Steiner was seeking to free art from over-emphasis on the material form and from the egotism of self-expression by developing an awareness of the invisible life that surrounds and interpenetrates all form, so that artists, teachers and others could come to "acknowledge the spirit and soul of outer things".

5. EDUCATING TEACHERS.

It becomes obvious that Steiner's aims for training teachers through art have a far broader base than merely teaching children in Waldorf schools to do art. If Waldorf teachers can become inspired by such an experience of colour and energy in art, as well as being able to sense the invisible life in all things, they will come to love art and teach it with joy and enthusiasm. An artistic and imaginative teacher, Steiner (1923:2) pointed out will assist children to develop confidence and creativity, and by developing children's feeling awareness, continued Steiner, will enhance the thinking ability, bringing a vivid inner connection as well as clarity of observation to whatever children are studying.

Teachers should therefore become aware that their task is not only to impart information in an artistic manner, but also to empower the pupils as individuals through art experiences. Self-empowerment is an issue for teachers too, for, as Nias (1989:182) discusses, a strong sense of self is important for their ability to become successful teachers. In order to survive in the classroom, they need the self-worth to accept and "handle constructively" (1989:197) the complex requirements and tensions of being a teacher. Woods (1995:146) said that a

[25] As discussed in the section on Steiner's philosophy.

creative teacher in the primary school where he was working affirmed that to be effective required one to be receptive to the.constraints of the children and the educational situation, a quality only possible in people who feel secure in themselves. The teacher who eventually manages to create a balance between content material and a finely-tuned interaction with the pupils, combining a variety of abilities, says Nias (1989:199) and weaving them into lessons that flow between the many demands and paradoxes present in the classroom, becomes an artist and master of the art of teaching. This faculty manifests as a dialogic process that is cultivated by all successful teachers (Nias 1989:201).

Michael Parks (1992:54), in speaking about teachers as artists, refers to the ability of the teacher to communicate imaginatively and intuitively with pupils. Such ability is an ideal that must be cultivated consciously in teacher trainees as not everyone is a "born" teacher. Underlying communication skills are other qualities, referred to by Daniel Goleman (1996:39) under the term of "multiple intelligences" as an interpersonal skill or the facility to understand and work with other people. A second quality, and linked to it, is an intrapersonal skill, which indicates the ability to understand oneself and to be able to adjust oneself to circumstances. Such personal insight and openness for inner change is also implied in Nobel's (1991:230) argument where she states that a teacher must become

> aware of the fact that she must make something of herself if a beneficial relationship between teacher and pupil is to arise. A teacher can only manage her task if she understands it to be both intellectual-sensual and moral-spiritual.

Then, said Edmunds, (1975:44), the development of a harmonious relationship between teachers and children can arise through ability to 'read' the child and to respond to their needs creatively which will result in children learning in an atmosphere of love and understanding.

In most of the earlier and even later literature, apart from Froebel (1969) and Read (1943) there is very little reference to art. Even Silberman, Allender & Yanoff (n.d.) whose selection of articles deal with children's need to discover things for themselves, and who suggest ways of learning in a facilitated space they call the "open classroom", do not mention the use of art. Woods, in his book on *Creative Teachers in the Primary School*, expresses the request for experiential, "hands-on" learning, especially in the natural sciences, with an imaginative, sympathetic teacher, thus urging an emphasis on learning by doing, but not specifically through art. The literature emphasises the practical aspects of teaching and intellectual development of the pupils, by which is meant development for academic success, is given prime importance. Even Chernow and Chernow (1973: 158), who wrote of art as "an excellent vehicle for reaching disadvantaged pupils and helping them express themselves in a non-verbal manner", considers art as a separate minor subject and one that is taught by specialist art teachers, as opposed to the major or `homework' subjects. However, in every sphere of life we are facing increasingly rapid change and it is time that teachers are no longer trained merely in intellectual and practical methods. As Maslow (1972:58) has argued, we need "a different kind of human being" to be able to meet such changes with confidence and creativity.

Daniel Yon, (2001:13) in his book Elusive Culture, discusses how identity of youth is no longer fixed to colour, race and culture, but has become a, mobile, shifting relationship between these and other factors. Similarly, I would suggest that the image of a teacher is no longer fixed by their subject choice or their qualification, but has become an evolving state of being where teachers themselves grow in a process of teaching children in school. Therefore, Waldorf teachers are trained in the educational theories of Rudolf Steiner and also through the dialogic experience of the art process which includes self-reflexive reviewing. Such methods are an essential part of transforming teachers to work artistically so that they can, as Nobel (1991:247) says, communicate knowledge not merely verbally, but as living examples to children in schools – "from soul to soul". At this point, we are ready to proceed to the main area of research: the students' experiences in the art media.

CHAPTER 3

CLAY MODELLING: A MEDIUM FOR PLAYING AND DOING

The title of this chapter suggests that clay is a suitable medium to assist teacher trainees to develop the ability for creative play through which every child learns. I consider how a child plays with total absorption and how they allow the world to be revealed to them without critical judgment in a non-verbal dialogue with their environment. Such a dialogic process is compared with Schiller's philosophy of play and through discussing learning differences between a child and an adult; I consider how clay is a medium used at the Centre for Creative Education to address imbalances in our own ability to learn dialogically. I note how teacher trainees have responded to the medium of clay through various comments evoked by different experiences in the sculpting exercises ranging from creating abstract forms through to modelling images of metamorphoses of forms in the human being and in the characterisation of animals. The different observations of the students illustrate their growing ability to work dialogically with clay and also show the effect of clay-modelling on themselves as prospective teachers.

1 LEARNING TO PLAY.

As we have seen from some of their comments about and experiences of working in art, many of the teacher trainees carried scars from judgment by teachers and peers in their own schooling that was marked by competition and a system of motivation by reward and punishment (Silberman 1971:29). They thus held inhibitions with regard to their own art performance[26], regardless of their artistic ability, and tended to operate out of fear of failure and self-criticism. To become Waldorf school teachers, most students needed therefore to regain their capacity for play and to rediscover their innate creativity. If all teachers, idealistic and intellectually equipped as they should be for their work, could learn to play as a child does, they would observe that a child learns by doing and playing until they get it right. That is because they have

[26] See Chapter 1.

not yet "been made to feel that failure is a shame, disgrace, a crime" (Holt 1964:42). Young children absorbed in play do not seek affirmation, as their satisfaction is in the activity itself, in learning to know and master the world around them (Holt 1964:42). The outcomes of play remain unspecified, unless they are simply to gain satisfaction from doing.

It may be argued that competition is good for a person's confidence and ability to cope in the harsh adult world of business. In his essay, *How Children Fail*, John Holt discusses how children in school become "consistently self-centred, self-protective, aimed above all else at avoiding trouble, embarrassment, punishment, disapproval or loss of status" (1964:41). One may see that behind the striving for success, a child in the system of competition, as it is experienced in much education today, lives in need of affirmation and in fear of failure. However creative and loving a teacher might be, if their approval and disapproval of children has been geared to success and failure, they have not been accepting children for who and where they are, and children are likely to imitate these critical attitudes (Silberman 1971:31).

I remember observing my own children playing with sand or water when they were young, and how they did not start making things immediately as I had expected, but 'messed around' for a long time. Tessa Lovemore, a behavioural psychologist, in a lecture at the Constantia Waldorf School on *Children at Play* (1991), commented on the different phases that can be observed when a child plays in a sandpit. They start by throwing sand in the air and running it through their fingers. This, she said, is merely to experience the quality of the substance, and discover the 'isness' of sand, as she called it. The child then plays with sand in various ways, she continued, eventually imaginatively creating what they wanted, even if the result does not correspond to what an adult would expect of them. John Holt (1964:42) supported such a view on the way children learn about the world, by arguing that they experience everything directly through the senses, without their minds interfering in the process, and the world of substance allows them to learn to make sense of things in the context of their environment. The eighteenth century German

philosopher and poet, Friedrich Schiller[27], put forward the view that human beings have an innate necessity to experience the material substance of the world through their senses, something he called the 'sense drive' (Schiller 1967:97).

In contrast, an adult tends to plan ahead and ask, "What are you making? What will you use it for?" The adult approach represents the opposite pole that Schiller (1967:97) called the 'form drive', where the mind-world seeks to create forms, directing everything to a specific aim or goal. This 'form drive' tends to dominate in the realm of intellectual reasoning.

The teacher trainees, educated previously to accept the superiority of analytical thinking, need now to redress the imbalance between the form and sense drives by releasing themselves from the pressure of aiming to achieve, and by learning to respond to the information given to them by their senses.[28] In working with clay, a student begins to experience the distinction emphasised by Waldorf teachers, between mind and heart; they may struggle between what their senses tell them and the ideas they are trying to express in and through the clay. If they live into the sense experience, it discourages their mind from trying to control the situation. In so doing, they can contemplate beginning to play in a dialogue that gathers input from both the senses and the mind. This dialogue represents the 'play drive', as Schiller (1967:97) described it, that brings together the sense and form drives to stimulate creative expression of the whole human being. Schiller (1967:105) values the 'play drive' highly, as is reflected in the following statement: "It is precisely play and play

[27] Friedrich Schiller, 18th century poet and philosopher, was a close friend of Goethe. See Chapter II.
[28] People's senses have been taken for granted, yet often they have been so bombarded with stimuli that they become dulled and no longer open to the subtle meanings of things in the environment. Their senses are considered normal unless they have a definite problem with hearing sight or movement, but many people are unaware of the depth of understanding and humanity that is available to those with senses that are well developed (Soesman 1998:vii). Albert Soesman has argued that people's self-awareness develops by their experiencing the qualities and boundaries of the physical world through the sense of touch and this gives them the confidence to move beyond themselves to an awareness of the other person's ego (1998:135). In the same way, the ongoing refinement of the senses supports their deeper perception of the significance of everything around them. The experience of working with clay can awaken the capacity for observation, bringing the awareness that there is much to learn and discover through our senses (Steiner 1972:192).

alone, which of all man's states and conditions is the one which makes him whole and unfolds both sides of his nature at once" (1967:105).

The 'two sides' of human nature that Schiller referred to, have also been described by Herbert Read (1953:25) as a person's intuition and their intellect, or the instinctual and emotional aspects of one's nature that need to be reconciled with the opposing rational mind. They have also been discussed as the left and right sides of the brain that human beings need to harmonize in themselves, as said by Edwards (1969:26). The analytical, verbal, abstracting and linear left brain has long been and still is the main focus of academic education. This persists even though many educators have come to realise the need to develop the creative and intuitive sides of human nature and have sought to integrate the rational left brain with the synthesizing, non-rational, spatial and holistic right brain (Edwards 1969:40). Training the mind to shift from left to right brain means learning to work with pictures and sensations, imagery, poetry and art as these provide a mode of being that, as Edwards (1969:38) has pointed out, acknowledges the right brain capacity for playfulness.

Steiner warned against thinking that such play as Schiller was referring to might be considered as "more or less a game" (Steiner 1923:2). It is not the casual 'freedom from work' type of play that is intended here. Too often, play has been seen as trivial entertainment, rather than an activity of inspiration and rejuvenation (Howard 1998:8/9). Children at play are fully and seriously absorbed in their activity. Time means nothing to them and they might even be oblivious to distraction. In this right brain state of being, play is not only a highly focused activity. It carries a listening quality, openness for learning and responding to whatever is possible. The constraints of the situation cause the child to find imaginative and creative resources within themselves. Schiller's 'play drive' is precisely the human being's essential creativity that mediates intuitively between the material 'sense drive' and the intellectual 'form drive' to create a dialogue between them and the world (1967:97).

1.1 The clay-modelling course.

In the clay-modelling course that I have researched, there are four modules. In the first term of their first year of study, the students are exposed to the medium of clay through modelling abstract forms. In the second module, also in the first year, they learn to model babies and children and themes on growth and metamorphosis in connection with child development. In the second year there is a module on creating animal forms in clay. In the third year there is a module on working with platonic solids. I will not discuss that module as it was not taught during the time frame of my research project.

1.2 The sense experience of clay.

To help them (re)discover the world of play in which a child is continually learning, the teacher trainees were given the opportunity to work with clay. At the beginning of each clay-modelling session in the first year of the teacher training programme, each student was given a lump of clay, slightly larger than both hands cupped together, [29] and asked to make a sphere by moulding it in both hands. The students sat on chairs arranged in a circle and moulded the clay, gently smoothing bumps and cracks until it was formed into a solid ball. The students were encouraged not to look at the ball all the time, but to work quite a bit by "feel" with eyes closed. In discussing why they had been required to do it in the hands, students found that they connected to the clay more directly and with greater sensual awareness than if they had rolled the ball on a board.

One student expressed her experience of the exercise in the following words: "I found it amazing how different each individual ball felt. Yes, each sphere seemed to take on something from the person who created it. The temperature, density and weight, even the texture differed. This confirmed for me that each of us is unique. And even when we passed them around, over and over, we still found our own sphere." Another student commented, "I recall the 'ritual' of moulding and then

[29] A red pottery clay is used, capable of being fired in a kiln.

passing the ball of clay around the circle. This often brought us more in touch with each other, creating a sense of community. This was always astonishing to me – how important that was for one's own inner life and also how important it was to build this in the classroom." The term "being in touch" was experienced both figuratively and literally through this exercise, showing how the sense of touch mediated between the human need, mentioned by Soesman (1998:15), to be connected to others, as well as the need to know the world; it thus constituted the beginning, for the students, of a non-verbal dialogue with the substance of clay.

Many of the students expressed hesitancy about starting with this new medium, especially when it was cold, messy and the "clay got under my fingernails". However they were required to overcome their resistance and get 'stuck in' as the stickiness of the clay absorbed their attention and "there was no escape" from it. The reaction of some students to an unfamiliar sense experience showed me that they were among the many people who probably have lost touch with natural substances and the ability to use their senses in today's automated world.

The simplicity of creating a sphere helped the students to connect to the sense experience of the clay medium, after which, they developed the clay into a free abstract shape. Some of the students' comments were as follows: "I have never done clay modelling before". "I didn't feel comfortable with the medium to start with, but now I love it". "Clay is hard work; I feel that I'm really doing something". The solid ball gave them, as one student phrased it, a "feeling of the whole from which everything emerged, rather than adding on pieces" and indicated a right brain approach to working with clay. Similarly, Steiner advocated that all subjects taught in Waldorf Schools should proceed from "the whole to the part" (Steiner 1937:16), and the students recognised how working from a ball of clay led them to involve themselves fully in the experience of the clay and come to an understanding of this concept.

"Sometimes the clay was too wet and that was frustrating. The whole thing flopped", said one student; while another remarked, "I tend to work at it too long and then it begins to crack". Similar comments were repeated by many students at different times. They reflected their struggle to get a balance between the dry, solid, earthy and the moist and mobile watery aspects of clay. I observed that certain students, as if instinctively, added water if the clay became dry, or rolled it together when it lost shape; and the students noticed how I would come and show them how to make the clay more compact when the form had become too fine and drawn out. "I learnt to stretch the clay in a good way", said a trainee at the end of the module, as they all discussed how they were learning to respond to what the clay was requiring of them. "I have to think about what I'm doing", said one student, realising that she needed to make sure that the shape satisfied what she wanted, indicating a further insight into the students' need to dialogue with clay. This statement also confirmed what Grimley (1980:22) says about the experience of the sense medium activating thinking through creating "limits to time and space" in the same way as the young baby, in touching everything around them, learns about the world and themselves.

One student said, "What I love about clay is that you can squash it if it doesn't work out", meaning that they could continue changing and developing the clay model for as long as they wished. One student remarked that the experience of the changing possibilities of clay reminded her of the "element of water that shaped the earth and was present in all living, growing things." The students often spoke of clay as a 'forgiving' medium because you "can always correct it if it gets really off track. You can change your shape in a second." "You can't make a mistake!" These remarks showed me that their growing awareness of the adaptability of clay was assisting the students to release the feeling of being judged in their artwork, whether by themselves or others; a process of exchanging a self-critical attitude for one in which they felt free to explore and try new ideas. This "letting go" was an important step as, once it was taken, the students then seemed to experience the ability to "just do and play" without judgment.

Students also experienced the three spatial dimensions that are necessarily inherent in clay-modelling. In doing so, they discovered the need to respond to the clay medium in a different way from the drawing of two-dimensional linear shapes such as they had had to do in earlier life. The students were guided to keep looking at and working with their clay model from all sides in order to explore the three dimensional aspect of it. "It's so interesting working on my piece of clay from different angles. Sometimes the first side has changed completely by the time I get back to it. Or maybe my ideas changed while I was going round", said a student. Mobility of thinking was required to balance and connect the movement activity of one area to that of the rest of the clay. The need to "pull it together" required the student to relate all the different aspects of the clay to a consciousness of the whole model, an activity that constituted a dialogue between the student and the clay and one of which – as the above quote indicates – the students were beginning to become conscious.

Other comments showed progress in the students' handling of the clay-modelling. "I can play with clay. I'm not going to 'get it wrong' (sigh of relief!). My personal learning journey has been mostly through reading, talking, head-understanding. I realise [how] I can learn in different ways through my hands and my eyes to get to understanding in a non-verbal way". "In my experience, clay work requires the least thinking. I've experienced my creations arriving more intuitively than in painting or drawing where I try to plan ahead what I want." "I didn't enjoy the clay-modelling initially because I felt I didn't have enough time to think things through before I started, but more and more I'm trying not to think too much at all and to let things happen naturally". These comments showed the students' recognition of dialogic discovery through the sense experience, Schiller's (1967:97)'sense-drive', without interference from the critical mind. "Clay has been fun", said one student, "I've enjoyed giving in to the medium and exploring or seeing what emerges. I've had to appreciate letting go and accepting the outcome without judgment."

The sense experience of clay was very immediate and those students (like those quoted above) who allowed themselves to let go of thinking in terms of critical expectations, or the tendency to have fixed ideas, acknowledged their growing ability to respond to the clay through unconscious and spontaneous feelings. The balance between doing and thinking was a subtle one and its development was specific to each student.

Art making has been said in certain circles to be an instinctive process and McKenna (1999:1) has argued that too much emphasis on theory or critical analysis gets "in the way of creativity". She continues by stating that theory is embedded in practice and one can only understand the relationship between them reflecting on personal experiences in art (McKenna 1999:2). In my art sessions, the regular practice of reviewing the art process with the students echoed this idea, which is similar to the Waldorf principle of teaching out of an experience from which the conceptual understanding is developed in order, as Steiner (1995:152) argued, to avoid rigid intellectual concepts and to allow each individual "to evolve freely." Thus the students participated in a discursive consideration of what lay behind the art experience and discovered the importance of making this conscious.

