

Designing Curricular Units on the Old Testament Within Waldorf Developmental Stages

Vanderbilt University

Lin Luo

**Abstract**

While other traditional schools and types of education place more emphasis on subject content and discipline knowledge, the purpose of Waldorf education is not to train students for the future professional world, but to discover talents and live life meaningfully through its emphasis on spirituality (life meanings) and students' developmental stages (Zhang, 2014). "Spirituality" in this paper represents the inner sense, the meaning of life and the meaning or purpose of learning/education, which is something going beyond the surface. Specifically, the Waldorf's spiraled curriculum is built upon its developmental theory and spirituality. It attends to the inner sense and developmental stages of the children, and teaches the same content but with deeper understanding over and over again (Barnes, 1991). In this paper, I argue that Waldorf education should be encouraged since it gives meaning and purpose (spirituality) to education and attends to whole child developments/needs through emphasizing the life meanings or "spirituality" and Waldorf developmental stages (Zhang, 2014). Waldorf developmental stages, as they apply to spirituality, necessitate a different treatment of the Old Testament stories and texts in the 3<sup>rd</sup> and 10<sup>th</sup> grade in ways that go beyond what we more broadly think/know about 3<sup>rd</sup> and 10<sup>th</sup> graders. Specifically, I focus on how the story *The Golden Calf* chosen from the Old Testament can be taught differently to the 3<sup>rd</sup> and 10<sup>th</sup> graders, attending specifically to spirituality and the Waldorf developmental stages. I use Understanding by Design framework to design two unit plans for the 3<sup>rd</sup> and 10<sup>th</sup> grade since this backward planning design's emphasis on three-stage alignments (Desired Results-Assessment Evidence-Lesson Plan) make the concept of "Waldorf developmental stage" consistent throughout the whole curriculum planning process. Using this framework helps make the whole curriculum planning purposeful and consistent. Hopefully, my capstone serves a role not only in introducing the Waldorf education or ethical education that gives meaning to students' lives, but it also promotes future discussion and research on

Waldorf's developmental stages, and implies appropriate instructional methods and curriculum design (like backward designing, etc.).

## **Introduction**

In this paper, I argue that the Waldorf education should be fostered since it gives meaning and purpose to education. The Waldorf developmental stages, as they apply to spirituality, necessitate a different treatment of the Old Testament stories and texts in the 3<sup>rd</sup> and 10<sup>th</sup> grade in ways that go beyond what we more broadly think/know about 3<sup>rd</sup> and 10<sup>th</sup> graders. Similar to students in the Waldorf school contexts, the 3<sup>rd</sup> graders (age 7-8 years old) from traditional schools, based on Piaget's developmental theory, are also at the point of imitating adults and following the rules while the 10<sup>th</sup> graders (age 15-16 years old) apply abstract thinking to rules and have been morally developed (Ginsburg, 1982). Yet Waldorf schools put more emphasis on spirituality (the meaning of life) and on integrating its developmental stage into the curriculum in order to foster life meanings and education purposes, and encourage full-child expressions and accommodate students' needs. Due to Waldorf's emphasis on whole person education, sensitivity to developmental appropriateness, integration of arts and storytelling in the curriculum, and the maintenance of a sense of curiosity to nature, Waldorf students have higher levels of moral reasoning and creativity than other religion-based institutions and traditional public schools (Graber & Mendoza, 2012).

Rudolf Steiner (1861-1924), an Austrian educator, in 1919 developed Waldorf education in the face of the post-industrial world for the workers of children. He resists dehumanization and claims whole-child character development (Easton, 1997). The Waldorf education attends to both sensory and body developments (Oberski, 2006). Compared to other traditional schools, the purpose of Waldorf education is not to train students for the future professional world and indoctrinate them with skills and disciplinary knowledge, but to discover talents and live life meaningfully. In other words, they focus more on developing students' spirituality (Zhang, 2014). Waldorf education also attends to develop children's

diverse intelligence and talents ranging from math to music (Graber & Mendoza, 2012).

Waldorf education fosters engagement, creativity and motivation for diverse student population through providing an aesthetic environment, where fantasy is played and artistic activities (storytelling etc.) are encouraged (Walsh, & Petty, 2007). In Besançon, Fenouillet and Shankland's study (2015), researchers compared 131 adolescents in French who attended either Waldorf schools or traditional schools. After conducting surveys on these participants, these researchers were able to find that Waldorf school students had higher creativity scores than traditional school students.

Graber and Mendoza (2012) also argue that Waldorf education fosters students' moral reasoning and ethical thinking particularly in the face of the technological world. It is necessary to address the moral issues and develop moral education in this era because of the quick-production and spread of information, and the messiness and diversity that technology brings. Without addressing these issues and setting clear boundaries, reputation and copyright of a person may be damaged as other anonymous people can freely download and take possession of the original author's work products online. Based on a case study of one Waldorf-inspired school in Southern California, even though Waldorf schools do not introduce technology to students at early ages, they do prepare students for the new media world with chances of social interactions, practices to develop performance skills and so forth. Based on a week of observations at one Waldorf school in the low-income community of Milwaukee, researchers McDermott, Henry, Dillard, Byers, Oberman and Uhrmacher (1996) found that despite the disadvantageous economic conditions in the surrounding community, this Waldorf school in Milwaukee provided a safe, respectful and well-organized environment for students while meeting the requirements of standardized tests. Authors argue that Waldorf education creates small and intimate communities for minoritized low-income groups in the face of social inequalities and marginalization. All in all, Waldorf education

brings a positive experience and contributes to the whole child character development (improves not only students' creativity, but also students' moral reasoning, etc.) for a diverse range of students.

