Using Artistic, Phenomenological, and Hermeneutic Reflective Practices in Waldorf (Steiner) Teacher Education

Martyn Rawson*

Abstract

This study explores ways in which the transition from theoretical learning in a higher education setting (seminar) can be transformed, using reflection as part of learning-in-practice, once the teacher learners take up the second part of their teacher education programme in schools. The study was conducted in a post-graduate Waldorf teacher education institution in Germany. It takes the form of an illuminative case study and illustrates the reflective practices, using examples from teachers learners' journals, reflections on case clinic, and autoethnographic studies written up as Master theses. The study explores the need to take pathic, embodied experiences into account, using artistic methods of reflection as well as a phenomenological and hermeneutic approach to developing understandings of practice. These methods of reflection are scaffolded. The study concludes that this integrated approach combines a participatory epistemology with a more practical and focused approach using observation schedules. It offers a method that is by no means specific to Steiner/Waldorf education but can be applied in any comparable teacher education structure.

Keywords: artistic, phenomenological and hermeneutic methods, reflective practice, Waldorf/Steiner teacher education

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* Martyn Rawson, Honorary Chair Professor of Yin Shu-Tien Educational Foundation, College of Education, National Tsing Hua University, E-mail: rawsonmartyn@hotmail.com

1. Introduction

The transition that teacher students have to make from learning theoretical understandings of pedagogy on a full-time teacher education course to becoming teachers is a problem that has been widely recognized for some time (Darling-Hammond and Snyder, 2000; Korthagen, 2017). In an outline of a theory of Waldorf teacher education, Rawson (2020a) has framed this problem as one of a boundary crossing from one community of practice, the seminar, to another, a school. He has suggested that basic dispositions learned in the seminar through practices of study and artistic work can be transformed in practice in a school into professional dispositions that activate ecological teacher agency (Biesta, Priestley & Robinson, 2015). This notion refers to the ability of teachers to act within what the school culture affords, based on embodied teacher beliefs that can manifest, for example, in situated pedagogical tact (van Manen, 1991, 2008). This process of transformation of dispositions is referred to as learning-in-practice, and involves teacher students (i.e. adults on a teacher education programme) becoming novice teachers moving along a trajectory towards expertise through landscapes of practice (Wenger-Trayner & Wenger-Trayner, 2014) in a process of ongoing teacher learning (Kelly, 2006). This perspective is by no means limited to Steiner/Waldorf teacher education but is relevant in any teacher education context that involves a transition from novice to expertise in teacher learning.

This paper reports on a case study on the role of scaffolded reflected in teacher education, using data collected on the lived experiences of teacher students during their long-term school practice (one year in a school) based on their journals and from novice teachers as part of their autoethnographic masters' theses. The teacher students participate in a two-year post-graduate Waldorf teacher education programme in Germany. The programme has two parts. The first year is located in a full-time seminar in which the teacher students:

- engage with the theoretical foundations and pedagogical anthropology of Waldorf education,
- practice artistic exercises intended primarily as transformative experiences (Jeuken & Lutzker, 2019, Soetebeer, 2018),
- and are given an introduction to general pedagogical knowledge (e.g. curriculum, theories of child development, teaching methods).

The second year is located in schools where the teacher students are guided by mentors who facilitate and mediate their induction into practice, in the process of which they become novice teachers over the course of some 30 weeks in school. During this second year the teacher students start as participant observers in lessons, gradually doing some teaching and eventually being responsible for whole units of teaching, thus making the transition from teacher student to novice teacher. During this school-based phase the teacher students are encouraged to practice scaffolded reflection using journals. They also use case clinics during brief periods back in the seminar for de-briefing (during three blocks of two weeks). This study uses examples from the journal of a novice teacher and from two autoethnographic studies by novice teachers to illustrate the practice. The reflections reported on here are self-reflections by teacher students/novice teachers.

2. The Nature of Experience in Experiential Learning

As Buchheit (2009) notes in her exploration of measuring experience, there is no definitive academic definition of experience because it depends on one's epistemological and ontological stance; broadly speaking, either the world is there to be experienced objectively through the senses, as in positivism, or experience is what we construct subjectively and which we can analyze hermeneutically in order to understand and interpret critically, in order to reveal the possible factors

influencing our interpretation of experience (Crotty, 1998).

Waldorf educators work with Steiner's (1963a, 1963b, 1968) theory of knowledge, which also forms a basis for a theory of learning (Rawson, 2019). This theory describes two kinds of experience in the act of knowing; the first is the experience of the phenomena we construct based on sensory data and the second is the experience within the experience that occurs in cognition, when the subject observes her own thinking processes. Through the first mode of experience, the world is given to us, usually through a range of sensory modalities that are then integrated into a coherent gestalt, though without meaning. This percept comprises a congregation of colours, forms, sounds, tactile experiences and so on that is initially without coherence or meaning, until we recognize what it is, or in the case of artefacts such as images or texts, we see the words and details without yet grasping the overall meaning. Barfield (1988) calls this process *figuration* because we configure the percept, in the sense of giving a shape and representation to the sense impressions we are given. We do not yet *think about* what we have perceived. This *thinking about* something follows in a second process involving reflective or contemplative thinking. In our thinking contemplation we interpret the experience-as-percept through an intuitive experience of a concept that gives meaning and structure to the empirical but subjective experience. Such concepts are more objective in content since people can independently recognize the same concepts, though they clothe them in different languages such as English or Chinese. Individual concepts can be combined into larger ideas that give greater meaning to the individual phenomena.