Towards the end of a session the students were asked to finish off their clay work and to place it on a central table where everyone gathered to review the exercise. Comments such as the following were often heard. "It's always interesting to see what the group has done. However I always feel that mine could be improved upon". "I was embarrassed at first to show my early works". "I enjoy looking at others' work, although it is not comfortable. I learn from the others". Through this exercise, the students began to realise that there was no emphasis on competition or judgment of their clay model as being right or wrong. It also provided opportunity for them to see art as a process of development as can be seen in the comments above and in the following student's end of term review: "Sometimes I think my skills have improved and other days I am not so sure. I suppose that what I have to do is to keep on practicing [the clay-modelling]. I believe one can always improve." It was

thus that the various students acknowledged the advantage of a regular clay-modelling session every week that allowed them to observe their own progress.

A student remarked: "When we looked at the models together on one table, it was not so personal. I had a sense of them being 'our' models, where we were learning from each other and experiencing the quality of the theme as a whole". The trainees expressed appreciation for "how uniquely each person's piece of clay turns out". One student felt that the respect for the individuality of each model was an acknowledgment of each person, an attitude that is of course also needed in the classroom when dealing with school children.

At the end of each session, the clay models were broken up and returned to the tub of clay for re-use the following week. Many students expressed how difficult it was to let go of the model that they had worked so hard to achieve. "I hated having to roll up the clay again". "Please could I keep mine?" "I can't do it". Another student had a more philosophical attitude; "I particularly like the idea of putting the clay back into one unidentifiable lump at the end. The non-attachment is great!" The habit was not merely a practical consideration. It was designed to strengthen the students' capacity for letting go and learning to look afresh; to avoid simply holding on to the outer form and rather to cultivate what Steiner (1937:17) calls "an inner impulse to form". Students were then able to develop an artistic sensitivity and flexibility that is needed if teachers are to meet a child without preconceived ideas and be open to a dialogic approach in dealing with them.

2 THE LANGUAGE OF FORM.

2.1 Abstract form

During the first year of study's first term, the students were given a theme of the four classical elements: earth, water, air and fire as the basis for abstract exercises in clay-modelling, which was, said one student, "challenging and clarifying to try to explore [through discussion], and then express [in the clay]". They found that "the

abstract form allowed one to focus on the qualities of each element" and experience the feeling of the shapes they were making. "I used a lot of force and threw my piece of clay on to the board to create flat planes and angles", said one. All the students agreed that the exercise gave them a "clear idea of the earth qualities in the element". It was important that the students connect to their inner experience of what the element was like in order to enliven the imagination and to realise that an artist connects to what Grimley (1980:41) calls "the archetypal reality" rather than copying something from nature.

In the process of discovering how to express the element of earth, several students found that "the earth element was more difficult than [they] thought it would be". "It kept wanting to grow" and move towards water. In recognising that "I had to battle to confine the shape", a student was becoming conscious of a movement in the clay that challenged her to get in touch with the concept of the exercise. These remarks show that they were tending towards a dialogue with the clay as to what quality of movement was appropriate for the passive solidity of earth. In each successive exercise, they began by modelling the earth element and only thereafter developed it into the water element, later into the air element and eventually into the element of fire. Several students said that they found themselves having a tendency to want to move towards modelling the element beyond the one they were then meant to be doing, e.g. creating the mobility of air when they were meant to sculpt water. In learning to restrain the clay, however, they observed how they came to understand the element better than they had before. Many students said that they found the fire sculpture the easiest to do. "Sculpting fire was without doubt evidence of my vast improvement and comfort with this new medium", said one student. They acknowledged the importance of experiencing the metamorphosis of one element into the next, showing how they were connected to each other and yet different, according to the individual density, mobility and levity associated with each element. These comments showed that students were experiencing a dialogue in their interaction with the clay as they persevered in their efforts to create the element chosen for that particular exercise.

Students also discovered that distinctive straight flat planes that they created with the clay gave "a feeling of strength and control", while curves gave "a sense of ease and energy". That they made such comments shows the emphasis they came to place on recognising the feeling quality within the form and not only the physical sensations experienced earlier when they started with spheres. Each review of the abstract clay modelling exercise presented students with a challenge of being able to perceive the quality expressed in each form, and, one that, as Howard (1998:19) has argued is beyond personal like or dislike of the object. They were asked to choose any piece of that day's clay models that in their eyes revealed the essence of the quality with which they had been working. The qualities of all pieces were then described and discussed as well as any problems they had experienced in the exercise. The students often commented how their own personal qualities or connections to the respective elements could be seen in the clay work. They thereby indicated growing recognition that the artwork reflected both conscious and unconscious ideas and feelings. In this way the artwork became, as McKenna (1999:5) has expressed it, a metaphor for "a self-portrait", and the students became increasingly aware of the depth of meaning that could be perceived through the language of form.

Dewey (1934:106) pointed out that form is a language to be best communicated in its own way and one that does not easily translate into words. This was often demonstrated during clay-modelling session reviews when students seemed to struggle to move from the silence of involved doing to the more conscious and explicative review process – as if a shift from the right to the left brain activity demanded more than they could muster. While there were always those who were willing to 'break the ice' and get the ideas flowing, others seemed more inclined to remain mute until I, as lecturer, explicitly prompted them with questions aimed at assisting them to develop a quality of meaningful discursive appraisal of the art works completed that session. Time constraints also hindered those students who were shy or who preferred not to expose themselves by saying something 'wrong'. But, for the most part, the students seemed constrained by their relative inability to

explore and explicitly express the world of feeling that form expresses in and of itself, and found the non-verbal dialogue with the clay far easier to express.

2.2 The human being: growth and metamorphosis.

After the first module on creating abstract forms in clay, the modelling exercises of the next module, that expressed growth and metamorphosis of the human face and form, were challenging for all the students. The module was chosen in order to complement a psychology module on child development during the three phases of childhood,[30] and the clay-modelling sessions were intended to assist students to integrate their understanding of the child at various stages of growth by modelling themes from what they were studying. Students were required to do exercises that expressed growth in stages of child development as well as the changing expressions of different human types or temperaments[31] as part of this module. Thus an emphasis was placed on the metamorphosis of the growing human being and not merely on the mobility of the clay itself.

Students began by learning to model the face of a baby from out of a clay sphere. Now the back of the sphere was flattened so that it could rest on a board, while students worked on the front to create the shapes and proportions of the baby face. Slowly the faces changed from masks or gargoyles to the simple-rounded and sometimes cherubic features of a small baby. Several students expressed how difficult they found the exercise, "mine looks like an old man". "My baby's nose is too long." "The mouth is too big." "Mine is screaming / angry / laughing." "My baby looks like an extra-terrestrial," were some of the comments; spoken half-humorously, half- pleading for help. Discussion and observation of other students' work led the students to realise that they needed to imagine the relaxed and vulnerable mood of the tiny baby in order to bring about the soft and simple shapes in the baby face.

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[30] The co-ordination of curriculum content revealed here is a facet of all Waldorf teaching where art modules are taught and specifically used to complement other subjects offered at the same time.

[31] The Four temperaments, studied in the first year of the Teacher Training have been discussed in Chapter2.

In a subsequent exercise when students were required to model new-born babies, they came to recognise how, as one student expressed it, "clear instructions on how to divide the clay to get proportions of the baby did away with indecision. It gave me enough confidence to proceed". When they modelled toddlers at play, the solid gingerbread men with which many began slowly but steadily transformed into children as the students' imaginations took hold of them and, as they remarked, a "tilt of the head", "arms curved round a ball" or details of hair or buttocks brought the figures to life. "It's all in the movement" said a student. It was in these sessions particularly that many students wanted "to keep their baby" and did not wish to return the clay to the clay tub at the end of the session.

The students modelled the face of a baby again and this time developed it into that of an adult, watching how nose and jaw lengthened and eyes deepened. I encouraged the students to work with both hands, especially using two thumbs simultaneously to develop symmetry in their faces. At first, expressions were "anguished", as one student put it, but eventually also beautiful faces emerged and I observed students who had created them, lovingly stroking the flowing curves of cheeks and brows, and learning to change the expression through the shape and line of the mouth. Further work on faces occurred when the students had to model heads characteristic of one of the four temperaments studied by the students. They found it "fun to exaggerate", said one student, when developing the features that expressed the sad melancholic or strong, active choleric, and later to recognise in the review how some of the models reflected a combination of temperaments as well as aspects of their own temperaments. "I see how much of my own temperament goes into my piece of clay" said a student. Another exercise required the students to model a face with a happy mood, and then change it into a sad expression, in order to experience contrasting characteristics of each mood. A student remarked that it was "easier to create a sad face than a happy one". The practice of moving from a happy to a sad mood or from a child's face to that of an adult was not only an exercise in flexibility and imagination on the part of the students. It stimulated observation of growth and change and assisted students in facilitating a dialogue

between two opposite elements. Several students added further comments on the "valuable insights" into themselves they had discovered through working with faces in clay, and how they experienced a sense of freedom in the flexibility of the form in the clay medium, one that constantly allowed them just 'to play' with the substance.

Students were also required to focus on the characteristic feelings experienced at certain stages of growth, for example at the time of the child's ninth year crisis or the phase of adolescence, and to express these abstractly in clay. The students experienced, as one said, that clay-modelling "allowed me to express feelings that I could not have said in words". Several students commented that these exercises enabled them to reconnect to their own experiences at these ages and "made what they were learning [in the theory sessions] very real" for them. "I really appreciate how the clay-modelling [and other artistic] sessions are integrated with the child development studies", were one student's words that were echoed by several others, who recognised that art could be used as a tool for learning, not only for themselves, but also, as Steiner (1995:102) intended them to do, through adapting the exercises in a metamorphic way to suit the learning needs of children in the classroom.

2.3 Animals in clay: gesture and form.

In the second year, a module on modelling animals from clay was offered in conjunction with and to complement animal studies. The idea of creating clay animals was laden with apprehension for several of the students. It was important that students sensed the metamorphic quality of clay through developing mobility of gesture, not just the form. The characteristic 'feel' of the animal was stimulated by vivid description and by imitating the animal's movement. Each session still began with the familiar moulding of clay into a round ball. One student expressed the experience as being "a feeling of earthiness; a return to remembering the whole first". From a simple clay sphere, out of which they allowed each creature to grow and develop, each student worked through basic chubby forms to simplified, but

defined characteristics of the adult animal. A student, whom I have quoted above, continued; "I like imagining the animal inside the clay first, then you pull it out". From holding the ball and visualizing the animal, "the way you led us through steps worked well", drawing out the head and limbs or wings, and describing everything in detail. Such a process gave the students another experience of the metamorphic character of clay.

The students were encouraged to create the general symmetry of the animal by using both hands. The following students' comments showed insights achieved through working symmetrically; "I learnt to let something very solid have a flowing quality". "Working along the spine and down into the limbs helped me to find the bony symmetry of the cow". A student remarked; "I [need to] work on balancing the two hands to work simultaneously, as I still find it difficult." As lecturer, I noticed that not everyone was able to develop the skill of working with both hands, but I also saw how, for those who did, it assisted them to get into the "feel" of an animal. "I managed to do a good bear even though I didn't know what it looked like. The solid shape helped me to keep the form simple". Such comments show that their dialogue with the nature of the clay facilitated the students' ability to simplify the shapes of the animals, bringing out the characteristic quality of each one.

Several students explained how modelling animals in clay had awakened in them "the desire to observe things more closely. [I] learned to look from all angles, and from a distance – not just at clay", as one student wrote. Another said, "I enjoyed making animals because it made me pay more attention to details and really look at them". Steiner argued that clay-modelling enabled the child in the phase of development after nine years to observe the world around them in a way that gave depth of understanding and a "wonderfully vitalizing effect on the physical sight" (Steiner 1972:192). It is interesting that the students also reported an awakening of their powers of observation, not only of outer physical things, but also for noticing movements that characterised the animals that they saw. "I never realised that I could do a cat playing until I tried it, said one."

The clay-modelling sessions were not felt to be successful by all the students. One student said that she felt "not very involved or confident." Another trainee remarked that she had been "disappointed with some of her animals", yet pleased with others. A third said; "I always think that I've made a wonderful animal until I see it with everyone else's. Then it looks amateurish. I think I need a lot more practice". These comments show that some students still needed time to come to the point of allowing the process of learning a new skill to evolve without judging themselves harshly.

Three students remarked that "clay really draws the life out of me. I have to pull myself together." "I feel heavy in the beginning of the class". "Clay drains me". Everyone agreed that when working with clay, their hands dried out and water was constantly needed to keep the clay supple. This experience showed students that the medium, as Maher and Bleach (1996: 72) have suggested, tends to drain the energy from the life forces. Although Steiner (1972:192) argued that the young child should be allowed to explore their natural tendency for modelling in their own way, he also indicated that the child's etheric energy was needed primarily for the formation of the physical body at that time. Therefore the type of experience, mentioned by the students, was a reason that young children should be given beeswax to model and that clay-modelling should only be taught, as Steiner (1972:192) argued, in the phase of development after nine years, when children begin to observe the world around them in a relatively objective manner, and are therefore ready to study the animal forms explicitly and consciously. It has been said that by age ten, the verbal left hemisphere of the brain is dominant, and that that is when children learn to become reliant on rational and linear thinking ", said Edwards (1969:59), as names and symbols overpower spatial, holistic perception" Clay modelling at this age thus encourages the child to maintain an interaction between the two sides of the brain. Similarly with the adult teacher trainees, clay modelling seemed to re-enliven the connection that might have lain dormant between their left and right brain thinking.

As the animal-form lesson proceeded, and the students saw that they were able to "create animals that have life", their energy and enthusiasm increased considerably. [I] "didn't think I had any talent as I had never tried before. [I was] intimidated by animal forms, but found to my surprise I could do it", remarked a student. It was heartening to observe that there were those who managed to bring about such a changed situation for themselves. Consider the student who said that her "relationship with clay had been very bad before this [animal-form] module", but that she had since learnt to "be a little more patient – not so stressed and not to give up that easily. If I just kept working on the shape; after a while I could see results. At the end of the class I was always filled with energy to see the transformation – a dead piece of clay becoming a living creature! After these classes I have really changed my attitude. I love it now!"

Another student said, "I chose a sleeping mouse and got horribly stuck, but when we transformed the extra clay into a large tail and it became a squirrel, I started enjoying the creation and loved the end result". This comment showed how the student's ability to respond to the clay medium had sparked off new ideas that made the whole experience very successful. In such examples we thus see signs of students beginning, at first unconsciously, to work dialogically with the medium.

Many students found that they learned a great deal on the module, as the next comments show: "I really learned how to sculpt creatures very realistically, something I never thought I was able to do". Another student said that it had been "magical – from a lump of clay to a clearly defined shape – the metamorphosis and experience has been great!" What was exciting for me, as a lecturer, was observing how the students enjoyed the individual animal characteristics as each time they found it "easier to get into the qualities of the different animals".

Observing the improvements in both form and detail of the clay models the students created each week over the term was a sure indication for me of seeing their progress in developing a dialogue with the medium. As they discovered and

represented the instinctive quality of an animal, so they learned to perceive beyond the form and yet also to feel the way the clay enabled them to create images of those forms, gestures and details. A student wrote: "I see clay-modelling as very important in getting realistic experience and understanding of how something can change, modify, flow; it brings a vast sense of awe and respect for the genius of creation." Their excitement and enthusiasm for the process of creating as well as viewing the results at the end of a lesson were, moreover, indicative of their growing ability in the mastery of the medium of clay and their growing recognition of the need to respond to its limitations as a medium.

3. PEDAGOGICAL PLAY.

Apart from the unfolding of their creative ability, the teacher-trainees experienced that they became very involved and quiet while working on the clay animal forms. These were some of the remarks that emerged: "Being presented with a lump of clay, a substance of considerable weight and density has a way of grounding one." "It's centering, working with my hands". "It [clay work] requires sustained concentration". As another student commented, "I find clay is such a healing modality for me". "It has the effect of being very soothing, even meditative". Students on several occasions said that they experienced a quality of focus in working with clay that allowed them to move into a totally absorbed state of being, a sense of living in the moment totally involved with what they were doing. According to Maslow (1972:61) such a state is a prerequisite for creativity, and having found it supported them when they had to accept the often iterative process of working with clay. "If you need to roll it up into a ball and start again, then that is what you do". Many students became unconcerned about their sense of self in the activity of creating in the clay medium. Such an experience may be seen as "a loss of ego, a transcendence of self" (Maslow 1972:62) that frees one to experiment and be responsive to one's environment – to play in terms of Schiller's (1967:97) 'play drive' idea. "It's about learning to accept oneself" said a student, "and allowing oneself to play in a new way".

The ability to 'forget oneself' in the activity of playing with clay also had the effect of empowering the students in another way. When, as Perry (1973:121) has pointed out, a person has been brought up under strict rules and "standard solutions", they find it hard to take initiative in an unknown field where there are no ready answers. In learning to play with clay, or other artistic media, each student had to find their own way, and every time they met the medium, as Perry (1973:121) continues, they were faced with a new artistic challenge that strengthened their ability to use their own creative resources and promoted a sense of "adventure" (1973:120). This point confirms the importance of clay-modelling for teacher training, where the changing situation in the classroom requires a teacher to meet each moment with openness for a non-verbal dialogue; what Steiner (1947:86) called an artistic or intuitive sensing of what to do next.

Becoming completely involved in working with a clay model supported the trainees in learning to listen to the aesthetic response in their body that voiced both figuratively and literally "how I felt about it". As Howard (1998:275) has pointed out, Steiner argued that there is a connection between the physical body and our sense of truth. It manifests, says Steiner, "when truth and truthfulness become a real experience for us" quoted Howard (1998:275), and we feel it in our bodies. In the case of the teacher trainees, that same connection was developed as they came increasingly to recognise their own sense of touch and to trust it to tell them the truth, as it were, about what it was they were touching – the clay they were modelling and the forms into which they shaped it. In that way they began to realise what some might call a gut feeling for their work and its product, and what others might regard as intuition.

Once the trainees had come to recognise that their senses spoke to them, they also began to listen to the voices of things in the world around them. Maslow (1972:124) called this kind of listening to "inner voices" as "Taoistic Listening" and said that such awareness enables us to accept that we can be informed by the "nature" of things in the world. Continuing, he has argued that such a mode of listening is possible only when a person is inwardly quiet and receptive, giving full time and attention to

whatever they are focussing on. It is such a state of 'being' that students described (see above) as being engendered by their working with clay. The medium of clay thus gave the students an awareness of and practice in listening to the voice of their intuition and simultaneously to the voice of the clay in order to find out what to do next. Such a mode of listening was not familiar to the students when they began their training as Waldorf teachers and therefore it was important that they should work with a medium such as clay that would assist them to become receptive to the material with which they were working and thus support their growth into a dialogic approach.

CHAPTER 4;

DRAWING: OBSERVATION BEYOND FORM.

