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Learning capacities for a multicultural and diverse social world: a challenge for Waldorf schools

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Summary
One of the key tasks of education today is to enable students to learn capacities for living in multicultural worlds. This paper explains something of what this mean. It clarifies terminology and explains what cultural competence or intercultural capacity means. If offers a brief overview of the condition of learning to live in a culturally, plurilingual community and what schools need to do to be able enable capacity building. It then looks at the main areas of curriculum that can be addressed. At the end is a brief tabular survey of what topics can be done when.

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Introduction

This paper offers some preliminary thoughts on how children and young people learn the skills and dispositions they need to be able to participate in and contribute to a multicultural and diverse social world. The questions related to interculturality and intersectionality and how this can be reflected in a school culture and curriculum are complex and pose many fundamental questions about how we understand the notions of culture, gender, diversity and curriculum within Waldorf education. All these ideas are contested and vary from language to language, from context to context and from person to person. It is in the nature of this theme that we must always be careful to explain what we mean, where we stand and who we are speaking for.

The views expressed in this article reflect my personal stance based on my experience (over 40 years in Waldorf service, quite a lot of it international). I am old, white, male, European and Scottish (I possess British and German passports) and I live and work in Germany. As some readers will know, curriculum has been one of my interests for many years. This article is therefore written from a European perspective. I strongly believe that any suggestions for curriculum content must be formulated locally, which can mean, for each school, for each nation or for each Waldorf federation that represents a geographical region, such as North America or Europe.

This article tries to take a post-Steiner/Waldorf perspective. By this I mean I take ideas from Steiner (e.g. about curriculum and pedagogy) and Waldorf practice over the last 100 years and translate them into the present. A post-Steiner perspective also means that I question Steiner's grand evolutionary narrative, including his idea of lower and higher races and progressive cultural epochs, leading to its high point in the German Cultural Nation. I treat the historical origins of Waldorf education with respect and try to interpret their intentions in terms of the present as I understand them, taking account of the developmental tasks faced by children and young people today. That means in concrete terms, I make suggestions about curriculum that modify existing ones. I do so from the perspective of my present horizon which comprises the understandings I have internalized, from Steiner, Waldorf literature and also other sources, not least postcolonial literature that I have discussed elsewhere (Rawson, 2022).

This article has three main sections

1. Defining terms, curriculum, culture and intercultural and intersectional capacities
2. The preconditions for the development of intercultural capacities
3. Suggestions for modifying the curriculum.

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1.Defining terms

1.1 Curriculum

It is important to define what we mean by curriculum because my research has shown that the term curriculum has different meanings in different cultural contexts and has changed since 1925. As I have explained elsewhere (Rawson, 2021, Bransby & Rawson, 2023), I follow Bo Dahlin (2017) in defining curriculum as everything that influences the students' learning in an educational context. This includes what is taught, how, when and where it is taught and why it is taught. It even includes who teaches it. Therefore, content is not the only issue. I also take the view that there is not a single, original, definitive Waldorf curriculum that is valid everywhere (see Bransby & Rawson, 2023). Curriculum can and frequently is developed by teachers locally taking into account the developmental tasks their students face in the social and cultural contexts they are embedded in. These vary over time and geographical space and therefore curriculum has to respond to different situation. The historical curriculum published by Caroline von Heydebrand in 1925 is a source that teachers can refer to, as are the published versions of curriculum that are available (e.g. Rawson, Richter & Avison, 2014, Richter, 2019, the Australian Steiner Curriculum, 2017 etc.). Such curricula offer orientation and are not definitive (unless they are nationally binding through state recognition).

Curriculum practice applies the generative principles of Waldorf education to local situations. These principles are derived from Waldorf pedagogical anthropology, originally developed by Rudolf Steiner and since then, further developed by Waldorf practitioners and researchers. This understanding of the general nature of the human being takes the spiritual, psychological and bodily aspects of being human, and particularly how they interact over the life course, into account. Based on this idealtypical description of human development, we can derive a number of generative principles for pedagogy, such as the role of pedagogy in establishing the healthy integration of the spiritual into the bodily organization, or the benefits of treating learning as a rhythmical activity, or the importance of forming living concepts rather than fixed definitions. I have identified some 18 generative principles and there are probably more (Rawson, 2021). These principles are then applied locally to generate (and evaluate) pedagogical practice.

An intercultural Waldorf curriculum has a common core of idealtypical developmental themes year by year- what I refer to as the macro-level, which are in effect what makes a curriculum, Waldorf in character. This sequence of themes is not given by nature, and we know that the actual development of individual children varies considerably. However, a Waldorf curriculum is based on a model of development that can harmonize the development of individuals within a class. All students engage with the same themes at the same time but do so in ways that engage their actual level of interest and ability. At the meso level, the curriculum is adapted to the local cultural, geographical, educational and social conditions. At the micro-level, the teacher addresses the needs of the class and individual needs, bearing the meso and macro level tasks in mind. Balancing these tasks is the art and craft of teaching.

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We can show this graphically as follows:

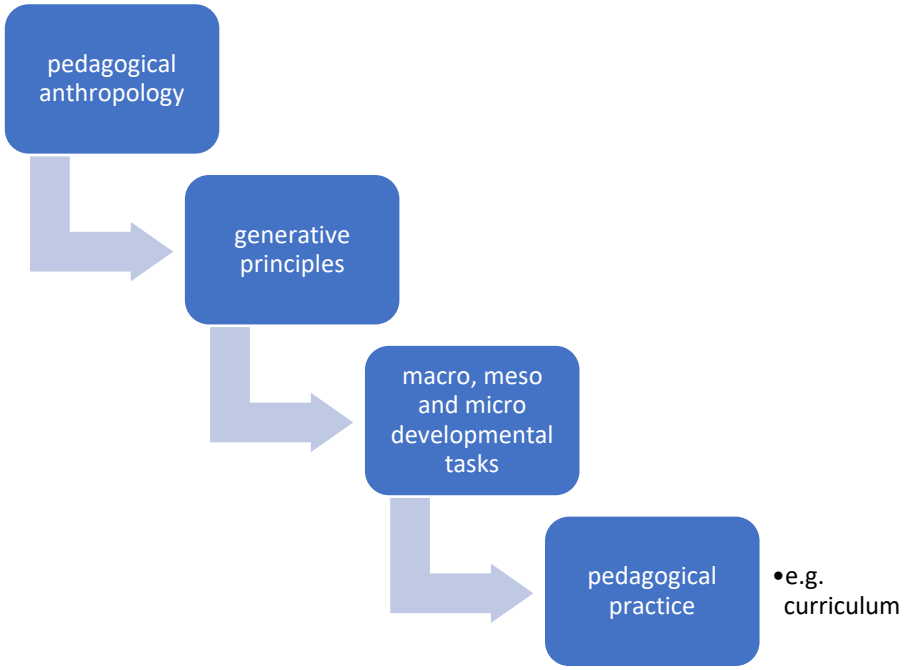

Figure 2. The relationship of pedagogical practice to the principles of Waldorf education

1.2 Culture

Culture is a highly contested term with significant cultural and historical differences in how it is interpreted, not least since we find ourselves in a time of 'identity politics', 'culture wars' and real, bloody wars being fought about cultural and religious belonging. How we understand culture has important implications for curriculum in Waldorf schools, and for the relationship of Waldorf education to Rudolf Steiner's ideas about culture, cultures, folk-souls, races and languages.

A major project is currently being planned involving partners around the world and the Pedagogical Section with the aim of exploring Steiner's idea of cultural epochs and the implications this has for teaching history, including producing suitable resource material for teachers and students. This will take time, but the work has already begun, coordinated by Michael Zech, Albert Schmelzer and Martyn Rawson.

