

AESTHETIC EDUCATION IN WALDORF SCHOOL: PAINTING AND FORM DRAWING

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INTRODUCTION

The implementation of the concept of *New Ukrainian School* in Ukraine as well as educational normative documents which determine the development of education system in European countries (*Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions. A Union of equality: EU anti-racism action plan 2020–2025*¹, *Joint Statement on Citizenship Education & EU Common Values by the EU CONVINCe Project Partners. A Joint Initiative on Promoting EU Common Values and Inclusive Education*², *Council Recommendation on Key Competences for Lifelong Learning*³ etc.) is aimed at forming schoolchildren's key competences for life. One of the main competences is awareness and self-expression in the field of culture, which involves a deep understanding of one's national identity as the basis of an open attitude and respect for the diversity of cultural expression of other people. In view of this, the issues of children's aesthetic education for their cultural life are of particular importance and relevance.

The search for new approaches to solving the problem of improving the aesthetic education of schoolchildren involves the analysis of successful educational practices of world famous schools, in particular, Waldorf (Steiner) school, which UNESCO recognized as a school of the 21st century.

During the 100-year history of its existence, Waldorf pedagogy turned into a broad international educational and cultural movement that covers 67 countries of the world – countries with different political systems, cultural,

¹ Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions. A Union of equality : EU anti-racism action plan 2020–2025. URL: https://ec.europa.eu/info/sites/default/files/a_union_of_equality_eu_action_plan_against_racism_2020_-2025_en.pdf (available: 28.05.2021).

² Joint Statement on Citizenship Education & EU Common Values by the EU CONVINCe Project Partners. A Joint Initiative on Promoting EU Common Values and Inclusive Education. URL: <https://www.eshs.org/eshs-projects/eu-commonvalues-and-inclusive-education/> (available: 01.09.2020).

³ Council Recommendation on 22 May 2018 on key competences for lifelong learning. URL: https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=uriserv:OJ.C_.2018.189.01.0001.01.ENG&toc=OJ.C:2018:189:TOC (available: 29.05.2023).

historical and religious traditions. All this proves that behind Waldorf pedagogy there is a universal cultural impulse, which is relevant especially for modern times.

The Waldorf pedagogical system attracts the attention of specialists with its bright humanistic orientation, care for individual freedom, its integral development in accordance with the essence of human nature and the laws of personal development throughout life. Education of schoolchildren by means of art plays an important role in solving different tasks in Waldorf school.

Aesthetic education in Waldorf school is harmoniously woven into the canvas of general education, inextricably related to all subjects. Due to this, all schoolchildren learn art as a special sphere in which the formation and integral development of the personality takes place naturally, through experiences, children's valuable attitude towards people and the world is formed, and the experience in social interaction and joint activities is acquired⁴.

The analysis of psychological and pedagogical sources shows that the philosophical, psychological, pedagogical and didactic foundations of Waldorf school were substantiated by R. Steiner, the creator of anthroposophy and the founder of the first Waldorf school (Stuttgart, Germany, 1919)⁵. Today, the theory and practice of the Waldorf school have been widely studied by the scholars all over the world: W. Gebel, M. Glökler⁶, F. Karlgren⁷, G. Childs⁸, T. Richter⁹, K. Stockmeyer¹⁰ etc.

At the same time, Ukrainian scholars have summarized the scientific and pedagogical foundations of the educational process in modern schools according to the ideas of Waldorf pedagogy (O. Ionova¹¹), identified the ways of adapting Waldorf ideas in Ukrainian education (L. Lytvyn¹²),

⁴ Ван Юежчи. Музичне виховання молодших школярів у Вальдорфських школах КНР та України: дис. ... канд. пед. наук : 13.00.01 / Харківський державний педагогічний університет імені Г. С. Сковороди. Харків, 2020. 197 с.

⁵ Steiner R. Education and modern spiritual life. USA : Steiner Books, 1989. 282 p.

⁶ Gebel W., Glökler M. A guide to child health: a holistic approach to raising healthy children. England, 2013, 480 p.

⁷ Karlgren F. Education towards freedom. UK: Floris Books, 1996. 272 p.

⁸ Childs G. Rudolf Steiner: his life and work. New-York : Antroposophic Press, 1996. 94 p.

⁹ Richter T. Pädagogischer Auftrag und Unterrichtsziele – vom Lehrplan der Waldorfschule. Stuttgart : Verlag Freies Geistesleben, 2019. 700 S.

¹⁰ Stockmeyer K. E. A. Rudolf Steiner's Curriculum for Steiner-Waldorf Schools: An Attempt to Summarise His Indications. Edinburgh: Floris Book, 2015. 336 p.

