

BLÁTHÚ NEWSLETTER



An update for members and friends

February 2023

Bright the sun's gold rays are streaming;
Streaming fills my soul with light.
Light becomes a sword of radiance,
Radiance flashing in dark night.
Night is banished. See Love's sun-rise,
Love's Sun rising, warm and bright.

From *In the Light of a Child*, by M H Burton

Welcome to the February 2023 newsletter!

The snowdrops are up, and the daffodils are on their way. The forsythia has a few bright yellow flowers here and there on its bare branches (the leaves will come later). A few primroses made an appearance round about Brigit's Day, just as they did last year. Elder buds are opening to show small leaves. Soon there will be coltsfoot flowers - another of those plants that defy our expectations, by having their flowers precede the leaves. While some appearances may be startling, on the whole it is reassuring to see the familiar pattern as the earth reawakens and Brigit's green mantle continues to spread over us. It is always worth reminding ourselves that as individuals, we develop at our own pace, and awaken when it is our time.

In this newsletter, we have a focus on language: the words we use, and how we use them. Perhaps it is not surprising that as we acquire language, when we start to write it down (post-kindergarten, I

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know), we learn to spell. To spell is to create something in a magical way. Spelling allows us to take ownership of a word, to know it, *gnow* it from the inside out. When we learn a new word, it expands our grasp of the world. We define something.

Rather sadly, 'de-fine' sounds like we make something less fine than it was before we named it. Perhaps all in the universe was *fine* - in a state of perfection - before we humans named, took possession of, and started to commoditise the world? My hope is that if we take care of how we use our words, perhaps we can '*re-fine*' things - make them good, magical, wholesome again.



An Roinn Leanaí, Comhionannais,
Míchumais, Lánpháirtíochta agus Oige
Department of Children, Equality,
Disability, Integration and Youth



I once read: "A writer's task is to evoke paradise." I took this phrase to heart, and I offer the essence of it, in a changed form, to all who speak to children in their work: kindergarten teachers, parents, childminders, poets, storytellers. A prayer, a statement of intent, to use before speech, for you are a powerful influence on young lives in ways you may not have considered. You can choose to speak with love and care:

"My voice and my words are a healing balm." *

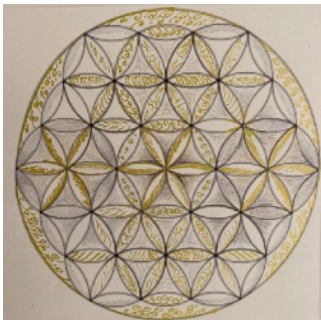
Let it be a delightful metaphorical gargle, a magic mouthwash to bathe your mouth and throat before you speak to the children in your care. Let it smooth away the rough edges of your voice and vocabulary, and allow your voice to be beautiful and kind, your words to be wise and warm. There is surely healing for us all in that!

In peace,
Ruth Marshall

BLÁTHÚ National Coordinator
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*NOTE: This works for me, from my own experience, but there are many verses and phrases available from R Steiner and others that you may prefer to use for this purpose.



We welcome your contributions to the newsletter

Whether you are a teacher, practitioner, parent, student - or if you are just interested in what BLÁTHÚ does - we welcome your contributions to the newsletter. Perhaps you would like to send in your seasonal reflections, good ideas, articles, stories, songs, book reviews, crafts, patterns, or recipes.

All your suggestions that can enrich our experience, and ultimately, nourish the children, are very welcome.

Please send your contributions to:
Ruth Marshall, email: nc.blathu@gmail.com
by Fri 20th April 2023

She wore her yellow sun-bonnet,
She wore her greenest gown;
She turned to the south wind
And curtsied up and down.
She turned to the sunlight
And shook her yellow head,
And whispered to her neighbour:
'Winter is dead.'

~A A Milne



IASWECE



BLÁTHÚ is a recognised member of IASWECE, the International Association for Steiner/Waldorf Early Childhood Education.

IASWECE gives financial and pedagogical support to projects in order to develop and maintain the quality of Waldorf early childhood education throughout the world. For this IASWECE depends on the generous help of colleagues and friends, and therefore welcomes your donations. See <https://iaswece.org/how-you-can-help/> for bank details.

For the IASWECE newsletter, go to www.iaswece.org/iaswece-newsletter/

POWER OF LANGUAGE: HOW DO WE USE THIS GIFT?

By Ulrike Farnleitner

We use our “mother tongue” or speak in other languages. However we use words, they will have an effect. We may criticise, we raise questions, we explain, we tell stories, we communicate, and so much more with words.

What effect has language when we speak and talk about children in their presence? What image does the child create on the basis of our linguistic model?

With phrases that we seem to think are insignificant, maybe even not bad at all, we can definitely trigger something positive or negative in our counterpart. Children listen to us and create their self-image and self-perception also through our words and the images we use. “Look at her, she is so happy when she cradles her doll.” “Watch him, he definitely has a bad day.”

How do we apply our care? To be sure of ourselves and, above all, understanding the powerful influence of spoken words on others. How do we take into account and choose our words carefully accordingly? Do we take time to consider, to think *thoughtfully*? Do we consider without haste, and reflect, and also feel about what has been said? Especially if the words were spoken in great hurry or in distrust. “It is always the same with you.” “Don’t do this again, you should know by now.” “Why do you always do that?” How is it for children to hear these statements? These might not mean any harm but they do have an effect. I still remember some of my own parents’ statements to this day! Verbal messages penetrate right into mental sensibilities and create a sense of self.

Let’s consider how children learn to speak. They listen and listen and perceive us adults through **what** we speak, **how** we speak and what kind of **attitude** we apply. How often do they hear us saying: “Wait, not now, later,” and the later never happens? Are we congruent in what we are saying and not only in how we are talking?

Whether it's the succinct remark in the morning at school to other parents that one is late again because the child is so sleepy in the morning. Or whether it's the appreciative anecdote you tell your best friend about your own child's climbing skills during an outing. In all of this, there's one thing we adults should never forget: our children are often more attentive listeners than we imagine! They can understand us and they will store the messages of

our words - positive as well as negative. And they will interpret them too.

In the first years in their lives children not only learn new words every moment, they also learn how and where to use language in everyday life. Verbal communication expresses much more than naming, questions, riddles, feelings, perceptions, thoughts and ideas. With words we express our sense of self. In situations where we try to express via language our deepest feelings, we need an attentive listening counterpart who shows interest in our endeavour.

During his lifetime, Carl Rogers, the well-known psychologist, managed to create such listening space in his therapies that a certain healing impulse was created for his clients. In Michael Ende’s book “Momo” we read that Momo, this unusual girl, tried to listen to a bird so intensely and non-judgmentally that the bird regained its singing voice that had been lost some while ago.

In order for children to learn to share their innermost selves with us as well, they need to feel accepted and loved and listened to by us - in their being as well as in their doing.