In Steiner's monistic theory of knowledge, the world is a unity but we initially experience only one side of it in sense perception. Human beings, however have the possibility of participating in the creation of reality by bringing sense experience and meaning together in a productive, performative act of knowing. To do this we have to develop our powers of contemplative thinking. In Steiner's words, "in contrast

with the percept passively perceived, knowledge is thus the product of the activity of the human mind" (Steiner, 1968, p. 116). Dahlin (2013, p. 81) sums this up in the formula, experience + knowing = reality. The implication of this epistemology applied to education is that understanding starts with the phenomenon and then asks; what comes to expression through the experience and what is the meaning of this? It is essentially a phenomenological approach requiring hermeneutic interpretation, yet allows for an intuitive or tacit element. This insight applies to the function of reflective thinking, to educational research and indeed to learning-in-practice. Perhaps most important in Steiner's epistemology is that the act knowing is about participation and thus involves intuitive knowing-in-the-world (or knowing-in-practice), and is only secondarily about reified knowledge of the world. It therefore concerns itself not only with the past, with what has been experienced, but also with what is being experienced and what can be experienced *as it emerges*. This is what makes knowing a process of becoming and transformation; not a punctuated and causal process but an ongoing flow, a pathway, a process rather than an outcome. This provides us with an account of teaching skills as knowledgeable action with purpose (Bransby & Rawson, 2020). Steiner's epistemology is an ethics of action, or practical wisdom because the act of knowing is conceived of as a way of becoming through action, which continuously alters the entire pedagogical situation and what it affords in terms of learning.

3. Reflective Practice

There is considerable literature on reflective practice as part of professional learning and there is rich tradition stretching from John Dewey, Lev Vygotsky, Jean Piaget, Kurt Lewin, Paulo Freire, Donald Schön, Jürgen Habermas, David Kolb, Jack Mezirow to the present (see Finlay, 2008; Kolb, 2015; Moon, 2004). Reflection seems such a taken-for-granted concept that it is used to refer to a wide range of activities

including simply thinking about something, reviewing past events, sorting and making sense of experiences. It is thus assumed to be a normal part of general learning and indeed all these aspects are part of experiential learning (Kolb, 2015). However, as Eraut (1994) defines it, experiential learning goes further than simply having experiences. It involves a "further period of reflective thinking before it is either assimilated into existing schemes of experience or induces those schemes to change in order to accommodate it" (cited in Moon, 1999, p. 21). As Finlay (2008) notes in her detailed survey of literature on reflective practice, there is broad consensus that reflection implies learning through and from experience, gaining new insights into self and practice, that it involves examining assumptions, encourages the learner to become more self-aware and critical and that reflection can lead to improved practice. However, there is far less consensus about the theory and methods of reflection. Finlay concludes her survey with the view that, contrary to many assumptions, reflection is actually complex and difficult to learn. For her, the core questions are whether reflective practices "embody professional artistry, encourage critical self-aware evaluation and embrace transformation and change? Or is reflective practice bland and mechanical with practitioners disinclined to ask awkward questions" (Finlay, 2008, p. 20).

Hébert (2015) contrasts the two main modes of Schönian reflection, reflection-on-action which involves looking back at experiences with the intention of gaining knowledge, and reflection-in-action, which involves reflecting whilst acting. She characterizes reflection-on-action as tending to be rationalist-technicist in intention and therefore analytical, whereas reflection-in-action is experiential and intuitive. Hébert points out that both in fact privilege knowledge over experience. Kirkman and Brownhill (2020) suggest that this only tends to reinforce the dualist separation of mind and body, rather than seeing them as integrated. Hébert's (2015) solution is to see pathic knowing as the epistemological basis for tacit knowledge and that this insight can help us re-connect with experiential-

intuitive knowing. Kolb's (2015) reflective cycle takes account of this fact by seeing reflective learning as fundamentally recursive, with each new step in the process feeding into subsequent steps- a process that never actually ends and so continuously weaves embodied knowledge together with new intuitive experiences gained in professional practice in an ongoing iterative process of learning that informs the way we act in practice.

As Billet (2001) points out, the term knowledge as a possession of an individual does not adequately explain how professional practice works, because it is always more than the mere application of previously acquired knowledge to new situations, indeed workplaces, such as schools "are not just one-off sources of learning and knowing. Instead they constitute environments in which knowing and learning are co-constructed through ongoing and reciprocal processes" (p. 433). Kelly (2006) applies this insight to teacher learning:

> *Teacher learning is the process by which teachers move towards expertise ... The minute by minute decision making demanded by, for example, teachers' full participation in normal classroom activity involves knowing-in-practice, a distributed and dynamic process resulting from the collaborative actions of teachers and students together in the context of their own work, which is specific, indeed unique, to particular classroom settings.* (p. 514)

Kelly suggests that knowing-in-practice is influenced by the working practices in a given school and how these encourage teachers to think about students and their learning. Furthermore, teacher learning involves situated teacher identities and as Biesta et al. (2015), have shown, their beliefs and dispositions. Waldorf teacher education aims to enable the growth of dispositions and beliefs based on anthroposophical perspectives and Waldorf schools seek to generate a coherent school culture based on these insights. Both aspects foster Waldorf teacher beliefs.

Following Dewey (1933, 1938), experience involves bodily action, cognitive acts (e.g. through imagination or experiments) and speech acts and therefore inquiry needs to take account of this holistic aspect. Experiential learning is also transactional because it brings both subject and object into interaction, with the potential to transform both. Experience involves the whole person's bodily, affective, volitional and cognitive experience of the relationship between subject and world (Elkjaer, 2018). Being transactional, experiential learning involves transformative interactions between subject and world. As Elkjaer (2018) writes:

> *persons are results of experience and become experienced (knowledgeable) through experiencing. Knowledge includes more than cognition, namely aesthetics and ethics, passions and emotions as well as creativity. Learning always means something for the learners, work, life, here-and-now, anticipating future…pragmatism rests on a non-dualist understanding of persons and worlds, action and thinking, means and ends, descriptive and prescriptive…* (p. 80)

Reflection then is part of the overall process of experiential learning and becoming and involves affect, emotion, aesthetics and imagination. Therefore reflective practices need to take all these aspects into account.