As its title suggests, this chapter aims to express the challenge faced by every Waldorf teacher to perceive and convey in a drawing, the energetic and colourful quality of life that the Waldorf approach believes can be lost when too much focus is placed on the aspect of form. The experience of playing with free forms in clay as described in Chapter 3, allowed students to express themselves in a lively, spontaneous manner, one that contrasts strongly with that of learning how to draw where students are required to become conscious of the life within form and to discover how to express it in their drawing. Both qualities, of spontaneous involvement and of conscious observation, are required in the development of a dialogic capacity for art and teaching. Because of the "hands on" involvement of clay, the students experience a certain resistance in the medium itself which leads them into a dialogue with it in order to discover how to create what they want. The clay receives their ideas and holds them, so students are then forced to review what they have done and then remould it with improvements, thus continuing the dialogue. Thus the experience of sculpting clay introduces students to a dialogue with an art medium in a relatively easy way and it is therefore a good medium with which to begin.

Drawing requires imaginative visualisation in order to direct the picture, and thus it is hard for students to experience an interactive quality in the drawing activity. However, students are required to step back and consciously perceive the different levels of experience that have been expressed in their drawing, and such observation is a necessary skill in Waldorf teachers as part of their dialogic ability. Finally, for many students, the greater need is to learn to play, hence the appropriateness of doing clay-modelling before discovering how to consciously overcome the challenges of drawing.

In this chapter I discuss Steiner's (1937:41) argument that linear drawing tends to be an abstract expression of ideas rather than the experience of the world of colour and form that is expressed through painting which I deal with in Chapter 5. For pre-primary and primary children, Waldorf teachers have developed a method of drawing using block wax crayons with the capacity to cover the surface of the page with colour as well as line, to fulfil the need of the younger child to express themselves pictorially on paper.

I discuss the method of block crayon drawing that is taught to the Centre for Creative Education's Waldorf teacher trainees with a particular focus on techniques of enhancing the experience of colour through the creation of colour moods. They are required to explore these techniques by using different colour combinations from Goethe's colour circle and by developing contrasts of dark and light in colours. Teacher trainees learn to draw the human form through developing a sense of proportion and undertaking a study of gesture or characteristic movement in people. Grimm's fairy tales are used as the theme for this study of gesture. They are drawn upon to guide students to sense qualities inherent in the fairy tale characters to be portrayed, and which they are asked to express in a drawing project. The goal is to guide the student to learn to observe living human beings in the same way as they have to observe the Grimm's fairy tale characters. Students are also required to observe Instinctive animal gestures and then to draw them, again using block wax crayons. I follow a description of those studies with a discussion that aims to discover how the trainees' ability to observe beyond the literal form might have affected the development of their dialogic capacity.

A discussion of the technique of shaded drawing follows that on block crayon drawing. There I indicate the teacher trainees' responses to the shaded drawing medium and I consider how their growing capacity for imaginative creativity, awareness of positive and negative space, and observation of energy in a drawing, are all developed to help in the acquiring of their dialogic skills.

1. STEINER'S IDEAS ON DRAWING.

In most South African schools and art colleges, drawing and painting have been considered two mutually reinforcing modes of expressing oneself artistically. An art student is expected to sketch out a design and organize the main features of a composition before adding paint to give life and colour to a picture. The lines of the sketch are thus meant to form the structure of a picture, just as a skeleton is required to support the flesh on a body so that a person can stand upright on earth. It might even be argued that a painting needs a preliminary sketch just as much as a drawing needs the reality of colour, although in a realistic style of painting, colour is often limited by design or idea.

It was Steiner's argument (1937:40) that painting should stand alone and therefore separately from drawing in order that what he considered the soul qualities of colour could be freely experienced. He thus indicated that, at least for purposes of education and self-development, drawing and painting had quite different purposes and they are therefore used independently of one another in the Waldorf curriculum (Junemann and Weitmann 1999:1).

It is precisely the skeletal quality of drawing that underpins Steiner's (1937: 41) comment that line drawing is an intellectual process of abstraction as, for example, in the horizon line of a landscape that expresses the meeting of the green earth and the blue sky. He considered a sketch to be a form that communicated an idea. Taking the concept of line drawing further, I have observed that simplicity of line has its own appeal, so that in a few well-executed strokes, a concept can be outlined, with the concomitant ability to reveal and to conceal. Drawings have, of course, also been artworks in themselves: the line having been expanded through shading in order to convey a three-dimensional experience on the two-dimensional page. In the hands of a skillful artist, a drawing has the capacity to tell a story; to capture a moment in time through dramatic effects with light and dark; to bring to life a likeness in a portrait or to display detailed knowledge and beauty of nature's forms. Such drawings manifest an artist's mental clarity of acute observation and vivid

visualization. Steiner (1919:30) argued that mental picturing is brought about in a person by withdrawing the energy of living into the experience, and by concentrating that saved energy on recreating the memory of that experience as an image in one's mind. Thus Steiner considered the activity of drawing as stimulating mental faculties.

Steiner (1937:41) argued further that "mere drawing is something untrue". By that he meant that one experiences life and nature in full colour and sees forms when light falls on one side and creates shadows on the other. Drawing, he said, suggests an idea or physical form without giving one the fullness of the colour experience (Steiner 1976:44). In my own understanding, Steiner's words indicate the value he placed on the many-faceted expression of an experience. It is important to remember, however, that in making such statements Steiner was also trying to counteract an attitude he felt was prevalent during his time, which predominated then and still does today, where people take scientific reasoning and cold facts as the only reliable access to what is understood to be objective reality.

Steiner consciously placed the development of drawing as a means of artistic expression into the upper end of the primary school curriculum onwards. He did so by introducing black and white charcoal drawing. Such black and white drawings were, he suggested, to be continued in Grade 9, while in Grade 11 a shaded drawing technique was to be developed as part of the high school art curriculum (Junemann and Weitmann 1996: 50: 83). These grades were considered to overlap with periods when adolescents were exploring their own ideas and intellectual powers and, Steiner argued, they could be assisted to develop those intellectual capacities through developing drawing skills in them during those phases of their development.

In the primary school, however, Steiner discouraged the copying of any outer forms, preferring to have the teacher guide the child towards a feeling for the inner quality of form (Steiner 1937:17). He argued that this should be done through emphasis on

straight and curved lines out of which the beginning of writing develops (Steiner 1937:55); also through drawing patterns that can strengthen the sense of movement in forms and through various geometrical shapes that children learn about through drawing (Steiner 1974:147). Steiner also emphasized that, as lines actually arise through the boundaries created by light and shade in colour the teacher should focus on playful experimentation with colour, light and darkness in crayon, which, he said was appropriate for fostering the imagination of the child in the period between seven and fourteen years (Steiner 1974:144).

On the basis of the above viewpoint, Waldorf teachers have explored Steiner's ideas further, looking for ways of developing a colourful form of "drawing-painting" (Steiner 1937:12) in the primary school without returning to the use of outline drawing. Block crayon drawing has thus been introduced as an alternative to the use of pencil as an artistic medium in Waldorf primary schools. Teachers have also explored the advantages of using pencil crayons for working with the shaded drawing technique in Waldorf high schools. In South Africa the technique of shaded drawing has also been introduced in Grade 3 (Curriculum for Waldorf Schools in S.A. 2000), using pencil crayons only and it is presently used throughout the remainder of the primary school.

1.1 The Drawing Course.

As a teacher trainer, I was faced with the challenge of how to present the teaching of drawing in ways that would support Steiner's approach and also satisfy the students' need to gain confidence that they could achieve a reasonable standard of drawing.

Practically speaking, Waldorf teacher trainees need to learn the techniques of using block wax crayons and also shaded drawing in both pencil crayons and charcoal. They are also required to learn to draw pictures on the chalkboard, whether fairy tales for Grade 1 or animals for Grade 4, and they need to develop a feeling for the inner quality of form in a drawing if they are to guide the pupils in this approach. I

worked from the assumption that they would only discover what these artistic techniques could offer them as teachers if they experienced them and made them their own.

The drawing course at the Centre for Creative Education comprises of four modules. In the 1st year, the students explore techniques of pencil crayons and block crayons in the first module, while in the second module; the students learn to do block crayon drawings of human beings through the theme of Grimm's fairy tales. The first module on drawing is introduced only in the second term of the year, after the students have been exposed to the media of clay and water-colour painting. In the 2nd year, there is a module on animal drawing while in the 3rd year there is a module on shaded drawing. There is also a module on learning to work with the laws of perspective. I will not discuss that here as these are methods used in all art schools, though presented in my classes in a colourful, pictorial manner rather than being purely technical. In the 2nd and 3rd years there are also modules on blackboard writing and drawing, which will not be discussed as they repeat what has been studied in other modules.

2. BLOCK CRAYON DRAWING.

The physical sense experience of the crayons used for drawing in the Waldorf schools is quite different and the range of artistic possibilities are greater than the conventional Crayola[32] type crayons used by many South African school children today. Each crayon used in Waldorf primary schools is a hard rectangular block (4, 2 x 2,2 x 1cm) made from pure beeswax with natural vegetable colouring and with the capacity to produce a glowing colour on the white paper page (Stockmar Pamphlet n.d.). Its compact strength means that it is long lasting and unbreakable, unless cut with a knife. The paper used for the drawing exercises is white A3 recycled art paper (105gm).

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[32] A popular make of wax crayon used by children.

The shape and size of the block crayon immediately demand that it is gripped firmly between the fingers in a different way from that of a traditional crayon that is shaped like a pen or pencil. Thus, it is said, it encourages the user to draw large forms rather than fine detail, using the broader or narrower sides of the crayon to colour the surface of a picture, and creating lines and detail with the edges or corner points. A basic set of twelve crayons contains carmine red, vermillion, orange, golden yellow, lemon yellow, grass green, turquoise, Prussian blue, ultramarine blue and purple, these being ten of the colours used in Goethe's colour circle (Schindler 1964:plate11). Brown and black are also included in each set, although a wider range of colours is also available. Often a limited range of about seven colours is chosen for children, sometimes excluding brown and black in order to encourage them to learn to mix their own colours.

The crayons cover the page smoothly, without stickiness, and also blend easily with other colours, creating beautiful secondary colours, e.g. blue and yellow making green or subtle blends e.g. yellow and orange together. Tertiary colours can also be created to make earthy colours. Each crayon has a large range of tones, e.g. ultramarine blue can give hues from the softest sky-blue when used lightly on the page, to the deepest royal blue when the crayon is pressed down hard and coloured strongly.

2.1 Creating moods.

The teacher trainees found it easy to create colour moods once they had learned how to use the broader surfaces of the crayon. They began by colouring everything in equal tones, like children in school. A teacher trainee commented: "Starting without lines, only using the flat part of the crayon (was challenging for me.) It felt vague until you built up the colour." As lecturer, I demonstrated how the use of darkness and light allowed moods and forms to emerge, just as Steiner (1974:146) explained, especially when the colours were blended. Emphasis on the qualities of light and darkness of tone in the colours developed a sensitivity of feeling on the part

of the students, which, as soon as they began to explore, yielded rich rewards. Once they allowed themselves to explore that way, their picture immediately sprang to life, even if aspects were not perfect. The students thus soon discovered that making a successful picture was much less to do with being able to draw than to do with being free enough to create lively colour moods. A student commented that she felt "the colours were more beautiful when they had both dark and light" qualities in them and felt that the skill to create such contrasts was within the capabilities of every student. And later, when students became aware that variety of tone in colour affected their own personal feelings, a new door of the senses opened for them. "I see colours so differently", said one, "I am much more aware of beauty in colour around me than I used to be." Through their efforts with the block crayons, the teacher trainees began to realise that the drama of light and darkness is expressive of the changing life of feelings and that they could utilize this factor in the moods of their pictures very successfully.

Many students questioned why they were asked to fill the whole page with colour, most having been used to leaving white spaces around the main figures they had drawn. In the discussion that ensued, the trainees came to recognise that "the empty space gave more focus to the form" than it did of the feeling or atmosphere of the character. They also came up with the idea that everything around one is full of colour and, as one student said: "Space is not empty, but alive". What they were realising is that space has no vacuum in a physical sense; nor can there be a vacuum in an emotional or mental capacity. "I learnt to be more aware of what exists in space around us", the same student continued. In such ways the teacher trainees came to realise that they were being challenged to express what Steiner (1974:146) described as the reality of their experiences. They did so by creating forms that interacted with the dark and light colours in their pictures. They thus found they should no longer aim to reproduce the literal environment, but rather to discover and represent the soul or mood quality of what their picture revealed. The students also learned to see what intensities of colour would make the picture

artistically satisfying. As one student said, "I enjoyed working with the crayons – I love the way you work the crayons to create depth of colour and texture."

Teacher trainees were asked to discuss what they experienced in pictures that carried a strong quality of darkness or a clear area of light. They noticed that, as one said, "the eye immediately moves to the area of light". An area of darkness, they came to recognise, gave weight to the picture as well as guiding the eye in towards the lighter area. The students commented that, as one said, they had to "remember to keep a central space light" where they could then place the focus of the picture. Another trainee explained that she felt that the pictures with a contrast between darkness and light tended to be "more dramatic and exciting" to look at and felt that she "needed to use this factor more consciously" in her own pictures.

As already mentioned, Steiner (1974:144) argued that lines originate in the boundaries between darkness and light. This could be seen now in the students' art work where light caught the edge of a shape, creating a highlight and where a shadow deepened into a boundary line that emphasised a form. In this way the teacher trainees were introduced to the concept that tension between darkness and light created a dramatic and emotional dynamic in a picture.

The teacher trainees were subsequently asked to choose colours that they felt would best represent a particular atmosphere from a Grimm's fairy tale[33] rather than drawing everything realistically. They were asked what colours might represent the mood of Snow White in the cottage of the dwarfs; or what colours might represent the mood of the wicked Queen in front of her mirror that always told her the truth. In a discussion with the teacher trainees, I asked them why the mood was considered so important in a picture for pupils. In a visual example from the story of Hansel and Gretel where the children were left in a wood, one student commented that the blue and purple colours in which the wood was drawn, created a mood of "feeling lonely", while another said that it felt "threatening". They recognised that such

[33] Told in Grade 1, see Chapter 2.

interpretations could be individual, but added that "the colour enhanced the emotional impact" of the picture and would "stimulate the children's imagination" through the specific choice of colours for that part of the story.

Several students agreed when a student said that the mood of a picture "revealed the message, giving a deeper understanding of the story". They thereby came to recognize how moods – represented by colours -- express the underlying emotional content or issue of a story; unconscious because it is non-verbal, it is a subliminal message of meaning related from the characters in the picture to the children who view that picture. Through this exercise, the teacher trainees thus came to recognise that they were being asked to make their observation of the mood in the story conscious and explicit through their choice of colours and through the way they developed the theme using the medium of art and, as Edmunds (1975:42) suggests, by exploring the "truth" of the picture through its feeling content.

The teacher trainees took the fairy tales seriously, albeit not literally, recognising in them long and widely-held wisdom such as is embedded in such myths worldwide. They commented, in their discussion of the fairy tales, about the qualities of the mother, the wicked witch, the wise king, the woodcutter's son, etc. The trainees thus came to see that the fairy tale characters were the kinds of archetypal images that Meyer (1988:12) has described. They also recognised that every episode of each story carries its own meaning, and, by entering into the pictures created by the words of any particular fairy tale, the students gained a sense of diverse archetypes which they would then depict in their own drawings. That certain colour combinations could enhance the qualitative energy and mood thereby developing a greater awareness of the meaning of an archetype or scene in a story was the next stage for the students to explore.

In discussing the qualities of different moods, the teacher trainees also came to suggest that mood represents the energy of a situation. They commented, for example, that a green meadow has a restful or revitalizing energy, while a marching

soldier represents a background mood of activity, fitness, organization and a sense of life and death. They agreed, as one put it, that "if we can express this energy [through the colour] in the picture, it has more meaning" for the viewer. The question as to how to bring out the quality of energy through the colour was, however, difficult for some students.

The teacher trainees were asked to consider Goethe's colour circle[34] of six colours and to observe the effects of the different combinations of colours for creating moods.[35] When the students were asked to produce three exercises as a project, drawing pictures using two colours only in order to explore just three different colour combinations, they repeated experiencing the effect of colour moods particularly strongly.

One trainee commented on her experience of the first exercise of this project in working with what Goethe called the inharmonious colours of green and yellow. "I loved the closeness of the colours and the range of tones. This spectrum has a surprisingly eerie quality which I like very much...I find the greens have a strong quality of stillness." Several other students echoed this sense of satisfaction in working with colours that are close together in Goethe's colour circle, "They look like they are meant to be together and the effect is a restful one. I think it also expresses the congruent emotions, they both inhabit a similar feeling realm", wrote another student.

On the experience of the second exercise using what Goethe called the harmonious colours, she continued, "These colours [red and green] express very different moods. The effect is quite jarring on my eye." Another student wrote, "I found the red/green combination very dramatic and expressing strong feelings". Several

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[34] Goethe's circle of six colours contains red, orange, yellow, green, blue and violet. These are primary and secondary colours.

[35] The colours adjacent to one another (e.g. yellow and green) are what Goethe (Schindler 1964:63) calls inharmonious as they create a similar effect. The colours opposite to one another (e.g. red and green) balance each other and so Goethe calls them harmonious. The colours with a colour in between them (e.g. red and blue) are strongly different from each other and Goethe calls these characteristic colours.

students wondered why they were called "harmonious". This could be answered in noticing how the use of red enabled a student to express her own anger which, when released, could allow her to become more balanced and move into the peaceful experience of the green colour. Several students recognised what they called the "powerful" or even "sinister" qualities that emerged, especially when the two colours merged, as in a drawing of Red Riding Hood and the wolf. Another student said, "I found this invigorating to do, despite technical difficulties. These two colours [yellow and purple] are exciting when combined together. They lend a sense of drama and suspense to my picture."

One student commented, after working with the third exercise in the characteristic colours of blue and yellow, "They have very different personalities, but they bring out each other's colour when next to each other." A few students found the three exercises extremely challenging; they struggled to assess the moods and choose the correct combination of colours for each exercise. They reworked and occasionally redid the exercise successfully, commenting then how quickly they could do it once the technique was right. "The secret lies in developing many tones within the two colours as well as overlapping them", said a student.

I observed in the different drawings that the students produced how working with two colours had enabled them to become aware of the different moods in a story and how to choose colours suited to the expression of the mood. I noticed that some students who found it difficult to connect to a story's mood then struggled to fill space on the page in a satisfactory way. In those instances, I had to discuss with them ways of gaining access to the feeling quality in the story and then to work with the colours to represent the moods they felt in the story. On the other hand, I observed that those who could quite readily connect to the feeling quality of the story were able to create moods with colour even when they considered themselves to be unskilled at drawing. They thus tended to find it easy to dialogue with the colours to create meaningful moods in a picture.