In this article I therefore skirt around culture and only briefly mention cultural epochs. I also do not engage with Rudolf Steiner's concepts of culture, race, folk-soul, spirits of language and other related themes and I also only briefly discuss postcolonial ideas and how these require us to 'decolonize' curriculum, because these form the topic of a forthcoming book edited by Martyn Rawson and Frank Steinwachs (2023).

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1.3. Intersectionality

The idea of intersectionality refers to the fact that social identities exist on many levels, depending on our individual experiences and opportunities but also the restrictions that we encounter in our lives. The focus is overcoming oppression and understanding its effects on who we are and who we become and recognizing that people position themselves and positioned by others in multiple ways, such gender, sexual orientation, social class and cultural, upbringing and education, wealth, outer appearance and so on. Intersectionality is not only awareness of how the various identities and positions we take or are given, overlap and multiply, but it is also about learning to accept and respect difference.

There are many ways people can be marginalized, oppressed and discriminated against. The American poet Audre Lorde said, "there is no such thing as a single-issue struggle because we do not live single-issue lives". On being asked about his golf Handicap the American actor and entertainer Sammy Davis Jr replied, "I'm a one-eyed, black Jew, that's my handicap?". His mother came from Cuba and he was openly bisexual. It is unlikely that a woman presenting herself in this way would have been as accepted in America at that time.

Intersectionality is a particularly difficult issue in anthroposophical institutions because Steiner emphasized (in his book *A Philosophy of Freedom*) that it is not the generic determining factors in a person's life that matter, such as social class, religion or gender, but the individuality. This has led many people to neglect the significance of gender and outer appearance for those people. These factors are assumed to be unimportant. Perhaps white men are least awareness of their white, male privilege and have traditionally judge the reticence of women or BIPOC people to individual traits, rather social positions they have been forced into and which are reinforced by tradition (e.g. institutional racism, lower pay for the same job, the assumption that women are the care-givers, social attitudes to queer people etc.). This is exactly what intersectionality is about. It draws out attention to the multiple layers of gross and subtle oppression and positioning.

This attitude also led to the importance of gender or appearance (e.g. skin colour) to the identity of women, queer and BIPOC persons was formally ignored, while subtle forms of discrimination and institutional racism obviously existed. If the official position is that it is individuality that matters and gender and race are unimportant, then there is little incentive or need to explore possible forms of discrimination. This has prevented the whole issue of intersectionality or discrimination being discussed. The position of queer people is in some ways even more ambiguous than that of BIPOC people, since Steiner gave so few references to sexuality and as far as I know, none on homosexuality, let alone to gender fluidity. The absence of Steiner citations on this subject has meant that questions related to gender and intersectionality are invisible.

Any claim to inclusion and diversity therefore also has to engage with the issue of intersectionality, and how children and young people are socialized, sensitized to different and the overlapping lived experiences of people and how they are supported in their on-going identity work.

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1.4 Intercultural schools

I believe that there is a taken-for-granted assumption by Waldorf teachers that Waldorf schools are in principle both multicultural and intercultural, and that the curriculum aims to foster intercultural skills. The general view is that the education is dedicated to enabling each and every student to realize her potential- what is often referred to as 'education towards freedom'. Most Waldorf schools (perhaps all) explicitly align themselves with the values of social justice, democracy, equity and inclusion and many pledge to counter all forms of discrimination. Some explicitly set themselves the aim of countering racism in all its forms. These at least are the intentions and indeed, Waldorf education has put down roots in many different cultures and countries (around 70 countries according to the Friends of Waldorf Education).

This, however, does not necessarily mean that these schools are in fact multicultural or indeed promote an intercultural pedagogy. There is no doubt that some school communities are genuinely multicultural in the sense that they have children from a range of different cultural backgrounds, particularly in large cosmopolitan cities like London, Oakland California or Berlin. Many others, however, reflect the dominant (and often wealthier) social and cultural groups of that place, which may or may not be multicultural. As I discuss below, there is more to being an intercultural school that the social mix of the parent body.

Though the movement for intercultural Waldorf schools in Germany, that is, schools that specifically reach out to diverse cultures and include intercultural awareness in the curriculum, began 20 years ago in Mannheim in Germany (Brater, Hemmerle-Schanze, Schmlezer, 2007), their success has been modest. There are various possible reasons for this, including their Christian orientation (e.g. festivals), the anthroposophical background of the education, and the educational expectations of parents with a migration background. Perhaps another reason is that Waldorf education is seen to align with Western/European and Globally Northern values and has only very recently started to consider itself part of the postcolonial and decolonizing movement (Boland & Rawson, 2023, Rawson, 2020b, 2021a, 2022). Certainly, the Waldorf movement has been late to consider decolonization and parts it (I'm not sure if they are large or small parts), still don't accept or understand the need to do so.

1.5 Intercultural capacity

In the wider educational world, in mainstream education, many education policies and curricula have included intercultural competence as a central educational aim for many years now. Intercultural communication pedagogy, for example, aims to develop pedagogical practices that enable people from different cultures to coexist harmoniously within the same society. Therefore, one of the most important capacities that children and young people can learn today is intercultural competence.

What is intercultural competence? The international literature (e.g. UNESCO, OECD, Bertelsmann Foundation, Council of Europe) generally agrees that it includes being,

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- disposed to show respect to others,
- open to other people who are different to us,
- curious about other cultures, social practices and religions (xenophilia),
- able to accept that other people have different ways of being (tolerance),
- comfortable with not understanding everything about other cultures (tolerance of ambiguity),
- willing to empathize with another person's story and being able to tell it (narrative empathy),
- willing and able to understand the history of one's own culture/nation in relation to other cultures/natures, in particular colonial history (historical consciousness),
- accepting of people who are different to our expectations in terms of lifestyle, gender, abilities and interests (accepting difference),
- capable of constructing and maintaining a coherent and secure identity,
- aware of our effect on others and being able to change our behaviour in order to make others feel safe,
- sensitive to all forms of discrimination and exclusion and being capable of speaking out against this (advocacy)
- able to speak other languages and are plurilingual, which means that we recognize and value all the languages spoken within our school community.

The European Commission identifies eight key competences for personal fulfilment, a healthy and sustainable lifestyle, employability, active citizenship and social inclusion: Literacy, multilingualism, numerical, scientific and engineering skills, digital and technology-based competences, interpersonal skills and the ability to adopt new competences, active citizenship, entrepreneurship, cultural awareness and expression.

Cultural awareness is explained as follows:

Essential knowledge, skills and attitudes related to this competence

This competence requires knowledge of local, national, regional, European and global cultures and expressions, including their languages, heritage and traditions, and cultural products, and an understanding of how these expressions can influence each other as well as the ideas of the individual. It includes understanding the different ways of communicating ideas between creator, participant and audience within written, printed and digital texts, theatre, film, dance, games, art and design, music, rituals, and architecture, as well as hybrid forms. It requires an understanding of one's own developing identity and cultural heritage within a world of cultural diversity and how arts and other cultural forms can be a way to both view and shape the world.

Skills include the ability to express and interpret figurative and abstract ideas, experiences and emotions with empathy, and the ability to do so in a range of arts and other cultural forms. Skills also include the ability to identify and realise opportunities for personal, social or commercial value through the arts and other cultural forms and the ability to engage in creative processes, both as an individual and collectively.

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> It is important to have an open attitude towards, and respect for, diversity of cultural expression together with an ethical and responsible approach to intellectual and cultural ownership. A positive attitude also includes a curiosity about the world, an openness to imagine new possibilities, and a willingness to participate in cultural experiences. (https://education.ec.europa.eu/focus-topics/improving-quality/key-competences).

Another presentation shows how many aspects this involves.