We know that children can’t help but imitate. Therefore we need to know what kind of impact we have in our direct or indirect communication around children. Non-verbal communication is expressed through our body language. Any gesture and movement can support the truth we speak or prove us wrong. We can’t control the flicker in the eyes when we try to pretend what we do not fully support, but we can radiate all our enthusiasm when we are truly behind the cause we are advocating.

I guess when Marshall Rosenberg created the Non-Violent Communication (NVC) model, his life was filled with past challenging experiences and judgments. With his method he wanted to make us aware how hurtful it can be to use mindless phrases as well as how wonderful it is when the words are filled with meaning and not just empty or hurtful phrases.

In the Saint John’s gospel the prologue tells us, *“In the beginning was the word, it was with God and the word was a spiritual being ..”*

This makes me wonder: “How on Earth do we deal with such a heavenly gift?”

FIRE IN THE HEAD: HOW TO LIVE LIKE A POET

By Ruth Marshall

Were you put off poetry at school? Many were, when faced with strict rhyme and themes that did not touch their own experiences.

Poets, bards, were honoured in old Celtic tradition. Their training was long, challenging, and their knowledge vast. They held the genealogies of their tribe; knew hundreds of stories, poems, histories; and they had the power to bless, or curse, with a word.

Words carry power and influence. We see this now from the practice of spoken and written positive affirmations to effect change in our lives. Similar to the writing of "lines" as punishment, when I was at school: "I must not...." These practices reinforce whatever belief is contained in their statements. But poetry is language, words used in a *non-ordinary* way, perhaps we could even say, *shamanic*. As such, it can help us open to non-ordinary ways of experiencing the world. Reading, and listening to spoken poetry, can open our eyes, our hearts. If this sounds strange to you, perhaps you just haven't met the right poem yet?

W B Yeats poem, "The Song of Wandering Angus," begins with the lines: "*I went out to the hazel wood, Because a fire was in my head....*" Hazels are a tree of wisdom. The pool where the salmon of knowledge swam was ringed by nine hazel trees that dropped their nuts into the water, thus imparting their wisdom to those who drank there, including the salmon. Hazel is in flower right now in the field behind my house. Male flowers, the long yellow catkins, hang from its branches, and soon the tiny red female flowers will be open. Shall we go outside and seek them out? Is the fire in your head already alight? Or do you need first to gather some kindling?

"*Fire in the head*" sounds like something Brigit, matron of poets, healers, crafts folk, might offer us. It being the eve of Brigit's day today, I awoke early with some of these words in my head, ready to start writing, even before breakfast.

"*Fire in the head*" is that feeling when an idea, a poem, a song, a sudden inspiration wakes us up. It is hard, but not impossible, to ignore this prompting - but why would we want to? Perhaps we are under pressure to perform at work, to get things done, meet deadlines and believe we have no time to write down words from a dream-whisper, gifts from a secret muse. If that is the case, I beg you to reconsider. In the same way that taking time out for a meditation practice can somehow, almost miraculously, give us more spaciousness, more time, in our day, so too can taking time to write, or read poetry. Taking time creates time.



Listen to what Rumi had to say: "*The breeze at dawn has secrets to tell you. Don't go back to sleep!*"

There was a time in my life, pre-menopause, when I literally would wake at 5am with a song in my mouth. I learned to leap out of bed, grab the pen and notebook I kept handy, and get the words down straight away. On occasions, I had to find a cassette (this is a long time ago!) and record myself singing the melody before I would forget it. Sometimes a poem comes in this way: as a gift, fully formed, like Athena from the head of Zeus, but more often, it takes a bit of time. Time for **doing nothing**, for dreaming, for wandering through the hazel wood, eyes open for wonders. Time for watching the sudden flight of swans over a lake, a dragon-shaped cloud, a star that seems to hang from the thin sickle moon's chin... Just don't go back to sleep!

All that is required is to give yourself permission to *think* like a poet, *walk* like a poet. "*Poets are God's spies,*" said P B Shelley. He meant that we *notice* things that many others do not. We take time to see, to listen, and then to make connections between what we observe externally, and what we experience within. And then we write. John O Donohue said: "*Each of us is an artist of our days; the greater our awareness, the more original and creative our time will become.*"

David Bowie sang: "*We can be heroes, just for one day.*" I invite you to be a poet, even if just for one day. Go out, walk, feel, observe. Play with words: find the beauty of them, the taste and shape of them in your mouth. Try it and see: Live like a poet! You may find that you like it.

It just might awaken the fire in your head, and you may want to get in a store of logs to keep it going.

WHAT ABOUT STORIES?

By Ulrike Farnleitner

Stories are the backbones of all cultures. Where we come from and where we go to, what we achieve, desire and wish for. All our progress and failures, joys and challenges were formed over millennia in stories. In form and colour visible as we can admire in the early civilisations cave painting to the Egyptians' way to describe their origin and culture in their amazing images. Stories connect us to who we are and to who we want to become. These days as adults we work with mind maps and affirmation which are filled with images that tell the story of the people who pursue a better outcome in their lives. Even in meetings there is always a story to tell. We all know the sense of expectation in the room when we start the story for our children with the words: "Once upon a time..." or "Fado fado..." their eyes and ears are opening and sometimes also their mouth while they are listening and taking in the images that we have given a colourful wrapping through our words, gestures, mimic, sound, pace, breath. A freely told story, be it learnt by heart or invented on the spot, is such a valuable gift for the

audience. We can be mesmerised by the storyteller who leads us with their way into the land of imagination and fascination. Often we observe children who sometimes immediately, sometimes much later, in their play integrate what they have heard, perceived and listened to. ...*suddenly there is the hero who has an accident, needs an ambulance, but a fairy is faster and with fairy dust she heals and so he can go on to more adventures....* We witness more stories in their play than we could ever write down. Children seem to have a never-ending capacity for integrating, changing, building anew and trying and applying if they are given space and time and the possibility to do so.

Quality in Early Years Services means to take the lead from the children and, through a gentle and warm approach, turning situations into stories, and then letting them turn the stories into experiencing that the world is true: I am seen and heard by my teacher. "Once upon a time..." can happen daily with joy and enthusiasm, big and small.

Beyond words - verses and blessings

Thinking further about words and poetry . Rudolf Steiner, besides being a teacher of self-education described quite often that the joy and faithful approach towards a spiritual discipline might lead to enhancement of faculties needed for working with but not only education. He skillfully created thousands of verses and meditation in the course of his lifetime. Most of them he tailored for a person in need as well for groups of people. We now can chose from a wealth of resources and working with this legacy. It is an honour to connect in gratitude with the meaning and helpful suggestions that can be found in the meditations and verses. Sometimes it connects to nature and to the sub-natural world and very often we need to contemplate and live with the verse for a while until it reveals its hidden gifts to us.

