PEDAGOGICAL CREATIVITY IN WALDORF STEINER TEACHER EDUCATION

- A STUDY FOR SNELLMAN COLLEGE -

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“In the midway of this our mortal life,
I found me in a gloomy wood, astray
Gone from the path direct: and e’en to tell
It were no easy task…
Yet to discourse of what there good befel,
All else will I relate discover’d there.”

Dante Alighieri, *Divina Commedia*

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ABSTRACT

This is an action research study concerning the holistic view of teacher students’ pedagogical creativity and the possibilities to promote it in future through a new design of the curriculum founded on Waldorf Steiner teacher education at Snellman College in Finland. Society has strived to understand creativity and to use it in many ways but has focused mostly in a one-sided way on materialistic economical values. These can be thought to be somewhat obsolete representing an old way of thinking and they can be outmoded due to the fact that they do not promote personal spiritual growth. In this study pedagogical creativity is based on the idea of ‘pedagogical love’ including ideas of ecology of thinking and ethical values in action. Pedagogical creativity points towards the future and emphasizes firstly the teacher student’s individual possibilities to develop basic competences in education and secondly extended artistic-aesthetical abilities through the idea of modern ‘bildung’ (education as formation).

The research methods have been interview conversations, participating observations and reflections of my own experiences as a teacher educator. The study concludes with suggestions for improvements in Waldorf Steiner teacher education curriculum based at Snellman College. The Waldorf Steiner educational approach has always been seen as an educational innovator in society and again some of these ideas can be applied to the university teacher education as well as to Snellman College and therefore it is recommended that Snellman College shall apply for official permission to offer the Bachelor Degree and the Master Degree Programmes.
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Dialogues with the teacher students and colleagues at Snellman College have played an important part in this study.

I would like to thank those Steiner Schools teachers and the other educators whom I interviewed. I got many new ideas through these dialogues. All the names of the interviewees have been mentioned in the beginning of part II of this study.

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I had an important opportunity to interview Christof Wiechert who is a director of the Pedagogical Section at the Goetheanum, Dornach Switzerland. I had also an important dialogue with Simo Skinnari who is one of the leading educational philosophers in Finland.

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PROLOGUE

During one of the interview conversations my interviewee reminded me once more to consider the meaning of freedom and independent thinking: Finnish people often say when they are pondering something in a free manner and in an independent way, that

“...now I am thinking like a philosopher from the wilderness”.

The philosopher who lives in the wilderness is a fictive character and a kind of metaphor of Finnish people who now and then like to spend time on their own, alone in stillness. The quiet place can be a summer cottage in the wilderness, but it can be also an office or a living room. It seems to be a space of free contemplation. The reflections and contemplations of such a philosopher are not sophisticated or Latinized but natural like the fresh, calm water in the wilderness lake. This lake reflects the whole sky above and trees beside and this beauty which combines heaven and earth you can reach from your bench after the refreshing Finnish smoke-sauna. I think that this kind of inner space for independent thinking with the experience of total freedom to use own thinking capacity in an ethical way is needed as a preparation for creativity.

Urpo Harva (1997, 35), a Finnish educational philosopher, has emphasized the respect of human dignity and freedom as highest values which should not be limited by state, church or political parties. On one occasion he condenses the deepest aims of education into the three quintessential issues:

1) We are prisoners but we have been called to freedom.
2) We are separated but we have been called to be reunited.
3) We have to have dialogue over all the walls, not to persuade people to think differently and to join our side but to search together for the truth which will make us free.

I am grateful to Ph. D. Alduino Mazzone, a friend of mine from Australia, for the exchange of the ideas of Steiner teacher education and life over the last decade. Alduino Mazzone’s important and outstanding Doctoral dissertation on Waldorf Teacher Education led me back to the

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essential issue: **Spiritually oriented teacher training.** In Chapter 3 he points to Steiner’s (1969) lecture course *Education as a Social Problem* where Rudolf Steiner observed the increasing tendency towards materialism as the predominant characteristic in the development of culture since the fifteenth century. Here he points out that nothing could have such a lasting effect as the permeation of educational philosophy by materialism. Steiner here states clearly that the last centuries might be called as **the materialistic test of mankind.**

According to Mazzone (1999, p. 96) Steiner emphasizes that in future education **new understanding of the human being is needed.** This understanding should be based on a deepened knowledge of the spiritual forces at work in human life, and with it, new concepts involved in the training of teachers. That is a concept derived from what Steiner terms ‘an anthropology resulting from anthroposophy’.

Once in an interview situation the well known American author Saul Bellow (2005, 33) a man of eighty, said to a journalist that “*the first thing is that you localize your soul*” and he carried on: “*the further distance from that you have been drifted the deeper trouble you are in*”. I think that he expressed the core element of human life and the practical and most valuable wisdom for each of us as human beings and especially for those who are working with education. What else Bellow in addition implicitly states here is that he had found a very living experience of an immortal spirit which relates to the body through the medium of the soul. When Mihaly Csikszentmihalyi conducted a series of interviews of well known creative people for his book “*Creativity*” (1997, 13), he also had sent his letter to Saul Bellow. The secretary of the novelist Bellow replied: “Mr. Bellow informed me that he remains creative in the second half of life, at least in part, because he does not allow himself to be the object of other people’s ‘studies’. In any event, he’s gone for the summer.” So it was a pity that Mr. Bellow as an author and as an anthroposophist did not open for us his views of creativity but remained creative and kept his secret connection to creativity. On the other hand we can start our research from the first indication of Saul Bellow and follow his logic and hope it will lead us to the pedagogical creativity at the end.

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1 INTRODUCTION

The discussion about creativity has been a global and local topic in recent years. Richard Florida published in 2002 his book *The Rise of the Creative Class* which was one of the global best-sellers in this field. Florida here lifts up Finland as an example of one of the most creative economical areas in the world. This was perhaps one of the reasons why the Finnish government started the wide national level discussion about creativity. Three thematic areas were here put on agenda “Creative Human being”, “Creative Environment” and “Creative Economics”. The final results of these discussions were published with the title “Creativity strategy: Eleven steps to a creative Finland” which is a national programme to promote creativity at all the levels in Finnish society. At the same time, while creativity has been the national topic of conversation, there has been an undercurrent doing the exact opposite move: In the primary schools and in University teacher education the number of art & craft lessons have been dramatically reduced! Teacher students have demonstrated against it and there have been many critical writings against this hidden cultural shift. Earlier the artistic-practical skills have been seen as a foundation for creativity in the Finnish educational system. Already Cygnaeus and Snellman were well aware of this idea. But how is creativity in our time and age promoted in the primary school and teacher education at universities? I believe we should take a critical approach to the current development. Looking into the future, creativity will perhaps be one of core questions also at the concrete level, not just the trendy topic in the main speeches.

In another context a composer, Eero Hämeenniemi, criticizes Finland’s short-sighted way of understanding cultural export, and that we should instead look for cultural exchange and interplay: *The living culture is the best brand.* I think that Snellman and Steiner would have agreed with Hämeenniemi.

At Snellman College there has been over 25 years of Waldorf Steiner teacher education programme which has been based on Snellman’s and Steiner’s ideas of ‘Bildung’ (education as formation). This idea can also be seen as the idea of personal spiritual growth. According to

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10 Hämeenniemi, E. *Elävä kulttuuri on paras brändi.* [The Living Culture is the Best Brand.] An article in Helsingin Sanomat 7.4.2007.
Skinnari\textsuperscript{11} personal spiritual growth process in teacher education can help teacher students to find their own ways towards \textbf{pedagogical love}. This journey proceeds through certain areas of competence like epistemology, ethics, and artistic-aesthetics and ontological pondering. The individual deepening of these areas can lead to the teacher’s basic competencies and pedagogical love.

During this research project I became aware of the idea that personal spiritual growth process which leads to pedagogical love may also lead to creativity in the domain of education. This idea became my leading star and my main research theme. In the following study I shall name these processes \textbf{pedagogical creativity}.

\textbf{Key concepts:} Holistic view of human being, Waldorf Steiner Teacher education, paideia, bildung, personal spiritual growth, philosophical anthropology, anthroposophy, pedagogical love, creativity, pedagogical creativity.

1.1 RESEARCH QUESTIONS

In this study I am searching for an understanding of pedagogical creativity and its’ connection to Waldorf Steiner teacher education and its’ promotion. In this context I have circled in the following research questions which this study intends to explore:

1. What is the connection between general ideas of creativity and pedagogical creativity?

2. How can teacher students advance towards pedagogical love and pedagogical creativity in Waldorf Steiner teacher education?

3. What are the artistic interplays between teacher students’ way of knowing and way of acting in Waldorf Steiner teacher education?

4. How does teacher students’ pedagogical creativity grow from the anthropological foundation in Waldorf Steiner teacher education?

The aim of this exploration is to find some core ideas from personal spiritual growth towards pedagogical creativity in order to give recommendations to Waldorf Steiner teacher education at Snellman College. My humble hope is thereby to open up a dialogue on this theme at many levels; at the local institutional level, but also national and international. Perhaps some of these ideas are possible to apply also in other teacher education programmes. My final wish is that some of the results will lead to further educational research and development projects in the field of teacher education.
1.2 METHODOLOGY

From the methodological point of view this study is based on a phenomenological-hermeneutical research tradition. According to Heidegger (2000, p.51-55) the concept phenomenology has its’ root in two Greek words *fainomenon* (φαίνομενον) which means phenomenon; appearance and *logos* (λόγος) which means to bring something out, forward. Gadamer (2004, p.29) speaks about the circle of understanding in the following way:

“The Hermeneutic rule, according to which wholeness must be understood from the single and the single must be understood from the wholeness comes from the rhetoric of the classical antiquity. This way the movement of understanding from the wholeness to the single and from the single to the wholeness will come true.”

Heidegger and Gadamer (Audi 1995, p. 324) radicalize this notion of hermeneutic circle, seeing it as a feature of all knowledge and activity. Hermeneutics is then no longer the method of the human sciences but “universal”, and interpretation is part of the finite and situated character of all human knowing. “Philosophical hermeneutics” therefore criticizes Cartesian foundationalism in epistemology and Enlightenment universalism in ethics, seeing science as a cultural practice and prejudices (or prejudgments) as ineliminable in all judgements. Positively, it emphasizes understanding as continuing a historical tradition, as well dialogical openness, in which prejudices are challenged and horizons broadened.

Georg Henrik von Wright (1971, p.30) shows that the important features of hermeneutics are the ideas of language and language-oriented notions such as meaning, intentionality, interpretation, and understanding. This is reflected in the very name “hermeneutics,” which means “the art of interpretation”. Another important feature of hermeneutic philosophy, as a sprouting offshoot on the phenomenological stem, is it's explicit opposition to positivism’s idea of the unity of science. It defends the *sui generis* of the interpretative and understanding methods of *Geisteswissenschaften*. In doing this, it revives and continues the intellectual inheritance of neo-Kantian and neo-Hegelian anti-positivism.

Gadamer (2004, p. 4)\textsuperscript{16} has indicated that the fruitfulness of the knowledge which has been achieved through the humanities (Geisteswissensaft) seems to be closer to the intuition of an artist than the methodical spirit of natural science (Naturwissensaft) research.

1.3 METHODS

Steinar Kvale uses two metaphors in his book Interviews (1996, p. 4)\textsuperscript{17}: An Introduction to Qualitative Research Interviewing: the interviewer as a Miner or a Traveller.

Kvale describes that in “miner metaphor” knowledge is understood as buried metal and the interviewer is a miner who unearths the valuable metal. He also gives an alternative metaphor of a traveller, and explains how the interviewer, as a traveller, wanders through the landscape and enters into conversation with the people encountered. According to Kvale this is an appropriate image of the interviewer because the traveller also deliberately may seek specific sites or topics by following a method, with the original Greek meaning of “a route that leads to the goal.” The interviewer wanders along with the local inhabitants, asks questions that lead the subjects to tell their own story. Kvale describes that the journey may not only lead to new knowledge: the traveller might change as well. The journey might invoke a process of reflection that leads the interviewer to new ways of self-understanding as well. The transformative effects of travelling are expressed in the German term Bildungreise: a scholarly, formative journey. The research interview is based on the conversation of daily life and is a professional conversation.

I have in my work used a semi-structured life world interview, as it is described by Kvale (1996, p. 5). Sirkka Hirsrjärvi (2000, p. 204)\textsuperscript{18} writes that semi-structured thematic interview is feasible in educational research because it corresponds with many points of departure of the qualitative research. Thematic interviews are also useful when things being researched are not easy to remember, to be conscious of or to express in a form of the questionnaire study with the exact questions. These kinds of subjects can be e.g. things that interviewees are not used to talking

about in their everyday life, like values, intentions, ideals or critical justifications etc. (Hirsjärvi-Hurme 1985, p. 35)\(^{19}\)

The semi-structured thematic interview is a method where certain themes are known, but the questions are not in a certain order or form. On the contrary they are shaped in the interview situations. In the thematic interview the interviewee has also an influence on how the questions are shaped, not only the interviewer. The themes should be quite loose in order to get as diverse information as possible. Depending on the situation or the interviewee, the themes can go deeper or wider influenced by flexible questions made by the interviewer. (Hirsjärvi-Hurme 1985, p. 41-42)

Eero Ojanen, a Finnish philosopher, said once that the method he has used in his inquiries is the following idea from Wittgenstein:

"For a large class of cases — though not for all — in which we employ the word ‘meaning’ it can be defined thus: the meaning of a word is its use in the language" (Wittgenstein 1999, § 43)\(^{20}\).

This idea I have taken seriously throughout my research project. I have been searching for **pedagogical creativity** and I have had conversations with different educators and I wanted to follow their ideas as close as possible in order to catch the phenomenon in the way they see it. Of course it is no exaggeration to say that we easily realize our limits in this part of study. During this study I have tried to listen to the interview tapes and read transcriptions through again and again and live and contemplate the message which is in them before any analysis has been made. After analysis there is always synthesis to be done. It starts from each interview and then the process proceeds to the whole entity of collected material.

I have realized often that certain forms of creativity live in Steiner Schools, and because of that I am sure that these forms of creativity can be founded also in conceptualized form through interviews. The concept creativity terrifies many people, because it is so trendy but most of all because it is so difficult to define. Many of my interviewees asked me in the beginning to define for them what I mean by creativity or pedagogical creativity. At this point I said that I do not


know yet, and that is why I am here to ask you. I have learned a lot through these conversations and I appreciate very much Kvale’s (1996, p. 4) finding that “the interviewer wanders along with the local inhabitants, asks questions that lead the subjects to tell their own stories of their lived world, and converses with them in the original Latin meaning of conversation as wandering together with”.

In the autumn 2006 I interviewed the teachers who have been mentors for our teacher students. I have also interviewed other professionals than teachers in order to extend my horizon with their stories.

In the conclusions I also write about one of my classroom observations as an example of pedagogical creativity areas from a Steiner School main lesson session. My observation method is participative observation, which according to Eskola & Suoranta (1998, p. 99) means that the researcher participates in the activities of the social group which is in his or her research focus. I had a special opportunity to practice this method approximately 25-30 days per year when I was observing teacher students demonstration lessons in the Steiner School from 1 to 8 classes and sometimes in the upper secondary school too.

Through these interviews, observations, literature studies and own reflections from Steiner Schools and many teaching years in Teacher Education I am trying to find answers to my research questions.

1.4 LITERATURE REVIEW

We can say exactly when Waldorf Steiner Teacher Education started. Steiner held the first lecture for those who were to become Waldorf teachers on 21st of August 1919 and very often people say that this short teacher education course ended two weeks later on the 5th of September. I argue, however, that it did not end before the year 1924 when Steiner still joined

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23 Steiner had three lecture courses which aimed from philosophical understanding of the development of the child to practical aspects of education. These lectures have been published: The Study of Man. Practical Advice to Teachers and Discussions.
teachers’ conferences at the Waldorf School in Stuttgart and also in the same year gave renewal impulses for teacher education in Berne *The Roots of Education*.  

**Brien Masters** has written his doctoral dissertation concerning those teachers’ conferences from the year 1919 to 1924 mentioned above. Masters’ dissertation was published with the title *An Appraisal of Steinerian Theory and Waldorf Praxis: How Do They Compare?* in 1997 in the University of Surrey England. Masters writes that Steiner’s contention was that Waldorf education was the aim for Waldorf Steiner Schools, rather than assuming their present achievement to be a declaration of that aim. Masters’ method was to trace the developments of Waldorf thought and practice over the last seventy years and present a synthesis of contemporary praxis. The broad conclusion was that, despite notable achievements, the contemporary movement in the U.K. displays certain trends, and conditions that have set in, that would motivate Steiner to call for significant revision and revitalisation in curriculum, pedagogy and in social relevance.

In the connection to our study it is interesting that Masters takes up the issue of the supplementary courses and unusual advice for teachers: “…Steiner stated how he considered the training of teachers would be furthered if it embraced the ‘study’ of three particular arts: speech, music and modelling. These three arts were to be practised, not specifically for their possible use in the classroom…but…they quickened the awareness of the teacher for certain qualities, idiosyncrasies, residing in each pupil.” At the end of this section Masters suggests that the cultivation of those arts can become a method for creative pedagogy.

**Alduino Mazzone**’s doctoral dissertation on *Waldorf Teacher Education: The Implications for Teacher Education of Rudolf Steiner’s Educational Philosophy and Its Practice in Waldorf Schools* was accepted and published 1999 in the University of Adelaide Australia. Mazzone’s study is a critical analysis of Waldorf teacher education in Australia. He studies Steiner’s philosophical and educational theory and investigates the development of Waldorf teacher education provision and carries out the questionnaire study of teachers and teacher educators.

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The findings have been critically analysed, making comparisons with Waldorf teacher education programs in other countries.

**Johannes Kiersch** from Germany has published his research Freie Lehrerbildung: Zum Entwurf Rudolf Steiner 1978. Kiersch’s research has been translated and published in 2006 into English with the title *Becoming a Teacher: Steiner’s Indications for Teacher Education, Development and Training*\(^27\). In the conclusions Kiersch writes that Steiner’s lectures to teachers 1919-1923 are concerned with basic anthroposophical insights that lead to a new anthropology, supplementing these through ideas and exercises aimed at teaching methods as well as suggestions concerning self-development. According to Kiersch, only towards the end of the fourth year of work at the Waldorf School, Steiner’s final proposal at last became more clearly visible. Kiersch points out that during the fourth year certain inadequacies become more obvious in the teaching. The incompetence and mistakes that occurred led Steiner to look once more at the relationship between ‘Education and Art’ (March 1923). Kiersch indicates that Steiner referred to the ancient concept of the seven liberal arts in clearly emphasising the technique of teaching, Steiner now began to speak of ‘artistic skills’. This new concept of the ‘art’ of education was made more concrete by the discovery of the three educational arts, mentioned above, as a means towards teacher training.

**Huhmarniemi Raija & Skinnari Simo** conducted a research project concerning the adult education at Snellman College 1995.\(^28\) The research report is a study of the philosophical-historical basis of holistic adult education at Snellman College including an empirical part with the interviews of the teachers. Huhmarniemi & Skinnari reports in the conclusions that the background philosophy can be rooted in the ideas of 'paideia and humanism', but these ideas can only be a point of departure. In modern times we have to create our own concepts and ideas of 'Building' (education as formation). The main results from the interviews were: the studies could be developed more towards students’ individual/creative work and that the experiments combining the academic and artistic studies should be carried on.


1.5 AN OVERVIEW OF THE ACTION RESEARCH MODE

The Master Degree Programme Course at Rudolf Steiner College has gotten an action research orientation which means that we as students have got “an invitation to delve further into one’s own area(s) of interest”.29

According to Huttunen & Heikkinen & Syrjälä (2005)30 a good action research narrative includes five principles or perspectives: Firstly, the narrative acknowledges the past course of events that have shaped the present practices (the principle of historical continuity). Secondly and thirdly, they emphasize the reflexive nature of a good research narrative (the principle of reflexivity) and the dialectical way of elaborating the story (the principle of dialectics). As the fourth principle, they propose a decisive criterion for successful action research, namely whether such research produces some derived practices which, in one way or another, can be regarded as useful (the principle of workability). Furthermore, they agree with Aristotle, who claims that a good narrative involves a balance between “logos”, “ethos” and “pathos”.

Huttunen & Heikkinen & Syrjälä (2005)31 emphasizes that an action research report often compiles the individual stories told to the researcher or elicited through autobiographies, interviews or journals. The researcher often also collaborates throughout the process of research with the individuals whose stories are being reported.

1.6 MY PERSONAL VIEW OF THE STEINER TEACHER EDUCATION AND IT’S DEVELOPMENT AT SNELLMAN COLLEGE

As a beginning I should like to play a little overture for you, my reader, in order to show the field of work I have been responsible for the last 16 years. In that field there are areas or provinces which are connected to my research questions.

MN: “I was a student in the first year course 1981-83 at Snellman College. While I was still a student (1982-83) I started to teach some hours music for children at Helsinki New Steiner

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29 http://rshoyeskolen.no/rsh-master-rammeset.htm 11.2.2007
31 Ibid.
School (Later Elias School) and also for Foundation Year students at Snellman College. During the years 1983-1991 I was a class teacher at Elias School and taught now and then music for teacher students. My colleague Kristiina Sarjanen asked me in 1991 to work full time with Steiner Teacher Education at Snellman College.

The first years as a new teacher educator I tried to apply the same methods I had learned to use in the school life with children. This of course now looks very strange, but at that time it was a continuous struggle to survive through new challenges in the adult educational jungle. Of course weekly teachers’ conferences were extremely supportive in the field of adult education, but the questions concerning Steiner teacher education our resources were limited. At that time there were in fact no international teacher educators meetings or further education conferences in the Waldorf Steiner School Movement.

In 1995 I wrote an article about the Steiner Teacher Education Programme in the present situation and its’ future challenges for the Steiner School Movement’s 75 years anniversary book32. While I was writing the article I started to reflect and realize some of the tendencies in the field of education as well as in the context of society. I could see two extremes of these tendencies which I could place in to two categories, A and B. Perhaps we can also say that A is developmental optimism and B is developmental pessimism.

A) Developmental optimism asks us to follow the new trends and try to find what the newest, top level in the educational world is and to leave that old design and design a totally new, modern curriculum and methods.

B) Developmental pessimism warns us of the future development which looks superficial and awful and which asks us to turn back to the good old things. And in our case the question was to turn back to the original Waldorf impulse in 1919 to Stuttgart. There was everything given we needed to understand.

We can consider these two opposite perspectives as the trends of our time. We can also ask what these trends tell us. In this context I found Georg Henrik von Wright’s book “Att förstå sin samtid” and especially the chapter Om de yttersta tiderna – En tankelek (von Wright 1993, p. 316)33 interesting. I let here von Wright himself give his diagnostics of our time:

"Först fokuserar jag betraktelsen på drag och trender som tycks mig mest typiska för vår tid. Sedan frågar jag efter deras ursprung, den historiens dynamik som drivit fram dem. Och slutligen försöker jag projicera trenderna på det jag kallar framtidens bildskärm, under förutsättning att de fortfar i stort sett oförändrade. Den bild som visar sig på skärmen kan sedan ge anledning till betraktelser om möjligheten och önskvärdheten att påverka trenderna."

In his book Creating Minds Howard Gardner (1993, p. 14)34 gives indications to the Zeitgeist, the spirit of time phenomenon. When he describes seven “masters of the modern era” he says that although he does not have commitment himself to this idea [in this particular book] it is not restricted to those of a Hegelian disposition to believe in an underlying organizational framework.

I tried, from the picture of these two trends - developmental optimism and developmental pessimism - , to let them overlap each other. It became quite clear that neither of them was good in itself but one-sided and so I saw that from two given options I had to find the third one. The future development of teacher education should be based on research and the Zeitgeist phenomenon should not be left out, on the contrary it should be an essential part of this kind of research.

MN: Simo Skinnari and Raija Huhmarniemi conducted the first research project concerning the adult education at Snellman College (1995)35. It is still a feasible publication of the holistic adult education based on the idea of Bildung in adult education at Snellman College.
In 1995 the first INTERTEC–meeting (International Teacher Educators’ Conference) was held. In these conferences we made the important acquaintances of the active Waldorf teacher educators around the world. Here I could exchange ideas of Steiner school teacher education and its’ future challenges. In my sabbatical year 1999-2000 I made a personal research project the aim of which was to find an understanding of Steiner teacher education from different points of view. I interviewed John Burnett (2000) \(^{36}\), the director of BA (hons) Steiner Waldorf Education studies from the University of Plymouth and Ernst-Michael Kranich (2000) \(^{37}\), the director of Freie Hochschule Stuttgart, Seminar für Waldorfpädagogik. These different approaches and ideas of teacher education, challenges and future orientation gave me new ideas and a broader view from the international level. The study led to practical changes of the structures of teacher education at Snellman College. The new design of structure was based on a new self understanding of the teacher education on the institutional level. It encouraged us to encounter the self-evaluation process of our teacher education 2001. Evaluation was seen as an organized tool to meet future challenges and changes.

I am thankful to my colleagues from Plymouth University, John Burnett and Trevor Mepham who helped us by shearing their experiences, written material and helpful advices in the area of evaluation. This was extremely helpful although evaluation cultures in England and Finland are completely different. During the end of 2001 and in the beginning of 2002 an external-evaluation was conducted by The Finnish Higher Education Evaluation Council (FINHEEC)\(^{38}\). The report was an encouraging analysis of the quality of teacher education at Snellman College. It opened many new doors to Steiner Teacher Education on the national level. For example, it led to a new legal status of Snellman College and accordingly gave state funding. After the evaluation process Snellman College has also taken part in the National-Level Coordination Project of Degree Programme Development in Teacher Training and the Sciences of Education (Vokke–project in Finnish)\(^{39}\) . This project was in turn the Finnish national approach which was based on the Bologna Declaration and it’s follow up processes on the European level.

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\(^{36}\) One of Burnett’s main emphasized was Steiner’s idea of ethical individualism from The Philosophy of Freedom as the basis for Steiner Waldorf teacher education. (Interview in June 2000 in Exmouth) \\

\(^{37}\) Kranich emphasized that in Waldorf teacher education should be based on teacher educators’ personal research on understanding human development and subject matters. According to research based Waldorf teacher education there should be widespread understanding of appropriate research methods suitable for different subject teaching e.g. Goethean method to study plants, animals and human being. According to Kranich method is to show a way and that guarantees for students their freedom and autonomous. (Interview in 25-29.4.2000 at Goetheanum) \\


\(^{39}\) http://www.helsinki.fi/vokke/english/index.htm
From a deeper and analytical point of view, we can say that there have been two underlying streams at Snellman College at the same time. The first one is the stream of Paideia. This stream is originally from Greek education as we shall later hear. But in modern times it has gone through transformations and become the background philosophy of the Steiner School curriculum. A renewal of Paideia consists in the idea that education has to be developed equally for girls and boys. Threefoldness in the curriculum points to the development of body, soul and spirit and focuses especially on educating soul forces (willing, feeling and thinking). These three qualities are referred to when we talk about Paideia in teacher education.

Secondly there is the stream of Bildung which emerged from the humanistic impulse and counter-culture during the time of Enlightenment. This idea I shall develop later on in this study.