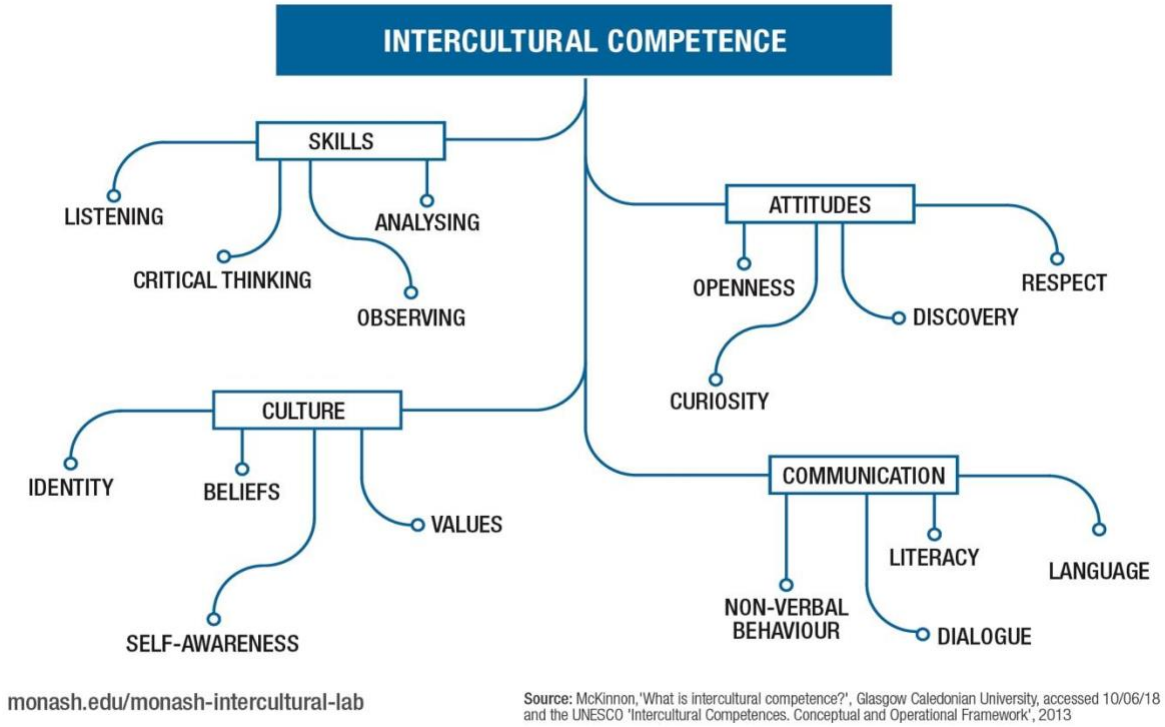

Figure 2. This graphic from Monash University (Ireland) groups the skills and values related to intercultural competence, which is closely related to cultural competence, global competence, global citizenship, education for sustainable development and global employability.

1.6 From competences to capacities

There are two aspects of interculturality that that I would like to add from a Waldorf perspective. Firstly, I shift the focus from a competences to a capacities perspective (Nussbaum, 2011). Competences are defined as knowledge, skills and attitudes and are usually interpreted as attributes of individuals, traits that people possess, that they can use when they want to. Because competences have to be measured and tested as part of qualifications, they tend to focus on the knowledge end of the spectrum, for the simple reason that it is difficult in current testing regimes to assess skills and attitudes if you only test what people know, not what they actually do in authentic situations.

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It is interesting that Noam Chomsky who first introduced the term competence, originally distinguished between competence as an idealized or theoretical potential, a system that *can* be applied. Performance is the actual production of linguistic skills. Intercultural competence therefore only manifests when it is actually performed in a context that both affords and requires it. This means that knowledge must be embodied and dispositional, and not only known as an idea. A disposition influences actual behaviour and attitudes.

A capacity is an embodied disposition that can manifest as a skill in situations that afford this. Put another way, we are only capable if our social and material environment allows this ability to be exercised. An intercultural capacity is dialogic, it manifests in engagement with another person of different cultural background. It is not merely a skill I can apply when I meet someone from another culture. The capacity involves recognizing the other as other, reading the situation, which includes recognizes asymmetries of power in the relationship, acknowledging that not everything the other does, says or represents will be comprehensible or acceptable to me. So, a large part of the capacity is being able to read the situation and context. It is not a strategy that can be applied in every situation.

We may be disposed to being intercultural but we can't behave in intercultural ways if we only or primarily engage with people who belong to the same culture as we do. Furthermore, we can only perform interculturality if our interlocutor, the person we engage with, allows this, or does not actively prevent it and if the situation provides opportunities to be intercultural. If I attend a school that is almost entirely mono-cultural, I cannot learn or practice interculturality. A capacity is therefore always related to the context and needs to be performed (and if necessary, assessed) in real situations. And crucially, it can only be learned through doing. I cannot learn to be intercultural in a school that is predominantly monocultural.

The second thing I would add is more complex and would actually take more explaining than is possible here in this short article. It is that the central intercultural capacity is the ability to take responsibility for my impact on other people or on the environment. Only if I can do that can I enable others to be themselves. Allowing the other to be, is the precondition of intercultural capability. This is the starting point, because in any intercultural setting, everyone has to change and adjust to the others in the community.

If we all stick to who we currently are, and the values and attitudes we have, interculturality and coexistence are hardly possible. Interculturality always starts with an *us* and a *them*, who are different in many ways. In many cases the *us* is the dominant social and cultural group. *They* want to or have to join *us*. Usually this means that they have to adjust to us and adopt our ways, our language, our values and political system. Up to a point this is practical and realistic. We have a language (or languages), a political system, a set of values, a currency, ways of being that we (broadly) accept and in many cases democratically support. We can't just give this up because some people come here who have different beliefs, values and ways of being, it would be chaotic. Yet at the same time if the onus of adaptation is entirely one-sided, the others will never feel they belong. They will feel second class

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citizens, even after they settle here, acquire citizenship, pay tax and so on. Without giving up our core values (e.g. equal rights for women), we need to create cultural spaces for others, respect their cultural requirements (e.g. food and festivals) and- and this is very important – show an interest in them.

To avoid this, all groups (us and them) have to take responsibly for their impact on the others. That means we in the majority or dominant position need to adjust our ways to allow the others to practice their religion, lifestyles, speak their language and so on, whilst they in the minority have to adjust themselves to adapt to the ways of the majority. When I gained German citizenship (necessary because of the Brexit) in 2018, the mayor of my village gave a speech to the 18 new citizens from 18 different countries. He said we were welcome and that he looked forward to each of us bringing our unique and different qualities to enrich the social and cultural life of our new community, but he added that the basis for this co-existence was that we all freely agree to respect and uphold the values of the German Constitution. This seemed a very wise approach. We would be German citizens with Ghanaian, Afghan, Syrian or Scottish cultural roots and both aspects are important.

This aspect of integration and interculturality should not be seen idealistically or sentimentally. It will not function without challenges, effort and even conflict. It will not be straightforward. There will be constant tensions and we will frequently need to find constructive solutions involving give and take. Therefore, one of the central skills we need to be intercultural is the ability to acknowledge conflict and be able to work with it. We can only circumvent conflict by getting out of the way, by ignoring or suppressing differences up to a point. In the end we have to face it, work through it, and this is a long wearisome process as all communities find who try to resolve conflicts (e.g. in Northern Ireland, South Africa, and eventually Ukraine and Russia). Working through conflict requires courage, honesty, imagination, the willingness to step back from the positions we currently hold and the ability to take responsibility for the effects of our thoughts, feelings and actions towards others. I oscillate between being a Scottish German and a German Scot.