*Imbue yourself with the power of imagination
Have courage for the truth,
Sharpen the feeling for responsibility of soul*

Rudolf Steiner, Verses and meditations, Rudolf Steiner Press: Bristol

Every morning in the kindergarten the early years teachers speak a verse, that contain the wealth of knowledge of the creator of this particular verse. This creation of words becomes meaning through us befriending and not only making use of it, but enlivening it from day to day. This ritual is done before the children enter the kindergarten who then will meet the well prepared team of teachers. In early days people said their daily prayers and blessings before they left the house, when they started work, when they went on a journey. Do we still continue this tradition when the children leave for school and we for work?

What is the advantage of this habit?

Many years ago, driving for the first time on Irish roads and when in need for directions I was so astonished to not only receive a friendly help from the people that I asked for directions but also a blessing on the day, for the road, the car, and on me. Honestly I was so touched, no wonder that I still travel on Irish roads 😊 I have often admired the blessing "May the road rise to meet you ...". A verse that supports us with images and blessings for the journey ahead.

Touching and healing with words

In kindergarten we have a healing verse for sore knees when a child has fallen or is hurting. Anything where the child cries or weeps and with acknowledgement of this pain we use the verse for making it better. We sing it, and all our intention lies in this moment of encounter and recognition of the suffering child. We give time, space, attention, love and care to the child. And so it works, the magic of the word that heals wounds, be it physical or non physical. We just blow it away!

This is a trial for a translation which does not quite create the healing mood, which is necessary to dry tears and to bring a smile on the face and back the joy of the child.

*You are hurting, let me see.
Two little rabbits hopping around,
A healing tissue will be found.
A little wind blows round the house
The pain is gone like a little mouse!*

More thoughts on stories... voices... sounds...

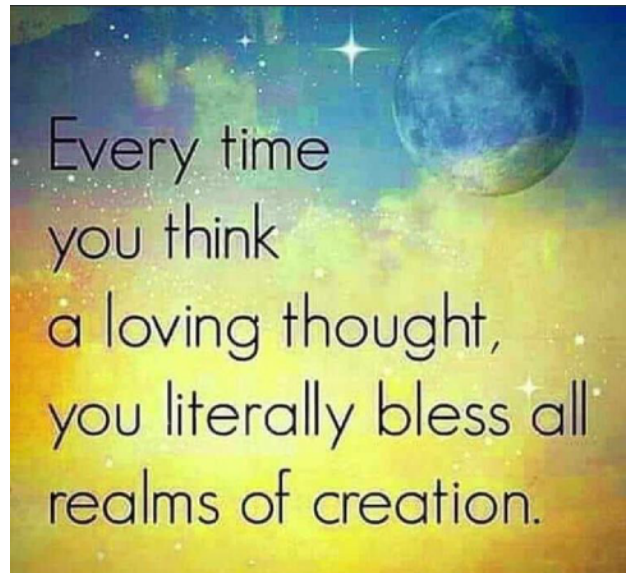
By Ruth Marshall

One of the most important things I ever learned about storytelling is that the images, the pictures must be true for me. If a story does not ring true to me, I cannot truly see the images myself, and so I cannot project them, and listeners will not see them.

I was storytelling at a big intercultural celebration event recently, with an audience of newly-settled Ukrainians, and others from cultures from all around the world, as well as Irish. Many had little English, so not everyone could understand my words - but most could grasp the story! There is so much more to storytelling than the words - images, gestures, mood and tone of voice - all help to carry the story.

For example, I was once asked to read cards for a woman from Georgia, who had no English, and was concerned for her son's wellbeing, far away in a distant country. I wasn't sure how this was going to work, but I looked at the images on the cards, and I spoke to the woman in English, telling her the story that I saw there. Somehow, without an interpreter, she understood and was comforted by this exchange. It is always worth remembering that mood, voice, gesture, are very expressive, and often speak louder than words!

We know that fairy tales strengthen a child's soul forces. Complementary to this, nursery rhymes help strengthen their physical bodies. The simple rhythms and rhyme schemes of traditional rhymes provide a safety, and help the child establish healthy breathing patterns and good circulation. A child *hardened* by the circumstances of their home and family life can experience a *softening* in response. But *how* we speak is so important. The consonants, when spoken clearly, help provide clear boundaries. Honour the rhythm of the lines. Practise speaking them over and over until you have found your own healthy and beautiful rhythm, with your breath and your voice flowing smoothly. This is a healing balm that flows over and into the child: your voice, your words, your choice can heal.



BLÁTHÚ'S CPD PROGRAMME FOR 2023

As part of our implementation Plan for 2023, BLÁTHÚ has committed to a year long programme of CPD workshops, both in person and online.

These workshops are open to teachers, practitioners, parents - and anyone else who is open to learning more.

Coming up next: date for your diary!

Festivals - Galway - 6th May 2023

with Ulrike Farnleitner and Ruth Marshall

Alternatives:

While we are committed to offering CPD courses in 2023, we can still be flexible about how we do this....

Does this sound familiar? We have all become accustomed to working on Zoom over the past two years, and this has perhaps made us a little reluctant to book and make the effort to leave home for an in-person course on a weekend, when we could be at home enjoying a family day.

We may also be able to offer some short online presentations, on a variety of themes, some of these in collaboration with other early childhood bodies.

Please tell us what you would be interested in - what themes, subjects, etc do you want to know more about? Is there a particular facilitator or presenter whose workshop you would love to attend? Please let us know what you need, and then BLÁTHÚ will try to include your interests in our planning.

Contact Ruth 0892411816, or email nc.blathu@gmail.com



Festivals - Galway - 6th May

A BLÁTHÚ CPD workshop with Ulrike Farnleitner and Ruth Marshall

Ulrike Farnleitner is BLÁTHÚ's National Development Officer

Ruth Marshall is the author of Celebrating Irish Festivals, Hawthorn Press, 2003

In this workshop, we will explore:

Why are seasonal festivals important? How do we mark these in early years settings?

A year of Irish - and other - festivals and their traditions

Planning, Inner and Outer Preparation, Presentation and Reflection; Mood, songs, stories, crafts, etc.

To book: please check our website for details: www.blathu.org

For more information, please contact Ruth, at nc.blathu@gmail.com, or tel: 089 2411816

WALDORF EDUCATION AND SOCIAL JUSTICE

By Neil Boland

This article was first published in Waldorf Resources, and is reprinted here with permission of the author.
<https://www.waldorf-resources.org/single-view/waldorf-education-and-social-justice>

Social justice has multiple meanings, but for me it is that all members of society are acknowledged as of equal merit, value and importance. In addition, no group or groups within society should be privileged to the detriment of others, be that based on gender, class, wealth, resource ownership, culture, belief or non-belief, ethnicity, sexual or gender orientation, education, physical or mental abilities, epistemological viewpoint or other identifying characteristics.

Waldorf education has its roots in the movement for social renewal envisioned by Rudolf Steiner, the three-fold social order. This movement was created at a time of great social upheaval and need after the First World War and the Russian Revolution; the world is perhaps at another moment of great social need. Waldorf education is the child of this movement which has found greatest success and acceptance in the intervening 100 years. There are praiseworthy instances of Waldorf schools working strongly with notions of social inclusion and social justice. Individual teachers work hard and achieve similarly praiseworthy results. Of the three independent areas of the movement for social renewal which Steiner identifies, I am going to be taking two, the legal sphere and the cultural sphere.