Finally we can say that in teacher education we have challenges on three levels:

1. Education of children and youth at Steiner School. (Modern Paideia)
2. Teacher Education (Modern Bildung)
3. Teacher Educators’ Education (Appropriate Research)

In this thesis I am trying to explore the developmental challenges and possibilities of teacher students’ pedagogical creativity while they are in teacher education at Snellman College. I am not going to study how teachers’ creativity is affecting children’s creativity. But I am claiming that teacher’s creativity does promote children’s creativity in the class room situation.

Next we need to study more carefully the background philosophy of Steiner teacher education in order to understand our research task.
PART I / THEORETICAL BASIS OF THE WALDORF STEINER TEACHER EDUCATION AND CREATIVITY

2 FROM PAIDEIA TO BILDUNG – Historical and Philosophical bases of Waldorf Steiner Teacher Education

Before the time of the beginning of the western philosophy all the important information was living in imaginative pictures. Mythological time is a birthplace of evolution of consciousness. Homer chanted of the Journeys of Odyssey and these verses were used as the educative stories for centuries later. Aristotle saw the educational value of these stories as we will later on find out. For example the extremely interesting story of how the goddess of sciences and arts Pallas Athens was born through the head of her farther Zeus.

2.1 “GNÔTHI SEAUTÓN”

For teacher education the crucial question is: How the teacher in the making can attain autonomy and freedom in order to be creative in many-fold ways in his or her job? In order to find bases for freedom and creativity we start our study from self-knowledge.

For many Greek philosophers this famous interjection – O Man Know Thyself – which was originally the engraving above the portal of the temple of Apollo at Delphi has been the core question of personal contemplation. In the article of Paideia Paul Grosch (2000) argues that in Greek philosophical terms, this was the primary telos or purpose of a human life. The aim of knowing oneself was to be achieved by both education in, and through, spirituality.

The Greek word paideia (Grosch 2000, p. 229) has a long and complex etymology but, at root, it refers to both the concept and process of education which have as their main aims the cultivation of humanity and the refinement of culture.

41 Ibid.
Rudolf Steiner (1981, pp. 24-37) writes in his book *A Modern Art of Education* that in ancient periods in human evolution science, art, religion and moral life were one. In the early times human beings had a naturally imaginative and holistic view of themselves, the world around them and of their education. Friedrich Nietzsche (2006, p. 63) writes how Thales the first Greek philosopher describes Water (Oceanos) as the origin and womb of all beings. According to Nietzsche the way of understanding the unity of the One made Thales the first philosophy.

## 2.2 HERACLITUS OF EPHESUS

For Heraclitus the unity of One exists in the tension of opposites. The central idea for Heraclitus is *Logos* which has been translated as Word or with the image of “an ever-living Fire”. He assumes that the universe is governed by a directive force, rationality which is forever being exhibited in a continuing account (*logos*) that it is uttering about itself. The account is available to everyone (Robinson 2003, p. 2-3). Hegel said in his lecture on the history of philosophy that there is no proposition of Heraclitus which he has not adopted in his Logic. The old Greek word logos meant also psyche or soul being. Heraclitus meant also psyche when he argues that “Man’s daimon is his destiny” (Dahlin 2002, p. 27). Heraclitus had his education in a mystery school as many of those first Greek philosophers did. His wisdom is left in his fragments as follows:

> “The sun is new every day”
> “You could not step twice in the same rivers”
> “This Word (Logos) is from everlasting, yet men understand it as little after the first hearing of it as before…”

In these fragments one possible explanation could be that we have two aspects the eternal or universal Logos and the individual, biographical logos and the question is what connects them.

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46 Socrates used to speak about his daimon. James Hillman an American psychologist speaks about daimon as a synonym to Soul in his book called Soul’s Code.
This connection seems to be rationality, because once Heraclitus blamed people for walking as if they had their own logos. So it can be seen that Heraclitus meant that they had lost their connection to rationality, to the eternal logos.

Heraclitus idea of rationality belongs perhaps in a different symbol system than we normally relate it to. If we observe now from the human being’s horizon it is quite clear that the inner nature of soul surpasses our understanding. Bo Dahlin (2002, p. 27)\(^49\) indicates one of the fragments:

\[
\text{The limits of the soul you could not discover, though traversing every path.}
\]
\[
\text{So deep is logos.}
\]

Simo Skinnari (2004, p. 109)\(^50\) reminds us that it was Heraclitus who said that “education is not to fill the bowl, but to light the fire”.

In teacher education these ideas lead us to think of the logic of becoming and that the real aim of education is to attain pedagogical intuition and moral fantasy. The transferring system of information/convention is logically impossible and because in future it will become more and more difficult even to try, we have to turn our orientation to that which is becoming and therefore teachers’ intuition and moral fantasy can be the bases for future education.

### 2.3 SOCRATES AND PLATO

Paideia for Plato (Jaeger 1986, p.153)\(^51\) is the soul’s lifelong struggle to free itself from ignorance of the greatest goods, which bars its way to its true welfare. He is a builder of souls. He makes Socrates move the whole state with one lever, the education which forms the soul. Jaeger (1986) suggests that Plato’s metaphor of the cave can be seen as an image of paideia. The telos of the paideia or education is to free one’s self and climb up from the shadow world to the world of the real sun. Sun is the metaphor for Plato’s highest aim, the idea of Good (Jager 1986, 2nd ed.)


On the other hand according to Aspelin (1995, p. 98), Plato’s relative and follower; Speusippos in the director position at the Academy changed Plato’s axiology and the idea of Good so that it was not anymore the world’s origin and foundation but the last and the highest aim.

Many philosophers have explained that the word education comes from ‘ex-ducere’ which means ‘to draw out’ e.g. Venkula (1993). The common root of the idea of the cave and education is understandable according to Plato’s world view. Kenneth Dorter (2003, p. 10) gathers Plato’s philosophical view as “The Soul’s Mediation between Corporeality and the Good”.

In teacher education one very important aspect is that teacher students find their own way to free themselves from the problem that our culture has alienated us from: the senses / sense perception as a point of departure. To overcome this difficulty needs a lot of practical/artistic exercises and conversations around the Waldorf Steiner teacher educational epistemological approach. This tries to support the students to trust and develop their own observation and thinking skills side by side. In the history of philosophy studies one very good possibility is to open the discussion about Plato’s way of knowing and Aristotle’s way of knowing and see how they could become alive in the same picture (see Epilogue).

### 2.4 ARISTOTLE

Werner Jaeger, author of the historical book *Paideia* (Jaeger 1967, p. 36) describes the underpinning philosophy of the Greek culture and education. One of the ideas can be considered extremely valuable here and it is the question, how important a role art had in the Greek education. In the following text we shall find that art had a *central* role in education.

*Homer the educator:*

> “On the other hand, it is usually through artistic expression that the highest values acquire permanent significance and the force which moves mankind. Art has a

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limitless power of converting the human soul – a power which Greeks called *psychagogia*. For art alone possesses the two essentials of educational influences – universal significance and immediate appeal. By uniting these two methods of influencing the mind, it surpasses both philosophical thought and actual life. Life has immediate appeal, but the events of life lack universal significance: they have too many accidental accompaniments to create a truly deep and lasting impression on the soul. Philosophy and abstract thought do attain universal significance: they deal with the essence of things; yet they affect none but the man who can use his own experience to inspire them with the vividness and intensity of personal life. Thus, poetry has the advantage over both the universal teachings of abstract reason and the accidental events of individual experience. It is more philosophical than life (if we may use Aristotle’s famous epigram in a wider sense), but it is also, because of its concentrated spiritual actuality, more lifelike than philosophy.”

For what was said above we can more explicitly let Aristotle’s idea of three different types of knowledge\(^\text{57}\) emerge in this educational discussion. The three different ways to approach knowledge are *epistēmē, tēchnē, and frōnēsis* (Ramirez 1995, p. 8)\(^\text{58}\).

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<tr>
<th>HUMAN KNOWLEDGE</th>
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<tr>
<td>ACTIVITY FORMS</td>
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<td>Praxis Phronesis</td>
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According to Ramirez (1995, p. 12.) relationship between poiesis and theoria can be illustrated in the following ways:

\[poiesis \cap \text{theoria}\]

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But it is also important to see that the real aim of three different ways of achieving knowledge is to aim at the higher wisdom, sofīā (Aristotle 1990). Aristotle emphasizes that episteme as scientific way of knowing belongs to the theoretical (upper) part of soul. Techne as productive way of knowing and phronesis as practical way of knowing or practical wisdom belongs to the descending part of soul (Sihvola, 1994, p. 70).

As we can see for Aristotle (2005, 1177b-1178a) spiritual growth process in the way of knowing is the process from below upward and we can also see the very same idea clearly in his ideas of ethical growth process. In Nicomachean Ethics written 350 B.C. we can find that the aim or telos of the human being is to climb up or transcend from that what is mortal:

“If reason is divine, then, in comparison with man, the life according to it is divine in comparison with human life. But we must not follow those who advise us, being men, to think of human things, and, being mortal, of mortal things, but must, so far as we can, make ourselves immortal, and strain every nerve to live in accordance with the best thing in us; for even if it be small in bulk, much more does it in power and worth surpass everything. This would seem, too, to be each man himself, since it is the authoritative and better part of him. It would be strange, then, if he were to choose not the life of his self but that of something else. And what we said before' will apply now; that which is proper to each thing is by nature best and most pleasant for each thing; for man, therefore, the life according to reason is best and pleasantest, since reason more than anything else is man. This life therefore is also the happiest.”

As a summary of Greek philosophy we can say that they had a holistic view of the spiritual development of human being. To be more explicit we can say that they had developed for themselves a clear understanding of different ways of achieving knowledge and they also had three basic spiritual values: goodness, beauty and truth.

An important issue is that in the long run in history this threefoldness has been depleted to the dichotomy theory – practice, which has often been seen as an either – or situation.

In teacher education Aristotle’s ideas of three ways of knowing has to be re-enlivened. Very often teacher students need time and quite a long time for philosophical, artistic and practical (teaching practice) exercises to establish their new understanding for the whole human being. We can call this approach “ecology of knowing”\(^{62}\). With the help of musical exercises it is possible to reach all of these three areas by working with singing exercises: with melody (thinking), harmony (thinking in feeling) and rhythm (thinking in will) and after the exercises we can sing in chorus and enjoy the whole piece of music which speaks to the whole human being.

2.5 THE COUNCIL OF CONSTANTINOPLE A.D. 869

Bo Dahlin (2002, 30)\(^{63}\) has researched in his book *Besjälat lärande* in the chapter *Själens historia* into what happened at the Council of Constantinople in A.D. 869 and what the results of it were. He describes that before that time there still was a clear understanding of the threefold nature of human being. Just as early Christians e.g. St. Paul divided human nature into three aspects, body, soul and spirit. According to Masters (1997, 321)\(^{64}\) Steiner indicates that it was at this council the separate existence of the spirit was disclaimed. The root of this schism starts from the 3\(^{\text{rd}}\) century’s different views of Father, Son and Holy Spirit. Two different views are based on those held by church fathers Arius (250 – 336 A.D.) and Athanasius (296 – 373 A.D.):

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The perspective of Athanasius won through in the decision in Constantinople 869 A.D. and that led to the tenet of “two souls”. That meant that the human soul had two characteristic parts a) animal and b) reason. Anyone who thought otherwise was excommunicated. According to Bo Dahlin (2002, 31) actually The East Orthodox Church has never accepted the whole Council. According to Dahlin somebody has said that good Catholic believers have body, soul and church. The Reformation in the 1500 – century and especially Luther’s work can be partly seen as a project to redeem human independency in the form of the human spirit. Luther spoke about three substances: body, soul and spirit.

2.6 THOMAS AQUINAS The Doctor of Angels

Thomas Aquinas as a genuine scholar of the doctrines of the Roman Catholic Church had to struggle with the basic dualistic world view. Thomas says that there are two basic sources of knowledge, understanding is the source of what we ourselves know through reason, and revelation is the source of what we know by divine faith, that is, by divinely gifted trust in God’s word (Ross 2003, pp. 10-19). In this explanation we can see how Thomas had to follow this twofold division of world view mentioned above. The intellectual disciplines, philosophy and theology, do not differ from one another exactly as do the sources of human knowledge, faith and reason for theology involves both, whereas philosophical science is built up through reason. Theology, the science of things divine, has both revealed beginnings (e.g. that there is only one God, maker of all else, who is a Trinity of Persons and who participates in human history, etc.) and philosophical beginnings. Philosophy belongs to human science and consists of that which rational humans can figure out entirely on their own and includes all of the specialized sciences and those that have not yet been organized into sciences, or that are unsuitable like politics (statecraft) and arts.

A Finnish philosopher Urpo Harva (1965, pp. 20-25) describes that Thomas sees that there is harmony between divine faith and reason and that this harmony prevails in the whole of

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67 Ibid. p.146
existence. Because the whole world reflects God and his goodness Thomas can with full confidence begin to research into the whole creation in all its manifestations.

God (All-knowing All-mighty)
Angels: I hierarchy
Angels: II hierarchy
Angels: III hierarchy

4. level Human Beings (self-conscious about own knowing and acting)
3. level Animals (consciousness but not self-consciousness)
2. level Living Plants (consists of life but not consciousness)
1. level Lifeless Material / Physical World

Urpo Harva says that it is possible to compare this structure with the gothic church which stone by stone is building up to an incomprehensible height. As according to Thomas all existence is gradual development as is all knowledge.⁶⁹

In Waldorf Steiner teacher education the idea of studying the kingdoms of nature is one of the essential approaches. This approach shows also the way the understanding starts from the senses and the mineral kingdom but as Thomas says all existence is gradual development and so too is all knowledge. Here we can also see how Thomas follows Aristotle’s path of knowledge.

2.7 GIOVANNI PICO DELLA MIRANDOLA

In a certain sense Pico followed Thomas and saw that the Supreme Maker had placed the human being in the centre of the world and emphasised the free will in this connection. In his philosophy the human being was a shaper of own being. In the last day of Creation, the Supreme Maker speaks to Adam and says in the end as follows: “It will be in your power to descend to the lower, brutish forms of life; you will be able, through your own decision, to rise again to the superior orders whose life is divine.” (della Mirandola, 1999, p. 62)⁷⁰

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⁶⁹ Ibid.
Pico says that along with his own reflections on and developments of both the Aristotelian and the Platonic philosophies, he has adduced seventy-two theses in physics and metaphysics. “If I am not mistaken (and this will become clearer in the course of the proposed disputation) anyone subscribing to these theses will be able to resolve any question proposed to him in natural philosophy or theology on a principle quite other than that taught us in the philosophy which is at present to be learned in the schools and is taught by the masters of the present generation.” (della Mirandola, 1999, p. 88)71

According to Pico there are ‘worlds’ within the world of universe:

The super-celestial world, the abode of the angels,72
The celestial world, in which planets shine.
The infralunar (under the moon) world, which brutes and men inhabit.

But Christ through the Passion has opened to man the way into the super-celestial world, the way even to God Himself, Man is the head and synthesis of the lower creation and Christ is the head of the Human race. He is also, as divine Word, the beginning in which God made heaven and earth.

In teacher education Pico’s ideas are always a great help. Perhaps his expressions and the whole of his approach are full of youthful energy and possibilities so that young students can easily relate to Pico’s way of thinking and acting. We can also learn other things from him: he tried to make Plato and Aristotle walk side by side as we can see in the School of Athens by Rafael. My personal view is that the young philosopher who has been painted from behind and who is hurrying in the middle is Pico. A hint at this is that a Jewish philosopher, Pico’s teacher, is indicating the right direction. Rafael could not paint him from the front because he was not on good terms with the Holy See.

71 Ibid.
2.8 DESCARTES

René Descartes (1596-1650) is well known as a dualist and rationalist. According to Dahlin (2002, p. 30) his anthropological view was built on dualism between body and soul. His view was so cleverly build up that it has since then effected our human sciences and world view. Res extensa concern the material world and its processes and Res cogitas meant the world of comprehension, mental images and soul. He thought that both of these worlds would meet in the human brain in the pineal gland. This world view becomes problematic in two ways: only human beings have got a soul, so that animals lose their soul quality and all that is the physical body becomes a lifeless, machine-like apparatus.

In teacher education Descartes’ dualism is very important to study because nowadays the ontological bases of dualism and monism are very often not clear for teacher students.

2.9 FRANCIS BACON – A challenge for nature and human nature

In the 16th century when Francis Bacon published the *Novum Organum* he inaugurated a new kind of thinking which led to modern science. He wished to overcome the overpowering authority of Aristotle but he was not interested in knowledge ‘for its own sake,’ only in what could be done with it (Davy 1985, p. 37). For modern science the new power of human knowledge was the result of reducing the holistic view of Aristotelian knowledge, removing phronesis and uniting episteme and techné. Later such a technological, instrumental rationality led to new scientific values (Davy 1985, p. 37) and to the ideal of the effective use and utilization of nature.

John Davy (1985, p. 38) who was a science journalist for the Observer magazine and later on the director of Emerson College shows in his article that this development led to the dichotomy between ‘pure’ and ‘applied’ science: Pure science is specially connected with the senses and the

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76 Davy J.: ‘Applied science, on the other hand, is concerned with the external world, with doing rather than thinking, with increasing material rather than spiritual wealth. The emphasis is on controlling rather than understanding nature, on power rather than knowledge.’
78 Emerson College is a Waldorf Steiner Teacher Education Institute in England, Sussex.
head (thinking), while applied science envolves an activity which finds expression through the will. And further on Davy writes that ‘pure science’ is gradually becoming, in effect, a kind of applied science. ‘Knowledge’ is less a matter of understanding the world of nature than of learning how to produce various effects. These ideas led to the utilitarism which also has greatly effected our western understanding of human nature for the worse.

2.10 THE END OF PAIDEIA AND THE BEGINNING OF BUILDUNG

PAIDEIA
According to Steiner (1981) when Greeks spoke of man, of Anthropos, they always had the picture of corporeal man before them and the corporeal man was at once a revelation of soul and spirit. The idea of paideia was the holistic idea of human education. But we can see how this approach of humankind ended up in the Middle-Ages when it reached the “highest level”. Steiner explains that the ideal aims of the education have changed through time and he differentiates three ideal educators as the images which describe the three phases of the evolution of education in the following way:

(Spirit) (Spirit) Doctor / spirit
(Soul) Rhetorician /soul Middle-Age
Gymnast / body Roman
Greek

Steiner says that “we must bear this inner course of human evolution in mind if we would understand the present age, for a true development of education must tend to nothing less than a superseding of this “Doctor” principle”. Steiner means here that the Doctor ideal of education is not the ideal for young children. He sees clearly that for children the bottom-up education which consists of all these phases is the ideal aim of education. Steiner emphasizes this idea as follows: “If I were briefly to summarize one particular aspect of the aim of Waldorf School education I should say – today, of course, merely in a preliminary sense – that we are trying to turn this “doctorial” education into a human education of man as a whole”. (Steiner, 1981, pp. 41-43)  

As I have said before we can link the idea of Paideia to the underpinning philosophy of Waldorf Steiner School. Here we have to still stress that Steiner himself was very critical of Paideia for one reason: it was originally only an education for boys. In Waldorf education it has been emphasized right from the beginning that education belongs to both genders equally. How is the idea of modern Paideia integrated into Waldorf Steiner educational philosophy? Steiner indicated this at the end of the 9th lecture in Study of Man (Steiner1981, p.136)\(^8\) by saying:

“The first part of a child’s life, up to the change of teeth, is spent with the unconscious assumption: the world is moral.”

“The second period, from the change of teeth to adolescence, is spent with the unconscious assumption: the world is beautiful.”

“And only with adolescence dawns the possibility of discovering: the world is true. … Then education should begin to assume a “scientific” character.”

From the end of the Middle-Ages to Enlightenment there were some humanistic attempts to find new approaches in the field of education e.g. earlier-mentioned Mirandola. In addition to this Dahlin (2006, p. 14)\(^8\) also mentions the spiritual humanist Comenius.

BILDUNG

Goethe – who was a charismatic personality and a leader of cultural opinion - and his Weimar circle played a role in new-thinking in his time. One of the results of this spiritual awareness was that Goethe, Herder and the Weimar circle reformed the bildung-concept in such way that this idea could be seen to be opposed to the conception of Enlightenment. Bildung was seen as one of the main concepts of the time of Romantism and new Humanism. This concept has a long history in the German culture, but it also has it’s roots in the Greek word ‘Paideia’.

Herder formulated the idea in the following way:

"Du selbst bist, was aus Allem du dir schufst und bildetest und wardst und jetzo bist, Dir bist, dein Schöpfer selbst und dein Geschöpf" (Johann Gottfried Herder).

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2.11 GOETHE – new understanding of nature and new nature of understanding

According to John Davy (1985, p. 44) in Goethe’s approach to nature is a similar interest in the world revealed by the senses as we find in Bacon. But Goethe emphasised that the scientist must never lose sight of the phenomena that nature reveals to him. Instead, he must form his thoughts in such a way that the spiritual realities which are behind the impression of the senses can flow also into his mind. The outer expression of e.g. a plant, encountered through the senses, and the inner expression admitted through thinking, then meet in the soul and reveal the true being.

Rudolf Steiner worked many years as a researcher on Goethe in order to edit and publish Goethe’s natural scientific inquiries in the Kürschner edition (Wilenius 1995, p. 39). The Introduction (Steiner 1988, p. 1) starts with the following remark: On August 18, 1787, Goethe wrote to Knebel from Italy: “To judge by the plants and fish I have seen in Naples and Sicily, I would, if I were ten years younger, be very tempted to make a trip to India, not in order to discover something new, but in order to contemplate [bold font by MN] in my own way what has already been discovered.” In his research Steiner had found the idea of Goethe’s approach, a very special methodical approach which Goethe had developed himself under pressure in a

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philosophical, *kantian*, atmosphere which tried to show that subject and object are important aspects in the world, but subject cannot reach the external world properly. According to Schieren Goethe agrees with Kant that cognition only gives an image of the world that depends on the conditions of the subject. But, he believed that human cognition is capable of development, that it can reach the inner being of the world and that it does not need to be trapped within the subjective bounds. Goethe is confident…”*that by regarding an ever-creative Nature, we become worthy to participate in the process of Nature in a spiritual manner.*”

Also according to Steiner Goethe’s approach is his ingenious invention to overcome the separation between subject and object, I and world. In the end of his Introduction Steiner writes in the following way: “The greatness of this idea… dawns upon one only when one tries to make it alive in one’s spirit, when one undertakes to rethink it. One then becomes aware that this thought is the very nature of the plant itself translated into the idea and living in our spirit just as it lives in the object:…” (Steiner 1988, p. 3)

For Steiner Goethe represented a person who could “show the way”, a method i.e. to overcome the hindrance between material and spiritual world.

Here we can see how Goethe overcomes the separation between I and the world by using a philosophical attitude and artistic creative technique.

**2.12 FRIEDRICH SCHILLER’S Aesthetic Education**

“Nobody can say whether you are the poet who philosophizes or the philosopher who makes poetry” said von Humboldt once to Schiller.

Schiller himself wrote to the philosopher Fichte once: “I want not merely to make my thoughts clear to another, but to surrender to him at the same time my whole soul, and to influence his sensuous powers as well as his intellectual”.

He clearly felt the strain of preserving the requisite balance in his nature: “while the philosopher may allow his imagination, and the poet his power of abstraction to rest, I am obliged when

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working in this manner to maintain both of these powers in an equal state of tension, and only by a constant movement within me can I keep the two heterogeneous elements in a kind of solution”.

While Schiller was writing his letters concerning education in aesthetics he was in constant touch with Goethe and he read Goethe’s Wilhelm Meister in instalments. Goethe’s influence is at least implicit all the way through his argument, becoming explicit in his account of the triumph of art, in his exaltation of the ‘natural’, in his reverent attitude towards the antique, in his view of the artist as a true man, the unity of the sensual and the spiritual.

In the Preface to Hegel’s Philosophy of Fine Art Hegel writes that it is to Schiller we must give credit for the great service of having broken through the Kantian subjectivity and abstractness of thought, daring to transcend them by intellectually apprehending the principles of unity and reconciliation as truth, and realizing them in art.89

According to Steiner (1998, p. 122) 90 Schiller saw the human mind on the one side wholly absorbed in intellectual logical activity. But in this activity, being neither free nor inwardly spiritually alive, it was given over to an abstract shadow-image of the spirit. On the other side, Schiller observed that, in an opposite sort of activity, the mind is wholly given over to bodily influence – of sense-perceptions and instinctive impulses. Schiller came to the conclusion that man is not “true man” in either of these activities. Schiller sees that man is only “true man” when he is living in the artistic element. The aesthetic conception of the world directs its gaze upon the sensible, but in such a way that it perceives the spirit therein. It lives in the shadow of the spirit, but in its creating or its enjoying it gives the spirit a sensible form so that it loses its shadow existence.

Man’s reason & the formal impulses (spirit)

Aesthetic life & Play connects and harmonized extremes (soul)

Man’s sensual nature & the material impulses (body)

We find an interesting idea in the end of Schiller’s Twenty-seventh Letter. Schiller has tried to found beauty from different Dynamic-, Ethical-, Aesthetic-states, “but does such a State of

Beauty in Appearance really exist, and where is it to be found? As a need, it exists in every finely tuned soul…”

This idea covered in the middle of the last paragraph of the letters seems desperate, but it maybe conveys the quintessential core of the creativity of humankind. Later on I hope that we shall take this thought further. That is why we should celebrate when we find such a treasure. When we think of it also from the musical point of view we know what real aims of education Schiller (1965, p. 140) has shown us in the following musical expression.

“…BEAUTY EXISTS IN EVERY FINELY TUNED SOUL”

### 2.13 EXCURSUS: Nietzsche’s idea of the Self according to Schickler

Now we are going to take a short excursion to Nietzsche’s ideas and we do it purposely before looking into Hegel and Kant for now after studying Schiller and his perspective of “true man” who finds his balance in the aesthetical creation while suffering from its constant movement, we can find an interesting view of the human spirit as seen by Nietzsche. Schickler (2005, p. 134) claims Nietzsche’s idea of the spiritual core of the human being can be found in his writing Thus Spoke Zarathustra as follows:

1. The Self is the creator of spirit and implicitly sense.
2. It is the creator of suffering, sorrow, joy –in short, of man’s feeling life.
3. It lies beyond the opposition of spirit and sense.
4. The Self is identical with the body, yet not with the body as an object of human experience. The body which is the Self must lie beyond the opposition of spirit and sense.
5. The Self lies behind the activities of the ego – i.e. behind its thought.
6. Its highest end is to create beyond itself, to transcend itself.

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92 Jonael Schickler, *Metaphysics as Christology. An Odyssey of the Self from Kant and Hegel to Steiner*. University of Cambridge 2005 (Ashgate)
Schickler summarizes that “this Self is thus genuinely creative (and so not blind in its creativity), it is intelligent since it creates sense and spirit to fulfil its purposes and, above all, it is the master of man’s Ego.