### **Instructions and Curriculum**

At Waldorf, the same teacher stays with children through grades. They incorporate morning verses, rhythmic movement, storytelling and eurhythmy (a type movement combining role play and dance) into the curriculum and into different disciplines to promote children's moral, spiritual and cognitive development, and to foster children's interests and engagements in learning (McDermott et al., 1996). Moreover, the curriculum at Waldorf schools focuses on developing children's artistic skills, abilities for self-expression and so forth. Easton (1997) mentions that Waldorf educators take interdisciplinary approaches. For instance, art is incorporated in different disciplines and subjects like history and math. Teachers may connect the logarithmic spiral with geometry art and ask the students to draw ancient architectures that exist in old historical periods.

Hallam, Egan and Kirkham (2016) conducted interviews with four teachers from a Waldorf school in the UK. They found that art was incorporated even in teacher training. Teachers themselves were encouraged to develop a connection with color and deep interpretation of art with personal meaning. They took active roles in facilitating the in-class discussion to develop kids' relationships with art and in asking questions to guide children's creation of arts. At the same while, teachers took the teaching of artistic skills seriously by referring to their expert knowledge, providing their guidance and striving for certain end goals. In this case, art is valued not only in the curriculum, but also in teacher training.

### **Spirituality and Curriculum**

Uceda (2015) mentions that Waldorf education attends to body, soul and spirit. They tend to create a spirit that unites all the teachers and the whole school. The emphasis on spirituality is

a necessary part of Waldorf's teacher training. Teachers often meet weekly to study and practice the theory of spirituality, and they are encouraged to share their personal spiritual life with kids. Waldorf schools focus on the spiritual dimension of the education since spirituality is related to Waldorf's philosophy, searching for the deeper meaning of life and the development of full child being. They not only ground this idea of spirituality in teacher training, but also in curriculum and instruction. They aim at developing child's natural reverence for the beauty of life and nature through curriculum and instruction (Zhang, 2014). Schools provide natural materials and a welcoming environment, which leads to security, curiosity and imagination, for kids to explore. They foster simplicity and spirituality through engaging children in nature and in the reflective solo activities. Iannone and Obenauf (1999) argue that a spiritual curriculum is one that seeks for higher levels of meaning in life and brings communion, identity and unity. Rather than running from busy schedules and meaningless activities like in traditional schooling, a spiritual curriculum addresses flexibility, imagination and creativity. Waldorf schools recognize the spirituality in every human being. Its curriculum aligns with the inside spirituality and enlivens the thinking, feeling and meaning of life. Particularly the arts-incorporated curriculum (drama, speech, music and painting, etc.) attends to students' intellectual and spiritual growth and fosters whole-child expression. All in all, "Spirituality" in this paper represents the inner sense, the meaning of life and the meaning or purpose of learning/education, which are the things that go beyond the surface in other words.

### **Developmental Theory and Curriculum**

As mentioned earlier, Waldorf education focuses on full-child character development (Easton, 1997). The full-child character development is realized through the accomplishments of both spiritual and psychological developments. Each individual's ego or spirituality is developed through developments of the inner sense, which is *physical, etheric* and *astral body* based

upon seven-year cycles. *Physical body* (physical and material world) is developed in the first stage (age 0-7), the *etheric body* (The intermediate level between material world and soul world) is developed in the second stage (age 7 to 14) and the *astral body* (soul world) is developed in the third stage (age 14-21). Iannone and Obenauf (1999) also describe that spirituality develops through three stages of seven-year cycles. In the first stage (age 0-7), the spirit inhabits the child yet is still adjusting to the physical surroundings. In the second stage (age 7-14), the imagination of the children is developed. Finally, in the third stage (age 14-21), the spirit or the soul world is in the body and is realized at puberty (Uceda, 2015). This article shows Waldorf's emphasis on developing inner sense/spirituality, giving meaning to the whole-child developments/education and manifesting how spirituality is inseparable from each child.

Accordingly, the Waldorf child's psychological developments also go through *willing*, *feeling* and *thinking* based upon seven-year cycles, which align with spiritual developments. In Stage one, *willing* and *doing* (ages 0-7), children learn through student-centered physical explorations of the environment, creative play, stories, songs and imitation of adult behaviors. Their language is also developed in this stage, which plays a sound ground for later exploration of feeling and thinking. In Stage 2, *feeling* (ages 7-14), children learn through the development of the imagination with direct artistic and tactile experiences. They construct mental pictures of stories instead of depending on their physical experiences. Additionally, during this stage period, a caring adult authority figure plays an important role in guiding children's meaningful and reasonable choice. In Stage 3, *thinking* and *judging* (ages 14-21), young adults learn through self-reflection, self-regulation and abstract problems. In this stage, students reflect upon the connections between ideas in different subjects and disciplines, and they develop holistic and ethical thinking (Nordlund, 2013; Easton, 1997). While attending to children's both psychological and spiritual developmental needs, Waldorf education implies



more meaning to education than any other traditional schools. The alignment of both Waldorf psychological and spiritual developments illuminates that the inside spirituality is related to enlivenments of the thinking, feeling and meaning of life (Iannone & Obenauf, 1999). In other words, the Waldorf developmental stage and accommodations for children's developmental needs also imply Waldorf's focus on "spirituality."