Legal and cultural sphere

In the legal sphere, equality reigns. The current English translation of *Towards Social Renewal* puts it like this: “In the political and legal sphere, each individual has an equal voice simply through being a human being” (1). I find it a call to action as many people in our societies so manifestly do not have an equal voice.

“In the political and legal sphere,
each individual has an equal voice
simply through being a human being”

In what Steiner calls the cultural sphere, we are free, all different, all individual. I would like to take freedom in the same sense as Bloom when he points out, “By freedom, Steiner meant it in the spiritual sense rather than political. Each person must be left free to form her or his identity” (2).

Now I presume that you agree with these two ideas - that all people should have equal voice simply by being human beings and that each person should be left free to create their own identity. However, as Steiner also says in *Towards Social Renewal*, “People do not always judge their own motives and impulses correctly” (1), and therein lies the rub.

We live in a world in which social justice is not realised. Racial discrimination and attacks, religious intolerance, increasing inequality, the plight of refugees and immigrants, oppression of minorities are all in the news. We read of fear, oppression, intolerance and suspicion around the world. Sexism and patriarchy are not new to any of our societies, neither is the affluent minority being able to wield power over the less well-off majority. Many of us grew up in societies which were to a greater or lesser extent homophobic, white-dominated and which saw gender as a binary concept. Many of us grew up in societies in which the indigenous inhabitants of the lands we live in were often marginalised, forgotten and not considered part of current debates.



Education cuts both ways

What we can lose sight of is how this influences what we think, feel and do. It is difficult to have lived through the past and *not* have been influenced by systemic racism, sexism etc. These form unconscious biases which we then can unwittingly carry into our work and so perpetuate. Education cuts both ways: it can empower and liberate; it can work just as easily to replicate the inequalities and injustices of our societies. We may well be people of goodwill, wanting to do good in the world, but have we identified things which might be holding us back?

What or who do those biases involve? They involve difference, dealing with the Other, with people who do not come from dominant groups in societies (some of these change according to society, some seem to remain constant). They can include being of non-dominant gender (aka female), different colour skin, different religions, different world views and historical perspectives, different sexual identities, different expressions of gender, speakers of other languages, those who dress differently, the handicapped, the poor, refugees, the homeless. The list goes on. If Steiner's ideal was that everyone has an equal voice by virtue of being human, how well is that expressed in the society you live in? What do students learn about these groups within their Waldorf education? Is what students learn nuanced and rich in complexity?

In order for people to have equal voice, it is necessary as teachers to identify ways in which we unconsciously and unintentionally discriminate and, unwittingly and unwillingly, are ourselves biased (3), so we can experience "what it means to unlearn certain regressive behaviours, ideas, habits, and values that the dominant culture imposes on [us] as second nature" (4). Without this first step, worthy actions we undertake in the direction of social justice can only have limited success.

Social renewal

The roots of social justice in Waldorf education are long and deep. The education was established in order to renew society. It is possible that this impulse has to some extent been eclipsed by the myriad other concerns and challenges schools and early childhood settings face.

I would like to suggest that this initial aim be revisited in light of two short passages by Steiner.

The first comes from *Towards social renewal* again: "Social structures continually give rise to anti-social forces. This has to be overcome again and again" (1). A similar quotation comes from *The Fall of the Spirits of Darkness* which is both stimulating and sobering:

"We ... must seek ever-new ways, look for new forms over and over again ... however good the right may be that you want to bring to realisation - it will turn into a wrong in the course of time." (5)

To what extent does this apply to accepted Waldorf forms? There is a documented tendency within Waldorf education to accept what has gone before as how it is, as what is accepted, and often as how it *should* be. Are there anti-social forces which can be discerned within Waldorf education today and which need to be reviewed? Is there anything within Waldorf education which, by not remaining contemporaneous, not staying current, through not finding new forms again and again, it can be argued, has turned into "a wrong"?

A final quote from Steiner draws attention to the notion of inclusivity. "All those who think *about* the proletariat [Steiner's term] rather than *with* it have only the vaguest notions ... notions which ... can have a harmful effect" (5). If we expand what Steiner says here about the working class to any group, when wishing to act for social justice, we have to work *with* groups, not do things *for* them or teach *about* them. This challenges the notion of the well-meaning, liberal teacher as 'do-gooder,' wanting to help the disenfranchised. How do you work with or think with marginalised groups? This can be as simple as reaching out and contacting people, visiting them, asking advice on how to bring minority viewpoints into lessons, asking for advice on the complexities of alternative readings of history, belief and worldview.

Social justice as a notion seeks to level the playing field, to empower the disenfranchised, to acknowledge the forgotten, to give voice to the marginalised. It is challenging and uncomfortable as well as rewarding, complex and not given to quick fixes. Above all it is an open-ended process, a process which, once entered into, does not stop, working towards an unrealisable ideal which must, nonetheless, be striven for.

Lastly, working towards a socially just education can be linked to striving to embody aspects of the

consciousness soul, taking Elan Leibner's definition of the consciousness soul (6) as the "empathetic soul". For me, working towards social justice, towards inclusion and decolonisation requires and is what happens when you have empathy for the Other. Feeling within yourself how the Other suffers when marginalised, oppressed, caricatured or rendered invisible, and not just understanding or knowing it, marks the beginning of change. It is an important step towards social renewal, which lies at the heart of the Waldorf movement.

Neil Boland is senior lecturer in the School of Education at Auckland University of Technology in New Zealand. His research interests include Steiner's indications on music for young children, the contextualisation of Steiner education in non-European cultural and geographic settings, and issues around assessment. His work involves promoting the conversation between the Steiner education movement and other educational philosophies.

Literature

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- (6) Leibner, E. (2017). *Between our demons and our gods: Human encounter in the light of anthroposophy*. Paper presented at the AWSNA Summer Conference, Portland, O

Let yourself be surprised by this article:

“Untold Story: How Waldorf Education Prepares Students for the Online World”
<https://www.raisedintherockies.com/education/education-how-waldorf-education-prepares-students-for-the-online-world/?fbclid=IwAR0O3IqJFLDMUJ2VGLkNOGI04--0wSCfII350nCUCDtpnGpzE3OywwMQySs&fs=e&s=cI>

World Teachers' Conference 2023

The 11th World Teachers' Conference of the Pedagogical Section takes place at the Goetheanum, Dornach, Switzerland from 10th to 15th April 2023

Theme: Affirming - Nurturing - Trusting, an Education for Today & Tomorrow

The conference will be attended by hundreds of teachers and educators from all over the world.

Children, young people and adults need inner strength, health and resilience. They need intellectual, emotional and social skills to understand and accept the earth, themselves and their fellow human beings. What can we renew in our educational practice to develop what is needed to live together?