2.14 STEINER’S AND SNELLMAN’S POST-KANTIAN AND POST-HEGELIAN PHILOSOPHICAL AND EDUCATIONAL BASES

Immanuel Kant raised the most important questions. The main question “What is man?” (Harva 1965, p. 44) is the study of philosophical anthropology. The main question is divided into three sub questions and which in turn shows us the three main areas of philosophy. According to Kant these questions and the areas of philosophy are as follows:

1. What can I know? Theory of knowledge studies this area
2. What ought I to do? Ethics touches this area.
3. What may I hope? The philosophy of religion studies this area

As we can see Kant made a clear image of the aim of philosophical study that is the question of what the human being is. He himself made a gigantic effort in trying to find answers by studying these three areas of philosophy. According to Martin Buber (2002, p. 142) Kant fails to achieve what he demands of a philosophical anthropology. It is as if Kant in his actual philosophizing had had qualms about putting the question which he formulated as the fundamental one.

Kant developed the philosophical stream call Transcendentalism.

Kant also tried to prove in his studies of Aesthetics that our experience of beauty is based on our feeling life and that its’ quality is unselfishness. Friedrich Schiller took that point seriously and developed his own view on that as we have seen earlier.

Kant ended up with the metaphysical stance that object and subject – i.e. I and the world – were living in two different worlds and could not encounter one another in a proper way. According to

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Schickler (2004, p. 1) we can say in short that Kant’s transcendental idealism resulted in the scepticism which post-Kantian German idealists’ tried to overcome. Hegel abandoned completely Kant’s dualism and the idea of das ding an sich and argued that it is possible to reach it and become conscious of it. Hegel tried to show that dialectic as practiced by him is supposed to overcome the limits of Kant’s transcendental scepticism in two ways: 1. He demonstrated that basic philosophical categories have an internal relation to their opposites e.g. the subject to the object. 2. Hegel uses the dialectical method to argue that the ultimate condition of the possibility of experience is thought’s thinking itself.

According to Craig Holdrege (1996, p. 171) Hegel writes in his Enzyklopädie der philosophichen Wissenschaften that “thinking inflicts the wound, but it also heals it”. Holdrege develops this idea further by saying that when we question and think about the world, we are separated from it. At the same time, through questioning and thinking we also begin to overcome separation. Every moment of understanding forges a connection with the world. Here we can find some kind of similarity of Hegel’s, Goethe’s, Snellman’s and Steiner’s approaches of understanding.

Steiner starts his philosophy from epistemology and then indicates how this can be transformed into ontology (Schickler 2005, p. 138).

Steiner writes in the 3 chapter “Thinking in the service of Knowledge” of the Philosophy of Freedom (1979, p. 23) that “Observation and thinking are the two points of departure for all the spiritual striving of man, in so far as he is conscious of such striving. The workings of common sense, as well as the most complicated scientific researches, rest on these two fundamental pillars of our spirit”. Philosophers have started from various primary antitheses: idea and reality, subject and object, appearance and thing-in-itself, “I” and “Not-I”, idea and will, concept and matter, force and substance, the conscious and the unconscious. It is easy to show,

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98 Ibid.
99 Ibid.
however, that all these antitheses must be preceded by that of observation and thinking, this being for man the most important one.

In the Philosophy of Freedom chapter 4 (1979, pp. 40-41) Steiner says that through thinking, concepts and ideas arise. Then he describes that “when someone sees a tree, his thinking reacts to his observation, an ideal element is added to the object, and he considers the object and the ideal counterpart as belonging together”. Steiner carries on and says “I make thinking my starting point, and not concepts and ideas which are first gained by means of thinking. For these latter already presuppose thinking.” The following sentence is an important one: “I make special mention of this, because it is here that I differ from Hegel, who regards the concept as something primary and original”.

According to John F. Gardner (1974, p. 6) Steiner called his way of knowing empirical idealism and his world outlook he called anthroposophical.

Fritz C. A. Koelln describes in the introduction of Steiner’s The Riddles of Philosophy (1979, p. xii) how Steiner evaluated his own philosophy as he had developed it in his earlier books Truth and Science and Philosophy of Freedom. As a philosophy of spiritual activity, the Philosophy of Freedom had not merely given an analysis of the factors involved in the process of knowledge, nor had the possibility of human freedom within a world apparently determined on all sides, merely been logically shown. What the study of this book meant to supply was at the same time a course of concentrated exercise of thinking that was to develop a new power through which man really becomes free. As Aristotle's statement (Metaph. XII, 7) that the actuality of thinking is life in this way becomes a real experience of the thinker, human freedom is born.

In the Philosophy of Freedom Steiner avoids the metaphysical discourse of fundamental principles e.g. object and subject or concept and matter i.e. by saying that every philosopher who sets such principles must first use thinking. So we can say that Steiner’s first philosophy is epistemology and not metaphysics.

106 Steiner recommended that the more appropriate English translation of his book Die Philosophie der Freiheit would be The Philosophy of Spiritual Activity.
107 In the Finnish translation of this fragment says” the actuality of reason is life”. The English translation of Aristotle’s Metaphysics can be considered correct.
STEINER’S EPISTEMOLOGICAL MONISTIC APPROACH

“LIVING THINKING”

THINKING → OBSERVATION

Idealism

Mental image

Empirical world

The richness of the world of ideas and concepts

The richness of the sensational world, can be extended to the perceptions of our own thinking and other invisible objects

“FREEDOM”

Steiner used different expressions purposely for the different connections to keep the idea itself in a living form. “Living Thinking or “Pure Thinking” is the result of the marriage of sense & thought. There has been a lot of misunderstanding of this idea because researchers have not followed the red thread of Steiner’s approach all the way through but have taken short cuts to the last level. As we know these kinds of “compromises with the truth” are not acceptable in the field of research.

There are also a lot of misunderstandings of Steiner’s theory of knowledge and clearly this is because it takes focused studying in order to understand it properly. But the most difficult situation is when researchers who do not have a proper introduction to the theory start to study and analyze it without understanding it. Tarja Ehnqvist’s doctoral dissertation (2006 University of Helsinki) “How does anthroposophy manifest itself in Steiner Pedagogy” is an example of this kind of misunderstanding.¹⁰⁸ I argue here that this dissertation is based on a wrong interpretation

¹⁰⁸ Tarja Ehnqvist’s doctoral dissertation is an example of a common misunderstanding of Steiner’s conception of the theory of knowledge. Her point of departure to Steiner’s theory of knowledge is the Kantian dualism and she tries to understand with it Steiner’s monism. Her misunderstandings carry on when she says that Steiner does not mean “normal” thinking or “normal” perception. Her third misunderstanding is that she mixes up the basic concepts like perception and thinking (intuition) and mental image. Her fourth misunderstanding is crucial one for researcher: she is trying to study the foundation of Steiner’s theory of knowledge but when she does not understand his epistemological basis she takes short cut to the results of Steiner later spiritual research and confuses them to each others. Many studies could appear ridiculous if the researcher mixes up the philosophical methodological bases and the results. In her study there were also other methodological weaknesses which the opponent expressed. I argue
of Steiner’s theory of knowledge and that Ehnqvist thus develops totally wrong results throughout her research.

For Steiner this epistemological approach is a description of how the I encounters the world. This encounter is the active overcoming of the seemingly contradictory parts. The marriage of sense and thought could be another title of this process. This activity can be also called creativity or productivity as Snellman calls it.

In this study I argue that Steiner’s epistemological approach should be considered as the foundation stone and the quintessential core element of his writings which leads us from anthropology to anthroposophy\textsuperscript{109}. In a similar way as in Plato’s and Aristotle’s writings, Steiner’s writings can also be divided into exoteric and esoteric writings. In his exoteric writings he lays down carefully a philosophical basis but in the esoteric writings he presumes that readers are familiar with the foundation mentioned above. In early days it was usual that in the front page of Steiner’s esoteric writings there were short introductions for readers.

After the epistemological approach we turn to the whole structure of the Philosophy of Freedom. Reijo Wilenius has written an epilogue to Die Philosophie der Freiheit (1996, p. 277)\textsuperscript{110} where he summarizes the idea of the whole book in a compact way as follows:

\begin{quote}
“Steiner will anthropologisch vereinen, was die übliche Ethik und Epistemologie unterscheiden: Handeln und Wissen.”
\end{quote}

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ETHICAL INDIVIDUALISM AS AN AIM OF STEINER’S HOLISTIC SPIRITUAL ANTHROPOLOGICAL APPROACH

EPISTEMOLOGICAL

APPROACH

Thinking

Feeling

Willing

ETHICAL APPROACH

MORAL FANTASY

Steiner’s own blackboard drawing from the cover page of Die Philosophie der Freiheit
Next we are going to study some of the central ideas of Snellman¹¹¹ who had his spiritual roots deep in German idealism and literature. He also studied philosophy in Tübingen University. He was very well aware of the works of Hegel, Herder, Schelling, Schiller and Goethe e.g. Although Snellman never met Hegel¹¹² he was Snellman’s teacher and he studied his philosophy thoroughly. Snellman wrote one of his dissertations “VERSUCH EINER SPECULATIVEN ENTWICKLUNG DER IDEE DER PRSÖNLICHKEIT” in Tübingen 1841. After he had met some of the main ideas of Hegel’s philosophy, he started to develop his own philosophy. He was loyal to Hegel and based his philosophy on this foundation, but developed it in an independent direction according to his own discoveries. Reijo Wilenius wrote in his book The Snellman’s Line – The Philosophy of Spiritual Growth (1978, p. 22)¹¹³ that there is a kind of line existing from Aristotle to Hegel, especially concerning epistemology. Also von Wright (1971, p. 8)¹¹⁴ writes that Hegel thought of himself as a follower of Aristotle. Von Wright indicates that after the platonizing spirit of the Renaissance and of the Baroque period, Hegel was a great renewer of an aristotelian tradition in the philosophy of method. For both of them the idea of law is primarily that of an intrinsic connection to be grasped through reflective understanding, not that of an inductive generalisation established by observation and experiment.

Snellman presented his deep concern about the direction that university studies were taking when writing Om det akademiska studium (1840)¹¹⁵. The main idea of this monograph is that Snellman is deeply concerned about the real objectives of university studies. After his analysis Snellman spoke out his critical observations on university studies. He pointed out that university (Alexsander University in Helsinki) has forgotten its’ real educational approach (task). University studies had in the narrowest sense of the word begun to be a vocational training of state officials, for example lawyers, priests etc. Snellman’s idea was to bring the idea of ‘bildung’¹¹⁶ to the university discussion in Finland as the real educational aim of the studies.

What was Snellman’s understanding of the educational task, the idea of ‘bildung’ in university studies? For Snellman education is a life-long personal development and life in university studies is an important part of that development. In a university it should be possible to study epistemology and ethics. For Snellman personal inquiry into epistemology and ethics was the foundation of the studies in order to find one’s own personal conviction. Snellman starts with the

¹¹¹ Johan Vilhelm Snellman (1806-1881)
¹¹² Georg Wilhelm Friedrich Hegel (1770-1831)
¹¹⁵ Snellman, J. V. 1840 Om det akademiska studium. The translated version of this texts is used as a first reading in Foundation Year studies at Snellman College.
question what is knowledge and how can we achieve it? For him personal development is absolutely necessary in tertiary education. Self-consciousness (subject) and tradition (object) encounter each other overlapping and resulting in adaptation and knowledge and further even in conviction. As Snellman himself notes:

“Uti allt vetende kunna särskilja tvänne momenter, nämligen det gifna innerhållet, de notioner, bestämda tankar, som utgöra vetandet, och det tänkande subjektets, den vetandes, sätt att veta, att i sitt medvetande upptaga detta innehåll. Närmare fattade innebära dessa tvänne momenter, att vetandet både är en, af individen oberoende tradition och tillika har sin tillvaro hos ett Jag, ett sjelfmedvetande öferhufvud.”

Later Snellman:

“…människans tänkande är samma process som den gifna, bestämda tankens egen utveckling. Vetandet är derför subjektets uti det i traditionen förnuftiga.

And further on:

“Detta förhållande mellan sjelfmedvetande och tradition (frihet och nödvändighet, subjektivitet och objektivitet) existerar i hvarje nu i mensklighetens historiska utveckling…[Ty] bildningen upphöra icke med skolan eller någon viss examen; utan hela livet är den skola, i hvilken individen danas till menniska och sjelfva denna bildningsprocess utgöra det hos människan menskliga.

Snellman also indicates the creativity of Academic studies by saying that all true knowledge is always creative and later on he once more emphasizes this aspect of his way of knowing:

Ett sådant vetaned är äfven produktivt, ty det är ett frö, som evinnerligen utvecklar sig.

Snellman also expressed clearly his conviction that Academic studies should lead the students to ethics and the idea of freedom of the will and to Academic freedom but he limits this idea only to concern those students who have advanced to the understanding of creative knowing.

As a summary we can present a comparison of Steiner’s and Snellman’s ideas of the Bildung. These ideas are the basis for the Steiner teacher education at Snellman College and are as follows:
Comparative study of Steiner’s and Snellman’s ideas of Bildung and their aim in the tertiary education

Steiner:
Personal spiritual growth towards
Empirical Idealism and Ethical Individualism and Freedom

1. The Way of Knowledge = thinking activity penetrates observations (universal knowledge)
2. The Feeling life and Aesthetics = The Centre of an Inner balance and judgement of Human being (individualized knowledge)
3. The development of an Individual Will towards Ethical Action is based on the individualization of the Knowledge and its values

Snellman:
Personal spiritual growth towards freedom

1. The Way of Knowledge = the thinking self-consciousness encounters the tradition (to reach the creative nature of Knowing =1. level of Academic Bildung)
2. Individualized ethical understanding of the reasons behind e.g. the laws leads to Ethical free action and Academic Freedom

As a summary we can present how Steiner in the Riddles of Philosophy traced man’s attempts “to solve the riddle of the world and life” and showed that modern philosophy was seeking for a way to overcome man’s alienation from his world. (Blunt 1999, p.13)¹¹⁷

THE I AND THE WORLD RELATIONSHIP SEEN THROUGH THE EVOLUTION OF CONSCIOUSNESS
The Riddles of Philosophy
Rudolf Steiner

(The Time of Myths)
I The World -conceptions of Greek Thinkers
800/600 BC – to the Birth of Christ
II From the rise of Christianity to 800/900 AD
III The World -conception of the Middle Ages
800/900 – 1600 AD
IV 1600 AD

In the Waldorf Steiner teacher education the philosophical and the pedagogical connection has been related to the idea of perennial or eternal flux. In these connections students can develop their skills to observe and understand ideas from different points of view. This kind of an approach develops creative thinking (Stein, 1990, p. 8)\(^{118}\).

\(^{118}\) Stein, W. J. (1990) *The Death of Merlin*. Edinburgh. Floris Book. Walter Johannes Stein tells in his autobiography that Rudolf Steiner gave him guidelines for his philosophical studies with special regards to Berkeley and Locke: “Read the philosophical works of Berkeley who denied the existence of matter and Locke who based everything upon senses. Then write a theory of cognition for spiritual knowledge, avoiding both these one-sided points of view”. 
3 CREATIVITY CLUSTER

Creativity cluster in this context indicates the musical terminology where cluster is a modern conception of a special accord. Such an accord can be constructed from all the tones of the scale. The idea was that in this study we need many tones or many aspects in order to understand our topic creativity.

As we have already seen in the beginning of part I the development of western philosophy has touched the idea of creativity in the course of time. One way to see creativity is part of the process to find a solution to the greater problem: “I and the world” –relationship.

In the following chapters I shall introduce some of the important creativity researchers for example: Margaret Boden, Mihaly Csikszentmihalyi, Arthur Koestler, Howard Gardner, Matti Bergström, Jorma Heikkilä, Carl Gustav Jung and Donald A. Schön. At the end of this part I try to understand Snellman’s and Steiner’s ideas of creativity and their relationship to creativity in adult education. I shall also introduce four archetypal professions as creative friends for future teachers.

3.1 GENERAL IDEAS OF CREATIVITY

Creativity means ability to invent new solutions to problems or ability to create new artistic expressions. These solutions or artistic expressions do not have to be totally new. Creativity means especially that the individual invents something new, at least new for her/him. Creativity can be encouraged or discourage by education. (Hirsjärvi & Huttunen & Kari & Kuusinen & Vaherva 1982, p.109).119

Joy Paul Guilford developed the idea of creative thinking. His original idea was that creative thinking can be defined as divergent thinking (Kalliopuska 2005, p. 40)120. The divergent thinking has been related to the right side of our brains and to qualities like: sense perception, birth of holistic view, visual outlining, musicality and intuition. The opposite way of thinking has been defined as convergent thinking and it has been placed to the left side of the brain and to qualities like: linear, serial and concentrate thinking. Divergent thinking is complex and it lives

on many levels. According to research past, present and future are present in divergent thinking (Ruth 1984, p. 29).121

3.2 THE ACT OF CREATION

According to Buber (2002, p. 100)122 creation originally means only the divine summons to the life hidden in non-being. He explains that when Johan George Hamann and his contemporaries carried over this term metaphorically to the human capacity to give form, they marked a supreme peak of mankind, the genius for forming, as that in which man’s imaging of God is authenticated in action.

Arthur Koestler writes in his book “The Act of Creation” (1989, p. 145)123 chapter VII Thinking Aside/ Limits of Logic that once he found from the Alcemist’s Rosarium two pieces of advice for finding the Philosopher’s Stone printed side by side.

1. The Stone can only be found when the search lies heavily on the searcher.
2. Thou seekest hard and findest not. Seek not and thou wilt find.

Later on Koestler describes how in the beginning of the nineteenth century, single voices grow into a chorus in praise of the creative faculties of the unconscious mind. He says that it is perhaps most audible in Germany; among those who join in are, to mention only few, Herder, Schelling, Hegel, Goethe, Fichte. Koestler (1989, p. 151)124 expresses what he means by quoting Goethe:

“Man cannot persist long in a conscious state, he must throw himself back into the Unconscious, for his roots lives there… Take for example a talented musician, composing an important score: consciousness and unconsciousness will be like warp and weft.”

Koestler (1989, pp. 209-211)125 studied scientists and artists and says that in discoveries both rational thinking and the trigger-action of chance play a noticeable part. He says also that the function of the unconscious seem to be mainly to keep the problem constantly on the agenda,

124 Ibid.
125 Ibid.
even while conscious attention is occupied elsewhere. The moment of truth, the sudden emergence of a new insight, is an act of intuition. Such intuitions give the appearance of miraculous flashes, or short-circuit reasoning. According to Koestler they may be likened to an immersed chain, of which only the beginning and the end are visible above the surface of consciousness. The driver vanishes at the one end of the chain and comes up at the other end, guided by invisible links.

We can summarize that Koestler tried to show how the creative leap; bisociative thinking is working in practice.

### 3.3 THE CREATIVE MINDS

Margaret Boden (2005, p. 15)\(^{126}\) says that her book “The Creative Minds” takes up the question where Koestler left it. In this book she tries to identify some of the ‘invisible links’ underlying intuition. She says that Koestler describes creativity in general terms, but does not explain it in any detail. Boden says that creativity is not a separate skill, mystery or paradox, but the general feature of the human intelligence. It is based on such plain skills as conceptual thinking, observation skill and reflective self-assessment. Boden’s real aim is to find a better understanding of artificial intelligence (AI) and to computer creativity.

Boden reminds us that creativity according to definition consists of: not only new, but also values. And because values are changing easily, a lot of argumentation is based on the opinions of values. According to Boden there are two kinds of creativity: psychological, P-creativity and historical H-creativity. P-creativity is meaningful for a person and H-creativity is meaningful for humankind. Boden (2005, pp. 1-10)\(^{127}\) says that there are three forms of creativity. The first involves making unfamiliar combinations of familiar ideas. The other two types of creativity are interestingly different from the first. They involve the exploration, and in the most surprising cases the transformation of conceptual space in people’s mind.

Boden (2005, p. 14)\(^{128}\) focuses her critique towards popular beliefs about human creativity. She argues that human creativity has been presented mainly in two ways: inspirational and romantic /

\(^{127}\) Ibid.
\(^{128}\) Ibid.
intuitive approaches. She says that these views are believed by many but that they are not theories, so much as *myths*: imaginative constructions, whose function is to express the values, assuage the fears, and endorse the practices of the community that celebrates them.

We can see that her critique of the theoretical understanding of creativity is following:

1. _______________ (not clear intellectual approach, myths & imaginative constructions)
2. Inspirational approach (no theory)
3. Intuition / romantic approach (no theory)

We can understand that she is looking for a better explanation for the intellectual approach for creativity in order to apply it to computer creativity. Boden knows that many people would argue that no computer could possibly be genuinely creative, but she wants to focus on whether it is true that computers could, in fact, come up with ideas that at least appear to be creative.

I think that we can learn from Boden’s research one crucial point: She sees clearly that the problem of her field of research is the lack of intellectual understanding of creativity. When she emphasizes the concept intellectual (understanding), we can emphasize the phenomenological approach to understanding. (which can be developed into conscious imagination.) I argue that through this process we can also widen our understanding towards conscious imagination and link it to a certain extent to the deeper levels of creativity: inspiration and intuition. Although our aim is not computer creativity we can be thankful to Boden that she showed us the week point of the general discussion about creativity.

### 3.4 FLOW AND CREATIVITY

Csiksenzentmihalyi (1991, p. 39)\(^{129}\) has studied peoples’ *optimal experiences or flow phenomena* for many years and written a book call “*The psychology of optimal experience*”. He says that the opposite state from the condition of psychic entropy is optimal experience.

“When the information that keeps coming into awareness is congruent with goals, psychic energy flows effortlessly. There is no need to worry, no reason to question one’s adequacy. But whenever one does stop to think about oneself, the evidence is

encouraging:” You are doing all right.” The positive feedback strengthens the self, and more attention is freed to deal with the outer and the inner environment.”

Csikszentmihalyi (1991, p. 41)\textsuperscript{130} writes in the chapter “Complexity and the Growth of the Self” that following a flow experience, the organization of the self is more complex than it had been before:

“It is by becoming increasingly complex that the self might be said to grow. Complexity is the result of two broad psychological processes: differentiation and integration. Differentiation implies a movement toward uniqueness, towards separation of oneself from others. Integration refers to its opposite: a union with other people, with ideas and entities beyond the self. A complex self is one that succeeds in combining these opposite tendencies.

According to Csikszentmihalyi (1991, p. 41)\textsuperscript{131} the concept complexity is often thought to have negative meaning, synonymous with difficulty and confusion and that may be true, but only if we equate it with differentiation alone.

We can compare these terms differentiation and integration to Steiner’s two central psychological terms in Study of Man: antipathy and sympathy and how complexity means that the self must balance these two extreme tendencies in its development.

Csikszentmihalyi (1991) has a holistic understanding of the human being and this becomes explicitly expressed. In his book Flow he shows how he studied optimal experience on the body level (the Body in the Flow) and on the thought level (The Flow of Thought).

Csikszentmihalyi (1997)\textsuperscript{132} says that the book Creativity which is an attempt to bring together thirty years of research on how creative people work and live is an effort to make more understandable the mysterious process by which men and women come up with new ideas and new things.

\textsuperscript{130} Ibid.
\textsuperscript{131} Ibid.
According to his view creativity results from the interaction of a system composed of three elements:

1. A culture that contains symbolic rules,
2. A person who brings novelty into the symbolic domain, and
3. A field of experts who recognize and validate the innovation.

A practical example could be 1. A musician must learn the musical tradition, the notation system, the way instruments are played before 2. she can think of writing a new song. 3. She plays the new song to the other musicians who give feedback.

Csikszentmihalyi (1997, p. 12)\textsuperscript{133} indicates the fact that creative people are neither single minded, specialized, nor selfish. He says that they seem to be the opposite: they love to make connections with adjacent areas of knowledge. They also seem to be –in principle- caring and sensitive. Yet the demands of their role inevitably push them toward specialization and selfishness. Csikszentmihalyi admits that of the many paradoxes of creativity, this is perhaps the most difficult to avoid.

Csikszentmihalyi (1991, p. 5)\textsuperscript{134} describes that:

“For most of human history, creativity was held to be a prerogative of supreme beings. Religions the world over are based on origin myths in which one or more gods shaped the heavens, the earth, and the water. Somewhere along the line they also created men and women–puny, helpless things subject to the wrath of the gods. It was only recently in the history of human race that the tables were reversed: It was now men and women who were the creators and gods the figments of their imagination.”

I think that we can relate another thought to this picture which Csikszentmihalyi develops further in his book and that is the question of generalists versus specialists. He says that specialized knowledge will be favoured over generalized knowledge, but this trend towards specialization is not necessarily a good thing. It can easily lead to a cultural fragmentation such as described in the biblical story of the building of the Tower of Babel. He also emphasizes that his book amply demonstrates that creativity generally involves crossing the boundaries of domain.

\textsuperscript{133} Ibid.
3.5 CREATING MINDS AND MULTIPLE INTELLIGENCES

Howard Gardner says in his book *Creating Minds* (1993, p. xiii)\(^{135}\) that “if intelligence is pluralistic, so, a fortiori, is creativity”

Howard Gardner has researched into multiple intelligences (MI) for several years and written many books. His finding seven intelligences was revolutionary. Howard Gardner (1991, p. 15)\(^{136}\) defines these seven intelligences in the following way:

- Linguistic intelligence
- Logical – mathematical
- Spatial
- Musical
- Bodily-kinesthetic
- Interpersonal
- Intrapersonal

Howard Gardner’s view of creativity in his book *Creating Minds* is an interesting one. He has based this study of creativity on his theory of multiple intelligences. He says that a single variety of creativity is a myth. Gardner explains that he has been inspired particularity by Csikszentmihalyi’s ideas of creativity and that he developed a new approach to conceptualization of creative phenomena. Gardner’s theoretical framework has three core elements: 1. a creating human being, individual 2. an object or project on which individual is working, domain / discipline (or symbol system). 3. The other individuals who inhabit the world of the creative individual, field.

Howard Gardner says in *Creating Minds* (1993, p. 9)\(^{137}\) that the superstructure needed to account for creative activity is based on these three core elements and on the relationships among them, specifically:


1. *The relationship between the child and the master.*

In a developmental study, it is natural to look for continuities, as well as disjunctions, between the world of the talented, but still unformed, child and the realm of the confident master. Equally important in a study of creativity is sensitivity to the innovator’s ways of drawing on the worldview of the young child.

2. *The relationship between an individual and the work in which he or she is engaged.*

Every individual works in one or more domains or disciplines, in which he or she uses the current symbolic systems or contrives new ones. Here the researcher is concerned with individual ways of mastering, then labouring in, and ultimately revising the nature of such domains.

