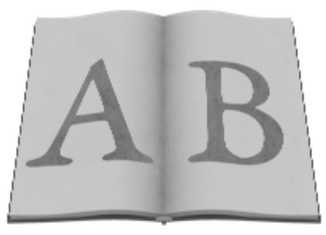
The Curriculum of the First Waldorf School

Caroline von Heydebrand

Translated with Annotations by

Daniel Hindes



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Introduction

By Daniel Hindes

This volume is an extremely useful historical resource for people looking to understand the Waldorf curriculum more deeply. Caroline von Heydebrand was one of the first Waldorf teachers. Present from the inception of the first school, she attended the teacher preparation run by Rudolf Steiner himself, was a class teacher from the day the school opened, and was active on the core faculty—what we in the English-speaking world know as the college of teachers—for over a decade. In later years, she became an active mentor and teacher trainer.

The first Waldorf school opened in Stuttgart in 1919. From its inception it was conceived as a model school. That is, Steiner had far larger ambitions than establishing a single independent school in one city. And indeed, similar schools were quickly founded around Europe and as far away as the United States during the 1920s. Some of the earliest Waldorf schools could be founded by people who had the opportunity to hear Steiner present the curriculum and aims of the school in person. During the early years, the place to go to learn how Waldorf is supposed to be done was at the original school in Stuttgart. Because of the high level of demand for information about the school and its curriculum, von Heydebrand wrote an outline based on her understanding and experience of the aims of the school. The initial version was published in 1925 and reprinted numerous times over the years. It has previously been translated into English, but that edition has gradually fallen into disuse as the curriculum in North America has evolved considerably from the version first worked out in Stuttgart in the 1920s. This evolution was both necessary and healthy.

Among the many reasons why a direct imitation of the 1919 Stuttgart curriculum—or even the 1925 curriculum, as the curriculum did evolve quite a bit in the first years with the input in support of Steiner—will not work in the 21st century is the fact that the number and length of school days was radically different

back then. In the first Waldorf school, students had class six days per week until 1:30 in the afternoon. Saturday class, combined with shorter vacations, meant that the school was in session about 240 days of the year, whereas schools—Waldorf and otherwise—in the United States today are typically in session closer to 170 days, but are in session until around 3:00 PM. Anyone who has set up a school schedule can immediately see what a different pace and rhythm such a school day, school week, and school year that type of a schedule would have as compared to the ones we are used to. And of course, the content of the curriculum has evolved over the course of a century. North American Waldorf schools exist in a very different cultural space, and the science and technology commonly in use today is very different from one hundred years ago. English orthography requires a very different approach to reading instruction. And there is the minor matter of where to put 20th Century history. Waldorf schools today have well designed solutions to all these problems, and these should be studied in depth by anyone wanting to teach today's youth. In all, these numerous adjustments to adapt the curriculum to a different continent and culture make this guide impractical as a handbook.

In short, there are far better sources for learning about what and how to teach in a 21st-century English-language Waldorf school. A good start would be *The Tasks and Content of the Steiner-Waldorf Curriculum*, edited by Kevin Avison and Martyn Rawson.

Nevertheless, this initial outline remains valuable for the advanced student of Waldorf methods. When so much about the practice and pacing of the Waldorf curriculum has evolved, we can lose sight of where the movement started and what some of the initial aims once were. A nice example of this is the third-grade building block, a tradition in many North American Waldorf schools where students, along with their parents, construct some sort of structure on campus in the name of learning how houses are built. Many a campus is cluttered with such structures as each year contributes to the collection. But is this really a core

element of the Waldorf curriculum? Yes, and no. From von Heydebrand we learn that students were intended in the third grade to learn about the use of mortar in the construction of houses, part of a larger goal of placing the student firmly into their environment after the nine-year change. Because our culture tends to favor timber frame construction over masonry, "learning by doing" and "house construction" has become third graders contributing their own efforts with a hammer alongside their parent's power tools. You can see the evolution from "study how mortar is made" to "build a shed." Such projects are also clearly in no way necessary or essential, even if it has become traditional in some schools. A field trip to a custom home under construction would probably serve equally well, or perhaps better, as students could see not just the framing process but also the piping, electrical work, foundation, and the rest. This example shows how, with reference to the original impulse, we can better evaluate modern evolutions as we consider whether and how to adjust them. Numerous other examples can be found in this volume.

Caroline von Heydebrand's writing style and presentation is exceedingly concise. She appears to have presumed a basic background in education among her readers, and some of her indications are essentially useless without additional resources. The sections on mathematics from middle school on seem written for math teachers, essentially naming topics that would be chapter titles in an ordinary mathematics textbook. The indications on Gymnastics classes require both a familiarity with Deutsche Turnen—the standard German national gymnastics curriculum at the time—as well as that aspect of movement education that today is taught under the labels Spatial Dynamics and Bothmer Gymnastics. The Eurythmy indications cannot really be understood except by someone trained in Eurythmy. Where appropriate I have added some historical context in the form of footnotes.

Fundamentally, this translation is presented as a historical document. In contrast to earlier translations that attempted to

present themselves more as a practical guide for English-speaking teachers, here no effort has been made to hide the German orientation of the curriculum. This is a time capsule from 1925 and Central Europe. It is most useful as a prompt for further creative efforts. We can ask ourselves how each topic, such as stenograpy, fit into the original curriculum—why it was included and what purpose it was to serve. And we can then ask what our contemporary equivalent might be, and how today's students could be brought to have equivalent experiences or build equivalent competencies.

The first Waldorf school opened in 1919 with about 250 students. The bulk of the pupils in the first year were children of the workers at the Stuttgart Waldorf Astoria Cigarette factory (the cigarette manufacturer had licensed the name from the well-known hotel in New York). Conceived as a fringe benefit for the workers by the managing director, Emil Molt, the school quickly grew. At its founding, independent schools did not exist in Germany or Austro-Hungary. The Anglo-American world has a long tradition of independent boarding and day schools from elementary education through the university level. In Central Europe at that time, all schools were run either by the state or the Church (be it Protestant or Catholic). The first Waldorf school was a regulatory challenge both for the founders and the regional government, which had never approved an independent school before.

On opening, the school offered grades 1-8. In the second year, it added a 9th Grade and then added one more grade per year until it was a 1-12 school. Only then did it add Kindergarten. During this time, many new students joined, usually the offspring of middle-class followers of Steiner, many of whom moved to the area just for the school. By its fifth year, the school had around 1000 students. That was also the point at which Rudolf Steiner, who as (a very part-time) School Director had done so much to establish the curriculum and pedagogical approach by training, evaluating, and mentoring the teachers, passed away. During this time six additional Waldorf schools were

founded in Cologne, Germany (1921); Hertfordshire, England (1922); Hamburg, Germany (1922); Essen, Germany (1922); The Hague, in the Netherlands (1923); and London, England (1925). Eleven more would be opened before 1930, including one in New York City. It was at this point that Caroline von Heydebrand wrote out the curriculum for the first Waldorf school in 1925, intended primarily as a guide for teachers in these new schools.

As von Heydebrand herself acknowledges, the curriculum is very localized to that place and time, a practice she encourages other schools to take up.[1] The purpose was never to find the "perfect curriculum" and follow it forever. The purpose was to generate appropriate and effective curriculums at each time and place, using Rudolf Steiner's insights into child development as one half of the approach and the larger cultural conditions into which the students must integrate as the other half.

A few notes about some peculiarities of the original Stuttgart curriculum are needed. It has no less than four world languages, and all four are studied to mastery before the end of 12th Grade. These were French, English, Greek, and Latin. The French border was less than 100 miles away, and France was Southern Germany's largest trade partner. Steiner admired the soul quality of the French language and thought its grammar taught students a particularly beneficial form of clear thinking. English was included because, according to Steiner, it would increasingly be the language of world trade. Greek and Latin were taught because mastery of both was still required for entrance into German universities (this was also still the case in the US and Great Britain at that time). Europe invented the concept of the university in the Middle Ages when the common language of scholarship and Church administration was Latin. Originally all university instruction was conducted in Latin, and much of the source material for later scholars remained primarily in Latin. Latin remained a prerequisite for university study well into the 20th Century. Ancient Greek was greatly admired, particularly in

[1] See the section *On the Origin and Application of the Curriculum*.

German-speaking lands from the 15th century onwards, though it was universally taught to students aspiring to university entrance in English countries as well. Both were typically tested as a university entrance requirement, with applicants expected to show near-mastery of both. It should be noted that less than five percent of the students matriculated to a university in the first decades of the 20th Century.

In a parallel but opposite stream, there is a strong emphasis on practical and business competence throughout the original curriculum. Much of the writing before eighth grade is modeled on teaching foundational skills for potential shop keepers, tradespeople, and wholesalers. The science curriculum balances topics designed to give a foundational understanding of how the planet functions, with technology instruction in all the latest fields, from industrial chemistry to electricity to the mechanics of the steam engine.

Other topics have much less relevance today. Rassenkunde—"race science," essentially racial ethnography—was at that point a university specialty, its "findings" considered cutting-edge science. In the original curriculum it is a subject of middle school main lesson blocks. As you might expect, today these lessons look much more like a parade of racist tropes than anything that would be considered scientific, much less appropriate. The continuation of this block into the 1990s was a significant factor in the findings of racism in Dutch Waldorf schools in the 1990s (they have since discontinued the subject). I am not aware of any North American Waldorf schools teaching racial ethnography in this century.

Stenography has likewise passed into history, the skill obviated by newer recording technologies.[2] Little of the original gymnastics curriculum can be found at most schools today, as "gym class" has focused either on cooperative games in the lower grades or on popular team sports in the upper school. A few

[2] Though it is still used in the court system, it is not considered an essential skill for either managers or support staff in business.

schools have attempted a revival by incorporating Spatial Dynamics, which is based on the original curricular indications, into the movement class periods with great success. Gymnastics became a popular school subject in Germany beginning in the first half of the 19th Century, and became universal by 1900 for two reasons. One was the popularity of ancient Greece among German intellectuals, with its "healthy mind in a healthy body" emphasis on balancing intellectual and physical pursuits. This ideal got strong support from the State for pragmatic reasons, given the utility of having a healthy and physically fit populace ready for the draft. The late 19th Century fitness craze culminated in the re-establishment of the international Olympics in 1898.

The curriculum has held up remarkably well over its first hundred years. Significant features, such as the delayed introduction of decoding skills, teaching writing before reading, and the bulk of the grade school social studies curriculum, are still in use today. But it is the approach, the concern for child development first and foremost in the selection and introduction of the material that makes Waldorf education unique and so flexibly adaptable.

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Longmont, Colorado
April, 2021

On the Origin and Application of the Curriculum

The Waldorf School, founded in 1919 by Dr. H. C. Emil Molt[3] in Stuttgart, received its spiritual foundation from its educational director, Dr. Rudolf Steiner. He gave the school and its teachers a wealth of explanations about human development from out of his Anthroposophy. He derived the details of Waldorf methods and instruction, of the art of teaching and education, from this knowledge of the human being derived from spiritual science. What the child should learn at each age can be determined only by the developing human nature and its laws. From the nature of the growing human being alone he derived what is appropriate for the child's development at each age.

What Steiner indicated about the way in which the curriculum and coursework should be distributed among the individual classes of the Waldorf School was always the culmination of considerations which had as their object the nature of the individual stages of child development. To these considerations, his statements about the curriculum were given as individual examples. The child was to learn these or those areas according to child development at this or that grade level. The teachers were then able to elaborate on such examples in their practical work at the school, supplementing and expanding them from their own insights. In this way, a curriculum has developed which, above all, is free of all programmatic and dogmatic elements. What follows about the distribution of the subject matter among the individual classes

[3] Dr. H. C. meaning Doctor *honoris causa*; an honorary doctorate. German culture of the time was very precise with such titles. Molt was a businessman and managing director of the Waldorf Astoria cigarette factory, who established the first Waldorf school as a benefit for the workers in his factory. A longtime student of Anthroposophy, he invited Steiner to become the first School Director.

should therefore not be taken dogmatically. It should not be seen as a rigid law.

The ideal curriculum must reflect the changing image of the developing human nature at its various ages, but like every ideal it must face and fit in with the full reality of life. This reality includes many things: It includes the individuality of the teacher facing a class. It includes the class itself with all the peculiarities of each pupil. It includes the world-historical timeline and the particular place on Earth with its valid school laws and school authorities. It encompasses where the school stands in the world. All these circumstances demand changes and adjustments, reshaping the ideal curriculum. The educational task is given to us by the nature of the growing human being. This can only be solved if the curriculum is constructed with mobility and malleability. In every school that works with Anthroposophical pedagogy, the eternal image of the true human being prevails—effective as an archetype but varying in the details. The formation of this art of education depends on where a school is located. Currently, there are 1,092 Waldorf schools in 64 countries.

The presentation attempted here of the curriculum of the Waldorf School can only be fully understood when the study of the human being (as it is presented in Steiner's writings) is considered. The curriculum is based on Anthroposophy. An attempt has been made to give a very brief, general overview on this study of the human being by means of individual examples and a few brief remarks at the beginning of important stages in the child's life. They should be considered general suggestions. The "how" of a subject is so closely and inextricably linked to its content that methodological remarks are always included in the content description for each subject that is taught in the curriculum. This, too, may be stimulating for some; we will have the task of gradually presenting the methodology of the individual subjects in an

appropriate manner. Steiner's writings provide essential information about Waldorf methodology.