<https://www.goetheanum-paedagogik.ch/en/world-conference>

ELIANT: European Alliance of Initiatives for Applied Anthroposophy

ELIANT is a campaigning organisation promoting more quality of life, cultural diversity and availability of choice in Europe. Our working motto comes from the "Fairy Tale" by Goethe:

“One alone does not help, but rather he who unites with others at the right time.”

Human dignity and individual development are core values of European culture and the Rudolf Steiner inspired initiatives of applied anthroposophy have contributed towards their development for more than a hundred years. This is the basis on which ELIANT is campaigning to retain freedom of choice and the availability of choice in the fields of education, agriculture, nutrition and medicine.

<https://eliant.eu/en/news/for-the-right-to-screen-free-day-care-institutions-kindergartens-and-primary-schools>

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SOULSCAPE presents - an open workshop with Rosemary Peer - Sat 27th May 2023

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As a member of BLÁTHÚ, you are part of a recognised professional body which, through its mission and actions, is committed to furthering the profile and formation of the Steiner-Waldorf Early Years services and pedagogy.

During the lockdowns, we suspended membership fees, but now that “normal service” is resuming, we need to ask you to renew your membership. BLÁTHÚ depends on your membership fees.

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Associate membership is available to organisations such as VCOs, Universities or Colleges who wish to associate themselves with BLÁTHÚ, receiving updates and discounts to BLÁTHÚ events.

Cost: €65 p/a

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- BLÁTHÚ is a recognised professional body
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Contact the National Co-ordinator, Ruth Marshall: Email: nc.blathu@gmail.com or tel: 089 241 1816, and request a membership form, or download the form from our website

FOR THE SEASONS - FESTIVALS SCHEDULE

Month	Date	Festival / Event
February	1st Feb 2nd Feb 21 Feb (Moveable) 14 Feb	St Brigit's Day / Imbolc Candlemas Pancake Tuesday Valentine's Day
March	8 March 8 March 17 March Sun 19 March (Moveable) 20/21 March	International Women's Day Holi St Patrick's Day Mother's Day Spring Equinox
April	1st April Sun 9 April (Moveable) 22 April	April Fool's Day Easter Earth Day
May	1st May	Bealtaine / May Day

NOTE: Not all of these festivals are marked in the Steiner kindergarten, but it is worthwhile knowing what secular celebrations (e.g. International Women's Day) and festivals from other spiritual traditions (e.g. Bealtaine, Holi) are taking place at the time.



FOR THE SEASONS -NATURE

Gardening with Children in Springtime

By Heike Stenzel

At this time of year the children have hopefully all settled in, and now that we can feel spring is in the air and children busily playing, it is time to put some attention into the garden. It brings me such joy witnessing snowdrops popping out their heads everywhere and if you haven't got any in your garden yet, you can easily plant out bulbs now for flowering for the next years' delight.

When I was a child, I liked hiding in my aunt's garden behind the raspberry bushes and having wonderful snacks provided and surrounded by nature. So if you love raspberries too, start planting them now, cover with horse manure, and wait for them to grow. If you don't have any area for gardening, you can always plant these in pots of generous size with opportunities to grow, creating hide outs or shelters.

If you are cooking soup with the children, have you anything growing that you can put in your soup? Potatoes, onions, pumpkin are really quite easy to grow. They will make it even more delicious if they are grown in your own (kinder) garden. You could start getting your own little vegetable patch ready now for sowing and planting in early April.

Digging the vegetable patch with the children might bring its own challenges or delights. Everybody will discover big worms and want to dig big holes with great enthusiasm, it is just fantastic. However, this can become quite detrimental for any growing, if children want to help and do it with you, so you might negotiate and dedicate an area just for enthusiastic diggers, as well as an area for vegetables.

Do you like strawberries? It is time to plant them and to see and to watch them grow. And have them ready for a delicious meal at the last day of the year before the summer break.

About Hedgehogs: Did you know?

by Ulrike Farnleitner

Hedgehogs are natives of Ireland. They got their name from living and hibernating for months in their winter nest in the hedgerows and untouched wild areas in nature. They avoid wetlands and mountain areas. We have to be careful if we light a bonfire in a spot that has been left unused for a long time! Check it cautiously to see if it has been inhabited by a hedgehog family. They prefer dry shelters on well-drained soil and a good supply of ground-dwelling insects and other invertebrates, beetles, caterpillars, earthworms, fly larvae. The pastures used by farmers to raise cattle, sheep or horses are also important foraging areas for hedgehogs.

We only can spot them at dawn or in the dark, as they will be asleep during the day. After their hibernation time, they are seen as the first messenger of spring. Every summer they will give birth to a litter of maybe five, but according to the research only two generally survive. A hedgehog will live for 2 to 3 years in the wild, and will be a friend in your garden area. It is not recommended to touch them, as they use their prickles for defending themselves, rolling themselves into a ball.

I will never forget when many years ago, one of my daughters brought a hedgehog in a cardboard box into the house to feed him. She let it go soon back to nature, as this prickly animal not only felt stressed but had brought a cloud of fleas in with it! She then decided to feed it under a bush in the garden and felt very successful as this animal visited her food supply quite often.

If you do find a hedgehog, please do not give it bread and milk to eat! This will make the poor creature unwell.



Recipe for a celebration cake in the shape of a chocolate hedgehog (above) can be found at this link: <https://www.bbcgoodfood.com/recipes/hedgehog-cake>

See next page for instructions for making a hedgehog hand puppet!

FOR THE SEASONS - CRAFTS

Knitting pattern : Hilly Billy Hedgehog Hand Puppet

Contributed by Ulrike Farnleitner

Cast on 25 stitches and knit a rectangle. Then start casting off at the beginning at each row until you have done so with all the stitches and the shape looks like a young child's drawing of a house. Then knit a second one just the same.

Take one of these and decide where the face area should be. This part will be left free and on the rest of the body you create "spikes" with your darning needle and a differently shaded wool.

Cut open the loops, and add the eyes and nose using a fairly dark woolly yarn to sew these in place.

Sew the two parts together but leave holes for your fingers to poke through.

Enjoy your hand puppet with all the verses and stories that you invent about the adventures of Hilly Billy Hedgehog.



**Hilly Billy Hedgehog, prickles and spikes,
What are the things that a hedgehog likes?
A bowl of water, a snail and a slug,
And a nice grassy bank, so safe and snug.
Hilly Billy Hedgehog, prickles and spikes,
These are the things that a hedgehog likes!**



FOR THE SEASONS - DETOX OR DELICIOUS?

By Ruth Marshall

Springtime is traditionally a time for fasting and cleansing after the winter. We can do a bit of spring cleaning for our bodies by eating simply, making nettle soup with the first fresh nettle leaves, and making fresh juices from fruits and vegetables. What is your favourite combination?

