

MARGRIT JÜNEMANN ON
BLACKBOARD
WORK

First make sure that the board is clean. In the upper classes there is a tendency to make a mess.

Chalk: there are not many good ones now. Pelikan are best. Ulman are round and are quite good. Mona Lisa (French) are too weak. They need to function so that the laws of color function.

Steiner's designs for things are gradually being published. Only one is shaded. There is no dogma in the method, but when one workman said that a projector would be easier than making a sketch Steiner said: "No, you have to accompany it with your thought". Do your drawing while they watch. Many children who see a ready-made picture by the teacher are overwhelmed. They have more to imitate if you do it, and they work while you work. Teachers are timid, and we need to encourage them in the training courses; writing today also needs exercises because most people have awful writing. Frau Jünemann had Mrs. Baravalle for English, she was English and wrote full of form which inspired neat work in the book. Baravalle wrote his math like art.

Spacing: In composition give them indications.

Chalk technique: Shading is used a lot outside Germany. In Frau Jünemann's time in the Waldorf school Wolfhügel was involved: he was an artist till the age of 40, taught black and white in 9th grade. She had religion lessons with him in 3rd grade and his pictures on black paper have been preserved. "Wolfhügel had a strong religious feeling and let us draw what we liked with no indications of technique". His technique was according to the material: you need a flat area and press so the black area doesn't dominate. He used the colors in many different angles and color flames up. This is what is inspiring, the Schmelz - the Bloom! Mix the colors with yellow to give a lighter quality, or mauve or blue to play with the richness of the possibilities.

There is a danger of being too exact: it is not necessary to put in eyes, shoes etc. A sketch is enough, except in science..

The main lesson book must be something they can develop thoughts in, often too much is written in it and they never read it again and mistakes don't get corrected. Shaped phrases are more important. It needs a logical thread: beginning, introduction, picture, text. Waldorf alumni took their main lesson books to the Second World War with them. Form was rejected because the old forms were empty, now there is no form at all. Steiner says (in other lectures, not pedagogical) to pay attention to form as it affects the etheric in the next life. Compare the bow, the handshake and our "Hi!"

Young schools spend a lot of time decorating the books, but the children can't read. Don't shade over it, be economical, be sparing with the decorative element. Keep it simple. Varying the colors of letters in the word does not cultivate taste.

How should a titlepage look? Not à la Goetheanum! If the teacher does not paint regularly with them there is a hunger for color and they put it all over the place. They like to have a beautiful impression on the board, but they also like to do their own thing too. Up and down shading is all right to loosen the rigid ones, but do not use the downward stroke shading with the younger ones.

~~not~~ : OIL

not: // // // //

Charcoal in 6th Grade: Give them a chance to experiment in a free way. Tell of the origins of charcoal and put actual objects in front of them. Demonstrate on the blackboard in greys with your white chalk, in surfaces not in lines. Do everyday for several weeks and then stop. Then you could go to once a week. In 6th the other subjects give a lot of form.

* * * * *

THE TEMPERAMENTS

(Notes on a talk by Margrit Jünemann.)

In the early days the older teachers used to travel around to visit schools.. In the sixties they reported that people were having difficulty in recognizing the temperaments. The teacher reporting this said to go from the indications in the Konferenzen instead. Steiner indicated that we should watch the shapes of the heads. Phlegmatic and Sanguine are big-headed. Heydebrand is good on the different types of children. As she wrote down his first five lectures there are details here which are not in the other courses. Melancholics should sit in the light because many melancholics are shortsighted. When she once disagreed with Steiner about a child he said: "But I knew him before he was born".

Students from the seminars doing the practise teaching report that the temperaments are not visible any more. There is an artificial sanguinity from TV influence; a school doctor often disagrees with the observations of the teacher because he sees how disturbed the child is. This differs from country to country and from north to south. Steiner describes a loosening which will take place between the four bodies before the year 2000. Life's rhythms are now mostly disturbed.

The etheric is the seat of the temperament and carries the effects of previous incarnations. But with the loosening of the bodies things change and are not so clear. Steiner speaks of tendencies to incarnate too much or too little. (See the Curative Course and Balance in Teaching.