Some individual subjects, the treatment of which might seem new and peculiar to some educators, have been treated in greater detail than others. This is in order to show, at least by way of a few examples, that Waldorf education is not so much concerned with making the children learn different *things* from what they learn elsewhere but rather that they learn the same things in a different *way*. Even with this different treatment, it is not so important for us to be ambitious in distinguishing Waldorf from the methodology of other educational endeavors. We do not see this task as a negative criticism; we see our essential task rather in seeking for everything that we do in education and teaching the knowledge and insight for what makes our actions grounded in the essence of the human being.

Eurythmy, the art of movement inaugurated by Steiner, is a compulsory subject at the Waldorf School because of its pedagogical importance. It can only be understood in its individual exercises as they are indicated in the curriculum by those who have become acquainted with it either visually or by performing it. Indications about the eurythmy curriculum must remain as mysterious to the non-expert as the indications about the mathematics curriculum to someone with no background in education or math. However, indications about eurythmy may inspire some educators to take a closer look at a subject to which we attach the greatest value for the artistic, moral, and physical health of the child.

Steiner was no longer able to draw up the curriculum for gymnastics; shortly before his last illness he had expressed his definite intention to do so. The gymnastics practiced at the Waldorf School owes its basic instructions to Steiner; however, he did not himself specify the exercises in the curriculum. They were devel-

oped in the practice of teaching, for the most part after his death. Steiner did not attach the same value to gymnastic games as is generally attributed to them today. (For example, the game of soccer was forbidden to the pupils on the school grounds, because it damages physical, mental and spiritual development during the elementary school years).[4]

Although in the presentation of the curriculum the individual categories of instruction necessarily appear separately, it should always be borne in mind that the class teacher will treat these individual categories in the lesson in a strongly unified manner. The teacher does this so that the child will not experience the world as torn apart into individual fields of knowledge but as a wonderfully ordered, unified cosmos. To take an obvious example from a geography block, the teacher will draw on the history of the geographical region they are presenting—its flora and fauna, its culture, etc.—and form it into an organic whole. The teacher is helped here by the fact that, as a class teacher, they will give the all the main lessons in the eight grades between the change of teeth and sexual maturity (ages six to fourteen approximately), always having an overview of all subjects covered over the eight years.

Every subject in the Waldorf School is taught in periods of four, five, or six weeks every morning in the two-hour main lesson from eight to ten o'clock. This block teaching enables the teacher to comprehensively synthesize the diversity of the subjects taught

[4] This last point has been a topic of much discussion in past decades. To date, no one has actually found an indication from Steiner directly opposed to soccer, and as von Heydebrand herself notes, Steiner did not fully articulate the physical education curriculum. Certainly a lot of effort has been expended trying to justify a soccer ban based on Steiner's worldview. And it is certainly possible to do so. But it is equally possible to use other indications from that same worldview to argue in defense of soccer. In practice, as many Waldorf schools as not in the English-speaking world today have soccer from about 6th grade up.

and to form a synthesis of the arts with the subject matter over the years. This can give the teacher a high degree of satisfaction and the students a treasure of strength and healthy security in life.

For those who miss the subject of religion in this presentation of the curriculum, the following should be said. Naturally, for a true religious feeling the child's awareness of how spirit permeates everything that is present in the world must be awakened in every subject. A feeling for how spirit lives in our language, how spirit lives in what the child learns in geography about the formation of the Earth, how spirit lives in the life of history is needed. If we teachers try, as Steiner encouraged us, to feel the living spirit everywhere, then we will also find the right enthusiasm to transfer this living spirit to our students.

If we are not allowed to use all the fields of knowledge of the world to show the young people how spirit works in them, then even religious education becomes merely one more place for nurturing materialism. But if the divine spirit appears to the children through every subject, then the actual religious education can also be fruitful and in accordance with reality. In the Waldorf School this is left to the church communities.[5] Their representatives teach it in the school rooms according to their own curriculum and methodology. For children whose parents so desire, so-called "independent Christian religious instruction" is given by teachers of the Waldorf School itself; this instruction is guided in its methodology by the pedagogy of the Waldorf School and follows in its curriculum what the children's nature demands in each year of

[5] In 1925 when this was written, and for decades after, it was common in Germany for students to receive instruction in religion—essentially Sunday school—at school during the regular school day and taught by their local Catholic priest or Lutheran minister. Students would be divided according to their parent's denomination. The early Waldorf schools adopted this practice as well, adding an option for those whose parents did not belong to any church.

life for their healthy development.

It was always Steiner's greatest wish that the Waldorf school he directed should stand with the greatest strength and certainty in the full reality of life as it is today. Nothing alien to life should be included in its curriculum and taught to the children. The teachers of the Waldorf School who are united by their love for their leader and his educational work want to let his example and his power take effect in them. They will express their gratitude for the curriculum given to them by him. They appreciate that the curriculum's roots rest in the ground of a spiritual study of humanity. They honor Steiner's wishes by keeping this curriculum alive and fruitful within the work of the school entrusted to them through their understanding, their love of freedom, their sense of responsibility and their sense of reality.

We educators, however, can only benefit from following even the best curriculum if we ourselves achieve a knowledge of the human being. The fruit of this knowledge is the love that binds the teacher's and the child's soul to each other. Then rules become insights and duties become deeds of love.

From the Waldorf School Curriculum

The Student from The Beginning of Elementary School Until the Ninth Year

The child enters elementary school around the time of the change of teeth. The formative forces at work in their organism find a culmination in the emergence of the adult teeth. They then emancipate themselves from certain activity in the physical body and appear in transformed form in the imaginative life of the school-aged child. Until the change of teeth, the small child has expressed their soul life most strongly through the movements of their limbs. After the change of teeth, they experience themselves more in the rhythm of their breathing and their blood circulation; therefore, they have an instinctive relationship to everything that is formed in rhyme, rhythm, and beat. From the time before the change of teeth, the child's will expresses itself in the movement and gestures of their limbs. They imitate and acquire through imitation everything that is expressed in the movement and gestures of the educator. Movement is how they express their inner life. Children at this stage are still intimately connected not only with their human environment, but also with their natural environment. The child has not fully formed their identity yet; they are part of the world as it is.

Every detail of the curriculum of the first three years of elementary school follows from the nature of the school child from six to nine years of age, which I have sketched above.

First Grade

Painting and drawing

The child is introduced to the world of sculptural and artistic forces through painting and drawing. They develop their sense of color by experiencing pure color in its consonance and dissonance

and by looking at form as the work of color. They first get to know the nature of lines as color boundaries. Thus drawing develops on the one hand from painting, but on the other hand from the experience of the moving human being. Straight and crooked lines are experienced in the walking of straight and crooked lines, in the sculptural reproduction of the forms made with their hand in the air. An inner sense of form is cultivated. By running circles, ellipses, lemniscates, etc. and approximating the formation of curves before drawing them, the child experiences different curvatures everywhere. They learn to understand the language of forms. The mere imitation of external objects is avoided as far as possible.

Writing

Writing is developed from drawing. At first, the child has no relationship to abstract letters. In human history cultures did not develop the letters immediately, but these developed only gradually from a vivid pictorial writing. If you place the child immediately in front of conventional writing, you make them prematurely geriatric. The developing human nature demands that you progress from the artistic to the intellectual, from manual to mental work, from painting and drawing to writing and reading. For example, the child is made to imitate the shape of the fish in the F, and thus the child is first given writing in pictorial form. The hand should write what the eye sees with delight. The eye should lovingly guide the pen. Then writing becomes characteristically beautiful. In the first year of school, the child will only be brought so far that they can put down on paper in a simple way what is spoken to them or what they themselves decide to compose.

Reading

The child first learns the uppercase letters of the Latin alpha-

bet[6] by drawing and is only brought so far in the first school year that they do not stand before the printed page as before something completely unknown to them. The process of learning to read is not concluded in this year.[7]

Speaking

The transition from the dialect[8] to the educated standard language is made by telling and retelling stories. The teacher should not forget that the native dialect has an infinitely more lively linguistic spirit than the standard language. Teachers will behave gently and lovingly toward the child's native dialect and not in a schoolmasterly or pedantic manner. The colorful images of fairy tales which stimulate the child's imagination and contain the deepest secrets of humanity in artistic images and vivid figures of external realities provide the narrative material for the first grade class. For the child, everything that is created from the depths of the teacher's soul will be highly effective. It will be felt with inner truthfulness and presented in a well-developed, clear, and lucid language and it will be colored and enlivened in various ways for the individual temperaments of the children.

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[6] That is, uppercase block letters are taught but not lower case or any of the script forms. Much German printed material in the 1920s and before was in *fraktur*, a gothic style of blackletter typeface that more approximates a script. *Fraktur* for German printing was phased out only in the 1940s.

[7] It is worth noting that German is a far easier language in which to learn to read, as it has a phonetic orthography, meaning there is only one correct way to spell each sound. Despite this advantage, achieving reading fluency is a multi-year process. In English there are additional steps required to handle the peculiarities of spelling conventions.

[8] Most Germans in the 1920s learned a regional dialect at home and then standard German at school. The regional dialects, of which there are more than a dozen, are stronger than accents and are mutually unintelligible. Standard German was the language of print, administration, and high culture. Today the dialects are still extant, but the majority of children grow up with Standard German as their first language.

The teacher should pay attention above all to the artistic form, the melody of the language, the rhyme, rhythm, and meter in the poems selected for this age group.

Very much depends on the ability to merge seemingly distant areas of instruction into one another and to unite them into a single unit. For example, the child's linguistic sense of stretched versus sharpened sounds can be cultivated in singing long before this sensibility is applied to orthography.

Local history

The task of local history is to gradually awaken the dreaming child to their surroundings so that they learn to connect more consciously with their environment. What is brought to the child's awareness and understanding in terms of familiar plants, animals, stones, mountains, rivers, meadows, etc. must never be described abstractly by the teacher (even in a way appropriate to the child's age) but only in an *imaginative and moral* way. The sky, clouds, stars, flowers, animals, stones, etc. must, as in fairy tales, speak vividly to each other, expressing and showing their greatness, their piety, their gentleness or wildness, and so on.

Arithmetic

We teach the four types of calculation, first in the number range up to 20, then, if possible, up to 100, following the artistic feeling, going from the whole to the parts, e.g. addition starting from the sum, multiplication from the product, and so on. In life, the human being first grasps the whole and then they notice the parts. The way a child learns to calculate forms the brain of the adult. Whether they then later think in a synthesizing or atomizing way depends very much on the first arithmetic lessons. It also has a great moral significance whether a child first gives away a number of apples or whether they first learn to successively collect the apples for themselves in addition. The teacher will always strive to educate through teaching and to have a deep effect on

character and temperament. Rhythmically moving—running, clapping, jumping—will lead the child in the right way into counting.

English and French (World Languages)

Already in this lowest grade we begin with two world languages. The imitative instinct is still very strong at this age, and the plasticity of the child's speech acquisition (which served the child in learning the mother tongue) should not remain unused. Instead these characteristics should be applied for the learning of world languages. In the first three years of school, the child learns to speak by speaking. The child learns songs, games, choruses, and poems, which at first bring the rhythm, melody, and sound of the world language to the child's ears. The child is encouraged to have small conversations. Grammar is not taught.

Eurythmy

Eurythmy is cultivated in harmony with a musical sensibility. The child walks simple geometric and sketched forms according to musical motifs. It is important that the child learns the difference between a straight line and a curved line by feeling them with the whole body. The arm movements for the vowels and consonants are already executed but more from imitation, as if playing. This is practiced on small poems and fairy tale games which are built on rhythm and rhyme. Rhythmic metering of poems is cultivated. Stepping verse measures through short and long steps is also practiced. To achieve proper listening, simple rhythms that follow verse measures are clapped with the hands and walked with the feet if possible.

In *tone eurythmy*, the movements for the tones c d e f g are practiced. However, the names do not yet play any role. The children listen to the tones and perform the movements that correspond to them according to the principles of eurythmy. The interval movements for the fifth can also be practiced in melodies that

contain fifth tuning. These can run either in the range of the first five notes of a scale or in the notes d e g a b .

Rod exercises are laid out in an elementary manner.

Music

First, the children are introduced to the experience of the pentatonic scale.[9] The chaotic musical experience is gradually transferred from movement to inwardly experienced musical feeling. All musical means are used to awaken and harmonize the child's soul forces. The feeling for the beautiful and the not-so-beautiful is cultivated, simple ear training is practiced, and the child is introduced to simple rhythmic and melodic elements. By alternating between participation and listening, the child learns pieces of music appropriate to their age.

Songs employing the pentatonic scale are sung. All children receive flute lessons (Czakan[10] or recorder in D[11]) in large groups. Individuals may move on to violin later. Percussion is added as needed. These instrumental lessons are compulsory for the first three grades, and then continue in smaller voluntary groups. It is important that the children often sing to the accompaniment of the instruments introduced in the school (the development of

[9] Five-note scales (called a pentatonic scale) consist of five notes within one octave. The unique characteristic of a pentatonic scale is that all five notes sound good next to each other in any order. The early music of all cultures was built around five-note scales, and bone flutes dated to 50,000 years ago are tuned to a five-note scale. There are 12 different base notes from which to start a pentatonic scale, each yielding different "moods" of music, and various cultures favor one or the other of these. Musicologists of various cultures have named and described the differences of the moods of the different starting-note pentatonic scales.