Following Moon (2004), experiential learning is most effective when structured reflection is involved. This is particularly helpful in situations that are challenging for the learner, or when the learner tries to understand an experience and this process is enhanced when the experiences are represented and thus available for systematic reflection. Epistemologically, reflection-on-experience assumes a position of distance from the original experience and the use of some form of reconstruction and representation of the lived experience, such as writing, narratives, symbols or pictures and involves a process of selection as to what is deemed salient. An example of this is using a checklist of

criteria to assess and represent teacher students' possible experiences. This imposes a framework of focus on certain specific aspects, which can be useful in sorting the undifferentiated mass of impressions, but it also inevitably limits the knowledge we gain, which is why Hébert (2015) is justified in describing reflection-on-practice as basically rationalist-technicist. We choose aspects that seem important to our stance. The case-clinic method (Scharmer, 2016) as applied in Waldorf schools aims to bridge the gap between these two approaches, by adding an intuitive, secondary layer to the reconstructions. The individual can do this herself using contemplative methods (Zajonc, 2016), though experience shows that this requires considerable guidance.

4. Pedagogical Tact

An alternative epistemological approach to reflecting-on-practice is intuitive knowing-in-practice, which assumes a participatory and transactional relationship between subject and object. Instead of imposing a frame on the world or looking at it through a specific lens, the subject opens herself and participates in the world as we encounter it and it encounters us. Van Manen variously calls this process 'action sensitive knowledge', 'pedagogic competence' (van Manen, 1991) or 'pedagogical tact' (van Manen, 2008). It involves both "anticipatory and reflective capacity of fostering, shaping, and guiding the child's emancipatory growth into adulthood…pedagogic competence manifests itself not only in praxis, in our concrete relationships, activities and situations with children. It manifests itself as well in theorizing…"(van Manen, 1990, pp. 159-160). He also describes this capacity as 'pathic knowledge' (pathic refers to experience accompanied by affective states, from the Ancient Greek *pathos* meaning suffering, as in the term *pathos mathei,* meaning suffering teaches, or in a wider sense, learning through powerful experience) and 'knowing-in-action' though perhaps *pedagogical tact* is the most suitable term. It refers to the ability to be sensitive to the

pedagogical significance of the moment and the ability to act situationally in accordance with this, rather than by applying predetermined rules or principles (van Manen, 2008).

Van Manen's notion of pedagogical tact explicitly draws on Gadamer's (2013) philosophical hermeneutics. Gadamer himself refers to the 19th Century German physiologist Helmholtz's notion of tact by which he understood

> *a special sensitivity and sensitiveness to situations and how to behave in them, for which knowledge from general principles does not suffice. Hence an essential part of tact is that it is tacit and unformulable…the tact which functions in the human sciences is not simply a feeling and unconscious, but is at the same time a mode of knowing and a mode of being.* (p. 15)

Ultimately this kind of knowing relates to Aristotle's (2009) notion of *phronesis* (usually translated as practical wisdom). *Phronesis* does not draw on *episteme,* that is, on universal laws and thus does not seek to establish generally valid knowledge (see also Biesta, 2020). *Phronesis* is not dedicated to instrumental knowledge, which Aristotle called *poiesis*- the making of things for a specific reason. *Phronesis* refers to a "non-inferential and non-deductive form of knowledge. It does not imply the application of universals, but instead, to the contrary, uses rules as summaries or guides; it must be flexible, ready for surprise and suitable for improvisation" (Nicolini, 2012, p. 27). The teacher must improvise, not by applying general rules to the given situation but by acting in ways that are appropriate and valid in the specific situation. Practical wisdom is the right way to do the right things at the right time in terms of the common good or happiness (Schwartz & Sharpe, 2011).

We can understand pedagogical tact or knowing-in-practice as based on embodied dispositions and beliefs that direct our attention to certain salient features in the unexpected pedagogical situation and

that inform our intuitive insight and action. This prompts a series of questions: how do we learn these dispositions in the first place and are the beliefs we have, appropriate in the situation and do they align with the values aspired to in the educational approach? These questions cannot be answered here. I have addressed them elsewhere (Rawson, 2020a). We can say that they clearly require a process of critical reflection and reflexivity, as Finlay (2008) notes in her analysis of reflective practices. Self-reflection, in which the subject herself is the object of reflection occupies perhaps a middle position between a technicist, functional approach, that is, reflecting for the specific purpose of improving practice, and more phenomenological approaches, though of course it depends on the intentions. Gillespie (2007) describes self-reflection as "a temporary phenomenological experience in which self becomes an object to oneself" (p. 678, cited in Kirkman and Brownhill, 2020, p. 97), which enables individuals to reflect on their learning, including personal beliefs, experiences and perspectives.

One of the core generative principles of Waldorf education is that the whole educational approach is based on 'reading' the child in context (Rawson, 2021), in the sense of inclusive seeing (Oberski, 2003), which means understanding the parts in relation to the whole and the whole as the dynamic relationship between the parts, a *thinking with* rather than *thinking about*. In a process of exact imagination based on embodied detailed observation we can re-construct an inner experience of the phenomenon. The phenomenon is given to us as a whole gestalt, in which the parts of the system or organism form a whole, or sometimes as a temporal gestalt, in which development over time can be apprehended as a coherent whole. Holdrege (2013) calls this living thinking as opposed to object thinking. Of course, intuition is never infallible and clearly our tacit positions reflect all manner of social structures and relationships of power, hence the need for criticality and reflexivity. This however, almost by definition, can only occur after we have acted. Steiner's theory of knowledge is accompanied by a moral code outlining preconditions for

expanding intuitive insight, though critical reflexivity is always essential.