3. *The relationship between an individual and other persons in his or her world.*

Though creative individuals are often thought of as working in isolation, the role of other individuals is crucial throughout their development. In this study the researcher examines the roles of family and teacher during the formative years, as well as the roles of crucial supportive individuals during the times in which a creative breakthrough seems imminent.
3.6 BRAIN RESEARCHER’S IDEAS OF CREATIVE SCHOOL AND TEACHING

Matti Bergström criticizes in his book “Barnet – den sista slaven” (1996, p. 67)\textsuperscript{138} school institutions and teachers for not having changed although children have changed a lot during last 50 years. He explains that this stagnation of the school system does not understand children’s potentialities and creativity at all. He also criticises the alternative schools, Steiner and Montessori Schools as not being any better from this perspective. He describes that there is a gap between children and teachers and the first thing we should understand is the children’s ego / I being. He writes in the following way:

“So fort vi förstår att det är barnens “Jag” vi skall uppfostra, kommer vi på rätt spår I pedagogiken. Då interesserar vi oss för vad dessa ”Jag” är, och hur de utvecklas. Och för att kunna veta det måste vi känna till hjärnans functionssätt. Det är här hjärnforskning kommer in och kan hjälpa till vid uppfostringsproblem.”(1996, p. 70)\textsuperscript{139}

Matti Bergström divides brain resources in to three categories and he relates these resources to future educational possibilites. According to Bergström (1996, pp. 13-19) these three forms of neurophysiologic resources; The first resource: Power, The second resource: Knowledge, The third resource: Value can be related to the classic psychological triad; Will, Knowing and Feeling. Bergström speaks about creative brains where there are two generators. He describes that the basis of our creative ability can be found in the brain stem which can be called the “chance generator”. The chance generator forms the knowledge which the cortex has brought. The other pole the cortex can be called the “knowledge generator”. When these two generators encounter then chaos and order encounter and our psychological ego creates new creative ideas.

Brain’s learning spiral

According to Bergström (1996, p. 30)\textsuperscript{140} the best model for learning could be the spiral. He think that during the biological evolution our brains have”learned” in the form of a gene-spiral. He says that this spiral activates the primitive stem and this activity will be held back by the highly developed cortex. The activity of the brain stem leads to the higher levelled


\textsuperscript{139} Ibid.

\textsuperscript{140} Ibid.
According to Bergström the circle form of the learning spiral describes the repetition which strengthens the synapses as plasticity theory argues. But beside of these spiral circles he describes also the holistic aspect which is needed in learning processes. The new detailed information will be constructed to a psychic whole. During the learning process the brain creates new circle entities from the information components which will be destroyed. This destruction is the economical price of creative learning. Bergström says that we know also that the entities stay in our memory but detail information fades away. According to Bergström the educators should know that early education means encouraging children’s fantasy to play and to do other things accordingly but if they are loaded too early with the information their brains will develop into robot brains. This kind of robot brain is easy to be programmed from outside but does not have its own strong will.

**Brain’s learning spiral** (Bergström 1996, p.72)

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Bergström (1997, p. 65)\(^{141}\) points in his book “*Svarta och vita lekar, Lek, kaos och ordning I hjärnan*” to David Bohm who has said that we should understand the dialogue between the

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deeper primitive brain stem and the newly developed cortex. This dialogue reflects feelings and is an important basis for creative play.

3.7 JUNGIAN VIEW OF CREATIVITY

Carl Gustav Jung (1991, p. 15) argues in his writing that the basic problem in modern psychology is that it has lost the central idea. Western culture has been based throughout on the idea that the human being has a soul. Modern psychology which came to being during the second half of 19th century was born “without the soul”. The impact of scientific materialism meant practically that everything which was invisible and impossible to touch was something dubious even despicable because it was suspected of linking with metaphysics. According to Jung the appreciation of the vertical spiritual growth was changed to the horizontal extension of empirical physical world view. He says that most of the thinkers started to consider the spirit totally dependent on material things and causes.

One of my interviewees Inkeri Sava, professor at the University of Art and Design mentioned Jorma Heikkilä’s ideas of creativity as one of her own points of departure. Heikkilä wrote an article the title of which can be freely translated into English as follows “The Sectors of Creativity and their development” Heikkilä, (1984, p. 91-95). In this article he refers to Jungian vision which Clark B. has developed further in his book Growing up Gifted. Developing the Potential of Children at Home and at School. According to Heikkilä Clark has formed an integrated conception of creativity which he has based on Jung’s factors of personal experience – thinking, feeling, production of sensations and intuition. Clark has emphasized that creativity is a holistic synthesis of these factors and a lot more.

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The holistic Jungian view of human experience.

According to Heikkilä Clark’s model of holistic creativity considers the following factors: Rational thinking which can be developed by immediate conscious exercises. The high levelled emotionality which is a force which produces self-knowing processes or in other words self-actualization. The high levelled physical and spiritual development and skilfulness in specific areas. The high levelled consciousness with which it is possible to use imagination and fantasy and advance further to preconscious and subconscious areas.

3.8 CREATIVITY AS REFLECTION – IN – ACTION

Donald A. Schön argues in his book “The Reflective Practitioner” (1983, p. vii)\textsuperscript{144} that he has “become convinced that universities are not devoted to the production and distribution of fundamental knowledge in general. They are institutions committed, for the most part, to a particular epistemology, a view of knowledge that fosters selective inattention to practical competence and professional artistry”.

He says that there is gap between academic knowledge and the professional’s knowledge. He sees this dichotomy between the universities and the professionals, research and practice and thought and action. To overcome this dichotomy Schön has developed a new approach to

epistemology of practice. He launches his idea of reflection-in-action and shows how people who are working in the different fields of practical life can demystify the area of reflection and knowledge and take hold of it in the concrete practical life situations. Schön (1983, p. 66-67) gives us an interesting link to teacher education and creativity when he refers to Tolstoy’s essay “On Teaching the Rudiments” as follows:

“Every individual must, in order to acquire the art of reading…be taught quite apart from any other and therefore there must be a separate method for each… One pupil has a good memory, and it is easier for him to memorize the syllable than to comprehend the vowellessness of the consonant; another reflects calmly and will comprehend a most rational sound method; another has a fine instinct, and he grasps the law of word combinations by reading whole words at a time. …Every teacher must…by regarding every imperfection in the pupil’s comprehension, not as a defect of the pupil, but as a defect of his own instruction, endeavour to develop in himself the ability of discovering new methods…

Schön emphasized also that Tolstoy had a conviction that in good teaching method was not anymore method but an art. Schön also refers to the idea of on-the-spot reflection in teacher education experiment, very much as in Tolstoy’s art of teaching.

This example from Tolstoy and his idea of the art of teaching as a description of the teacher’s pedagogical creativity is similar to Steiner’s ideas.

Schön wrote later on a book called “Education the Reflective Practitioner” (1987, pp. 9 -13)¹⁴⁵ where he criticized academic education and its’ hierarchical way of understanding knowledge:

Basic science
Applied science
Technical skills of day-to-day practice

And he says that the greater one’s proximity to basic science, as a rule, the higher one’s academic status.

Schön turns this problem “Upside Down” indicating the perspective of the book, he starts from the following premises:

- Inherent in the practice of the professionals we recognize as unusually competent is a core of artistry.

Artistry is an exercise of intelligence, a kind of knowing, though different in crucial respects from our standard model of professional knowledge. It is not inherently mysterious; it is rigorous in its own terms; and we can learn a great deal about it...by carefully studying the performance of unusually competent performers.

In the terrain of professional practice, applied science and research-based technique occupy a critically important though limited territory, bounded on several sides by artistry. There is an art of problem framing, an art of implementation, and an art of improvisation – all necessary to mediate the use in practice of applied science and technique.

Next I shall quote a description in detail from Schön’s book because it could be seen as an important example for future Steiner Teacher Education.

Schön gives us also an important example from the “Master Class in Musical Performance” (1987, p. 176-178). In this example Bernard Greenhouse describes his early cello lessons with Pablo Casals. He says that they spent at least three hours a lesson. The first hour was about performance; the next hour entailed discussion of musical techniques; and the third hour Casals reminisced about his own career. During the first hour he would play a phrase and asked Greenhouse to repeat it. And if bowing and the fingering weren’t exactly the same as his, and the emphasis on the top of the phrase was not the same Casals would stop and say, “No, no. Do it this way.” This went on for quite a few lessons. They studied the Bach D-Minor Suite and Casals demanded that Greenhouse become an absolute copy. He even mentioned that he is becoming a poor copy of Pablo Casals but Casals said, “Don’t worry about that”. Greenhouse says:

“He was extremely meticulous about my following all the details of his performance. And after several weeks of working on that one suite of Bach’s, finally, the two of us could sit down and perform and play all the same fingerings and bowings and all the phrasing alike. And I really had become a copy of the Master”.

When the student had achieved a high degree of mimicry Casals did something surprising:
And at that point, when Greenhouse had been able to accomplish this, Casals said to him,

“Fine. Now just sit. Put your cello down and listen to the D-Minor Suite.” And he played through the piece and changed every bowing and every fingering and every phrasing and all the emphasis within the phrase.
Greenhouse said that he sat there, absolutely with his mouth open, listening to a performance which was heavenly, absolutely beautiful. And when Casals finished, he turned to him with a broad grin on his face, and he said,

“Now you’ve learned how to improvise in Bach. From now on, you study Bach this way.

Schön explains that this was Casals’ way to open up possibilities he intends Greenhouse to explore from now on through his own reflection in action.

3.9 SNELLMAN’S AND STEINER’S PHILOSOPHICAL APPROACH TO CREATIVITY, ARTS AND AESTHETICS

In the next chapters I will try to make a bridge between Steiner’s and Snellman’s ideas of philosophy and their general ideas of creativity. I have already touched on some of these ideas earlier in this study.

3.9.1 Snellman’s ideas on productive, arts and aesthetical education at university

Snellman’s point of departure in creativity is linked to the idea that real knowing is productive. The creative process of our thinking can be seen as the basis for Snellman’s idea of human activity as was written earlier in this study, in chapter 2.14. Snellman wrote little about aesthetical education concerning University students. He says that Art History and reproductions of the old master’s paintings can be nutrition for students. He also emphasizes that University choir culture can be the bridge between the large audience and the university students, but he complains about the underdeveloped quality of singing culture at schools. Snellman gives special meaning to the literature studies and especially to the poetry because of its’ quality in reaching the deepest ideas. Snellman says that national literature is the core of our cultural development and especially poetry. We can notice here that Snellman’s best friends were Runeberg the Finnish national poet and Lönnrot the national hero, who collected and pieced together Kalevala. Snellman recommended university students to read Greek philosophy, historical literature and poetry which according to his ideas give the basis for cultural understanding.
Snellman appreciated the educational tasks of the arts and it has been documented that he himself in his adulthood studied piano playing in order to sing and play music at home. As his wife had died, he had taken over his children’s educational upbringing. We can summarize that Snellman focused on building the philosophical foundation of university education to the process of bildung. We notice that Steiner starts from similar ideas to Snellman but develops it further to an aesthetical - artistic educational approach.

3.9.2 Philosophy of Freedom and Creativity

Otto Palmer (1975, p. ix)\textsuperscript{146} says that the Philosophy of Freedom is a path, a method, as anthroposophy itself is a method, leading by philosophical means to the actual experience of thinking. According to Palmer in the Philosophy of Freedom we train new thinking:

“In its pages the creative energy of the human spirit is trained on thinking itself, with the result that thinking is completely rejuvenated. It is not saying too much to call this a re-creation, a rebirth of human thinking.” (Palmer (1975, p. 17)

This thinking cannot be allowed to remain mere thought, but must instead become experience based on soul observation. It is 1.) The First stage of supersensible experience. 2.) The second stage: moral intuition.

Palmer indicates for us a far reaching idea of why we should try to reach these experiences. The reason for this is that these experiences will offer the only possible means of refuting materialism: scientific materialism of the West and dialectical materialism of the East. They cannot be refuted by pure logic because both types have built themselves an impregnable fortress.

In the next lines Palmer (1975, p. xiii)\textsuperscript{147} summarizes central ideas of moral intuition and ethical individualism as follows:

“A person who lifts himself to a truly individual level in the sense of The Philosophy of Freedom has, by the same token, developed the capacity to find the concepts and


\textsuperscript{147} Ibid.
ideas that belong to the phenomena with which the surrounding world confronts him. He lifts himself toward the ideal of the “free spirit” and works to make it a real.”

Palmer refers to Steiner’s own writing about the aims and the artistic composition in the following way:

“This book has a philosophical goal: that of making science itself alive and organic… A similar situation exists in the art realm. A composer works according to the rules of composition. Music theory is a body of knowledge that one must have acquired before starting to compose, and in composition is made to serve life, to create something absolutely real. Philosophy is an art in exactly the same sense. Real philosophers have been conceptual artists. The ideas of humankind were the artistic medium in which they worked, and in their hands scientific method became artistic technique. This endows abstract thinking with concrete individual life; ideas becoming living forces. When this happens, it means not merely knowing about things but transforming knowledge into a real, self-controlling organism and our true, active consciousness lifts itself above the level of a merely passive taking-in of facts.” (Palmer 1975, pp. 11-12) 148

Here we have Steiner’s philosophical foundation to moral intuition and moral fantasy.

**Herbert Witzenmann** has found interesting aspects to artistic creativity in his book *Die Philosophie der Freiheit als Grundlage Künstlerischen Schaffens* (1988, p. 14). 149 Witzenmann writes in the preface for the first edition in the following way:

…”Ihrer bedarf die heutige Menschheit, wenn sie andere Grundhaltungen des Erkennens und Handelns finden will als jene, welche sie heute beherrschen. Dass an ihre Stelle anders geartete treten müssen, beginnt man einzusehen. Dennoch verfällt man, mangels einer neuen Gesamtorientierung, immer wieder in das Verbessern einzelner Einrichtungen und Massnahmen, ohne dass die Denkart und der Gesamtzustand geändert würden. Man kann neue Sichtweisen und neue schöpferisch-erfinderische Lösungen im einzelnen Fall nicht finden, wenn man nicht einen überhaupt neuen Zugang zum Wirklichen und Menschlichen gewinnt.


Witzemann (1988, p. 184) develops his idea toward the end of his book. In the 12th Chapter of Die Stufen des Schulungswege des Künstlers he shows different levels of the path of the Philosophy of Freedom which can enliven the new experiences which artists need in their ethical creative processes.

### 3.9.3 Art as Spiritual Activity

Michael Howard (1998, p. 21) writes under the title Introduction / Knowing our Feeling: “On the surface, this book [the Philosophy of Freedom] may not appear to speak directly to issues concerning the arts, but if the reader studies it with artistic questions in mind, every sentence can shed light on fundamental issues for the creative artist, as well as for the viewer of artistic work. From this perspective, it is a philosophy of artistic activity and creative freedom.”

Michael Howard carries on in an interesting way as follows: “Steiner’s view on art and human evolution may lead to the conviction that the value of a work of art lies not in its outer appearance but in the quality of creativity that went into it – particularly, the degree to which it is born out of inner freedom. If exact observation and draftsmanship [craftsmanship] were the foundations on which an art was mastered in the past, cultivation of inner creative freedom, grounded in ever-growing self-knowledge, is the prerequisite discipline for the art of the present and foreseeable future.”

And in the end Howard emphasizes that …”Therefore, clarifying the distinction between outer and inner freedom becomes critical to our understanding and cultivation of creativity in all spheres of life, including art.”

Howard (1998, p. 36) also introduces us to the three fold nature of Steiner’s artistic work known as The Representative of Humanity.

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151 Intuitive Thinking as a Spiritual Path is new English transation from The Philosophy of Freedom.
3.10 RUDOLF STEINER’S IDEAS OF CREATIVITY IN TEACHERS’ EDUCATION

I seek within
The working of creative forces,
The life of creative powers.
Earth’s gravity is telling me
Through the word of my feet,
Air’s wafting forms are telling me
Through the singing of my hands,
And Heaven’s light is telling me
Through the thinking of my head,
How the great World in Man
Speaks, sings and thinks.

Rudolf Steiner (1985, p. 145) 153

In this chapter we can see how Steiner develops two different approaches: on the one hand he leads teachers’ to focus on and develop their encountering with children and on the other hand he leads teachers to educate and cultivate their character. The first is the development of the soul activity, our threefold nature, in order to become creative in understanding and meeting children with a full heart. The other is the education of our character which is even more difficult as here we start to educate and cultivate the fourfold nature of the human being in order to find and form the creativity which has its’ foundation in our whole organizational entity. These can be seen as two paths but they lead, as we know, to two sides of our human nature.

“To understand the character of the soul we have to bring artistic creativity into the realm where laws prevail. Knowledge has to become artistic vision if we want to understand the soul. You can preach that that kind of knowledge is not real knowledge because experience of a personal nature is involved. However many logical preconceptions may support this theory the fact remains that without the involvement of the inner, personal qualities of creative understanding you cannot understand the soul. People shy away from this involvement because they imagine it is bound to lead to judgement based on personal arbitrariness. This arbitrariness certainly will appear unless one conscientiously disciplines oneself in inner objectivity.” 154 [bold font MN].

In the end of the lectures of Study of Man Steiner recited the following poem:

“Imbue thyself with the powers of imagination [fantasy], [will]
Have courage for the truth, [thinking]
Sharpen thy feeling for responsibility of soul.” [feeling]

Here, in the first line we can feel a connection to our life of will and its’ relationship to our wellspring of fantasy. The second line is likewise linked to our thinking life. While the third line gives us the task of developing our feeling to become a centre for our soul life, bearing responsibility for the balance and harmony of our individuality and teacher identity. This threefold poem is linked to the self-education of our personality.

Already in 1919 at the end of Practical Advice to Teachers Steiner gave the following advice to the teacher to remain creative:

1. The teacher must be a man of initiative in everything that he does, great or small.
2. The teacher should be one who is interested in the being of the whole world and of humanity.
3. The teacher must be one who never makes a compromise in his heart and mind with what is untrue.
4. The teacher must never get stale or grow sour.

We can follow this advice and see that Steiner points to the development of our character. According to Johannes Kiersch (2006, p. 38) these guiding thoughts, similar to those in which Steiner recommended the three arts (next chapter) in connection with the renewal of teacher training, arise out of his anthroposophical insights into the nature of the human being. Kiersch says that it is easy to see how they are related to the four classical temperaments and how they arise out of the four-fold organisation of human nature. Predominance of the ego organisation in the adult brings about the choleric, of the soul organisation the sanguine, of the life/formative organisation the phlegmatic and of the physical organisation the melancholic temperament. According to Kiersch we can see these four guiding thoughts as gifts for Waldorf teachers to understand the four temperaments as well as the qualities of the human being’s four-fold

organisation. Next we will modified Steiner’s and Kiersch’s ideas and summarize them in the following way:

The teacher can develop his or her character by learning good qualities from the different temperaments:
1. To cultivate the power of initiative that arises from the spiritual core of his or her being (Choleric / ego organization).
2. To cultivate the interest in the world and its people brought to him or her (Sanguine temperament / soul organization).
3. To unite him or herself in personal responsibility to his or her knowledge (Phlegmatic/ life/formative organisation).
4. To resist the oppressive weight of his or her physical organisation (Melancholic/ physical organization).

Steiner indicates also creativity in the Eighth Lecture in Practical Advice to Teacher. He says as follows:

“We have to take seriously the fact that just with regard to his [teacher’s] most important spiritual characteristic man becomes productive by retaining the childlike element all his life. We are a poet, an artist if we can always relive in ourselves the activity of the child with our maturer humanity.”

He develops this idea further by indicating that the teacher should find a child’s way to inner will activity in our thinking, feeling or acting. And here he warns us that if we do not find this childlike flexible enthusiasm we should not be teachers.

**Preparation and review by the Class teacher**

In the lecture of 21 September 1920 in *Balance in Education*, Steiner gave a detailed description of the path for teachers. To be able to stand before a class each day in the right frame of mind the teacher needs the knowledge of the human being as an ever renewing source of ideas:

Study and absorb knowledge of the human being;
Understand knowledge about the human being through meditation;
Creatively recall knowledge of the human being. (Rawson & Masters 1997, p. 21)\(^\text{157}\)

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If we think of the gestures which the class teacher needs to understand in his or her job, we can find the following elements: 1. Preparation A) study, meditate and remember knowledge of the human being as was said above B) Study the subject and try to open up the content of it to lively experience 2. The actual classroom situation 3. Review the lesson and the kind of dialogue there was in the classroom seeing what we have learned from it. 4. The last gesture is that we bring the 1-3 gestures together, to a conclusion. Then our teaching has become a whole, an organic entity. Now we can recall what we said about Steiner’s epistemological approach and relate to it here. Steiner (1981, p. 82) emphasizes it again more that 20 years later in the 5th lecture of Study of Man:

“In studying the human soul we only gain true insight if we remain within the sphere which I have endeavoured to outline in my Truth and Science and also in the Philosophy of Freedom. Here we can speak of the soul as a single entity without falling into abstraction. For here we stand upon a sure foundation; we proceed from the point of view that man lives his way into the world, and does not at first possess the whole reality…he has first to develop himself further, and in this further development what formerly was not yet reality becomes true reality for him through the interplay of thinking and perception. Man first has to win reality…For reality is not within the environment, nor is it in phenomena: only gradually, through our own winning of it, does reality come in sight, and the first sight of reality is the last thing we get.”

STEINER’S EPISTEMOLOGICAL APPROACH IN EDUCATION

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As I said earlier in this study that Steiner’s epistemological approach should be considered as the foundation stone and the quintessential core element of his writings which leads us from anthropology to anthroposophy. For Steiner this epistemological approach is a description of how the I encounters the world. This encounter is the active overcoming of the seemingly contradictory parts. The marriage of sense and thought could be another title of this process. This activity can be also called creativity or productivity as Snellman calls it.

### 3.11 Heydebrand’s View for Education of Teachers

At the end of his life Steiner seemed to urge those who followed his lectures and educational ideas to a more concrete approach for teacher education. In 1924 he seems to anchor his approach to the fourfold nature of human being. Caroline von Heydebrand formulated the following ideas while The Nature of a Teacher Training Course was being planned to take place in England. Her plan shows us this new approach. As we know von Heydebrand was the author of the *Curriculum of the First Waldorf School*. This curriculum has been called a genius and artistic product in which Heydebrand was able to piece together and form Steiner’s and the teachers’ ideas into a comprehensive, artistic curriculum. We can therefore presume that she was the person who could best understand Steiner’s indications for teacher education and the differences between and the developmental challenges for the Waldorf School Curriculum and the Waldorf School Teacher Education Curriculum. Heydebrand died 23. of August 1938 immediately before the teacher education course was to have been held. In the event, Maria Röschl (a teacher of Classics) came instead to help the Teacher Training Course teachers at the “New School” in England. We do not know if Heyderbrand’s plan was applied in the teacher course but what we know is that Heyderbrand’s plan is extant, and that she asserted that it was

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159 According to Reijo Wilenius philosopher Fichte was the first one who used the concept anthroposophy. Antropos means human being and sophia means wisdom.


approved by Steiner. This plan remains in the school archives and was found almost 60 years later in the Michael Hall Steiner School (Jarman & Masters 1995, pp. 37-41).162

The Nature of a Teacher Training Course:
as conceived by Caroline von Heydebrand after consultation with Rudolf Steiner

(1.) GENERAL WORK:

Study of the human organism as confluence of the Arts (given by arts teachers, doctors and science teachers).

Study of “How to attain Knowledge of the Higher Worlds” (the earlier title) as a guidance book on self education.

Learning the art of looking at artistic productions.

THREEFOLD CURRICULUM FOR STUDENTS (transforming and deepening of the ideas achieved from lecture / 1. level with the 3 artistic elements):

(2.)

The Plastic Element (life / formatitive organization - Imagination) Modelling, Painting, Carving, Drawing, etc.

The element of imagination in the English language and literature (to make the student see and create inner ‘visions’).

The plastic forces in the kingdoms of nature, especially in Geology and Botany.

The plastic forces in Geometry (Synthetic Geometry).

The power of imagination in Fairy Tales, sagas, legends and mythology.

(3.)


The musical element in the kingdoms of nature especially in Zoology; also in Chemistry.

The musical element in Arithmetic.

Rhythms in the evolution of the growing human being (7 year periods).

Study group on teaching and education.

(4.) **The Speech Element** (ego organization - Intuition)

Speech formation, Speech Eurythmy.
The dramatic element in History (Method of teaching History).
The evolution of individuality in mankind (Biographies).
Comparative study on the spirit of different languages.
Health and illness (what the educator has to know
about medicine).

N.B. Students were expected to have become familiar with and gained a clear understanding of Steiner’s *The Philosophy of Freedom* before embarking on this course.

Steiner spoke about the same ideas 1924 in Bern\(^\text{163}\). It is also worthwhile noticing that Steiner gave the same educational approach for medical doctors as an educational extension after they had finished their normal medical scientific studies at University.

### 3.12 PROVINCES OF PEDAGOGICAL CREATIVITY

When the Waldorf School started Rudolf Steiner emphasized for teachers that the idea of threefoldness should be understood deeply and that this was the teachers’ perspective of the human being. In 1924 he gave lectures for teachers and there he strongly stressed that fourfoldness should be understood by teachers and used as basis of their education.

There is a story which is well known in circles of Waldorf teachers’ all over the world but which lives a myth-like life and is not yet proved to be true. According to the story Steiner had once said during his last months of life that if he recovered from the illness he would change the orientation of the Waldorf Schools 180 degrees in the artistic direction. Here we have the story. But when I tried to find out who Steiner said it to or if it has been documented there are no more tracks to be found. But on the other hand it is possible to follow this train of thought although we do not find the documents. One can legitimately ask why we should find out whether this story is true or not. But in which case I would argue that our task is to try to understand the train of thought behind the story. In my experience this is important because every time I have heard the

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story it has been in a situation of as confrontation between the two parties involved: scientists who like to emphasize an approach based on knowledge and the artists who like to emphasize an artistic approach. The situation has stagnated and people are furious because they know they are sure which way to take. But I think that we cannot solve the problem in this way at all.

I argue here that Steiner at the end of his life in 1924-1925 was worried about the teachers’ pedagogical creativity in Waldorf Schools. He had realized that teacher education had not a firm foundation. Pedagogical creativity should be established at deeper levels of the teacher’s character.

As I said in the beginning of the chapter A) the development of the soul forces can be seen as the teacher’s instrument with which to encounter children and adults in an open, creative way. B) the development and cultivation of the teacher’s character is meant to find and establish the creative nature of the teacher in connection with the own human organisation. We can name these areas according to Goethe’s pedagogical province. Goethe’s Utopia was a Pedagogical Province but there were different action areas which can be seen as local provinces where different abilities of character were to be developed and that these were the education of children and youths. For adults these pedagogical provinces in the teacher education are challenges for self-education and self-realization of character.

<table>
<thead>
<tr>
<th>SOUL FORCES</th>
<th>HUMAN ORGANISATIONS</th>
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</thead>
<tbody>
<tr>
<td>Teacher’s self-realization and development of the character in order to become productive and creative (e.g. finding the creative qualities from four temperaments)</td>
<td></td>
</tr>
<tr>
<td>Teacher’s self-education of teacher to observe and understand the pupil in the creative way</td>
<td></td>
</tr>
<tr>
<td>Thinking</td>
<td>Physical organization</td>
</tr>
<tr>
<td>Feeling</td>
<td>Life (formative) organization</td>
</tr>
<tr>
<td>Will</td>
<td>Soul organization</td>
</tr>
<tr>
<td>SENSE</td>
<td>INTUITION</td>
</tr>
<tr>
<td>PERCEPTION</td>
<td>IMAGINATION</td>
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</table>
3.13 FOUR ARCHETYPAL PROFESSIONS AS CREATIVE FRIENDS FOR FUTURE TEACHERS

In the interview sessions I touched on one theme with each of my interviewees. This theme was: could we widen our understanding of the complexity of the creativity needed in the work of teachers by using some metaphorical professions. I also thought that we could widen the profile of Waldorf Steiner teacher education if this idea was feasible. The idea could perhaps help to bring the work to fruition and give a creative impulse to future plans and curriculum design.