¹¹ Іонова О. М. Реалізація ідей Штайнер-педагогіки в освітньому процесі Харківського національного педагогічного університету імені Г. С. Сковороди. *Новий колегіум*. 2019. № 4. С. 80–85. URL: <https://dspace.hnpu.edu.ua/server/api/core/bitstreams/8579a657-81a0-4a18-a8a0-44241296e0e2/content> (available: 29.05.2023).

¹² Литвин Л. В. Проблема вільного розвитку особистості у теоріях Р. Штайнера і В. О. Сухомлинського / Л. В. Литвин. *Початкова школа*. 2010. № 9. С. 55–59.

highlighted the social and pedagogical foundations of harmonizing the child's educational environment in the activities of Waldorf schools (O. Mezentseva¹³), revealed the ways of development of schoolchildren's cognitive activity by means of Waldorf pedagogy (S. Luparenko¹⁴), highlighted the specific features of aesthetic education in Waldorf school (V. Novoselska¹⁵), revealed the formation of intellectual skills of Waldorf schoolchildren (V. Partola¹⁶) and characterized the features of preservation of physical and mental health of children in Waldorf school (S. Gozak¹⁷, O. Lukashenko¹⁸, O. Perederii¹⁹).

However, the problem of schoolchildren's aesthetic education through learning such subjects as painting and form drawing has not been revealed yet in scientific literature.

1. The foundations of aesthetic education in Waldorf school

Being an integral component of Waldorf education, aesthetic education of schoolchildren is conceptually based on a number of ideas and approaches to learning, education and human development, the main of which is a holistic approach to a person. According to this approach, the mental structure of a person is revealed in the unity and regulated interaction of thinking, the emotional and sensual sphere and volitional activity. The three components of the psyche (soul) are closely related to the entire bodily organization of a person: mental activity mainly relies on the nervous-sensory system; emotional and sensual life mainly relies on the rhythmic

¹³ Мезенцева О. Основні принципи вальдорфської педагогіки. *Сучасний виховний процес: сутність та інноваційний потенціал*: матер. звіт. наук.-практ. конф. Ін-ту проблем виховання НАПН України за 2012 рік / за ред. О. В. Сухомлинської, І. Д. Беха, Г. П. Пустовіта, О. В. Мельника]. Івано-Франківськ: НАІР, 2013. Вип. 3. С. 69–72.

¹⁴ Лупаренко С. С. Розвиток пізнавальної активності молодших школярів засобами вальдорфської педагогіки: автореф. дис. ... канд. пед. наук: 13.00.09 «Теорія навчання». Харків, 2008. 20 с.

¹⁵ Новосельська В. В. Естетичне виховання учнів у вальдорфських школах: дис. ... канд. пед. наук: 13.00.07 «Теорія і методика виховання». Київ, 2004. 136 с.

¹⁶ Партола В. В. Проблема формування інтелектуальних умінь молодших школярів у навчальному процесі Вальдорфської школи: автореф. дис. ... канд. пед. наук: 13.00.01 «Загальна педагогіка та історія педагогіки». Харків, 2012. 20 с.

¹⁷ Гозак С. В. Гігієнічна оцінка впровадження вальдорфської педагогічної технології в загальноосвітніх навчальних закладах України: автореф. дис. ... канд. мед. наук: 14.02.01 «Гігієна». Київ, 2006. 20 с.

¹⁸ Лукашенко О. М. Проблема збереження здоров'я молодших учнів у вальдорфській педагогіці: автореф. дис. ... канд. пед. наук: 13.00.01 «Загальна педагогіка та історія педагогіки». Х., 2009. 20 с.

¹⁹ Передерій О. Методологічні засади вальдорфської педагогіки. *Вища школа*. 2012. № 8. С. 96–103.

system (respiratory system and blood circulation), volitional activity mainly relies on the system of metabolism and movement organs.

Waldorf pedagogy is based on the fact that all three mental spheres (thinking, feeling, will), based on the corresponding physiological systems, must be supported and developed from early childhood, but the main focus in the first seven school years should be on the development of mainly emotional and sensual sphere, the physiological basis of which is the rhythmic system (respiratory system and blood circulation). Taking this into consideration, the artistic subjects in Waldorf school have the same significance as the general education subjects. In connection with this, these subjects, in addition to educational goals (formation of knowledge, abilities and skills in certain artistic fields), also have goals aimed at a full integral (intellectual, emotional and sensual and volitional) development of a child.

The priority task of aesthetic education is the formation of the ability to naturally use language and expressive methods of art as a means of forming the human soul and spirit. The consequence of this is the improvement and strengthening of a holistic principle in a child – the basis of universal human nature.

