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Mandaatgroep secundair onderwijs - eindtermen & leerplanontwikkeling

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Alternative attainment targets

For the Steiner Schools in Flanders

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Introduction

The secondary Steiner/Waldorfschools in Flanders have been struggling for more than 10 years now with the ongoing state project of the 'attainment targets' ("eindtermen"): benchmarks and outcome standards that form a compulsory core curriculum. In 1996 we obtained derogations and since then we have formulated and negotiated our own, alternative attainment targets: for primary schools, for middle schools, and for the general subjects of the upper schools. In 2004 we entered the last phase in which upper schools had to choose specific profiles with programmes that select and specialise in areas such as mathematics, natural sciences, and economics, modern and classical languages. This is seen as a necessary preparation for the academic skills expected in higher education.

Up till this last phase we could negotiate alternative attainment targets without too many concessions, as we dealt with general education. This 'general education' in the sense that is meant by our government and which they call the 'basic education', covers about two thirds of our curriculum. But with the 'specific attainment targets' we touch the core of our pedagogy. We want to keep our own education comprehensive¹, in the sense of a wide-ranging and distinctive programme. So to do this we took the chance to fully unfold this last part of the curriculum that is specific for our schools according to our own educational principles. Actually, these 'specific attainment targets' are also very important for our own view on the 'basic education'. Therefore we have made a considerable effort to come with a strong case that is based on sound research.

In the request for an alternative that we submitted to the inspection and the ministry of education of the Flemish Community, we also included other viewpoints than our own Waldorf/Steiner Educational principles. We used some ideas of Kieran Egan, the Irish Canadian scholar, and we also found supportive arguments in the work of E. W. Eisner, in the Unesco report of J. Delors, and in the study of the Belgian 'Koning Boudewijnstichting' called '*Accent op talent*'. Furthermore we could use the work of J. Van Damme, professor of education at the Catholic University of Leuven. He and his team are doing research on the effect of the choices of pupils in the secondary schools on their choice and success in

¹ This word is not used in the narrow meaning of the British comprehensive school or the Belgian 'middenschool' or 'vernieuwd secundair onderwijs' of the seventies and early eighties of the 20th century but has a much broader perspective.

further education. We also looked for research which shows how our specific curriculum really does help to prepare pupils for their future. After all of this, we argued that our own attainment targets can prepare pupils for higher education. The Flemish Community has accepted these attainment targets in September 2005 and as a consequence also the fact that we have our own Waldorf/Steiner Education profile. Still we explicitly want to state that of course the objectives of Steiner/ Waldorf education are much wider than these 'attainment targets'. We want to emphasize the whole development of the pupils, including their spiritual, physical and moral well-being and help them to prepare for their future life in the future society and not merely for higher education.

What follows is a translation from Dutch into English of the last part of our request and the proposed alternative attainment targets themselves. Since many words used in this context have different connotations in different settings it was not easy to find the right translations. One has to take into account that translating is a peculiar task: "Traduttori traditori" (the translator is a traitor) or as Steiner said in a lecture on language *Das Reich der Sprache. 17 juli 1915*:

"Es muss heute derjenige , der sich mehrere Sprachen aneignet, doch Sklave der Wörterbücher werden oder zum Sklaven der sonstigen Handbücher der betreffenden Sprachen. Dadurch lernt man, sich die ungeheuerliche Unwahrheit an zu eignen, das sein Wort, das man für ein Wort der eigenen Sprache im Wörterbuch einer anderen Sprache angeführt findet, dasselbe bedeute wie in der eigenen Sprache."

Margareta Van Raemdonck

1. Study profile of Waldorf/Steiner Education

1.1. Preface

The Waldorf/Steiner Education wants to reach the complete human being in the process of education. This means enhancing the development of body, soul and spirit or in other words of thought, feeling and will. This complete - holistic- approach should provide the student with the 'general study skills' as well as with the personality competences which are needed to reach these skills. Foreknowledge is a starting point but developing the skill to choose a career within a broad horizon, with a strong personal motivation and a dynamic self-image is very important.

The Steiner Waldorf Education considers itself to be a fully fledged preparation to study all possible subjects in higher education. Pupils who want to enter higher education in sciences, however, are advised to first take a preparatory year in science, as are all pupils who attended branches of the Flemish 'general secondary education' with less than six hours of mathematics a week.

This study profile wants to provide the foundations for the interpretation of the proposed own specific attainment targets, for the choice of the subjects in which these specific attainment targets can be applied and for the writing of the necessary curriculum plans.

1.2. The profile components

This study profile of Waldorf/Steiner Education can be subdivided in profile components and profile competences. The profile components are the **guidelines** for the contents of teachings of the specific part of the curriculum of the Waldorf/Steiner Education. The profile **competences** are developed in the profile components. They are derived from the image of man and society specific for Waldorf/Steiner Education.

The profile components which we have chosen to prepare for higher and versatile general education are, according to us, missing in the formal basic general education. They are:

1. the artistic-contemplative component
2. the musical component
3. the manual-expressive component
4. the society-exploring component

The description of these profile components has no pretension of being complete. They are consciously limited to those elements which can be tackled in secondary education.

1.3. The profile competences

Starting from our image of what the appropriate possibilities of development are for adolescents and considering higher education as well as competences for their later life, we choose nine profile competences. The chosen competence domains will be formulated in operational goals attainable for 18-year olds, to meet the demands for making 'specific attainment targets' and to make them suitable for evaluation.

To define the word 'competence' we can recognise our opinions to some extent in the definition of the OECD

“A competence is defined as the ability to successfully meet complex demands in a particular context. Competent performance or effective action implies the mobilization of knowledge, cognitive and practical skills, as well as social and behaviour components such as attitudes, emotions and values and motivations. A competence – a holistic notion – is therefore not reducible to its cognitive dimension, and thus the terms competence and skill are not synonymous.”²

This holistic character of 'competences' entails that not all its aspects can be described. Only the perceptible can be evaluated. Because of their special importance for our educational concept and the goals we want to achieve we will also include some attainment targets which are only aimed at but not necessarily fully achieved.