[10] Czaken – an early to mid 19th Century flute design from Czechoslovakia and Hungary, was popular in the 1840s and 1850s. Typically built into walking sticks, they usually had seven holes on the front and a thumb hole on the back. Today they are almost entirely forgotten and can be found mainly in museums of rare instruments.

[11] Baroque fingering.

which will, of course, unfold more in the following grades). Vocal and instrumental music are thus introduced to the children simultaneously.

Handwork

Boys and girls learn to knit with two needles (for example, washcloths or potholders). On the one hand, knitting develops awareness and dexterity of the hands; on the other hand, this activity has an awakening and stimulating effect on the child's mental faculties. The children's sense of color and form is stimulated by various exercises with colored chalk on the blackboard and by watercolor sketches.

Second Grade

The first three years of school have a uniform character, due to the nature of the schoolchild from the sixth to the ninth year. What is begun in the first school year is continued in such a way that the child finds their way more and more vividly and naturally into the elements of the sculptural-graphic and musical-linguistic aspects of the first school lessons, which convey the world to them. Therefore, only a few things should be added beyond the curriculum of the first grade.

Writing, speaking, reading

From drawing the uppercase Latin block letters, the child is led over to writing the Latin lowercase letter. They learn to read the Latin letters. Gradually, the child should write down what he or she is told and later reproduce what he or she has learned about animals, plants, meadows, and forests in very small descriptions.

In storytelling and retelling, you are looking for the transition from fairy tale to animal fable and animal stories. At this age, the child is still so connected with their environment that they understand the animals best when they act humanly. This lives in the fable. Legendary representations harmonize what is experienced by the animal with what can be brought to the child in the form of legends of the human being striving for perfection. They are therefore a necessary supplement to the animal fable and animal story.

Grammar

The most elementary grammar is *gracefully* interwoven into the oral-narrative lessons. In teaching grammar, teachers should never completely lack the element of amiable humor; then they will not burden and bore the children. Begin with the words of activity (verbs), because it is very lively for the child. When they think the verb, they want to move their limbs. If they think of "hammering," they want to perform the activity of "hammering" with their arms.

Adjectives can make the lesson more peaceful. The child experiences the qualities of adjectives in their feeling, not in their willing as with the action words, which drive them into their limbs. The nouns are farthest from the child, they are cold, abstract, objects of mere thinking. In this way, the child experiences grammar as a human being. You can discuss the construction of sentences in a simple, descriptive way. Grammar at this stage is a very gentle awareness of what the child instinctively practices. In the laws of language, you touch on the majesty of the human ego, which slowly unfolds in life.

Calculation

The four types of arithmetic are continued and are calculated in the head as much as possible. The range of numbers included expands. Do not shy away from practicing by memory, because arithmetic is an especially good way to train memory. As soon as the child has nearly finished the change of teeth, they should be taught the multiplication tables by memory, right after the concept of multiplication has been explained to them in principle and made comprehensible. Rhythmic and synchronized movement, clapping and jumping will support the child in learning the multiplication tables. The period of life between the change of teeth and sexual maturity is the actual phase where memory is developed and strengthened, and it must find its proper care and training during this time.

Eurythmy

Eurythmy starts with the development of the arm movements, which correspond to the vowels and consonants. The musical connection with geometrical forms is further practiced. To harmonize the temperaments and to cultivate intelligence, mental agility and a healthy sense of community, moral-pedagogical exercises are carried out in small groups, e.g. "We are looking for…", "Me and you", etc. In these forms, each child is called upon to know exactly his

or her own path to follow and at the same time to move with the other children in a group form. In tone eurythmy, the interval of fifths continues to be cultivated as well as the use of the first five notes within small melodies.

Rod exercises are practiced in a simple way.

Music

Songs within the pentatonic scale are joined by songs within the octave.

Handwork

First grade work continues. Then the children learn to crochet small objects (e.g., ball nets). In the last half hour of the double lesson, the children begin to make small works (e.g. ink blotters, needlebooks). These are planned by a drawing or painting and can also be embroidered in a light, artistic manner according to the children's own designs. All work must consider what will be done in the fourth and tenth grades.

Third Grade

Writing, speaking, reading

In the third grade, we develop German cursive script by showing the metamorphosis of the form of Latin lowercase letters. German gothic print[12] is also first drawn and then read by the child. The child's ability to write down what they have seen and read is expanded.

In this school year, special care is given to the articulation and configuration of speech. What was previously more of an instinctive feeling of stretching vowels and sharpness or shortness of sounds is now raised into consciousness. Students practice their writing first by speaking it, and the teacher encourages writing by means of listening and articulation.[13] When learning poetry, you try from now on to bring to the sensation not only the rhythm and melody of the language but also the inner beauty of the poem. The soul life of the eight-to-nine-year-old child becomes more internalized and is now receptive to such inner beauty. The material for telling and retelling in this school year is provided by the stories of the Old Testament—the very first beginning of the world and cultural history curriculum.

Grammar

The child should get an idea of the parts of speech, the sentence elements, sentence structure and learn to integrate punctuation marks into sentences.

Main Lesson Subjects

The main lesson subjects consciously place the child in his or

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[12] See the note about *Fraktur* in the first grade writing section.

[13] German has a phonetic orthography, meaning words are written as they sound, with only one correct way to write any given sound. English spelling is entirely different, meaning that a curriculum for native English speakers will need a whole lot more in this year (and possibly before) to introduce spelling as well as writing in general.

her immediate environment. Among other things, the preparation of mortar, its use in building houses, etc. is discussed. The child learns about tilling the fields, farming and fertilizing, and how to distinguish between different types of grain. The child learns how animals need plants for food, how plants need animals for fertilizer, and how minerals are needed for nourishment and strength. In this way, the teaching of facts awakens in the child a feeling for the wonderful interlocking of the things of the world and lets gratitude germinate towards that which is larger than the individual human being. But from such moral-feeling you always return to the practical, fact-based, real world and prepare the students for writing simple business letters and business sentences which they will write in later years. It is very important that the teacher takes care to carefully prepare everything that comes later already in the younger years.

Arithmetic

In arithmetic, you further develop the four types of calculation now involving more complicated numbers and with application to simple things of practical life.

Eurythmy

The sound movements are now so far developed that you can transition to the representation of word pictures and sentences. The inner beauty of the language of a poem and its mood content will also be expressed through the eurythmic movements. Since every single sound-movement is carried out by the whole body of the child, eurythmy is an effective means of counteracting the challenges of writing, for example.

In order to prepare in the right way what will awaken in the child as a more conscious way of relating to the environment in the ninth or tenth year of life, exercises are carried out, for example, in which the child places themself strongly on the earth by firm steps. Such exercises as “contract and expand” or “laughing

and crying" are appropriate for this age. The alternation of movements—strong contraction in imitation of pain and light release in joy—contributes to the awakening of a healthy self-confidence in the child. Alliterative exercises of a simple kind are also appropriate at this age. The common exercises for the cultivation of intelligence and strengthening of the will are continued.

In tone eurythmy, you go over to the representation of the C-major scale. Melodies and small songs are performed.

Music

Students begin learning musical notation (C major). The vocal exercises are continued in a somewhat extended scope.

Handwork

Boys and girls crochet larger useful items such as hats, jumpers, coffee warmers, etc. They continue the small ancillary work of the second grade. (In addition, see what is said about the 4th and 10th grades).

Gymnastics

Gymnastics classes begin in the third grade. It is a continuation of eurythmy. Eurythmy is visible language. It is the visible expression of the respiratory process. It is lived through by that which occurs when respiration acts on the blood process. A process lives in gymnastics which takes place when the blood acts into the musculature. Gymnastics causes the muscle to become strong and elastic through the inflow of the blood stream. The gymnast lives in the static and dynamic. They experience space interspersed with force (e.g., gravity). In gymnastics, the will expresses itself directly, while in eurythmic movements feeling is expressed out of the life of the soul.

The physiological basis of gymnastics, especially in younger children, is to be seen in blood and muscle. Only after the twelfth year will the mechanics of the skeletal system be taken into greater consideration. The character of the exercises for the younger chil-

dren (third, fourth, fifth grade) emphasizes the greatest possible liveliness. The children must be able to establish emotional and imaginative relationships with their exercises. The names of the gymnastic apparatuses already give valuable hints for this. Gymnastics is a free play on the apparatus.

In gymnastics without apparatus, the children are made to imitate gestures of human labor (e.g., threshing, sowing, hammering, etc.) in exaggerated, rhythmic, and translated movements. Especially in connection with eurythmy, the teacher can speak strongly rhythmic choruses which the children have practiced.

The Student from the Ninth to the Eleventh Year

The ninth year marks an important turning point in the development of the growing human being and should be carefully observed and taken into account in education and teaching. It is the age at which the child really completes their separation from the environment with which they previously lived as a matter of course. Their ego-consciousness strengthens noticeably, and their soul life becomes more inward and independent. All the forces of consciousness stir. The children want to get to know the world and their teachers from a new perspective. They want to worship consciously where they previously loved childishly, but they also want to feel that their worship is justified. This age makes great demands on the wisdom and tact of the educator. A teacher must protect the child from disappointment to which they can easily fall prey at this time, especially in relation to adults.

Fourth Grade

Painting and drawing

In the early years, children imitated what the teacher told them to do or showed them, but from now on they work more out of the forces of their own creative imagination. In creating with watercolors, the children's sense of color is now awakened to such an extent that they can also use color more independently as a means of expressing what they have experienced in class. In drawing and modeling, the children have learned to look at pure forms and to feel them in a creative way. Their feeling for round, pointed, semicircular, elliptical, and straight forms has been awakened, and they can now be guided to where they can find these forms in external objects (for example, the angular bend on a chair). They may now draw external objects from life because they have previously felt the shapes inwardly in their self-activity.

German Language Class (Language Arts in the Main Language of Instruction)

Everything that the child has learned so far in written recounting and describing is now transferred to the writing of letters of all kinds, including shorter business letters. Carefully form a clear idea of the tenses and of all that is expressed by the forms of transformation of verbs. The child should also learn to feel instinctively the connection between a preposition and the word to which it belongs. To feel and structure the language in a sculptural manner should be practiced in the mother tongue when the child is between nine and ten years old. Storytelling and reading material for this class includes the sagas of Germanic mythology and stories of the Germanic heroic age.[14]

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[14] Germanic mythology includes Norse myths (the Icelandic Eddas of the 13th Century). The stories of the Germanic heroic age, the *Heldensagen*, are

Local history

A conscious observation of the environment is transferred to the history and geography of the child's home area. What appears in the child's home area is presented in its historical development. For example, they are told how fruit-growing and viticulture[15] came to the region, or how individual industries of the home region developed etc.

Natural History

In the ninth year of the child's life, the teacher may proceed from the imaginative-moral treatment of the kingdoms of nature to one through which they confront the child with the objects of nature more objectively, observing and recognizing them. The actual study of nature begins when the child has gained this greater objectivity through their own being. In an artistic and reverent manner, the human being is first placed in front of the child in an elementary study of anatomy, and then the animal world is considered, always in its special relationship to the human being. Individual animals are discussed, and the organization of these animals is compared with that of humans.[16] In this way, the children are taught to perceive the diversity of the animal world as united in the human being in a fixed order and harmony.

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the epic poems of the Germanic middle ages, to include *The Song of the Nibelungs*—the 11th Century basis for Wagner's Ring cycle—Dietrich von Bern (in the *Hildebrandslied*, a 9th Century epic poem) and various Skaldic poems from the 8th to the 12th Century AD. As these were written in archaic versions of Medieval German or Norse, children would hear or read contemporary retellings, not the original texts. The 1920s was the tail end of a Romantic-era revival of interest in these Medieval sagas, and they were a significant part of the popular culture of the time. In the ensuing century the pairing of the Norse myths in particular with that age group has repeatedly proven to be inspired, even well outside of that cultural background.

[15] The area around the first Waldorf school is hilly, with many vineyards.

[16] For an in-depth discussion of this topic, see *Threefoldness in Humans and Mammals: Toward a Biology of Form* by Wolfgang Schad.

Arithmetic

In arithmetic, you look for the transition to fractions and decimals.

English and French (World Languages)

In accordance with the student's developing level of consciousness, the grammar of world languages is introduced. At the same time the transition is made from poetry, which was almost exclusively cultivated in the first three years, to prose. Grammar is developed and practiced only on prose and inductively on freely invented examples. But only the rules, not the examples, are memorized. Word forms are taught, starting with the verb.

With the writing of the world languages, you begin a kind of translating which is appropriate to the overall meaning but is not literal.

Eurythmy

As in the teaching of German and world languages, where the language is grasped by consciousness through grammar cultivated in the right way, so also in eurythmy the representation of the grammatical elements of the language begins through the introduction of spatial forms. The forms for verbs and nouns are represented by the child in space. A straight line moving forward triggers in the child a different feeling than one moving backward; an arc moving forward gives a different feeling than an arc moving backward, etc. Through such forms, which are the expression of the essential in a word, the child grasps the grammatical aspects of the language not only with their head but with their whole emotional life and willing.

Group exercises for socializing are cultivated more intensively and supplemented by new ones (e.g., "planet dance", spiral exercises for "question and answer", "energy and peace dance", etc). Since the Siegfried saga[17] is dealt with in the main lessons, allit-

[17] Hero of the 11th Century epic poem *The Song of the Nibelungs*. The orig-

eration exercises can be worked using this text.