From this point of view Csikszentmihalyi (1991, p. 140)\textsuperscript{164} writes something very interesting in his book \textit{Flow} in the chapter \textit{Amateurs and Professional} which we can apply to the teacher’s profession in this context. He indicates two terms: \textit{amateur} and \textit{dilettante} and says that these labels are slightly derogatory. An amateur or a dilettante is a person not to be taken seriously, one whose performance falls short of professional standards. But originally “amateur” from the Latin verb \textit{amare} “to love”, referred to a person who loved what he or she was doing. Csikszentmihalyi also enlightens us, that “dilettante,” from the Latin \textit{delectare}, “to find delight in,” was someone who enjoyed a given activity. In the teacher’s profession what would be more important that to find delight and love.

I selected the following metaphoric professions which I call archetypal professions as creative friends for future teachers. I took my point of departure in Aristotle’s three ways of knowing. I pondered for quite a long time which profession could represent which way of knowing. I am sure that future Steiner School teachers can learn from these three different ways of knowing and the fourth way which can combine these three ways of knowing in order to develop his or her personal-professional creativity.

\begin{align*}
\text{episteme} &= \text{philosopher} \\
\text{techné} &= \text{artist} \quad \text{combination and aim at higher wisdom} = \text{conductor} \\
\text{phronesis} &= \text{gardener}
\end{align*}

Each of these four fields describe the ideal professions and the real aims of the teacher’s personal spiritual growth towards creativity.

Next we are going to get to know these four professions more closely.

3.13.1 The Philosopher

“Wer die Philosophie ablehnt, vollzieht selber eine Philosophie, ohne sich dessen bewusst zu sein.” (1965, p 13)\(^{165}\)

The most important questions for the teacher are: What is your philosophy? What is your view of human nature? That is why the existence philosopher\(^{166}\) Karl Jaspers encourages us to study philosophy in order to think through our educational theory and praxis, once in a while. Jaspers was also very fond of philosophical discussions with children. He respected their philosophical and open – full of wonder – attitude towards life (Jaspers 1965, p. 11)\(^{167}\).

“Philosophy” used to mean “love of wisdom” and people devoted their lives to it for that reason. Csikszentmihalyi (1991, 138)\(^{168}\) says that nowadays many professional philosophers would be embarrassed to acknowledge so naïve a conception of their craft. Amateur philosophers need not worry about historical struggles for prominence among competing schools or personal jealousies of scholars. They can keep their minds on the basic questions. What these are is the first task for the amateur philosopher to decide. Is he interested in what constitutes the “good” or the “beautiful” or perhaps the “truth”? Here we make a bridge between philosophy and art through the words of Leonardo da Vinci (1970, p. 326): \(^{169}\)


\(^{166}\) Jaspers rejected ‘existentialism’ as a distortion of the philosophy of existence.


“He who despises painting loves neither philosophy nor nature. If you condemn painting, which is the only imitator of all visible works of nature, you will certainly despise a subtle invention which brings philosophy and subtle speculation to the consideration of the nature of all forms – seas and plains, trees, animals, plants and flowers – which are surrounded by shade and light. And this is true knowledge and the legitimate issue of nature; for painting is born of nature – or, to speak more correctly, we will say it is the grandchild of nature; for all visible things are produced by nature, and these her children have given birth to painting. Hence we may justly call it the grandchild of nature and related to God.

3.13.2 The Artist

Joseph Beuys: ”Jeder Mensch ist ein Künstler“. He had a strong philosophical aspect in his artistic approach. He argues that: "Die einzige revolutionäre Kraft ist die Kreativität" and "Es muss keine Zeichnung sein. Kreativität ist da, wo überraschende, neue, unkonventionelle Wege sind. Man muss nur seine Hemmungen überwinden."
I would like to let a very well known anthroposophist and artist Joseph Beuys to speak himself about his way to look, to think and to create his art. We can immediately see his holistic approach when we observe carefully already the title of the following quotations. We see here how colour is for him something that creates harmony between polar forces or we can even say colour is the expression of colour creation in our soul and this creation happens with the help of the sense perception and spiritual thinking forces. And as we later on follow his train of thought it will lead us to deepening the quality of this creative process.

COLOUR – SENSORY AND SPIRITUAL HARMONY\textsuperscript{170}

“One only comes to understand fat by understanding its genesis, by comprehending, the process through which it arises. One only comes close to the nature of water by seeking and trying to distil its properties, entering as it were into the water process oneself. Similarly, felt and its greyness, and other seemingly desiccated materials that Beuys uses in his works, provide the opportunity to enter into movement, to stimulate a process which Beuys refers to in his conversation with Schellmann and Klüster:

\textsuperscript{170} Beuys, J. (2004) \textit{WHAT IS ART?} Clairview books p.98
SK: Mr Beuys, why do you work chiefly with alien, grey materials?

Beuys: Yes, Beuys works with felt, why doesn’t he work with colour? But people never continue the train of thought far enough to think [bold font MN]: Yes, if he works with felt, might he not be producing a coloured world in us! There is the well-known phenomenon of complementary colours: for instance, if I see a red light and close my eyes, I see the green after-image. Or the reverse…People are very short sighted in their logic when they say: Beuys makes everything with felt, and this is a statement about the concentration camps."

“No one asks whether I might not be interested in invoking the whole world of colour in people as counter-image. In other words, to provoke in them as counter-image, a world of light, a clear, light-filled, under certain circumstances supersensible, spiritual world through something that looks quite different. For one can only create after-images or counter-images by not doing what is already there, but by doing something that acts as counter-image – always a counter-image process. So it’s not right to say I’m interested in grey. That’s not right. Nor am I interested in dirt. I am interested in a process that extends far further.

After that Beuys takes up Goethe’s way of observation and his ‘Studies in Optics’ in 1790 which culminates in the section to which Goethe gave the heading: ‘The sensory and moral effects of colour. Beuys says that this study is comparable to the four stages of knowledge:

<table>
<thead>
<tr>
<th>4th level of knowledge</th>
<th>pollination</th>
<th>social process; image of the social gesture</th>
<th>willing thinking; intuition</th>
<th>spirit</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd level of knowledge</td>
<td>gestalt (form)</td>
<td>gesture</td>
<td>feeling thinking; sensory-moral experience</td>
<td>soul</td>
</tr>
<tr>
<td>2nd level of knowledge</td>
<td>leaf sequence</td>
<td>metamorphosis</td>
<td>reflective thinking; thinking</td>
<td>living matter</td>
</tr>
<tr>
<td>1st level of knowledge</td>
<td>leaf</td>
<td>shape</td>
<td>perceptual thinking; idea</td>
<td>dead matter</td>
</tr>
</tbody>
</table>
If we consider that the human being is threefold by nature then we can also go further by saying that the soul is living between matter and spirit. The soul is affected in a situation balanced by the spirit through thinking and matter through our will. We have to develop and deepen our thinking by combining it with our will forces as we see in Beuys 4 levels of knowledge.

3.13.3 The Gardener

"To know someone here and there who thinks and feels with us and, though distant, is close to us in spirit – this makes the earth for us an inhabited garden” Goethe

In 1776, Goethe moved into a little garden house given to him as a gift from Carl August, the Duke of Weimar. Alongside other initiatives Goethe also devoted himself to his garden. As I have mentioned before in this inquiry Goethe’s journey to Italy was for himself the making of a new epoch not only externally but even for his inner life. He had found his own way of knowing. In order to see these rhythmic movements, Goethe brought imagination and loving attention to his observation. This caring way of observing flowers and plants led him to his scientific studies. He wrote e.g. The Metamorphosis of the Plant. Nowadays at Waldorf Steiner Schools we promote Goethe’s scientific ideas but also his observation methods. This observation method we can call Goethean observation or Goethe’s – Steiner’s phenomenological approach.

An interview

I interviewed Jorun Barane, the Steiner School class and subject teacher, on the subject: gardening and the environment. Jorun has been active in the Living School – project in Norway. She has even practiced Goethean observation for a long time. At the moment she is teaching 10 grade students at mainstream schools gardening and farming. Jorun explains to me that she likes to show youngsters how to connect to nature / Mother Earth with themselves and to others. She thinks that it is important to start to use one’s own senses in an active way.

On the other hand she wants her pupils to **learn to care for something e.g. the school garden**, so that it could be seen how this caring creates beauty in the garden. If they manage to carry it out, the pupils become satisfied and are proud to show their garden to others. Jorun explains to me that this connectedness teaches us “What you do to the Earth, you do to yourself too”.

It is good if there is a garden nearby the school and if the school also has connection to the farm which can later on be introduced to them as a living entity. The interviewee described to me how it is possible to build up such a situation where youths at the age 15-16 can be lead to a real connection with the life of the farm in many ways. She describes also what to do if pupils are not motivated: she has found that the teacher must meet the pupils in a proper way, then the pupils will be motivated.

Jorun’s method is the following:
1. Connection to the pupils
2. The natural rhythm of the group.
3. To create a space for learning
4. Reflections on many levels including observations, thoughts and feelings (it is not easy for 15-16 years old to express their inner experiences)

Jorun emphasises that the ecological way of caring for the earth is so important: to show young people the way to inner ecology and to use a farm as an external example of this.

She explains to me that on the farm youths can learn to:
- to use their senses
- to care for animals
- to find the right responsibility
- to realize the ethical aspect of life
- to develop self-consciousness

**Creativity** for Jorun is to be present in the process of meeting the children. The farm camp for 15-16 years lasts for 14 days. But it needs good preparation beforehand in order to develop the **living plan** by which situations can be considered in a living way and keeps the plan living all the time. Jorun thinks that she must plan in order to create a room for children which is warm and which collects and connects all in the factors in the living processes as follows:
After the interview I started to ponder on if we can relate these ideas of Jorun’s to Nel Noddings’s ideas of caring. Nodding (1998 191)\(^{172}\) describes that if we want to educate people who will care for others, then it makes sense to give students practice in caring and in reflecting on that practice.

### 3.13.4 The Conductor

“Panula’s Conductor Class”

The world famous Finnish conductor education at Sibelius Academy was called simply The Class or sometimes Panula’s Class. Jorma Panula is a distinctive conductor himself and his class and methods became famous after many of the former students turned out to be excellent conductors and personalities. How then was this creative class developed from the normal conductor education to The Class and how could we compare it to the creative teacher education?

Some of the principles and the ideas of The Class have been documented in the book called Panula’s Class (Konttinen 2003)\(^{173}\) In the following description I will try to show that teacher education can learn tremendously form this educational innovation.

Panula has the principle of putting questions to the students and he considers students more as colleagues. Panula says that it is essential. When students have got an opinion he asks them to give reasons for it. He tries to encourage them to think themselves. He does not give ready-made solutions to the problems but believes that everyone will find his own personal style in the long run, if the person is up to finding it at all. He thinks that to teach conducting to somebody is “a little bit strange idea” because “one cannot really give something else than little bit to observe


and supervise certain things. It is in them if it is.” First you have to have talent for it and then as an addition 90% work as somebody wise has said.

Conductor Jukka-Pekka Saraste compares Panula’s Class to other conductor programmes and says that in Finland working is focused on studying the music itself and conducting and not on all the theoretical traditions of the piece. Besides the practical skills Panula encourages conductor students to respect the spiritual freedom which belongs to the conductor’s job.

Conductor Esa-Pekka Salonen says that it is Panula’s merit that an artist’s life became for him something to strive for. Panula emphasizes always the diversity of the cultural elements. He himself was an example of wide cultural understanding being good for becoming conductors.

Panula lead his team to the literature and cultural atmosphere of his own home, to wine tasting, and to the real sauna culture and swimming in a hole in the ice. Esa-Pekka Salonen recalls that “…at that time when we started with Saraste methods they were still at the design stage. The starting point was always that the student himself has to find an appropriate solution, and Panula asked questions instead of giving ready-made answers to the problems. Of course, from this retrospective point of view, that is how it should be; one has got to find through inner experience the method, one’s own method.

It has been said that the method of “The Class” was that there were no method or methodless method. One of the former students, conductor Tuomas Ollila explains that in one sense we can speak about the method. He says that teaching in The Class was not conventional teaching, but more guiding. Progress was in accordance with the conditions of each of the students.

Each student’s conducting session with “the Skipper’s Band” was recorded by video camera and when they looked together at those recordings Panula asked questions and tried to awaken conversation and they had to ask themselves for advice.

Conductor Hannu Lintu says that perhaps Panula’s ‘method’ is his skill to see the will direction of each of the students’. Panula encourages all the conductor students to develop themselves as human beings and as musicians.

In “The Class” conducting was handcraft as an art and so Panula never showed an example of how to conduct in front of students. He did not either give a long verbal introduction to how they should conduct. Instead he only said what the next piece to practice was and perhaps some short observations of the composer’s notation etc. Then students one after the other practiced
conducting some bars of the music. If the student failed they often laughed kindly together but Panula asked them to try again, perhaps in another way.

Panula also developed the idea of *The Speaking Hands*

The reason why conducting has to be started immediately is that the conductor students have to start to think with their own brain right from the beginning. Quite soon students realized that Panula would not show them how they should conduct as in the traditional way to teach new conductors e.g. in the Middle Europe. That was the way “the old school” for example Karajan did his master courses. There is a reference to one occasion where Karajan ran to the stage and took the stick out of the hand of the master class student and started to show how to conduct one part of the symphony in the proper manner.

Panula wanted every one of his students to find their own personal way to speak and communicate with the orchestra so that musicians could understand the conductor’s intentions clearly from his or her hands. That is why he wanted them from the beginning to practice their conducting and clear beating.

It was also interesting that I later on saw the film where Jorma Panula invited four professionals from other professions to visit The Class and to observe the conductor students’ work and to discuss it with them. Panula had asked famous people from Finnish cultural life: 1. The actor 2. The physiatrist. 3. The artist. 4. The dancer.
PART II

4 INTERVIEWS AND DIALOGUES

I felt myself as a traveller to whom Kvale’s Interviews (1996, p. 4)\textsuperscript{174} indicates that the journey might instigate a process of reflection leading the interviewer too to new ways of self-understanding. The transformative effects of travelling are expressed in the German term Bildungreise—a scholarly, formative journey. The research interview is based on conversation in daily life and is a professional conversation.

I interviewed very experienced Steiner school class teachers. Interviewees were chosen according to their expertise in the Steiner School field but also according to their expertise in mentoring new teacher students from Snellman College. All, except one of the class teachers’ interviews took place at the school. All except two of the teachers’ interviews were tape recorded by mp3-player and later on transcribed. In one case I wrote the teacher’s answers down during the interview session and one teacher answered my questions via email.

1. **Kalliala Liisa** is a class teacher (2C) at Helsinki Rudolf Steiner School 30.10.2006
2. **Harima Sakari** is a class teacher (2A) at Helsinki Rudolf Steiner School 1.11.
3. **Kallius Päivi** is a class teacher (6) at Vantaa Steiner School 2.11.
4. **Soila Anneli** is a class teacher (4A) at Helsinki Rudolf Steiner School 6.11.
5. **Cederström Inkeri** is a class teacher (1C) at Helsinki Rudolf Steiner School 7.11.
6. **Peltonen Juho** is a class teacher (2-3) at Porvoo Steiner School 8.11.
7. **Luoma Mare** is a class teacher (6A) at Helsinki Rudolf Steiner School 9.11.
8. **Tylli Anu** is a class teacher (4) at Lappeenranta Steiner School 10.11.
9. **Kalliala Kari** a class teacher (3C) at Helsinki Rudolf Steiner School 13.11.
10. **Barane Jorun**, Steiner School class and subject teacher, subjects: gardening and environment. Jorun has been active in the Living School –project in Norway. The interview

session was documented by hand during the interview session which took place at Fyresdal in Norway 25.11.2006

11. **Wiechert Christof** is a director of the Pedagogical Section at Goetheanum, Switzerland. The interview session took place at Snellman College in Helsinki 16.11.2006 during the Finnish Steiner School Teachers’ Conference.

12. **Østergaard Edvin** is a professor at the Department of Mathematical Sciences and Technology, Norwegian University of Life Sciences. Edvin is also a well-known composer in the field of classical music. He has also done interesting phenomenological research on his Einstein composition called: “Composing Einstein: exploring the kinship of art and science”.[175] The interview session took place 20.11.2006 at Fyresdal in Norway.

13. **Wilenius Reijo** is a professor emeritus in philosophy and founder of Snellman College. Reijo has been active on all levels of educational conversation in society. He has worked many years as a teacher at Helsinki Steiner School and at Snellman College and been the Chairperson of the Finnish Anthroposophical Society. The interview took place at Snellman College 7.12.2007

14. **Sava Inkeri** is a professor at the University of Art and Design Helsinki. She has been active in many projects e.g. member of the external evaluation group which evaluated the Steiner Teacher Education Programme at Snellman College 2002. Inkeri has been active in a many-fold way involved in different fields of research and for the last 25 years her expertise has focused on creativity. The last major project she participated in was the National Creativity Project as a part of the Finnish Government Programme called “Eleven steps to a creative Finland”. I interviewed Inkeri Sava at her home in Herttoniemi, Helsinki 18.12.2006

15. **Wilenius Markku** is a professor at the Finland Futures Research Centre, Turku School of Economics. He is a well-known author in the discipline of future research and has written in this connection books about cultural competency and creativity in economics. He is a former pupil of Helsinki Rudolf Steiner School. I interviewed Markku at his office Korkeavuorenkatu 25 A 2 Helsinki 12.1.2007

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16. **Elsner Peter** is an artist and an art teacher at Snellman College. Peter has studied visual arts in Germany and later extended his studies at Goetheanistische Studienstätte in Vienna where he also worked as a teacher. I interviewed Peter at his home in Jollas 3.1.2007.

17. **Skinnari Simo** is a researcher and an author in Finland. His discipline is educational science and educational philosophy. 2004 Simo published his book “Pedagoginen rakaus” [Pedagogical Love] which sold out immediately. With Simo we had a dialogical conversation during which I concentrated my questions on the theoretical bases of the study and their connection to the aim of this study. I interviewed Simo Skinnari at Snellman College 16.1.2007.

18. **Flatters Ursula** is a medical doctor from Sweden. Ursula has been a director of Vidar Kliniken. At the moment she lectures about Anthroposopical medicine and is working at Karolinska Sjukhuset which is a well-known research institute and hospital in Stockholm. I interviewed Ursula at Snellman College after her lecture 6.2.2007.

19. **Ahmavaara Ulla** is a teacher educator from Snellman College. I had with her a professional conversation (Kvale’s expression, see methods) and from this conversation I picked up one special theme. This discussion took place at Snellman-korkeakoulu 19.12.2006.

20. **Sarjanen Kristiina** is a teacher educator from Snellman College. I had with her a professional conversation and from this conversation I picked up one special theme. This discussion took place at her home in Jollas 20.12.2006.

### 4.1 Waldorf Steiner School Teachers’ Interviews

In this part of my study I shall make a synthesis based on the analysis of the Steiner School teachers’ interviews. According to my expectation I got rich material and the teachers’ answers touched a wide area of this many-sided topic: pedagogical creativity. In the beginning it seemed to be quite difficult to find a main thread from this divergent material. Mr. Christof Wiecher’s interview answers helped me to construct the main lines of the wider picture and after that I founded the structure I could use to construct the picture as a whole.
4.1.1 Pedagogical creativity in the Waldorf Steiner School Teacher’s profession.

I asked about the different qualities of creativity that Waldorf Steiner School teachers need in their job. I knew the risk I was taking by emphasizing that the teachers shall say how they see creativity in their everyday job. I also tried to avoid conversation about “How do we define creativity here? Instead of ready-made definitions which could be much easier to report I preferred to try to proceed to those experiences teachers have in practice. To put it short: I know for sure through many stories and my own observations that in Steiner Schools we can experience a lot of creative moments and creative activities. Not only inside classrooms but sometimes when I visit Schools creativity can be seen as exhibitions, paintings and drawings on the walls or fairy tail plays etc. I call these footprints of creativity. So if I see such footprints I know that creativity has visited here and that it is perhaps possible to have a closer observation of it. In this chapter I will try to express what I call the big picture of the creative qualities based on the Steiner School Teachers’ interviews.

Self-education

Teacher

- Observation
- Social-Ethical Relationships
- Enthusiasm
- Improvisation/“Throw”
- Pedagogical Love
- Will
- Moral -Fantasy

REFLECTION ➔ Meditation
- Intellectual and
- Artistic-Didactical Creativity
- “Aim-frame-plan-organize”
- Thinking
- Imagination

Pupils

Subject matter

Feeling

The Musical Arts

The Plastic Arts

Parents

Teacher Conference

“spot of time”

“Geistesgegenwart”

“the green field of pedagogical creativity”

Society
Steiner School Teachers emphasized teacher’s self-education. In some answers it was more explicitly mentioned but in many answers it was implicitly connected to the teachers’ attitude towards their work. Traditionally self-education has been seen as a part of Waldorf educational approach, both in the way the teacher conducts teaching but also in the way the teacher learns to understand pupils and create teaching material.

The interviewees experienced the “Left hand side” as a very important area. Here the question is how we encounter pupils, how the interaction with them works or what our social skills are. The crucial question is how we observe our pupils, do we really see individuals and the needs of different age groups. Observation is an activity of the will.

At a closer look one can see that there are also two opposite qualities: Social – ethical – will – building up – process which means that it takes a long time and the teacher has to have the strength for 8 years to really take care of this. On the other hand teachers expressed that in teaching work one needs a spontaneous “throwing” attitude which means that the teacher has to put oneself totally into the activities and be present e.g. teaching some things which has been planned very well but which need to be performed in an enthusiastic way flavoured with elements of improvisation. I’d like to compare it to the improvisation in music where a certain well known melody can be played in many ways but the real music starts when somebody is no more playing differentiated notes as finger exercises but playing the piece of music as a whole as which it can be much better understood.

Music can help us to understand the area of moral fantasy. It has to be developed from certain themes, not just out of the blue and it is linked to ethical values.

The “right hand side” is the area of reflection. It focuses on the subjects and the artistic – didactical planning; finding and modifying teaching material and methods. In this area the teacher’s self-education is towards good quality of teaching and reflection on the quality of the work and developmental challenges. The area of plastic arts develops our understanding of good quality. According to interviewees here we ask the crucial questions why and what.

The quality of imagination can be seen as a deepening process of the thinking in the artistic penetration of didactical approach.

The “middle area” emerged through teachers’ emphasis on the most important quality being self-evidently the teachers’ consciousness of the pedagogical situation and how pupils and the
subjects encounter each other. According to the teachers’ answers this area is the actualization of
the learning process.

I think that the area the teachers are describing has a strong connection with what Steiner meant
when he used the term “Geistesgegenwart” (presence of mind, although the word Geist also has
a spiritual dimension to it). Geistesgegenwart in this connection means the creative moment in
teaching for which all the preparation and training has served as a foundation, but is nevertheless
unique and unrepeatable. It is a moment of intense experience like the Wordsworthian “spot of
time” which has been formed by a process of “becoming” and is yet in itself part of future
“becoming”.176

Some teachers also wanted especially to emphasize teachers’ work in the society context.

4.1.2 The Teacher as an amateur gardener, artist, philosopher and
conductor

All the Steiner School teachers admitted that these are good metaphors or a good comparison to
the Steiner School teacher’s job. Some of the interviewees laughed or smiled good-willingly
when they first heard this idea. Two teachers wanted to add more artistic professions, but
basically they expressed that these four qualities are those which are definitely needed in the
Steiner School teacher’s profession.

Gardener

Teachers made the following comments that the gardener gives time and water for growth but
also knows what to grow and how to grow it. “The gardener cares for and cultivates the seeds of
thoughts and feelings and will life.” “He takes care of children’s life forces.” The gardener was
seen also as the person who cares for the children and helps them to find connections and the
right direction for a basic orientation in life. One teacher indicates that the garden is a clear entity
which should be taken care of and pruned too. “Garden experiences create creativity.” “In these
professions it is a question of a good gardener being a good teacher etc.

Forest Row: The European Council for Steiner Waldorf Education.
**Artist**

Teachers emphasized that the artist creates main lessons in an enthusiastic way. This includes that they plan and that the main lesson session must be holistic and good. One teacher said that the artist cares for the children’s soul forces. Another said that the teacher has to feel deeply and create deep images and encounter pupils in a way which creates beauty, as lower grade pupils live in the time period of the beauty. One teacher said that the artist takes care that the aesthetical “method” penetrates all teaching so that pupils can enjoy and experience subjects. “The artist is always a little bit a philosopher too”.

**Philosopher**

“There cannot be any kind of education without philosophy”. “Teachers should understand Steiner’s educational philosophy as well as children’s and parents’ life philosophy” One teacher said that the philosopher is an image of intellectual creativity. Another teacher said “I ponder these things a lot”. One teacher describes that from grade 6 onward in religion and ethical lessons one has to be a philosopher. Also to structure all the 8 years in the best educational way one needs to be a philosopher. One teacher said that the philosopher thinks why and what he is doing and these questions lead us to the root of the matter and to the right timing. “All people who are working with living beings are philosophers”

**Conductor**

The teachers said that the conductor is a good image. Many teachers emphasized that especially the lower grade teacher is like the conductor when he or she is guiding different temperaments or different instrument groups and a whole orchestra. The teacher takes hold of the whole class and takes cares of the quality of the class organism. This bears the social reality. Somebody said that “the conductor is the teacher” because he or she can lead individuals and groups working together and to combine different impulses and dynamics to lift the strengths of individuals. Sometimes the conductor can also give a better direction to bad behaviour. The teacher as a conductor brings individuals together and sees every one of them at the same time playing in the orchestra. The conductor teacher has control over living situations and cannot lose in intensity in a living situation.
4.1.3 Challenging situations where pedagogical creativity has emerged

The interviewees told me stories about challenging situations where pedagogically creative acts have emerged.

A very typical and a good example was told by one teacher. She said that during the maths lesson after a long and intensive learning session of new things the pupils were tired and the teacher noticed but did not have time for a proper break yet. She thought they had to do something refreshing and she asked pupils to stand up but did not know herself what was going to happen in the next moment. Suddenly the teacher knew that they could play rhythmically a kind of “multiplication table orchestra” where pupils were clapping every second or jumping every third or making some other movement of the body when the time came for the different multiplication tables and for them to react accordingly to their tasks. The teacher only counted one, two, three… According to the teacher the children were suddenly refreshed and having fun in the context of mathematics.

One teacher described how the challenging role in the 8 grade class play changed one boy who had a nonchalant attitude to everything around him. The teacher gave him the role of a butler in the play and with the help of the butler’s good manors and sense of style the boy changed very much and founded a new style in his way of being with others.