We distinguish three general competences:

1. observation
2. thought
3. judgment

and six specific competence domains:

4. research
5. artistic sense
6. design
7. spirit of enterprise (in the sense of taking initiative)
8. team spirit
9. self-reflection

These profile competences are based on the study of man and have an interdisciplinary nature: they are not only applicable to the specific part of the Waldorf/Steiner

² Definition in: Summary of the final report: “Key Competencies for a Successful Life and a Well-Functioning Society” Rychen D.S. & Salganik, L.H. (Eds) Hogrefe & Huber, Göttingen, Germany 2003. OECD/DeSeCo/Rychen/Nov 11, 2003, p.2 of 6

Education but often play a role in many subjects of the 'basic education'. Formation of judgment plays a coordinating role in this context.

On the one hand these competences are meant to introduce the pupils into subject contents, methods, skills and techniques as well as social aspects, values and motivation. Depending on the situation, one attains instructional objectives, expressive objectives or problem solving objectives (cf. *Eisner*)³.

On the other hand it is the purpose that pupils come to an **interaction** between experiences and concepts and/or theories through some of the experience oriented subjects and projects of the specific part of the curriculum of the Waldorf/ Steiner Education. In this way the theories and concepts can be assimilated in depth by the pupils and become an integrated part of their personality. The interaction can take place within a subject of the specific part of the curriculum and also between two different subjects within the specific part or between one subject within the specific part and one of the basic curriculum. Some examples are:

- history of the sculptural arts: the subjects called aesthetics and education in sculpture
- history of music: the subjects called aesthetics and music
- history of architecture and the design of your own house: both in the subject called aesthetics
- stone sculpture: the subject called expression; and moulding: sculpture education
- topography: the subject called exploration and trigonometry mathematics

Every profile competence is first described globally and then made more concrete. A number of specific competences can also be developed in the projects of the 'subject cross over objectives' or interdisciplinary objectives. There these competences can be realised in a broader framework, which is something we strive for.

³ Elliot Wayne Eisner, an American educational theorist e.g. *Educating artistic vision*, New York, 1972; *The educational imagination on the design and evaluation of school programs*, New York, 1979; *On the differences between scientific and artistic approaches to qualitative research*, modified version of a paper presented at the AERA annual convention 1980 (gest.) and *Conceiving and representing: their implications for educational evaluation*, Portland, Oregon, 1981.

1.4 Description of the profile competences

1.4.1. The three general competences:

1.4.1.1. *Observation*

Exact observation of the phenomena is very important for the development of scientific thought. If observation is kept free of models, theory and formulae as long as possible, phenomena can begin to speak for themselves. This is important to prevent abstractions from being projected onto the phenomenon before the latter has had time to speak its own language by giving it enough space. Otherwise the model or the theory tends to be perceived as unquestioned truth.

This phenomenological approach has strong historical roots in the **Goethean** approach to science. Through numerous observations and through the depiction in memory of the studied objects a competence of exact observation can be developed. Parallel to this, the inner process of imaging (including the life of feeling) can be trained through an initial withholding and thereby becoming aware of ones own subjective sentiments and judgments.

To approach reality in a phenomenological way, 'observation' in the broadest sense of the word is used. All external and internal phenomena (including evoked feelings) are gathered and scrutinised while the practitioner of phenomenology withholds his judgment or inner commentary as much as possible. Thus the phenomenon under scrutiny get a chance to speak for itself. This alternative scientific approach is developed internationally and put into practice in research centres such as the Bolk Institute in Zeist, the Netherlands.⁴

Waldorf Steiner Education deems it important that the pupils learn how to trust their senses and that they are not taught from childhood onwards that their senses mislead and are much too coarse to come to exact observations, which is sometimes claimed in the classical scientific approach. A drawback of the Lockean materialistic research method is that it reduces the reality and its phenomena to material and/or measurable phenomena. This model is then projected onto reality and taken for reality itself. However valuable or effective this scientific approach may be, we only want to add this method to the phenomenological approach from the third stage⁵ onwards.

⁴ Among others: Louis Bolkinstituut, Hoofdstraat 24, Driebergen, The Netherlands; The Nature Institute, 169 Route 21 c, Ghent, New York, USA; Institut für Strömungswissenschaften, Stutshofweg, 11, Herrischried, Germany; Gesellschaft für Goetheanistische Forschung, Urberg 58, Dachsberg, Germany.

⁵ In Flanders class 9 and 10 are called the second level and class 11 and 12 third level

1.4.1.2 *Faculties of thought*

It is crucial that pupils develop as many aspects of thought as possible in the second and third stage. Thinking involves an active search for links and relations. Through thinking the pupils develop a rich variety of concepts and insights which can be refined and varied thanks to the different developmental components. An enumeration and discussion of the different aspects follows:

1. **Practical thought and causal thought:** By arranging and structuring observations, cause and effect can be studied and applied. While moulding, for example, pupils can discover that concave and convex forms each have a completely different effect. What they use will depend on what they want to express.
2. **Process thought and theoretical thought** can be developed by comparing observations in a series of observations, by following the process and by internally moving with it. Thus patterns and arranging principles are discovered through thought. In the painting lessons in the second year of the second stage, for example, Goethe's theory of colour among others is explored and experienced with all kinds of serial exercises and assignments. In physics, for example, the laws of uniform motion are derived out of a series of experiments.
3. **Imaginary thought:** Pupils connect themselves to intensive images by writing, studying images and presenting their findings. By doing this they develop a treasure of concepts. In the subject aesthetics when studying word craft, for example, many poetic texts and poems are read and recited. The pupil experiences that poetic imagery can reflect contents and moods which cannot be expressed in everyday language. In music, for example, there are many instrumental and vocal works which reflect a story musically.
4. **Spatial thought** can be developed by imagining things in three dimensions. Before pupils start a practical assignment they need a spatial image of the piece of work: a plan with frontal view, side-view and a view from above. For example when they execute a design for their own home as they see it, the scale model can be the spatial image. Moulding a full scale head for example develops a very subtle form of spatial thought and observation. By doing, feeling and forming, the spatial proportions of the human head are created in clay.
5. **Image-free thought** is not an obvious activity. In mathematics, for example, the concept of 'infinity' demands concepts which transcend finite images. An image of infinity no longer captures the infinite. In projective geometry, a subject taught in the third stage, image-free thinking is practised while drawing. It is also essential in an artistic creative process. It is crucial not to have a fixed image of the end result but to keep the artistic process open. Through the experience of working with certain materials and the interaction between the pupils themselves and what is gradually emerging from their work, they get an end result which they couldn't have imagined or invented before they started. This demands a constant restraining of the urge to form fixed images. Expressive objectives (cf. Eisner) are possible through image-free thought. In social processes and teambuilding a similar skill can be practiced: to work

with genuinely open spaces and not with interactions and processes which have been predetermined.

6. **Model thought** demands that the pupils have built an image or a concept of patterns of how the phenomena might behave and that they search for phenomena that follow this pattern. In some scientific disciplines models for phenomena which cannot be directly observed through the senses (as the atom model of Bohr) are used.
7. **Living thought** concepts are convenient and necessary but often also rigid. It is important to use them in a dynamic way, so as to keep thought lively. By going through the stages 'observation - image - concept' again and again, a connection between the inner and the outer world comes into existence. Thought can become flexible and liveliness can enter in this process of observation and forming images.

1.4.1.3 Formation of judgement

It is important to linger a while with the formation of judgement. E.M.Kranich⁶ gives the following example for the construction of the process of judgment.

An active pupil in a lesson does what he is asked to do and finishes the assignment. What is happening? What drives the pupil? Is it obedience to the parents or the teacher? Is it pride? Diligence? Forced obedience?

To reach a sound judgement the observer gathers more and more information and comes out with concepts. Observations and thoughts are connected to each other in judgement.

The pupil proves to be genuinely interested in the subject and in what happens while he is working on it. He works spontaneously and out of free will. Diligence is what the pupil shows: activity, voluntary dedication to his work. By asking himself questions he derived concepts from the phenomena. Observation and understanding (thought) are connected in judgement. Something brightens up. He has a **feeling of obviousness** which makes him say 'yes' to the judgement. Through the judgement an inner conviction evolves. This growing conviction gives the pupil in the course of the second and third stage an inner grip and makes the individual orientation on the world (independent of other people) possible.

Formation of judgement and feeling

Formation of judgement is more than an intellectual process. It can only succeed within the framework of a well developed emotional life because the feeling of obviousness which makes one say 'yes' to the concepts one comes out with, plays a big role. This feeling of obviousness will be stronger if the concepts are explored and weighed intensely and thoroughly. Formation of judgement is brought to the surface as thinking and reasoning of pupils of the second and third stage, but it is a process that started much earlier. It is built on the deeper, more hidden layers of 'feeling'. Formation of judgement starts in kindergarten and in the first years of primary school by handling

⁶ Kranich, E.M. *Die Bildung der Urteilsfähigkeiten in ihrem Zusammenhang mit den ganzen Menschen*, Erziehungskunst, Stuttgart, September 1983.

the world with feeling. This is the reason why Waldorf/Steiner Education strives after an education of feeling through an artistic approach. Eventually, around the age of fourteen, the urge comes into being to assimilate all that the pupil observes through formation of judgement. Up till then he forms his/her judgement in an elementary way: by the experience or the observation a concept evokes, by a judgement an adult makes or by taking on a collective judgement. From **puberty** onwards this changes.

Throughout the four years of the second and third stage the pupils pass through different stages of development in his formation of judgement. We apply the following concepts: judgement of observation or practical judgement, theoretical judgement, living judgement and finally individualised judgement.

1. **Judgement of observation and practical judgement:** when observations are put next to each other, put in some order and structuralised, compared and combined, one forms a judgement through inner motion. That is judgement of observation. It is built up out of the observed facts. By going through this process the practical judgement is trained.
2. **Theoretical judgement:** by comparing observations in observation series, by following the process and moving with it internally, regularities and organising principles are discovered through thought. This process thought or theoretical thought gives the pupils a chance to develop theoretical judgement. Thought and judgement can break loose from observation. Observation of facts can be predicted by the organising principle which is developed within the framework of an observation series.
3. **Living judgement:** the formation of judgement is developed beyond the outer observation as with the two ways of forming a judgement that are described earlier. A pupil can, from a certain age onwards, come to an encounter with the world by observing sharply, and then he can open up for the qualities of the phenomena and indicate which internal resonance this study evokes in him. He will examine how he relates to this phenomenon. This process leads to living judgement or judgement with feeling. The pupils are aware of the way the outside and the inner world are interwoven and that they are in constant interaction.
4. **Individualised judgement:** through an all-round education the pupils learn to observe the reality from many angles and to develop different ways and styles of thinking. When a pupil had discovered multiple styles of thought, when he has tried and practiced them, when he possibly even temporarily identified himself with them, then can make a move in the direction of individualised judgement. He will become aware of the fact that the reality as well as the formation of judgement can be viewed from different angles. When the pupil eventually succeeds in the development of a personal judgement, then it is really sought after and the pupil will stand up for it. The deeper will has then linked itself with the judgement through which it becomes an individualised judgement. This kind of judgement can be practised for the first time in the third stage but will have to be developed further on.