In tone eurythmy, one proceeds to learning the simple cross and B-flat keys and to the representation of melodies in these. Here, too, you have to take into account the fact that in the 9th and 10th year of life the child faces the world with a different consciousness than before. Major and minor begin here to take on a meaning for the child's experience. Therefore, in tone eurythmy, the interval movement for the major and minor third can be introduced to the child. However, the nature of the minor-key in music is not yet eurythmically developed, since it does not yet correspond to the nature of the ten-year-old child to grasp deeply the nature of music in the earthly human being.

The representation of intervals and tones is an extraordinarily effective means for the formation of hearing. Now it is also possible to begin to let the child hear musical instrumental rhythms and reproduce them by running correspondingly long and short steps.

Music

From the age of 10 to 12, the child is introduced to the experience of the major and minor third. If in the first years of school, music was used to teach the child to listen and sing, and now the child is taught to adapt to the artistic demands of musical art.

Simple theoretical concepts are grasped through rhythmic, melodic, and harmonic exercises. Many valuable things for future musical development are learned by listening.

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inal poem is written in alliterative verse.

Fifth Grade

German Language Class (Language Arts in the Main Language of Instruction)

The child should learn to feel the difference between the active and the passive verb forms. The child should learn not only to retell freely what they have heard and read, but also to speak it in direct quotation. It is important that at this age the child develops a sense of the difference between their own opinion and the opinions of others, between what they think, see, hear, etc. and what they hear from others. In their whole way of speaking and writing the child should learn to take this into consideration. In connection with this, they will learn to perfect the use of punctuation marks and quotation marks. Letter writing will be continued. Among other things the legends of classical antiquity[18] provide material for reading and storytelling.

History

The history and culture of the Western Asian[19] peoples and of the Greeks give the child the opportunity to become acquainted with the first real historical concepts. Before, the child was told individual "histories," biographies of great men and women, etc. Now, the child will be made to understand the peculiar nature of the individual cultural epochs by means of characteristics. The presentation should be as pictorial-artistic as possible and should always appeal to the children's feeling-understanding.

Geography

Local history expands to actual geography. The configuration of the soil and the economic conditions of the nearby parts of the

[18] This would be ancient Greek and Roman myths.

[19] In the context of Classical Greece, the distinction to the Greeks between Occident and Orient, between Greece and Asia, was important. "Asia" to them was the peoples of the areas of modern Turkey and Iran, at the time the
Achaemenid Persian empire.

Earth are discussed. Just as history deals with the deeds and sufferings of the human soul and leads human beings into themselves, so geography should lead the student as far as possible out of themself to the distant regions of the Earth and awaken in the children a feeling of brotherhood with all the Earth's regions.

Natural history

Unfamiliar animal forms are presented to the child. After looking at the human and animal kingdoms, we descend to consider the plant. The study of plants is always treated in connection with the life of the Earth as a living, unified organism. The child's healthy tendency to explore causality, which is strongly stimulated at this time, can be satisfied in the right way with this block. The students learn how certain plants manifest specific forms in its individual parts under certain types of soil conditions, under a certain stretches of sky, etc.

Arithmetic

Fractions and decimals are continued. The child should now be able to calculate freely with all whole and fractional numbers.

Latin and Greek

The goal of Latin and Greek instruction is a lively, empathetic understanding of Latin and Greek language and culture. It is compulsory for all students, including those in the ninth grade. Exceptionally, students may be exempted from ancient language instruction by the teacher for health reasons or because they prove to be very weak linguistically.

Fifth Grade Latin and Greek is a kind of preparatory class. The children are introduced to the languages in an informal way, without systematic grammar teaching, so that they gradually settle into the essence of sound and phonology by listening, repeating, and memorizing short texts. They are made to speak before they understand. It is enough to let them know the content of what is spoken. The Greek and Latin are to be worked into each other as

much as possible. Choose simple sentences that describe the child's environment, sayings in prose or verse, short fables, first in prose, familiar content from the Gospels.

In the course of time, poetry is introduced, appealing to the rhythmic feeling and the artistic sense in the child. No textbook is used.

English and French (World Languages)

Vocabulary is further developed in connection with the elements of grammar.

Eurythmy

The performance of poems using grammatical forms is continued. Gradually, depending on the content of the poem, larger or smaller spatial forms can be used. The mastery of the limbs is promoted by energetic step exercises and rod exercises.

In tone eurythmy, the various major keys are worked out. Melodies by Schumann, Mozart, Haydn, easy Bach pieces, or two-part songs (also in canon form) are practiced.

Music

Musical keys are discussed and brought to the children's attention. Two-part and simpler three-part chants and canons are practiced.

Handwork

The children knit socks or gloves. They begin to make stuffed animals and dolls of all kinds.

Gymnastics

Gymnastics on the apparatus continues as before.

Floor Gymnastics: Independent practice of individual movements from the routines are done, returning again and again to the routines with rhythmically-spoken words.

The student from the twelfth year up to sexual maturity

Just as the ninth year represents an important turning point in the life of the developing human being, the entry into the twelfth year is also particularly significant. At this age, the child becomes much more integrated into their skeletal system. The younger child moves with natural grace through their muscular system which is nourished by the rhythmically flowing blood. Now the young person takes hold of their skeleton, passing, as it were, from muscle to sinew to bone. Their movements lose rhythm and grace and become angular, clumsy, and arbitrary. The child enters the "loutish years" and does not know what to do with their limbs. Everything that is subject to a mechanical law in life and in science can only now be brought to the pupil with benefit and without damage now that their soul-spiritual being is more strongly connected with the mechanics of their skeletal system. A whole series of new fields of knowledge opens up to them at this age.

Sixth Grade

German Language Class (Language Arts in the Main Language of Instruction)

The teacher tries to develop the child's sense of style for the use of the subjunctive in speech and writing. Letter-writing is used to develop simple business essays, the content of which has been prepared since the third grade. Reading and narrative material is taken from the field of ethnography, among other things.

History

The history of the Romans is presented, and the aftermath of the Greco-Roman cultural epoch is traced until the beginning of the fifteenth century.

Geography

More distant parts of the Earth are studied and the climatic conditions of an area of the Earth are described. This is followed by a study of the visible celestial bodies and their relationships. Drawing, painting and modeling are used in subjects of history, geography, and natural history main lessons for illustration and are cultivated in such a way that every detail of the representation, even the maps, is supported by artistic feeling.

Natural History

Continue the discussion of the plant realm, and then go over to the world of minerals. The minerals, however, are considered in connection with geography and are not separated from their geological context. Only when, for example, the child has a vivid picture of a granite mountain in contrast to a limestone mountain, will an individual chunk of granite or limestone be presented to them.

Physics

In this school year the child has become mature enough for

the first physics lessons. Here, too, you follow the path from the artistic to the intellectual which is appropriate and wholesome for the developing human being. From the musical, you lead the students first to acoustics. The larynx is also discussed. Color, which is familiar to the children from painting since the beginning of their school days, leads to optics, to the phenomena of color and light. The discussion of the eye is avoided, because it is still too early for this age group to show how physical laws in the sensory apparatus extend into the living body. Theories of heat, electricity, and magnetism are begun by starting from careful observation of the phenomenon and developing laws only on what is visible to the students.

Calculating

You start with the calculation of interest and percentages, practice the calculation of bills of exchange[20] and discounts, and let bookkeeping grow out of the calculation of interest.

Geometry

At this age level, geometry develops out of the drawing of shapes that has been cultivated since the beginning of school. The students now learn to understand the previously artistically drawn shapes—the triangle, the square, the circle, etc.—in geometric terms.

Drawing

The simple rules for the projection of light and shadow are developed. The form and shape that lies in the shadows is treated without emphasis on how their representations are constructed.[21]

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[20] Conversions between currencies. Before the Euro, Europeans dealt frequently, sometimes even daily, with currency conversion. Stuttgart is 100 miles from France, and 150 miles from Switzerland. Global trade was at an all-time high in the 1920s, and any Stuttgart-based business would be managing suppliers and customers in multiple currencies.

[21] That is, the student should be encouraged to draw what they see and not focus on how to construct mathematically accurate shadow volumes.

The child is allowed to draw both freehand and with a ruler and compass. You try to awaken in the child a concept for how the technical and the beautiful can be combined in the design of objects.

English and French (World Languages)

You begin with light reading and discuss the passages in terms of their peculiarities of expression, proverbs and idioms. Regional and folklore studies of the target language are also part of the curriculum.

Latin and Greek

The children are encouraged to rephrase the sentences from their reading material and to form their own sentences. For the reading material, mythological tales, fables, and tales of heroes of ancient history that appeal to the child are preferred. Fables are learned by heart. In the sixth grade as well as in the following grades, free retelling is to be practiced beginning with very easy prose pieces. Translation is indispensable, since without it clarity and sharpness in understanding the unfamiliar sentence structure cannot be achieved. Only translations from world languages into German [or the main language of instruction] are used, not vice versa. In the treatment of grammatical form, you begin with verbs, which are at the center of the language lessons. In this way the curriculum corresponds to the development of the world and humanity and that of the child. The verb is the soul, the creative and living aspect of the language.

Eurythmy

The elaboration of grammatical forms is continued. The pedagogical group exercises, alliterations, etc. are also practiced further. Rod exercises are practiced especially vigorously with a view to tightening the muscles. The fact that the child's nature wants to make powerful use of its entire bone system can be considered in all exercises.

On the other hand, the descent of the child's spiritual being into the solid bone system is helped by practicing the octave movement in eurythmy. Now is also the time when, in addition to the interval movements learned so far, the movements for the whole scale are introduced to the child, from the prime to the octave. The spatial forms for the individual tones of the scale are now also intensively cultivated.

The musical preludes for the transformation of a triangle and square in three-dimensional space are practiced. Geometry in connection with music and speech appears in a new way before the child.

Music

Music. What has been started is continued. Minor keys are practiced.

Handwork

Besides dolls and animals, the children sew gymnastic or eurythmy shoes. They embroider them in a meaningful way according to their own sketches.

Gymnastics

Gymnastics on the apparatus: The exercises cease to be simply games. Now conscious body control is initiated through gradual emphasis on accuracy. Supporting exercises (hold and release) which were previously avoided begin in a mild form.

Floor Gymnastics: Instruction begins to break out of the dance-like character. At first, strongly rhythmic exercises and those of geometric character are taken up (triangle with and without staff, square, circle). Other exercises include rhythmic jumps in group chains, javelin throwing with blunt javelins, and the long jump and high jump.

Wood Shop

The children make simple, practical objects and movable toys out of wood. As in drawing and handwork, their sense of the

union of practicality and beauty in the design of objects is awakened.

Horticulture

In horticulture, the children learn about the different types of work in a practical way. They will experience how much effort, care and patience is required when working the soil, growing vegetables and fruit until something can be harvested ripe for consumption.

Seventh Grade

German Language Class (Language Arts in the Main Language of Instruction)

The child is allowed to develop a properly flexible grasp of the forms of expression for wishing, astonishment, amazement, etc. by means of the forms of speech. The child learns to form sentences according to the inner configuration of these feelings. A sentence expressing something desired is formed, then one expressing something admiring, and the desired sentence is compared with the sentence of admiration in order to form the view of the inner plasticity of language. In essays you let them describe characteristics from the observation of nature. Reading and narrative material is provided by ethnology and racial[22] studies. A practical business sense is carefully cultivated in business letters and essays.

History

The greatest care is taken to describe the European and extra-European conditions from the beginning of the fifteenth to the beginning of the seventeenth century: the age of discoveries and inventions and the scientific revolution. The child should get a deep impression of the extraordinary importance of this time in which the life of modern humanity arises.

Geography

Continue the consideration of the celestial conditions (astronomy) and begin with the description of the spiritual-cultural conditions of the Earth's inhabitants, always in connection with what you have already learned about material and economic conditions.

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[22] *Rassenkunde* (Racial Studies) was an academic field and a common subject in schools throughout Europe in the 1920s. Its tendency to justify colonialism and support white supremacy make the subject inappropriate today.

Natural History

In the previous school years, the student has descended from the human being to the animal kingdom, to the plant world, to the earth, and down to the individual minerals. The observation of nature now leads back to the human being. The nutritional and health conditions of humanity are discussed. At the end of the actual childhood, at the beginning of sexual maturity, the growing human being has reached the point of understanding and participating in nutritional and health conditions without falling prey to the egoism with which older people usually approach these questions.

Physics

The students expand their knowledge of acoustics, optics, thermodynamics, magnetism, and electricity. In addition, they learn the most important basic mechanical terms: the lever, the wheel on the shaft, pulley, inclined plane, roller, screw, etc.

Chemistry

Starting from the everyday process of combustion, the child learns the first simple chemical concepts. With the help of the acquired physical, chemical, geographic, and natural historical terms, a summary of economic operations, production, and trade conditions is given.

Mathematics

Exponents, square roots, negative numbers and the teaching of equations in the context of practical life is covered.

Geometry

Geometry is continued up to the Pythagorean theorem.

Drawing

Intersections, foreshortenings, and overlaps are practiced in simple, perspective representation. Here, too, the understanding and feeling for the beauty of the technical is particularly culti-

vated.

English and French (World Languages)

Emphasis is placed on reading and the treatment of the character of the language. The life and activity of the people who speak other languages are presented. A very brief outline of the literature of the world language is given. During the reading, you rarely translate, but freely retell what has been read. In French, for example, one could read parts of Moliere's comedies, in English, for example, *A Christmas Carol* by Dickens.

Latin and Greek

The course of the sixth grade is continued. You can now occasionally refer to small passages from Homer without going into the formal difficulties more than necessary.