The implication of this brief consideration of the epistemology of reflection in teacher education for teacher students and novice teachers can be summarized as follows:

- we can distinguish between reflection-on-practice through hermeneutic reconstruction and knowing-in-practice (pedagogical tact),
- pedagogical tact depends on prior cultivation of dispositions,
- a checklist of aspects to be observed can be a useful frame for reflection-on-practice, but tends to narrow the observation,
- in reflection, pathic and aesthetic methods may tap into tacit knowledge,
- pedagogical tact and knowing-in-practice are concepts drawn from outside Waldorf education and therefore can be applied in other teacher education settings.

5. Learning Intuitive Capacities

Artistic practices and phenomenological observation of natural and social phenomena, in which participants can experience processes of transformation, form and cultivate the intuitive ability of knowing-in-action (Kiersch, 1978). The methods of case clinics based on Scharmer's (2016) Theory U are also ways of attuning our experience of emergent potential through deep listening (https://www.presencing.org/). In case clinics, the case giver, shares her experience of a situation and the questions that she has about it, with peers. The function of the others is to listen deeply. The case is then summarized and mirrored back by another peer who has taken on this role, in terms of images, feelings and gestures. Details are clarified and then each member of the case study group (usually and between 4 and 6 other participants) offers her interpretation of the case, the aim being not to give advice but rather to capture and share what they have experienced in the case presentation and how they observe how this manifests in their own reflective cognitive processes. The case-

giver reflects back what she has heard in this holistic sense. This is then followed by a generative dialogue, in which the peers build on each other's contributions and try to gain new perspectives on the case. At the end (a time frame is set in advance) each peer makes notes in her journal. The whole process is guided by a time-keeper and process-guardian following an agreed framework. Each step is punctuated by a 2-5 minute reflective phase of stillness, in which each participant listens to what they have heard and allows this to resonate. The aim is to create an openness to what is emergent within the situation.

6. Scaffolded Reflective Practices

Reflection is an important part of adult learning but requires high levels of introspection, critical self-analysis and capacity for agency and self-regulation that are rare in higher education students, therefore scaffolding the process can be essential (Coulson & Harvey, 2013). Following Moon's (2004) stages of reflective learning, each phase of experiential learning can be scaffolded.

The teacher students during their practice-year are mentored in the schools by experienced teachers who attend regular mentoring training at the seminar. Towards the end of their first year, the teacher students learn about scaffolded reflection and discuss the criteria for assessing teaching and learning. They are given checklists that outline many aspects of lesson preparation and reviewing, teaching, assessment of pupils and collegial work as guides for directing their attention to salient factors in school. They learn to notice and document their observations in practice situations using an observational schedule listing different aspects of teaching, such as, the preparation of the lesson, the start of the lesson, the structure and choreography of the lesson, the transitions from activity to another, recall, presentation of new material, task differentiation, narrative part of the lesson etc., all of which have been discussed and applied in simulation lesson planning in the seminar.

The first task of reflection in practice is simply to take in what

happens, to be immersed in a complex classroom situation and try to be aware of what is happening. Recalling everything would be too much, so teacher students are asked to focus on episodes and to simply describe what they experience whilst holding back all forms of judgement. The aim is to try to make sense of the 'sense data' without too many preconceived ideas of how things should be, though given that we have all embodied classroom experience over many years, it is a challenge to see the classroom situation anew. More important perhaps, is the observation of what the experience does to us, what emotions, feelings and intentions this activates. The teacher students learn to observe what their experiences do to them, bodily, emotionally and cognitively by representing these in a journal. Using learning journals, as Altrichter, Posch, & Spann (2018) explain, is one of the best methods of gathering data for reflection and action research. It is important that each novice teacher finds her own personal writing style and that regularity of practice enhances the value of the activity. Later they can rehearse and plan their teaching and then analyse their experiences afterwards using hermeneutic methods, described below. The journals are not assessed and are understood as tools of self-reflection.

7. Hermeneutic Analysis as Reflection

Rawson (2020b) shows how teacher students use structured reflection based on sequences of hermeneutic interpretation of texts they study. The teacher students use a similar method to reflect on the practice they participate in. In their journals they record their experiences on a daily basis in several steps, usually in the following sequence. In practice, the teacher students often reduce their reflections to the steps of non-verbal, narrative, analysis and action plan. They re-visit these journals a later date (e.g. at the end of the week) and write comments in the margins. The journals can be used for systematic analysis in case clinics or in research in connection with their Master thesis. In the following table, the various stages of reflection are briefly characterized.

Table 1

Table showing different phases and modes of reflection in a teacher student journal

Type of reflection	Reflection (TS = teacher student)	Comments (e.g. review at end of week)
1. Preview	In preparing the lesson (either as teacher or observer), the TS formulates aims and seeks to anticipate the steps required to achieve the desired outcomes. She notes her anticipatory feelings.	
2. Reflecting-in-practice	During the lesson the TS tries to be open to the entire pedagogical situation and notice what happens. As observer, some field notes can be made; as teacher this is less possible.	
3. Spontaneous non-verbal, intuitive, embodied reflection after practice	After the school day, the TS recalls the lesson and records her non-verbal response, e.g. as smiley/emoj, colour, symbol, single word.	
4. A. narrative /descriptive writing(i. e. non-analytical) account B. auto-ethnographic account	TS writes a narrative account of classroom episodes using checklist criteria/areas of focus, e.g. start and end of lessons, transitions between activities, recall part of lesson, work assignments, flow during the lesson, giving back homework, presentation of new material, classroom discussions etc.	
5. Analytical account	Using criteria, the TS assesses (using a scale of three levels; broadly succeeded, partly succeeded, didn't succeed) chosen aspects of the lesson, e.g. trying to account for observed behaviour of the learners in the lesson.	
6. Critical reflection	Reflection on possible factors that explains classroom experiences and analysis of TS's own reactions/feelings	
7. Action plan	TS formulates what needs to be changed in next lessons.	