In a following chapter musical development, drawing, painting and moulding will be described year after year from the point of view of development of judgement.

Formation of judgement and thought

It is thought that delivers concepts with which the observation is groped. The development of a versatile and living process of thought is of essential importance. Therefore the Waldorf/Steiner Education strives to reach a more broad education with the help of the four components of the specific part of the curriculum. In addition to the causal thought and the model thought other types of thinking as the living thought, the imagery thought, the spatial thought and the image free thought can be developed.

Formation of judgement and phenomenological observation

One of the main goals is the development of free, independent formation of judgement (individualised judgement). This can only be accomplished if the previous steps, especially observation, are practised with care and intensity and developed further. The message is: 'believe the observation as being the truth'.⁷ By developing observation and trusting in it, the pupils stay with themselves. This means: they trust on their own sensory impressions. They can be surprised by the phenomena and they don't easily lose their footing in unripe judgments. Through careful observation the pupils can develop moral/ethical thoughts and feelings. When a pupil enters the third stage (at sixteen), his capacities for thinking and abstractions should be developed enough to distinguish between the phenomenological observation and its counterpart. This counterpart approaches the phenomena out of models and hypotheses which are most often used in academic science. Now, when they come to this age, the pupils have finally developed enough maturity to think the model thought through into it's full consequences, to see the framework of thought and to give it it's own place and value.

1.4.2 The six specific competences

1.4.2.1 Research

It is important for the matriculant to have an inquiring attitude. The research competence can be seen as the crystallisation of the three above mentioned general competences:

- Through direct **observation** as well as through the use of sources with observations of others, facts can be gathered.
- When arranging, planning and systematising facts **thought** is necessary.
- When selecting the results, formulating the points of view, making choices and evaluating the **formation of judgement** is used.

But we want to expand the capacity to do research with the specific competences that follow. To do research is in our opinion more than looking for and selecting facts. The following competences have their value on their own but they are also a source of

⁷ Addition of the translator: As the biologist Francisco Varela and Humberto Maturana say: live as 'naïve realists' and operate as if 'what we see is.' H.Maturana and F. Varela *The Tree of Knowledge*, Boston, Shambala Press, 1987.

inspiration and a help in doing research. The reality can be approached from very different angles. This kind of research gives the pupil the opportunity to develop an individualised judgement.

The culmination of the research competence is self critical learning through experience. Feelings can be developed to become an instrument of research. This way of doing research internalises its results and is a value for life.

1.4.2.2 Artistic sense

Artistic processes are possible through the continual alternation of 'living in' or immersing in and 'living out' or expressing oneself in the outer world. Immersing in is done by observing what the material, the situation or that which is already created, demands. This subtle process can lead to artistic capacities. It demands of the pupils a constant commuting between on the one hand exploring and observing with some retention and on the other hand creating. The pupil engages in a kind of conversation with the creation. Although the theme can be imposed, an artistic dialogue can only emerge out of the creation if the pupil doesn't make an image of what can or wants to come into being. The attempt to reach image free thought that can leave open as much as possible in a given situation, is a very important activity. It opens up the way to create something that one couldn't have imagined in advance. It can become a creativity leap that can be useful in many other domains such as scientific research, teambuilding, self-reflection, and expression, the economic and social life. Here techniques and attitudes are learned that once absorbed make it possible to develop the artistic capacities on a higher level. The pupils can do this in the musical, the manual-expressive and artistic-contemplative component:

- through learning of techniques
- through studying the points of view and perceptions and the philosophy of a certain time and culture.
- through practising an attitude as 'artist' among others through respect for the character and the 'language'

Artistic capacities can be developed thanks to expressive objectives (see Eisner).

So artistic education does not only lead to more insight in the different forms of artistic work and the acquisition of own artistic possibilities of expression. It also helps to deepen personal capacities such as:

- learning to **meet** and be open to the other person and to other things
- developing **empathy**, connecting and moving with different points of view and thus be able to **anticipate** other ways of thinking
- learning to **reflect** on things and
- **designing** in a creative way personal views and choices

In the subject Artistic Development we can follow this process in the creation of a painting. The pupils practise the ability to withhold prejudices and judging so that a feeling and understanding for true freedom can develop. It is a refined form of empathy in stead of just doing one's own thing. In a next phase it is important that the pupils can make themselves wide and open internally, but at the same time put up boundaries to become conscious of the picture. They have to become very dynamical and at the same time control the whole so that they are not carried away. In the last phase it is important that the pupils free themselves from their own impulses and inclinations and try to listen to the world of qualities in which they live: 'what wants to realise itself and how can I bring it further?'

1.4.2.3 Design

It is important for life to be able to realize ones own designs, imposed group assignments or individual assignments. Through this pupils develop a sense of reality and can combine theory with practice. Before the pupils start to act, good preparatory work is needed.

An assignment can ask for a **three-dimensional** plan which is a precise spatial, visual image of the assignment and that complies as closely as possible with the demand of the person giving the assignment (customer). While executing it the pupils will constantly have this in mind.

The pupils will have to work within the **time-frame** and plan their steps. When it's a group assignment they will have to make **choices** and take decisions. In the phase of execution the reality will often ask for adjusting the plan. Consultation will be necessary in this phase too. This clearly involves problem solving objectives (Eisner).

For each subject or activity other rules will have to be learned, other knowledge of and insight in the materials will be needed. But always care and respect for the material and openness to the demand will have to be developed. To work in an efficient and safe way, order and tidiness will be necessary.

For some assignments they will have to work with small and/or big machines. The pupils will have to learn to use them safely.

An assignment has to be ready within a certain period of time. To reach this goal the pupil will need concentration, perseverance, discipline and patience.