2.2 Drawing the human form.

For almost all of the students, having to draw human figures was a daunting, if not terrifying prospect, for here they saw their artistic skills being put on show and most, if not all, would have preferred not to have any lack of ability exposed. One teacher trainee expressed it this way: "I found drawing very challenging because now I felt pressure to draw in proportion and to make my pictures (especially human figures) recognisable. All my fears of not being able to draw properly came to the fore." Many others said that they also found it difficult. "I can get the feeling and hold it, but I find reproducing what I see in my mind to my satisfaction on paper, is a great challenge", wrote another student expressing some frustration. "There always seems to be a short circuit between the picture in my head and what comes out of my fingers", said a third.

Such experiences in the students, both spoken and unspoken, meant that, as a lecturer, I had to work very sensitively and interactively in order to create the sense that it was possible for them to develop a satisfying picture of the human form. The choice of block crayons as a medium was because the students were required to learn to create lively pictures out of a colourful, feeling context as well as for them to be able to demonstrate drawing to the children in the classroom who would be using the same crayons for their drawings. Given Steiner's indication that drawing develops mental faculties, I felt it important not merely to produce a representation of the human form in a medium such as pencil that could be corrected many times in order to achieve accuracy, but also to stimulate an interplay between the students' ability to feel into a drawing and the conceptual aspect of the picture. Although several students enjoyed the playful, childlike quality of the block crayons, for some of them, like the student who said, "I find these crayons clumsy to work with. I can't see what I am doing and I can't change any mistakes that I make", the use of crayons seemed to make the task even more difficult and increased the students' fears of not being able to draw adequately.

At what point in their lives had the students lost faith in their ability to draw? One student expressed it in the following words: "When I was about seven, I very clearly remember producing beautiful work and loving art lessons. I remember taking pride in my work and thinking that actually I was quite good. Little did I know then that somewhere between the age of nine and thirteen, my artistic "talent" would just disappear as if caught and captured somewhere in the Bermuda Triangle. Who knows where the Triangle is? And [now] I am supposed to rescue and bring back my artistic "talent" captured so many years ago."

From a Waldorf educational perspective, young children draw spontaneously out of their inner feeling. But when they cross the threshold of the ninth year, they begin to see the world increasingly objectively so that the outer picture becomes the new standard by which they judge their drawings. It is thus the time when, commonly, they decide that they cannot draw properly and when, they feel later, as if their ability to draw imaginatively had died. Yet, as Klocek (2000:3) points out::

> The emergence of the intellect out of the imagination is in actuality a birth, not a death. It becomes a death only when we close the door on the imagination and choose to live solely in the intellect. The ideal is to struggle to keep the door open between intellect and imagination so that there can be breathing between the two worlds.

My challenge as an art teacher was to assist the teacher trainees to reopen the door they now felt, in retrospect, had been shut to the imagination. I had now to show them that, if they could grasp the inner feeling for what they wished to draw, it could be combined with observational skills to create drawings satisfying to themselves and of use to them as teachers. The teacher trainees had thus, once again - as in the clay-modelling - to let go of their desire for producing representational images as seen in photography, and to discover how to see, experience and learn to represent things in a way that was real for them in dimensions other than the purely physical.

Rudolf Steiner argued that there are no 'outlines' in nature (1974:144) and that the emphasis in art should lie in the gesture or movement of the figure, so that its characteristic quality can be expressed. There should consequently be soft contours, giving a sense of life and creating the mood of the character in that moment, whether pleading, aggressive, joyful, sad or some other mood. I showed the students how proportions should be estimated simply between the head and the length of the whole body, with different approximate ratios for each age from child to adult. Thereafter they were encouraged to imaginatively 'feel their way into' the character and its mood rather than to copy forms slavishly, so that they would be able, as Steiner (1937:17) suggested, to experience the life inherent in it as well as to make the drawing their own. One student was relieved, saying that it was "nice to know just capturing the feeling is sufficient". The combination of working with only approximate proportions and a particular awareness of gesture heightened the students' perception, enabling them to see more than just bare outlines and also to develop considerable insight into the character of what they were drawing. "Working with gesture is valuable because in this way you capture the essence of some expression – something recognisable to everyone", said a student who had finally comprehended the approach, a comment with which her co-students agreed.

In a review discussion with the teacher-trainees on what can be expressed in a person's gesture, several students contributed diverse ideas. Some trainees suggested that gesture showed up in the "body language" of a person, that it was "the movement of the limbs", revealing activities like digging, running or sitting and "could express the emotions of the character". A further comment was that the gesture could express many things about a person; "their etheric (or life-energy), their feelings, their intentions, even their ego."[36] In observing the depiction of gestures of the characters in the fairy tales, one student came to realise that "we need to draw the characters in a way that brings out the soul qualities of the archetype," while another said, "I connect to the meaning of the stories through

[36] This comment refers back to Steiner's understanding of the human being that he expected each teacher to know about and work with as a basis for teaching. – see chapter 2.

feeling qualities expressed in the drawings"[that we have done]. This statement emphasized the student's growth in understanding that happened as she penetrated the qualities of images in the process of drawing.

The students soon came to realise that gestures should and could not be depicted too individually. The faces of innocent children or young people could only be depicted very simply, with few details, while those of older people required textural details to illustrate marks of maturity or specific positive or negative characteristics. A student said that she was "learning to use different movements, strokes and even lines to create texture of elements or things in nature" and that this could be "blended into the mood "of the picture.

The students also discovered that one does not need to include a lot of detail in the background of a drawing. One teacher trainee commented that she had to learn "to keep it simple and not overly complicate things". Another student, who was previously skilled in drawing, said that she "had to make an effort to stop putting in so much detail, especially in the faces" and yet another found "creating the atmosphere" valuable as the picture was able to explain the importance of that particular scene "instead of using words". Soon it became clear that, as a group, the teacher trainees were realising that they were being asked to change their focus from the outer initially apparent details of the scene they were drawing to the hidden meaning or quality that lay within what they were trying to represent. One student found that seeking to represent a character's gesture was useful to her as she "learnt to draw in a proper way", thus showing that the benefit to her skills of focusing on gesture was both perceptual and technical. Many other students too began to realise that presenting simplicity of gesture could bring the character quickly and effectively to life, and that an advantage of this method of drawing is that it makes it easier for everyone to learn to draw human figures.

Some of the students who were particularly talented in drawing found it very difficult to change a habit of working out of line to working more out of colour and out of the

feeling quality of a scene. This was all the more challenging for those whose drawings were attractive and skilfully done, and it was hard for them to "let go" of their sense of success in using a certain style. The practice of working with light and dark stretched both imagination and intellect and encouraged the students to bring out the feeling quality of what they were representing in their drawing and not merely the form, something many of the students found was very difficult to do at first.

I gave the teacher trainees a project to draw pictures that represented fairy tales or other stories followed by written comments on each of their experiences in doing so. This project elicited a variety of responses from the students. One student found it "the most difficult assignment I have ever done...I struggled with getting the gesture correct and the placement/proportions within the picture. However I thoroughly enjoyed the use of colour". "I started off feeling very unsure of myself, but ended feeling more confident", said another, while a third student wrote, "I enjoyed expressing my imagination through the pictures." From a teacher's point of view, it was good to receive the students' written comments on each drawing as well as the drawings themselves as together they revealed some of the difficulties and the successes of the students. It was the little surprises that were for me the most rewarding: seeing a gesture being represented that was really expressive in the work of a student who did not find drawing easy, or reading a remark showing that the trainee had seen or experienced something quite new in the effort of producing her picture. It was also exciting as a teacher to see how this project resulted in students extending their vision and ability and how certain students showed artistic capacities that had not been obvious before. It also showed me that certain students were shy to ask for assistance and that I needed to become more conscious of them. Such an observation was important for me as lecturer to be able to work dialogically with the students. These insights were breakthroughs; observations that opened doors and assisted the students and myself to go further in our artistic and pedagogical development of processes.

The advantage of drawing pictures representing fairy tales lay in the strongly dramatic quality of the scenes chosen for illustration, so that students found it relatively easy to connect to a mood and not just to the physical form to be drawn. Even so, I noticed that a struggle to draw characters reasonably accurately often dominated the exercise, and it took some time for students to begin to see how important mood and the representation of gesture were in creating an attractive and expressive drawing. In observing each other's drawings and seeing how the quality of the gesture that was depicted and the colours enlivened them, the students began to become increasingly observant. "The more we look, the more we see", said a student, while another one commented, "I notice so much about people now that I never did before."

The teacher trainees were encouraged through the drawing process to become increasingly observant of people on many levels. In recognising the potential of what can be observed about a person through their characteristic movements, the students raised questions about the capability of a teacher to observe accurately and how easy it is to jump to conclusions before having observed carefully. Their raising such questions made it clear that the trainees were now beginning to realise that learning to observe is an on-going process in the development of a teacher trainee (and indeed of an established teacher) and that regular practice in drawing representation of gestures simultaneously challenges one's powers of observation and develops one's imagination. Both abilities are necessary for a teacher intending to work with children, particularly those who wish to do so using a Waldorf perspective, from which one is required consistently to be conscious of every aspect of the children with whom one works, and always ready to discover how to respond.

2 3 Drawing Animals.

Steiner (1974:145) stated categorically that "the worst thing you can do is to teach the child to draw a horse or a dog with lines." This is contrary to most other methods proposed for guiding children to learn to draw. Steiner's assertion challenged me,

as a Waldorf teacher and teacher trainer, to develop my own method of teaching animal drawing using block wax crayons instead of pencils in order to cultivate a broad flow of expression that can follow the instinctive movement of each animal more readily than can a fine linear drawing, and to assist the students in connecting the animal to their environment through the use of colour.

Animals have their characteristic ways of moving and qualities that can be observed consciously by the student. In requiring them to act out the walk of the animal selected to be drawn, I led the students imaginatively to connect to the animal's motor quality or instinct that way to lead them to an understanding of the creature as a whole. In a subsequent discussion of the process, they came to recognise that as Steiner (1919: 60) indicated, the physical shapes, the movement and the whole behaviour that can be seen in the specialization in each animal, originated from its own particular natural instinct, e.g. the instinct of the lion to hunt.

I began the exercise by demonstrating how two lightly drawn flowing lines can be used to indicate the instinctive movements (hopping, galloping, flying, etc) of the animal to be drawn. Now working within these lines, I showed the students how the shape of the moving animal could be lightly sketched out using the broad and narrow sides of the crayon. "It's helpful using circles and oval shapes to develop a sense of shape and proportion", said one student as she came to grasp the approach I was offering them. "It's much easier drawing the body of the animal first and then adding on the head and legs", said another. Step by step, the student imitated my drawing and learned to observe proportions, contours and characteristic details. Much practice was needed, however, before they really began to feel secure in the skill. Recognition that it was the lively representation of gesture that made the drawing characteristic of the animal was of great value in confirming the students' sense of their ability to draw. In time, the student's developing perceptual skills led them to draw the outer forms more accurately as well.

Slowly the students gained in skill and confidence as they saw the work they had done up on display and could compare and assess their progress from one week to the next. One student commented on the growing change in her: "I found working with gesture and proportions difficult. Thankfully we got sufficient help with this. So – I started off feeling very unsure of myself, but ended feeling more confident". Another student said, "I found it difficult, but not impossible and succeeded in a couple of them [the drawing exercises] which made me feel quite chuffed". One said that "with lots of practice maybe I could get used to working with proportion". And then there were the few who did "not find it too difficult" and could just enjoy the process.

After one assignment on drawing animal pictures, a student wrote me the following note:

> I have to tell you that I really struggled with this assignment. I sat at my desk thinking of all the different things that I would much rather be doing at that moment. But I decided to get it over and done with. So I continued and it was really difficult. As I worked on the drawings, I saw them improve and then at the end I knew they were really good. I am grateful for this challenge. I am so thrilled with my achievement.

The animal drawing project was acknowledged by most of the students as a highlight of their year in that it proved to be both challenging and exciting for them to learn that they were able to observe and represent the animal world.

The students commented that they found working with block crayons satisfying as the vibrancy of the colours involved them strongly in developing feeling quality in their drawings and, as I observed, stimulated them to dialogue with the mood of their pictures. The emphasis on the contrast between darkness and light also encouraged them to dialogue with the dynamic of the animal theme and the fact that they could not change any mistakes, but had to work over them, forced them to learn the value of sketching very lightly to begin with and thus only slowly feeling into the

representation of gesture of the human or animal figures. The challenge for the students was to simplify the story into a mood in order to involve themselves fully in the feeling quality of a picture in spite of all the ideas with which they were working. Observing each other's drawings led to further discussion and new ideas as to how to achieve the quality of drawing they were seeking. Steadily, awareness of the life energy and feeling context could be seen in the students' drawings, showing the interaction that was developing between mobility of gesture and accuracy of form, between feeling and thinking. Thus I came to realise how the medium of block crayons could be used to develop a dialogue between the students and their pictures.

3. SHADED DRAWING TECHNIQUE.

3.1 Pencil crayons as a medium

After the large, solid, vibrant block crayons, the technique of shaded drawing using coloured pencil crayons allowed the students more control. Its fine mobility of line and delicate hues was aimed at creating a sensitive interplay between different colours and forms without using line drawing, yet filling the surface of the page with colour and a sense of movement. Teacher trainees later progressed to using pencils, pens, charcoal and other media for black and white shaded drawing. In Waldorf schools, pencil crayons are used from Grade 3 until Grade 6 when other media are explored, while further techniques are taught in the high school grades.

In the shaded drawing technique, a series of parallel strokes is drawn diagonally from right to left (or from left to right for left-handers). Each stroke is separate from the one before and care has to be taken to lift up the pencil in between one stroke and the next. The strokes might vary and be graded steadily in length from 2cm to 3mm, flowing in any direction in order to create a sense of movement, provided the angle remains the same. The strokes might also be drawn in varying density to create tonal depth. The strokes can be built up to create patterns or forms and

should be done quite carefully and consciously so that the diagonal slant is adhered to and the overlaying or blending of harmonious tones and colours is brought out. The shading may then glow with depth and colour like a piece of embroidery and even the simplest shapes can become attractive to the eye. The technique takes some practice to develop ease and fluidity, but it can soon become quite natural to the drawer.

The teacher trainees were expected to master this technique themselves in order to be able to demonstrate it successfully for their own prospective pupils. Although they used A3 drawing paper, they found that several shaded drawing exercises could be done on one page as each exercise only took up a small area of paper. At first, simple patterns for borders of the page were done in order to practice the technique. Before long they were encouraged to build up deeper shades of colour and to create ribbons of blended colours on the page. The students said they enjoyed the simplicity of this exercise, and as one said, she "found it easy to obtain a sense of movement". For some, the blending from light to dark was challenging, especially the effort needed to keep the same angle of shading. But, as one student said, it "improved with practice". Students learned how to write headings in capitals or lower case letters in shading. Swirls of shading could surround the heading or form a border around a page and they were encouraged to find suitable styles and images for different subjects.

Students commented that they enjoyed creating their own imaginative little pictures to illustrate empty areas of a page and, and as one said they found "It comes about quite easily once you get going." They noticed that they could rework areas to develop greater depth of colour and clarity of form. For example the texture of a gnarled, twisted tree trunk was drawn in shading, showing light on one side and shadows in the ridges. Though some were tempted to sketch the outline before beginning the shading, they soon discovered that "It was easy to fill out the form" if it was shaded lightly. They learned not to do long shading strokes merely to fill up space, but to depict movements that expressed the shapes of leaves in a tree or

clouds in the sky. A student, who was shading a landscape scene, commented that "the movement (created by the shading) helped me to find the form." Using the diagonal strokes enabled students to bring out the fluid quality of clouds, mountains, water or fire, especially when drawing any of the classical elements. In a scene of a boat in a storm, students were challenged to sense a flow of energy in the forms of their drawing so that they could work with the contrasts between dark and light to make their drawing alive and interesting. The students also noticed that the way the shading strokes blended into each other also required interplay between them to allow important features to be supported by the rest of the picture. This technique of drawing contrasted strongly with that of the block crayon drawing as it enabled students to achieve a fine accuracy as well as a feeling quality in the drawing.

Clarity in drawing is often regarded as being completely representational. But through working in dialogue to depict the energy of nature through the shaded drawing technique, even representational drawings gained life and texture that make the viewer perceive the natural world with a sense of deeper understanding. As one student remarked, "I became more aware of the life energy in and around every living thing."

3.2 Black and white shaded drawing.

The teacher trainees were also required to practice the shaded drawing technique in an imaginative, non-representational way on an A3 piece of paper using charcoal or a soft 6B pencil. The aim was to encourage a playful, spontaneous attitude in each student, and to allow them to express their creativity freely and imaginatively, and thereby to engage with the medium's power to lead one to create what might turn out to be discernable images. This exercise was reminiscent of the habit of abstract "doodling" that many people enjoy. Several teacher trainees said that they struggled to learn to "let go" in these abstract exercises. One student said:" I still don't feel that I'm allowing myself to be creative enough – I need to have an idea of what I'm going to do before I start rather than letting it just happen". Another student

discovered that "I learned how to let go and let the drawing lead me deeper into the process of creating. After experiencing the process, I felt a sense of achievement in my work and I am (now) more open to the growth potential of my artistic abilities". These comments showed that it took time for the teacher trainees to really 'let go' and just play with abstract forms in a new context, as Schiller (1967:97) argued the "play drive" seeks to do. After a while, however, they relaxed and were open to learn what the new medium had to offer; a confirmation of Steiner's injunction (1907:35) that working with art cultivates the spontaneous and creative side of oneself.

In a discussion on this "abstract doodling", some students said they felt that once they had got into it, it was nearly "too easy". They felt that they could hardly take such an exercise seriously and call it an art form. "I feel as if I'm half-dreaming and half-awake" said one student, "my hand seems to move quite automatically, but my eye has to sense which way to go; when to change direction, when to go darker or lighter." Another student said: "It can run away with you. You have to stand back at times and check it to see where you are going." Some students enjoyed allowing the shading to wander freely, almost mindlessly, across the page, giving the imagination free rein. Many of them expressed admiration for the beauty they saw in the flowing shapes they and their peers had created, and found that they could see all kinds of imaginary forms in them. "This kind of [abstract] drawing brings out an awareness of the elemental world", said a student, "angels and goblins seem to leap on to the page. You never know what you will see next." Students also commented that the flowing energy that is characteristic of shaded drawing seemed to emerge now almost unconsciously on the page, and was akin to the playful expression of the water element that the students had worked with in the clay-modelling module. Because anything seemed possible, "you can just change your ideas in a moment".