The importance of the disciplines of the artistic-aesthetic field is also determined by the fact that a child evaluates everything that happens around him from the position of sensations, that is, from the position of “likes and dislikes”. The use of the natural ability and inclination to emotional and aesthetic evaluation and expression of judgments is facilitated by the involvement of all types of artistic activity in the educational process. At the same time, Steiner pedagogy as healthy pedagogy is not based on individual types of art, it comes from the entire experience of the artistic achievement of humanity²⁰, and Waldorf schoolchildren are engaged in painting, drawing, sculpting, recitation, singing, playing musical instruments, participate in the choir and orchestra, dramatic productions, etc.

Art as the language of the heart in Waldorf school acts both as an educational subject and as a principle of education. In this case child’s emotional and sensory life can be fully revealed. Because of the joy of the beautiful, the child awakens the desire to remake the ugly, for example, to engage in geometric constructions for a long time in order to get a perfect drawing as a final result. On the contrary, lack of exciting artistic activity, exercise in forming intellectual judgments about beautiful and ugly, sympathetic and antipathetic, intellectual assessment of other people’s actions may leads to excessive demandingness and criticism.

In Waldorf school, considerable attention is paid to the harmonious interaction and mutual strengthening of different types of artistic activities.

²⁰ Steiner R. Education and modern spiritual life. USA : SteinerBooks, 1989. 282 p.

Child's artistic creativity in Waldorf school is stimulated from the very first school steps due to the fact that during art classes, a purely external representation of specific objects is abandoned in favour of exercises and work with the elements of art.

An important aspect of Waldorf education is also the close interaction of different fields of teaching, the integration of subjects, especially in primary school, where the teaching of mathematics, native language, natural science, foreign languages, history is closely connected with painting, sculpting, recitation, theatre, etc.

Informal inclusion of artistic perception of the world in the educational process, the synthesis of mutually enriching scientific and artistic approaches to the consideration of educational material, enlivening it with colour and sound experiences cause emotional movements in children. They relate to the variety of colours and sounds more emotionally and deeply understand and feel what is beautiful and ugly, moral and immoral in the world.

Painting classes are integrated into subjects of both natural and mathematical and humanitarian cycles. In particular, learning to write and read is closely related to painting. The system of exercises with colours is aimed at developing "a sense of colour perspective" in child's soul. Due to this, moving ideas, moving perceptions and moving volitional actions are formed. The intense differentiated perception of red as approaching and blue as receding, which leads to the inner movements of the soul, is too important for conscious reading.

Painting with liquid paints is organically combined with the lessons of local history and natural history, later – with botany and zoology. Thus, experiencing the connections between the "character" of an animal and its forms, movements, behaviour through colour exercises increases the ability to consciously observe nature, promotes the development of a qualitatively new, emotional and valuable attitude to the surrounding world. Painting also accompanies the lessons of geography (creating geographical maps with pencils and paints, depicting geographical zones), history (figurative reproduction of features of the main cultural eras – objects of architecture, human life, folk costumes, etc.), as well as physics, where, in particular, "painting gives birth to optics" (the use of visual experience in the interpretation of optical laws).

Schoolchildren draw with both liquid paints and pencils and wax chalk and charcoal, creating a black-and-white drawing (from the sixth grade).

At all levels of education, painting is one of the important means of designing workbooks (drawings, diagrams, maps, plans, etc.), which are a kind of textbooks created by the children in a Waldorf school.

The culmination of aesthetic education in Waldorf school is the introduction of an independent discipline – art history – from the ninth grade. Initially, in the primary school, students live in a situation of elementary aesthetic activity, while their artistic experience becomes more and more mature, which makes it possible in the last school years to learn to understand art, to learn how certain type of art is created, to understand art in its historical development.

Using the examples of outstanding works of painting, music and sculpture, students get acquainted with the development of art from antiquity to modern times. Faced with masterpieces, they concretely perceive the meaning of the concepts “beautiful”, “art”, the metamorphosis of the beautiful in ancient Greece, Renaissance, etc. Schoolchildren consider the aesthetic features of world creativity, as well as analyze construction technologies and their development, which contributes to the understanding of the elements of art in its magnificent cultural and historical forms and styles. At the end of the course, schoolchildren are presented with an overview of the entire history of art, in which a classification is made and its step-by-step development from “symbolic” through “classical” to “romantic” is considered. So, art in Waldorf school contributes to the development of the students’ creative abilities and help them realize the creative nature of a man.

2. Painting in Waldorf school

The teaching of painting from 1st to 8th grade is integrated into the main subjects and is also taught as a separate subject. Children paint with wax or oil crayons (in all classes and subjects), later – coloured pencils, and watercolour. Schoolchildren usually paint watercolour painting once a week during the main (academic, intellectual) lesson.

The teachers in Waldorf school try to form children’s attitude towards art as something extremely important for human development. Children perceive their inner world and spirituality thanks to artistic creativity. This feeling of “soul self-perception” should be in teaching of all subjects.