1.4.2.4 Spirit of enterprise

In many educational situations the spirit of enterprise of the pupils can be stimulated. This can happen within the framework of an assignment such as measuring during the topography week (2nd stage). But it can also be within bigger projects such as a historic-cultural trip, the performance of a play or the individual final work in the last two years of school, which of course demand a higher degree of responsibility.

They will have to **organise**, take the leadership role, delegate or accept leadership of fellow pupils. They will have to **motivate** themselves and their fellow pupils when they are confronted with obstacles. They will have to **communicate**: with each other, with experts and with teachers. To succeed in the assignment they will have to take the initiative. It demands **flexibility**; they will have to be creative in finding solutions to problems and be able to cope with stress.

During the work placement week in the third grade they will have to gain insight in processes and structures of the organisation in which they work through their own **initiative**.

Some assignments will not only involve a written report but also a discussion in class so that the pupils can compare their own experiences with those of their fellow pupils. With bigger projects there is also a **public** part of the assignment. The performances of plays are open to the whole school community and other interested persons. A special task in their last year is to give an open speech on their own research and work process during their individual final work with possibilities for the audience to ask questions. They present it to a large public and are expected to do so with self confidence and personality and to make it worth while to listen to. All this is of course prepared in the previous years with smaller projects and performances.

1.4.2.5 Team spirit

The pupils in principle remain in the same **class group** all through secondary school. As such the class is a team during the lessons and the many organised projects. This results in the development of a **culture of dialogue** among pupils and teachers.

Moreover the pupils are often put into a situation by which they have to work on a **project** or an assignment in a small or a large group. In a topography week (extra muros) for example small groups get an assignment to measure and assimilate data on the terrain they will make a map of. They are confronted with skills and qualities needed to execute the assignment as a team in a supple, accurate and correct manner. Problems in the team work will immediately have consequences in the accuracy, the records of the measurements and the time necessary to do this. During such projects awareness of sticking points and learning processes can be discussed. At the end of each day a retrospective conversation with the team under guidance of a teacher can give insight in **qualities** and **weaknesses**. New intentions can be made. Each team **reports** to the class how it functioned and what difficulties they discovered. Because the pupils work in the same group during a whole week, the learning processes involving team work skills cannot be avoided.

1.4.2.6 Self Reflection

An essential goal is the internal connection to the theme's, the projects, the assignments and work placements. Once this goal is achieved, a pupil shows a lot about him/herself. Gradually this internal connection becomes more conscious (in the third

stage). It is of the utmost importance to handle this vulnerable position with care. In these processes and in team formation the pupil meets **him/herself** with all his/her talents and limitations. This reflection can be done non-verbally in an artistic process or verbally in the learning processes around team formation. The intention is to use educational means to urge the pupil to think about him/herself, about his/her **ideals** and **positions** in important theme's of life. In this way the pupil can reach a realistic but dynamic self-concept and self-confidence. Both are necessary to succeed, in further education as well as in life itself.

1.5 Description of the Profile Components

Because of their strong connection with the age conscious construction of the curriculum, these components can best be described for each stage and/or year.

- The musical and artistic-contemplative components will be described for each year
- The manual-expressive, the society exploring and plastic-musical component will be described for each stage

In some components we want to leave several options possible for each stage. Moreover some components which are connected to broad culture domains will be subdivided.

In view of the coordinating importance of formation of judgement as a general competence, the musical and plastic components are also described from that point of view of the development.

In the **2nd stage** mainly basic techniques, skills, working attitudes and theoretical insights are mastered.

Thanks to what they have learned in the **2nd stage**, the pupils in the **3rd stage** are able to empathize with the world of someone else on a higher level, to express themselves in an individualized and inspired way and to put this within a broader framework.

1.5.1 The Musical Component

1.5.1.1 The plastic-musical subcomponent

In the **2nd stage** the **basic techniques** are taught for handling plastic elements such as light and darkness, colour, line, face, volume, space direction, convex and concave and all this to be able to create and recreate new worlds.

In the **3rd stage** the mastered techniques are used in a more **artistic** way. At this age working out of the personal inner world, expressing the personal feelings and at the same time empathizing with the feelings of others, is strived after. This can be done in an 'expressive' or 'impressive' way.

1.5.1.2 The music-musical subcomponent

The approach of Musical Education is completely directed towards perception and **actively making music**. A practical approach is aimed at and the musical theory is only a means to reach that goal.

Life in the musical element organises breath, harmonises the movements and stimulates internal life. Music brings nuances to feelings and gives it a personal means of expression. Music makes thought more agile and at the same time more exact. Through regular practise, the will is strengthened and it gives the opportunity to social and possibly transcendental experiences. The experience of ones personal internal life is advanced.

In the 1st year of the 2nd stage the accent is on correct **observation** of the score through singing such as: 'What is sung to the pupil?', 'Is the imitation correct, melodically as well as rhythmically?' and 'Does what the pupil sings, fit in with what the others sing?' (self-observation and self-judgment).

In the 2nd year of the 2nd stage a further development is made through creating a larger consciousness of the principles and techniques which lay at the basis of a **(choir)composition**: the function of the melodic line in the whole, the bas notes, the lead notes.

In the 1st year of the 3rd stage attention is drawn to the intention and the **mood** of the musical work such as: 'What inspired it?' 'How current is it?' and 'What is the connection with the perception and the life of the pupils?'

In the 2nd year of the 3rd stage the pupil will be able to take in a **personal position** such as: 'What is his/her relation to music?', 'What is his/her inspiration?' and 'How is his/her attitude in the larger group?'

1.5.2 The Artistic-Contemplative component

The art of image and colour, and word craft are touched upon in the 2nd stage. Sound and space are part of this component in the 3rd stage.