The students' journals are structured as above though with space to write detailed accounts.

7.1 Non-Verbal Reflection

The first step is to capture in a non-verbal way what they experience bodily and emotionally when they recall the lesson. Kelly (2011) has noted that as soon as we verbalize embodied experiences we change them, often rationalizing and reifying them. Using non-verbal methods minimizes this effect and increases the pathic experience of the recall. Student teachers use colours (choosing in advance what the colours mean for them personally- there are no general rules), graphics, drawings, gestures or sounds or represent their experience with smileys. They record these non-verbal experiences using symbols or often single words. The function of this non-verbal intuitive process is to draw out tacit and embodied experience. The expressions as such are not further analyzed, though noting patterns in responses over time may be helpful in showing a general direction, however the experiences are multi-facetted and so what emerges is often complex.

Art-based data collection methods are often used to tap into tacit and embodied understandings and avoid linguistic restrictions (Leitch, 2006). Rawson (2013) has given an account of using drawing and other non-verbal forms of expression in action research. This process can also be also be understood from a performative perspective (Fischer-Lichte, 2008) in which liminality – the experience of 'betwixt and between', that is, at a threshold- may come to expression in dynamic non-verbal, artistic expression. A model for this kind of graphic presentation that is shared with teacher students is Steiner's blackboard drawings, which Kugler describes, in a discussion of Steiner and Joseph Beuys' art, as ephemeral messages at the boundary between intuitive knowing and artistic creation, that

connect the mind's explorations with the rest of the person so that comprehension is not left only to the head and its verbal communications, but is experienced by the whole person…a holistic, emotional and will-based intelligence and not one founded solely on intellect. (Kugler, 2007, p. 27)

7.2 Narrative Writing

The second mode of recall is narrative writing (Clandinin & Connelly, 2000), in which teacher students describe the situation as they recall it in the form of field notes, journal writing or autobiographical writing (individual preferences). As a variation, some teacher students take an explicitly autoethnographic approach (Anderson, 2006; Méndez, 2013), in which the researcher's biographical history is acknowledged and analysed. Whilst teaching, the teacher students/novice teachers are full members of the community of practice (Wenger, 1998), reporting on their own experiences and seeking to deepen their understanding of their experiences, whilst constructing identity as teachers. McNally and Oberski (2003) have noted that an open narrative approach in novice teachers' reflection is very helpful in focusing on the issues that need closer attention.

7.3 Analytical Reflection

In a next step, the teacher student/novice teacher interrogates her experiences, often drawing up further questions. They try to identify themes in the narrative account that seem important for the further development or correction of their practice. This also involves an assessment of the various observation criteria, using various scales (e.g. not achieved, partly achieved, mainly achieved).

7.4 Critical Reflection

With more experienced novice teachers or those conducting research, it is helpful to draw attention to the knowledge interests and positionality (Herr & Anderson, 2015) that play into the reflections and into the factors influences the teaching. Experience shows that this level is rarely achieved by teacher students at present.

8. An illuminative Case Study

As Biesta (2020) explains, the purpose of educational research should be "to generate understandings of the experiences, interpretations and motivations of actors in order to make plausible why they act in the way they do" (p. 17). By doing so critically, actors can liberate themselves from the power structures that distort their understandings and thus make a contribution towards emancipation. For this reason the actors must be involved in the research, so they have some control over the explanations given.

Here I report on a case study into the practice of scaffolded reflection in my institution over the past 8 years. The focus of the study is how the process of learning-in-practice can be supported, firstly through scaffolded reflection on journal entries that use a hermeneutic structure and secondly through case clinics, as described above. The research intention is an illuminative one, that is, to understand the phenomenon better (Elliott & Lukeš, 2008). Illuminative research aims to shed light on a particular situation and thus lead to a better understanding and deepening the experience of the practitioners. This is in line with Gadamer's (2013) philosophical hermeneutics as Bildung, meaning the self-formation of the inquirer through engaging with a text. The inquirer seeks a fusion of horizons, in which her own horizon as the starting point of the inquiry fuses with the horizon of the object of study. This process allows new understandings to emerge as long as the inquirer is

open to the otherness of the object and is willing to engage with it and allow herself to be changed by it. Thus by expanding her horizons, the practitioner becomes more experienced through the hermeneutic process. The value of such case studies is not to generate knowledge of general applicability but rather to shed light on particular situations that may be of interest to other inquirers in similar situations (Rawson, 2018).

In this paper I cite some typical examples of the phenomenon I wish to illustrate, rather than collating data from many examples and deriving themes through analysis. In hermeneutic phenomenological research, also known as interpretative phenomenology (Smith, Flowers & Larkin, 2009; Noon, 2018), individual cases may be analysed to illustrate the phenomenon the researcher is interested in, and can also include the participants' own interpretations. The purpose of citing this data is illuminative and idiographic rather than to demonstrate proof of a hypothesis, or to indicate a general principle. The criteria for choosing and coding these examples from the data were because they illustrate typical examples of:

- intuitive reflection in various modes,
- reflective narrative writing,
- analytical reflection,
- the participant's reflection on the reflection process itself.

These categories reflect those given in the scaffolded reflection process referred to above. The first example below is from the journal of a novice teacher (participant 1). The second and third examples taken from two Master theses that took an autoethnographic stance (participants 2 & 3). The examples chosen and coded from the second and third participants' data relate to modes of autoethnographic reflection and were chosen because they are judged to be typical of this kind of reflection.