We have temperaments and under the noisiness there is still something there with the children if we can find it. There is not enough help there in the drawing and curative eurythmy. We can easily make mistakes. We must be sure to talk with the parent and the other teachers. We can certainly define children as

quick to learn but quick to forget
 quick to learn and retains it
 passive in learning and passive in retaining
 passive in learning and able to retain

A painting exercise is given in the Oxford course (out of print). A yellow center moves out into a darker vermillion which in turn moves out into red. The colors grow gradually darker as they go out. The whole can be surrounded with blue. Give to those who retain too long in the mind; it will loosen them up. You can begin it with only two colors to start, and repeat again and again for therapeutic effect. Such children have a spasm in the brain and cannot get free. In the regular painting class make sure that such a child makes soft borders.

How do the temperaments paint? The melancholic takes time, gets stuck, goes into depth of color. Is courageous with color and the color shines. The Phlegmatic: these are more common in England than elsewhere! They may have the answer and forget it when called on. Wake them up and ask them again. Like cows, they love green and their food. Give exercises with crossing. They will try to avoid crossing. Then can't cross neatly in geometry either. Steiner says that their head is like a sieve and they have to create a stop, or we create it for them, so that they can reflect. Give him slightly less food! It takes six weeks to begin to work. In painting green put in red spots to waken him up..



For hyperactive children use Kirchner's Dynamic Drawing. Give ten minutes of rhythmic formdrawing. Use movement to correct movement.

For the sanguine give them more. Ask them to do two forms and stop, or big and then small, this calms them down. *ss ss lalala*

Till 7 they move in the etheric sphere of the parents, move like them. At 7 the I begins to connect with the etheric. At age 10 the new rhythm of the hexameter comes in.

In later years you can't guard the temperaments as you can in grades 1 to 4. You can still group them though. Look at the Karma lectures too and observe their groups. Steiner says to make a book of your psychological observations and look at them. It helps.

From a booklist compiled at a conference at Michael Hall School in 1970.

(Therefore many of the books will be out of print, and the publishers are British, but some useful material may be found here for further research.)

Material for Religion and Life Lessons

Social Reform etc.

| | | |
|---------------------------|-----------------|---------------|
| Octavia Hill | Bell | Constable |
| Cheshire V.C. | Braddon | Evans |
| To Sir With Love | Braithwaite | Bodley Head |
| The Small Woman | Burgess | Pan |
| Obsolate Commmism | Cohn-Bendit | Penguin |
| Release | Starr Daily | Arthur James |
| My Story of St. Dunstans | Frazer | Harrap |
| A Labrador Doctor | Grenfell | Hodder |
| Forty Years for Labrador | Grenfell | Hodder |
| Book T. Washington | Graham | Bailey |
| Life of Mary Kingsley | Gwynn | Penguin |
| Use of Literacy | Hogg | Penguin |
| Elizabeth Fry | Kent | Batsford |
| Elizabeth Garret Anderson | Manton | Black |
| Autobiography | Muir | Methuen |
| The Story of San Michele | Munthe | Murray |
| The Catcher in the Rye | Sallinger | Penguin |
| My Life and Thought etc. | Schwitzer | Allen & Unwin |
| Bury Me in My Boots | French | Hodder |
| Up From Savery | B.T. Washington | Bantam |
| Elizabeth Fry | Whitney | Harrap |
| Malcolm X | | Penguin |

Colour Bar etc.

| | | |
|----------------------------------|----------------|-----------------|
| Achebe's novels | | Faber |
| Notes of a Native Son etc. | Baldwin | Corgi |
| Booker T. Washington | Graham | Bailey |
| Red Strangers | Huxley | Chatto & Windus |
| Chaos and Community | M. Luther King | Penguin |
| Dark Child | Ngugi | Fontana |
| Blanket Boys Moon | Lanham | Collins |
| I Was a Savage | Madupi | Museum Press |
| A Nigerian Villager in Two World | Omali | Faber |
| Cry the Beloved Country | Paton | Penguin |
| My Life and thought etc. | Schweitzer | Allen & Unwin |
| Tutuola's Novels | | Faber |
| Heart of the Hunter etc. | Van der Post | Penguin |
| Up From Slavery | Booker T. | |
| | Washington | Bantam |
| Malcolm X | | Penguin |

Fortitude - loneliness etc.