1.5.2.1 Contemplation of Image and Colour (1st year, 2nd stage)

Here contemplating of pieces of art in an empathizing manner is meant. This is done through **observation** and **handling** in an artistic way. The historical context is reduced to its essence. The historical approach is a secondary means to help pupils understand an evolution. When for instance a Greek sculpture is considered, the new element of movement which enters sculpture is studied in stead of the static Egyptian sculpture. This activity is extended in the plastic-musical activities of the 3rd stage.

1.5.2.2 Contemplation of Word Craft (2nd year, 2nd stage)

Here **listening** is practised through word craft. The aspect of form and space gets visibility by reading. Poetry gives the listener/reader an entrance to the **imaginary** world. The causal thought and the encyclopaedic knowledge of the youngster becomes broadened

in an artistic way through imagery thinking. In each person this imagery thought results in other and changing images.

1.5.2.3 Contemplation of Music (1st year, 3rd stage)

At the beginning of the 3rd stage the pupils are very sensitive to dilemmas and **polarities**. They love to tackle philosophical themes. In the subject 'Aesthetics of Music' the concept pair 'apollonian - Dionysian' can be used for contemplation of music in these moods. Each pupil finds his/her own way of connecting to these two concepts and to his/her personal internal life, to understand the characteristics of the nature of music. Often the pupils already know these polarities out of lessons of contemplation of poetry in the 2nd stage. The work with these polarities prevents a possible rigidity and strives for a multiple approach by which the one is never disconnected from the other. There is also a connection with the musical component.

1.5.2.4. Contemplation of Space (2nd year, 3rd stage)

Up to this point the goal of working with aesthetical concepts is the enrichment of the internal life. In the 3rd stage, however, the outlook is directed to the outer world, to those forms of art in which man connects itself with space through **matter**. In architecture one bounces immediately against physical laws: the 'free urge to create' has to connect itself with the 'severest laws'! In a painting for instance a wrong proportion of figures and/of colours can be harmonious, but a 'false' or 'inaccurate' combination of mass can cause the building to collapse. To choose for 'freedom' and for 'the unconditional' can lead to a catastrophe. So when the pupils of the last year contemplate on architecture, the technical side is drawn in to it.

In their own design-exercise all this can be experienced firsthand. The free creative urge of the pupils, inspired among others by historical models, is confronted with the strong laws of construction and functionality.

1.5.3 The Manual-Expressive Component.

To make the inner world of man (the subject) visible through objects is an ancient activity. There are two fundamental expression modes to do this: on the one hand musical and active moving expression such as music, theatre and eurhythmy; on the other hand spatial and passive plastic expression.

Plastic education does not only involve painting, drawing and moulding. Thanks to other materials and techniques, the arts and crafts activities offer the opportunity to practise other talents. The intelligence of the hands 'earths' the pupil. He learns to work within limits: the assignment, a timeframe and the properties of the material.

In the 2nd **stage** learning how to organise and to master the techniques, and to see connections is tackled. Later concentration, sensing and feeling, and persevering are the

goal. During the process of making something the pupils have to learn to take distance to be able to judge the whole. They experience that materials and techniques have their own laws and regularities. A sort of 'objective' workmanship is practised. Through this objective experience the pupils get more manual, practical intelligence. Possibilities are among others: woodwork, copperwork, and textile art as weaving and basket weaving.

In spinning for example, one starts with the whole: the animal, and reduces this to a chaotic multitude: the fibres. These are then brought together in a new order: the thread. From this one thread one creates a new whole with materialised intelligence: a loom, designs and patterns. Pupils can cognitively experience a mirroring of the processes of analysing and synthesising. In basket weaving the loose twines create a wrapping and become a stabile equilibrium between the inner and outer world. In copper work the pupils discover that through heating the material gets an elasticity that gives it a new equilibrium. By getting control over tension and unbending a consolidation into another form comes into being: a flat piece of copper becomes a vase or a plate.

In the 3rd stage the contents are offered which bring about a penetration of subject and object through **artistic** spatial-expressive activities. Possibilities are bookbinding, wood sculpture, restoration of furniture and stone sculpture. First refining of judgement, the feeling for qualities and the sensing of the importance of 'interspaces' between subject and object are practised. Later self expression is aimed for in confrontation with the materials and earlier acquired qualities. Using the necessary technical steps, choices are made and the capacity to make decisions is practiced.

In cardboard manufacturing for instance the pupils learn how to work independently within a structural framework (designing, thinking, and acting). Concentration and punctuality are of the utmost importance. Also in bookbinding respect for the structured technical steps is necessary. Designing an appropriate form for binding their individual final work gives the pupils another opportunity to think about the essence of their work. In wood and stone sculpture the pupils meet themselves in the ever changing process. Especially in working with stone sculpture a constant decision making in small steps is necessary.

1.5.4 The Society Exploring Component

Not only do we see it as our mission to raise youngsters to become critical and free thinking young adults, but also to form **practical acting** and **social-minded** people. In order to achieve this goal the education has to bring the pupils into direct contact with as broad a spectrum of human activities within society as possible. During each of the four years of the 2nd and 3rd stage the pupils can get acquainted with different ways in which the social activities take place. Through concrete experiences they can learn to develop a personal relationship to these aspects of society. These experiences help also to prepare a conscious choice of their later career, whether they study first or start working after school.

In Waldorf/Steiner Education it is considered important to let images, opinions and concepts grow with the pupil. Therefore each year the pupils are offered the possibility

to engage themselves thoroughly with a certain aspect of society in the **project weeks**. In this way their thinking remains agile and the school can give another impulse for **lifelong learning**.

The **experience-oriented** project weeks are adapted to the possibilities and needs of the phase of development the pupils are in. At the end of secondary school they will have had practice oriented experiences in agriculture, horticulture or forestry, in retail trade, industry and the service industry.