JUICING:

My favourite fresh juice is probably carrot and apple, or some variation of this - carrot, apple and celery; or carrot, apple with ginger; or beetroot, carrot and apple. I don't go much for kale in drinks - I think kale is a lovely vegetable, but I remain unconvinced about its presence in a juice! Combining fruits and vegetables when juicing can cause intestinal gas and discomfort, but thankfully, there are exceptions to this: **apples** will combine well with most vegetables; and **carrots** will combine with most fruits.

For children, it is probably best to start with just all fruit - apples, oranges, grapes, pineapple, melon - rather than vegetables, and you may want to dilute the resulting juices with water. It is best to stick to just two, three at most, ingredients per juice. Juices are best served freshly made, or slightly chilled, but they will keep in a fridge for 48 hours. They will oxidise and may lose their bright colour, but will still be fine to drink.

The best kind of juicer is a masticating juicer. However, they are a real headache to clean, and will probably end up looking bit dirty after a while. I blame the carrots.



INGREDIENTS

to make 250ml of child-friendly juice:

- **Apple Lemonade:** 2 apples, 1/2 small lemon
- **ABC Juice:** 1 apple, 2 carrot, 50g beetroot
- **Carrot & Orange:** 2 carrots, 1 orange
- **Kale & Pineapple :** 200g kale, 1 large slice pineapple

Instructions:

Use only fresh ingredients, not frozen. Wash the fruit and veg. Cut into pieces. All juicers are different, and some will let you to put in whole pieces of fruit, while others need you to chop it up. Serve the juice fresh, or chilled.

For children, it is probably best to keep the ingredients simple, and get them to help chop the fruits/veg into pieces. Once they feel more adventurous, you could perhaps add a few nettle leaves when they are in season - or even kale. Don't try to juice bananas: it won't work.

SMOOTHIES:

These three smoothie recipes should be pretty tasty and colourful, but remember that smoothies like these might be best as an occasional treat rather than as a regular drink, as they are quite high in sugars. Bananas and mangoes make really smooth smoothies with a texture that most children will enjoy. You can add natural yoghurt, or milk/plant "milk" to a fruit smoothie, to give a smoother finish.

For each one, just put everything in the blender and whizz away until smooth. They each make enough for 3 glasses.

- **Tropical Green Smoothie**
 - 250ml coconut milk
 - 250ml coconut water
 - 1 banana
 - 200g frozen tropical fruit
 - 50g fresh spinach
- **Carrot & Orange Smoothie**
 - 250ml orange juice
 - 250ml cold water
 - 250g frozen 'sunshine fruit' mix
 - 100g cooked carrot
 - 1 tbsp golden linseeds (or flaxseeds)
- **Quinoa Berry Smoothie**
 - 300ml milk/plant 'milk'
 - 100g plain greek yogurt
 - 1 banana
 - 250g mixed berries, fresh or frozen
 - 100g cooked quinoa (30g uncooked)
 - 2 tsp honey

And for the grown-ups: before we knew about smoothies, there was always mango lassi in Asian restaurants to accompany a good curry! **To make mango lassi, you need:**

1 ripe mango; 125g natural yoghurt; 1 tsp honey; Juice of half a lime; Pinch of ground cardamon
Blitz everything except the lime juice. Add the lime juice to taste and stir. Serve cool. Enjoy!

FOR THE SEASONS - STORY

The Warm Knitted Hat

by Aline Ballesteros

Aline Ballesteros is a student on the Soulscape early years training, and a mum of two boys



Once upon a time, not so long ago, there was a boy and a dog who would go for their morning walk every day at the same time, after breakfast. However, on that winter morning maybe because the boy was very lazy or maybe because it was Sunday and he did not have to go to school, they left their house much later than usual. Poor little doggy, he was so in need of going outside that on that day it looked like the dog was taking the boy for a walk, rather than the boy taking the dog for the walk... and when they were leaving their house, the boy took his big brother's big hat instead of taking his own hat ... and off they went.

The dog kept pulling the boy into all different directions, they went up the hill and when they arrived at the top, they stopped for a little breath as at that stage the boy was already very tired. Then suddenly, the dog pulled the boy so strongly that the boy's knitted hat fell on the ground and he did not notice it and they just kept on walking down the mountain and into the forest.

On that winter morning, the grass was all white and frosty, so frosty you could hear the cracking of the ice breaking at each step. However, where the hat had fallen, soon enough the frost began to melt and the ground which was very cold became slowly warm, so warm that the earth underneath it began to change, and some of the root children that were in their winter asleep began to wake up. Yawn, yawn...

Soon the snowdrop opened its eyes, looked around and feeling that nice heat it said to the other root children: 'Wake up wake up, spring is here, in a little while it is time to go outside and bloom amazingly!'

All the children started moving, yawning, even the bees and ladybugs were waking up... then Daffodil, opened its eyes, looked around and said: 'Wait, something is different, why are you waking me up and not Mother Earth? Why do I still feel so tired as if I haven't rested enough...?' Yawn, yawn...

The root children were all puzzled; they wanted to open the door up to the ground but only Mother Earth could do it.

From the other part of the ground, Mother Earth heard all that noise and soon came to check on the children. The children were excited, for them they were hoping

she would open the door up to the ground so they could go out and play. But Mother Earth knew something was not right, she felt that nice heat in her body, but she knew it was not time just yet to let the root children and the insects go out. She wanted to check with her own eyes what was happening, so she went up the stairs, opened the door up to the ground and saw this beautiful big knitted hat above the area where the root children were sleeping. She was astonished!

Mother Earth came back to the children and said: "Dear children, after having had a peek up at the ground, I realised that the 'heat' that is warming us right now does not come from my beloved friend Lady Spring. This heat is coming from a beautiful knitted hat that is lying on the ground exactly above the place where we live."

The root children looked at each other again, whispered amongst themselves and very excitedly asked: 'Can we keep this beautiful knitted hat forever so we can have spring all year around?' 'How perfect would that be?' said daffodil.

But Mother Earth knew that all seasons are important for nature to be happy and healthy, and she also knew that someone's head could be out there freezing in the cold, so she decided that the hat must be returned to its owner.

Mother Earth said, 'Snowdrop could you please take the hat and return it to its owner. You should leave it at the doorstep of his house. And on your way back you will be ready to find a nice and cozy place for you to stay and bloom.'

So, Snowdrop went up the stairs, through the door up to the ground, picked up the hat and brought it to the boy's house. She gently put it at the front door of the house and left. And on her way she found this perfect spot where she could bloom amazingly.

As for the boy, he was very happy to see his big brother's big hat at the front door of his house when they returned from their walk.. and he was never late again in bringing his dog for its morning walks.

The end.

Items needed for the story

- Mother Earth
- Boy
- Dog
- Knitted hat (big)
- Snowdrop doll
- Daffodil doll
- Root children
- A house for the boy and the dog
- Underground items where root children & mother earth live
- Winter colours cloth

FINGER GAMES, IRISH RHYMES & SONGS



Come little children," calls Mother Hen,
"It is time to take a nap again."
And under her feathers, the small chicks creep,
and she clucks a song till they fall asleep.