In the exercise that followed, the teacher trainees were asked to become conscious of ways to represent both positive and negative space through using interplays of dark and light in abstract shaded drawings. This activity led them into creating dark

and light tones using charcoal in the same way as they had developed dark and light tones in colour. "Working abstractly", said one student, "allows one to see the dark and the light as equal and connected." Forms were no longer seen as separate from that which surrounded them, rather they appeared to emerge in balance between light and shadow. Junemann and Weitmann (1999:95) discuss this technique in detail when they offer guidance to assist teachers in finding ways of understanding and working with the qualities of black and white.

I asked the students to connect dark to light in their abstract drawings, bringing out planes and surfaces that were interlinked, and sometimes to allow dark forms and at other times light forms to come forward. One observed that, "sometimes the dark forms are positive and sometimes they are negative". Another said: "I became aware of the importance of the space in between things. It seemed to flow round the forms. It wasn't just empty." This realisation linked back to the spatial awareness that had been developed in the block crayon drawings when students were required to fill the areas around the forms they had created with appropriate hues of colour. One student now realised that the blending of the dark and light tones in her shaded drawings showed that "each stroke was a fluid part of something bigger". It thus helped her to connect to what she called the "dynamic of the whole", and to realise how what she had created influenced her next move in extending that creation.

Several teacher trainees commented that they found it difficult to be aware of negative space as they were used to drawing only positive forms. "I still need work practicing the negative shapes as they are more challenging to see", said one. Another said: "Creating movement and drawing negative shapes were the two techniques that had the greatest impression on me. I was suddenly able to achieve something I never thought was possible because I had not seen it before."

The trainees had also to do a project of three shaded drawings on topics of their own choice, focusing on blending dark and light as well as on developing positive and negative space in their drawings. Both blended shading and the development of

positive and negative space required the student to observe and work with the interaction of one aspect with another. One student wrote afterwards: "When I first started doing shading, I felt a bit hopeless, but the more I did it and practiced, the more I realised that it is just that...practice. I felt more positive about myself and my work than when I first started. I enjoyed doing the drawings more than I thought I would." Another trainee wrote: "I put such a lot of work into my first drawing. It took so long, but I was really pleased with the result." Yet another said: "I've enjoyed working with positive and negative shapes and have certainly improved. I've learnt that I'm not completely unskilled and that I can create some passable drawings."

And another student wrote: "As I chose to draw water, I worked with movement throughout. It struck me that water was such a responsive interconnected organism; the movement in one area found its echo everywhere". This was a valuable observation for the student's development of an understanding of water and of energy too, as it recognised that the ripple effect seen in water may also be experienced in energy. Her observation also demonstrated for her how the energy of one affected another. What this report demonstrated to me as a lecturer is how the art exercise had facilitated a process of observation and understanding in both the phenomena of water and energy. It thus provided endorsement of Steiner's (1989:29) argument that the practice of art had the capacity to lead one to awareness of principles underlying outer forms.

The project that required the three drawings was, however, not as successful as I had hoped. This, I felt, was because the quality of positive and negative space had not been fully experienced by some of the students. I noticed that, although many pictures in the shading project were well drawn, it was very easy for the student to focus on either the dark or the light and lose the sense of interplay of the two with one another. I thus came to realise that balancing these two qualities artistically is a greater challenge than I had realised previously and that it was the flow between dark and light that showed the dialogic quality of each student's drawing. I realised further that to come to a point where dark and light have equal value, and to see that

dark is never without light (and vice-versa) is an awareness growing out of far more experience than one module of drawing can offer many students. Nevertheless several of the students learned many insights working in a medium they had not explored before and came to understand again the principle of using a dialogic approach to develop the interplay of darkness and light in the shaded drawing technique.

4. USING DRAWING TO ASSIST THE DEVELOPMENT OF DIALOGIC SKILLS.

From the above research and teaching experiences, I came to realise that the drawing techniques that students were using could be made simple enough for primary school children to learn or could be used in ways that were artistically challenging for adolescents and adults. The two techniques of drawing studied by the students stimulated them to work dialogically in different ways.

Students who wished to develop significant skill using the block crayon and the pencil crayon shading methods were required to use their imaginations to depict the feelings, movements and gestures that supported the images in their minds. Different ways of developing a dialogue with their drawing emerged with two of the students. One trainee explained that she had found herself having a verbal dialogue with her picture, "When I did pictures of people or animals in nature, I questioned them. Are you really angry? Must I add this or that?" Another teacher trainee's comment was that, "rather than have an exact picture [in mind] before drawing, I learned how to hold the mood in myself first, also to depict gesture lightly on the page and darken it as the image revealed itself." This statement showed that the student had to be able to focus in a totally absorbed manner such as what Edwards (1979:4) says is necessary if one wishes to promote a dialogue with a picture that will then allow the form to emerge out of the feeling quality one experiences in that dialogue.

One could go so far as to argue that the feeling quality of an image, as described above, is actually the most objective aspect of what was being represented. This is because it was not the student's own personal feeling but the mood of the image in her mind. The mind observed the feeling state keenly so that intellect and emotional sensitivity worked together to allow depiction of gesture and forms to arise in the mind's eye and be externalised in the drawing on paper. Starting out by sketching the form lightly had allowed the student to work on both the mental image and the gesture on the page, and in that way to work towards having it to correspond with the feeling state. To do this meant working in a dialogic way and listening, as it were, to the imagery generated by the story as well as to that generated by the process of creating that imagery on paper. It could also be argued that such a dialogic exercise encouraged a practice of continually stepping back in order to observe one's work and thereafter to adjust the image being created. It could further be argued that the process assisted the teacher trainee to develop a sense of objectivity with regard to her own assessment of her work. It was the students' capacity for objective understanding of the quality of an image that determined what Gordon (n.d.:19) regarded as the difference between seeing and observing and was, according to her, the basis of accurate perception. As Gordon pointed out (n.d.19), the mind is able to distort, overlook, or to grasp in order "to produce the best possible interpretation of the given sensori data" according to "expectation, need, interest and emotion", hence the valuable challenge for students to observe accurately that drawing provides.

The shading technique required that the students learn to engage with the opposing qualities of light and dark in the images they created so that they could find a meeting through blending many different tones of grey between black and white. Students were also required to become aware of the possibility of using light and dark interchangeably in terms of positive and negative space. Such a technique required considerable flexibility and openness for such a process.

To sum up, the development of an ability to observe through sensing the inner qualities of people and animals was an essential part of the teacher trainees' learning to draw along the lines of Steiner's ideas. It is one that was developed by both block crayon and shaded line drawing. The ability to draw focused on the 'form drive' aspect of Schiller's (1967: 97) philosophy as described in Chapter 3, but as it was developed, students were required to keep in balance the need to control a drawing by maintaining an awareness of the inner qualities of whatever was being drawn. The interaction between these two modes of working resulted in an interplay between them that Schiller (1967:97) described as the play-drive or the "breathing back and forth" of Klocek (2001:3). A student wrote on his perceptions of how drawing worked for him:

> That one can achieve clarity in drawing is an important aspect of (teaching) – even when one is not working specifically with observational drawing, but working with pictures and concepts from one's inner mind. Drawing helps to give mind pictures some substance, making them malleable, flexible, and more able to be worked with.

The students agreed that studying drawing through the Waldorf approach had increased their awareness of the gesture that can be found to be present in plant, animal and human being, and that had taught them, as one phrased it, to "observe life in terms of both physical and non-physical elements". Many students found drawing to be the most challenging of the three media in which to gain skill and confidence. Students commented too that the practice of drawing had encouraged them to remember to observe children both outwardly and inwardly and were able to extend that to realising that it was necessary for teachers to be able to do this in order to understand their respective classes.

However, the few modules of drawing that students were offered did not necessarily leave all of them feeling equipped to draw pictures on the chalkboard. As one student wrote, "I found the drawing particularly difficult. The blank page filled me with horror and I seemed to have no sense of where to start and how to put marks on the

page that could slowly start to resemble the appropriate object". What was problematic was that the element of panic in that student was so high that, despite her having completed her drawings, she was left feeling about them that no progress had been made or was possible.

The desire to succeed has always kept people moving in an effort to improve. But what can we learn from failure of the kind this student felt? Was it failure or was it simply not meeting particular criteria for success? And was there some positive learning for this student? She concluded her essay on "Is Art Necessary in Teacher Training?" by saying, "My inner development in terms of confronting my terror of the crayon and the blank white page has been huge. I have learnt perseverance, [albeit that] I have really struggled to focus on process rather than product. My observation skills have without doubt been sharpened by my exposure to art over the past few years. I have [also] learnt an enormous empathy for children who sit in a classroom and struggle to get it". This student, as had every other student in the art lessons, had had to face her sense of mistakes and inadequacies at some stage; and all required courage to do so and to move on. The importance of being able to "let go" of one's 'mistakes', and to regard them simply as steps along the way of constantly learning, as part of a process, is crucial here for it reveals an ability to allow the environment to speak to one as one moves along, and to be able to hear what it says and to respond appropriately. This is a core aspect of the dialogic skill that the students were being guided to develop.

I interviewed another student who had experienced a transformation in her drawings during the drawing modules. She told me: "I've never been able to draw animals, they always looked so dreadful. I remember it very clearly, when we started drawing. It was quite daunting; we just had wax block crayons. We started with that purple elephant. When we put them [the pictures] up for the first time and when I saw mine among the others, it didn't look like the nightmare I used to see. It managed to fit in with the others that were quite artistic, looking like the animal it was supposed to be. That's when I realized that I could draw. Then I started drawing

birds. I started looking at what was in nature and really seeing what was there: noticing the colours on the mountain, and individual flowers and I began drawing them in my pictures."

As a Waldorf teacher, I have throughout worked from the supposition that the value of overcoming something as difficult as drawing a human or animal figure is of vital importance to a person's development. Many people have been brought up with an attitude that winning is all important and that losing is something to be avoided. The result is that, for many people, art and particularly drawing has come to be regarded as a magical gift belonging to artists only, and that everyone else is a loser in that field. For the student to develop an attitude that all those who participate diligently are winners while losers are those who do not risk trying, can only happen through having the experience oneself. Through having to be obliged to engage that way, students also discovered that they had not been learning to draw as much as what Edwards (1979:4) described as learning to see in a new way. To achieve that goal involved the student in a 'letting go' of old habits in order to open up to new possibilities. Doing that is itself part of the dialogic process where we continually have to face new challenges and respond to them creatively.

Combining the spontaneity of living in the moment, as was gained from experiencing clay-modelling, with the clarity of intuitive observation learned through drawing, the students were well equipped to move on to the area of greatest challenge: painting, to which we turn in chapter 5.

CHAPTER 5

WATER-COLOUR PAINTING: GOING WITH THE FLOW.

The title of this chapter has been chosen in order to express Steiner's approach to painting with water colours where the use of damp paper causes the paint to flow easily over the page, challenging the student to engage with the mobile character of the paint in an interactive, dialogic way. I begin the chapter by looking at the structure of the painting course and the materials used in water-colour painting. I discuss Steiner's views on water-colour painting as another medium for expressing levels of experience other than the purely physical. I observe the responses of the teacher trainees to the challenge of 'letting go' in a medium where minimum control is possible. And I discuss how an ability to respond spontaneously to the medium of 'wet-on-wet' water colour stimulates the development of a dialogic skill in painting to create a wide range of emotional expression when explored through many tones of light and darkness in a world of colour.

Using data gathered from interviews with and observation of the students, I discuss Steiner's argument (1937: 41) that just as all life exists interactively with its enclosing environment, so should forms be painted as they arise from the context of colour as it is used. In this way the character of the form and its relationship to its surrounding, whether physical or energetic, may be explored in the interchange between different colours and tones, thereby stimulating a dialogic approach in painting with water colours. In a module on landscapes the teacher trainees are exposed to exercises where the use of light and darkness to create levels of depth and distance assists the development of a sense of perspective. They are also encouraged to penetrate what may be called the mood of a landscape that can connect the human being with nature. Consideration of that module is followed by a discussion on veil painting technique, a method of building up subtle colour tones to create depth and quality of colour effects. I consider how veil painting was introduced to assist students to develop the ability to step back and observe objectively.

Finally, I look at the journey of self-development of the teacher trainees and of their ability to perceive not only what is aesthetically pleasing, but the underlying qualities and insights that they discovered through dialogic practice in the process of water-colour painting. I note also how this might affect the trainees' subsequent approaches to teaching.

1. THE PAINTING COURSE.

Over the three years of the part-time Waldorf teacher training course there were seven painting modules. Each module comprised one hourly session per week for the nine weeks of the term. In the first year the two painting modules focused on introducing the trainees to a wet-on-wet water-colour technique through the development of colour moods to express different themes. In the second year, the first module explored Goethe's theory of colour through the experience of painting and in the second module the trainees discovered the process of creating forms out of a colour context using the theme of "The Creation". In the third year, the first module looked at the teaching of painting in Grade 1 – 4 in the primary school. The second module dealt with painting landscapes in geography and the third module introduced the trainees to the technique of veil painting. For the purpose of this dissertation, I have not discussed the practicalities of painting in the primary classes as such a discussion would do little more than repeat the teacher trainees' own learning of the water-colour technique.

The paints that were used in teaching the 'wet-on-wet' water-colour technique were Stockmar paints[37] made in Germany from gum Arabic and light-resistant colour pigments. They give a strong lustrous colour when painted thickly and a delicate translucency when diluted to a thin consistency. The colours used in the course were all chosen from Goethe's 12-part colour wheel, the six colours most commonly used being crimson red, vermillion, golden yellow, lemon yellow, Prussian blue and ultramarine (Stockmar Pamphlet n.d.). All other colours were created by

[37] These high quality water-colour paints were developed on request from the teachers of the Waldorf School in 1963. The colours from Goethe's colour circle were included in 1996.

combinations of those six colours. In my own earlier teaching practice, I have also tended to use two extra colours, turquoise and mauve. Turquoise created a particularly rich and beautiful green when lemon yellow was mixed into it. Mauve was a strong vibrant purple colour and although children were taught to mix their own purple in the early grades, it worked extremely well as an additional colour from Grade 4 onwards. It was especially effective when painted with harmonious or opposite colours of golden yellow or lemon yellow, that created brown when they were mixed together.

The poster paints and powder paints that is often used in state schools and art colleges are not used in Waldorf Schools as they do not have the same glowing quality of colour as the Stockmar paints. It was for that reason that the latter were preferred, despite being expensive.[38]

The paper used at the Centre for Creative Education was an A3 Reviva Recycled Art Paper (103gm). The brushes were a firm flat No 8 or No 10. Veil painting was done on good quality Fabriano 50% cotton paper (119gm).

'Wet-on-wet' water-colour painting is a specific technique where water-colour paints are diluted and applied to paper that has itself been dampened and stretched on to a board for use. This technique has been found to facilitate a flowing and merging of colours and to allow for a wide range of tonal possibilities that can give full expression to the quality of each colour. It has been found suitable for both children and adults, and thus has been introduced to teacher-trainees both to help them understand how to use the technique with children and to grasp, through their own practice, the dialogic character of their engagement with their media and – analogically – with their future pupils.

[38] Windsor and Newton water-colour paints compare well with the Stockmar colours, but are even more expensive.

2. WATER-COLOUR PAINTING.

Steiner argued that we live in a world of colour and that, by painting in water-colours, we can develop a heightened sensitivity to and understanding of the inner qualities of each colour (Steiner 1937:40). Colour, through which we express ourselves in art, has connected us, as Gladys Mayer (n.d. 6) has said, to the unseen world within us as well as to our dream consciousness. Through our experience of painting, and an appreciation therein of the quality of colour, we can thus be said to be able to enliven our perception of ourselves, of other people and of things around us. The translucency of water-colours has also been said to have the potential for expressing both the energy of the life-forces and the varying moods and contexts of life due to the flowing medium of water that allows a spontaneous creative approach (Junemann and Weitmann 1999:2).

Students have asked at different times over the years, "Why do we use wet paper? What is wrong with painting using dry paper?" Water-colour painting on dry paper allows a student to demarcate exactly where paint should be placed, much as occurs with oils. From my experience, if dry paper is not dampened and stretched, it buckles so that the paint does not flow easily. With wet paper, the paint flows and is quite difficult to control, and thus presents a considerable challenge in terms of creativity and self-development of the individual as it forces one to work dialogically with the paint and paper combination. Thus, the free-flowing abstract character of water colours requires a student to engage consciously with what Waldorf teachers regard as the inner life of colour, and it allows colour, as "a living entity, the outer manifestation of a living spiritual being" (Mayer n.d.:12), to express itself in a painting.

2.1 Abstract painting: living colour.

If one considers abstract paintings one has to recognise that artists have broken free of a representational manner of depicting nature and things around them and have

turned inward to a subjective view of life beyond form (Mauritain 1974: 166). Mauritain has also argued that artists who have used forces that he called "poetic intuition" and "creative emotion" (1974:166) have an ability to perceive the inner being of "Things"[39] and that they express natural forms through image and metaphor in an artistic transformation of form, unless they reject both form and feeling in a cold abstract manner. Steiner argued, however, that for artists to achieve this intuitive form of perception, they need to step beyond subjective emotions in order to develop an objective connection to the qualities of colour itself (see Howard1998: 23). From my art teaching experience, exercises in abstract colour moods allow a student to become absorbed in the world of colour and its meaning by excluding a focus on either the external world or the process of intellectual image-making. Doing that enables them to explore a range of possibilities that are well suited to the technique of 'wet-on wet' painting. The habit of regularly reviewing the art products and process of the exercises aims to encourage students to expand their own perceptual awareness by requiring them consciously to acknowledge their experiences during the art process.

Working from this premise, I required the teacher-trainees to 'play', using two or three colours in exercises with different themes, and to do so without trying to create any specifically recognisable forms. The technique of 'wet-on-wet' was not easy for those who were used to 'drawing' forms in their paintings, and so I always demonstrated a method of dabbing colour on to the page before other brush strokes were used. Nevertheless, I often observed that the teacher trainees struggled in the beginning to get into this new approach. Some placed dabs of colour at random intervals over the page and then discovered that they did not know how to proceed further. Others could not easily shake off the linear approach and began drawing lines, squiggles and spirals. "I came in wanting to be able to draw and so began by drawing with paint", said one student who then added, "This didn't work, especially

[39] Mauritain uses the word 'Things' with a capital letter to express the archetype that he says can be sensed within the objects of nature.

with wet paper. That I couldn't was frustrating. I recognized that the paint was going to do its own thing, so I had to let go and undergo a shift in the need to control".

I observed a few students sitting for half the first water-colour lesson with the "vast white expanse" of the page in front of them, finding it "incredibly daunting" to put on the first dab of colour. Having me talk to them about trying to feel what it was they wanted to paint helped them to engage with the exercise and start. However, I also noticed that students often found it difficult to get the effects they wanted. A student commented, "I hated painting at first [on the 1st year course]. First of all I was petrified because I couldn't figure out the mood painting. The paint was just running everywhere". This remark echoed those of several other students as they learned how to deal with too much paint and water and to come to terms with feeling 'out of control' something they had not experienced in art before.