Eurythmy

Through the selection of the poems, a particularly lively collaboration with the German-language lessons can be established. The expressions of desire, astonishment, and wonder which the child learns here can find their corresponding expression through the eurythmic movements by the whole body.

The exercises for geometric forms, concentration and mastery exercises, group forms and rod exercises continue to be practiced.

In tone eurythmy, work on minor scales begins. We move on to the performance of melodies (e.g., old masters with flute or violin) played by the children themselves. Melodies from Mozart, Bach, Corelli, Telemann, Handel, etc. are chosen. Even in earlier grades, the children play simple flute or violin melodies to accompany the eurythmy.

Music

In the seventh and eighth grades, the experience of the octave is especially cultivated. Two-, three- and four-part songs are sung both acapella and accompanied by instruments. In addition to simple folk songs, which are of course carefully selected for sing-

ing at all grade levels, the older folk songs in polyphonic arrangements are introduced in this grade. This will later lead to the understanding and cultivation of ancient and modern polyphonic choral music. The theoretical concepts are expanded through practical exercises. Musical judgment is gradually awakened, and an understanding of simple musical forms is developed. The student's attention is drawn to the character of a musical work of art (e.g., the difference between the character of a piece by Beethoven and a piece by Brahms). They are educated to appreciate the beauty in music.

Handwork

Boys and girls each sew a shirt or other garment by hand. The girls add embroidery to their shirts, which they design themselves.[23] Textile types, fiber varieties, and fabric preparation processes are introduced.

Gymnastics

Gymnastics on the apparatus is increased in progressive development to tighter body control. On the parallel bars, we add light exercises with static support, and on the high bar, light waves (i.e. knee hang wave and giant wave). On ladders and rings, we add the bending hang. Exercises on double vaulting bucks are also incorporated.[24]

Floor Gymnastics: There is a continuation of exercises of geometric character with and without rods and also as continuous exercises. Strong rhythms are emphasized. The rounds are con-

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[23] In the meanwhile, most schools have embraced full equality and in handwork. While that was mostly the case from the beginning, the difference in this instance was likely due to the fact that the children wore the clothes they made, and embroidery was a common feature on Central European girls' traditional clothing, but not for boys. They were thus making clothing in school in the same manner as the clothes would have been made out of school.

[24] Essentially a vintage pommel horse without handles.

tinued according to the age of the students.

Handicrafts and horticulture

The work started in the sixth grade is continued.

The Student at Adolescence

If the change of teeth represents the end of the effectiveness of certain formative forces in the child's organism, one may describe sexual maturity as the end of the effectiveness of certain musical forces in the human being. In boys, the completion is also expressed by the change of voice.

More than is recognized today, the spoken word of the teacher, not what they say, but how they say it, plays a part in the preparation of sexual maturity. It is therefore extremely important, especially in the elementary school age, that the education of the children should have a healthy, musical-lyrical, linguistic touch. The teacher should never neglect the cultivation of the artistically formed word, even in themselves.

In sexual maturity, a comprehensive love for the world and humanity as a whole awakens in the young person of which the love for the opposite sex is only a small part. The social feeling, the inclination to individual friendships and friendship alliances, strengthens. The ability to think logically, to judge independently, awakens, and this independent judgment now finds its basis of knowledge in all that the child has so far absorbed devotedly and without premature criticism, following the authority of the teacher.

Eighth Grade

It is a fact that, forced by social conditions, many children have to leave school already at the end of the eighth grade, that is, at the end of their elementary school age.[25] For their true development, these children end their school education in order to take up a breadwinning profession much too early. Therefore, much must be built into the eighth grade curriculum and brought to a provisional conclusion that ideally should really remain unfinished for many more years. On the other hand, this grade has the task of placing the pupils fully and completely in the present world.

German Language Class (Language Arts in the Main Language of Instruction)

Here we seek to awaken an understanding for more extensive prose and poetic representations. Epic and dramatic works are read, for which the students only become receptive at the time of sexual maturity. Goethe and his age as well as his cultural aftermath are discussed. Herder's *Ideas for a History of Mankind* and Schiller's *Thirty Years' War* are used in selected excerpts as reading and discussion material. The business-practical is particularly cultivated in language instruction.

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[25] In Germany in the 1920s, as in the US at that time, a significant portion of especially lower-class students left school after 8th Grade for full-time work, often starting an apprenticeship in one of the trades. Also, the first Waldorf school opened as a Grades 1-8 school, later adding high school, and eventually kindergarten. In many ways, the arc of the original curriculum was 1-7, with the 8th grade as a kind of condensed high school year, and as much as half the class then left to join the workforce upon graduation, while the other half went on to public or parochial high schools, which at that time were exclusively college-prep. This changed already with the addition of a ninth grade the second year the school was open, and the curriculum shifted to become a 1-12 arc by 1925 when this version was written. Students leaving for work after 8th grade would continue to be a factor until at least the 1950s.

History

The teaching of history is continued up to the present, for it is good for a person in the time in which they come into themselves as an individual to become acquainted with the deeds of humanity down to their own time as fully as possible through in-school instruction. A picture of the history of humanity should be in the student's soul when they leave school. In the presentation of the history of modern times, cultural history is taken into account above all, and it is made clear how the invention of the steam engine, the mechanical loom, etc., have reshaped the world.

Geography

The examination of the spiritual and cultural conditions of the Earth's inhabitants in connection with the economic conditions is brought to a certain conclusion.

Natural history

When the student is released into life, they should take with them a picture of the human being that shows them to be a summary of the kingdoms of nature—as a microcosm. The complete diversity of organ systems in function and the harmonious interaction of these different systems should be clear to them. They have become acquainted with disease and health in their connection with the physical-bodily and the soul-spiritual. Now, as they have matured through their own development, the mechanics of the bones and muscles, the inner structure of the eye (i.e., what can be understood in the human being through mechanical and physical concepts) are discussed.

Physics

Continue what has been started in the sixth grade in such a way that you show its practical application. Hydraulics, aeromechanics, climatology, and meteorology are discussed.

Chemistry

The importance of chemical processes for industry is devel-

oped. The structure of organic beings and the importance of starch, sugar, protein, and fat for human nutrition is discussed.

Arithmetic

Both arithmetic and algebra are practiced and developed through a variety of applications.

Geometry

Calculations of areas and lengths of plane figures are performed (Euclidean plane geometry) and stereometry with the associated volume, surface and side calculations are connected. An introduction to the rules of locus in geometry is given.

Drawing

Everything that was covered in the sixth and seventh grades is continued and elevated to become truly artistic.

Painting

Throughout the school years, the students have lived with colors and learned about their interaction. Now they are taught to observe and depict the play of light and color on the object and to paint landscapes entirely from the color mood.

English and French (World Languages)

Reading, literature, folklore, etc. are joined by the treatment of poetics and meter in the world language.

Latin and Greek

The Latin study of grammar should be complete. In Greek the study of grammar continues. In Latin, you can now begin a complete read-through a longer text (e.g., with Nepos[26] or Caesar's *Gallic War*). Free retelling has to alternate with translating. In the latter (Greek), grammatical-syntactical explanations are to be used only as far as is necessary for understanding the text without an effort towards systematic mastery.

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[26] Cornelius Nepos. His only surviving work is the *Excellentium Imperatorum Vitae.*

Eurythmy

The movements and spatial forms worked out so far are continued. In the choice of poems to be performed, preference is given to those that contain strong emotional moods, emotional contrasts in tensions and resolution (e.g., ballads). Humoristic poems are worked out as contrasts. Here head and foot positions are inserted, which make visible with special liveliness the dramatic elements in the text. In each lesson—as in the earlier years—the teaching is led to an inner unity. For example, the children are given rhythmic exercises to do at the beginning of the lesson, then serious tensions are aroused by resorting to serious texts, then the serious tension is relieved by cheerfulness, and at the end of the lesson an inner equilibrium is established in the children's souls by calming them down.

The exercises for awakening the intelligence and harmonizing the will are continued.

In tone eurythmy the minor scales are elaborated. Melodies that go back and forth in major and minor are practiced. Closed group forms, which are essentially based on interval forms, are performed.

Music

In the eighth grade, the same content as in the seventh grade is continued.

Handwork

In the first of the two weekly individual lessons, the work of the seventh grade is continued. In addition, the students learn how to machine sew smaller or larger objects of daily use. Artistic work may also be cultivated, if time permits. In the second hour, mending and darning of damaged socks, stockings, clothes, or dresses is practiced. The children also learn how to iron pieces of laundry. Knowledge of textiles and fabrics is further cultivated.

Gymnastics

Gymnastics on the apparatus: The simple exercises of German gymnastics should be performed without emphasis on external forms. On the parallel bars, do not introduce exercises in flexion support or swing positions on the high bar yet. In vaulting, only include the German vault as high jump, long jump and long jump over every possible sort of obstacle. Work on the hurdle jump.

Floor gymnastics: Add falling from a stretched, upright position and recovery. Provide rhythmic variations. Furthermore, overextension, fall and recovery are covered as well as rhythmic jumps, the silent round dance, and wrestling (in all upper classes).

Handwork

Children exercise their imagination, perseverance, and manual dexterity on more difficult tasks.

Horticulture

Vegetable gardening, which began in the sixth grade and is carried out in a three-year rotation, is completed this year. During three years of practical work, the children have become acquainted with all the necessary operations.

The Young Person After Puberty

The young person's fully awakened power of thought and judgment demands nourishment and opportunity for activity. This is found in tasks to be solved by the application of reason and logic. The relationship which the young person now consciously and independently seeks to establish with their environment demands constant engagement with practical life and the achievements of modern technology. Their rich and agitated soul (which the boys tend to hide even more than the girls) longs for the stimulation of deep problems of humanity which must be raised and dealt with in a comprehensive way, since any one-sidedness would lead them astray. At this age, the consciousness gradually wants to make itself master of the overwhelming world of feelings. Riddles, wonders, and surprises are appropriate materials to work with. Many difficulties and moral inhibitions of this age are overcome by one's own artistic and practical activities but also by the teachers' lessons which are imbued with imagination, enthusiasm, and artistic feeling. The young person no longer follows the authority of the class teacher who accompanied them through the eight grades of elementary school. They now receive their instruction from a number of specialized teachers among whom they can now choose their own heroes whom they follow voluntarily. Before, the rules for their actions were what the teacher designated as beautiful and ugly/ good and evil. Now, they advance to acting out of a sense of duty and approach the stage of freedom where duty means "to love what one commands oneself."

Ninth Grade

German Language Class (Language Arts in the Main Language of Instruction)

Discussion of Goethe and his age continues. Individual passages from Herman Grimm's *Goethe Lectures* are read with the students. Jean Paul's *Preparatory Aesthetics* provides an opportunity to deal with elementary aesthetic problems. The chapters on humor are particularly suitable for this purpose. In essays, topics from the history studied in the previous year are treated.

Art

In this class, art instruction (aesthetics) appears as a special subject. "At the same age when the child must learn to understand that nature is not abstract, but ordered according to laws which can be understood by the intellect, at the same age when they child must learn in physics how cause and effect are connected in individual cases, at that same age we should counterbalance this by an understanding of art, by introducing an understanding of how the individual arts have developed in the various epochs of human history, how one or the other motif of art intervenes in this or that age". (R. Steiner.)

The development of the visual arts from antiquity to Rembrandt, for example, is shown in the simplest form using individual major works by southern and northern artists. Using significant examples, the students should grasp in concrete form the concept of the "beautiful." They should learn how art, as such, is the metamorphoses of the beautiful, the Greek beautiful, the Renaissance beautiful, etc. At the same time, in the transition of painting from Giotto to Rembrandt, for example, the students can impartially look at the objective artistic solution of soul problems which at their own age they continually encounter.

History

The historical development from the Thirty Years' War to

modern times is gone through again, but for the student it is put into a completely new light. If the teacher used to present more the factual aspects of history, they now begin to add the inner historical motifs. Describe the expansion of consciousness of the modern humanity and the widening of its field of vision through astronomy and geography. The students learn to understand the essence of the epoch into which they were born. The emergence of the newer nation-state forms of association over the older social associations of the sixteenth and seventeenth centuries and the influx of peoples in the nineteenth century is discussed. The effect of the Enlightenment is shown (following Lecky's *History of the Rise and Influence of the Spirit of Rationalism in Europe*, for example).

Geography

Based on the structure of the Alps and their geological composition, the structure of the mountain distribution on the whole Earth is discussed. (The "mountain cross" of the Earth.[27])

Natural History

Anthropology is continued.

Physics

Physics approaches its goal through two important means of communication and transportation: the locomotive and the telephone. Thermodynamics and mechanics are treated up to the

[27] The observation that the major north-south and east-west mountain ranges form a cross. The north-south mountain range of the American hemisphere crosses with the east-west mountain range of the Eurasian hemisphere. Seeking to understand why opens vistas into plate tectonics, understanding the impacts expands into weather, botany, zoology, and cultural history in later grades. For example, Europe doesn't have regular tornados the way the Great Plains do. The Mongolian Steppe is similar in many ways to the Great Plains, but also doesn't have tornados; tropical moisture is blocked by the Himalayas, but the Rockies act more like an accelerator for tornado formation. Cultures developed agriculture more rapidly in Eurasia because domesticated plants could be easily spread across the same latitude, etc.

exact understanding of the locomotive, and electricity and acoustics are treated up to the understanding of the telephone. In addition, the movements of the stars in the visual direction in the sense of Doppler's principle (i.e., the redshift phenomena) are treated in a way adapted to the understanding of the students of this age. Therefore, the necessary material from optics will also be treated.