During the **2nd stage** at least a topography week and a week in one of the following sectors is offered:

- Agriculture, horticulture and or forestry
- Retail trade
- Social sector (an institute)

During the two years of the **3rd stage** at least one week in one the following sectors is offered:

- Industry (a company)
- Social sector (an institute)
- Socio-cultural or idealistic sector (non-profit organisations)

This is not a prescriptive enumeration. It only gives a framework to show how society can be explored through personal experiences within the context of a school. Each school can choose to do this in its own way, as long as the attainment targets are met.

1.5.5 Formation of Judgement as Connection between the Components.

Observation, thought and judgement are competences that are developed in all subjects and activities, in the basic education as well as in the specific part. Formation of judgement is a crystallisation of the ongoing process of alternation between observation, thought and judgement that starts around the age of fourteen. The judgement of observation at this age will culminate in individualised judgement. It is among other things due to the evolution of the quality of observation and thought that this development is possible.

Next to age, the situation will give preference to one of the four sorts of judgement. Nevertheless the way the curriculum is built, gives the pupils the opportunity to develop them in a certain order:

- judgement of observation and practical judgement in the 1st year of the 2nd stage;
- theoretical judgement in the 2nd year of the 2nd stage;
- living judgement in the 1st year of the 3rd stage;
- individualised judgement in the 2nd year of the 3rd stage.

In some of the specific components this order is very clear, in others it is less the case. We want to show this in an exemplary way by describing the structure of contemplation of music and of the musical-plastic activities during the four years.

1.5.5.1 Contemplation of Music

In the 1st year of the 2nd stage the emphasis is on observation of the different parameters and possibilities in music. Questions can be asked such as: 'What instruments are used?', 'What is the difference between certain voices?', 'Does the music use big dynamic differences?', 'How can you describe the difference between the polyphonic and the homophonic style of writing?'

Arranging the facts and systematising them, stimulates the development of the practical judgement.

In the 2nd year of the 2nd stage the theoretical background of these differences is explained. Questions can be asked such as: 'What are the typical characteristics of a sonata?', 'Why wasn't it possible to play in twelve keys before the time of the baroque?', 'What is the musical-technical difference between a polyphonic and a homophonic style of writing?'

This theoretical insight stimulates the development of the theoretical judgement.

In the 1st year of the 3rd stage it is possible to talk in depth about the spirit of the age and the typical inspiration out of which certain music came into being. Questions can be asked such as: 'Why was Monteverdi an innovator and what was he looking for?', 'What change in attitude towards music did the public have in his age?', 'What does the difference between polyphonic and homophonic music say about the people that listened to it and appreciated it?'

In this way the pupil can develop living judgement.

In the 2nd year of the 3rd stage the pupils reach a certain stage of individualised judgement on the music that surrounds them. It is important to realise that the classical 20th century music as well as the pop music that they encounter cannot be styled and understood very easily. A personal effort in doing this is very important.

In this way the individualised judgement can gradually develop.

1.5.5.2 Painting en Drawing versus Formation of Judgement

In the 1st year of the 2nd stage the pupils can observe the contrasts and transitions or connections in the art of black and white drawing. The techniques to do this are taught.

Judgement of observation is developed.

In the 2nd year of the 2nd stage the pupils do exercises around the colour theory of Goethe. The patterns in the use of colour are practised.

In this way the theoretical judgement is practised.

In the 1st year of the 3rd stage the life process of a plant is painted with the use of the techniques learned in the previous year. The results the pupils get are very personalised and inspired, depending on the quality of light in the painting.

Living judgement is practised.

In the 2nd year of the 3rd stage the pupils get the opportunity to express themselves in a very personal way by painting heads.

In this way individualised judgement can be practised.

1.5.5.3 Moulding and Formation of Judgement

In the 1st year of the 2nd stage the basic principles of moulding are practised in polarities such as: concave-convex, dead form - living form, heaviness - lightness. This can be done with animal figures or even with the platonic forms out of mathematics.

Through this the observation judgement is practised.

In the 2nd year of the 2nd stage the dynamics of form are studied. Exercises on the double folded surface are very suitable. They can be dealt with in an abstract way through pure composition exercises or in a figurative way. The study of the proportions of the human body can be used, among other things.

In this way the theoretical judgement is practised.

In the 1st year of the 3rd stage working out of one's own inner self is aimed for. The expression of personal feelings as well as the empathy for others is important. This can be done in an expressive or an impressive way. The techniques learned in the previous years are used.

Living judgement is practised.

In the 2nd year of the 3rd stage everything they learned until then is useful to make the pupil conscious of his place in the world, his own individuality, his view on himself and on his fellow man. The study of the human head is important. Different aspects can be studied such as: the skull as the carrier of thought, the face as the mirror of the inner self, age and its marks, and the posture as an image of the character. In the last year the technique has to be mastered and the freedom of choice of the material is a possibility to individualise further.

In this way individualised judgement can be practised.

2. Profile of Waldorf/Steiner education

2.1. Basic Assumptions

The aim of the specific attainment targets of the Waldorf/Steiner Education is to further the development of the whole human being, by putting an emphasis on those components of knowledge, culture and education that are not only superficially tackled within the formal basic education. A human being is, according to our vision, composed of body, soul and spirit. Even though thought, feeling and will are all three functions of the soul, thought has the easiest access to the human spirit. Will expresses itself in action and in this way there's a connection with the body.

The whole human being develops itself when thought, feeling and will in all their aspects can be drawn on in education and teaching. This is possible through an all-round development with the help of the contents of at least four components that offer a broader general education on top of the basic education:

1. the artistic-contemplative component
2. the musical component
3. the manual-expressive component
4. the society exploring component

Moreover, as we discussed in the study profile, thought, feeling and will are simultaneously put in motion in different ways through the development of practical judgement, judgement of observation, theoretical judgement, living judgement and individualised judgement.