Interculturality involves a dynamic relationship between two sets of apparently opposite tendencies, individuality and collective structures, humanity and nature. One of the fields of study we urgently need to engage with is the different cultural understandings of the relationship between individuality and sociality. The Western, Global Northern, Middle European emphasis on individualism, which Anthroposophy also emphasizes in its own way, stands in distinct contrast to traditional views of indigenous peoples everywhere, and a wide range of concepts of the Global South, that reflect different relationship of individuals to society and to the natural world, to wellbeing, to freedom, solidarity, kinship, or economic relations. Such concepts include Southern African *ubuntu*, Chinese *guanxi*, Maori *whanaungtanga*, Egyptian *terbiyya*, the Hindu notion of *andaj*, the Kiswahili concept *uhuru*, the Persian concept of *dadan*, the Malayan term *marumakkattayam*, and many others (see Menon, 2022).

In terms of knowledge, at the micro-level of our families and communities and schools, we need to understand our own cultural assumptions and our personal identities. At the meso

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level we need to engage with the expectations of national governments, media and economies. At the macro level of globalization, social media, and transnational bodies, including Waldorf organizations, we need to explore and recognize the ideas that inform and shape our notions of culture and what relationships should pertain between cultures and then make deliberate choices about what we as schools and as individuals stand for. In terms of capabilities and skills we need to

Suggested generative principle for interculturalism
Waldorf schools strive to be inclusive, diverse, plurilingual and multicultural spaces where there is no form or discrimination or exclusion. Furthermore, the curriculum is designed to provide many opportunities for students to learn intercultural competences. This a central educational cross-curricular aim.

2.0 Preconditions for an intercultural school

The question is how children and young people can learn intercultural capabilities and what are the preconditions for their development. We can start with the school culture.

Having teachers from different cultural backgrounds is fairly essential if we want to signal to parents, students and public that we are open and comfortably intercultural. The message has to be, “we are intercultural, we are interested in other cultures and culture of all kinds. We even have a Waldorf culture, which you might enjoy too”.

Having students from different cultural backgrounds with different skin colours, diverse cultural and social backgrounds is in the end what makes a school truly intercultural. This means that in their outreach materials schools need to make their intention to be intercultural clear- in fact it ought to be a key feature of Waldorf education when we present it to the world. This is probably not enough to persuade parents of colour and from other cultural backgrounds to send their children to a Waldorf school that is very white, so it would be necessary to reach out specifically to faith communities, or organizations representing specific groups, if these can be identified. It may even be necessary to exercise some forms of positive discrimination in order to attract parents from migration backgrounds, for example, by waiving or lowering school fees and presenting this gesture to the other parents as a pedagogical measure to enable all children to benefit from being in a multicultural school community. Once other faith groups are in the school, a number of further steps can be taken.

- Adopting plurilingualism, which means that the other first languages spoken by students be recognized and given voice (even if those languages are not taught),
- Likewise, children and young people with other cultural backgrounds can be encouraged to make presentations about their original country, and children from first generation migrants, or who were too young to have experiences of their homeland, should be encouraged to research and present work on that country and its cultures.

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- Working with parents with other faith backgrounds, some traditional festivals from other religions, such as Ramadan and Eid al-Fitr (Festival of the breaking of the Fast) and Eid al-Adha (Festival of the Ibrahim's offer to Sacrifice his son Ishmael), or the Hindu Festival of Diwali (lamp festival of lights), the Jewish Festival of Pesach, the highlight of which is the Seder meal, or Rosh Hashanah (Jewish New Year), or Hanukkah (Festival of Lights), or the Chinese festivals of New Year (including the Lantern Festival) and Spring. The idea being that all children join in simplified versions of such festivals and hearing the stories associated with these events.
- A very important precondition for an intercultural school is alertness for behaviour or talk by anyone that is discriminatory, exclusive, racist, even disrespectful of others. This calls for good leadership both in terms of quickly recognizing, addressing and solving conflict situations and in the provision of professional development and instruction in social techniques of inclusion.

Schools need to walk the talk of interculturalism, which is more than ensuring that children and teachers of colour appear in our publicity photographs.

3.0 An intercultural curriculum

An intercultural curriculum is a curriculum for inclusion and social equity, justice and democracy and diversity. It describes a range of learning opportunities that enable students to learn intercultural skills and the knowledge that informs these. It informs a school culture that lives intercultural values. Interculturalism, like inclusion, is not a subject in its own right, but is embedded in many, perhaps all subjects. It obviously relates to our history and cultural curriculum but it actually spans all subjects, including maths and science.

An intercultural curriculum is relational; it is based in the local culture but is open to other cultures both near and far in time and space. It also grows organically over the course of the curriculum, becoming richer and more comprehensive and reflective as the students approach early adulthood.

An intercultural curriculum is also spiral. This means that the images we give of other people grow and evolve over the course of the curriculum, so that the understanding the students generate deepen and expand with their growing ability to understand complexity and interrelationships. The classic Waldorf method of characterizing rather than defining is particularly important in relation to cultures. We never need to essentialize cultures, nor should we typify or stereotype them.

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An example of a spiral curriculum development of cultural understanding
Each time we mention China and Chinese people, culture and history (outside of China- and Chinese Waldorf teachers can do the same for Europe) we build on and extend the students' embodied knowledge of all things Chinese. We need to be very specific and not just refer to Chinese history, culture and people as if they were a homogenous entity. How would we feel if students in other countries were given a unified image of Americanness, Britishness, Africanness (not least because Africa is a hugely diverse continent). We should always be specific who and what we are talking about, e.g. *the deeds of Admiral Zheng He during the reign of the Emperor Zhu Zhanji, which began in 1425 by our Western time reckoning, during the Ming Empire in the East of what today is China*. In the upper school the students can learn about Chinese history and what Chinese writers thought about the rest of the world at various stages of that history and also learn about Chinese culture historically influenced the rest of the world. They also need to learn about China today, its recent history and significant Belt and Road policy and the philosophy behind it.

In a spiral curriculum we return to certain themes and reconnect to them and deepen them over the years, each time building on what we know and expanding and deepening this. This is essential in terms of learning about other cultures to avoid superficial images and stereotypes and to gain rich, multilayered understandings.

3.1.From implicit to explicit learning

A Waldorf curriculum makes a transition from implicit to explicit over the course of the classes in terms of reflecting on the problems related to intercultural relations in history and today. In the lower school we take a matter-of-fact approach; we mention where stories come from, how people at different times and in different places lived, without explaining the whole cultural background. In the Middle School, where chronological history addresses the past 2,500 years up to the present, periods in history are chosen that show significant transitions or illustrate how people typically lived. Though the emphasis is on the history of one's own continent, other examples are used from around the world, particularly where cultures have interacted. The aim is to characterize the achievements of the various cultures (in terms of their culture, religions, technology, relationship to their environment, how they organized their societies).

In the Upper School, the relationships between cultures are problematized, the differences and sources of conflict but also what cultures have learned or taken from each other, and the different perceptions cultures have of other cultures. In the upper school the students learn about the ideas that have informed historical events or have emerged through the contact between cultures. This includes the origins of racism, antisemitism, colonialism and postcolonialism, and the struggles for emancipation by all people who have experienced discrimination and social injustice up to the present. The aim is threefold; to inform about

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complex historical processes from multiple perspectives, to develop historical consciousness and to enable young people to develop their powers of judgement.

3.2 Waldorf learning methods: from experience to understanding to dispositions

I argue that the method of learning that Waldorf education uses, is in itself anti-colonial and integrative. Traditional Western methods of gaining knowledge by capturing phenomena, gaining control over them, breaking them down to analyse them so we can control them, classify, categorize them in order to apply what we have learned or to transmitting knowledge, can be described as colonial. That's classic colonialism. This knowledge is then passed on through instruction to learners who have no choice but to accept it, since it is authoritative and failure to accept this leads to poor grades and social exclusion.