Chemistry

The elements of organic chemistry are covered.

Mathematics

The class will have comprehensive practice in purely mental activity. Treatment of the theory of combinations (permutations, combinations, and variations). Continuation of algebra: resolution of compound bracket expressions and fractions, linear equations of several variables, the binomial theorem, solving quadratic equations, practical applications from stereometry and alternation. In Geometry, second degree curves (conic sections) are discussed in detail. Selected examples of higher degree curves are given following the principles of geometric location, i.e., purely constructive without use of the equations of curves.

Descriptive geometry and geometric drawing will be covered with the beginning of descriptive geometry and drawing on the drawing board.

English and French (World Languages)

In the upper four grades, understanding of the character and way of life of people from other countries is deepened through more contextualized observations of their cultures. Reading material is the main focus. The main emphasis is placed on reading fluency, and comprehension is taught as much as possible through explanations in the target language. Students retell the meaning, and use their own words to express the subject matter.

In the ninth grade, the grammar of the world language is re-

viewed and prose reading that stimulates the students is cultivated.

Latin and Greek

In Latin, syntax begins with a study of cases. The reading of Caesar's *Conquest of Gaul* is continued. Lighter poems from the *Metamorphoses* and *The Book of Days* of Ovid are learned. In Greek, the study of grammar is completed, and reading is done as in seventh and eighth grade.

Eurythmy

It is in the nature of this age group to want to penetrate everything that has been learned up to this point with a certain knowledge. In this way, eurythmy can be brought to the students from a new angle, by going into the inner essence of the sound movements. In the presentation of larger poems, the selection can be based on what has been presented in German-language lessons. The plastic-musical aspects of the linguistic image will especially be worked out. Such exercises will be used in which the inner structure of the poem is expressed according to rhyme forms. All other exercises will be further cultivated.

In tone eurythmy, the work is continued in the same way. The reproduction of the main triads as a picture of the harmonic structure of a piece is introduced. The teacher has a highly effective means of introducing the fundamentals of harmony to the children in such a way that not only the thinking but also the feeling and willing aspects of a person can be active. For here also becomes visible what otherwise remains only audible.

Music

From ninth to twelfth grade, singing is practiced in a mixed choir. Students participate in the student orchestra. They are introduced to the musical literature of the past and present. They are made aware of the aesthetics of music and the elements of musical forms. Their musical taste is formed. They can try to form melodies by themselves and also present to the class what they

have worked out in private instrumental lessons.

Practical Arts

Handicrafts of all kinds are made according to the students' own designs (e.g., pillows, folders, blankets for specific uses, wickerwork, handicrafts, hats, dresses, etc.). Watercolor painting of posters and book covers—the latter as preparatory work for bookbinding—is also cultivated.

Gymnastics

Gymnastics on the apparatus: Instruction follows the progressive development of German gymnastics.[28]

Floor Gymnastics: Instruction covers the vertical fall by releasing the height and its overcoming in jump, swing, kick, and step and the development of stepping from resistance in the effect of the fall.[29]

Sculptural Arts

In the sculptural arts, which from now on are carried out in continuous periods, the artistic work is emphasized more, and modeling in clay, stone, and wood is started.

Horticulture

Horticulture is now taught as a period class. In summer, it is a period of practical work in which the students are to gain an overview of the division of a vegetable garden, the change in cultivation, and the growing and care of the plants. In winter, a period of theoretical instruction follows in which they should understand the what and how of their previous practical work. In addition, there is the cultivation and care of annual plants, perennials, and woody plants as well as the propagation of varie-

[28] A fairly standard curriculum of German gymnastics had been established by in the mid 1800s and was taught in all German schools from the 1870s up through the 1940s; therefore, there was no need for von Heydebrand to elaborate further.

[29] A full elaboration of what these indications mean can be found in the study of either Spatial Dynamics or Bothmer Gymnastics.

ties and grafting of fruit trees with practical exercises.

Stenography

Students are introduced to the standard shorthand in this and the next grade.

Tenth Grade

German Language Class (Language Arts in the Main Language of Instruction)

In the tenth grade, an important problem of humanity comes before the student through the teaching of literature. They come to experience that in their soul too is contained all of the struggles of humanity. The riddles of their inner life are illuminated in the light of global cultural development. The *Nibelungenlied* and the *Gudrund* poem[30] are studied in the Middle High German. The artistic and popular meaning of the poems is discussed.[31] A comparison of the *Edda* with the *Nibelungenlied* shows important differences. In these three poems, the students experience the transition of humanity from the unindividuated love of blood-relatives to individual love, from the representation of superhuman beings to that of earthly humans, from the pagan to the Christian. The comparison of Middle High German and New High German language and grammar provides material for characterizing the development of one's own people. A summary of metrics and poetics based on living poetry provides the basis for dealing with the *forms* of the poems. In connection with this literature the oldest era of Germanic history is covered.

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[30] Gudrun, or Guðrún. The *Guðrúnarkviða*, is first known from an Old Norse skaldic poem from the Codex Regius, from the section known as the Poetic *Edda*. The character Gudrun is also known as Kriemhild in the *Nibelungenlied*. She is one of the main focuses of the poem. The *Nibelungenlied* is roughly as comprehensible to a modern German speaker as Chaucer's Middle English is to a modern English speaker. Old Norse is considerably more distant, perhaps even more distant from modern German than *Beowulf's* Old English to today's modern version.

[31] Late 19th Century German was obsessed with their Medieval German literary heritage. Wagner and others wrote operas based on the stories, and they were frequently the subjects of paintings, poems, plays, and statues.

Art Classes

The art lessons now deal with artistic-aesthetic aspects from the realm of the poet. The word is now to be grasped as an artistic element in its own domain. The completely different world of verse and prose can be taken as a starting point to show how the poet, through the artistic possibilities of their language, can give voice to the soul-struggles of the times and lead to the future in an entirely different way than a philosopher.

In speaking, the student is to grasp poetic language, the deeper formative powers of which have long since been unconsciously approached through the objective effect of eurythmy. In preparation for this, practical exercises in speech formation are undertaken, for which Steiner has given indications for the school, and which have already been done in the younger grades. In this way a feeling for the elements of poetics can develop—again non-theoretically. We attempt to raise the artistic language from a mere medium for transmitting ideas to an independent entity with its own life. Based on the experience of rhythm in eurythmy, the basic facts of meter are brought to consciousness. The difference between Nordic and Southern art appears anew in the stylistic contrast of recitation (hexameter—epic) and declamation (alliterative verse—lyric), both of which should be grasped in the *speaking*. The related style elements between Homer and Raphael, in the *Edda* and, for instance, in Dürer, Grünewald, or Rembrandt etc. should be felt. In this way a practical education in *a feeling for style* is begun. The contrast between Apollonian and Dionysian attitudes to life then emerges.

Through examples, Goethe's poetry can then become the artistic image of a modern path of destiny. Here we will try to follow the great self-transformation of Goethe's life at key turning points by "understanding through listening" to the purely artistic language. It is not a matter of literary history, but of listening to how

Goethe reveals his soul development through the language of his poetry.

History

The most ancient history of the Orient and Greece up to the downfall of Greek independence via Alexander the Great is reviewed. The starting point of historical consideration is the dependence of the peoples on the Earth on the climates of the hot or temperate zones, etc. The history of the peoples is discussed in detail. One discusses, for example, how a folk-group changes when it migrates from the mountains into a valley, but all this is discussed historically, not geographically.

Geography

The Earth is described as a morphological and physical whole.

Natural history

In anthropology, organs and organ functions are described in connection with the soul and spirit. From the human as an individual being we advance to ethnography. Mineralogy and crystallography are also covered. This part of the lesson is then combined with the geographical part which describes the Earth as a morphological whole. For example, after the mineralogical-geological section, lime is discussed: what lime means as a process on the whole Earth and also in the human and animal organism. Lime is crucial in the formation of shells and bones, but the human being, in order not to harden like an animal, has to overcome this hardening animal-lime process to a certain extent. Or of the metals, besides an exact description of their appearance and chemical behavior, the geography of their occurrence and also their effect in the human organism is discussed.

Chemistry

Acids, bases, and salts are discussed. The chemical phenomena

are developed based on these key concepts in such a way that the processes are described in the living organism at the same time. Acid and base, for example, remain dead concepts as long as the student does not become aware that this contrast is active in the whole of nature, especially in plants, animals, and humans. From the description of such different acids and bases in a merely inorganic-chemical sense, one ascends to the understanding of such opposites as they exist in animals (e.g., in a bee, in the acid feed juice and alkaline blood juice).

Physics

Mechanics—the simple machine, etc.—are treated up to the oblique throw. The correspondence of the throw line to the mathematics of the parabola is shown.

Mathematics

Covered are arithmetic and geometric series, introduction to logarithms, and logarithmic calculation. Treatment of trigonometric functions and plane trigonometry up to the resolution of oblique triangles are taught as well as an introduction to the elements of projective geometry.

Descriptive geometry and geometric drawing

Continuation of descriptive geometry up to simpler problems in the realm of conic sections.

English and French (World Languages)

Meter in connection with poetic reading is brought to the fore. Recitation of poetry in chorus and individually is especially cultivated.

Latin and Greek

In Latin, the systematic treatment of grammar is continued. Ovid, and later Virgil's *Aeneid*, are read in selection, along with Sal-

lust[32] and lighter works by Cicero (e.g., the *Somnium Scipionis* whose reading is productive for the introduction to the ancient world view, or the *Fourth Speech Against Verres* on the theft of art treasures which can be followed by a treatment of ancient sculpture).

In Greek, syntax begins with the grammar of noun cases. Coherent reading of writers begins appropriately with a selection from Xenophon and Homer's *Odyssey*. Occasional translations from Xenophon into Latin provide a very stimulating grammatical exercise.

In general, the teaching goal of the upper level, which is now beginning, should be an understanding of the stylistic idiosyncrasies of Tacitus and Thucydides, according to the degree of difficulty. Steiner also recommended occasional reading of suitable medieval authors.[33]

Eurythmy

Metrics and poetics which are taught in German lessons can also be treated from different points of view in eurythmy. Such points of view can be chosen in such a way that in addition to the structure of a poem, its content is also treated depending on whether thoughts, feelings or impulses of will are expressed in it. This trinity can also be structured in various ways and can determine the size and direction of the gesture. The so-called Dionysian forms which express the soul-contents of poems in corresponding spatial forms can be introduced to the students by way of a renewed acquaintance. Furthermore, the various rhyme forms (e.g., the construction of a sonnet, etc.) are practiced

[32] Gaius Sallustius Crispus, known as Sallust in English, is the earliest known Latin-language Roman historian with surviving works to his name.

[33] Latin was the common language of Medieval scholarship, and still necessary for university entrance exams in the early 20th Century. Medieval Latin had evolved subtly from ancient Roman Latin.

through group movements in extended spaces.

Longer poems, for which Steiner himself has indicated the spatial forms, are presented by the students in groups. Such exercises extend over the three highest grades of the school. Among others, the following are practiced: *Harzreise* by Goethe, *Meine Göttin* by Goethe and the twelve *Urtriebe* by Fercher von Steinwand.

In tone eurythmy, what has been learned is continued.

Music

See ninth grade.

Handwork

The same applies to the tenth grade as to the ninth.

As a matter of principle for all classes, it should be added that the students should only do work that serves a specific purpose. So-called studio work such as blankets embroidered for their own sake should be avoided. Instead, the students are instructed to make a specific piece, for a specific environment, for a specific use. Care must be taken to ensure that the shape and color of the object is always chosen to correspond to this purpose and are indeed determined by it. For example, when making a coffee warmer, a lot of red must be used so that the color itself creates the feeling of warmth. The embroidery must be laid out in such a way that the downward orientation of the opening is expressed.

Gymnastics

Gymnastics on the apparatus: German gymnastics are continued.[34]

Floor gymnastics: Review the series of exercises begun in the eighth and ninth grades. New: Develop spatial awareness of an

[34] Essentially the national curriculum as it was then taught. There are multiple books in German from that time explaining the scope and sequence.

object in striding straight towards the object while maintaining an awareness of height. The addition of height as a dimension in spatial movement is developed.[35] Individual jumping exercises in different rhythms, javelin, and discus throwing are covered as well.

Shop Class

Shop class is continued, and handicrafts are more and more transformed into an independent, artistic expression.

Horticulture

Practical work continues in a summer block. In winter, a period of theoretical instruction covers soil science, fertilization, and fruit tree care and pruning. In spring, students do practical work on the various types of grafting.

Technology

New compulsory subjects, fields of practical activity, are added in this grade:

- Technology (conceived as a comprehensive "life science" in Rudolf Steiner's sense).
- Spinning: Students learn the manual skill of spinning to the point of producing a regular thread. In connection with the acquisition of this skill, the fiber materials used in industry are discussed. Students will be introduced to an industrial process from the ground up through the knowledge and use of simple machines such as the spinning wheel and loom. Weaving is explained on models and students visit a spinning and weaving mill.
- Surveying and engineering mechanics. Students are

[35] See Spatial Dynamics or Bothmer Gymnastics for an elaboration of these terms.

introduced in the field to all tasks belonging to basic surveying. For an introduction to the work of applied technical mechanics, the theory of the screws is treated in detail.

- First aid for accidents. The students do practical exercises in bandaging and are introduced to first aid in case of accidents.