For the teacher, painting is an additional opportunity for implementing more differentiated approach to the spiritual sphere of schoolchildren. The starting point for teaching painting is given by Goethe’s doctrine of colour, where the author revealed the sensual and moral influence of different colours on personality. The child must receive objective-spiritual (moral) impression that causes and conveys the perception of a particular colour. Painting with liquid, transparent paints is the best way to do it. If this paint is also applied to damp paper, i.e. work proceeds according to the principle “wet on wet”, this creates additional opportunities for identification.

Artistically picturesque approach is the main principle of painting in Waldorf school. It means that you should thoroughly practice in different

watercolour techniques, from “wet on wet” to its layer-by-layer application (glazing) in order to master this technique qualitatively.

Besides, artistic handling of colour should not interfere external images associated with the view. Therefore, children begin painting in a style that is very close to abstract painting. This painting, coming from colour, should be for children sincerely specific. The setting of tasks is connected with the moral effect of colour on specific mental image. Sensual manifestation always turns out to be an internal experience in an external image, as the outer image is a reflection of the inner experience.

R. Steiner wrote: “You have to let the shapes grow out of the colour. You can talk to children in the world of colour with the help of light. Just think how exciting it is to come together with the children to understand: this one is a coquettish lilac colour, and here is the fresh red. And everything rests on a humble blue. Children need to visually understand what colours do and how they work as this affects the formation of the soul”²¹.

A completely new element is added in the 7th and 8th grades to the technique “wet on wet” – it is applying layers of paint, or glazing. It requires much more differentiated and observational work. Before the 7th grade, the act of painting with paints was a sympathetic process, during which it was often possible to forget everything external, and the detached looking at the picture the next day was rather “antipathetic” process, and when paint is applied in layers, these elements merge. After the 7th grade, the creativity process is no longer directed by the teacher, but by the student himself. While studying painting, the student can and must understand this, because he creates the conditions to freedom for himself.

Let us consider the general aspects and main objectives of teaching painting in Waldorf school.

In the 1st grade, initial painting exercises start nourishing the child’s soul and development of feelings. The goal of the first school year is the cognition of these “spiritual movements” due to the colour and formation of ability to characterize them. The former is implemented while working with paints, and the latter is implemented later, when discussing the paintings. R. Steiner wrote: “The child receives flexible images, flexible sensations and flexible volitional actions from these colour perceptions. The spiritual becomes more flexible”²².

²¹ Steiner R. Die Erneuerung der pädagogisch-didaktischen Kunst durch Geisteswissenschaft (GA 301). Dornach / Schweiz : Rudolf Steiner Verlag, 1991. 280 S.

²² Steiner R. Die pädagogische Praxis vom Gesichtspunkte geisteswissenschaftlicher Menschenerkenntnis Die Erziehung des Kindes und jüngeren Menschen (GA 306). Dornach/Schweiz: Rudolf Steiner Verlag, 1989. 220 S.).

The possible content includes: knowledge of the active and passive combination of colours (yellow – green) based on the polarity “yellow – blue”; painting using primary colours – yellow, red and blue; design of coloured surfaces, which is freely chosen by children in addition to the story about paints told by the teacher; supplementing the colour scale with three mixed colours; thorough introduction to “wet-on-wet” painting techniques with appropriate preparation; painting on coloured paper.

In the 2nd grade, painting can include everything aimed at addition, symmetry or dualism. The goal is to activate the soul in this direction. It is important for the teacher, when compiling stories about colours, not to focus on the subjective-arbitrary, but to move to the child’s soul so that the child participated in the life of colour.

The possible content includes purposeful exercises for mastering main colour consonances (red and yellow, yellow and blue, blue and red, orange and green, green and purple, purple and orange), complementary (optional) colour consonances (red and green, yellow and purple, orange and blue), uncharacteristic colour consonances (yellow and orange, orange and red, red and purple, purple and blue, yellow and green, blue and green); colour replacement exercises (for example, the colour in the middle changes to complementary, and the surrounding colours remain unchanged; then the surrounding colours change, but the colour in the middle remains the same. This occurs in individual paintings of children.

In the 3rd grade, the main motifs of learning in Waldorf school include child’s distant perception of the world – the formation of the world (genesis) and the arrangement of the Earth (agriculture, housing construction). So, these topics may also be involved in painting. Both the appearance of an image from a combination of colours and the colour development process are studied.

The possible content includes: the emergence of primary colours yellow – blue – red (from light and darkness); ascending to the different sides of the colour circle; the process of forming mixed colours: green, orange, purple; “Seven Days of Creation” as colour and pictorial compositions.

Until the 4th grade, children created colour harmonies in painting with watercolours and in “stories” made with colour in free form. In the 4th form, in connection with zoology or story material (northern mythology), painting exercises are organized so that the colours created forms which present character traits. Such painting requires child’s specific attention, since this is not about copying or redrawing. In alternation, one should find a form from a colour and a colour to relevant topic.