In the article *Learning to think in Steiner-Waldorf schools*, Oberski (2006) mentions that the purpose of the education was to reach for the third Waldorf developmental stage, which was *thinking*. *Thinking* makes us humans become truly free, yet such *thinking* is not disconnected from experience. Children directly develop thinking through the experiences of *willing* and *feeling* without letting teachers design purposeful thinking activities. Children progress gradually through these three stages. For instance, after conducting observations and interviews with teachers across the grades, Oberski (2006) finds that most teachers believed that thinking happened through direct experience, through sketching a picture for a history lesson, etc. The action, "sketching" first engaged willing and physical exploration. Then the feeling or the expression was developed through willing. Finally, children developed thinking of the historical events. In my two unit plans, which are mentioned later, I also provide students direct experiences that accommodate their current developments instead of designing particular lesson activities that lead them to the next stage development.

Many aspects of Waldorf's developmental theory align with Piaget's cognitive development theory. For instance, in the first pre-operational stage (age 0-7) of Piaget's cognitive development, children explore the surroundings through hands-on activities and fancy play. Yet as children grow older (to be over 12 years old), they are more likely to apply abstract thinking. This process is similar to Waldorf's developmental process that first goes through physical exploration, and then later develops children's imagination and abstract

thinking (Graber & Mendoza, 2012). Waldorf's spiraled curriculum is built upon its developmental theory. The curriculum attends to the inner sense and spiritual developmental stages of the children and teaches the same subject over and over again but with new perspectives/aspects of the subjects. For instance, physics is often introduced at students' sixth grade, and continued as the main course each year until students' high school graduation. Nevertheless, each year when it is taught, teachers always provide new levels of experience and new aspects of the subject to students, corresponding to students' developmental stages (Barnes, 1991). The curriculum has to adhere and adapt to students' developmental stages, instead of the other way around. Both Waldorf educators and Piaget believe that teachers should not teach intellectual tasks before children become developmentally ready, and that the curricular content should match with the developmental stages, in case teaching the over-difficult content might lead to children's dislike for school (Graber & Mendoza, 2012).

Accordingly, in both Piaget and Waldorf's standpoints, teachers' roles should be changed as children become cognitively and psychologically developed. Ginsburg (1982) mentions that both Piaget and Waldorf educators believe that teachers play roles as authority for young children since it is natural for young kids to gladly receive instructions and imitate teachers' actions. Yet teachers should become more like friends as children grow up. Nevertheless, for both Piaget and Waldorf's approach, the teachers' role and the curriculum should align with children's developments.

In another article *Give Them Time—an analysis of school readiness in Ireland's early education system: a Steiner Waldorf Perspective*, O'Connor and Angus (2014) claim that starting formal education at a younger age without waiting until children become developmentally ready is detrimental to a child's overall learning. Conversely, starting school

at an older age effectively supports a child's interests and engagements at school. The authors point out that the formal school education starts at four years old in Ireland due to the fact that the educators at there strongly believe in behaviorism (stimulus to behavioral response approach). These Irish educators believe that the same behavioristic learning principles should be treated to all ages and grade levels without making any differences. The sooner the children learn the abstract concepts, the better their learning will be. However, their claims are unwarranted since early formal learning leads to learning anxiety and negative effects on motivation. Likewise, O'Connor and Angus (2014) believe that learning should be mainly supported by a play-based approach in the early ages, based on the first developmental stage of Waldorf's approach, instead of being used to deprive children's joyful childhood. Specifically, Children should not be sent to a formal instructional settings at 4 years old and learn abstract concepts like mathematics and literacy. Instead, they should wait until six or seven years old, in which children move to the second stage of the Waldorf development process. Based on all above literature pieces, I do not use curriculum to lead children's developments ahead. Instead, my curriculum attends to and accomodates children's specific developmental stage.

### **Understanding by Design Framework**

For this capstone, I design two unit plans in the Waldorf contexts. I focus on how the story *The Golden Calf* chosen from the Old Testament can be taught differently to the 3<sup>rd</sup> and 10<sup>th</sup> graders at Waldorf schools according to Waldorf's developmental stages, and how the story can foster meaning and purpose (spirituality) of learning through promoting the understanding of meaning and transfer of learning to other disciplines and daily lives. *The Golden Calf* in Exodus 32:15-20 talks about a story when Moses, one of God's prophets, goes up Mount Sinai to receive instructions from God, Israel (God's elect) turns to idolatry

and makes a golden calf even though they promise before, saying that they only serve God and obey all His commandments (Exodus 32:15-20, New James Version).