Little Jack climbs up the tree,
'l-h"- so high no longer see,
bough to bough goes on his quest
until he reaches the pigeons nest,
"Ah" laughs Jack,
the bow goes crack,
and down he falls onto the grass.
(repeat with small and tall trees..)

Before you finish:
*There comes a snail, on her trail
and says, 'Don't worry little Jack,
one day you surely will manage!'*

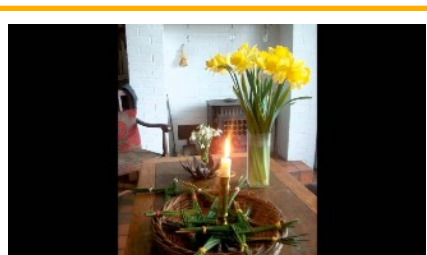
*Peek a boo
Where are you?
Peek a ponn
Where have you gone?
Peek a boo
Back are you!*

Round, around, a pot of porridge
Stir around, around with courage.
Give him and him and him and him.
And the smallest of them all
Licks the bowl so round and tall
Mhm! Mhm!

Here is a cup,
there is a cup,
And here is a pot of tea.
Pour a cup, pour a cup
And have some tea with me!

Tá capall ag Seáinín

Tá capall ag Seáinín (Seán has a horse)
Hup, hup, hup!
Tá ba ag Páidín (Paidin has a calf)
Sup, sup, sup.
Tá gamhna ag Máirín (Maureen has a goat)
Suc, suc, suc!
Tá cearca ag Áine (Ann has a hen)
Tiuc, tiuc, tiuc.



Here is a link to Gabhaim Molta Bride, a Spring song honouring Brigit, sung by Pádraigín Ní Uallacháin.



Here is a link to a lovely, lively song about a duck's nest. Performed here by Éilís Kennedy, from the Album: Time to Sail (2001)

Gugalaí-Gug

Gugalaí-gug, mo chircín dubh, (Gugalai-gug my little black hen)
Suíonn sí síos is beireann sí ubh, (she sits down and lays an egg)
Ubh inné is ubh inniu, (an egg yesterday, an egg today)
Gugalaí-gug mo chircín dubh. (Gugalai-gug my little black hen)

*With thanks to Linda Grant for contributing the Irish verses and song links,
and to students of Soulscape Early Years Training for the finger games.*

Pillars of the Kindergarten: Art

By Carol Brogan



Looking back on when I worked previously in mainstream early years settings I feel that the area of young children engaging in art (or “mark making opportunities” as the Aistear National Curriculum coldly describes it) was both vastly exaggerated (a lot of time given to chaotic finger painting with the outcome wallpapering the preschool walls in a frantic effort to both decorate and to display the commitment to constant industry by staff) and, at the same time underestimated.

Having spent 4 years majoring in painting in a Fine Art College, the role of watercolour painting in the Steiner Kindergarten intrigued and delighted me. Even though I didn't have the opportunity at the beginning to enrol in a Steiner Kindergarten course I did my own research by ordering books (I particularly love Brunhild Muller's *Painting With Children*, Floris Books and Michaela Strauss's *Understanding Children's Drawings - Tracing the Path of Incarnation*, Rudolph Steiner Press), watching explanatory videos online and exploring the materials myself. To supplement my research on art with children and to enrich and widen my own past academic and practical art studies I also read Rudolph Steiner's *Colour* (Rudolph Steiner Press) based on Goethes' theories on colour, in which the descriptions of the qualities of colours and how they act with each other alone are a real revelation! It is through this research (albeit at the time unguided by an expert in the area) that I developed a respect and reverence for the important role that colour plays in the Steiner Kindergarten, how we have a responsibility to use colour carefully during art activities and in how it is

integrated into the prepared early years environment.

I was excited to have the chance to explore children's art in a different and, hopefully, more meaningful way, when I started working in a Steiner influenced Kindergarten. It excited me to order the art materials and I luxuriated in the quality, visual impact and tactileness of these beautiful materials. The weight, texture, smell and size of the good quality watercolour paper - ready for the onslaught of 3 and 4 year old painting fervour! The paint brushes just the right size for 3 and 4 year old hands to hold and manipulate. The jewel like yellows, reds and blues of the various concentrated watercolour paints.

In the same way that voice and gesture can provide healthy imitation opportunities for children and form an important part of the Kindergarten environment (see my *Pillars of the Kindergarten 1: Voice and Gesture*) necessary weight should also be given to the experience of colour and beautiful materials. In the Waldorf Kindergarten the adult in the room should gently lead into and take part in the watercolour painting activity with intentful gesture and pentatonic song in order to bring forth and gently awaken the child's impulse to immerse themselves in the essential nature of the colour:

“Colour is the soul of nature and of the whole cosmos, and we share in this soul when we experience colour” (Rudolph Steiner: *The Creative World of Colour - Part III. Colour 1935*).

BLÁTHÚ WELCOMES CONTRIBUTIONS FROM OUR READERS



It is not unusual to paint with only two colours at a time with 2 and 3 year olds and maybe a third or fourth colour with time. Two colours on wet watercolour paper allows that children will experience the process, the impact of the mixing of the colours on the page, experiencing how they flow into each other and change, thus truly discovering colour rather than focusing on the end product or specific representational forms which can sully the true experience of the colour. The adult can set the mood and the pace by providing their own caring use of the materials and gently singing a simple seasonal song that may tie in with the colours being used.

In the case of painting in the Steiner Kindergarten the process of this style of painting session would not be possible using multiple poster paints or messy finger painting (the norm in mainstream early years settings) and would hinder the painting experience of the children for whom there is a short window to take colour into themselves in

such a distinct way. As Brunhild Muller (2001) explains: *“But why is experiencing colour so important for the human being and especially for the growing child? For younger children the outer and inner worlds are barely separate. Not only do children perceive the colour but at the same time they sense its quality, they feel in themselves its intrinsic nature, and they are conscious of the non-material essential being of such colour. This consciousness is lost as the child grows older..”*

The approach to painting in the Steiner Kindergarten is a good example of the importance attached to respecting the stage of development of the age group attending the session and honouring childhood.

Carol Brogan is a student on the Soulscape Training. She currently works at Farmyard Kindergarten, Cork.

Working with Families in the Steiner Kindergarten 2023

By Carol Brogan

In the Irish context in particular I would say that welcoming parents/families into the child's school or preschool is a relatively recent concept. In our recent history, school and home life were spheres which were maintained isolated from each other with the child left to navigate them separately - oftentimes parents only ever heard from their child's school when there was a “negative” event i.e: ‘bad’ behaviour or poor academic performance perceived by the teacher. Parental involvement started and ended at the school gate and it was seldom welcomed by the school body - teacher or Sister knew best!