The possible content includes obtaining animal shapes from colours; painting in connection with natural science; work with colour dynamics; use

of stories (northern mythology) in the original form for painting; painting on coloured paper, which provides new, expanded opportunities to create colour consonances and moods.

In the 5th grade, teaching of painting can involve the main (academic, intellectual) lessons or be included in them. It should be noted that in this case we may talk about both “aesthetic illustration” and creating colour images. Thus, teaching of painting can also mean a deepening of everything that was discussed in the main lessons with quality-essential side. At the same time, topics from botany give the child the opportunity in painting lessons to put into shape what he heard or discovered before.

The possible content includes: painting inspired by plants, creating from green-yellow; correct selection of colours (for example, children may distinguish “white like a lily” and “white, like a water lily”, “marsh greens” and “green of birch leaves”); more conscious work with the light shades and colour nuances; special attention to the conscious colour-differentiated exercise.

When learning the topic “Light and darkness”, exercises are carried out without paying attention to colour, and children work with charcoal or chalk.

The possible content includes: receiving gray and black colours from the three primary colours and mixed colours (this is a long artistic process that should be methodically constructed as a step-by-step approach); receiving shady gray or black colours from multi-coloured paints on basis of botany (trees) or mineralogy. If painting classes include the study of trees and their shadows, they can be transformed into colours.

In the 7th grade, the introduction of a new painting technique – the imposition of layers of paint (glazing) – requires children’s restraint and patience from (until the paper or paint layer dry). Due to this technique, new diverse opportunities for differentiation and colour depth emerge. The main focus of painting classes is on showing and drawing perspective.

Additional aspect in painting may be in connection with geography: if students in the 7th grade learn Asia, they can practice ink drawing. It is the Chinese technique of painting with a brush that requires much concentration and self-control, and the work has a therapeutic character for schoolchildren. Besides, the work associated with the “layer-by-layer” application of paint can help develop self-discipline.

The possible content includes: work with watercolours in the technique of “layer-by-layer”; doing exercise with one colour first; conscious introduction of colour perspective; paying attention to what colour requires from a person in artistic composition; ink drawing in connection with geography lessons; ink work with wand, brush and pen; correct paper preparation; children’s internal preparation for brush exercises.

In the 8th grade, schoolchildren continue and technically improve their work with layers of paint (glazing). Now children can try to perform different painting tasks either in the “wet on wet” technique or layers of paint. The purpose of these exercises is to prepare students to a critical and object-based approach to a given areas. R. Steiner wrote: “Then, if I had to start working with 13–14-years-old students, I would take A. Dürer’s “Melancholia”, let them see how amazing light and shadow are shown there: light at the window, the play of light on the polyhedron and on ball. Starting with “Melancholia” is already something! Black and white can transform into colour images”²³.

The possible content includes: continuation of layering paint, the study of nature, based on a colour approach, in various techniques; exercises for transition from “wet-on-wet” technique to layers of paint and vice versa; transformation of light-dark or black-white combinations into coloured images; study of pencil sketches and colour drawings of animals.

In the 10th-12th grades, mental changes that occur during puberty can be observed and described as significantly more differentiated mental processes. Young people try to get out of isolation. They look for friends and strive to establish human relationships. At the same time, sympathies or, conversely, antipathies are often manifested in sharper, even radical forms. This reveals a new field of activities in painting: new, richer colour nuances should be added to the “black and white perception”.

The newly awakened interest in a person and the surrounding world should be supported and strengthen, otherwise there is a danger to remain at the mercy of too personal, one-sided interests. Schoolchildren want to experience enthusiasm, inspiration and the will to change in order to be able to navigate it yourself. Therefore, classes involving rapidly changing colour correspond to the mental changes of students.

Almost inexhaustible possibilities of colour differentiation act releasing, and therefore mentally orienting for young people. Such assistance in orientation based on new discoveries in the active implementation of paintings can activate student’s will.

The main objectives of painting are the following: awakening from black and white to colour perception; understanding of painting as an expression of mental differentiated perception of the world and a man; constructing multifaceted approach to the world; understanding of the meaning of art in painting; development and training creative forces of children.

²³ Steiner R. Konferenzen mit den Lehrern der Freien Waldorfschule in Stuttgart 1919 bis 1924. Dritter Band.

Das fünfte und sechste Schuljahr (GA 300 c). Dornach / Schweiz : Rudolf Steiner Verlag, 1975. 272 S.