As mentioned earlier in this paper, third graders (8 year-olds) in Waldorf school contexts mostly are at the second Waldorf's developmental stage where children learn through the development of the imagination with direct artistic and tactile experiences. Children construct mental pictures of stories and move away from the earlier developmental stage that depends on physical experiences. Additionally, during this second stage, it is natural for young kids to gladly receive instructions and imitate teachers' actions, so having an adult authority figure is helpful in guiding children's meaningful and reasonable choice at this stage. On the other hand, tenth graders (15 year-olds) mostly are at the third Waldorf developmental stage. They learn through self-reflection, self-regulation and abstract problems. In this stage, young adults reflect upon the connections between ideas in different subjects and disciplines, and they develop holistic and moral thinking. Based upon Waldorf's developmental stages, the story *The Golden Calf* can be taught at both third grade and tenth grade, yet with different aspects of the story attending to students' developmental stages. For the third grade curriculum, the lesson of *The Golden Calf* focuses on providing direct artistic experiences, and giving students a chance to learn the story through imagination and explore/present the story in various art forms. On the other hand, for the tenth grade curriculum, the lesson of *The Golden Calf* provides students opportunities to learn the story through abstract thinking and connecting with daily life experiences.

In order to specify what Waldorf students should understand, know and do, and be able to transfer to other disciplines or areas at each grade level, I use Backward planning in the Understanding by Design Framework for my two unit plans. Wiggins and McTighe (2005) mentions that the Background planning framework provides a clear direction, guiding

instructors through curriculum, assessment and instruction. This framework designs curriculum backward through a three-stage design process: Desired Results, Assessment Evidence and Lesson Plan. By planning through these three stages starting from the end goals, instructors are able to make effective and purposeful curriculum planning, and to avoid activity-oriented and coverage-oriented curriculum planning. Rather, through this backward planning framework, instructors are able to focus the curriculum on meaning/spirituality making (promoting students' understanding and the transfer of learning). A key trait of the Understanding by Design framework is the alignment of the three stages, so that the whole curriculum planning process is pretty consistent. For instance, the lesson plan must align with goals and the assessments while assessments have to be used to address the goals and support the lesson plan.

The first stage focuses on transfer of learning to new situations and the end goals. It not only provides a direction for the curriculum planning based on the goals/standards, but it also includes a "meaning making" part that takes considerations of essential questions that engage students in the process of deepening understanding and supporting transfer, and of students' understandings. Stage one also indicates the key knowledge and skills that are means to achieve the desired goals. The second stage focuses on assessment evidence that aligns with the desired goals indicated in Stage one and validates if the desired goals have been achieved. Broadly speaking, the backward planning framework differentiates two types of assessments: performance tasks and other evidence. Performance tasks assess students' understanding and ability to apply/transfer their learning to a new authentic context. Other evidence includes tests and observations that determine what students know and are able to do. In the third stage, teachers plan lessons and activities aligning with three types of goals identified in Stage one: transfer, meaning making (understandings and essential questions) and acquisition of skills and knowledge (Wiggins & McTighe, 2005).

Keeping in mind Waldorf's developmental stages, I design my two unit plans based on the backward planning framework. I intend to provide chances for 3<sup>rd</sup> grade students to express ideas or emotions through various art forms since students at this age (around eight years old) are developing their imagination and feeling, based upon the second Waldorf developmental stage. Artistic experiences, in this case, serve as an important medium that enables students to explore feelings and thoughts (Nordlund, 2013; Easton, 1997). So my goal for third graders is to help them be able to present the story *The Golden Calf* in a selected art form to express ideas or evoke emotions and build connection between arts and literature. As I have mentioned earlier, I emphasize students' understanding and transfer of learning (the meaning of learning) that are particularly identified in the backward planning framework. I intend to enable students to understand that the relationship between the arts and story/culture is mutually dependent; the arts not only reflect and preserve stories, but it also affects the story telling and the culture. As well, stories and culture influence the arts. Hopefully, students will be able to create and perform an original work in a selected art form to express ideas and emotions in other contexts that are out of this lesson, and see the connection between arts and stories.

Based upon my goals and vision for the lesson, I first propose the essential question to the class asking, "In what ways do the arts reflect and influence the story telling and the cultural contexts of the story", in order to engage students' curiosity, build up understanding and promote transfer afterwards. Next, I will review the content of the story *The Golden Calf* together with students and introduce various art forms during the lesson. Later, I will help students build up knowledge and skills for achieving the desired goals (understanding and transfer of learning). For the third grade lesson, students have to know various art forms and the content of *The Golden Calf* story, so that they can present the story and express ideas or emotions related to the story through different art forms. In order to achieve and show the

understanding of the relationship between arts and culture/ideas, students not only need to be skilled at using various art forms to demonstrate stories and to express thoughts and emotions, but they also have to be skilled at explaining, interpreting and applying the story, and demonstrating different perspectives of the story through various art forms.

On the other hand, I would like the 10<sup>th</sup> graders to be able to reason, make comparisons of different stories that happened in another place and time, and apply some of the elements/content to their current or future life events. I would like them to connect stories/fictions with their daily lives and apply the content to their lives. Students at this age (around 15 years old) are developing thinking, based upon the third Waldorf developmental stage. So my goal for my 10<sup>th</sup> graders is to help them be able to apply what they have learned through lessons of the story *The Golden Calf* to current daily life and future events and issues. As I have mentioned earlier, I emphasize students' understanding and transfer of learning that are particularly identified in the backward planning framework more than just on memorizing and learning the story content. I intend to enable students to understand that literature pieces explore universal themes of human existence and can reveal truths through stories and fictions. Hopefully, students will be able to transfer what they learned in the literature pieces to other disciplines and their daily lives.