Today fewer parents are happy with being just a passenger in their child's journey through

education outside of the home. Parental involvement practice in Steiner schools and Kindertartens predates the current welcome trend towards parental involvement by some distance. In fact, the Aistear National Curriculum Framework devotes a sizeable amount of the document to “partnership with parents” and, indeed, the Department of Education preschool inspectorate demands hard, extensive evidence of continued parental and ‘community’ interactions between preschool, practitioners and parents over the course of the school year. In my opinion, the rich festivals celebrated in the Steiner Kindergarten curriculum can pale into insignificance in the absence of familial involvement - a realisation I

BLÁTHÚ WELCOMES CONTRIBUTIONS FROM OUR READERS

came to abruptly during the recent prolonged Covid restrictions.

Regardless of the existence of new national guidelines in the face of a newfound realisation of the positives of parental involvement, it has always been obvious to me that striking up a positive rapport with families, even well before the school start date, can only nourish and support the child's Kindergarten experience.

In my own Kindergarten work, working with families happens long before the first day of Kindergarten. After the initial phone inquiry the parents are invited to visit the Kindergarten to explore, ask questions and to get a sense of what we do. They can have tea and look at our Memory Books - a collection of photos of past festivals, play and work of the children.

If the parent agrees that they'd like their child to attend, the whole family is invited to 4 or 5 family picnics from around April to the end August before the ECCE start

date. It is important that the parents stay for the duration of the picnics. I feel it can be calming for the child to see me chatting and eating with the families. These get-togethers are further supplemented with a child free Q&A parent meeting I host in advance of our start date where we can discuss the more concrete aspects of food, clothing, curriculum, illnesses, etc.

Throughout the school year the families are invited to celebrate our Kindergarten Festivals. In particular we celebrate Harvest, Lantern Walk, Spiral, St. Bridget and May Day festivals. We invite the families to help us with the preparations in advance of taking part in the event. This is a lovely time where parents share skills with us and we make a real bond through having tea and chatting - help and advice flows naturally regarding parenting issues.

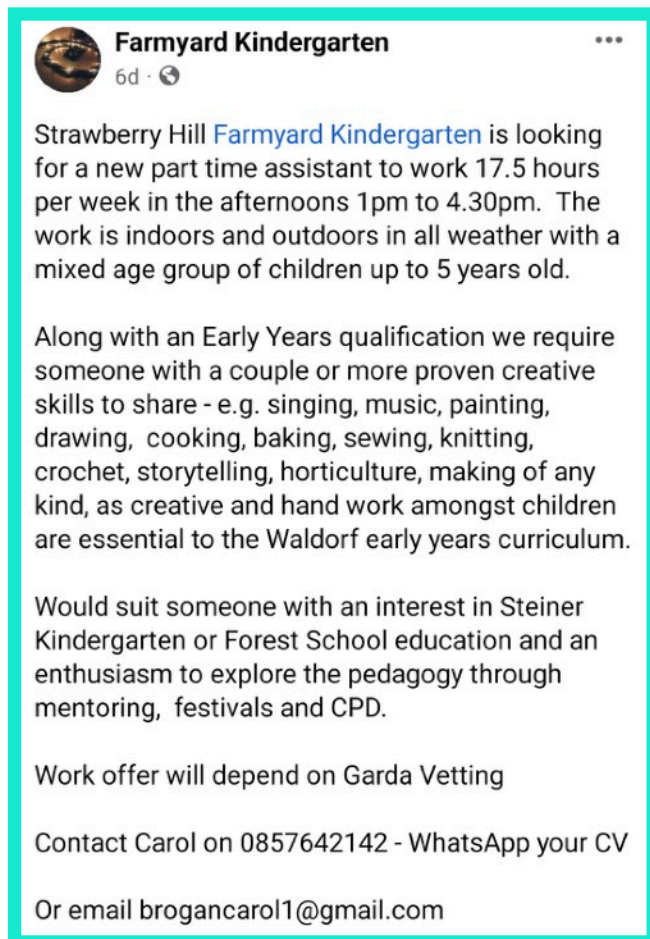
Every year we have families whose primary language at home is not English (8 out of 24 in our current sessions). In addition we have 7 children who have a parent at home speaking another language in addition to English. Our children's languages are Romanian, Tagalog, Italian, Irish, Russian, French, Czech, Polish, Tagalog and Malayalam.

To welcome families and give children a positive experience of hearing their home languages in the Kindergarten we regularly invite parents to tell or read a short story in their mother language - I advise one sentence in the home language and then repeat it in English and so on to keep all the children included and engaged. The parents are

happy to play a role in the Kindergarten session and the children delight in hearing their home language amongst their friends. Of course, not everyone has the confidence to agree to this and we must accept that and so the offer remains an open one.

A couple of times a year we host Parent Workshops with the support of BLATHU. I canvas parents in advance of the workshops and invite their questions and parenting topics of interest that we can address through the lens of Steiner's teachings on early years development. I believe these workshops have become more important in the age of so much online information on parenting infants and young children. Although it can seem attractive to parents to have parenting advice at your fingertips through your phone, a reliance solely on this method can lead to even further social isolation for parents (particularly mothers in my experience) as it negates the bonding and well being that can happen when we come together and share our experiences 'in the flesh'.

After our recent collective experience of pandemic lockdowns, restrictions and self isolation I believe that the Steiner Kindergarten can be a welcoming hub to families and act as a warm and welcoming bridge to the next stage of education.



Farmyard Kindergarten 6d · 🌐

Strawberry Hill [Farmyard Kindergarten](#) is looking for a new part time assistant to work 17.5 hours per week in the afternoons 1pm to 4.30pm. The work is indoors and outdoors in all weather with a mixed age group of children up to 5 years old.

Along with an Early Years qualification we require someone with a couple or more proven creative skills to share - e.g. singing, music, painting, drawing, cooking, baking, sewing, knitting, crochet, storytelling, horticulture, making of any kind, as creative and hand work amongst children are essential to the Waldorf early years curriculum.

Would suit someone with an interest in Steiner Kindergarten or Forest School education and an enthusiasm to explore the pedagogy through mentoring, festivals and CPD.

Work offer will depend on Garda Vetting

Contact Carol on 0857642142 - WhatsApp your CV

Or email brogancarol1@gmail.com



KINDLING



KINDLING

The Journal for Steiner Waldorf Early Childhood Care and Education



Issue 40 - 2021

Theme: Diversity & Inclusivity
Festivals & more

The Journal
for Steiner
Waldorf
Early
Childhood
Care and
Education

Published twice yearly in the UK, available as printed copy or PDF (for worldwide subscription) KINDLING contains themed articles (Issue 39 and 40 are both on Diversity, Equity and Inclusion) songs, stories, crafts, research, health, information, book reviews, news and more...

It is of interest to anyone concerned with the young child and Steiner Waldorf early childhood education and care.

For more information, please Email: earlyyearsnews@aol.com
Please note one 'y' in the email address.

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Or contact Ruth at
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