The difference between watercolour technique and oil painting should be based on the composition and mixing of colours, as well as on various nature of the brushwork. The students should learn to independently evaluate these techniques, based on the intended goals. Schoolchildren should use the knowledge of painting received before, use colours more consciously, having mastered their features and expressive possibilities, search for an adequate presentation of certain experience through colours and forms, have emotional attitude towards expressive possibilities of colours, form individual style of painting etc. Thinking and reflection play an important role in teaching art theory, whereas discussions of school work are important in teaching painting. These discussions are aimed at understanding the relationship between the content and form, visual means, clarity of figurative content and its expressiveness.

The possible content in the 10th-12th grades include: basic exercises in order to comprehend the characteristic features of different colours; opposite consonances of colours (warm – cold, major – minor etc.); extended exercises to understand the doctrine of colour; natural and landscape motives, black-white transformation (engravings, for example, Durer, Rembrandt, Munch, etc.) into a colour image (development of colour fantasy on a given topic as the basis for the revelation of free artistic fantasy); drawing trees and flowers (for example, trees in sunlight, in storm, during rain etc.); application of Goethe's doctrine of harmony and disharmony; transformation of certain mental processes into colour and form: joy – sadness, adagio – allegro etc.; drawing human face of different shapes; free copying of art masterpieces.

Students use oil paints, oil brushes on a specially prepared paper or linen watercolour. They paint by glazing method or with liquid paint. Students may choose the theme and technique for their painting. The teacher assists in overcoming possible difficulties: he gives advice on theme choice, chosen technique and organization of painting. Students are given the opportunity to choose painting large pictures and work speed.

3. Form Drawing in Waldorf school

Learning to draw is very different from learning to paint. The drawn form is always the result, something that has come into a state of rest. But at the same time, teaching form drawing is first of all about the process, readiness and experience arising from such activity²⁴.

Introducing elementary, initial drawing, the teacher tries both to teach the child to draw something from the outside world and to ensure that in the

²⁴ Richter T. Pädagogischer Auftrag und Unterrichtsziele – vom Lehrplan der Waldorfschule. Stuttgart : Verlag Freies Geistesleben, 2019. 700 S.

process of drawing a child could recognize the elements of movement. This way of drawing becomes the basis of learning geometry by children in the 5th grade.

If children in their first school years are motivated to draw simple forms and their transformations and to experience them in their qualities, this helps develop their ability to internally active perception of form. Due to this, a child can comprehend the “gestures of forms” in natural and artificial items.

In form drawing, it is important to awaken the child’s sense of form. It becomes active when the child learns to write and read. Thus, form drawing turns out to be a preparation for these activities.

If a child learns to navigate in space and on a piece of paper with the help of movement, it becomes easier for him to solve correctly “space-position” problems which children with legasthenia may have. Form drawing can be of great help to such children and provide a range of therapeutic options. R. Steiner encouraged teachers to look for and develop forms, which help and act liberatingly in unilateral and dominant dependence of temperament. Spatial consciousness is brought to life and stimulated by the formations related to life in space, such as symmetry, diameter, movement and counter movement, repetition and amplification.

However, nowadays many factors of civilization have destabilizing and disorienting influence on children. So, form drawing has overall hygienic and therapeutic value for all children. Dynamic drawing is a branch of medical pedagogy, developed on the basis of form drawing. The teacher and therapist should know what forms impact the will, feelings and thinking.

With the beginning of geometry (5th grade), form drawing turns into it. It becomes geometric drawing. At the same time, children start learning a new kind of artistic drawing – charcoal drawing. This drawing includes primarily contrasts of light and dark. From this, the idea of projection and shadows starts developing. Painting includes constructing perspective in the 7th grade and the study of light and shadow in relation to perspective in the 8th grade. Exercises on this topic can be done on geometric forms, relating to still life, as well as on copies of woodcuts or engravings of old masters.

Let us consider the general aspects and main objectives of teaching form drawing in Waldorf school.

Children should perceive the line as a trace of movement. It appears as two polar possibilities: in the form of a straight line or a curve. At drawing, the child should feel the difference between these two forms: the direction of a straight line requires concentration and mentally directed will. Dynamic and not straight curve leaves space for the individual; feeling determines the will.

An epoch of exercises in drawing precedes writing. Alternating straight and curved lines, using their different sizes and options, children can gradually get the basic forms which are important for the 1st grade.

The possible content includes: exercise with verticals, horizontals, diagonals, angles (acute, obtuse), stellate forms, triangles, quadrilaterals etc.; exercise with convex and concave curved lines, wavy forms, circle, ellipse, spirals, lemniscates, etc.

In the 2nd grade, form drawing like imaginative learning focuses on thinking without overloading of intellect. This internal approach can be implemented in such a way that only half of the symmetrical form is given and the child has to find the appropriate extension. At the same time, the child should become internally active and perceive what is offered to him as something “unprepared”. Thus, the goal is to complete the imperfect in the imagination and on paper, making it perfect.