Based upon my goals and vision for the lesson, I first propose the essential question to the class asking, "How can stories from other places and times relate to our current daily lives and future events?" in order to engage students' curiosity, build up understanding and promote transfer afterwards. Next, I will review the content of the story *The Golden Calf* together with students and introduce various elements of the story that are important to the students' comprehension of the story, including characters, contexts and the plots, or can be used to justify and support reasoning/thinking. Later, I will help students build up knowledge

and skills for achieving the desired goals (understanding and transfer of learning). For the tenth grade lesson, students need to know the content of the story *The Golden Calf* and different elements of the story including plots, characters, natural scenes and so forth, so that they are able to apply the story content and make comparisons with other stories or contexts. Also, they not only need to know different perspectives of the story and the characters, and the application of the story, but they also need to know different ways that can be used to explain and interpret the story. In order to achieve and show the understanding of literature pieces or fictions' applications to daily lives, students need to be skilled at explaining, interpreting and applying the story, and demonstrating different perspectives of the story through different ways of reasoning and justifications. They may also need skills at self-reflecting on the reading experiences, empathizing with others and walking in others' shoes and evaluating the content (the character in the story, etc.) through considering different perspectives.

Just as I have mentioned above, all three stages in my unit plans have to align with each other so that the whole curriculum planning is consistent. In order to make sure my lesson plan and learning activities address the three types of goals (transfer, meaning making: essential questions and understandings and acquisition of the skills and knowledge) identified in stage one, I code various events in my lesson plans with letter T, M and A.

Moreover, the curriculum in the Waldorf school context has to adhere and adapt to students' developmental stage, instead of the other way around. Teachers should not teach intellectual tasks before children become developmentally ready (Graber & Mendoza, 2012). So as I design my unit plans and lesson activities, I try to align my goals, assessments and lesson plan with students' developmental stages and use my plan to support students' developmental stages instead of leading ahead of students' developments. For this reason, I



do not argue using the story *The Golden Calf* to develop students' feeling and thinking. Rather, I argue using the story as a context that supports students' feeling and thinking at their specific developmental stages. This backward planning design that I make aligns with the Waldorf philosophy, spirituality and developmental stages. It provides space for me to distinguish lessons for different developmental stages, like lessons for the 3<sup>rd</sup> and 10<sup>th</sup> grades in this case while teaching the same story. In addition, this framework enables me to focus the curriculum on students' understanding and transfer of learning. The story *The Golden Calf* can be used to build connections between literature and arts, and between literature and life values. Students are able to learn more than just the story content. Instead, they are able to apply what they have learned to other disciplines and to their daily lives, and develop their full potential. In this way, education and learning become meaningful and purposeful.

### **Assessments**

Specifically regarding the second phase of the Understanding by Design framework, I include a model of implementation strategies and assessments in my unit plans. Although my unit plans focus mainly on instructional practices, referring to those instructional activities/curriculum carried out in Waldorf schools and Waldorf's developmental stages, assessment options ranging from performance-based assessments to authentic assessments are also analyzed and discussed. A closer look at what these assessments entail, why we need these assessments and how the quality of my curriculum can be highlighted will also be included.

In the article *The role of assessment in differentiation*, Moon (2005) claims that assessments play important roles in planning, guiding and evaluating instructions. He claims that the instruction and assessments should be closely related. The instructors need to pay careful attention to make sure the assessments match with the goal of the instruction and the

content of the curriculum, and it has to have space for students to show what they have learned. Otherwise, the data collected from these assessment tools will miss the purpose of informing any needed adjustments to the curriculum and instruction, and the instructions for those kids with diverse needs. The whole curriculum will become a mess without a focus. Moreover, students' interests and confidence in the subjects may be unfairly penalized by the poor assessment data.

Conversely, Ghaicha (2016) claims that an appropriate assessment is the one that implies important educational decisions, complies with instructions, communicates in a timely manner to teachers, students, parents and other community members, and is easily administered and interpreted. The backward planning framework, in my case describes such so called appropriate assessments that inform teachers and learners and communicate to them the lessons. The assessment evidence at the backward planning stage two phases plays an important role in shaping and focusing the lessons due to its alignment with the learning goals identified in stage one of the framework. Based on all these literature analyses, in my two unit plans, I consider using the assessment evidence prescribed by the backward planning framework. I consider using performance tasks, as mentioned earlier in this paper, to inform both teachers and students' progress and validate if the learning goals have been achieved. I also include other assessment evidence like group discussions and in-class observations to collect timely feedback for the lesson and curriculum planning.

For my unit plans, I specifically include authentic assessments. Authentic assessments are often included in the performance assessments. Performance assessments usually represent evaluations on the application of knowledge and skills through meaningful and engaging tasks, while authentic assessments often specify the application of knowledge and skills in real-world contexts. In this case, not all performance assessments are authentic

assessments. Instead, it is the other way around. As described by Ghaicha (2016), unlike performance-based assessments, like standardized tests, often are punitive and tell us limited information, while authentic assessments test students' performance, skills and knowledge in real-world contexts. They are useful and meaningful in improving instructions and learning, and promoting understanding and transfer of learning. Nevertheless, Wiggins and McTighe (2005) argue that the performance-based assessments in the backward planning framework test students' application of knowledge and skills in authentic contexts. I guess due to backward planning's focus on understandings and transfer of learning in real context, all performance-based assessments are authentic assessments in this backward planning framework.