One teacher told me a story of how a girl who had the attitude of a perfectionist was reaching a dead end in her drawings. The teacher thought how she could help the girl out of this stagnation point. She started to reflect on this problem while she was writing a poem for the girl’s summer report. Suddenly the teacher found an image which was suitable. The story told of a reindeer that had a crown too heavy antlered and how difficult it was to move through the woods. The reindeer found a new balance by lifting its head and looking at the beautiful landscape and sunrise. According to the teacher after hearing the story the girl really changed and found a new balance in her way of working.

One teacher told me that they have a habit of doing form drawing everyday and pupils are very keen on how this forms are developing day after day. Sometimes when the teacher has developed a new nice form and planned to draw it on the black board suddenly pupils like to suggest the forms they have been thinking out. At that moment the teacher has to quickly evaluate whether
the suggestion made by pupils would be appropriate here. If it is the teacher accepts it, he then later on takes the form he has planned himself. The teacher said that it is always important to praise children for their innovations.

One teacher told me an artistic-didactical story in which one of his colleagues developed the question of how to start the geographical map drawing. As we know maps are quite abstract for young pupils. The teacher said that now they were going to build up the village where they were living. And they would build all the buildings in the village art of clay. When it was ready they gathered around it and admired it together. Then the teacher said that one night it was snowing in the village and one pupil got permission to take a strainer filled with flour and let it snow over the village. Now after the snow had fallen each pupil took carefully the buildings which they had built away. Then the teacher said, ”now we have a map of our village in front of us”.

Through some of the stories which the teachers told me I understood that sometimes pupils’ misbehaviour is linked to the point that pupils do not find a proper connection to themselves or to the class around them or even to the world around them. Therefore it was interesting to realize that some of the interviewees had developed creative ways to help pupils to overcome the difficult hindrances and find their own ways to be connected with the world. It is amazing how this kind of disconnection can cause so many concrete problems and misbehaviour which then demand us to think of punishments and so neglect the real problem. Of course there are sometimes problems where we as teachers have to react by using punishments. Some of my interviewees told me also interesting examples of the creative way of handling punishments. Here teachers are asked to be original and creative but the first thing is that teacher has to develop real interest in pupils in order to see them properly.

In the end I should like to emphasize the level of connections here and refer to Veli-Matti Värri’s Doctoral Dissertation where he has developed the ideal of dialogical ontology as a point of departure for his study where four-dimensional educational reality consist of four levels of meaning contexts: Educator, pupil, their relationship and the world where they live and which they share (Mitwelt).177

4.1.4 Resistance of negative routine in teacher’s work

Very often when the interviewees started to answer the question they paid attention to the meaning of the concept routine and its’ double meaning in Finnish. It means everyday duty or tasks or a regular way of doing things but what was meant here is its’ negative side and what exactly the situation means when a teacher has lost interest and enthusiasm for his or her way of carrying out pedagogical tasks.

One teacher said that there are at least two types of teachers, one who becomes sick if the work is too similar everyday and another who does not feel safe if there are too many changes all the time. This question is connected to our personality.

Two teachers expressed their gratitude to the teacher students who did their teaching practice in their classes. They said that it is extremely good to follow how the class is working and reacting to the different ways of conducting and to reflect on ones own way of doing things. It is also important to have a dialogue between two adults about pedagogical issues.

Experienced teachers said very often that pupils take care of keeping the teacher active and conscious of the quality of their work. One teacher said that the pupils will say that now the teacher is becoming uninteresting and unenthusiastic.

Some teachers thought that the teachers’ conference and its’ pedagogical dimensions are a good help for the teacher in resisting negative routine. For one teacher it was important to follow the educational philosophical discussions and a development on a society level.

Very many of the teachers said that it was important for them to do artistic exercises; water colour painting, music, singing, handicrafts and reading. Teachers also mentioned that continuous studying e.g. anthroposophy, self-education and the intentional focused interest was their antidote to negative routine.

Mr. Christof Wiechert said that there is Steiner’s advice to teachers to enliven themselves. 1. The Nature is your teacher: to observe plants and animals and to feel oneself as a part of our natural environment. 2. We enliven ourselves if we deepen our pedagogical understanding of the subject matter and that this deepening leads us to pedagogical intuitions.
4.1.5 Challenges and exercises for teacher students to awaken pedagogical creativity in teacher education

My interviewees were experienced mentors for teacher students and my aim was to find some ideas from them of how it is possible to awaken pedagogical creativity in teacher students.

All teachers were sure that the teacher can find creativity through different kinds of exercises. Some of them also emphasized that the teacher needs the right attitude towards doing exercises. The artistic exercises were seen as a good preparation for the teacher’s path towards pedagogical creativity.

Almost all of them also said that preparation for lessons was important practice for pedagogical creativity. But two of them stressed that preparation should not be too rigorous because then the spontaneous quality of the teacher was in danger. These two teachers emphasized that too effective preparation does not give space enough for the pupils to come along and enjoy the teaching. It becomes clear that in this case teacher’s creativity means to give pupils space.

Two teachers emphasized that a supportive attitude encourages teacher students to find their own creativity.

Two teachers gave also a fine description of the teachers’ phenomenological approach. They both said that the teacher has to observe carefully what is given and try to take hold of it. The observation was intentionally focused on pupils and what they need to learn, at what age level. They felt that this kind of observation can help them to know what is needed but also helps them to focus on the right issues and on the other hand feel more relaxed with the items that were not current.

One interesting idea which makes this question even more difficult was that teachers felt that for example their way to prepare their lessons has changed during the course of time. One teacher expressed the idea that at the beginning of teacher’s career one collects all possible material and later on the teacher concentrates on what she or he feels are essential points.

The teacher is a “natural authority” like the conductor supporting each individual in the whole orchestra and like the gardener carefully making sure that each pupil finds his or her connection to fellow students, to the subjects and of course to him or her self during the classes 1-5. That is why the teacher is at the top of the triangle.
One teacher stressed the dialogical relationship as a basis for the student teacher’s way towards creativity. Although from 6 to 12 (13) grade the subjects are pupils’/students’ (12-18 years of age) and teachers’ shared main focus, I should like to emphasized that the teacher can still lead to the subject matter in an enthusiastic manner but the work with the subject should be done by the pupils’/students’. This means on a practical level that main-lesson-notebook texts should be done by pupils’/students’ because then they start to activate their thinking skills. But I should also stress the point that even at this level the pupils’/students’ well-being is still always more important than any subject matter. Learning skills should be developed together and with the help of the teachers and the motto could be: *learning to learn.*

In the tertiary education the main subjects like Waldorf Steiner Education is at the top and this means that everyone is voluntarily studying. Therefore the subject takes the leading position and teacher students and teacher educators *are starting to form* professional companionship. We spoke already about Jorma Panula’s conductor education and how his successful approach was partly based on the idea that teacher and students were colleagues.

1. **Subject (symbolic rules)**
   A culture that contains symbolic rules,

3. **Teacher education (experts)**
   A field of experts who recognize and validate the innovation

2. **Teacher student**
   A person who brings novelty into the symbolic domain
Gardner and Csikszentmihalyi (1997)\textsuperscript{178} have developed quite a similar approach to understand creativity. Next I should like to conclude and apply these approaches to the topic \textit{from natural authority to study companionship} – idea. I try to formulate this clearly here because this topic very often causes harm when we proceed to tertiary education. Csikszentmihalyi shows us how the different elements can be seen clearly in tertiary education so that the structure enables creativity.

4.2 THE INTERVIEWS OF THE PROFESSORS

In the following summary I will try to share some of the core ideas achieved from the interviews. I was lucky to interview people who have been working with the idea of creativity for a long time so that I could now ask them about my topic pedagogical creativity. During the course of the interviews it becomes clear that they have also touched the idea of creativity in the educational context because they are also experienced teachers from tertiary education. I am honoured to introduce them here:

INKERI SAVA is a professor at the University of Art and Design Helsinki, and has been studying creativity c. 30 years.
REIJO WILENIUS worked as a professor of philosophy at the University of Jyväskylä, and has been teaching at Snellman College for c. 27 years.
EDVIN ØSTERGAARD is a professor at Norwegian University of Life Sciences; he is also a well-known composer.
MARKKU WILENIUS is a professor at Finland Futures Research Centre, Turku School of Economics

4.2.1 Creativity

Professor Markku Wilenius says that very often creativity is defined as giving birth to something new. But recently he has been thinking that creativity also means to search and recognize what is essential and old. In business organizations people are searching for a new drive or new products so eagerly that they go “out of the box”. Markku wants to establish that one way of seeing creativity is its’ connection to the processes of searching and finding one’s own identity and living out of that identity in a network with others. This can be seen on the individual level but also in business companies.

Professor Inkeri Sava describes her connection with creativity from the end of 80’s till the present time. The first phase started when she met creativity in the end of 80’s. At that time creativity was seen as a free creation, a free action with no limits. At that time she also attended as a student and later assisting with exercises in the creative courses organized by lecturer Jorma Heikkilä. The second phase emerged as a critique or antithesis against this free individual creativity. At this time there was a strong social moral impulse and creativity was seen and
respected through its’ commitment to the service of society. Inkeri Sava says that there was something right in both of these perspectives in creativity.

Inkeri Sava says that for her it is a dilemma to define creativity because its inner nature is somehow contradictory. Sava says that of course she has experienced creative moments but to define the reality of creativity is difficult because it escapes all exact definitions. The only definition she wants to say beside that of a dilemma is that creativity means to find something new on the individual level or on the level of the society.

Inkeri has been pondering also on the concept creativity from another point of view: creativity is a noun but the reality of creativity is in action or creation. Therefore she has been contemplating the act of the mind. The act of the mind turns according to her into the action and when this turning into action takes place then also ethical questions come along.

Professor Reijo Wilenius reminds us that all genuine knowing or the act of knowing is a creative action because the human being has to adjust certain observations to certain conceptions which the person has learned but which have to be modified in order to understand e.g. the child’s development.

Reijo Wilenius indicates his book Bildningens vilkor[179] [Kasvatuksen ehdot[180]] where he developed further the theory of the action and which is based on von Wright’s and Aristotle’s ideas. Von Wright was Reijo’s teacher and he very much appreciated Reijo’s new approach. Reijo recognizes three elements in action and these concern all human activities including pedagogical activities:

1. The Knowledge of the Real Aim In Steiner education it means the act of knowing or understanding of an individual child or developmental phases of the class and what should be the right thing to do.

2. The Knowledge of the Situation. What is the real situation of an individual or whole class. According to Reijo it is very important that the teacher lives in realities and is conscious of what happens in reality also in society. Steiner also mentions that the teacher should be courageous

enough to take up current problematic or moral issues from society and to discuss it in the class
room. According to Reijo this is also the manifestation of creativity if a teacher is ready for it.

3. The Knowledge of the Method is based on Aristotle. With what method in a given situation,
one should proceed to fulfil the aim. Steiner speaks in the Philosophy of Freedom about Moral
Fantasy (Imagination) (in German Die moralischer Phantasie). In this connection there exists
perhaps the most creative moment in education.

**Professor Edvin Østergaard** says that creativity is a transformation process of some idea or
intuition and how it should be brought into form. Creativity lives on many levels. As a composer
he is eager to reflect the creative processes and places where something pops up and later on
becomes the main content of the piece. He has found out that creative processes take jumps and
are not linear processes. A linear process can be hard work when suddenly something new comes
in and one can work on anew with it for days. He thinks that creativity is a combination of
processes. Edvin Østergaard (2006, p. 267) has written an article Composing Einstein: exploring
the kinship of art and science. He writes in following way:

> “Reflecting on the skills involved in composing *The Einstein Resoundings*, I distinguished
two opposite but complementary tendencies: goal-orientation and intuition. While the first
is more structuring, controlling character, the latter is characterised by openness, lack of
control and acausality. These two tendencies – the intentional and the intuitive, the
convergent and the divergent –seem to be basic forces in the dialectical nature of
composition. Whereas goal-orientation is more continuous, the intuitive part of creation is
of a more discontinuous character.”

(Østergaard 2006, p. 267)  

According to Edvin Østergaard “The Act of Creation” by author Arthur Koestler\(^1\) describes
creative processes and artistic processes by using and comparing autobiographical descriptions
of scientists’ and artists’. Many scientists have been in a similar situation where they have been
working and pondering for a long time and then suddenly a kind of solution appears, e.g.
Einstein’s revolutionary ideas in physics in 1905 or e.g. of Darwin’s work with “The Origin of
Speces”. He collected material for 25 years and then he wrote c. 6 months

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4.2.2 Pedagogical creativity

Markku Wilenius criticizes the Finnish school system as still having the wrong focus when it concentrates on pouring information into pupils and students. According to Markku the real focus should be on the question “How that individual finds the real connection to him or her self and how that individual finds those things in his or her life which should be developed and how the inner fire could be founded”. When we understand this then our students will also find the inner drive which is needed.

Also in future teacher’s profession one has to develop individual skills to tailor one’s own pedagogical and didactical tools. The teacher has to be so courageous that he can meet situations in the present and meet the students or a large audience. One thing is to learn different types of knowledge and methods and deal with these in the creative way and another is the way one meets and works with people in an authentic way. Here we can see how creativity emerges and can be highlighted.

Reijo Wilenius (Now we have to recollect that according to Reijo the act of knowing is a creative action.) First, a very demanding aspect for the teacher is to become conscious of the class and its developmental phase. Another demanding process of pedagogical creativity is the act of knowing individuals in the class and all that lives as potential there. Mika Waltari a Finnish author once said that “the most valuable of all that a teacher can carry out is to become conscious of the unique talent which is hidden in the pupil” Reijo Wilenius has personally experienced this in his life when his teacher gave him a personal research project at Upper Secondary School and which later on led him to a research career.

Another aspect of pedagogical creativity is didactical creativity. At the Steiner School a teacher plans and prepares him or her self for the main lesson periods. In this planning one has to find what is essential in each period. Here creativity needs a good understanding of suitable materials and this also shows that creativity does not appear in a vacuum in academic studies. Then the teacher needs social and artistic creativity. It is characteristic of Steiner education to try to penetrate academic subjects with an artistic approach.
Inkeri Sava says that in education creativity is essentially the connection to another human being, the student and to the content of the subject thus the creative existential relationship is born. The opposite to this is the routine. According to Inkeri Sava a feasible concept to describe creativity is Csiksentmihalyi’s flow.\textsuperscript{183} It indicates something which flows and is present and to which we are connected.

Behind the act of creation there is the act of mind. Our mind has to be free to create in all directions but when it turns to outer action we have to consider in ethical frames. We are not living in our own cosmos but with other people. In the field of education there should be space for wild and even aggressive ideas of pupils to manifest themselves before they find outer forms of actions. Inkeri Sava (2007)\textsuperscript{184} writes that preconditions for creative action may emerge from inner contradiction or from a restless state of mind, or from a given duty in which an individual should invest his or her creative know-how. But still the real question is always about the interaction and the space between me and the world.

Now Sava turns to the educational horizon and asks: How can we from the educational point of view keep up this dialectical and dynamic dialogue between I and the world? Then she relates Freire’s educational view and his speeches about how human beings emancipate themselves together. Sava emphasizes the dialogue between I and the world, with honest and critical reflection on the level of society in connection to educational creativity.

This is an interesting idea if we compare it to Steiner’s basic stance in the Philosophy of Freedom. The only difference is that Steiner has a stronger individual emphasis aimed at ethical individualism.

Edvin Østergaard’s approach towards pedagogical creativity starts from the heart of the practical side of subject teacher education. He tells us that the field of pedagogical creativity is a topical issue. He describes that their students have been studying five years in university in a certain field of nature sciences e.g. and then they decide to study teacher’s pedagogical studies. After such long and thorough concentration on the subject itself at university it is not easy to turn


\textsuperscript{184} Sava, I. Katsomme – Näemmekö? [We look – Do we see?] Manuscript achieved from Author and will be published in the spring 2007
teacher students’ attention to the pedagogical questions. The following analysis of learning factors indicates areas of pedagogical creativity:

**Subject**

<table>
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<tr>
<th>Teacher students</th>
<th>Students</th>
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The subject teacher education situation is the opposite to the Steiner School class teacher education because as Edvin describes, they have to turn teacher students’ attention actively to the high school students and to the didactical approach. He specifies that pedagogical creativity is crucial and starts from where the first thing is to try to loosen up the teacher students information centred orientation. Secondly they introduce and promote the interactive teaching and learning processes. Thirdly they try to introduce the new phenomenological approach to enliven the subject didactics. Edvin Østergaard explains that the phenomenological approach can be seen as follows: 1. The phenomenology of the subject. 2. The phenomenology of seeing the location encourages the teacher student to look carefully around the natural environment of the school area and try to see and to use local natural possibilities as a learning arena. Edvin defines phenomenology as meaning in this connection to “take another look”.

Edvin tells me a story of an illustrative example from teaching practice. The teacher student starts animal anatomy teaching in the agricultural school which is situated in farm milieu and students are 14-15 years old. The teacher student has planned to start the anatomy lesson by showing the animal skeleton. The well prepared lesson starts and teacher student brings two skeletons of very small animals. One is a bug about size 1 centimetre. Another was sea urchin, a not so large animal either. The lesson went all right. But after the lesson Edvin asked the teacher student if he could imagine linking his lesson more to this farm environment and finding something like parts of cow’s or horse’s skull to begin with. The teacher student answered that that had not occurred to him/her.

Edvin wants to emphasize also another potential aspect of creativity in learning and that is the knowledge or interest that pupils have in their mind and which we should meet actively through the information the teacher gives in the dialogical situation. That would help pupils to connect themselves to the studies.
4.2.3 Teacher learns from gardener, artist, philosopher and conductor

**Inkeri Sava** is sure that the teacher can learn from these four professions. But she warns about the danger of Eckhart’s words “the right method in the hands of the wrong man”. She ponders on the archetypal profession of the gardener which is valuable to learn but one should be conscious of the problem that it should not become a recipe. In this point Sava mentions J.A. Hollo a Finnish author and an educational philosopher who wrote one of the most interesting books in the field of education “Imagination and How to Educate It” [Original title: Mielikuvitus ja sen kasvattaminen] [185] [MN translated the title here]. Hollo speaks about education as an art.

Inkeri Sava thinks that it would be interesting to develop these ideas for example to study what is so valuable in the gardener’s profession or conductor’s profession that the teacher could apply to his or her profession. Or to think about what makes for example conductor Susanna Mälkki so excellent [Susanna Mälkki is one of the prominent Finnish conductors]. According to Sava it would be rather interesting to think what the pedagogical relationship would be when you are a conductor who has to have authority and to take care of the whole job. Or when you are a gardener taking care with love of every plant in your garden so that they thrive. This idea should be studied and taken further. Inkeri Sava would also appreciate some other professions considered in this kind of study but she emphasizes that these four professions express the teacher’s job in a very living and humane way and they are easy to empathize with.

**Reijo Wilenus** says that a Steiner School teacher should be all of these. The class teacher’s job is so universal that universities become pale in comparison. Reijo claims that perhaps he can only say what one can learn from a philosopher. Wittgenstein said once that one can learn to put a question mark deep enough. The philosophical wonder and questioning is an antidote to the routine. It is dangerous for the teacher to loose the lively relationship to the work and to turn it in to routine in the negative sense. It is also possible to question the underlying philosophy for Steiner education. Today people are living in the consciousness soul (Steiner’s term for modern

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I asked Reijo Wilenius about gardening because I knew it had been his hobby over decades. Reijo describes the gardener metaphor in the following way: “To grow the plant is an archetypal image for all education. How can we help the plant to fulfil its typus, the plant’s own nature in these circumstances? Soils and individuals are extremely different from each other. A teacher has to learn to know the soil and what is possible to grow there. A teacher should not ask too much of an individual or a class but to find the right balance.

**Edvin Østergaard** says that there is a movement which encourages people to “listen more to what a child actually says” and there is a German book called “Kinder sind Philosophen”. Edvin describes how children can speak through philosophical metaphors difficult topics like e.g. through a metaphor of autumn, leaves are falling and the death process in nature they can speak about death which has happened in the family.

Edvin would very much promote the teacher to be a philosopher in the sense that they really can listen to children and to what they are saying, their world and how they connect to it. How they think about existence. How they think about stone, God, and so on… And how they become big brothers or little sister and what happens in life…talk to them. So we can come to ideas which could be central issues.

Edvin would not use the word philosophy for his students. Instead he would say that it is important for the science teacher to know something about that, because the worst thing for the science teacher is to create a gap between the world of science and the lived, experienced world. Edvin emphasizes that science teachers should become philosophers in the sense that they could understand children’s world views.

Edvin Østergaard says that he is familiar with the metaphor of the gardener and cultivation. A teacher as a gardener is cultivating children and the importance of the metaphor of the gardener is that in the seed you have all possibilities, growing, and growth. Edvin sees that the dedicated Waldorf School teacher who is working with anthroposophy, is the teacher who really sees
individuals in the sense that somebody has been sent to me and my task is to make conditions as good as possible to cultivate them so that the flower comes out. He describes this metaphor as relevant also because this seed is not empty, sitting there on its own to be filled with wisdom or knowledge but it has something which is its’ own.

Edvin says that this is an important image of anthroposophy that a person is coming from somewhere and has a long tradition or journey and is now here sitting in front of me with his / her possibilities. Edvin reminds us of David Brierley’s book “The Not Yet in the Now” where a teacher observes and ponders children’s potentials.

**Edvin Østergaard** says that he has been thinking that in the main stream school the metaphor of gardener is not that good. It would be more like a conductor. The conductor acts in a funny way he says to other people when they are going to play and stop. The conductor is an authority. And of course the teacher is an authority. He says when to start and when to end and now we are doing this and now we are waiting for that. Edvin says that he sees the metaphor, but he has a little difficulty with it being the main metaphor. The conductor and the gardener together could be more precise, it cannot only be the conductor.

**Edvin Østergaard** indicates the heart of the metaphor which has caused a lot of discussions in the Steiner School Movement over the decades when he says “here we are talking about the art of teaching”. Didactic is originally a Greek word and it means the art of teaching.

**Markku Wilenius** sees that a teacher can learn from these professions tremendously. Markku claims that the teacher’s profession is an old and respected profession and it has been related keenly to the heart of the Finland-Building-Process in becoming a civilized country. At the moment a teacher is more or less chained to that image and that means that teachers are in a narrow sense of too much teachers. He says that he has been thinking very much about this problem with his teacher friends and they have come to the conclusion that in teachers’ education there should be a kind of obligatory widening of the teacher students views towards other jobs. Markku also reminds us that the people who understand their own professional identity but are courageous enough to visit outside their working domain and make acquaintances and co-operation with new contacts seem to be successful in their professions.

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Markku admits that it would be good if the teacher could find in him or her self an artist, a philosopher, a gardener and a conductor. A gardener takes good care of how and when everything has to be done. Markku asks: How can we know who is a good and who is a bad gardener? The bad gardener does everything in the same way whatever the conditions are. The good gardener knows how to read the conditions!

Markku argues that in the artist’s work there is not only a question of the creativity, but an artist is an observer and an phenomenologist. It is for an artist an essential aspect that when an artist looks at something, it is done in such a way that one really sees. It means that artists have a special ability to focus their attention toward something so deeply that they start to see things. The best artists are visionaries, seers. Artists also bring their vision to the physical products. Markku develops this idea through the following concept: sight ➔ vision ➔ mediation process ➔ product.

Markku Wilenius emphasizes that philosophers have through the ages studied meanings. From one point of view the world is formed by the meaning structures. And these meaning structures define our cognitive frame of reference. Very often it is so that teachers do not necessarily comprehend the cognitive frame of reference in which they are acting, in relationship with pupils but they take it as a given thing. The philosopher’s task is to question and suspect also his own cognitive frame of reference. In that sense it is a very artistic skill. It is a contrary image to that of the traditional teacher who was seen as an all-knowing, convincing authority in front of pupils. This kind of a new ability is very much needed.

Markku Wilenius describes that our time seems to be a time of cynicism but at the same time our time is also the time of consciousness. If consciousness does not develop in the right direction it will lead to cynicism. The teacher’s philosophical side should – beside the task of himself knowing his own cognitive frame of reference – show pupils the historical frame through which they can understand the underlying philosophy of our time. Markku Wilenius emphasizes that a teacher needs this kind of reflective understanding.

Markku Wilenius says that conducting has something to do with the mystery of art. He sees that conducting is linked to the process of developing our social skills. The main question today is how people could learn to work effectively together. Markku indicates the questions in two directions: the first is how we could find a new kind of leadership which could be compared to
the conductor’s abilities and on the other hand a new kind of effectively working together as if we were all equipped with the consciousness of the conductor.

Markku indicates that a great conductor is one who can connect to other musicians and integrate totally into the orchestra, still conducting though no longer out of him/her self. In the end Markku says that besides the conductor quality it is good for the teachers if we can see conducting also as an aim of the learning processes. Markku mentions also that the conductor Jorma Panula is a great teacher himself.

**4.2.4 Pedagogical creativity in future**

Edvin Østergaard describes in a lively manor that there are two ways to prepare and teach lessons. The first one is the traditional way of teaching consisting of Introduction (5 minutes), the Blackboard work (10 minutes) and Exercises (½ hour) –structure. This model of teaching is very much teacher-subject-centred which shows us its one-sidedness. It shows its weakness also in the philosophical analysis. It means that a teacher has “got the knowledge” and a lesson is for “transferring the knowledge” to students life. Edvin thinks that it is a pity that pupils’ knowledge in physics and biology is very much neglected because teachers or teacher students think that it is not important what pupils think but what is said in the text books. This is a conflict in scientific education. It is not so big a conflict in language teaching as in scientific teaching. But a conflict can arise if the students are not seen by the teacher.

Edvin describes that in the creative way teaching the teacher needs imagination and fantasy in order to prepare lessons. Edvin likes to emphasize the approach where all three factors, subject, students (pupils) and a teacher student, form the learning arena together. He asks if creativity in the classroom could be the dynamic new learning landscape where the teacher and students are working in an interactive way. Edvin also emphasizes the phenomenological approach to see the learning facilities in a new light of e.g. a farm, a garden milieu and use these possibilities in a creative way. For Edvin creativity is also the question of daring to do things differently. Do we have the will to do things in an individual way and in an alternative way, not the way things have always been done?
Markku Wilenius mentioned that he held the main speech at the 50 years Anniversary Celebration at the Helsinki Rudolf Steiner School. There he spoke about key skills in the future. The content of Markku’s speech (Wilenius 2006, p. 4-7) was focused on the issues which children and youngsters should learn when they orientate not to this world but to the future world. The five key skills which Markku sees as essential are following:

THE FIVE KEY SKILLS

• The skill to analyze and organize knowledge

• The skill to learn to learn

• The skill of problem-centred orientation

• The skill to develope creative thinking

• The skill to grow in cultural competence:
  - The traditional cultural competences (languages, racial tolerance etc.)
  - The Aesthetical attitude towards the every day life
  - the Social skills

Inkeri Sava
Inkeri Sava argues that in the future we need to be critical of society. She explains that she sees the teacher as an opinion-maker in the relationship between a teacher and a pupil. The world needs people who can see what is going on. It is very important to follow along with new things, not to object to everything, but there are also quite a lot things that one should be against. If we accept everything that demands our strength, it externalizes us and we loose all the liveliness and energy which we should have in us. She also described a recent situation where a young student spoke about our atomisiert time in which we should find more time for silence and just be.