Eleventh Grade

Literature and History

In this grade, literary history takes precedence over history. The main topic is Wolfram von Eschenbach's *Parzival*. Selected passages are read in the original[36] after students have been introduced to the saga and concurrent history. Conclusions for the present are drawn from what has been discussed, and the students are made aware of which figures of poetry and history of that time are similar to figures of present poetry and history. They consider which are dissimilar but should be similar, and so on. In this way, judgment is brought into the classroom. The *Parzival* motifs are followed in their often difficult-to-recognize metamorphoses through the poetry of the following centuries into the nineteenth century. The motif of *Poor Heinrich* by Hartmann von Aue[37] shows the unified conception of the moral and the physical worlds that held sway in the Middle Ages which was then lost in the fifteenth and sixteenth centuries.

The example of Wolfram demonstrates the peculiar contrast between lay and clerical education in the Middle Ages. What has been shown in detail in the *Parzival* motif and in the motif of *Poor Heinrich* and their further development and flattening in the following centuries is expanded into an overall picture. Finally, the nineteenth century is presented as the summary of the preceding centuries. It must be taken into account that the whole nineteenth century grows in structure from earlier centuries. It is shown how old spiritual traditions percolate at the end of the nineteenth century and how all traditions echo out in a thin thread.

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[36] *Parzival,* written in Middle High German around the 1220s, is roughly as distant to modern German as Chaucer is to modern English.

[37] *Der arme Heinrich* (Poor Heinrich) is a Middle High German narrative poem written around the 1190s.

Art class

The art lessons take up the motifs of the two preceding classes in a new way. The aim is to trace how in recent German intellectual life the sculptural-painterly school of thought relates artistically to the musical-poetic fundamental current in the human being. This gives the possibility to pursue the contrast of the Apollonian and Dionysian attitudes to life even further, as the medieval cultural space presents a more Christianized image of the human being. This leads to the contrast of the "eye-person" and the "ear-person," of the person who seeks their way through the world of the visual sense and the person who seeks their path through sound in the image-less world in their own ego. Further concepts of aesthetics and the *Aesthetic Education of Man*[38] can be found via examples. The polarity of the western and eastern views of life can be added to the contrast of the artistic productions of northern and southern peoples which appears again in a transformed form.

It can be shown, for example, how Goethe wanted to unite North, South, East, and West in a world-historical act of harmonization in one personality. An understanding should then be awakened for how Goethe's artistic and exacting overall view of life was not taken up but instead disintegrated again into romanticism and materialism, which became the new impulses of the nineteenth century. Various examples of art can lay out the overall path of artistic development that goes from the "symbolic" to the "classical" to the "romantic." This historical development of art is then carried further in the art lessons of the twelfth grade.

With this background, the inner course of development of western classical music can be surveyed with examples as a decisive

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[38] Friedrich Schiller's *On the Aesthetic Education of Man in a Series of Letters* (*Über die ästhetische Erziehung des Menschen in einer Reihe von Briefen*) published 1794.

element of a new spiritual impulse in all forms of artistic endeavor. How the musical strives toward the word, and the word toward music, can be exposed. In this way, it can be shown how, within these tendencies of the nineteenth century, Richard Wagner once again sought to arrive at a new artistic representation of a comprehensive human being through his *Gesamtkunstwerk*.[39] A new metamorphosis of the *Parzival* motif in its special artistic formation at the end of the century can be shown.

Geography

One treats the connection of surveying and geography and discusses, for example, the Mercator Projection.

Natural History

Cell theory is discussed and botany up to the monocotyledons is covered. Cell theory is presented in such a way that everywhere the large cosmic relations which are reflected also in the smallest are considered.[40] In the cell divisions, for example, the organism repeats cosmological primordial facts.[41] In botany, the main emphasis is put on understanding the plant in connection with the soil in which it grows and with the effects of the whole cosmos on it.[42]

Chemistry

An attempt is made to get an overview of the whole of chemistry by extending the concepts of acid, base, and salt. Any sep-

[39] A *Gesamtkunstwerk*, is what Wagner called his operas, which employed music, lyrics, set designs, and costumes in an integrated way whereby all of the arts contributed the audience's experience.

[40] This doctrine of Microcosm and Macrocosm can be traced back to Paracelsus and is also present earlier in the Medieval *Kabbalah*. Steiner felt that many aspects of modern science could be contextualized with reference to the principle.

[41] See Haeckel's *Biogenetic Law* which states that ontogeny recapitulates phylogeny.

[42] One of the key components of Biodynamic agriculture, which has a planting calendar aligned with both lunar and planetary cycles.

aration between inorganic and organic chemistry is avoided. Focus is on the chemical processes, not the chemical elements. For example, acids, alkalis, salts, combustion, and then the individual substances are discussed. Sulfur, for example, could be discussed in such a way that the sulfur process is characterized as a part of the volcanic process of the Earth but also as the firing, metabolism-accelerating force in the living protein and thus in plants, animals, and humans. The substance sulfur, for example, is described as a frozen, solidified part of the universal sulfur process of nature. So it can happen with every substance. Sulfur appears in such a representation just as an "organic" in the same way that all life processes of the earth-penetrating process appear as for instance sugar or another carbon compound. That which is solidified in "substance" can be brought to life by such a way of teaching by showing how "substance" passes over to the comprehensive world and human process.[43]

Physics

Recent achievements in the field of electricity, such as wireless telegraphy, X-rays, and radioactivity are discussed.

Mathematics

Algebra is continued (teaching of exponential equations) and practiced in connection with logarithmic calculations and various practical applications. Spherical trigonometry is added to planar trigonometry, with special emphasis on the changes caused when a curved plane becomes the object of trigonometric calculation. This is followed by the treatment of astronomy and its computa-

[43] This approach to chemistry could be described as *Paracelcean*, after Paracelcus, whose then-pioneering explorations on the nature of substance are essentially reproduced in these lesson plans. You could also call it *experiential chemistry*, rather than theoretical chemistry, as it seeks to make students familiar with how observable chemical processes transform matter.

tional applications such as the navigational triangle.[44]

Descriptive geometry and geometric drawing

Descriptive geometry continues to more complicated problems of conic sections and adds shadow constructions for parallel and central illumination.

English and French (World Languages)

Dramatic reading is cultivated, and poetics is further developed on the basis of drama. In English, the focus is on Shakespeare and his time; in French, the focus is on classical drama.[45] In connection with dramatic reading, students are encouraged to perform individual scenes or entire plays. Prose reading is also done, and the aesthetics of language is studied.

Latin and Greek

In Latin, grammar is brought to completion. The reading of Virgil is continued and some Roman poetry (Catullus, Properz, Tibullus, Ovid's *Tristia*) is added. Livius's first and third decades are read in selection and perhaps Tacitus's *Germania* if the students are advanced. In Greek, the treatment of grammar and the reading of the *Odyssey* is continued. From Plato, the *Apology* and lighter dialogues such as *Kriton* and *Euthyphron* plus one or two speeches of Lysias are added.

Eurythmy

As the students have practiced the different spatial forms in connection with poems over and over again for several years, they become aware that the so-called Apollonian forms have a more grammatical point of view which is determinative. They realize that each word was given a particular spatial form. On the other hand, when you look at the more spiritual content of a poem ex-

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[44] What mariners used before GPS to determine their location on the planet based on the positions of celestial objects.

[45] What today is called 17th Century French neoclassical theater. Major playwrights of this tradition include Molière, Corneille, and Racine.

pressed through thoughts, feelings or will impulses, then you chose spatial forms which summarize the corresponding lines or stanzas from this point of view. These forms were the Dionysian ones. The contrast between the Dionysian and the Apollonian becomes visible here in the movement of people or groups of people in space in a special way. In this way, eurythmy lessons can contribute something to what will be dealt with in art lessons this year.

The students will also perform Steiner's *Planetary Dance*.[46] The Apollonian forms are stepped in space, as well as the circular movements of the planets themselves. The size and direction of the sound movements are also determined by the inner structure of the poetry.

In tone eurythmy, polyphonic pieces of music are worked through with the students themselves participating through string or wind instruments.

Music

See ninth grade.

Handwork

Here handwork focuses on bookbinding. As time permits, other forms of handwork are to be continued in addition to bookbinding.

Bookbinding

In the eleventh and twelfth grades this subject consists of three blocks of instruction. The work of the first block results in small, colorful boxes. The paper used for this is painted and glued on by the students themselves. In the second block, they produce at first simple notebooks with colored edges, then sketchbooks, half-linen notebooks with paper painted with their own designs, and finally notebooks fully wrapped in linen.

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[46] A poem written and choreographed for Eurythmy by Rudolf Steiner in 1915 for a professional Eurythmy troupe.

Gymnastics

Gymnastics on the apparatus: As in tenth grade.

Floor Gymnastics: The curriculum includes movement toward a defined objective, made with emphasis on the height and distance of the movement with variations including a deliberate shifting of the objective. Other skills covered are stepping in the horizontal rhythm and in the lemniscate and carrying a movement through the dimensions of height, depth and breadth. The breadth emerges through depth and height.[47] Students also participate in javelin, discus, and shot put.

Technology

Technology class deals with water wheels, water turbines, and steam turbines. Cardboard models are made. Paper manufacturing is discussed in detail. Field trips to factories are made. An insight into the electricity industry is given.[48] Electricity plants are visited.

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[47] Research Spatial Dynamics and Bothmer Gymnastics for elaboration of what these indications mean.

[48] Electrification was at most two decades old at that point, so this was cutting-edge applied technology.

Twelfth Grade

In the twelfth grade the student ends their first eighteen years of life and thus an important epoch of their life in general. If instruction and education have accomplished their task in a proper manner, the student can now enter the world morally strong and intellectually mature with a receptive heart to find their own task in it. In their last year at school, they are once again given an overview of the individual fields of knowledge; however, everything that is discussed in this way should come together to form a picture of the human being and their position in the world.

From the beginning, the image of the human being has been the basis for what the teacher has done with the child and what they wanted to teach them. What lived as a hidden but all-determining ideal in the soul of the teacher, the realization of the true image of the human being, may stand shining before the soul of the student at the end of the school years. It has now become their own ideal, in whose service they want to place their life in order to realize it. Waldorf education is based on a spiritual knowledge of the human being and it will send people out into the world who will understand what it means to be truly "human" and to serve the sacred affairs of humanity.

German Language Class (Language Arts in the Main Language of Instruction)

A complete survey of German literary history is given. Older monuments of the Gothic, Old High German, and Middle High German periods are treated. Then pre-classical, classical, romantic, and present periods are surveyed so that an idea of the whole of German literary development is formed. The overview is gained from concrete, concise individual examples so that it is worked out what a human being needs for life. The student should get to know what an educated person needs to know. From the second half of the nineteenth century Nietzsche, Ibsen, Tolstoy, and Dos-

toevsky are discussed in detail. The general points of view of this summarizing overview are presented to the students by means of symptomatic examples of new content.

Art Lessons

The art lessons of this last school year should first awaken an understanding of the elements of architecture in its great cultural-historical forms and styles which has evolved in connection with building techniques. The three stages of the development of art—"symbolic," "classical," and "Roman"—can become increasingly clear in all directions through the various epochs. The understanding of the problems of architecture should be led into the present, providing a clear picture of the transformation of older stylistic traditions through to the invention of concrete construction with its artistic possibilities.

A concluding overview of the comprehensive world-significance and the particular lawfulness of all arts shall now be presented. The arts will then appear—each presented in its unique nature—as an integral part of the whole world-process. A feeling is to arise that neither the individual nor the whole life of mankind can be fully *healthy* if artistic creative forces cannot come into effect in a manner appropriate to each art. An attempt is made to take up again, in a modern sense, the "aesthetic education of man" demanded by Schiller so that the impulses of the other disciplines of life can be harmonized as in a soul-spiritualized heart. At the end of their Waldorf schooling, the student should be given the elements of an aesthetic that corresponds to reality and an understanding of the actual tendencies of art history. This is done in order to sharpen their view of the world of aesthetic problems. That is the world of freedom.

History

In the twelfth grade, the student penetrates into the depths through observation and advances from examining the causes of

history to understanding the whole of history in an animating and individualizing way. If one wants to characterize the history of these or those peoples or cultural areas, one must show what an antiquity, a Middle Ages, a modern age is. It must also be shown what a broken, incomplete culture is. The American culture, for example, has no beginning. The Chinese culture, which ossifies to a certain degree, has no end. Greek culture, on the other hand, has antiquity (Homeric period), the Middle Ages (time of the great tragic poets) and modern times (Plato and Aristotle). Our antiquity (Germanic mythology) lies where the so-called Middle Ages begin. By treating history as a whole, one also shows how older times have regarded this whole of history. In the example of the seven kings of Rome, Livius gives a kind of apocalyptic view of the whole history of humanity from the Roman point of view. Finally, the whole history is discussed from the point of view of present development and gives an outlook on the future developments already revealed. In this way a really structured picture of the total development is created.

Natural History

The botany of the phanerogams[49] is covered, and then we cover a concluding presentation of zoology which is very important. The animal kingdom is described by its most important representatives and made understandable as an unfolding of the individual organ systems of the human being into the individual organizations of the animal groups. Each animal appears as an independent organ or organ member of the human, the animal world as the human being divided into its parts.[50] In this way, at the end of school, it is possible to see scientifically what was pre-

[49] Phanerogams are seed-producing plants. Such plants form seeds that contain embryos plus stored food for when the seed germinates.