With this versatile and complete approach, the pupils develop qualities and competences that will be necessary for further education but that will also be of considerable value in their private as well as in their professional life later on.

We don't aim at combining this pool of attainment targets with other pools to complete the specific part of our education.

2.2. Internal framework

The specific attainment targets of the Waldorf/Steiner Education are subdivided into three general competences:

1. observation
2. thought

3. judgment

and six specific competence domains:

4. research

5. artistic sense

6. design

7. spirit of enterprise (in the sense of taking initiative)

8. team spirit

9. self reflection

3. Our Own Specific Attainment targets

3.1. Observation:

The pupils can:

1. observe the phenomena with their senses and express their observations in exact wording after adjusting the observation and this within the framework of a given assignment;
2. renounce from judgement and/or interpretations in the phase of observation;
3. use artistic activities and/or scientific experiments to
 - a. sharpen and deepen the observation,
 - b. and to apply this in different cultural domains such as sciences, history, art history, languages, art and music;
4. use feeling as an organ of observation within certain assignments
 - a. when describing the phenomena,
 - b. *⁸and to learn to observe the feelings of other people;
5. listen with concentration and feeling within the framework of specific assignments
 - a. to complex cultural products such as literature, recitation, theatre and music,
 - b. to themselves and others in activities such as acting and making music;

3.2. Thought

The pupils can:

6. transform their concepts into a visual or auditive performance,
 - a. within the framework of a specific assignment,
 - b. and within different cultural domains such as sciences, art history, languages, art and music;
7. *acknowledge that their own concepts and judgement may be coloured according to their style of thinking, their position and their relationship to the observation;

⁸ The symbol * means that this objective describes an attitude which can not be evaluated as the others can. There is no guarantee that this objective will be reached, but it's important that it is genuinely strived after.

8. enrich their mathematical spatial thinking with three-dimensional reproductions during artistic and or technical assignments and during the construction of a design for specific assignments;
9. use image free thought within well defined mathematical exercises;
10. use theoretical thought within well defined artistic as well as scientific assignments;
11. indicate which model of thought they are using in specific learning situations;

3.3. Judgement

The pupils can:

12. discern in what degree sympathy and antipathy have played a role in the formation of judgement within the framework of a specific assignment;
13. after getting acquainted with different point of views, formulate their own judgment within well defined learning situations in different cultural domains such as history, languages and music;
14. enlarge their views concerning social issues and form a balanced judgement based on their own experiences during projects and excursions and on the views of their fellow pupils.

3.4. Research

The pupils can:

15. arrange, collect and select source material in a goal oriented way, with the help of various search systems - including the automated ones - and within various cultural domains such as sciences, history, languages, art and music;
16. plan, execute and evaluate a research assignment within the framework of a theoretical, artistic or technical project
17. formulate the results of a research assignment, determine their position, give arguments, test other positions and report on it all.

3.5. Artistic sense

The pupils can:

18. recognise the big artistic trends, lay the connections with the spirit of their time and use this as a frame of reference during artistic activities and when researching their own time, culture and history;

19. recognise structures in an artistic process in musical, plastic and architectural compositions;
20. recognise the characteristic traits of artistic domains such as architecture, music, plastic art and literature;
21. *transform creativity into artisticity:
 - a. by starting from observation, empathy and the singularity of the context and materials,
 - b. by commuting between observation and action during the artistic process;
 - c. and moreover by using this method in well defined learning situations such as in scientific research, teambuilding, self reflection, expressive artwork, practical assignments and social interaction;
22. attune themselves to a whole to come to a common artistic process such as with making music, playing theatre and in social projects.
23. * appreciate that people show many sides of their nature in artistic processes and respect this;
24. * develop confidence in their own and in the common artistic process and experience the artist in other people and in themselves.

3.6. Design

Within the context of a learning situation and with coaching the pupils can:

25. make a design and/or a plan that meets a certain demand or problem;
26. convert the idea of their design of a spatial assignment into a precise visual depiction and use it during the production;
27. within the framework of a concrete project
 - a. make a time plan
 - b. consult, adjust and take decisions
28. in executing the assignment
 - a. apply the rules of the trade/subject,
 - b. employ knowledge and insight in the use of the materials,
 - c. handle tools and equipment with care and respect,
 - d. respect the set measures and/or criteria,
 - e. further safety and efficiency by order and tidiness,
 - f. handle machines and devices and take into account the safety prescriptions;

3.7. Spirit of Enterprise

In the different cultural domains such sciences, history, art history, languages, art and music and within the context of a learning situation and with coaching the pupils can:

29. take initiative and carry responsibility during individual and group projects;
30. in the context of their own initiative
 - a. plan, organise and communicate
 - b. test the reality value of their plan
 - c. and respect deadlines;
31. show their spirit of enterprise in an individual or group project and present this in front of a large public;
32. * concentrate, muster up perseverance, aim at patience, be flexible, aim at creativity and learn to deal with stress;

3.8. Team Spirit

In the different cultural domains such as sciences, history, art history, languages, art and music and within the context of a learning situation and with coaching the pupils can:

33. take an active part in a culture of dialogue;
34. come to a task division by mutual agreement;
35. respect every team member, regardless of their task and role and take or accept leadership in group processes.
36. come to solutions by mutual agreement when dealing with unexpected situations in group projects;
37. * observe their own behaviour during team work;

7.9. Self-reflection

The pupils can:

38. look back upon themselves in learning situations and group processes and report on it;
39. show within a certain learning situation and with the help of counselling that they are aware of their own limitations and talents;
40. take different point of views and use different ways of thinking in certain learning situations and use this to become aware of or form their own point of view.