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Inkeri sees that this kind of critical thinking gives us the basic orientation we need in the future. We need educators who are courageous enough to encounter the good things but also the challenges of our time together with students.

Inkeri makes clear that for the external, material world the important counterbalance can be founding from the inner life of the human being. She recalls the external-evaluation process of Snellman College when she was a member of the external-evaluation committee. Inkeri Sava points to the fact that in the report she also touched on the topic of Teacher Education at university and at Snellman College. These teacher training courses are differently based according to their different underlying philosophies. These different orientations give different bases also for young teacher students who are building up the core of their teacher identity in a different manner. The Teacher training at the university is based on science. According to Inkeri science particularly emphasizes the external reality. She asks what the teacher’s identity should be based on: external reality or living with and reflecting over a length of time on the question: who am I. This consists also of a developmental element of the professional knowledge and skills. Inkeri confirms that the point of departure is from the inside out. She has been mentoring many young teachers who have been in a painful situation and struggled with the question: Can I be a teacher who is at the same time the kind of person I am deeply inside. The university teacher education supports the teacher in a direction, where one has to know and know and know.

Inkeri sees that there is of course all the manipulation of media, global questions and their effect on pedagogical creativity both of which we will have to concentrate on more and more in the future. She also indicates ideas which have been helpful for her in these questions e.g. Richard Sennet’s *Respect in a World of Inequality* and the pedagogical ideas of Paolo Freire.

**Reijo Wilenius’** answers to what creativity is and what pedagogical creativity is included in future orientation.

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4.2.5 Is creativity teachable? How to promote pedagogical creativity in teacher education?

According to Reijo Wilenius it is possible to teach pedagogical creativity in such a way that one can arrange situations where teacher students can solve certain challenging questions by using their own thinking. Reijo refers to the old Finnish school system where one’s own thinking was not even allowed to be used. All the answers had to be exactly the same – word by word – as in the text book.

Reijo indicates here an area of creativity which we have not touched on before. In the teachers meetings we need creativity and the ability to listen as difficult situations might arise. Reijo explains that a listening quality can be developed so that one can become like a goblet, an empty vessel. This has also been described in the Philosophy of Freedom in the sense of how amazing it is to really understand another person so that his or her thoughts really do become a part of one’s inner life.

Reijo tells of two examples of how he has found this powerful and resolving effect of careful listening. He was chairman of two committees which had a future orientation and where all Finnish political parties participated. In these examples he had the task of pulling together all the different opinions and to summarize in this way so that people felt that they had been understood rightly. To understand different opinions in this way, develops “living thinking”. According to Reijo pedagogical creativity could be promoted by organizing social, intellectual and artistic situations where students have the possibility to participate.

Inkeri Sava comments on the fact that if she could not define creativity earlier, because it is a controversial issue so perhaps it is not possible to teach creativity. But of course we can listen to our own inner voice and to what happens between people, listening both in the moment and to society. The way of acting, the attitude and approach so that there is a living relationship present and enthusiasm etc. It has also an aspect of taking a distance from the things one has learnt. But certainly: to give space. Also we can practice gaining knowledge and skills but it has nothing to do with routine as this is linked to an external element. According to Inkeri it is also sometimes good to have a break.
MN: When I try to explain my stereotype opinion that people have as a child been motivated and creative, Inkeri corrects me by saying that according to Hollo a child’s imagination is poor and that a child’s enthusiasm is great but short-lasting. It is in fact the adult who is creative. Very often we say that school kills creativity and perhaps it does. Teaching has as its’ important task to convey knowledge and create skills and we do not only help the child to burst into the bloom but also indicate important things so that little by little the child’s creativity develops. For Inkeri Hollo’s ideas about how we educate children’s imagination / fantasy, have been very rewarding. For Inkeri imagination (fantasy) is not an item of nonsense.

Markku Wilenius argues that strictly speaking creativity is not teachable. Creativity is not the content of a cognitive or an artistic skill but essential is that there are always preconditions for creativity. The small child’s creativity is organic and arises from play. In adult working life it is crucial that one creates knowledge and ability based on preconditions from which one can find creative solutions and creativity.

According to Markku it is possible to say quite a lot about what creativity is but if one wants to promote the act of creation then artistic exercises are good. But on the other hand they do not explain the creativity itself very much, only perhaps what creative passion or pain is. Markku considers how he writes as an author and what is creativity in that context. He argues that one can teach how to write but the creative quintessence is that he himself takes advantage of different layers of knowledge and skills based on the qualities which he has.

One can teach how creativity manifests itself and also that creativity is always holistic in attitude. The holistic approach towards something is where creativity can blossom. The act of creation is born out of contradictory components. In these components we touch on boundaries. It is within this sense that we can teach creativity. But if we think of creativity as a subject with substance, a subject like mathematics, then it is impossible to teach creativity unless we take away all the boundaries between subjects. Markku’s last comment is linked to a new idea which the educator Gunter Pauli has developed

Edvin Østergaard points to his Einstein-article where he tried to find creativity, in its authentic form, as the process of bringing something new into being. He notices that in the pedagogical

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sense the word creativity is used differently. Here, creativity often implies using unconventional methods for teaching and learning. But very seldom the content of the subject is discussed or criticised. According to Edvin we can perhaps compare pedagogical creativity to the result of art. In art we talk about the created piece of work which might have the potential of opening up the world in a radical new manner.

According to Edvin the link he can see between creativity and pedagogical creativity is the ability to be open-minded. He sees a problem that very often future science teachers – teachers of biology, physics, and chemistry i.e., know all the answers and that the pedagogical effort is to find examples in nature for understanding abstract, alienated knowledge. It is really a big challenge to ask them to be open-minded! It is as if the students are waiting for someone to tell them how the world really is and what the answers are to the secrets of the world!

Edvin says that it is relevant here to distinguish between two opposite, but complementing tendencies in pedagogical efforts: goal-orientation and intuition. While the first effort is of a more structuring, controlling character, the latter is characterised by openness, non-control and a-causality. These two tendencies – the intentional and the intuitive, the converging and the diverging – might be regarded as basic forces in the dialectic nature of creativity.

4.3 DIALOGUE WITH SIMO SKINNARI ABOUT PEDAGOGICAL LOVE AND CREATIVITY

In the evening 27th of October 2006 I phoned Simo Skinnari and asked if he thought that human spiritual growth towards pedagogical love ‘inside’ creates creativity ‘outside’191. Simo Skinnari admitted that it does, by saying that pedagogical love creates for example creativity etc. I also interviewed Simo Skinnari at Snellman College 16.1.2007 and in this conversation we concentrated only on the themes he introduced as his view of the theoretical bases of teacher

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191 The words ‘inside’ and ‘outside’ should not be consider literally but taking them only as referring to the human spiritual growth processes.
education. According to Skinnari these bases could also be applied as well in main stream teacher education as well as in Waldorf Steiner teacher education.

Simo Skinnari describes in his book *Pedagogical Love (2004)* a holistic view of teacher education in the following way:

**PEDAGOGICAL LOVE IN RELATION TO THE BASIC QUALITIES OF TEACHER EDUCATION, TO THE QUALITIES OF BILDUNG (EDUCATION AS FORMATION) OF THE HUMAN BEING AND ACTUAL VALUES (TRUTH, BEAUTY, GOODNESS):**

<table>
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<th>SCIENCE</th>
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<td>Ethical Bildung</td>
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<td>Goodness</td>
<td>Searching for genuine I being, higher self</td>
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| ARTS          | |
|---------------| |
| Empathy and   | |
| Aesthetical Bildung | |
| Beauty        |

Simo Skinnari shows us how human spiritual growth in different areas develops towards the inner core of the teacher’s personality, the area of pedagogical love.

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5 CONCLUSIONS

In the following chapters I shall present the results of this study. This journey has been an interesting exploration into the field of Waldorf Steiner teacher education which is my working domain and which I thought I knew before this inquiry. I have to admit honestly that my understanding of this domain has changed and I think that I see the same ideas and practices from a new aspect. The deepening process of my observations and my interpretation of the familiar symbol system can be seen as an expression of the phenomenological hermeneutic approach. I have “taken another look” at some central topics in teacher education. The hermeneutic circle has been a method of journey to deepen my understanding.

In the first part I tried to understand once more the theoretical bases of Waldorf Steiner Teacher Education at Snellman College in its philosophical and historical context. At the end of the theoretical part I also tried to search for some of the most important current creativity studies. Kvale’s methodical idea of the traveller who is exploring and meeting new ideas and who is having professional conversations during the trip was excellent. From the ethical point of view this idea frees the researcher from a know-it-all position and leads him to meet interviewees in a fresh and open-minded way. During this research all the interview conversations were inspiring with an amount of rich outcomes.

In the following chapters I am going to integrate the outcomes of these interviews.

5.1 PEDAGOGICAL CREATIVITY IN TEACHER EDUCATION

How can we understand creativity and pedagogical creativity? From the outcome of the interviews we meet and clearly see the dilemma of trying to define what creativity is. One problem was that creativity lives in two spheres: it lives in our thinking and in our actions. We want to define creativity with our thoughts but we experience creativity with our will and feeling. It is a difficult problem and one that I do not think we can solve. But we can try to follow the phenomenological approach instead of theoretical solutions. In my interviews of the four professors I understood that they had met this problem and expressed different aspects of it. According to Markku Wilenius it is possible to say quite a lot about what creativity is but if one prefers to participate in the act of creation then artistic exercises are good. On the other hand
they do not explain creativity itself very much only perhaps what creative passion or pain is. **Inkeri Sava** showed us that in overcoming the space between these two extremes it is important to notice and observe a phenomenological approach. Also **Edvin Østergaard** said that in the basic forces in the dialectic nature of creativity we must regard two tendencies – the intentional and the intuitive. **Reijo Wilenius** reminded us that the act of knowing is a creative action because the human being has to adjust certain observations to conceptions which the person has learned and which have to be modified in order to understand e.g. child’s development. One possible way of approaching this dilemma is to see that thinking is already a productive will activity which lives in the sphere of our awareness.

Both Snellman and Steiner take the act of knowing as their point of departure for productivity and creativity. But how could this idea be followed by using a phenomenological approach? We will try to come back to this idea in the chapter 5.3.

A second aspect to the previous issue is that there are two kinds of pedagogical creativity: The student teachers can on the one hand practice and plan with subject matter, observe and reflect on pupils and consider the entity we can call didactical-methodical creativity and on the other hand be open for the real creative action that happens suddenly, spontaneously in the moment of time that the Steiner teachers emphasized in the interviews. These moments one can not plan or purposely create.

1. The first we can call linear-hard-working preparation and conscious reflection on didactical competence development linked before and after to the creative action situation or reflection-on-action.
2. The second we can call competence for spontaneous, on the spot of time creative action and simultaneous experience in the pedagogical situation or reflection-in-action.

In the interview we could realize that both of these qualities are needed in artistic but also in pedagogical acts of creation. We can also say that 1. is more like a scientist working in the laboratory or a visual artist working alone in his or her private studio. The quality of Thinking. 2. A musician and an actor or an actress has to live in the “spot of time” with a presence of mind, ready to react to the other actors’ expressions, mistakes etc. The quality of Action and Will. We shall study these competence areas and how they shift in chapter 5.4.
5.2 HOLISTIC APPROACH IN TEACHER EDUCATION

The Holistic approach in the Waldorf Steiner Teacher Education includes the soul-spirit aspect in itself. For the student teachers one of the important aims of the study is to activate their spiritual growth. “I must Create in order to know Myself” David Brierley (2006)\textsuperscript{193} writes when he describes adolescents’ natural growth and modes of soul-making. In teacher education we can perhaps turn round and say “I must know Myself in order to Create” in order to become a good teacher and understand children’s acts of creation. Spiritual growth means the process of activation of our spirit to penetrate the soul life in an educational context and in an atmosphere of pedagogical love. The pedagogical love can be seen as the educational nutrition to our higher spirit.\textsuperscript{194}

In the physical, material reality everything is living in separation, every component is alongside one another and we suffer from this separation in time. We can also say that the spirit carries in itself an important counterpart aspect to our physical reality. This aspect can be seen as the process to unite things, to create entities. This is what is meant by pedagogical love.

5.3 FROM PEDAGOGICAL LOVE TO PEDAGOGICAL CREATIVITY

Now let us look more carefully at some of the central ideas which we can unfold from the idea of pedagogical love. Simo Skinnari has shown us that his approach to pedagogical love is not an abstract idea but a practical and artistic approach, which has a firm theoretical foundation. This is the reason why this approach is applied in the everyday practice of the teacher education programme at Snellman College. Below I show Simo Skinnari’s original template with the additions I have made to it. It shows the four ‘petals of practice and five competencies’ in teacher education. The four petals represent the four archetypal professions, discussed previously.


\textsuperscript{194} Ursula Flatters medical doctor from Sweden said in the interview 6.2.2007 that objective love is a real force; it encourages the human being to go further. Love is food for the I. Not emotional love, which is egoistic, but real love which serves the “I”.

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PEDAGOGICAL LOVE IN RELATION TO THE BASIC QUALITIES OF TEACHER EDUCATION, TO THE QUALITIES OF BILDUNG (EDUCATION AS FORMATION) OF THE HUMAN BEING AND ACTUAL VALUES (TRUTH, BEAUTY, GOODNESS) & FIVE COMPETENCIES:

2. Philosopher/Thinking
   SCIENCE
   Truthfulness
   Truth
   Curriculum design/subject m.

3. Gardener/ WIlting
   PRACTICE
   Ethical Bildung
   Goodness
   Pupils /students

PEDAGOGICAL LOVE

1. Conductor / My way to the world
   Philosophy of Freedom
   ONTOLOGICAL PONDERING
   Searching for genuine I being,
   higher self
   Truth, Beauty, Goodness

4. Artist / Feeling
   ART
   Empathy and
   Aesthetical Bildung
   Beauty

5. Conductor / I and Thou

Subjects through Arts

Seeing them as ‘training fields’ for Bildung (education as formation) towards mastery in teacher education, they also form a ladder of five steps – beginning and ending with the petal on the right side:
1. THE CONDUCTOR (1)

The teacher student’s personal, biographical point of departure can also be called a point of departure for the empirical I. The beginning of the studies can be seen as an ontological, philosophical orientation and foundation of a building up process. At the starting point students study their own biographies and the general ideas of human growth, philosophical and educational approaches including the ideas of Steiner Waldorf education. They then start the basic study of The Philosophy of Freedom seen as a living encountering / dialogical approach between “I” and the world. The ideas behind the book are aiming to find a personal development towards freedom. At Snellman College these ideas have been seen as the key concepts of teacher education. In our times teachers have to become aware of freedom and the autonomy which belongs to teachers’ work giving a basis for teachers’ pedagogical creativity. The question here is: Where do I come from, who am I and where I am going to. These questions Snellman recommended all students to think about. I shall here add one question: How do I conduct my way? These questions I see as a starting point for teacher students in teacher education at Snellman College. Hopefully the following areas will help us to find answers. Later on we shall broaden our attention in search for the idea of pedagogical intuition in the chapter 5.4.

2. THE PHILOSOPHER

Transforming ideas so that they are in accordance with practical life. This became clear also in the interview session with philosopher Reijo Wilenius when he said “that all genuine knowing is a creative action because the human being has to adjust certain observations to certain conceptions which the person has learned but which have to be modified in order to understand e.g. child’s development”\(^{195}\).

The practical approach of the observation and thinking -exercises conveys the idea of the penetration of these two elements. These kinds of exercises give the foundation for teacher students’ understanding of the Steiner school’s curriculum design of subject matter. The interesting philosophical educational question is: “Where is knowledge? In this educational

\(^{195}\) Reijo Wilenius’ interview 7.12.2006
approach knowledge is not living outside but inside the human consciousness. The practical result of this is that the truth, / the scientific approach, is the last step of the practical process of planning, acting/observing and thinking, not the point of departure and this applies for both teachers and pupils.

The teacher has to become the philosopher in the sense Reijo Wilenius also said when referring to Wittgenstein: That the teacher has always to put the question mark deep enough. This means that the teacher students should start to develop their independent thinking with which they can meet their everyday life questions. On the other hand we can ask our students: Who’s thought/thinking are you using if not your own? This is a very important issue at the Snellman College because there is always the danger that the students can be attracted by Snellman’s or Steiner’s ideas so much that they are assimilated in their thought and no longer make a difference between their own thinking and Snellman’s or Steiner’s. To avoid this danger we study perennial philosophy. The western history of philosophy and the different aspects of epistemology, ethics and aesthetics guarantees that students start to become interested in many philosophical approaches and their values and that they become to be critical too.

Another aspect of philosophical thinking is needed to find the philosophical bases to each of the subjects and an overall understanding of the curriculum design. This part of teacher education should be developed further in order to meet future challenges. Special courses should be organized for subject teachers in order to develop their competence.

3. THE GARDENER

Engaging with the pupils, learning to live with them, learning to know each of them in the group and as individuals. Learning from them, their potentiality and how they should be taught.

Goodness is the good and in the long run successful point of departure for a practical approach to education. Teacher students need it especially in the process of getting to know pupils: We can here relate to the idea of Social Chain developed by music pedagogue Jürgen Schriefer. The Social Chain shows us what we have to develop in our time in order to understand the other “I” and his or her reality:

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196 According to my colleague Kristiina Sarjanen (interview 20.12.2006) Jürgen Schriefer has developed the idea of the Social Chain in his lectures.
1. In the time of the consciousness soul social life can be only based on trust.
2. I can trust someone whom I love.
3. I can not will the love but I can direct my interest in something with my intentional will.
4. I can direct my interest by using my faculty of observation.
5. I can develop my faculty of observation through artistic exercises.

As we can see this Social Chain develops an important train of thought which can be used as a practical example in conversation groups with students e.g. before and after teaching practice. Interest and wonder are points of departure for teacher students to waken their observation and thinking skills as we know from Aristotle.

At Snellmann College we have developed a special combination of teaching practices to waken students’ interest in pupils

5. Steiner Ped. III master practice 4 weeks  
4. Steiner.Ped. Curative home/special needs school practice 3 weeks  
3. Steiner Ped. II journeyman/woman practice (i.e. long practice) 16 weeks  
2. Steiner Ped. I apprentice practise 3 weeks  
1. Foundation Year School orientation practice 2 weeks

In recent years we have developed an interactive relationship with schools in order to get good results from teaching practices. This way of working started 2000 and has now been established. Teacher students have got special observation projects during their practice and the aim e.g. in the long practice period is that they can present their results from the child study project in a child conference at the school or/and at Snellman College. This long teaching practice is normally a breakthrough experience for students including two basic practical elements: A. progressive development of observation skills and B. progressive development of understanding subject matter and main lesson preparation. A+B leads to self education areas. In the middle of the practice time teacher students plan and perform a whole day independently (teaching demonstration lessons). After that there is an assessment which is based on students’ self-assessment of their plan and the class teacher’s (mentors’s) and teacher educator’s external assessment round. This assessment conversation is very often the most effective growing point in the student’s career. At the end of the long teaching practice there is often a pleasant surprise for the teacher student: the pupil that the student has been observing the whole autumn shows up at the Christmas celebration and gives a present or brings their parents to meet the “very special
teacher student” or asks to have the student’s address etc. There is always an atmosphere of wonder when we reflect on students teaching practice experiences in the beginning of the next term. I think that this is a good example of how interest leads to love and pedagogical intuition and how it can be practiced and noticed. These experiences remind me of the gardener who learns to connect to reality and starts to care for what is living and growing: a present of real inner joy.

4. THE ARTIST

The arts are our great teachers. Teacher students can learn essential things from the arts. The arts carry the quality of beauty and harmony in them. From Goethe and Schiller we can learn what tremendous educational aspects art has in it. One of the aims at Snellman College is that teacher students can learn through arts / aesthetics = A) to enjoy an immediate impression of the world of sounds and colours etc., B) to enjoy artistic expression in painting, singing and playing etc. C) to widen his or her perspectives in thinking and view of the world, D) to open up a way to understand pupils, E) to open a way to transform subject matter for pupils /didactics, F) to find a deeper connection to reality. We have to admit that these processes need a high level understanding and highly developed abilities.

In the chapter 5.4 we shall see more detailed curriculum design for artistic/aesthetical approach in teacher education at Snellman College. Partly this approach of ability development exists already but there are still some parts that should be developed and designed in a better way. To become a real pedagogical artist is the highest level of professionalism as I shall later on show you.

5. THE CONDUCTOR (2)

Through this educational journey the teacher student can find the “I and Thou” -relationship in reality. I link here Buber’s idea of encountering the other in reality. In the process of becoming a good teacher this is one of the real aims. We can also see that during the journey we have found our higher self which is no more full of itself as our empirical I but is a space from which others emerge as the case is with a good conductor.
The process of empirical I to higher self of the teacher is a life long process and teacher education can only introduce a method, a path to teacher students helping to show some examples of how to follow so that they can later start to develop their own way. The crucial question is how good a relationship each of the teacher students can develop to these pedagogical areas and how they can integrate philosopher, gardener and artist qualities into the conductor element. We can use the metaphor of the conductor as an agent who can combine all the other elements together in such a way that teaching becomes an art. Sometimes in music didactical-methodical sessions we practice the conductor competence of them in order to find the right rhythm, the right tuning in and to get in touch with the whole group.

At Snellman College we can compare this journey with the parallel journey of the Philosophy of Freedom: from thinking of thinking to the practical ethical will via aesthetical feeling life. This journey through the competence areas of different professional aspects looks so natural that we can imagine that Steiner could himself have developed similar ones as we could see in the chapter 2.10. Gymnast/Greek and Rhetoric/Rome and Doctor/Middle Age. The teaching education programme at Snellman College could be developed more towards an approach where these competence areas of conductor, philosopher, gardener and artist could give a good basis for general qualities for teacher students. Also self-assessment and assessment could be based on these qualities. From this foundation we could make an extension towards aesthetical/artistic teacher education. But I argue that the development of this artistic approach must be based on the basic competences.

5.4 ARTISTIC EXTENTION TO THE WALDORF STEINER TEACHER EDUCATION’S CURRICULUM

In the following chapter I will try to develop a framework for the dialogue on future curriculum design for Waldorf Steiner teacher education at Snellman College. I perform some practical applications to Heydebrand’s teacher education’s curriculum plan. These ideas can have important practical meaning if we can understand their bases and if we can apply them to our everyday life in teacher education. In the following template the small 4-petal flower is the image of teacher students’ basic competence areas (5.3.) which we have described as a way to
pedagogical love. The bigger 5-petal flower describes teacher student’s developmental processes towards extended abilities which will promote pedagogical creativity but which are based on basic competences.

In the following template there is my suggestion for basic structure of the Waldorf Steiner teacher education: 1. first teacher students have to develop the basic professional teacher competences 1-5 2. teacher students start to extend their artistic abilities. In reality both of these processes should be seen as life-long-learning processes.

1. Teacher’s basic competences

2. Extended artistic abilities

What do I mean by extended abilities? Steiner developed an extension to scientific knowledge. This extension was based on his epistemological approach. At a practical level it means that extended artistic abilities are based on the philosophical ideas Steiner presents in the Philosophy of Freedom and the philosophical approach Snellman presents in his essay Om det Akademiska Studium. As we have earlier said Steiner took aesthetical/artistic educational aspects further than Snellman but has the similar philosophical basis. We can therefore assume that Snellman himself could have developed a similar approach if the time and situation in Finland had been more appropriate for this. The areas of extension are imagination, inspiration and intuition and they are linked to the adult’s spiritual development. These five areas we can call teacher student’s extended artistic ability areas.
A survey of the artistic extension of teacher education

In chapter 3.11. I introduced Heydebrand’s curriculum plan for teacher education. Her idea seems to be a first attempt to apply Steiner’s idea to extend the archetypal areas of science, musical, plastic and speech in relation to teacher training. Now when we are trying to design a new curriculum basis we can say that the aim is to show teacher students a powerful way (method) to their further development.

Teacher’s basic competences and extended artistic abilities are like warp and weft. In reality both are needed in order to weave a strong and beautiful textile. In this image warp gives the basic structure and weft the beauty of the textile. From this survey we move now to look at a more detailed curriculum design.
A FRAMEWORK FOR PEDAGOGICAL CREATIVITY IN THE CURRICULUM DESIGN IN WALDORF STEINER TEACHER EDUCATION

The following template has many categories, but it is not meant to be a dogmatic system. It is a kind of map by which teacher students can orientate themselves and see some exercising areas. The left column shows the deepening of the thinking area and the right column shows the deepening of the areas of acting/will. Between there are three columns which we can relate to the deepening of the area of feeling. The Visual arts can be linked to the thinking area or the area which transforms thinking to the artistic approach. The Musical & Movement area can be seen as being in the middle of the feeling life and as a bridge between the external and internal life. It is the real linking element between the thinking and acting. The Speech area is already quite strongly linked to the area of will. When we now observe from left to right we can see how teacher students develop e.g. Pedagogical Imagination etc.

We can recall Joseph Beuys and his vision about the spiritual growth of an artist from chapter 3.13.2. He showed us an interesting template with 4 different levels of this spiritual growth. I have kept in mind Beuys idea and we can call it an approach of an artist. This approach can be seen in the modified version in the next template. I want to stress that this approach has been related here as a comparison element as the template immediately clarifies for us the teacher’s way to pedagogical creativity. Also I think that teacher education could learn many things from artists’ education. In teacher education it is a challenge to integrate arts into the educational processes, serving the development of living thinking (the vertical dimension of the template) in the capacity of imagination, inspiration and intuition in seeing the child. Also serving the development of pedagogical intuition, inspiration and imagination in acting in the classroom. I would like to mention also recent Waldorf pedagogical research: David Brierley book The Not Yet in the Now: Reflections of a teacher and his thirteen year olds and Jost Schieren’s article, Die Veranlagung von intuitiven Fähigkeiten in der Pädagogik. In this research the idea of the teacher’s intuition and creativity has been described as a central issue in the field of education.