The Shoemaker's Son
 Alone
 A Ray of Darkness
 Night Flight
 Wind, Sand and Stars
 Autobiography of Benj. Franklin
 King of Clowns
 Life of Mary Kingsley
 Portrait of Vincent van Gogh
 The White Spider
 Blind Jack of Knaresborough
 Ascent of Everest
 The Story of Helen Keller
 The World I Live In
 Endurance
 The Spirit of St. Louis
 Heat the Furnace 7 Times More
 St. Exupery
 Farthest North
 Coco the Clown
 Narsen
 70 Years a Showman
 Edward Wilson
 Bury Me in My Boots
 William Blake
 Gothic Twilight
 Florence Nightingale

Burnett
 Byrd
 Evans
 Exupery
 Exupery

Grock
 Gwynn
 Hanson
 Harrar
 Hogg
 Hunt

Keller
 Lansing
 Lindbergh
 McGeown

Migeo
 Nansen
 Poliakoff
 Reynolds
 Sanger
 Seaver
 Trench
 Wolf-Gumpold
 Wydenbruck
 Woodham

Harrap
 Neville Spearman
 Barker
 Heinemann
 Penguin
 Cassell
 Methuen
 Penguin
 Chatto & W.
 ?
 Phoenix House
 Hodder
 Hodder
 Hodder
 McGraw-Hill
 Murray
 Hutchinson
 MacDonald
 Chatto & W.
 Dent
 Penguin
 Dent
 Murray
 Hodder
 R. Steiner Press
 Westhouse
 Penguin

War and political experiences

Dying We Live
 I am 15 and I do not want to die
 Cheshire V.C.
 The Small Woman
 The Lost Footsteps
 Flight to Arras
 The Diary of Anne Frank
 Into the Whirlwind
 The Last Enemy
 Shetland Bus
 And There was Light
 Paustovsky
 The Seed and the Sower
 Odette

Arnothy
 Braddon
 Burgess
 Craciunas
 Exupery

Ginzburg
 Hilary
 Howarth
 Lusseyran
 Five Volumes
 Van der Post

Collins
 Collins
 Evans
 Pan
 Collins
 Heinemann
 Pan
 Collins
 MacMillan
 Nelson
 Heinemann
 Collins
 Penguin
 Pan

Other Peoples

A utobiography of A Blackfoot Indian Chief
 Patriot Chief's
 Ishi in 2 Worlds
 My Brother's Face
 Ghond the Hunter
 Eagle Voice
 Arabian Sands

Josephy
 Kroeber
 Mukerji
 Mukerji
 Neihardt
 Thesiger

Faber
 Eyre & Spottiswood
 California Un. Press
 Dent
 Dent
 Melrose
 Penguin

Mystical Experience and Stories

Flame in the Snow
 The Yellow Robe
 Parvizal
 Wisdom of the Sands
 The Little Prince
 St. Francis of Assisi
 The Sixth Sense
 The Infinite Hive
 Mod. Man in Search of a Soul
 Christ Legends
 God is My Adventure
 A School in S. Uist
 A Grain of Wheat
 Tales of Tolstoy
 The Story of the Other Wise Man
 Casper Hauser
 William Blake
 Gravity and Grace etc.
 The Story of San Michele

Other Biographies etc.

Madame Curie
 Tomorrow Is Already Here

| | |
|--------------|------------------|
| Beausobre | Constable |
| Davey | S.C.M. Press |
| Eschenbach | Vintage |
| Exupery | Hollis & Carter |
| Exupery | Penguin |
| Goudge | Hodder |
| Heywood | Pan |
| Heywood | Pan |
| Jung | Routledge |
| Lagerlof | Werner Laurie |
| Landau | Faber |
| Rea | Routledge |
| Trouncer | Hutchinson |
| | Everyman/Dent |
| Van Dyke | Hamish H. |
| Wasserman | Esright N.Y. |
| Wold-Gumpold | R. Steiner Press |
| Weil | Routledge |
| Munthe | Murray |

Curie
 Jung

Heinemann
 Simon & Schuster