Most of the students had grown up in a schooling system that lauded their use of their critical faculty and saw self-criticism as well as control over the medium as essential to progress. One teacher trainee wrote, "I feel quite frustrated in art [water-colour painting because] I can't control it. Also I want it to be perfect and it never is. I have learned that I am way too hard on myself." Another student remarked that "doing battle with a painting not only made me feel no good at painting but no good at anything else either". "I am highly critical of my own visual artwork. Learning to just let it be and grow gradually has been a challenge and continues to be", wrote another student.

As their lecturer/facilitator, I found it challenging to find ways to assist and encourage such students. I discovered that it was a matter of learning to ask the right questions. I began by asking what areas of the picture they liked or disliked. This made them aware of their feelings. Then I asked them to tell me why they felt that way and then asked further questions. "Does that area need to go darker or lighter? What are you trying to express here?" In struggling to answer my questions, they began to reconnect to the mood of the picture. One student said, as if in an

admission, "It might sound strange, but I ask questions of my painting, like, 'Do you want me to put this colour there? How would blue feel next to the red?' " Others confirmed that they too found themselves moving in that direction, showing that they were learning to sense what was required by moving into a dialogue with their painting.

Another trainee wrote, "I have learnt to really try and accept what comes out [of the painting] although I generally feel disappointed. My lack of flow can really affect the outcome and the mood it creates in me". The teacher trainees were being asked, as one student expressed it, to "let go" and, as the module progressed, to learn ""to just experience the colours and the process. It has been liberating to be able to express myself without worrying about the outcome". The students began, in time, to appreciate the abstract painting exercises for the very fact that, as one said, "I never have to worry about what my picture looks like" because, as another student answered, "there is no right or wrong, only feelings that you experience from looking at it". Yet another student wrote, "The spontaneous, uncontrolled nature of the painting has liberated the 'female' (receptive) aspect of my creativity. What a relief!"

Some students achieved "letting go" fairly soon while others fought against it for a long time. One might ask why some struggle to let go. A student expressed her situation in the following words, "I know that I have to change. However, it does not mean that I apply it". Maslow (1968) has argued that alongside the desire for growth inherent in everyone there are also forces that support a need for "safety" and express themselves in "defensiveness out of fear". These are attitudes, Maslow has added, that hold one back from growth and development, "afraid to take chances". Many parents and teachers, however well-meaning, entrench habits of insecurity and dependency on the children in their care, through their own ingrained fearfulness and over-caution, instead of encouraging them to move toward self-discovery (Maslow 1968: 46). Only when these "deficiency-needs" (1968: 46) have been satisfied, he continued, is the person able to develop the courage to move forward. However it is not possible to force growth on anyone. Growth occurs

naturally when the individual decides for themselves that the next step is more appealing than remaining where they are (Maslow 1968: 47).

A comment from a third-year student reflected such a fundamental change of attitude.

> After coming out of every art lesson for the last two years feeling frustrated and hopeless, I have not felt this way once this year. After writing [down] my feelings on art last year, something shifted in me. I made a conscious effort to trust the process, not to judge or condemn it. Without putting such expectations and pressure on myself, art has just transformed itself for me. It has been amazing not only feeling the difference in myself, but seeing it in my paintings as well!

I found it to be gratifying as a teacher to see the sense of joy and release expressed in this individual. In particular, I was pleased to be able to observe the therapeutic effect of art as a gift when a person "lets go" their expectations and just experiences a process. I was also impressed by the fact that having required the students to articulate their experiences in writing had appeared to enable at least one of them to review her approach and undergo a change in it.

However, the actual "letting go" did not always happen through a student's conscious efforts. One trainee said, "It was a wonderful experience. I sat there and allowed time to go by, not caring what happened, just letting the colours appear on the page and watching how they all worked together as they flowed off my brush. I wish I could allow this to happen every time." A second student found that slowly she was getting into the mood of the picture and "forgetting my own feelings, becoming more absorbed by what the picture seemed to need me to do." A third commented: "Once I had 'let go', I began to trust and just go with the flow of the paint". A fourth said, "I learnt that I enjoy being spontaneous and just letting things happen without knowing what to expect". And a fifth added, "Abstract painting has an element of surprise at all times. It's very enjoyable". As the teacher trainees began to 'let go', they found that the process of painting was becoming far "more

creative" and less contrived. Beginnings of a dialogue with the painting could thus be seen to be emerging spontaneously.

As the teacher trainees relaxed into each weekly painting lesson, they began to discover what they liked about water-colour painting. "I like the purity and richness of the colour", said one, expressing her experience of playing with materials that evoke awareness of beauty (Schiller 1967: 107). Students commented on how they "liked the possibility to just plunge in and 'play' with the vibrancy of colours", thus illustrating what Schiller (1967:97) referred to as the desire of the 'sense drive' to experience an extended and changing sensual exploration. One trainee remarked, "Before, I had little awareness of the life of colour and it was such a joy to see the process and to let it play without interference, recognizing that it did its own thing, that it had this element of play."

"I have become much more aware of colour since I started painting", said one student in what could be said to summarize comments made by many others on various occasions. "I now see the colours of so many different things that I never noticed before", said another. In painting with water colours, the teacher trainees experienced a growth of the senses that occurs when one engages fully with an activity. Those students who moved into the playful experience of colour with such an attitude of openness and complete absorption allowed themselves to grow in the situation and to do so without explicitly striving, trying or aiming to get anywhere, an approach endorsed by Maslow (1968: 45) as being necessary for the creative process.

Such an approach is very different from the goal-oriented idea that one has to work or even suffer if one wishes to achieve anything worthwhile. The students were learning to paint because it was fun to do so and progressed by merely doing and responding to the artistic medium. Thus the students discovered that, in playing with water-colours, they were encouraging that aspect of themselves that was prepared to take risks and that was not afraid to grow through new challenges.

Perry (1973: 121) has written that the arts offer a taste of adventure that he saw as necessary for an individual to "experience the zest of complete reliance on one's powers" and which opens doors to discovering and understanding oneself. Taking such an adventurous attitude encouraged the trainees to work spontaneously and playfully, yet also with conscious sensitivity to discover what might be born with each painting. A student described the dialogic process in water-colour painting as "co-creation", a process encouraged by the water-colour technique precisely because the spontaneous flow of the paint and the quality of mood in the mingling colours unconsciously suggests new ideas to the student, particularly one who is sensitive. "I am really enjoying the fluidity and free style of this kind of painting", said a student who added, "It seems a lot of the time like I am following the paint's ideas, which is very different for me, as before I have really tried to control the paint". By learning over an extended period of time to interact dialogically in the water-colour medium, a few students became increasingly aware that, as Howard (1998: 25) puts it, "feelings neither originate from nor are limited to the confines of our own psyche but are drawn from an independent world of soul". By connecting to such a living world of feeling the students could recognize the intuitive insights that can, as Steiner (1937: 40) said was possible, be revealed and interpreted through the language of colour. Howard (1998: 25) has asserted that it is through this form of language that "the gods speak to us". I would add that it is in this kind of dialogue that one can experience the inspiration of art.

2.2 Creating a mood.

In a subsequent exercise during the module I introduced a theme or mood and required the students to represent it in their paintings. As we began, I observed that some students struggled to recreate the specified mood in their paintings. It was not necessary for each student to create a mood in the same way as everyone else. Rather, they needed to discover the quality of colour or colour combinations that represented the feeling they had inside themselves when they imagined that mood. One student expressed that she found that the practice of "imagining a feeling or

mood using certain colours strengthened my ability to hold a quality or intention in a meditative way", and facilitated their sensing how to use the colours to express the mood.

In the early exercises, I chose two or three specific colours to represent a mood. On one occasion, two different blues were used in order for the students to experience the mood of the sea. One student confessed that she found herself really drawn to the mood of blue. "I feel very calm and inward when I paint with blues. It's nice to see that this colour can have so many moods". In other lessons the students had to paint many shades of green in a forest mood or the warm and lively colours of red, orange and yellow to create a fiery mood. Students frequently remarked how differently each of them had worked with the same exercise.

Later the trainees experienced combinations of colours to create the moods in autumn, sunrise or sunset. In certain exercises, the trainees were allowed to choose the colours they themselves each felt were appropriate for a particular mood.

I noticed that it took practice for students to be able to sense differences between the qualities of the two blues, two reds or two yellows and to realize that they were not readily or easily interchangeable. For example, lemon yellow mixed with Prussian blue creates a green that could be said to be young and fresh, whereas golden yellow mixed with Prussian blue becomes an olive green that might express a heavier or quieter mood. As the students became aware of these differences and the subsequent effects of the colours on their own feelings, they also began to discover which combination of colours could be used to create which particular moods.

Once the students had done that, I led them in a discussion of the three types of colour combinations from Goethe's colour circle.[40] Those three colour combination types were then painted so that the students could experience the effects for

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[40] As discussed in Chapter 4.

themselves. Some students found harmonious or complementary colour combinations e.g. red and green, yellow and purple, etc., quite challenging to work with simultaneously. I observed how difficult it was for these students to really involve themselves in the dark and dirty brown and grey tones that emerged when red and green or blue and orange were combined, particularly after they had been painting with the pure tones of the primary and secondary colours. Yet, those students who took courage and created strong dark mixed shades of colour remarked how "dramatic and exciting" the combination of the harmonious colours could be. Their paintings and comments encouraged other students to enter and even enjoy the "underworld" of the dark or earthy tones. By contrast, most students found the inharmonious colour combination type (blue and purple or yellow and green) and the characteristic colour combination (such as red and blue or purple and green) far easier to work with. "It allowed me to live into the mood as the colours supported each other", one student commented. All these exercises "strengthened the awareness of the effect of different colour moods on my feelings", said another student, revealing that they were developing a consciousness that Steiner (1974: 83) encouraged teachers to develop in children through the medium of painting.

The students soon thereafter began to work to develop contrasts between light and dark in all colours and colour combinations, and to learn to intensify or dilute colour the better to create a particular desired mood. During an interview with two trainees, one said that she realized that it was a matter of her feeling into the "thickness or thinness of the colour and interact[ing] with it", to continually discover if the mood in the change of colour suited the theme. "It (abstract painting) encourages more colour-playing; exploring what emerges when the colours mix", said the other who added, "I put colours down and I want to change them. I don't so much read [interpret] what is there on the paper". This last statement showed that the second student was becoming conscious of her own need to learn to listen and respond to the colours in her painting. The first student said that water-colour painting was teaching her to ask questions. "What's there? What satisfies you? What doesn't? And what can be done about it?" were questions she said that she found she was

using for herself when painting. "There is a sense of a dialogue between you and the painting, a dialogue with water and surface", said the second student. All these comments about playing, exploring, adding and taking away of colour, observing, waiting and questioning, showed that their capacity for creating a dialogue with their paintings was growing, even while it was simultaneously stimulating an advance in their technical skills.

One of the students said that he liked "playing with the dance of colours, and the way you have to have foresight to achieve beauty." His words, for me, created what I felt were a beautiful metaphor to illustrate a dialogue between himself and his painting and the need to keep a balance between merely playing with colours and guiding the painting towards a refined or heightened awareness of the theme. His statement showed that he was acknowledging that the process developed powers of visualization that assisted in bringing the picture to a satisfying completion, even if, as he added, "the final picture often looks very different to what you'd planned.

As the teacher trainees thus steadily discovered the dialogic process in working on a painting, they began simultaneously to learn to live with questions and became ever more aware that answers were not what might be said to be right or wrong, but were responses in the moment to whatever the situation in the painting required. They were thus also learning to live with change as an ongoing process. And, as they began to accept this, they became more open to the unexpected, more able to risk stepping into the unknown. One student wrote to express his experience of painting:

> There is a challenge to risk, to find balance, to move sensitively with your materials – all important in the classroom. Sometimes I risk too much, and the resulting painting shows me where I was rash; sometimes I risk too little, resulting in a work that displays little of my inner imagination. I'm aware from this that painting is, little by little, helping me to grow my sensitivity and intuition in the world. Painting is, in that sense, time for the teacher, which is more valuable than reading a dozen books on pedagogy and personal development!

This statement, and the others earlier, shows that many of the students were increasingly becoming aware that painting dialogically was encouraging them to put aside fears of making mistakes and instead to learn to follow their intuitive reading of their paintings. The result was the students' self-development as aspirant teachers through the art process, a development which showed as growth in confidence, in risk-taking and in involving themselves completely in the art activity so that personal agendas were forgotten. Maslow (1968: 44) has affirmed that individuals discovered their creativity through art when there is no purpose, goal or expectation other than to experience the art activity. Moreover, he continued, other qualities such as integration, insight and self-esteem develop simultaneously.

A further example of how students began to recognise the value of art for themselves included the following remark from a student about the painting sessions, "I had not realised that it was really about getting to know you [oneself]. It was about giving the artist the opportunity to express himself to himself". Another student told me: "When I paint, I actually meet myself. I am the painting; the painting is me because I poured something of myself into the painting. And if I wake up and look consciously at it, then I can see so much of myself."
McKenna (1999:5), in discussing her aim to encourage and enable art students to combine theory and practice, said that she encourages her students to see themselves in every aspect of their art. I observed when students did that in my classes that they then also began to discover that working dialogically did not mean that every painting was completely successful. Rather, they found that each art experience could open another door to understanding themselves.

Several students admitted that when their painting seemed to go wrong it generated dialogue between themselves and the painting. As one student said,

> It is not a conscious thing realising that a painting can speak to you. You have to be open to it. When the paint flows this way instead of that way, you need to have a question instead of a judgment. To say: well, that has happened, so what is next? I can't always get it right, but I see more and

> more. So I realise I need to keep trying, keep on drawing and painting, as there is always something new to discover in the picture or in myself.

The consequence was that the students learned to view their paintings as mirrors in a process of growth, and to recognize, as McKenna (1999: 3) has suggested, that they were assisting themselves to develop a new strategy to take themselves forward. By observing what to do in their painting and putting it into practice, they simultaneously took a step forward in themselves. The goal was that eventually a student would become self-reflexive about all their work, whether it was an artwork, an assignment, a micro-lesson or their teaching. Lessons learned here in the art classroom were therefore vital steps in the trainees becoming teachers who had the capacity to dialogue with life and therefore also with how they taught.

Reviewing each painting exercise was an important part of the learning process during the art modules. This was because bringing the aim of the whole activity to consciousness, after having been deeply involved in one's own process, helped students to step back from their personal experience. The activity of 'stepping back' was a further part of the students' learning to observe art objectively, just as later they would be required, as objectively as possible, to observe the products of their own classroom activities with children.

After each art session the students were asked to read the moods of the different colours and the effects of particular colours in certain paintings that they and their peers had produced. Insights emerged when, having chosen a painting on which to comment, they said how they had experienced it. "That yellow is so radiant and bright. It must be all the light in it, it's almost glaring." A comment I heard repeatedly on such occasions was: "We all did the same exercise and yet how different all the paintings are!" Such realisations had the effect of helping the students to recognise that the same feeling, theme or mood could quite acceptably be expressed in many different ways. It also enabled them to discover how they could learn from each other's paintings just by looking at them all together. "They look quite amazing all

together." said one student, "I wasn't quite happy with mine, but it doesn't look too bad in among the others. It just becomes a part of the whole."

Occasionally I allowed the students to repeat an exercise where I felt they had not understood or mastered it, and it was interesting to notice their responses. Many of the students commented, as one said, that it was "so useful as I was able to work more consciously" or "more freely", and stated that, as another added, they appreciated "the opportunity to do it again". Mayer (1970: 98), citing Steiner, wrote that the quality of movement in colour is enhanced by painting the same exercise as many as "seven times" so that the student can step beyond the technique and work increasingly perceptively with the interplay of colour. Although the painting modules did not allow for the amount of repetition that Mayer, following Steiner, has argued is necessary, the regular weekly painting lesson encouraged the students in the development of their skills. And occasionally a few students arranged to come and paint at other times in order to gain more practice.

Practice in reviewing paintings also developed ever greater perception skills in students as it became a form of group interaction that encouraged those who tended to live in the like/dislike response to their picture to discover how to modulate their own responses and to articulate what they saw and felt in a painting in less polarised terms. Some students found it difficult to assess other people's paintings as they felt that each artwork is the product, as one said, of "how the artist was feeling at the time". Another student wrote, "I feel very presumptuous about this as my paintings are woefully inadequate, but I think that 'F'[41] could be improved by a more subtle blending of the colours". These comments indicated how difficult it was for some students to release their own feelings and just observe a painting for itself. I noticed that when certain trainees were able, clearly and sensitively to articulate their observations about the paintings of their peers, they also then inspired others to try to say something too. I also saw how positive feedback and appreciation of paintings from their peers gave open encouragement to individuals in a way that

[41] A letter indicating which painting was being discussed.

complemented my own comments as teacher. Such comments assisted the students in learning to assess the paintings, and general discussion encouraged everyone in the development of the dialogic process – precisely because each comment opened a window for students to perceive a little deeper or to see something new, in the same way as they might experience in observing their own painting in a dialogic manner. Such feedback had the added advantage of confirming or questioning the progress that I had been observing in the students' art, thus assisting me further in my research.

2.3 Creating form out of a colour context.

So far I have considered the students' abstract exercises with water colours. I now turn to the process of their using water colours to develop form in a painting. In talking to teachers, Steiner (1947:102) argued that the forms must grow out of the colours. Following this indication, my students were thus first required to explore the technique of 'taking away' and 'adding' colour to create highlights and simplified definitions of forms and gestures; two techniques that I have found to be extremely helpful in developing fine contrasts of light and darkness consciously. Secondly, I presented them with a theme or object to depict in their painting, and they were required to work towards understanding its inner qualities and its environmental context in order to express those characteristics in colour. Steiner (1989: 126) wrote that when colour is used to convey different levels of meaning, the "over-richness of the artistic life" is able to stimulate the intellect into striving to understand the experience in much the same way as occurs with poetry.

The technique of 'adding' or 'taking away' colour changes when forms need to be developed, as it is not simply a matter of putting more colour on to the brush or diluting the paint with water. I demonstrated to the students how to work without ending up with too much paint and water on the page. As I have written elsewhere, "To take away colour, one needs a clean brush with the water carefully squeezed

out. By applying the brush quite firmly to the edge of the form, we pull away so that the light blends softly into the surrounding colour", highlighting the form.