The Waldorf method on the other hand lets the phenomenon 'speak to us in its own language'. Learners are invited to enter into a relationship with the phenomenon and to generate their own knowledge in ways that can grow as the learner become more experienced. Thus, in general terms, the Waldorf method of learning across the human sciences is to enable an experience of an historical or cultural phenomenon, help the students to form a relationship to this and then to apply ideas to interpret the experience and form concepts. This starts with the teacher selecting the phenomena that illustrate the overall focus on ecology, wellbeing and the experience of the individual in society and relations between cultures, as discussed above). These criteria already give the curriculum a framework and direction.

If the teacher stands at the front and in effect tells the students what they should see and feel, or controls how they document what they have learned by making them copy text from the blackboard, is not allowing self-activity or allowing students to make meaning and put this into their own words. Of course, facts need to accurately reported, but there are ways of ensuring accuracy without dictating it. The Waldorf method is emergent, it allows the learners to have and formulate their own feelings and experiences. They share these in dialogue with their peers and then they formulate their own concepts. Just as Waldorf schools rightly insist on their own curriculum, rather than following the prescribed state curriculum with its predetermined learning outcomes, so too Waldorf teachers should not prescribe what the students should experience.

This doesn't mean that the students only learn what they want. The deliberate intentions of the teacher contribute significantly indirectly to directing the attention of the students to what is salient, bearing in mind the pedagogical aims and the teacher's reading of the needs and interests of the learning group. This is part of the teacher's preparation and is an aspect that shows how important it is that teachers construct their own lesson plans rather than reproducing plans that others have made. Teacher can of course use material that others have prepared- after all we are all dependent on the work of others in building up the knowledge we have and how it is represented, but the art of teaching lies in the selection of the material and the conscious focus direction that this implies. The essence of pedagogy is someone significant learning something significant from someone significant – the repeated

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significances emphasize the particularity and uniqueness of the process. This is true even if we teach the same topic year in year out.

The second step is to enable the students to have rich experiences of these cultural or historical phenomena. Direct experience is preferable but there are limited possibilities (visitors who can tell their story, museum visits, artefacts that one can touch and often the context is difficult to establish). The primary mode of experience is narrative. The teacher sets the scene and describes the events vividly and exactly, in ways that prompt a visceral response on the part of the students. Of course, authentic personal accounts by people who experienced recent historical events (e.g. the fall of the Berlin Wall) are valuable, but these are rare. Narrating history is a skill that must be learned. Narrative, and especially multi-perspective narrative comes closest to direct experience because when it is done well, the listener has a deep experience through the imagination that can be embodied. In fact, in many ways, it is pedagogically more effective because it draws attention to what is important, whilst actual direct experience can be confusing.

Narration can be supplemented by texts and images in various media. Thus, we are nearly always dealing with semi-direct experience through narrative and supplementing this through various media such as texts, images, film, podcasts etc.

Thus, we can see that there are three modes of experiential learning.

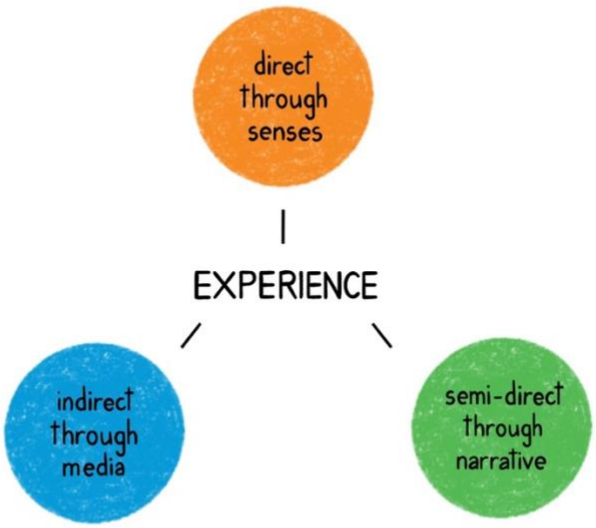

Figure 4. The three modes of experiential learning

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Each of these modes needs to be guided to the next step of learning which involves makes sense of what has been experienced. This is where the teacher can also direct attention to what is important. The subsequent learning steps include making sense and meaning of these experiences though sharing, clarification, dialogue, contextualizing and comparing and finally characterizing. The students can then formulate what they have learned in their own words, abstracting general principles or methods as needs. These can then be applied to other cases, to other situations and contexts. We do not transfer knowledge as such but we apply the knowledgeable way of seeing that we have now internalized and embodied to new situations. Learning is about directing our attention to what is relevant and the embodied experiences we have direct our knowledgeable gaze at new objects of interests.

I would argue that there is an intercultural way of approaching new experiences. If this had to be characterized, one could say it is a respectful, sensitive interest in what is new and different, a willingness to let the other reveal itself to us in its own time, its own way, and its own language.

4.0 Specific areas of the curriculum

4.1 Intercultural story material

In the Lower School, children hear many stories, some of which come from different cultural backgrounds. As Idris Shah (1991) has shown in his classic collection *World Tales*, there is a core of tales that seems to have almost universal validity. The central structure and characters of many stories are similar, even if they are dressed in different cultural 'costumes'. For example, the Scottish story *Childe Rowland*, referred to in Shakespeare's King Lear, was recorded by Spanish missionaries to the Incas. It tells of a game with a ball that falls into an underground world of elven land where the inhabitants have magical powers and capture mortals, including the girl Burd Ellen, Childe's sister. Childe seeks the advice of the warlock Merlin, who advises him that it is possible, but that there is one thing he must do and one thing he must not do. Burd Ellen's three brothers try to save her, each failing in different ways, and the story ends with the taboo that was originally broken (going the wrong way around the church) being restored.

The pedagogical aims of such narratives are many. One function is the mention of archetypes, in the sense of the ancient Greek term archetypos - primordial element or pattern, a repeating plot structure or character in the narrative. These archetypes reflect basic human relationships to the world, to nature, to other people, but also general experiences such as birth, death, joy, grief, loss, fear, hunger and food, movement in time and space and transformation, as well as artefacts (vessel, hammer, lace, dwelling, etc.) that are presumably found in every culture. The narrative form in itself offers contexts of meaning. Narrative gives meaning to the individual elements by relating them and placing this relationship in a meaningful context. It is likely that narrative is universally human and underlies all cultures.

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If one considers the archetypes as a basic structure, this layer overlays cultural characteristics, moods, inclinations, attitudes, interests, even power structures of the respective society. Between these layers or better integrated into them are cultural archetypes such as the wanderer and the seeker, the wise women and men, the mothers and grandmothers, the fools, the innocent and also the wicked in all possible guises. Vladimir Propp (1928/1972) analysed the morphology of folk narratives, C.G. Jung (1978) and Marie-Louse von Franz (1970) psychologically explored such characters, Joseph Campbell (1949/2008) deciphered the narrative structures of the heroic epic, Jack Zipes (1975) and many other researchers established a typology of narratives. Such analyses usually refer to this intermediate level, between the universal archetypes of human experience and the cultural types and motif-images.

When we tell children stories from other cultures - or even from our own ancient culture - we inevitably convey to them something of the character of those cultures. As storytellers, I don't think we necessarily have to understand these characteristics. We are not experts, of which there are many and a vast literature on the subject. As classroom teachers, we follow our pedagogical beat. Our selection criteria are subjective, but also pedagogical. A story arouses my interest, it speaks to me, I feel a relationship to it. In a second step, I consider how the story affects me and extrapolate from this a pedagogical feeling as to whether this story is suitable for this or that class. What constitutes suitability is not science, but practical wisdom or the effort to do so.

I don't think you can make a list, this story is for grade five, this one for grade two. There are too many factors, not least the way I tell the story, what I emphasise, what I leave out, what I change. Contrary to certain Waldorf dogmas, especially in the kindergarten sector, I don't believe that you have to learn a fairy tale or a story by heart word for word. Every fairy tale is told freely - that is the art of storytelling. This also means that every narrative is an interpretation, perhaps not necessarily consciously.