For both of my third grade and tenth grade unit plans, I use performance based authentic assessments. Students can take and fill out my assessment tasks and assignments at home. For my third graders, I ask them to pretend to be artists who are invited by a sponsor to participate in the art exhibition of the story *The Golden Calf* next month. Each of them gets the chance to demonstrate the story *The Golden Calf* in any art form (it can be in the same art form they have created in class) and provide descriptions for it. For my tenth graders, they are asked to be book reviewers who are currently working for the New York Times book review column. The newspaper director has asked each of them to choose a story found in the Old Testament and to write a description and evaluation of the story by next Friday. In my standpoints, using performance based authentic assessments not only engages students' interests, but it also promotes students' understanding of the course material and transfer of learning to real-world contexts.

While students are asked to fill out these assessment tasks, I provide them with guidelines and a rubric for the tasks, so that they are clear about what I am looking for and

about the desired goals of the lesson. Also, they are able to evaluate their own learning process and help teachers validate the effectiveness of the lesson plan (Shermis & DiVesta, 2011). The advantage of using the backward planning framework is the framework's focus on students' understanding and transfer of learning, as mentioned earlier in this paper. Instructors do not simply just want students to remember the facts, but they want them to transfer their learning and really understand the material. So for my two unit plans, I also focus on students' understanding and assessing students' understanding.

Wiggins and McTighe (2005) identify six aspects of assessments for understanding (students' ability to explain, to interpret, to apply, to demonstrate different perspectives, to display empathy to others and to have self-knowledge) in the backward planning framework. Cassady, Speirs, Neumeister, Adams, Cross, Dixon and Pierce (2004) examine the differential learning and experiences of children in regular classroom settings through 5-minute video recording and semi-structured interviews before and after the observation. They examine the implementation of students' instructional activities and student engagements also through six students' cognitive activity levels (Remember, Understand, Apply, Analyze, Evaluate, and Create). However, the difference between the six aspects of assessments for understanding identified by the backward planning framework and the six cognitive levels identified by Cassady et al (2004) is that the six aspects in the backward planning framework are suggestive and equal indicators of understanding, and they do not need to be covered at all times in the assessments (Wiggins & McTighe, 2005). On the contrary, Cassady et al (2004)'s six cognitive levels represent a hierarchy with increasing cognitive complexities as students move to the higher level. Instructors intend to get students reach the highest level.

In the rubric for my third grade unit plan, I use the backward planning framework. I cover all six aspects for both of my third grade and tenth grade unit plan. Nevertheless, I can

still assess through other evidence, like from observing and listening to students' talks during small group and whole class discussions to see whether students meet the standards of these six aspects. In their article, Cassady et al (2004) mention that observers are able to record the information regarding who directs the learning process and who makes the decisions about the instructional activities. They can provide holistic ratings on the instructional methods, differentiated teaching, and classroom environment like some nonverbal cues of students and instructors in order to provide feedback to the instructors.

### **Lesson Plan**

As instructors observe and walk around during small group and whole class discussion, they can also give assistance to individuals and certain groups who need extra help in order to catch up with the class and the lesson. At these opportunities, they are able to clarify and scaffold the tasks for some individuals. Moreover, through walking around during group discussions, instructors may ask students several questions to collect students' timely feedback and comments that make future lessons more effective. Yet the instructors need to be aware of their positionality and how their interactions with students may affect their observations.

In addition, small group and whole class discussions give students chances to support and build upon each other's ideas. By providing choices/chances for students to both work alone and work in groups, lessons are able to be adapted for students of differentiated abilities/levels since different students may have different preferences of learning forms. Additionally, each of my lessons lasts about 50 minutes with a 10-minute break in the middle, in case students feel tired after a long period of focus or need extra help to catch up during this break. I believe these ways enable my lessons to adapt to students of different needs and abilities (Wiggins & McTighe, 2005).

Additionally, I use a projector to present prepared PowerPoints of several artworks that illuminate the story *The Golden Calf* and brainstorm artistic elements together with my third grade students, and review the story content of *The Golden Calf* together with them. I introduce various elements of the literature pieces and provide scaffolding worksheets (see Appendix E) for my tenth graders. For the take-home assignments, I also provide both guidelines and rubrics to minimize students' workload, so that students know what to expect and are able to self-evaluate their work and progress. These are all useful ways to scaffold the tasks and lesson activities at hand for students and ensure my lesson plans to be suitable to students of differentiated abilities.

For the order of the events in both lesson plans, I always give the rubric at the end of the lesson for students to use for their take-home assignment because I think giving rubrics too early may limit students' thinking and engagement in the activity. I also want them to be able to reflect and summarize based upon their own experiences. Other than scaffolding the lesson activity first for students, I also start from small group sharing to whole class sharing because I think students build upon more ideas from their peers, and reflect upon their experiences through this way.