The possible content includes: exercises on rounded and angular-rounded shapes reflected from the vertical central axis (axis may be imaginary); similar exercises with transformations of forms on a horizontal axes of symmetry: angular symmetrical forms turn into rounded ones; exercises with a diagonal, later – with two perpendicular located axes of symmetry (horizontal and vertical, two diagonals).

In the 3rd grade, in addition to axial symmetry, free “asymmetric” types of symmetry are learnt. At the same time, the child develops a feeling of style (it means finding correspondence freely).

These exercises are also suitable for formation of internal spatial representation, anticipating geometric patterns.

The possible content includes: an outer shape which is corresponding to the inner shape and vice versa; differentiated exercises in this respect; balance exercises.

In the 4th grade, spatial imagination is further strengthened, which leads to summarizing at everything that has been learnt before. Crossing lines require more activity of consciousness and stimulates the ability to concentrate.

The possible content includes material for stories in class (Northern mythology), which makes it possible to draw forms on ribbon topics, weaves and intertwining ornaments (motifs of buckles, brooches, bracelets; decoration of weapons, helmets and bows of ships; Celtic, Carolingian and Lombard motifs of ribbon weaves). At the same time, lines “forward” and “behind” are the new elements. Forms should not just cross, they should appear “woven”. In this regard, one can also knit sea knots and draw them.

In the 5th grade, form drawing turns into elementary geometry. Again, one can start with the original polarities – circles and straight. In order to

feel them as strongly as possible, it is recommended to first draw them without a compass and rulers, by hand.

In the 6th grade, children feel growth of muscle and tendons and acquire a new relation to the force of gravity. A new focus is the result of it: there is spatial consciousness in drawing ornaments of ribbon weaves. It expands when in teaching form drawing we leave the line and move on to the image on light-dark planes. It forms an opposition of light and darkness, loosening and compaction, height and depth, lightness and heaviness.

Form drawing touches the doctrine of projections and shadows in the natural sciences. The student starts to understand how the illuminated surfaces of the body and its shadow are related. It is this shadow that a child should find in space and transfer to a sheet of paper.

The possible content includes: free exercise in charcoal drawing for showing the ratio of light and dark on the surface using various methods of shading; a sphere, cylinder, cone and cube which are drawn in volume. At the same time, one should pay attention to the different nature of the incidence of light and the changing shadows. Shadows cast on the wall, on the ground and on surfaces which form angles. The combinations of shadow-casting bodies are shadow still life.

In the 7th grade, students continue doing exercises with light and shadows and learn perspective. The purpose of teaching is the introduction of graphic volumetric constructive laws and study perspectives.

The possible content includes: the doctrine of projections and shadows, a rod (cylindrical or faceted), passing through a cone, a cone passing through a cube or a ball, etc. (particular attention should be paid to intersection planes and cast shadows on various base and various backgrounds: even, angular and curved surfaces; perspective: central perspective, from height or a very low point, drawings with many points of convergence (particular attention should be paid to light and shadow); the study of real objects, such as buildings and interior spaces.

In the 8th grade, form drawing aims at summarizing geometry, the doctrine of projection and shadows and perspective and raising them to a new level. As R. Steiner said, “The technical should be connected with beautiful”²⁵. It means “liberation” of the laws of geometry and perspective through art.

So, form drawing involves correct application of laws of graphic image both in students’ own artistic works and when studying such masters as A. Dürer and Leonardo da Vinci. Later, this theme continues and is technically improved in work with engravings in senior classes.

²⁵ Steiner R. *Gegenwärtiges Geistesleben und Erziehung* (GA 307). Dornach / Schweiz : Rudolf Steiner Verlag, 1986. 284 S.

The possible content includes: work with a copy of “Melancholy” by A. Dürer, studying the details of the picture: ball, polyhedron, tools and instruments, clothing, nature: day, night, land, sea, sky, earth, architecture, animals, etc.; beginning of the study of the doctrine of proportions and the golden ratio as the secret of composition; study of engravings of Rembrandt and A. Dürer.

In the 9th grade, form drawing includes training the ability to perceive natural forms and forms created by art, development of volitional activity in sensory perception, formation of an idea of the possibilities of visual means in light-dark combination, introducing the strong tension between black and white in engraving, acquaintance with the emotional possibilities of this technique.

The student should be able to independently apply various techniques and visual means in artistic processes, independently make preliminary sketches and final drawing.