As the literature confirms, children do not usually understand all the layers of meaning in folk tales and fairy tales, and until the mid-19th century such material was not intended for children. The term orature is not limited to children. The term was coined by Ngugi wa Thion'o in 2012 and means 'oral literature', the form of literature that captures forms of orality such as songs, nursery rhymes, fairy tales, stories, plays, etc.). When oral literature is made specifically for children, it has to be rewritten or adapted. A fairy tale is a representative type of oral literature, so it has undergone adaptation in writing and therefore needs to be further adapted to the age and developmental situation of children. A fairy tale is strongly reflected in the metanarrative of the culture from which it originates. Because it is steeped in the metanarrative, it is adaptable, changing with it and conveying its messages (Stephens & McCallum, 1998).

Since we can change narratives - and have always done so before we made them text - we can also adapt them pedagogically. A fourth element, after archetypes, classical characters, cultural reference, is pedagogical reference. This applies both to the meaningful stories we

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write in the style of a folktale, a fable or a fairy tale, and to the rewriting of narratives, for example, to change their gender orientation. In the first case, we write poetry (or rewrite) a narrative to address a specific message to a specific audience. In the second case, we correct the historical one-sidedness of many traditional narratives. Today, a critical approach is needed. The happy ending is not always the classic marriage with fixed roles, the hero can also be a woman - the princess can also save the handsome but naive prince. Gender criticism of traditional fairy tale collections is justified, many were collected by men under quite different, mostly patriarchal social circumstances. Some researchers (e.g. Zipes, 2000, Hourihan, 1997) see this as a form of colonisation. The question is: what models of living and working together, what ways of dealing with each other do we want to convey to the children through storytelling? What are our pedagogical goals? Problems can also be solved through joint, cooperative action and not just by one person going it alone. It is a pedagogical decision which role models we offer in the narratives. Narratives can show how things can go wrong, how misunderstandings and untruths can have an effect, how actions also have long-term consequences. The point is not to arouse feelings of guilt, but to paint a diverse picture of life, with solutions that are good for everyone, good for the community and good for nature. Here, stories from completely different cultures help to look at life from multiple perspectives.

The contribution of the story material to the children's developmental tasks is an important approach in the selection of material. The common and, in my opinion, naïve explanation that narrative material reflects children's consciousness is not accurate. Rather, the narrative material expands the child's consciousness, also in the sense of Vygotsky's (2002) zone of next development, i.e. the narrative structure takes the child beyond its previous limits of understanding. The child follows this path because the story is exciting and has its own inner logic. What is collective at first, because it belongs to the common inner world of the narrative and because we hear the narrative embedded in a learning community, is internalised and then individualised. This is also the basic principle of the Waldorf curriculum.

As Erica Burman (2017) has made clear in her critique of developmental psychology, many of the developmental norms we hold to are Euro-American, middle-class views that are far from applicable to all children and are not a norm for other cultures. We also know from Remo Largo's (2017) long-standing studies of children and adolescents in Switzerland that variations in development are normal and that there can be no typical third-grader. This fact alone makes it clear that there can be no typical third or fifth graders. We also know from family life and from schools that do inter-grade teaching that children of different ages like to hear the same story and are likely to have different experiences with it. The idea that a story comes too early because it has motives that are more likely to 'come later' is therefore very questionable.

As I have explained elsewhere (Rawson, 2021), the Waldorf curriculum offers ideal-typical content in an ideal-typical sequence in relation to the developmental tasks of children and young people, as a pedagogical measure because we find this sequence useful, not because all pupils are actually at that specific developmental moment. How they react to this

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content, what stimulates and appeals to them and what they make of it remains very individual.

Fairy tale researcher Dijana Vuckovic (2018) explains how fairy tales achieved their current popularity when the world was changed by rapid technological progress, precisely because technology is also a form of world-changing magic. This is also related to the fact that film, from its beginnings to the computer simulation of fantasy worlds and superheroes, is strongly oriented towards the structures of traditional narratives and myths. Even the global successes of Lord of the Rings and Harry Potter would be unthinkable without fairy tales. Since these phenomena are now also world culture, the narratives themselves have a transcultural role.

In the upper school there is (especially in English-speaking countries) an epoch From Myths to Literature, sometimes taught as Poetics. In such an epoch, narrative theories and different interpretations of narratives can be discussed. Awareness of the impact of narratives is one of the most important modern skills, considering how legends, myths and their images have been used throughout cultural history to spread certain political messages. The Grimm fairy tales, like many other 19th century collections, also served to construct cultural identities and nationalisms. It is precisely the transcultural, the universal, that is the subject of consideration. The phenomenon of cultural appropriation and orientalism in the sense of Edward Said can also be discussed in such an era to let the students experience how European cultures constructed the foreign, exotic Orient. It is precisely the transcultural, the universal, that is the subject of consideration.

Even though many themes in the Waldorf curriculum are traditional, it is the development themes in the macro curriculum that are important here. These themes relate to particular relationships between the individual and their body, their community and the wider world, including the spiritual or divine world. For Judeo-Christian cultures, the Old Testament has been a central source of narrative for many centuries, but in other cultures, such as Asian, this is not the case, and therefore teachers:inside need to find mythical and historical narratives that reflect the developmental themes. When stories from the Old Testament are told, it is not to underpin the Christian religion, but because, like other myths, they contain images of origins, relationships between humanity and the divine world, between humans and the forces of nature, relationships within families and tribes and with other peoples. So they have a mythical, archetypal and cultural level.

As we have seen, stories, legends and myths have a cultural context that is part of their narrative. It is useful to briefly contextualise the stories by explaining to the children where the stories come from and who the people were who told them. In the younger classes, the stories contain random and mosaic information about other cultures. Myths and legends, on the other hand, are easier to contextualise. Hebrew stories from the Old Testament can be contextualised by simple references to Jewish culture and festivals (without going into anti-Semitism over the centuries or Israel today). Similarly, the Norse myths are supplemented by references to Viking society and aspects such as boat-building, sailing skills and trade (with less emphasis on Viking rape and pillage).

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If one wishes to select different narrative material than that traditionally used, the teacher can look for material in which aspects of the development themes for that year can be found. This need not be traditional narratives with an assumed historical heritage; we can also draw from the wealth of literature. Good literature, especially children's literature, often builds explicitly or implicitly on the typical structures of myths (and the myths we have access to are almost always in literary form).

4.2 Cultures and history

When we introduce children to other cultures, we obviously want to avoid reproducing stereotypes and we have to find a balance between past and present. It is important to show how different cultures have adapted to their natural environment in historical times and how this has changed in modern industrial times. What we should avoid is suggesting that there has been a march of technological progress, from savagery to civilization, from lower to higher, or indeed suggest that there has been a descent from a Gold Age to modern barbarity and ecological destruction.

When looking at human cultures we can use the lens of the following perspectives:

- ecology: how people interact with their natural environment, with initial emphasis on examples of ecological balance, later examples of ecological disaster,
- human well-being: we should show the quality of life of people in different societies including nourishment, health and longevity, the nature of childhood and education, their respect for others,
- worldview: how people make meaning in their relationships to the visible and invisible worlds and how this shapes their culture- this is often illustrated in myth, religion and art,
- relationships: intercultural relationships within and between societies.