## **Conclusion**

All in all, the Waldorf developmental stages, while attending to "spirituality," necessitate a different treatment of the Old Testament stories and texts in grades 3 and 10 in ways that go beyond what we more broadly think/know about 3rd and 10th graders. Waldorf education resists dehumanization and claims whole-child character development (Easton, 1997). The curriculum adheres to spirituality and developmental stages. The Understanding by Design framework used in this paper aligns with the Waldorf developmental stage and develops the spirituality (the meaning of learning, etc.). I explore how the story *The Golden Calf* chosen

from the Old Testament can be taught differently to the 3<sup>rd</sup> and 10<sup>th</sup> graders corresponding to Waldorf developmental stages (*Feeling* and *Thinking*). Specifically, I focus on developing third graders' understanding of the relationship between arts and ideas, fostering tenth graders' understanding of the relationship between literature pieces and daily-life applications, and fostering students' curiosity of life meanings and purposes (spirituality) in general.

Hopefully, my unit plans play a role in introducing Waldorf education. Waldorf education, through its "spirituality" concept, places more emphasis on moral and ethical education that develops students' character and full child potential than on the course or subject content. It not only gives meaning to students' personal lives, but it gives deeper value/meaning/purpose to the entire education and produces more members that benefit the society. Specifically, my curriculum design helps students transfer their learning and build connections among disciplines and across areas. It aims to build connections between literature and arts, and between literature and life values. Students are able to think and learn values that can be applied to their daily life from the story content. In turn, they are able to utilize what they have learned to contribute to the society. The Backward Planning of Understanding by Design framework used in this Capstone paper effectively guides instructors' curriculum planning in ways that support and align with students' developmental stages. Also, its three-stage alignment (the alignments of desired results, assessment evidence and lesson plan) makes the whole curriculum planning purposeful and consistent. For future practices, instructors may consider applying this framework to their classroom to make their instructions and assessments align with goals consistently, and to make the whole teaching meaningful and effective. Also in the future, researchers may consider continuing exploring Waldorf developmental stages and other cognitive theories to see whether curriculum should always follow students' developmental stages, or the other way around. Hopefully, my

Capstone also has some implications on educational system and the need for policy change for a meaningful and purposeful education that puts focus on more than just subject content and knowledge.



### Appendix A

Adapted UbD Template 2.0 for one 3<sup>rd</sup> grade lesson on Making The Golden Calf

Phase 1 Desired Results		
<p>ESTABLISHED GOALS &amp; IDENTIFIED STANDARDS</p> <ul style="list-style-type: none"> <li>Students are able to connect arts with literature (the story <i>The Golden Calf</i> etc.).</li> </ul>	<b><i>Transfer</i></b>	
	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> <li>Create and perform an original work in a selected art form to express ideas and emotions.</li> </ul>	
	<b><i>Meaning</i></b>	
	<p><b>UNDERSTANDINGS</b> <i>Students will understand that...</i></p> <ul style="list-style-type: none"> <li>The relationship between the arts and story is mutually dependent; the artistic elements (color and texture, etc.) not only reflect and preserve stories, but it also affects the story telling. As well, stories affect the presentation of arts.</li> </ul>	<p><b>ESSENTIAL QUESTIONS</b></p> <ul style="list-style-type: none"> <li>In what ways do the arts reflect and influence the story telling?</li> </ul>
	<b><i>Acquisition</i></b>	
<p><i>Students will know...</i></p> <ul style="list-style-type: none"> <li>Various art forms that can be used to express and demonstrate stories.</li> <li>The content of the story <i>The Golden Calf</i>.</li> </ul>	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> <li>Explaining, interpreting and applying, demonstrating different perspectives, displaying empathy and having self-knowledge.</li> <li>Using artistic elements to demonstrate stories and to express thoughts and emotions.</li> </ul>	
Phase 2 Assessment Evidence		
<p>A performance based take-home assignment for students: Pretend you are an artist. A sponsor invites you to participate in the art exhibition of the story <i>The Golden Calf</i> next month. You get the chance to demonstrate the story <i>The Golden Calf</i> in any art form (it can be in the same art form you have created in class) and provide descriptions for the connection between the story and the art form of your choice, specifically in response to the essential question “In what ways do the arts reflect and influence the story telling?” Please see the rubric (in Appendix B) for the requirements and standards of your descriptions.</p> <p>The instructor may collect the assignment at the following week.</p> <p>Other evidences: observations during In class sharing and dialogue (children’s talk and children-Teacher talk) to further evaluate the six aspects (students’ ability to explain, interpret, apply, demonstrate different perspectives, display empathy and have self-knowledge) mentioned in rubric (Appendix B). Students also use the rubric to self-evaluate their own work and progress.</p>		
Phase 3 Learning Plan		
<p>50-minute lesson (25 minutes a session, taking a 10 minutes break in the middle, in case students feel tired or need extra help to catch up during this break.)</p>		

- Review the content of the story *The Golden Calf* and ask students to give a summary and recall the details. (5 minutes) (A)
- Teachers show several artworks that relate to the story *The Golden Calf* and brainstorm artistic elements (color, line, gesture, composition and symbolism, etc.) that play roles in telling the story, together with students. Working together and introduce various artistic elements first as a whole group scaffold the afterward task and lesson activity. (5 minutes) (A)
- Next, each student search online or select and create their own art form to express the ideas and emotions that relate to the story *The Golden Calf*. Working individually first gives students a chance to explore and apply new skills/knowledge independently, and it fosters understanding. The teacher may walk around to observe and assist certain individuals during this time, if needed. (10 minutes) (T, M)
- Students share the products in a small group of three. By comparing their products with each other, students reflect upon the question “in what ways do the arts reflect and influence the story telling?” Working in a small group of three engages each of the students in the conversation and in helping each other and building upon each other’s ideas. The teacher may walk around to observe and assist some groups or individuals during this time, if needed. As a result, the lesson adapts to students of differentiated abilities. (15 minutes) (M)
- Students share as a whole group and reflect upon the lesson or the activity, specifically on the question “in what ways do the arts reflect and influence the story telling?” by referring to various artistic elements (color, line, gesture, composition and symbolism, etc.) and the connections between artistic elements and literature. (10 minutes) (M)
- The teacher assigns a take-home assignment, and provides guidelines and rubrics to minimize students’ workload, so that students know what to expect and are able to self-evaluate their work and progress. (5 minutes) (T, M)