9. An Example of Reflective Practice

In what follows, I cite examples (with permission) from the journal of a teacher student during the school-based second year of the training, in English as second language lessons (participant 1). The journal was written in English. The entries for each lesson covered about an A4 page and were handwritten. I have chosen typical entries for the types of reflection and grouped them together.

9.1 Intuitive Reflection

These brief comments (in italics) were usually written after a colour coded emotional reaction. Although the instructions were to use non-verbal means, this teacher student varied this with brief comments, in which she said expressed what she felt.

In the early weeks these non-verbal reflections were accompanied by single sentences in the form of questions:

> (class 1) *How do a recognize when the children need movement and when should they be still? How do I deal with pupils who continuously spoil the lesson? Why can't some sit still and climb over the desks and chairs? What can I do if the children even refuse to line up in the corridor?*

> (class 3) *How can I motivate them all? I do I keep all the children in view? How often may I threaten to call the parents to complain about their behaviour?*

> (class 4) *How do get them to be quiet? How do I keep track of the threats that I make?*

(class 6) *How do I plan for the whole year? I strictness always the answer?*

(class 7) *How do I avoid getting drawn into fruitless discussions? How do I gain respect?*

Some intuitive reflections included emotional expressions:

(class 1) *Never so tired! Team teaching is super! A lovely result! 22 small faces all fully engaged! Monday hit me again!*

(class 2) *Exciting- today I stood at the front and spoke a poem and they all listened! Great they joined in! I think they like me!*

Some intuitive reflections were in the form of self-advice:

(class 1) *breathe in- concentrate- breath out- play!*

(class 5) *clear rules strict, consequential enforcement! Discipline! But how? N.B. deal with nose bleeds put a cold wet cloth on back of the neck.*

(class 6) *careful not to be unjust! Accusations → become habits-watch out! (general) stay in the language at all time or its spoils the magic! Be joyful generate joy for the language. Learn more material! Sitting on chairs in the circle helps participation and makes eye contact easier. Ritual helps the children. Don't always give the answers, let them wait. Don't label kids as 'disrupters'- rather make connect with the child- tell him how his behaviour affects you (I message not you message)! Stay calm! Go with the flow!*

9.2 Narrative Writing

Many of these entries were lengthy. Here are two examples from different lessons. I also include the analytical reflection from column three. The first is a lesson in class 6, the second from class 2.

At the beginning the water bottles were on the desks and many pupils were distracted by fiddling with them. They did not all participate in the collective recitation, about half and quite a few messed about. Even right at the beginning of the lesson the teacher gave punishment tasks. Then the tests were handed back with the instruction that they had to be taken home and the parents should sign that they had looked at them. Teacher read out the homework texts of four pupils. The class was very still. Then they started worked on the reading book but it was so noisy and chaotic that hardly anyone managed to get any reading done. Teacher threatened that if that happens again they will have to write out the whole chapter as a punishment.

Analytical reflection:

If I had been teaching the lessons, I would try long before to establish a better working atmosphere – no simple quick solutions? Where to start? Try to get the pupils to agree to a way of behaving that doesn't distract- get them better motivated- instead of starting with a recitation that they don't like. Teacher seemed irritated – didn't know the poem by heart- I thank that matters. Maybe start with conversation- things we know we can say- in pairs. Maybe a good song would be easier to get them all to join in. Maybe reading the homework- the pupils could read their own out. Don't threaten punishments that are pointless. Tomorrow I will talk to Mrs X and ask if I can help, maybe team work.

What have I learned? Try to create better learning atmosphere. Do things they like and understand are important to do. Negotiate with pupils about how to get things done- see what they say.

In a case clinic back in the seminar, this teacher student's experiences led to a discussion that had the outcome that whilst observing competent teaching is obviously helpful, observing problems is also very instructive because it quickly throws up the questions, such as; How did the situation get to be like that? How can one turn such as a situation round? There was considerable sympathy for the teachers who struggled, particularly in subject lessons like foreign languages, and how class teachers and other teachers can work together to establish a good learning environment.

A second example of descriptive and analytic reflections:

At the start of the lesson a pupil who was crying was comforted and another pupil who had pushed him was called forward and asked to apologize. Collective greeting "good morning dear teachers" followed by recitation of short action verse. Questions to the still standing class "how many seasons, months, days of the week are there?" Followed by recitation of poem about the seasons with actions. This was repeated, with each row saying the verse for each season. Then they play The Farmer's in the Dell. Most children participate and the other follow with interest. This goes over into a game of guessing vegetables and fruits quick sketches on blackboard (banana, apple, watermelon (?), bunch of grapes) game stopped after some children start playing around. Two children who have been using crayon on their faces are sent one after the other to washroom to clean up. Meanwhile a rhythmical exercise with fists over each other one potato, two potato, three potato- more… focused the class again. This was followed by an action rhyme I'm standing, I'm sitting, I'm jumping all around…in which they more

or less all joined in. The teacher then asked them to sit down on the floor, rang a little bell and said 'memory game'. She then took her basket and took out some objects, showed them and named them, "Mrs S's purse, a match box (she shook it) with matches in it, a red rosy apple, Mrs S's key- my school key, my house key, my bicycle key" . She then asked them to cover their eyes and 'see' the things. Then she asked them to open their eyes and asked, what is in Mrs S's basket today (repeated three times, looking at the children with great expectation). Several children put up their hands and said – mostly correct what they remembered. After two or three children had spoken. She took the things out again and said the same word, then indicated that the children should repeat the words with her. After that they stood up, said the goodbye verse and then put the desks back in place. End of lesson.

Another analytical reflection:

Keep things moving, change the activity if it is not working. Deal with 'human problems' so everyone can see and catch the tone of care. I was surprised at the complex vocabulary of memory game. She said "these are MY keys", then later when the children had to say- she said "these are Mrs Smith's keys". Then she said "we see her keys". They didn't all catch on, but the will!