Engaging in such an activity heightened the awareness of students to the balance of wet and dry in a painting as the technique works best with a fairly dry painting. "An interesting aspect is that of taking away colour, you have to keep taking it away if there is too much water. It takes patience", said a trainee. The method of adding colour too required that the brush had no excess water in order to achieve an intensity of colour. I observed that the students took some time to develop a colour "adding" and "taking away" skill successfully. I also saw how, as they did so, they began to notice how as a student said, the "clarity of the form" tended to juxtapose the form against its surroundings.

If a student merely outlined the form by taking away colour, I would initiate discussion on the effect of an outline on the relationship between the form and the surrounding so that students came to perceive that they needed to work out of an awareness of the relationship between form and context. "It [taking colour away] also reveals the energy around the form", said a student who had worked on painting an image of a plant with a flower. This comment showed the student's growing awareness of the energy of life forces that the Waldorf approach recognises as inherent in all living things and her developing capacity to observe and see how this facet of a plant can be represented in a painting. Another student said that she could see how "accretion of colour could develop infinite subtlety to create a three-dimensional effect". Development of the technique of adding and taking away colour required ever greater consciousness on the part of the students in their dialogue with their painting as they came to understand that it is not only the quality of the colour that needs to be expressed, but also the interaction between the form and its surrounding context.

Given Steiner's (1947:102) view that teacher trainees should learn to allow form to emerge out of the colours representative of it, rather than be limited to the literal

physical form, the trainees were required to consider what contexts they needed to become aware of in each painting theme. They were thus required to observe that "light falls on a physical shape, lighting up certain areas and casting shadows in others" (van Alphen 1999:4). And they were encouraged to see that colour, as Schindler (1964: 91) put it, was in every instance born out of an interaction of light and darkness, in the same way as colours of sunrise and sunset are created. In a module entitled "The Creation", based on the Genesis story of the creation of the world, the teacher trainees were then required to use the 'wet-on-wet' water-colour technique to explore, as expressed by a student, the effect of "using light and darkness to create the required context through blends of colour".

The first exercise in 'The Creation' module, entitled 'Let there be Light!', dealt with developing subtle tones from the darkest colour that the students were able to create, fading to white at the point where light was shown to have entered. The students chose to do this exercise either in one colour (blue), two colours (blue and yellow) or three colours (red, blue and yellow). I observed that a few students found it difficult to create a really dark, intense colour for the darkness, while other students found using the light shades to be particularly challenging. Most students were able to develop three tones between dark and light and expressed amazement at the few students among them who managed to achieve a greater range of tones in their paintings. Further exercises were then used to enable the students to practice tonal variation. This allowed them to experience, as one student wrote later, that "the contrast between light and darkness created an effect of weight and depth in the painting".

It was during the section of the module on painting the creation of birds that the students had to begin clearly to understand what it means to paint out of the context of an environment. The students first discussed the quality of air as a translucent, constantly moving and circulating element within which birds respond by beating their wings to utilize the flowing air waves. That they have streamlined bodies lightened by internal air sacs and extended by feathered wings to catch the wind,

shows that their forms are a product of how they were created in, of and for their particular environment. Rather than focus on expressing anatomical accuracy and plumage detail, the task of the trainees was to paint in simple flowing gestures expressing the connection between the bird and the currents of the air which constituted its environment. A student commented, "I loved painting out of movement, especially the idea of the birds being formed out of the movement of the air." Another student wrote that she found it "satisfying to experience the sense of space" of the sky through using "extreme contrasts of tone [in the colour blue]". Several students remarked that such an effect enhanced the feeling of freedom of birds in the element of air.

In painting different creatures, the teacher trainees were similarly challenged to work with the surrounding element or environment as a context within which the creatures originated and in which they lived. Several students commented that "It was so difficult to paint a butterfly" in a manner that brought out the delicacy and levity of the insect, with one student saying that "the brilliant colours easily made it too heavy". I demonstrated that taking away colour around the butterfly brought out its feathery lightness and, as a student commented, "gave an airy sense of space".

The movement and temperament of an animal was also considered, in order to depict the creature as characteristically as possible. Animals were painted out of the colour representing the instinctive quality of each animal, e.g. the slow, dreamy, restful nature of a cow could be expressed if, as I suggested to them, the trainees painted the animal in a deep shade of quiet blue surrounded by a lush green meadow. In this way the students were encouraged to go beyond using the natural colours of the environment as they had done with the birds, and rather to paint in the mood of the contented cow. I observed that many of the students found animals very difficult to paint, even with considerable guidance to help them simplify the form and focus on the gesture. The importance of learning to paint out of a colour context was that teacher trainees could come to recognise, as a student remarked, that "everything is in constant interaction with the environment whether physically or

energetically" and that, by extrapolation, in being in dialogue with children in a class included having to engage in a dialogue with their environment.

In painting the human form the teacher trainees discovered than they had far less control than when they had drawn the human form in the fairy tale block-crayon drawings.[42] Yet the earlier practice in the drawing sessions now helped them to find even simpler imaginative gestures to paint images of the characters from stories. A student, painting a figure in blue to suit a particular character, noted that "taking away colour [and consciously] using light and dark in a painting enhances the quality of what one is trying to express". The greatest value lay in allowing the colours of the mood to tell the story. The trainees found that, in order to meet the challenge of painting figures in flowing water-colour, the less they focused on the physical detail the more they began to perceive the context of the figures. If the students worked dialogically with the wet paper and the colours, allowing the forms to emerge out of a depiction of characteristic mood or gesture, the painting also developed unconsciously, revealing "unexpected insights" into the character or situation. I observed that although the form was not always clearly depicted the quality of the surrounding colour might be most appropriate to the mood of a story, creating an effective painting.

The students also came to recognize that the use of metaphor and poetic description was of great assistance in becoming intuitively sensitive to the context and the archetype of a character in order to understand them fully. .Mauritain (1974: 164) has argued that art becomes especially uplifting when "the object seen [is depicted to] convey a greater amount of intuitive knowledge". The trainees observed that emphasis on the context in wet-on-wet painting stimulated the faculty of perception, described by Mauritain as "creative intuition", and also facilitated the expression of inner qualities in the same way that poetic images reveal many levels of meaning. It, thus by analogy, awakened trainees to the multi-faceted contexts of people they met in life.

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[42] See chapter 4.

2.4 Landscapes: a perspective in light and shade.

In learning to paint landscapes, the students had to work even more consciously than in their previous work on form with "the play of light and dark, the creation of depth and dimensionality", as expressed by a student in a review. The trainees were required to paint mountains, as a student described, "to be prominent with strength of colour and to fade in successively receding ranges", through which they came to an understanding of visual laws of perspective. This method is used in Waldorf schools where, Steiner (Stockmeyer 1969:302) argued that children should first experience the "inner colour perspective" through painting and only thereafter learn formally to observe it in nature. I observed that the teacher trainees struggled somewhat to get a sense for the intensity of darkness and light with each subsequent mountain range. Yet, once they had achieved it, their ability to visualize a scene improved considerably. They commented that as their imagination of the picture improved some of the sensual experiences of the mountain ranges that they painted included sensations of "barrenness" or as they put it, that the peaks were "rugged", "solid" or "steep and sharp".

Ability to develop the depth of a landscape through using an interaction of light and dark colours contributed strongly to their depiction of the mood of a scene. The students also noticed how "blue recedes and red comes forward" in a painting (Stockmeyer 1969:302). When the teacher trainees painted a sunrise, a sunset or images of other times of the day, they came to the realisation, as one put it, of "the way colours and their juxtaposition can radically alter moods". "I love the cool crystal-like colours and the use of white spaces to create very clearly the difference between sky and water", said a student, expressing the connection to the elements that is an important factor in painting a landscape.

The trainees also learned to create landscape images for the study of geography. I would describe a particular scene as vividly as possible (e.g. a rocky South African pass) and then they would be required to paint it. By imagining the mood of the

elements that they wanted to depict, they learned, as a student wrote in her review, to "visualize an area and then translate it into a landscape". Another student said, "I've begun to see the land in a different way. I was always aware of it being alive, but now I see it in different moods and temperaments".[43] By simplifying a landscape, the students found that they could "identify with a place, even if they had never been there". As a student expressed it, "[In a landscape painting], I penetrate the feeling that arises in me and [do] not remain an outside onlooker". This echoes J. J. Gibson's statement that "to perceive the world is to co-perceive oneself" (Rosch 2001:238, quoting Gibson). Usually a landscape painting was not meant to be a literal representation of anywhere in particular and so, having to depict landscapes gave the students a sense of geographic discovery while also assisting them in making the images their own. "I love the freedom of creating my own landscape", said one student.

The students also expressed their experience of mountains in their paintings in the following phrases: "sleeping giants", "lonely and untouched by man"; and giving "a sense of "endlessness," of "timeless space" or of "vast wisdom". The experience of the sun, said one, was "energizing, pulsating, full of life", or, said another, "mellow tranquillity". Through these comments, it may be argued that one can see that the trainees experienced not only a connection to the physicality of the world through painting landscapes, but also a connection to themselves and to their own personal sense of a spiritual source. Landscape paintings that expressed a polarity between light and darkness had a sense, said one student with others then concurring, of "surrender to the light." As one said, students experienced landscape paintings as "meditative", in both the mood representation and the actual activity of doing the painting. Eleanor Rosch (2001:238) has stated that "art at its best" allows a human being to become aware of that "mode of knowing themselves and their world that is more basic and deeply rooted than the habits of the mind that we usually employ".

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[43] Steiner (1947:80-84) uses the four temperaments (the extroverted, active, fiery choleric, the sociable, airy sanguine, the stable, placid, watery phlegmatic and the introverted, earthy melancholic) as a basis for understanding children in the primary school. He suggests that these temperaments may be observed in all of nature through their connection to the elements.

She continues by noting that meditation assists in the integration of the human being and facilitates an experience of the interconnection between ourselves and the rest of nature. Rosch's comments in a sense reiterate Steiner's (2001:112) point when he argued that the human being is not separate from the other kingdoms of nature and that the whole of nature is expressed through the different levels of our being by "man in his full humanity". That the students came to be able to acknowledge that painting was enabling them to experience the unseen spiritual world and a connection between the human being and creation suggests that they were, through their painting exercises, learning to understand the relationship of human beings to the rest of nature from a Steiner perspective.

3. VEIL PAINTING: A STUDY IN SUBTLETY.

The trainees found the need to dialogue with their painting just as important when working with veil painting as it was with the wet-on-wet technique. Veil painting is a water-colour technique done in a completely different manner from 'wet-on-wet' painting. Good quality water-colour paper is dampened, stretched and stuck to a board using gummed brown paper around the edges to ensure that the paper remains flat for the duration of the process. It is then allowed to dry. Stockmar water-colour paint is diluted to a delicate transparent consistency and placed in a little bottle before use so that the paint can be spread evenly across the paper. A thin layer of paint is then placed on to the dry paper which is then allowed to dry completely before the next layer is applied. Many layers of paint are used to build up depth and interesting colour combinations. It is therefore a slow process that lasts for several days or weeks, depending on how many layers are used.

In the first veil painting exercise, the students were required to experiment abstractly with the three primary colours in order to become familiar with the veil painting technique. The aim was for them to experience the subtle effect of translucent layers of colour over each other after having previously experienced the vibrancy of the wet-on-wet approach. The time factor meant that the students had to become

very patient. They had to decide each time where to place each "light coat of paint which stretches silently over everything", as one student expressed it, adding that there was a challenging time of "waiting for the layer to dry". Some of the trainees found it difficult to change from the spontaneous mode of 'wet-on-wet' painting to the planned process of veil painting. "You can't just paint and see what happens", said one trainee, "you need to have a vision about what to create." Another student said that "Some caution with 'dolloping' paint on in the early stages is wise, with greater sensitivity to the play of light / light effects [that are] wanted". Learning to hold back, to consider and imagine what is needed and, as the same student continued, "knowing how much to use of one colour so that it looks good with the others", is a necessary quality in this technique.

Inevitably several mishaps occurred due to an impulsive action on the part of a student, and, as the teacher, I was required to 'rescue' the painting after which the student could proceed with greater care. I noticed that subsequent veil painting exercises often proved to be more successful as the trainees became more accustomed to the veil painting technique. Working in this way enabled development of Schiller's (1967:97) 'form drive' a guiding, imagining and controlling of the process towards a specific goal. And yet the goal could not be fixed. Rather,, as a student described the process, it "changed subtly as the image grew and came into being", showing once again that a dialogic process had to be engaged with by the students as they read off and responded to the demands their paintings placed on them as artists.

As one student expressed it, in seeking "where to begin; [she had proceeded by] forming the image [and] working backwards in imagination to find the first brushstroke". Here one can see how the technique of veil painting challenged the students to stretch the clarity of their visualization abilities, not only as regards the image or mood but also for the process itself. The soft, flowing quality of the translucent layers of paint creates a mobility that often invited the trainee, as one of them said, "to paint just one more layer" in order to take the experience to a deeper

or more intense level, to make the picture more satisfying in their eyes, thus encouraging them to develop the painting further than in the one-off 'wet-on-wet' technique. In this way the students were able to follow their own "ideal of beauty" expressing Schiller's (1967:107) 'play-drive' in creating their picture.

One student painted the same colour or two colour combinations repeatedly in particular areas of her painting, creating what another student said were great "purity of colours [from] the range of very dark blue and purples to the heavenly white/yellow". Another said that she found that painting to be "the most harmonious in terms of colour blending and form", while a third said that it gave off, for her, an experience of "eternity". As seen in these remarks, the purity and subtlety of the colours, affected the students strongly, making them very conscious of the feeling quality of the colours and giving them a sense of what Mayer has described as a "breath of life to the soul" (Mayer n.d.:3). Mayer continues by arguing that colour is the expression of our inner being (Mayer n.d. 3) and the students confirmed the experience of what one called "a spiritual quality in the colours".

As soon as more than two colours are laid over each other in the veil painting technique, the denser and earthier colours begin to appear as a complete contrast to the pure colours. "I enjoy veils of one colour, but find it hard to introduce new colours", said a student, revealing that she had some difficulty in proceeding from a colour mood with which she was familiar to the unknown territory of new colours, especially, as she said, because "the new colour, however subtle, changed the effect completely". This student was able to find her own solution to the problem by learning "to take more time to 'see' between layers". If, as she added, she was able to "dream into the painting between each layer", it helped her to "think ahead". Another trainee said that she appreciated being able "to come back several times, [so] that I have the time to make it (the painting) as I imagine it". Other students said that building up many layers of the same colours had had the result, as one phrased it, that the "mood grows and reveals itself slowly sequentially" and, as another said, so that "the light seems to filter in between every layer" of colour. These various

remarks of many of the students showed me that their powers of observation and perception were being sharpened through the veil painting technique.

Various students made comments to the effect, as one said, that the veils carry "a hint of a hidden secret" or "mystery", offering one "the opportunity to explore transparency and depth". "The form is there and yet so subtle, and it really seems to emerge organically from the layers of colour", said one. The experience of "unfolding" through the "metamorphosis" of the veil painting process led to eventual "amazement" at the "multi-dimensionality of the finished result", said a third.

A student remarked that she enjoyed "the slow process – almost meditative – as the painting begins to create itself" and another student described the process as being "very therapeutic and peaceful". "I like the slow pace of work and being forced to consider the next step within the painting", said a student, describing the dialogic sensing demanded by this form of painting and that had now to operate more explicitly and consciously than during the immediacy of 'wet-on-wet' painting. The students' comments indicate how the slow and thoughtful practice required from veil painting assisted them to become conscious of the process of dialogue with the colours they used. They also reflect how the students were learning to recognise the values of patience, visualisation and the ability to observe objectively, all of them important lessons for teacher trainees who will later have to deal with children where growth and change are desired. Such change is indeed the core of childhood being, yet it can only happen in a climate of flexible acceptance and understanding, a principle the trainees had therefore both to understand and to internalise so that they could eventually work relatively intuitively with it.

4. SELF-DEVELOPMENT USING A DIALOGIC APPROACH IN PAINTING.

The need to be able constantly to develop and change, and to be aware of that need, became clearly obvious only to those students who had struggled in any of the art media and made a breakthrough, as it was they who showed a noticeable gain in

self-esteem, as the following student's acknowledged when she said that the "value of the art process [is] in offering a forum for the human being to express, discover and change themselves."

When asked how they felt the wet-on-wet water-colour painting affected them personally, students replied in the following ways: "On an emotional level I often felt a lot more soothed and calm after a painting lesson". "Art gives me time to myself, to slow down". "When I am exhausted, it [an art lesson] often helps me to gain energy". During the activity of painting the teacher trainees often moved into a dreamlike space which one student described in the following way, "Time seems to stand still when I'm painting. It's as if I'm in another world." Comments such as these echoed those about experiences found in the clay modelling lessons and reflect what Edwards (1999:4) has said is an altered state of being often experienced by artists at work. It was thus that the students began to recognise other transformative aspects of art that were experienced during the art sessions and that invited them to further thought.

Oral and written reviews as well as the art journal students were keeping, also stimulated introspection in the students. Art being strongly about discovering and expressing feelings, empathy was a vital part of artistic development whether it came about through the trials or the joys of artistic creativity. That they could begin to perceive what was expressed in a painting, whether their own or another's, showed both a development of empathy and a certain objectivity in the students. It nevertheless took a student much practice to achieve clarity in recognising what had been observed and what to do about it. In my own experience as their teacher, I was often confronted with a student's frustration in not knowing what to do, and that challenged me to dialogue with them so that they could discover the spark of light or the emphasis of weight in the painting that might make it come alive artistically. As a student insightfully remarked when looking at a painting, "Sometimes it is just a small brushstroke or a dot of colour that makes the difference; or a little word with a child that eases the heart". When the trainees were able to dialogue sensitively with

a painting, as the one just quoted here seemed able to do, they were then also able to come to the knowledge of exactly what was needed to make it really artistic. The last-quoted student was also aware of the sensitivity required by a teacher when applying a dialogic technique with children in the classroom and the importance of even the smallest thing. That the student had developed a twofold faculty for entering a feeling perception deeply and simultaneously was able to detach and observe that perception objectively, indicated that she had begun to combine intuitive perception and rational intellect, and it thus showed her growing maturity in viewing and understanding both art and herself. This was a central goal of the art exercises offered to the teacher trainees.

In a discussion on the sensitivity required for working dialogically with art and how that relates to teaching a class of children, other students also commented on the parallels between painting and teaching. They agreed that, as one said, "the children are like the colours flowing on the page" and that having the ability to perceive and connect to the qualities of the varied individuals in a class requires a teacher to have alert and open senses. Those in the group concurred when the same student said that "you have to be able to sense the mood of the class and work with it in the same way as you do in a painting". In the same way as students were guided to build up colour to develop a mood in an abstract painting, so they were expected to learn to work dialogically with moods in a class of children preparatory to commencing and also during a lesson, [44] and would similarly need to dialogue in a creative manner between the media of the children and the lesson content to bring about a satisfactory learning experience for the children (as for the teacher herself).