The possible content includes: basic exercises that are not related to the image of objects in order to master the expressive possibilities of the combination “light – dark”; maintaining balance in all exercises on various surfaces; directions of movement (e.g. “rise – fall”), movement and oncoming movement; centers of gravity in the distribution of pictorial elements on the surface; different types of surface formation: soft – modelled, light – limited; transparent – layered; tasks with objects arising from previous exercises; applied organic and cubic forms, different impact of light; drawing from life on excursions; construction of a drawing from small elements using the shading technique, which allows intensive observation of a slowly proceeding process of development; exercises to study the basic shapes: ball, cube, pyramid, cylinder, cone, icosahedron, pentagon-dodecahedron, etc.; displays contrasting and soft shadows; free combination of individual pattern elements in pictorial composition; depiction of a simple interior space with incident light and shadows or image of a human skull; light-dark drawing based on A. Durer’s engravings; practical application of proven techniques; poster making; exercises for making linocuts; aspects of style and famous masters of drawing (examples from various epochs); the role of engraving as a medium for diversity and reproduction as expressive means.

Students should learn about different shading techniques and use them as the basis for their own work, have a basic understanding of spatial relations and visualize these them in sketches and models.

In the 10th-11th grades, form drawing includes more conscious application of visual means and strongly expressed abstraction, development of the ability to perceive natural forms and their image using dynamic line drawing. Black-white interaction should be perceived and carried out in a differentiated manner.

The possible content includes: basic exercises, not related to the image of objects to master the expressive possibilities of the combination of “light – dark” with surfaces and lines; constructing a pattern from closed surfaces, lines or various structures; mastering straight lines and curves introduced; surface dissection in pure black and white; dynamic exercises (squeezing and unclenching forms); rhythmic exercises with lines (line as a trace of movement); dividing the surface into structures, exercises with structures; topics dedicated to working with subjects and applying the visual means learned before; transferring the drawn sketch of a head to linocut; production of posters; study of black and white drawing from the 15th century; exercises with engravings by A. Dürer and Rembrandt; exercise on modern shading technique (diagonal shading); compositions with “light-dark” balance, predominance of light and dark dominance.

CONCLUSIONS

The main feature of the aesthetic education of the individual in the Waldorf school is a holistic approach, according to which the mental structure of a person is manifested in the unity of mental activity, emotional-sensual and volitional spheres.

The implementation of a holistic approach in the process of aesthetic education involves: raising the role of subjects of the aesthetic cycle to the level of an academic field and using a wide range of art forms (painting, drawing, sculpting, recitation, eurhythmy, singing, playing musical instruments, participation in a choir, orchestra, dramatic productions etc); putting forward both educational (formation of knowledge, abilities and skills in certain artistic fields) and developmental (full-fledged intellectual, emotional, emotional and volitional development of the child) goals before the subjects of the artistic and aesthetic cycle; interdisciplinary integration and involvement of an aesthetic element in the process of studying general education (mathematics, native language, foreign languages, natural science, history, geography, physics, biology, etc.) disciplines.

It was found out that the specificity of the aesthetic education of Waldorf schoolchildren is also its clear correlation with the age characteristics of the child, active practical aesthetic and artistic activity of students through the performance of special exercises and work with elements of the corresponding art, rhythmic alternation and harmonious interaction of the perception of artistic and independent artistic activity.

It has been established that aesthetic education in a Waldorf school contributes to the child’s assimilation of human culture as a special sphere where, through emotional experience, the integral development of the

personality takes place, its value attitude towards the world is formed, and the experience of social interaction with other people is acquired.

The conducted research does not cover all aspects of the proposed problem. We consider it promising to study the issues of implementing the Waldorf experience of aesthetic personality education into the activities of the New Ukrainian School. Informal involvement of schoolchildren in art, artistic and practical activities will contribute to the development of beautiful and healthy mental qualities of the child, its creative basis in general²⁶.

SUMMARY

The article is dedicated to the problem of organizing aesthetic education in Waldorf school and teaching painting and form drawing, in particular. Aesthetic education of schoolchildren in Waldorf school is conceptually based on a number of Rudolf Steiner's anthroposophical ideas and approaches to learning, education and human development. The main focus is a holistic approach to a person, according to which the mental structure of a person is revealed in the unity and regulated interaction of thinking, feelings and will. As a result, aesthetic education in Waldorf school is aimed at harmonious development of personality and uniform influence of children's intellectual, emotional and volitional spheres, and artistic elements are parts of all subjects, including academic subjects. Among all artistic subjects, the most important are painting and form drawing as they are taught in all grades and becomes the basis for learning other subjects (geometry, natural sciences). The objectives, learning content and activities are characterized. Painting includes learning to paint with wax or oil crayons, coloured pencils and watercolour, using different techniques, for example "wet on wet" and layer-by-layer application (glazing). Form drawing helps develop schoolchildren's motor skills, feel harmony in the surrounding world, which is done due to drawing various lines, curves, ornaments, patterns etc. In classes, schoolchildren learn the history of art, discuss famous artists' masterpieces, creates own pictures in various genres. As a result, art becomes an essential part of the educational process in Waldorf school and has positive influence on schoolchildren's learning achievements, development of cognitive processes, motivation for learning, health maintaining etc.

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