By focusing on details and exploring why things were done, how they were done and discussing how they could be done, the theory learned in year one, takes on a practical dimension.

These two examples from many show the potential learning factors in scaffolded reflection. Teacher identities are being made conscious ("I wouldn't do that", "I really want to avoid those situations", "I'm never going to shout at children!", "you really have to be awake to every nuance"), teacher agency is being explored ("I would take more time to

do that", "I would make sure that if I send a child out, she goes to another class or to a meaningful arrangement that has been planned ahead", "I would discuss that with the class teachers"), practical issues are raised ("there has to be space on the blackboard", "I'd have to cut those out beforehand and see that there are enough scissors"), methodological issues are raised ("I don't know if the whole class playing descant recorders-often badly- is a good musical experience", " it would be helpful if they envisaged the activity before actually doing it").

This student reflected on using a journal for reflection;

> *Overall I think using a journal to document what I experienced was a helpful idea for me. Everything I saw and noted down I was able to use at some point. Also I found the writing helped me develop new ideas and explanations about why things happened and what I would do differently. At first it was hard to recall everything and then write it but after a while reflective ideas came practically without any great effort. At the start of your career it can be a great help to gain some distance from sometimes turbulent feelings and reactions. I intend to continue using a journal.*

Of course, not all teacher students keep up their journaling regularly and only do so only periodically. I find it important to keep the voluntary element to minimize the tendency to keep the journal merely because it is a requirement. I believe there has to be willingness based on insight and interest, if the activity is to be meaningful, though I acknowledge that an obligatory phase may be necessary so that teacher students get used to working with a journal. It is important to emphasize that the use of journals should not be assessed and that what teacher students write is their private affair (unless they want to share it), otherwise they tend to write what they think their mentors or supervisors want to read and not what they actually think. Nevertheless, the question of course-requirements and doing something out of insight is an unresolved

paradox. Some teacher students write far more than the example cited here cited above; others tend to make explicit judgements at each stage. The degree of scaffolding varies since the idea is to offer a support. If teacher students come up with methods that suit their style or differ in some way from what has been suggested, this is seen as an opportunity for them to share their reasons and experiences. It is not a strict framework and can have many variations. Journals used for research purposes have to have a consistent form but otherwise can also vary.

When the teacher students/novice teachers are back in the seminar for de-briefing, they are encouraged to analyse their own journals. The self-analysis of the journals can follow Moon's (1999) steps of transformative learning and representation of learning, which is shared with the teacher students. The first step is noticing and making simple records of memories. After a while, teacher students are able to make sense of their experiences and can recognize the significance of separate elements. A further stage is reached when they begin to link and integrate the observations they make. New experiences are integrated into the existing structures and this in turn focuses attention on new aspects. At a later stage the teacher students/novice teachers start working with meaning by identifying patterns and structures and this often accompanies their first efforts at actual lesson planning and implementation (though often after a phase of chaotic experience, when they are so busy doing their 'programme' that they can hardly notice what the children are doing). Finally, transformative learning may be achieved when novice teachers can start developing their teacher identity, agency and voice and style.

The final stage of reflection listed in the table above is critical and reflexive reflection. To date I have been unable to establish a basis for systematic critical reflection with most teacher students/novice teachers. On the one hand they have too little experience and on the other, arriving at an understanding of criticality, reflexivity and critical pedagogy takes up more time than is available in this teacher education programme as it

stands. Theoretical elements are woven into the whole course, such as the initial audit of pre-understandings and in discussion of issues related to an ethics of care and general pedagogical knowledge. My personal view is that appeals for critical reflection are sometimes inflated and theoretical because it is by no means a simple activity. It appears to happen most easily in dialogue or in community groups, but my general feeling is that it belongs to continuing professional development. It is, of course, something that teachers educators themselves must first practice.

10. Using Autoethnography in Master Theses

Such reflective processes can themselves be the subject of research projects that are later written up as a Master thesis. The journal and the sketch book are prime sources of data for reflection and analysis using methods of interpretive phenomenological analysis (Smith et al., 2009) or action research analysis (Herr & Anderson, 2015; McNiff, 2013). Two recent Master candidates gave their permission for these passages to be cited. They were chosen because they reflect on the autoethnographic process itself and highlight how the participants experienced this.

The benefits of an autoethnographic approach, as outlined by Anderson (2006), were reflected on by one teacher, a class teacher, written in English:

> *My introspection was certainly guided by this desire to understand better. I also feel like the introspection and reflection did indeed lead me to a greater understanding of my process. It also provided me with both immediate and long-term curricular and didactic adjustments. The habit of reflecting on one's own practice as a teacher is useful in general and for me as a teacher specifically in order to meet the needs of my unique and ever-changing and developing students. It is also helpful for me to reflect upon my own practice in order to gain a better understanding of my praxis, my*

process. In doing so, I can hopefully recognize both elements of the lesson that were effective in helping students understand various concepts, as well as those that were ineffective in this regard. This informs my future lessons in the class and prepares me for the next time I teach these subjects to new students…If I am not reflexive in my praxis, how could I find the direction or motivation to transform myself and thereby set a good example for my students? By teaching , I make meaning for myself and my students, and by reflecting on my teaching, I can make even more meaning out of the experience, which in turn informs my future teaching. (Participant 2 Master thesis 2020)

Another novice teacher, an art teacher, carried out an artistic project to reflect on her artistic transition from drawing, which she felt was her strong artistic suit, to painting and especially large format abstract painting, which she felt was a weakness. She accompanied the process with an autoethnographic process of reflection using a journal and sketches, which document the journey. In the conclusion to her thesis she wrote (originally in German).