Working with the interplay of light and dark to give focus and life to a painting led one teacher trainee to comment that they had learned "the value of creating various kinds of activities that supported the learning process" and to do so with the flexibility

[44] The dialogic approach of working on moods in the classroom was developed more explicitly and practiced in a 2nd year module on working with the temperaments of a class for classroom management.

to change direction in order to hold the children's interest. Exploring the balance between light and darkness had also encouraged the trainees to continue working on a painting until it was satisfactorily completed, not allowing them to toss it aside too quickly. In the same way, they agreed, it is important, as a teacher trainee said, that they should "use the dialogic process to ensure that the lesson was fully grasped and assimilated by the children", and, if necessary, that the teacher should learn to use other creative ideas to clarify and consolidate understanding in pupils. Developing an awareness of a need for balance in a lesson also assisted the trainees to sense, as one student said, "appropriate times to calm or stimulate the mood" or the energy of the children so that they could respond enthusiastically to what was being taught rather than be forced to struggle in a situation of heavy discipline.

Every painting has dark and light characteristics in it and, by working non-judgmentally with both aspects a teacher can develop the ability to accept that each child too had strengths and weaknesses. Such "acceptance was vital if one is working with children", said a student, adding that it was especially needed for those with learning difficulties or negative behaviour patterns. The regular practice in the teacher training programme of creating a clear vision of the effect of light in a painting assisted students to hold an image of children at their best, and encouraged them to become creative in classroom situations.

The students thus came to recognise that the changing moods of the classroom situation require a balance between the structure and direction required by a rhythmic method of teaching lesson content and a flexibility in the process of putting it across. Such a flexibility would indicate that, as teachers, they were alert to the needs of the children. In a rhythmic approach the order of activities is often repeated, building a ritual for a lesson and contrasting with the practice of dialogue with the children: whether they had lively discussion or concentrated listening, practical and artistic activities or silent work in books. Ralph Ruddock (1980:48) has pointed to the tension between these two methods which he has called "ritual and

encounter", noting that certain types of teachers tended towards ritual practices and others towards encounters. What art lessons aimed to develop in the teacher trainees at the C C E was an awareness that teachers need always to be aware of such a tension in order to know when to change the classroom activity in response to flagging energy or changes of interest. To do so they have to be able to respond with either a ritual or an encounter method. Just as the artist must respond to the flow of paint on the paper, the teacher needs to keep a lesson flowing from one task to the next with enthusiasm and a sense of humour. Recognition on the students' part that one cannot control such situations too strictly, but has rather to negotiate or dialogue in an imaginative and playful way even if "you can't necessarily get it right every time", as one student expressed it, brought about a birth of a new attitude that could greatly assist them as teachers if applied to teaching children. The students acknowledged that this constituted a process, which as a student said, would need "to be developed afresh on every occasion".

I observed that students who met the challenge of each new artistic exercise learned increasingly to live into the experience of the moment. They accepted that art work comprises an unfolding process and they thus steadily let go of crude critical judgement and assessment of their work as if against a fixed scale, and allowed the result rather to be open-ended. Although, as required in each lesson, they guided the painting towards a definite theme, they learned to avoid pre-judging the outcome or the route that might be followed to achieve it. When the student let go of their conditioned responses from the past and their anxiety over the future, they became totally absorbed in the present, and, as Maslow (1968:63-64) has suggested would be the consequence, they allowed themselves to be guided by the task of discovering what was needed in and by the painting rather than trying to control it. They thereby began to trust in their own resources, recognizing that achievement could be counted in more ways than just a pretty painting. A quality that thus developed in the students through this activity was the ability to live with unpredictability. And they came to recognise that the key to working with what one

student called the "power of change" lay in their total involvement with the paintings they were working on in front of them.

This attitude, arising out of the students' growing ability to live in the moment was one of acceptance, both of themselves and the children. In the art lesson, their growing ability to be able to listen to their painting showed a trust in the process of dialogue with it. In the classroom, the students realised, if they could develop a similar "attitude of respect and listening to the children", a comment confirmed in different ways by several students, they would create a basis of mutual trust and love in the relationship between teacher and child. If, as Maslow (1968:52) said, the child only takes the next step when the delight of growth succeeds in persuading them to move beyond the security of what they know, then it is pointless trying to entice or force a child to learn. The only possibility then is to offer them a learning space that is safe and interesting

As students progressed in their art, some of them began to experience what Maslow (1968: 62-63) has called "a loss of self or ego" and a sense of timelessness that is often recognized by those, described by Maslow (1968: 62) as creative, alive, mature and functioning as fully expressive human beings who have peak experiences. Not every painting represented a peak experience, however. But, every so often students became aware of the quality and progress in their art, particularly when they stood back and reviewed their work. Suddenly, looking at their work amongst that of the others, they would come to the realisation that it was good. Other students would comment enthusiastically on special characteristics in a painting. One trainee expressed how this experience affected her in the following words.

> It [the painting] came alive. You experience your hands imbued with life. Your imagination has brought it to life. These moments of beauty, what do they do to you? It really made me feel very vulnerable and naked, but the nakedness is so good because during life you accumulate so many layers

> and layers and sheaths and sheaths behind which you hide. And in that moment, all of those seem to fall away and you are really in touch with your hand, your artistic skill and realize that this mood in the painting exists because of you. You are the creator, the instrument for that painting to be born. It is so moving. And then, you go through this nakedness and you don't feel so vulnerable any more. You feel so empowered.

It was in instances such as this one that I was best able to observe how the development of a dialogic capacity through art has assisted a teacher trainee to unite herself with the art experience, and to bring herself in touch with her own creativity. It was then that students also demonstrated that they had become aware of the need to adapt and respond to every situation in a way that can bring harmony and joy to their teaching and their interactions with children. As Steiner (1907:35) said, almost a century ago,

> Much can be done with the simplest resources, if only the teacher has the proper artistic feeling, joy and happiness in living, a love for all existence, a power and energy for work – these are among the lifelong results of the proper cultivation of a feeling for beauty and art.

CHAPTER 6
CONCLUSION.

In this concluding chapter, I begin by reviewing the ideas arising from my research on clay-modelling, drawing and water-colour painting so as to consider what has emerged that might inform me on my own practice or might offer comment on the theory that lies behind that practice. I revisit those of Steiner's theoretical ideas that led me to my research and that address how and why, in his perspective, the cultivation of art is necessary for developing the "artistic" or dialogic approach that I have discussed in this dissertation. I also consider how other literature that I have read has affected my work and I acknowledge what has been achieved in the process of researching and writing up this dissertation, thus recognising the insights it has provided into the development of the teacher trainees for whom I have been responsible and who have been my research subjects, as well as my own learning as a lecturer in the art courses in a Waldorf teacher training programme.

My research on students' experiences in clay-modelling, drawing and water-colour painting enabled me to become sufficiently conscious of how each of the three qualities required for good Waldorf school teaching[45] were being developed in the CCE art courses so that I became able to explicate the process. I thus discovered anew, and from a new perspective, how each of the art media required full involvement of the student in order to engage with the challenges of each task. Of the three, I came to see how clay-modelling could lead the students into a spontaneous dialogue with the medium and to develop a playful, sensuous experience. And I recognised that that was because of clay's ability both to be changed and also to hold the forms created by the students. I saw too how working abstractly with clay challenged them to observe and become conscious of the quality of form expressed in their work and how working to create human and animal forms

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[45] These are: capacity simultaneously to involve oneself fully in an activity while consciously reflecting on what, why and how one is so acting; capacity to "read" children's responses to one's efforts and to check that they enable children to experience the learning and the developmental process intended for them; and capacity to be flexible, even playful, so that, an almost intuitive review of an activity can lead, if found necessary, to its revision.

engendered increased observation skills in students. And, by recognising these developmental processes as they played out in the students, I have come to observe, as Grimley (1980:22) has suggested can occur, how all sense experiences, as in this case the sense of touch, create "limits in space and time" that activate the unlimited mind in a thinking process.

Considering drawing, on the other hand, has revealed the extent to which that medium requires considerable clarity of visualisation and dexterity of hand-eye co-ordination, and how it thus demanded that students observe their own work closely in order to become conscious of colour context or ways of depicting characteristic movements that they intended to express in their drawings. Working with the unusual technique of shaded drawing enabled students to become aware of energy and movement as well as of the quality of positive and negative space in a drawing. Drawing, as I further observed, also developed the students' ability to step back and become aware of qualities in the pictures they were creating. Most of all, however, it could be seen to stimulate conscious observation on the part of the students, one of the qualities needed for proper dialogue with one's surroundings and one's media for interacting with those surroundings. The challenge for the students in drawing was shown to be their struggle to overcome their predisposition to fall back into analytical thinking in their observations and to engage whole-heartedly with their feelings so that they could respond to the medium in a dialogic way. I found that drawing was a medium that did not easily stimulate such a dialogue, but that those students who were beginning to work dialogically in other contexts were able to apply it consciously in their drawings.

Water-colour painting, as I have reported in chapter 5, provided a medium through which to explore all three of the qualities I have referred to above as being required in good Waldorf teachers. It challenged the students to dialogue with their painting from their very first painting experience. Not only was it playful in the way the paint flowed across the page, seeming to have a life of its own that encouraged a flexible interaction between students and their paintings; it also demanded that students

become conscious of the quality of colour and form that was emerging in front of them, so that they could sense what was required to improve it. Painting encouraged students to "hear the voice" of the painting that would lift their art experience on to a level of perception other than that of simply the technical.

All three media challenged the students to respond in an imaginative and mobile way out of a feeling sense of what was aesthetically satisfying, thus developing confidence in their own intuitive judgement as well as a sense of their own creativity. Thus, I was able to see how, in every session, a habit of working dialogically with the art media was being developed. In observing, gathering, evaluating and finally writing up the data of the art experiences of the CCE's teacher trainees of 2003/2004, this dissertation has provided a sustained reflection for me as a teacher trainer of my own professional practice in training Waldorf teachers through the media of the visual arts.

Steiner (1923:1) argued that only when teachers are successful in integrating his philosophical ideas on the human being into their work of educating children, will those ideas become active and meaningful. For teachers to prevent those theories being unrelated to life and to preclude classroom practice being enacted blindly he indicated that the cultivation of art is necessary so that an artistic feeling is developed that will assist the teachers in utilising the theoretical ideas in their work and in their relationships to children (1923:1). In the CCE Waldorf teacher training programme, students engage both in studies of Steiner's theories and in practical art course. The challenge for each teacher trainee, then, is effectively to connect and integrate what they learn in each to their practice of teaching.

In the process of researching and writing up the data I gathered during this project, I have come to recognise a creative tension between Steiner's insistence that art should be taught for art's sake and that art should be taught for the self-development of both children and students. In observing my own students and through their comments about their experiences of increased energy, loss of time sense,

heightened creativity, etc while doing art, I was able to see a connection between their experiences and what Peter London (1992:13) called a transformational or multi-dimensional experience through art. Such experiences corresponded with Maslow's (1972:57) ideas that creativity through art (provided there is no purpose other than the art experience) has strong potential to promote the growth of an individual towards flexibility and self-actualization and these observations have led me to ponder about how these apparent opposites or tensions might be connected to teaching.

In the classroom, Steiner's (1923:2) statement that art should be taught for its own sake is an essential baseline from which to work so that when the pupils are doing art, they are able to experience no other goal than that of doing art. That is because it enables them to "live" into the experience fully and to practice working from the heart without explicitly thinking about the end product of their efforts or about how it might be assessed or evaluated. They act with feeling and, in becoming fully involved, they unite their various faculties in the art activity and they thereby come to experience their own creativity. Such experience may allow them to "lose themselves" in the process, as Maslow (1972:65) has suggested, or, as London (1992:13) has phrased it, to precipitate a sense of personal transformation.

To achieve such a goal the teacher's role must therefore be to ensure that pupils practise art for art's sake and that they are not pressured to produce products for assessment. However, even as they perform that role, teachers working from a Waldorf perspective need also to be aware of the hidden goal of using art in the classroom for the self development of children – and that, even as they protect the children from such awareness. Moreover, the Waldorf approach has it that teachers should apply the same principle in teaching every subject that is offered: that is so that their pupils can engage with the subject matter for its own sake and with the same involvement and joy as they have in the art experience. That said, however, there is another requirement: that teachers remain aware that underlying the subject

matter being taught is the knowledge that it is selected precisely because of its suitability for the children's developmental phase.

Working from this perspective, teachers also have the responsibility to guide by example and therefore to demonstrate the same kind of total involvement with their feelings and their will in art (and in the other subjects offered) as they would expect their pupils to do in art classes (as in the other subjects). In other words, teachers' teaching practice must be artistic and "imbued with imagination" (Steiner 1919:190) in the same sense of feeling and demonstrating being wholly immersed in what they are doing. At the same time, they must be conscious, not only of the goals behind what they are doing, but also of observing the responses of the children in the learning situation so that they can revise and adapt their practice in the very same moment as they are fully involved in doing it, and flexible enough to take on such revisions at short notice.

Thus teachers need to have the capacity to involve themselves fully in an activity, and yet, at the same time and almost paradoxically, to be able to withdraw from it sufficiently so as to be conscious of what they are doing, why they are doing it and to assess whether they need to alter it in any way. They also require the capacity to "read" the responses of the children to see if the activity and the manner in which it is being presented engage the children fully, allowing them to experience both the learning and the developmental process intended for them. Finally teachers need to be flexible, even playful or humorous and imaginative enough to redesign their teaching programme or style to respond in ways that suit the needs of the children. Together, these three capabilities are the qualities required for teachers to be able to work out of the artistic approach that Steiner (1947:86) intended teachers to develop for use in the classroom, and which I have referred to throughout this dissertation as the dialogic process. Thus, the dissertation has also provided insights into the use of art for the development of teachers inside and outside of the classroom.

Several of the authors I have read in the course of my research for and writing of this dissertation have described various tensions experienced by teachers in the classroom that result from their having to deal with the many demands placed upon them.[46] Ruddock (1980: 48) has written about the need to balance a tension between "ritual and encounter" methods of teaching in the classroom. The idea of a tension in the classroom is dealt with well by Nias (1989) who perceives successful teachers as creating a dialogue between themselves and their class of students in a manner whereby such tensions are less resolved than used as a means of enhancing the education process. In revisiting what Nias (1989:198) has said about the three main qualities of successful teachers, one can see how her interpretation echoes and resonates both with Schiller's (1967:97) theory of the "sense, form and play drives" as well as with what I have come to observe as developing in teachers out of working with art.

Firstly, she has described "interpersonal skills" that enable teachers to connect to and "win the confidence" of any age of children; these link up with the "sense drive" that gets to know and understand the object being sensed (in this case, children), which can only happen if a teacher is able to be fully involved in a situation. Inherent in such a situation, as Nias (1989:196) has said, is the paradox that the teacher must have a strong sense of themselves and yet be able to forget themselves in order to connect to and perceive children clearly. This is similar to the experience of discovering oneself through being able to forget oneself in the art process. Secondly, Nias (1989) has described a "pedagogic skill" of interpretation, management, etc that corresponds to the "form drive" and what in Waldorf education is known as the ability to "read" the children and assess a learning situation. Lastly, Nias (1989:198) has described the "ability to adapt to circumstances" and "open negotiation and manipulation" in order to maintain a balance between the many demands of children in the learning situation. This corresponds to the "play drive" of Schiller and also to my observation of the need for a Waldorf teacher's flexibility in

[46] They include Nias (1989); Ruddock (1980); Silberman, Allender, Yanoff (n.d.);Woods (1995) and others.

the classroom. Nias (1989:199) has concluded by saying that it is the combination of these skills, whereby teachers have the ability to balance and harmonise complex teaching situations that constitutes the art of teaching, or what, in Waldorf schools, is known as the artistic approach.

Steiner's lectures on Education and Art (1923) and The Teacher as Artist in Education (1947:76), as well as his many comments on the need for teachers to cultivate their artistic sense and examples on how to handle different situations in artistic ways that reflect the inner understanding of children (1947:77), form the theoretical basis for developing the Waldorf (or artistic) approach to teaching. Waldorf exponents after Steiner, such as Edmunds (1975); Harwood (1967), Nobel (1991) and others, all suggest that the development of an artistic approach is acquired primarily through working with Steiner's understanding of the human being, as well as with images, stories and creative ways of using art in the classroom in order to provide imaginative (or artistic) lessons for children. However, I have not found Waldorf literature that explores the kind of connection that I have argued lies between developing an aesthetic sense through art and assisting aspirant Waldorf teachers to be able to teach in the classroom. What I have described in this dissertation is how art practice can enable teacher trainees to develop a heightened sense of intuitive perception, which can combine with clarity of thinking in guiding teachers to respond to children in ways that facilitate growth and learning in their education.

Working with tension, and thereby integrating differences, is core to the Waldorf approach that the art modules that I have described were designed around, and whose goal is to develop teacher trainees to be able to apply their dialogic skills to face challenges that arise in the classroom. In Steiner's proposed approach to teaching, classroom tensions may thus be resolved and also utilised. Teachers operating out of a dialogic or artistic approach work to utilise the tensions that give life and energy to teaching by integrating intellectual ideas through imagery in the art process, and by evoking images from the art experience that lead to concepts and

consciousness. Then, such an artistic or dialogic capacity can unite children and teacher in a relationship that continually works to harmonise their respective needs.

My own learning as a lecturer has been to discover that I needed to bring these ideas that I was working with in my own consciousness into ongoing discussions with the students so that they could take hold of both their artistic growth and their self development reflexively through understanding what art could offer them as artists and as teachers. In his recent critical evaluation of Waldorf schooling in South Africa, John Burnett (2002:15) endorsed the value of creativity, and described teachers at two South African Waldorf schools as being "fired with a sense that their work was very important". Similarly, I realised how necessary it was for me as a teacher trainer, to encourage students to recognise the importance of developing their intuitive dialogic skills through art so that they could use them with enthusiasm and confidence in the classroom.

At the end of his life, says Nobel (1991:254), Rudolf Steiner is reported to have urged that even more importance than was then the case should be given to the arts in the education of both children and adults. I have argued in this work that art practice in the Waldorf teacher-training classroom has the value of developing a dialogic capacity in teachers that enables them to exercise the three qualities that I have discussed earlier – the ability to become fully involved in a process yet simultaneously to stand back and reflect on it; the ability to consciously assess what has happened and what further steps are needed; the ability to be flexible enough to flow imaginatively with changes that may be required. If, moreover, those are indeed the kinds of qualities that make for a good Waldorf teacher who really understands and can live the principles that inhere in the notion that teaching is an art in and of itself, then there is as much reason now to include as much art as possible in Waldorf teaching training programmes as there was when Steiner is reported to have urged that all education should include a great deal of artistic activity.

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