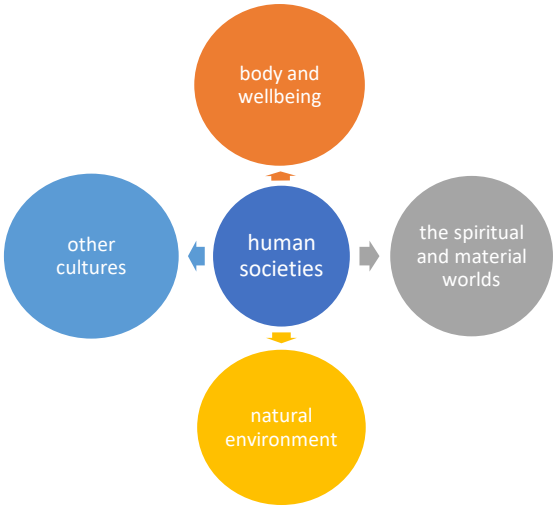

Figure 4. The pedagogical perspective in the human sciences over time and space across the curriculum: these are the key questions to ask in history, cultural studies, art, geography.

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Steiner's approach to history is described as symptomatic, that is to say, rather than a causal and linear approach, or one in which a succession of rulers are listed, moments in history are portrayed that typify specific cultures or significant periods of transition in terms of human consciousness. This approach assumes an evolutionary trajectory, in which the moments are deemed significant because they illustrate emerging new forms of consciousness leading ultimately to individual self-consciousness. We need, of course to beware of suggesting that history is teleological, that it has a predetermined goal. Therefore, history in a Waldorf school is predominantly cultural history because culture, which includes technology, artefacts and the arts, social systems, religions and philosophy, expresses human consciousness in a given time and place.

4.3 Cultural epochs

In the Middle School, from class 5 to 8, history is taught in a loosely chronological way, following the main stages through which human societies have developed. The tradition has been that this begins with the sequence of post-Atlantean cultural epochs derived from Steiner's pre-Waldorf theosophical work. There is no pedagogical or historical justification for this and there is little connection between these so-called cultural epochs and what is known today about early human societies. Steiner's model of cultural epochs conflates phases in the overall development of human consciousness with certain 'cultures' in geographical settings. Even the notion 'cultural epochs' is ambivalent; does it imply that this form of consciousness was exclusive to a particular geographical region and people, or do these terms refer to general stages involving the whole of humanity? The terms Ancient India and Ancient Persia do not make any sense in terms of modern historical knowledge.

Steiner had other priorities in his presentation of cultural epochs. He was interested in illustrating a path of human individuation, and he identified a series of steps leading towards modern consciousness. We can interpret these stages as follows:

1. hunter-gatherer societies in which human consciousness is deeply integrated within nature and can be described as a magical consciousness, up to the advent of agriculture, when this consciousness changes to a mythic consciousness,
2. the transition from early settlements to often urban theocratic complex societies based on mythology (e.g. Indus Valley, Shang, Zhou and Qin Dynasties in China, Mesopotamia, Ancient Egypt, Inka in the Andes, Maya in Mesoamerica)- here we encounter a mythic way of understanding the world and human relations to it,
3. an Axial Age (from 800-200 BC) and the religious, philosophical and theoretical (e.g. in law and mathematics) systems that emerged (e.g. in Israel, Greece/Rome, India/China/Japan)
4. a Global Middle Ages between the Axial Age and Modernity- during which Asia was the centre between the Pacific and the Atlantic,
5. Modernity (see also Zech, 2020)

These phases of history can be easily illustrated with examples from around the world.

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What is important is to see this model as a heuristic rather than as an historical account. Space does not permit a more detailed characterisation of these stages, but they can be applied to describe the economic, cultural and political developments of a range of human societies including, hunter-gatherers of all kinds, early horticulturists and farmers, nomadic pastoralists, early village settlements, towns with and without stratified societies, with and without slavery, theocratic empires, feudal systems, monastic communities, trading networks, industrial societies, democratic societies in various forms, post-industrial societies. From a national perspective, we suggest that examples are drawn from the home continent supplemented by examples from other places. From an intercultural perspective, it is helpful if examples show there have been multiple independent origins and continuous intercultural exchange.

It is also important to realize that all modern people embody different modes of consciousness- each one of us has a prehistoric level of consciousness within us that goes back to before we became literate and which we retain in our intuitive, creative, Imaginative faculties. We also use mythic structures to shape our understandings of the world (origins myths, the journey of the hero- our desire for heroes- and their countless manifestations in literature, film and animation). The task of the adult is to understand these dimensions of our being.

4.4 History through the grades

In the primary classes 1 to 4 history is embedded in stories about local people and places. This is not a chronological history but stories of people at different times and places- through perhaps starting with the locality.

Children experience the world around them as encultured, through the festivals, the annual cycle of the agricultural year, the changing seasons, how people in the region we live in have provided for each other in terms of food, shelter, raw materials and the tools and artefacts people have made (e.g. grade 3, farming and house building) and in terms of their relationships to animals, plants and the physical environment.

In class 5 we can introduce history through an account of the earliest human societies illuminated by appropriate myths and art. The earliest forms of cultural memory that we have access to is that of recent hunter gatherer communities before their way of life was destroyed by colonization and subsequent modernization of economies. We have sufficient reliable and authentic material from Native American, African, Aborigine, Polynesian and Lapp people to give the children a vivid experience of the way such hunter-gatherer peoples related to nature, to the invisible worlds of spirit, and what their values were. We also have quite detailed accounts of the lives of people in Europe at the end of the last Ice Age, in particular through Ice Age art.

When it comes to understanding the transition to agriculture and sedentary ways of life, we can draw on stories, images and knowledge of early Mesopotamian cultures (e.g. through the Epic of Gilgamesh) and other early neolithic farming cultures, also drawing on the Indian

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Ramayana legends, the legends of the Maya and Inka cultures, but also the Megalithic culture and the Celts, and of course Ancient Egypt. It is not necessary to provide a comprehensive overview of historical chronologies, but rather to characterize some complex early urban and theocratic societies through their myths, religion and way of life.

In class 6 the history of other peoples (certainly from a European perspective) needs to explore the Greco-Roman culture and their contacts and conflicts with Persia, Carthage, and the Germanic and Asian peoples. From and Asian perspective, Chinese history can provide good examples, such as Chang'an on the Wei, a tributary of the Yellow River during the Tang Dynasty. This leads into an overview of the global Middle Ages when Asia was the dominant centre of human culture and the emergence of China as a coherent and centralized state on the one hand (up the withdrawal of fleets of Admiral Zhang He in the early 15th Century, when China turned inwards) and the spread of Islam and Buddhism, on the other. The focus need not only be on urban-based empires but should include the horseback nomads of Central Asia (known to us as Scythians, Huns, Turks and Mongols, though these names are misleading) The story of Islam leads both to the Reconquista of the Iberian Peninsula and to the powerful Empire of Mansa Musa in Mali and the Sahel region of Africa. Equally one can look at the Moche culture in the Northern Andes, before the Europeans arrived, or the East African centres Kilwa or Great Zimbabwe.

In class 7 cultural history focuses on the European conquest and colonization of much of the world and the development of settler states in North and South America, South Africa, New Zealand and Australia and in class 8 the effects of industrialization, the World Wars, the postcolonial emergence of the 'developing world' and the Cold War and the Fall of the Berlin Wall painted in broad brush strokes illustrate the nature of the rapidly changing world for ordinary people and the emergence of the world we live in today. In all these topics we need to give voice to indigenous peoples, oppressed and enslaved people and show how European expansion, imperialism, colonialism, capitalism and industrialization affected people around the world and how it led to long and often painful campaigns for emancipation, democracy, civil rights and gender equality around the world- some of which are still continuing in the present.

In the upper school the role of ideologies, totalitarian societies, postcolonialism, civil rights and other emancipation stories are among the main themes in history as well as a thorough study of what history is and how it is made, from early history to the present day, with the aim of cultivating historical and postcolonial consciousness and understanding of the need for emancipation and the means of achieving it.

In grade 9, along with the many aspects of emancipation that are dealt with, it is important to look at themes such as the role of slavery throughout history, including the 2,000 of slave trade in the Indian Ocean, including those genuine slave-based societies such as Ancient Athens, Rome, Ethiopia, slave revolts (e.g. Haiti) and the Abolition movement in England, France and the United States, and the continuing modern forms of slavery.