The artistic process in my project stands as a symbol for the path of life. It is characterized by rhythm; through rising and falling, through boundaries and freedom. The journey passes through direct action, reflective standing-back, but also through wrong decisions to arrive at an outcome. An outcome that in the best case is positive, which one can above all be responsible to oneself for. The human being is woven into and connected to the world through inner and outer processes, everything is interrelated. One can read this in the words of S. Saar (2020), " if you only contemplate the world, you only understand half of it. If one only follows one's impulses thoughtlessly, one will hurt oneself and others. Both poles meet in feeling." I am surprised that I didn't see this connection

> *clearly when I started my work. I am grateful that I been able to pass through eye of the needle of consciousness in this project. It has become a very personal presentation, not least through the research method of autoethnography, which placed me as central focus of my observations. Yet it was exactly through this method that I was able to understand the core thesis of my work. Inside and outside, freedom and rules, identity and individuality stand here as representative of that overriding theme of polarities, " here the human being has to make brave and wise decisions at every moment of her life"(Saar, 2020, 53)- the human being experiences herself as unique actor, implemented in the world and in social relationships. At the beginning I did not expect that my theme From Drawing to Painting would open up such a complex theme…Looking back my journey appears as a logical sequence, and even the solution was right there for me to grasp: I was getting in my own way, or rather to be more exact, I myself was standing in the way of free painting… but it needed knowledge though action to realize that.* (Participant 3, Master thesis 2020, translation author)

Both of these theses document the reflective journey with lengthy detailed passages from journals or through sketches (i.e. drawn or painted) that are then analyzed. They form a meta-level strand running through the account, both illustrating the process and being part of the process at the same time. As the second author comments, this method demands a conscious and alert perception of self. Making the inner and outer processes visible allows the engagement with the research question directly experiential and therefore plausible and authentic for the author. The reader gains the possibility to observe the world through the lens of the narrator, thus making the relevance of the research question apparent and tangible through the thoughts but also through the feelings expressed by the author. Thus there is a continuous intersubjective exchange.

Space does not permit elaboration, but many teacher students and

novice teachers use methods of practitioner research to explore some aspect of practice. In the reflections they write at the conclusion of their thesis, they frequently mention how valuable the exercise was in developing their pedagogical understanding. Though teacher students are supposed to complete their thesis by the end of their second year of teacher education for various reasons many actually complete it in after they have started teaching. This may be an extra burden and therefore impractical but the quality of the theses increases significantly, suggesting that the integrated or professional Masters' degrees done by practitioners, or indeed Educational Doctorates are more effective from the perspective of developing high levels of teacher skills.

11. Conclusions

In the context of the wider theory of Waldorf teacher education (Rawson, 2020a) this study has explained the use of scaffolded reflection, though for space reasons it did not address the use of case clinics (a study on which is ongoing), in the practice of one Waldorf teacher education institution. It has tried to explain and justify the thinking behind the methods and the need to balance various, sometime contradictory needs. The data offered was intended to be illustrative and a further study would obviously be necessary to offer any kind of evidence in support of this process. It may be that the requirements and context of Waldorf education are specific to this study but the points raised may also be of interest to teacher education generally and to the general nature of illuminative case studies. Other researchers may find aspects if this study that are relevant in their own institutions.

Scaffolded reflection is not used everywhere in Waldorf teacher education so it would also be interesting to compare the experiences of novice teachers who have used it and those who have perhaps used less structured or informal methods of reflection. The suggestion made in this paper, that critical reflection of practice– indeed critical pedagogy- is

difficult to achieve with novice teachers in Waldorf settings could perhaps be challenged or affirmed. It would also be interesting to reflect critically on the roles of teacher educators in the process.

This exploratory illuminative study has the function of drawing attention to a particular case, not to frame a generalization. What can one learn from an illuminative case? In relation to this question of comprehensiveness, Elliott and Lukeš (2008) suggest that the relevant question is, "is the case study opening the mind of the reader to factors that they would have otherwise ignored?" (p. 112). Does engaging with a particular case lead to what Gadamer (2013) calls understanding as the fusion of horizons- in this case, the horizon of the study and that of the reader? The answer depends, according to Stenhouse (1979) on the quality of the research, what Kvale (1996) refers to as the craftsmanship of the research, and whether the conclusions are warranted. An illuminative case study should be formative for the author and the reader, as well as informative. The relationship between the particular and the general, between the case study and general questions of teachers education, is one in which the particular case opens the mind of another research to consider whether the study sheds light on similar situations. I suggest that this case study highlights the importance of reflection in the process of teacher education and learning-in-practice, especially when that reflection is systematically structured or scaffolded. How this is done will be determined by the local situation and the context. Furthermore, it draws attention to the possibility that non-verbal, intuitive forms of reflection may bring embodied, tacit experiences to the 'surface', that a hermeneutic approach can open up meanings and understandings and contribute to the growth of dispositions.

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藝術性、現象學暨詮釋學的反思性實踐在華德福師資培育中的應用

Martyn Rawson*

摘要

本研究探討如何將師培生在大學中的理論學習，透過「實踐中學習」的省思，轉換到學校實習的場域。本研究置身於德國一所學士後師培機構，採取一種照見的個案研究方式（illuminative case study），將新手教師也是碩士生的反省札記、實習討論與自我民族誌作為資料。本研究探討如何經由藝術性反省方法與現象學和詮釋學取徑，發展對於實踐經驗的理解。這些方法具有鷹架的作用。本研究總結一種統合式的途徑，透過時序性觀察，將參與式的認識論與實務聚焦的方法做連結。

關鍵詞：藝術性、現象學與詮釋學方法、反映的實踐、華德福／史代納師資培育

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* Martyn Rawson，國立清華大學竹師教育學院尹書田教育榮譽講座，E-mail: rawsonmartyn@hotmail.com