[50] For an example of this type of presentation, see *Threefoldness in Humans and Mammals: Toward a Biology of Form* by Wolfgang Schad.

sented to the child at the beginning of school (for example in animal fables and simple zoological lessons). At the same time, an attempt is made to combine all areas of natural history into a large whole with the study of the human being which is the guiding principle through all lessons.

Chemistry

This is also the final part of the course. Examples are used to show how the processes in humans (e.g., pepsin formation, etc.) are quite different from those in external nature.

Physics

Optics is treated, namely 1. light as such, photometry, mirrors, light, and matter; 2. refraction, image changes; 3. origin of colors; 4. polarization; 5. double refraction.

Mathematics

Teachers present an overview and combination of the different mathematical fields. Algebra and geometry are combined in the treatment of analytical geometry of the plane including some elements of analytical geometry of space. Starting from the determination of values, the first elements of differential and integral calculus are worked out.

Descriptive geometry and geometric drawing

The work in descriptive geometry is complemented by the doctrine of cavalier perspective[51] and led to practical applications from architecture.

English and French (World Languages)

These classes give an overview of the language and cultural development in general and show how they are an expression of

[51] A cavalier was an elevated position or tower on 17th century forts from which an artillery spotter could survey the approaching armies. Cavalier perspective is an oblique parallel projection (axonometry) from the top right of a landscape in which the viewing angle is flatter than in a bird's-eye view.

the cultural folk-soul. The reading selections focus on the literature of the present.

Latin and Greek

In Latin, more difficult points of grammar are reviewed. Special references to stylistic peculiarities of different writers are given. The reading of Livius is continued. From Tacitus, selections from the *Annals* and *Agricola* are read, as well as a selection from Cicero's letters or from his philosophical writings. Following this, an elementary introduction to philosophy is given, not as a special subject, but in connection with the teaching of ancient languages. Horace is read in selection. In Greek, grammar is completed. Thucydides' *History of the Peloponnesian War* and Demosthenes' *Orations* are read in selections, also at least one major dialogue by Plato, a selection from Homer's *Iliad*, and a drama by Sophocles. Later authors in both languages will also be considered for upper-level reading.

Eurythmy

Just as the rest of the teaching in this class presents itself as a great overview of all fields of knowledge, so also the eurythmy teaching carries within itself the character of a great, harmonious summing up of all details. This will be expressed in all linguistic and musical presentations. A certain climax in this final work, however, is given by the fact that the pupils perform Steiner's great cosmic poem "Twelve Moods." In the structure of the poem, the movement of our solar system is made visible. A sense for the of the interplay of the forces of consonants and vowels in world events and of the becoming visible of the world language exists in this poem in a way that can awaken inner strength and assuredness in the souls of young people.

Music

See ninth grade.

Bookbinding

In the third period of instruction (see eleventh grade), more complicated work is produced, such as notebooks in leather with gold edging, and full leather bindings with gold edging. Photo albums, picture folders, writing folders, and wallets are also made by individual students in various creations. (The finished books become the property of the students, the teacher's library, or the student library).

Gymnastics

Gymnastics on the apparatus: Same as 10th grade.

Floor Gymnastics: Eleventh grade material is grouped into various types of exercises.

New: The rhythmic fall and recovery in the circular inversion, standing in point as the epitome of the three dimensions,[52] and the unfolding of rhythm are the new exercises.

Handwork

See eleventh grade.

Technology

Chemical technology provides students with knowledge of raw materials and their origins and processing. In connection with this, chemical technology gives an outlook on present-day economic and labor conditions. Industrial plants are visited.

[52] Refer to Bothmer Gymnastics or Spatial Dynamics for an elaboration of the meaning of these indications.

Concluding

The curriculum of the Waldorf School is completed in the twelfth grade. In a preparatory class, students whose parents so desire are prepared over the course of one further year for the entrance examinations common to graduates of either the humanistic Gymnasium, the technical college, or the *Oberrealschule*.[53]

[53] Students in Germany, both in the 1920s and today, are tracked towards either the university, technical colleges, or trade schools. That tracking begins in 4th Grade. The Waldorf school, by contrast, teaches students of all ability levels the same curriculum (with differentiation by ability at most in the math and world language classes). As a compromise, then and now, German Waldorf students can spend a 13th year preparing and taking the exams that students in any of the tracked schools would take. This gives them the ability to matriculate to higher education despite having had an otherwise unconventional schooling.

Count of periods for individual subjects

Grade	Main Lesson *	English	French	Eurythmy	Gym	Singing	Instrumental Music	Handwork	Book Binding	Shop	Garden	Latin	Greek	Surveying	Spinning	Tech	First Aid	Steno-graphy	Religion	Total
1	12	3	3	1	-	1	1♦	2	-	-	-	-	-	-	-	-	-	-	2	25
2	12	3	3	1	-	1	2♦	2	-	-	-	-	-	-	-	-	-	-	2	26
3	12	3	3	1	1	1	2♦	2	-	-	-	-	-	-	-	-	-	-	2	27
4	12	3	3	1	1	1	2♦	2	-	-	-	-	-	-	-	-	-	-	2	27
5	12	3	3	2	2	1	1	1	-	-	-	2	2	-	-	-	-	-	2	31
6	12	2	2	2	2	1	1	1	-	2♣	2♣	2	2	-	-	-	-	-	2	31
7	13**	2	2	2	2	1	1	1	-	2♣	2♣	2	2	-	-	-	-	-	2	32
8	14**	2	2	2	2	1	1	1	-	2♣	2♣	2	2	-	-	-	-	-	2	34
9	15**	2	2	2	2	1	1	1	-	∴	∴	2	2	-	-	-	-	1	2	33♠
10	15**	2	2	2	2	1	1	1	-	∴	∴	4	2	♦♦	●●●	1	1	1	2	37♠
11	15**	2	2	2	2	1	1	1	●	∴	-	2	2	-	-	●●	-	-	2	33♠
12	15**	2	2	2	2	1	1	1	●	∴	-	2	2	-	-	●●	-	-	2	33♠

* Main Lesson includes all science, drawing, and painting classes.

** Of which one hour is math practice

♦ Flute and violin. From 5th Grade on Orchestra for the advanced students

♣ Shop and gardening alternate

♠ Not including the afternoon lessons in Book binding, gardening, handwork, surveying, spinning, and technology

∴ 2-3 week blocks of 4x 2-hour periods

● 6 week blocks of 4x 2-hour periods

●● 3 week block of 3x 2-hour periods

●●● 4 week block of 4x 2 periods

♦♦ 8 week block of 2x 2 periods

Caroline von Heydebrand: A Biographical Sketch

By Daniel Hindes, borrowing liberally from Christane Haid

Dr. Caroline von Heydebrand (1886-1938) was one of the most significant teachers of the first Stuttgart Waldorf School. In addition to teaching full time, she consistently championed the new Waldorf approach to visiting educators, parents, and the public. Present at the founding in 1919, she was a member of the Stuttgart Waldorf School faculty as a class teacher until 1935 and guest-lectured on Waldorf education at numerous university courses. She was one of the few teachers whose work continually received unreservedly positive evaluations by Rudolf Steiner.

Caroline Agathe Elisabeth Ferdinande von Heydebrand was born December 22nd, 1886 in Breslau (then Germany, today part of Poland), the second oldest child of nine siblings. Her father was a district administrator—a mid-level government functionary and member of the Prussian landed nobility. Her extended family included Tassilo von Heydebrand und der Lasa, a Baron, who wrote a famous book on the theory of chess and was for a while among the top-ranked players in the world in the 1850s and 60s before focusing more on his work as a diplomat for the German Empire.

As a child she loved nature and remembered fondly the long walks she took with her uncle in the Silesian forests. The family changed residence several times until the father became district president in Osnabrück in 1900. However, he died just one year later and her mother soon wanted to return to Silesia where most of her relatives and friends lived.

In keeping with her family's upper-class status as part of the nobility, she received the education customary at the time for girls of her class, partly from a governess and partly at all-girl's schools. The goal of her upbringing was to prepare her for a marriage befitting her station; however, her nature rebelled at the

social life of that time. She avoided balls and similar events whenever possible often to the great disappointment of her parents. She later described the social scene of her youth as insipid and repugnant to her. As a teenager she lived for her interests in the humanities.

Due to her extraordinary intelligence, von Heydebrand graduated from school without any effort. She resisted whenever her mother tried to introduce her to social circles in Silesia appropriate to her pedigree. Eventually she obtained her mother's permission to attempt university entrance exams. After boarding school in Oppeln an der Oder and Liegnitz, she completed her exams in Berlin. Between 1908 to 1909, she attended the *Gymnasium* (college prep) courses at the school established by the famous German feminist Helene Lange. She passed her university entrance examinations with exemplary marks at the *Königstädtisches Realgymnasium* in Berlin. In 1910, she enrolled at the University of Munich and began studying German, history, philosophy, and geography. During her Munich studies, she met Rudolf Steiner and, at his suggestion, began researching the German romantic poet and novelist Novalis. Her education continued with semesters in Basel, Berlin, and Greifswald. During the next decade, she became more and more intensively involved with Anthroposophy. She attended several of Steiner's lecture cycles in various cities and played a gnome during the premiere of Steiner's fourth mystery drama in Munich in 1913. For a few semesters during her time studying in Berlin, she lived at *Motzstraße* 17 where Rudolf and Marie Steiner had apartments and their publishing house. In 1919, she completed her doctorate, just a few weeks before starting Steiner's teacher training in advance of the opening of the first Waldorf School. The topic of her dissertation which was supervised by Professors Max Herrmann[54] of the University of Berlin and Gustav Ehrismann[55] of the

[54] Max Herrmann (1865-1942) was a professor of literature and theater at the University of Berlin. He died in the Nazi concentration camp *Theresienstadt*.

University of Greifswald[56] was: *Die Lehrlinge zu Sais* (The Novices at Sais) by Novalis. Ehrismann said of her dissertation:

> "A quite excellent work ... due to a deep scientific education and the ability to comprehend the material in an analytical as well as synthetic way... The oral examination for the degree of Doctor of Philosophy which she passed with distinction on July 29, 1919 also confers on her the rights associated with this honor."

Always enthusiastic about education, von Heydebrand had already thought about founding a new school. When Steiner and Molt began planning the first Waldorf school, Steiner personally invited her to join the initial faculty. Although she had very little teaching experience, she was appointed fifth Grade teacher, and with 47 children managed the largest class in the first year, teaching both main lessons as well as world languages. Her extremely delicate constitution and a fine, high-pitched voice did not make it easy for her at first. But within six months, she had won over the class. She had a tremendously lively way of teaching, wrote plays for the children, and imparted in them a strong love of nature.

Caroline von Heydebrand was a member of the Stuttgart Waldorf School faculty as a class teacher from the founding in 1919 until 1935. She was a member of the seven-member governing body of the Stuttgart Waldorf School and was also active in the development of Waldorf education in Holland and England. Over the years, she was able to translate the Anthroposophical understanding of the human being into a creative and effective teaching practice and then begin the work of inspiring and training others in the methods.

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[55] Gustav Adolph Ehrismann (1855-1941) was a professor of German Medieval literature.

[56] The University of Griefswald, founded in 1456, is among the oldest universities in Europe. It is located on the shores of the North Sea.

Worth noting in this context is her paper "Against Experimental Psychology and Pedagogy" which was published in 1921. In a report on the university course in The Hague in 1922, Steiner praised her work: "Fräulein Dr. von Heydebrand had [...] to speak for the pedagogical. She is a born pedagogue. The pedagogical mission lives in each of her sentences, as it lives in the measures in the Stuttgart Waldorf School. Her foundation is Anthroposophical knowledge of the human being, her impulse for action is love of humanity and especially love of children borne by insight. One can hear it in her lectures that the children must love her. It seems to me that the intelligent listener should have the following thought when listening to her: I would like to have my children educated and taught by this person."

Rudolf Steiner's death brought with it an even more serious and unconditional commitment to the mission of educational reform. Von Heydebrand was almost completely absorbed in it and—as was the case with many in that pioneering generation—had almost no private life. From 1924 on, she took over the editorship of the journal *Zur Pädagogik Rudolf Steiners* (*On the Pedagogy of Rudolf Steiner*), which was later renamed *Erziehungskunst* (*The Art of Education*), a position she held until 1934.

Von Heydebrand presented the first preliminary outline of the Waldorf School curriculum in 1925 and led the Stuttgart teacher training seminar. The first graded reader for the lower grades, *Der Sonne Licht* (*The Light of the Sun*), which she compiled in collaboration with Steiner, was her initiative. Together with Ernst Uehli she wrote a school reader of biblical stories *Und Gott sprach* (*And God Spoke*). At the time of her death, she was working on a comprehensive book summarizing the results of her pedagogical work teaching history. After her death, Maria Röschl published part of that work under the title *Vom Seelenleben des Kindes* (*On the Soul Life of the Child*).

In the course of her career, Caroline von Heydebrand gave numerous lectures, including at the various university courses and

congresses, which dealt primarily with the fundamentals of Anthroposophical pedagogy. In 1935, when the repression by the Nazi regime and as well as disputes within the Anthroposophical Society made her work as a class teacher in Stuttgart too difficult, she left the school and focused her work on the development of Waldorf Education in Holland and England. In 1938, returning from a visit to a stone-age sacred site in England, she missed the bus and had to walk a great distance. She never fully recovered and developed a typhoid infection. She returned to Germany to recuperate in *Gerswalde*, an Anthroposophical curative institute in northern Germany. There she died after a short period of illness on August 23, 1938.