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In grade 10 we explore human origins from a scientific perspective (including the transition from myth to literature and the significance of myth in contemporary literature and film), highlighting the worldwide phenomena of human responses to climate change (indeed the early impact of humans on landscapes through the use of fire and forest clearance, damming and channeling of rivers, etc.). The multiple origins and forms of agriculture and sedentary behaviour, the 'cultivation' of nature and people. It is important not only to focus on the narrative of urban, theocratic societies, and their exploitation of nature and people, but the many sustainable ways of life outside the urban centres that also led to complex social forms and the generation of knowledge. We should explore the origins or war, epidemics and the endless migrations and intermingling of peoples.

In grade 11, we need to explore the emergence of modernity, colonialism, racism, postcolonialism, ecological destruction and the ideas of the Global South. And in grade 12 we need to understand the changing theories of history and explore aspects of history from below, narrative history, the instrumentalization of history by the powerful, hidden histories and give voice to the oppressed. These topics are all discussed throughout the curriculum but in grade 12, students as emergent adults can take full responsibility for their historical consciousness.

4.5 A new name for foreign languages

An intercultural way of thinking about what are usually referred to as foreign languages is to refer to them simply as *other languages*, or World languages. Foreign always carries with it an air of strangeness, distance and otherness, almost like the American usage of the term alien.

Of course, learning two other languages to a high level of proficiency – at least in term speaking and understanding- is a major contribution to intercultural competence. However, this only really functions if the students have an intensive experience of emergence in the language and social practices conducted in the language. This is seriously undermined when everything is continuously translated, which sends the signal, understanding in our terms is what counts. It is also undermined if the teaching increasingly appeals to the intellectual and classical traditions and away from orality and the lived experiences and popular culture of people who live in other places and times.

4.6 Economics

Understanding the interdependencies between people and their natural environment and how human culture has learned how to modify nature to make useful and often beautiful things starts in class one. Two of the key lessons that children learn (often in class 3) is that nature sustains us and that we have to have to work with her and secondly that human communities are co-dependent on the specialisms of skilled people who can do things that others can't. This primary experience is the basis for understanding economics and ultimately the basis for developing disposition to the social and ecological justice of fair trade, ecological and sustainable production. Long before the complex topics of globalization and the rich North/ poor South divide are dealt with in the upper school, the

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students should know where natural resources and staple crops originally came from and where they come from today (e.g. cotton, coffee, maize, palm oil, natural gas, copper, lithium etc.). It is particularly important that young people learn about the human and ecological consequences of modern production of the things they consume (jeans, tee-shirts, trainers, smart phones) the implications for children of their age in other countries.

4.7 Literature

Over the course of the curriculum the students make a transition from being told stories, to telling and writing their own, to reading and understanding literature. Whilst this naturally focuses on literature in the language of instruction, the other languages increasingly provide reading material from the Middle School onwards. The themes of colonialism, emancipation and identity are common across much contemporary literature and so this aspect of culture can be richly explored, particularly through expansive reading in which students chose their own reading material (perhaps from a recommended reading lists). Just as the cultural and historical curriculum uses the criteria of human relationships to nature, the spiritual, to other people and the question of self-determination, so too does literature often (in all languages learned) address these themes. Literature from other cultures complements that in the language of instruction as well literature that reflects on the being different in a dominant society.

4.8 Arts

The study of art goes hand in hand with cultural studies, since one of the best ways to explore culture is through the visual and musical arts. From an intercultural perspective it is always interesting to see how artists have been inspired by art from different cultures, including earlier cultures. Perhaps because modern art has often been critical of conventions, they have often been receptive to art from other cultures, even if they didn't always give credit to this influence.

4.9 Religions and philosophy

Since religion is such an important part of understanding cultures, it needs its own place in the curriculum and for all students, quite separate from any confessional religion lessons. How this is done has to be left to each school. We imagine a two-stage process, one during the lower and middle school and another in the other school. In the lower and middle school the focus is on the narratives and customs of each religion, in the upper school a more comparative religion approach is taken, including historical backgrounds and the variations among the major religions.

In the upper school we suggest the systematic study of the different cultural approaches to core philosophical questions, with text study and analysis of images. The central questions of philosophy, ontology, the basic structure of reality, epistemology, the basis for knowledge and normative theory, which includes ethics, values and aesthetics, are addressed by taking the perspectives of non-Western philosophies into account (see Baggini, 2018).

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Below I show a brief outline of what an intercultural curriculum could look like. I have drawn it up from a *European perspective* and offer it only as an example of how this can be done. Each region of the world, and possibly each school would need to create their own intercultural curriculum.

5.Overview of a possible intercultural Waldorf curriculum for a European Waldorf school (to be adapted for other regions)

grade	Narrative /history	Cultural history	Religions/philosophy	Other subjects
1	Folk tales from different countries	Plurality in models of gender and family	seasonal festivals	
2	Fables from different traditions			
3	Hebrew legends/myths Old Testament	Jewish festivals		Building trades, traditional farming in different cultures
4	Norse myths, Local legends,	Viking culture, Native American cultures		Stories of immigration to one's home town
5	Hunter-gatherer myths, Origins of farming myths, urban theocratic myths (e.g. Gilgamesh, Ancient Egypt)	Hunter gatherer ways of life (examples from wide range of places), Origins of farming (from different continents), Early urban societies		Games and sports from different cultures through the curriculum
6	Early empires (Rome, China) Global Middle Ages, silk roads	Asia, African and global Middle Ages	Origins and forms of Christianity and Islam	Crafts from different cultures here and through the curriculum

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7	European conquest and colonialism and their effects	Pre-Columbian America	Origins and forms of Hinduism and Buddhism	Economics of trade, origins of capitalism, diverse and intercultural literature
8	Freedom movements, civil rights, independence movements	West African cultures, slavery	Indigenous world views	Fair trade, re + upcycling
9	Civil rights and emancipation	Origins and forms of racism	Religions in the world today, Islam and the West	Global biographies
10	Human cultural origins and the cultural sciences	History of culture and ideas of civilization	Axial age: Sages and their religions, Zarathustra, Confucius, Lao Tzu, Buddha, Socrates	Literature in other languages
11	Globalization: economics	postcolonialism	World philosophy Ancient India, China, Greece, Japan, Islam: theories of knowing, time, karma, unity, self and no-self	World music, postcolonial literature (English, French, Spanish)
12	Globalization: political	culture	World philosophy: virtue, harmony, morality, ethics	World literature

Conclusions

The reader may wonder whether this focus on issues of emancipation, inclusion and postcolonialism is important enough compared to all the other topics we think we should cover in the curriculum. We feel that 500 years of colonial oppression of much of the world by Europe (by 1914 85% of the world was colonised in some form) and thousands of years of

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oppression of women and the damage this has done justifies this focus. Many, if not most, of the problems we face in the world are either directly or indirectly related to the way Western society treats nature and other people.

1. the first step in adding an intercultural dimension to an existing curriculum is to address the issues described at the beginning of this booklet. Here it is important to involve BIPOC people wherever possible and give voice to their perspectives.In any approach to decolonising or recontextualising curriculum, we must first honestly examine our assumptions, expectations, unconscious and tacit understandings using appropriate methods (non-verbal artistic, performative, narrative, etc.). Only then can we begin to develop a new intercultural awareness in an authentic way.

2. the second step is to review the existing curriculum to identify aspects that are culturally inappropriate or where our American-Eurocentric perspective needs to be balanced.

The third step is to replace these with appropriate, postcolonial and intercultural content.

Clearly, many of the issues raised here require new material for teachers in a form that they can quickly absorb and use in their teaching. This is a task for Waldorf research institutes and requires good international cooperation.

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