<table>
<thead>
<tr>
<th>THINKING ➔ EPISTEMOLOGY</th>
<th>FEELING ➔ AESTHETICS</th>
<th>WILLING ➔ ETHICS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1 SUBJECT / FACTS</strong></td>
<td><strong>2 PLASTIC &amp; VISUAL ARTS</strong></td>
<td><strong>3 MUSICAL &amp; MOVEMENT ARTS</strong></td>
</tr>
<tr>
<td>SCIENCE</td>
<td>“ABILITY TO THINK”</td>
<td>“ABILITY TO SEE”</td>
</tr>
<tr>
<td>Physical organization</td>
<td>“ABILITY TO SEE”</td>
<td>“ABILITY TO HEAR”</td>
</tr>
<tr>
<td><strong>A</strong> From data to information</td>
<td>Basic exercises / senses “to look” 1, 2 &amp; 3-dimensional arts</td>
<td>Basic exercises / senses ”to listen” -singing ex. -dancing ex. -eurythmy ex.</td>
</tr>
<tr>
<td><strong>B</strong> From information to knowledge</td>
<td>From universal forms to living forms Metamorphoses FORM DRAWING 1-dimensional “From universal forms to geometry”</td>
<td>“Music lives between the tones” MELODY -“Klang” singing ex. -Pentatonic recorder ex.</td>
</tr>
<tr>
<td><strong>C</strong> Opening / Forming concepts/knowledge for pupils to learn</td>
<td>From colour to form, Colour harmony PAINTING 2-dimensional “Impression”</td>
<td>“Breathing” in singing HARMONY -Diatonic recorder ex. -Choir singing -Composing melodies /notation</td>
</tr>
<tr>
<td>DIDACTICS</td>
<td>MODELLING/SCULPTURE Movements in the sculptures 3-dimensional “ART HISTORY” External expression “From idea to form” An independent thinker = ARTIST</td>
<td>RHYTHM Living rhythms with hand &amp; feet Dance, Eurythmy, Improvisation “MUSIC HISTORY” External/internal expression “The living bridge between ideas and social reality” MUSICAL THINKING = INSPIRATION</td>
</tr>
<tr>
<td><strong>D</strong> Artistic approach to knowledge</td>
<td><strong>METHODS</strong></td>
<td><strong>SCIENTIST ➔</strong></td>
</tr>
<tr>
<td>Artistic approach to knowledge</td>
<td><strong>METHODS</strong></td>
<td><strong>SCIENTIST ➔</strong></td>
</tr>
</tbody>
</table>
When we look at the left columns and the five steps from top to bottom we can see: 1. how scientist/philosopher deepens his or her way of thinking and 2-3-4 how different artists can deepened their way of thinking in the context of their domain.

In the following template I link the abilities to the senses which artists are developing in the deepening process of their field. A visual artist is developing the sense of sight and a musician is developing the sense of hearing, and an actor or an actress is developing the sense of speech.

The curriculum structure for teacher students can be seen in the following way: A1-2-3-4-5 is more or less the Foundation year students learning path.

In the future I should like to recommend that the second year teacher students at Snellman College could follow the learning path B1-2-3-4-5 in which the aim is to develop Pedagogical Imagination. C1-2-3-4-5 could be for our third year students’ learning path and D1-2-3-4-5 could be the learning path for our fourth year students’. Of course these processes cannot be forced but the processes can be activated with the guidance and help of artists and teacher educators.

In this template I have tried to show how we can practically apply this extended aesthetical approach to Steiner Teacher Education. Of course many of these studies are already there in the teacher education programmes but what is new here is that I have tried to design a draft of the holistic approach to the teacher education curriculum.

In addition I should like to show that certain subject matters’ inner qualities also contain artistic elements:

- Botany and Geography can be linked to the way of understanding the life organization and imagination.
- Zoology, Chemistry and Arithmetic can be linked to the way of understanding the soul organization and inspiration.
- History and languages and the evolution of individuality in humankind can be related to the way of understanding the ego organization and intuition.

In the Rudolf Steinerhoyskolen in Norway they have developed this idea on a practical level. I know also other places where this idea has been applied e.g. Hamburg Waldorf teacher education. One of the further research tasks could be the comparison of the different experiences from the institutes which have applied these ideas on a practical level.
Now we can recall Schiller’s idea from chapter 2.12:

“…BEAUTY EXISTS IN EVERY FINELY TUNED SOUL”\textsuperscript{199}

My impression is that Schiller’s idea of aesthetical education can be developed further in teacher education. For Schiller the idea was to develop the middle area/ the soul-feeling life to a higher level. The template shows how we can develop aesthetic abilities in a concrete way.

In the next section we are going to make an excursion to the practical level and visit a second class.

\textbf{5.4.1 EXCURSUS: Example of Pedagogical Musical Creativity and Gestures of the Main Lesson / Observations from Class 2}

Next we shall visit a second class at Helsinki Rudolf Steiner School and I will try to reconstruct one main lesson taught by Anna /a teacher student in the presence of Liisa /class teacher/ Anna’s mentor and me/teacher educator from Snellman College. Third year students have teaching practice the whole autumn term and this period has been called \textit{the journeyman/woman teaching practice}. The idea behind this old image is the aim that the teacher student could find a deeper connection to one specific class and to these pupils in this class (and especially to one pupil). As we can see the whole gesture is to develop a good relationship to the class and teaching methods. In the following example we can see how pedagogical creativity can live in certain moments of time.

Now let’s go into the school and see how the teacher student is managing with the second class:

“In the morning 30\textsuperscript{th} of October 2006 c.7.45 o’clock I entered the School Building Paraistentie 2 and my aim was to follow Anna’s teaching at Helsinki Rudolf Steiner School 2 C Class. I read Anna’s plan for main lesson; she was ready to show her maths teaching and I was ready to observe it together with Liisa. As I said Liisa is Anna’s mentor and Class teacher in class 2. Anna had planned and built up her main lesson plan following Liisa’s main lesson tradition which is recommended for third year teacher students i.e. to learn from the ‘master teacher’.

1½ hours main lesson session went well and we could see how the children enjoyed the different phases of the main lesson. When we later on sat down in the library doing our normal assessment rituals, before any assessment conversation, reflecting and filling our papers, I suddenly started to pay attention to the whole journey through the main lesson phases and the different creative moments of time there. Once more my favourite question came to my mind: What are we fostering while we are teaching different subject matter by using Waldorf main lesson methodology?

“What are we fostering while we are teaching different subject matter by using Waldorf main lesson methodology?”

— Dan Lindholm

What attracted me on this very morning was not maths teaching this time but the gestures of the whole main lesson where the maths teaching was the central issue surrounded too by the artistic aesthetical approach.

These following gestures I have tried to draw because I hope it is easier to follow than the verbal explanation. I realized later on when I had an interview conversation (3.1.2007) with Peter Elsner who is an artist and a modelling/sculpture teacher at Snellman College and who has specialized on the Visual/plastic element and forces, that my way of observing has a clear emphasis on the musical elements and forces. So I can say that I will next try to show the musical gestures I saw in Class 2 on that one morning.

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“We are not studying so that it all should stay in our memory, but so that the knowledge will form us as people – if it is conveyed in a meaningful way” Translation by Caroline Patjas.
The gestures are here important. The “notes” I have added to the spots later on where there is a musical emphasis of the gestures.

| 1. I experience Poetical approach | 2. Will Activity in will Musical approach | 3. Feeling/Activity in feeling Learning Math/Knowledge approach A) Thinking B) Feeling C) Will RHYTHM | 4. Thinking/Activity in thinking experience Visual/Plastic approach MELODY | 5. Story/Biography widens learning domain to whole life horizon /Self Harmony Breathing” | The end of the main lesson before the break. After main lesson my instant observation is that the lesson has been harmoniously conducted |

In these two templates I have tried to describe in a visible/image form my musical experience of the main lesson session as an example of spots and possibilities of pedagogical creativity.

**Pedagogically creative spots seen from a musical point of view**

In the next template I will carry on with the same theme but from another aspect. Here I try to describe how a musical perspective can help us to understand the central Waldorf pedagogical idea which is education from below upward / bottom up. Here we can recall the original idea of Paideia and Greek education. For the Greeks the idea of educating children from below upward was the one central didactical aspect. There was a musical uplifting element including music dance/eurythmy. Another element was gymnastics/wrestling etc. and the idea here was to bring pupils down.

According to Jaeger (1986, 210) the traditional Greek system of paideia was divided into gymnastics and music and this was the natural way to educate both: body and soul.

Now we are going to look at the main lesson from this uplifting educational point of view.

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6. The end of the main lesson (just before the break)
   (Descending to break)

5. Poetical /Narrative part c.10 min. (speaks to higher self )
   Teacher student’s Story telling / The Story of Genoveva
   /2 class legends (stories are tiny biographies)
   Stories/Biographies are purely nutrition for the inner being.
   (Descending starts)

4. Plastic-imaginative part c.25 min. (speaks to thinking / will in thinking)
   Main lesson notebook drawings with artistic – aesthetical forming the
   figures, Maths exercises.

3. Teaching part c.25 min (speaks to feeling / will in feeling)
   Mathematics, recalling things from yesterday, rhythmical recitation of
   multiplication table + hands & feet, Mental calculation, Math exercises

2. Poetical-musical c. 30 min. (rhythmical part speaks to will/ will in will)
   Musical-rhythmical, Nursery rhymes and movement, clapping & stamping according
   the rhythm of the poems, songs, pentatonic recorder playing.

1. Morning verse (speech) (empirical I /wakening up experience)

   Here we have a good example of a down upward learning process. This is the way of the ethical
   will education and as we have seen it is also the way how music grows naturally. This
   educational approach is available during the class teacher period in Waldorf Steiner schools. Of
   course there are also different approaches to main lessons during the first eight years depending
   on the subject matter’s quality and age phase emphases.

   I emphasize once more that I have described creative spots of time and musical gestures of the
   main lesson and this is how I experienced and reflected it. It would be a quite different
   description if I would ask my colleague Peter Elsner to describe the plastic/ visual gestures of the
   main lesson in the same class. In the interview session I learned that the serious practice of the
   different arts teach us new ways to understand the world. We can compare it to the learning
   process of a new language. When somebody has learned the Greek language the person has
   learnt and will learn a lot more than the language and when he visits places like Kalamata, sees
   the slopes with old olive trees and hears from people how they have cared for those trees
   generation after generation, then the person starts to see the work of their (invisible) hands every
   where. We can apply this idea to the music as a language and as real experiences from that field.
We have observed pedagogical creativity and its expressions in different ways in the context of Waldorf Steiner teacher education. We have showed that the phenomenon of pedagogical creativity can be observed and understood in this context. If we ask how we find a way to study the Study of Man in living context we can answer as follows:

We have tried to understand and take hold of creative thinking. From creative thinking we have built the bridge to the act of creation. In order to understand the act of creation we have tried to show a way via artistic aesthetical methods which combines thinking and willing in the context of teacher education. This bridge through the middle area can be firmly founded as we have seen in the chapters 5.3. and 5.4. These attempts can also be seen as a link for teacher students to understand the Study of Man through the different artistic approaches.

Now in the end we shall relate pedagogical creativity to its philosophical bases and widen the horizon again.

As I have indicated before Snellman and Steiner were both successors of the idea of Bildung. The idea of Bildung we can find clearly expressed by Snellman in his writings e.g. “Om det Akademiska Studium”\textsuperscript{202} and by Steiner in his writings e.g. “Die Philosophy der Freiheit”\textsuperscript{203}. The core element in the idea of Bildung is that the teacher student who is taking part in teacher education courses is consciously developing his or her soul forces, thinking, feeling and willing with tertiary educational instruments which are A) Academic Studies B) Artistic Exercises C) Teaching Practices and other Practical Studies D) Dialogue as a methodical bases on all previous levels. Steiner Teacher Education promotes the self-educational attitude which means that the processes in all fields are important not only the results or products.

According to Reijo Wilenius\textsuperscript{204} (1999, 110-113)\textsuperscript{205} our personal spiritual growth can be seen from two points of view: self-consciousness and value-consciousness. We take this important

\textsuperscript{202} Snellman’s “Om det Akademiska Studium” [Akateemisesta opiskelusta] (1840) is the first book in the reading list for Foundation Year students at Snellman College.

\textsuperscript{203} Steiner’s ideas from Philosophy of Freedom is the foundation or “cantus firmus” for Steiner Educational studies at Snellman College.

\textsuperscript{204} Reijo Wilenius is one of the founders of Snellman College. He has been professor at Jyväskylä University. Wilenius. He has published many book considering philosophy, educational philosophy and society.
foundation for personal spiritual growth as our point of departure and then take it one step further.

1. The deepening of the self-consciousness.
Which we can understand here as conscious deepening of our thinking life and especially emphasising the thinking of thinking element meaning the epistemological understanding

In the chapter 5.4. in the left hand column of the template: A FRAMEWORK FOR PEDAGOGICAL CREATIVITY IN THE CURRICULUM DESIGN IN WALDORF STEINER TEACHER EDUCATION creativity starts from the column “Ability to think”. This column shows the way the teacher student can consciously deepen his/ her ability to think and to understand “1” and world -relationship.

2. The growing understanding of the value-consciousness.
The conscious encountering of our will life means that we develop an inner connection and ethical understanding which reaches our actions and our real aims and which are linked to the process of searching for the spiritual values goodness, beauty and truth.

In the right column I showed the way to the ability to act. The act should be linked to spiritual values. The development of value-consciousness starts already in our childhood and therefore we carry these values in us in a spontaneous way if these were touched in our childhood. But in teacher education we should become conscious of these values. That is the core of pedagogical love.

When we reach the level where we are conscious of the values in our actions; the imagination and truth will be integrated etc.

But there is the problem that we have not yet been able to show how thinking and acting could be linked to each other. There we need the understanding of the middle part of an artistic-aesthetical approach.

3. The growing understanding of the artistic-aesthetical area, ‘the intersection of the middle area’. The development of the thinking life and that of the will life meet and penetrate each other in ‘the middle area’ which has been seen as the mediating element of the two polar forces thinking and willing. Steiner writes in the Study of Man chapter 5 (1981). “…the soul

actives are always flowing into one another”. Later on he writes that the element of feeling is on the one hand cognition which has not yet fully come into being and on the other hand it is also will which has not yet fully come into being. But a perhaps even more appropriate aspect here is the spiritual perspective in human development expressed by Steiner in 9th lecture of Study of Man. There Steiner develops two logical (thought and ethical) approaches which are penetrated and linked in the Middle area. This Middle area is our feeling life which gives the basis for our aesthetical understanding and action just as Kant and after him Schiller tried to prove.

If we look at the line B1-2-3-4-5 we can see clearly how: 1. Information should be developed into knowledge 2. Visual art/form drawing helps us to enliven our thinking and visualized our thoughts 3. When we move further we meet in music the thinking level expressed in the line of melody, and we can hear the living melody if we start to notice that the conscious journey between tone and tone is the most important thing to learn through singing, playing and through the feet in eurythmy. This is a very simple exercise but it is a most important quality criterion when we decide which cello player we would like to listen in concert. Schön’s example in the chapter 3.8. from Casals’ teaching was based on this very special area. If there is well-equipped speech artist teaching, teacher students could recite and move at the same time to Kalevala’s troche, Edda’s alliteration or Odysseus’s hexameter. The speech is already starting to form the inner space for pedagogical imagination. In this way we combine pictorial thinking, our musical/movement through the lines to our speech and the story flows full of living images. If we develop this approach humbly we can start to be able to assess true qualities of images. Then we are living in the area of the artist/sculptor, we are forming everything carefully in accordance with our aims.

| 1. From information to knowledge | 2. From universal forms to living forms | 3. “Music lives between the tones” MELODY -“Klang” singing ex. -Pentatonic recorder ex. | 4. Myths/EPIC Kalevala, Edda, Odysseia etc. - Speech ex. “Consonants” 4-temperaments Story Telling | 5. PEDAGOGICAL IMGINATION Teacher Artist /Sculpture TRUTH |
This is an example of the approach which we can develop further later on. One of the crucial points is that teacher students have to find their inner activity to develop these higher abilities or abilities to form a space for pedagogical imagination. In teacher education pedagogical inspiration and pedagogical intuition are also aims but it is possible that these happen first later on during the teacher’s career.

Wilenius also indicates the problem that self-consciousness and value-consciousness are still not perhaps enough to develop our inner life. Self-consciousness can mean that I have apart from my soul life (thinking, feeling, wanting and willing) a higher level which can reflect and assess the soul life as such. But can it really take hold of my soul life and change and develop it? (Wilenius, 1999). 206

Wilenius indicates here that the deepest question is, where also Jonael Schickler (2005, 1)207 starts his book An Odyssey of the Self: What is the self; or what am I?

In the excursus to Nietzsche Schickler (2005)208 touches also on this idea by saying “this Self is thus genuinely creative (and so not blind in its creativity), it is intelligent since it creates sense and spirit to fulfil its purposes and, above all, it is the master of man’s Ego. Simo Skinnari (2004, pp. 183-185) also speaks about our higher self. He relates the question of higher self to ontological pondering. He claims that one of the elemental areas in teacher education in order to reach pedagogical love is our searching for the genuine I being, the higher Self. Skinnari refers to Erik Ahlman who was a Finnish educational philosopher and who said in one of his writings that if our Genuine Self reaches actualization it will create goodness, beauty and truth.209

In order to understand the modern Waldorf Steiner teacher education and its’ anthropological bases, but not mix up these ideas with Waldorf Steiner School’s curriculum basis, I shall first shortly describe in the following template the Modern Idea of Paideia, the early development of the child and youth. After that I shall show a template for future teacher education, the idea of Modern Bildung.

208 Ibid.
The Modern Idea of Paideia

As I have mentioned earlier the threefold structure of the Steiner School curriculum can be related to Greek thinkers e.g. Plato and Aristotle. As I wrote in the chapter 2.10 Steiner understood the value of the holistic Greek education which took its’ point of departure from below upward and therefore followed the human soul development as we can see in the next template. Steiner saw that later evolution of consciousness lost the understanding of holistic education and he wanted to renew it so that education would be in harmony with our Zeitgeist, the spirit of time. Therefore we can call the Waldorf Steiner School’s curriculum basis “the Modern Idea of Paideia” which means the modern holistic educational approach for both genders.

<table>
<thead>
<tr>
<th>The development of human nature (0-21)</th>
<th>Physical body (0-21)</th>
<th>Life / Formative organization (0-21)</th>
<th>Soul /consciousness (0-21)</th>
</tr>
</thead>
<tbody>
<tr>
<td>HEAD</td>
<td>Nervous – sense system (0-7)</td>
<td>Formative forces forms organs &amp; body</td>
<td>Thinking</td>
</tr>
<tr>
<td></td>
<td>▼</td>
<td>▼</td>
<td>Truth (14-21)</td>
</tr>
<tr>
<td>HEART</td>
<td>Rhythmic system (Heart &amp; lungs) (7-14)</td>
<td>Formative forces will be freed for learning</td>
<td>Feeling ▲</td>
</tr>
<tr>
<td></td>
<td>▼</td>
<td>▼</td>
<td>Beauty (7-14)</td>
</tr>
<tr>
<td>LIMBS</td>
<td>Metabolic – Limb system (14-21)</td>
<td>Childs creativity is based on these forces</td>
<td>Willing ▲</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Goodness (0-7)</td>
</tr>
</tbody>
</table>
The idea of Modern Bildung

In the teacher education at Snellman College we can relate the basic structure of our studies to these three human activities and three forms of human knowing which Aristotle emphasized already but which we make more suitable as developed from the idea of Bildung and from Snellman’s and Steiner’s application of this idea. In teacher education Simo Skinnari has added the fourth element of ontological pondering as a necessary and clear improvement to the theoretical and practical level of Waldorf Steiner teacher education.

We can understand the double nature of our soul on the first level when we think of its’ natural striving to overcome through living creativity the separation of our outer and inner nature or observation and thinking or thinking and acting. Here we can consider Martin Buber’s idea of I and Thou. He says: “What teaches us the saying of Thou is not the originative instinct but the instinct for communion”.210

According to Schickler (2005)211 the basis of Steiner’s ontology is a four-fold conception of the human organization (physical, life, soul, and ego organizations) and of reality, which can be seen as the most recent successor of Aristotle’s division of man into a physical body, vegetative, sensitive and intellectual souls.212

Our ego /self-consciousness is “the door” between our soul and spirit. It works on and develops the soul life so that the sentient soul, the intellectual soul and the consciousness soul can develop during the life phase between 21-42 years. Here I argue that during this life phase it is possible to learn to be creative in the holistic way by studying epistemology, aesthetics and ethics in teacher education and from this firm foundation extend studies towards imagination, inspiration and intuition.


212 Look Appendix 1.
I argue also that the studies of epistemology, aesthetics, ethics, including teacher’s ontological pondering, give a firm foundation for pedagogical creativity in future Waldorf Steiner Teacher education. Through this teacher students can develop A) basic teacher competences from 1 to 5 and then B) extend his or her extended artistic abilities.

In all probability we can apply the results received in this study to the Snellman College’s teacher education curriculum and in my opinion these results can be applied to any Waldorf Steiner teacher education where there are philosophical-artistic-practical resources already existing.

The Waldorf Steiner educational approach has always been seen as an educational innovator in society and again some of these ideas can be applied to the university teacher education as well as to Snellman College and therefore it is recommended that Snellman College shall apply for official permission to offer Bachelor Degree and the Master Degree Programmes.
“In the Acropolis Museum in room number VI there is an imperceptible relief number 695. It has been dated 460/450 B.C. The Goddess of war and wisdom, Pallas Athens is leaning on her spear, contemplating and looking downwards. People have often concluded that Athens is in sorrow because the more knowledge we have the sorrowful we are”. Jaana Venkula (1993, p.155) a Finnish philosopher is not satisfied with this deduction. Although she does think that it is fascinating to contemplate Athens’ sorrow as something to do with knowledge, thinking and the idea of Bildung. Venkula thinks that the knowledge itself is not the reason for Athens’ sorrowful mood. According to Venkula the reason for Athens’ sorrow is the following: the knowledge does not often emerge by any action of its own. It does not manifest itself concretely in harmonious and autonomous action, and this does not leave a positive footprint in our environment or in our human character. The knowledge does not emerge through a civilization process. I think that what Venkula claims here that this is the true struggle of the “becoming” nature of creativity. And what we now have to witness does not become an external war but an inner competition (for western people), an inner jihad (for eastern people), inside the person and does not aim to hurt anyone.

I think that this secret has been expressed in Rafael’s fresco the School of Athens. I have been contemplating this painting now for several years and I think that it has wisdom in it as Steiner says in his autobiography. Also Goethe’s expression is interesting in this connection. In the School of Athens we can concentrate on the very many significant details but now we focus on

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214 Vasari, G. (1979).The Lives of the Artists. England: Penguin Books. “While we may term other works paintings, those of Raphael are living things; the flesh palpitates, the breath comes and goes, every organ lives, life pulsates everywhere.”
215 Steiner, R. (1998). The Story of My Life. Chapter XXXVII. “Even when the spiritual perception remains in abeyance, one sees very far into the evolution of humanity through the gaze which loses itself in reflection in the School of Athens or the Disputa. And if one advances from the observation of Cimabue to Giotto and to Raphael, one is in the presence of the gradual dimming of an ancient spiritual perception of humanity down to the modern, more naturalistic. That which came to me through spiritual perception as the law of human evolution appeared in clear revelation before my mind in the process of art.”
216 Goethe, J.W. (1999). Italian matkat: Päiväkirjoineen. Jyväskylä: Gummerus Kirjapaino Oy. Goethe writes in his diary 7th of November 1786 that the first impression of Rafaello’s loggias’ e.g. the School of Athens is unsatisfactory but when one has looked thoroughly through it then the pleasure has been born. Perhaps these frescos were in at that time also in bad physical condition but any how as we know that Goethe was the master of his phenomenological approach which he established during the very same trip in Italy.
the middle, on the figures of Plato and Aristotle, two pillars. The gestures they express might be seen as polar gestures, but actually they form an interesting wholeness of gesture together.

Their gestures can be seen as the form of the Cross where Plato and Aristotle have each received half of the gestures of the statue of Pallas Athens. The statue has been painted on the upper corner of the right hand side of the fresco.
What we can relate to here is that these both gestures are also expressed in Steiner’s Philosophy of Freedom: the first part of it is Plato’s epistemological approach in the sense that there we are climbing up from the cave to universal thinking, Sun and knowledge (Goodness) and then in the second half we are descending down with this light achieved in the first part through the area of feeling to the area of our own will and moral action. The second part can be seen as Aristotle’s ethical approach combined with Plato’s ideas. Therefore it is right to say that Steiner showed the one way to overcome the division of human entity in his Philosophy of Freedom.

I hope this one way will lead us to find our own way to overcome the one-sidedness of our materialistic time and find our spiritual creativity in the concrete world of matter. Then the sorrowful mood of Pallas Athens will change to the Joy of Science, Art and Phronesis.

All’alta fantasia qui mancò possa;
ma gia volgeva il mio disio e ‘l velle,
sì come rota ch’igualmente è mossa,
l’amar che move il sole e l’alte stelle.\textsuperscript{217} \textsuperscript{218}

Dante Alighieri


\textsuperscript{217} Here vigour fail’s the tow’ring fantasy: But yet the will roll’d onward, like a wheel. In even motion, by the Love impell’d, That moves the sun in heav’n and all the stars
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**APPENDICE 1.**

**Philosophical Anthropology Table made by Jonael Schickler**

Jonael Schickler’s view of Steiner’s fourfold (sevenfold) conception of the nature of human being. Schickler compares Steiner’s philosophical anthropology with Hegel’s, Kant’s and Aristotle’s anthropology.

<table>
<thead>
<tr>
<th>Aristotle</th>
<th>Kant</th>
<th>Hegel</th>
<th>Steiner</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Thinking self: man</strong></td>
<td>Intellectual soul (nous poietikos/pathetikos) a) Thinking about thinking b) Thinking about perceptions Appetitive soul (orektike psyche)</td>
<td>Transcendental subject (the ‘I think’) a) Reason b) Understanding</td>
<td>Absolute Idea Thinking mind (has different levels) Consciousness (has different levels)</td>
</tr>
<tr>
<td>Perception/ Sensation: (animals)</td>
<td>Sensitive soul (functional description)</td>
<td>Faculty of sensibility (unknowable)</td>
<td>Feeling soul</td>
</tr>
<tr>
<td>The living: (plants)</td>
<td>Vegetative soul (vital heat, pneuma)</td>
<td>Formative impulses Unknowable (Later Kant: World-ether. Cannot be experienced)</td>
<td>The natural soul (animal magnetism considered)</td>
</tr>
<tr>
<td>Physical matter: (minerals)</td>
<td>Earth, water, air and fire (their natural tendencies)</td>
<td>The realm of appearances + mechanical forces/laws</td>
<td>Physical body (predicate of the soul)</td>
</tr>
</tbody>
</table>

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219 Jonael Schickler, *Metaphysics as Christology: An Odyssey of the Self from Kant and Hegel to Steiner*. University of Cambridge 2005 (Ashgate)
APPENDICE 2.
INTREVIEW QUESTIONS FOR STEINER SCHOOL TEACHERS

THOUGHTS AND STORIES ABOUT CREATIVITY

Dear Steiner School Teacher,

I am carrying out an action research project concerning Steiner School Teacher Education. This research project is my Master Thesis at Rudolf Steiner University College Master Degree Programme in Oslo. I kindly ask a possibility to interview you and a permission to use the material received from interview to my thesis. This interview takes 15-30 minutes. I have focused this part of my research to creativity. My aim is to find out more explicit what we Steiner School Teachers think about creativity and it’s meaning in our profession and how it could be developed in teacher education.

In this phase of my project I am quite sure that there are many qualities (or types) of creativity. I am interested in to hear your thoughts and stories about creativity.

1. What kind of creativity Steiner School Teacher needs in his or her profession?

2. Sometimes Steiner School Teacher’s profession has been compared to Gardner’s, Artist’s, Philosopher’s, or Conductor’s profession. What do you think about that?

3. Please, tell me an example, a challenging situation which you have solved or managed to overcome by your creativity.

4. How do you resist (negative) routine in your work?

5. How teacher students could be guided to their own well spring of creativity?

Best regards
Markku Niinivirta
Snellman College