Materials:

Projector to present prepared PowerPoint of several artworks that illuminate the story *The Golden Calf*

The copy of the story *The Golden Calf*

Tools: pens, pencils, papers, paperboard, crayons, scissors, cloths...

Guidelines and rubrics for take-home assignment

**Appendix B**

## Rubric for the third grade Take-home assignment

	Above Expectations (4)	Meets Expectations (3)	Approaching Expectations (2)	Below Expectations (1)
1.Explanation	A thorough and creative account (using model and theory, etc.); fully supported with justifications; broad and deep; goes beyond the given information (the artwork and the story <i>The Golden Calf</i> , etc.)	An account that reflects some in-depth; goes beyond the given information; supported by some evidence, but insufficient or inadequate.	An incomplete account but with some insightful ideas that extend and deepen the given information; account has limited evidences and supports.	A superficial account; more descriptive than analytical or creative; a fragmentary or sketchy account of facts/ideas with false generalizations.
2.Interpretation	A powerful and illuminating interpretation and analysis of the importance/meaning/significance; tells a rich and insightful story; provides a rich history or context; sees deeply and incisively any ironies in the different interpretations.	A helpful interpretation or analysis of the meaning; tells a clear story; provides a useful history or context; sees different levels of interpretation.	A plausible interpretation or analysis of meaning; Make sense of a story; provides a history or context.	A simplistic or superficial reading; mechanical translation; a decoding with little or no interpretation; no sense of wider importance or significance; a restatement of what was taught or read.
3.Application	Can apply by effectively creating and performing an original work in a selected art form to express ideas and emotions; fluent, flexible and efficient; able to use knowledge and skill, and adjust understandings well in novel, and diverse contexts.	Able to perform well with knowledge and skill in a few key contexts with support; has limited flexibility, or adaptability to	Relies on a limited repertoire of routines; able to perform well in familiar or simple contexts, with perhaps some needed	Can perform only with coaching or relies on highly scripted, mechanical skills, procedures, or approaches.

		diverse contexts.	coaching; limited use of personal judgment and responsiveness to specifics of situation.	
4. Perspective	Demonstrate a thoughtful viewpoint; effectively critiques and encompasses other plausible perspectives; takes a long and dispassionate view of the issues involved.	A reasonably critical and comprehensive look at all points of view in the context of one's own; makes clear that there is plausibility to other points of view.	Knows different points of view and somewhat able to place own view in perspective, but weakness in critiquing each perspective, especially one's own; uncritical about tacit assumptions.	Unaware of differing points of view; prone to overlook or ignore other perspectives; has difficulty imagining other ways of seeing things; prone to egocentric argument and personal criticisms.
5. Empathy	Display empathy by perceiving sensitively and walking in someone else (the main character in the chosen story and other people met in daily life, etc.)'s shoes; open to the unfamiliar or different.	Feels that others see and feel differently; somewhat able to empathize with others; has difficulty making sense of odd or alien views.	Has some capacity and self-discipline to "walk in another's shoes, but is still primarily limited to one's own reactions and attitudes: puzzled or put off by different feeling.	Has little or no empathy beyond intellectual awareness of others; sees things through own ideas and feelings; ignores or is threatened or puzzled by different feelings, attitudes, or views.
6. Self-knowledge	Deeply aware of the boundaries of own and others' understanding; able to recognize own prejudices and projections; has integrity and willing to act on understanding.	Generally aware of what he does and does not understand; aware of how prejudice and projection occur without awareness.	Generally unaware of own specific ignorance; generally unaware of how prejudgments color understanding.	Completely unaware of the bounds of own understanding and of the role of projections and prejudice in opinions and attempts to understand.

--	--	--	--	--

#### Reference

Wiggins, G. & McTighe, J. (2005). *Understanding by design*. Alexandria, VA: Association for Supervision & Curriculum Development. (The rubric was adapted and revised from the original: Wiggins, G. & McTighe, J. (1998). *Educative assessment: Designing assessment to inform and improve student performance*. San Francisco: Jossey-Bass Publishers.)

### Appendix C

Adapted UbD Template 2.0 for one 10<sup>th</sup> grade lesson on Making The Golden Calf

Phase 1 Desired Results		
<p><b>ESTABLISHED GOALS &amp; IDENTIFIED STANDARDS</b></p> <p>a. Students are able to connect literature (<i>The Golden Calf</i>, etc.) with values and applications in daily life.</p>	<b>Transfer</b>	
	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> <li>Apply the story <i>The Golden Calf</i> content to their daily life and other disciplines.</li> </ul>	
	<b>Meaning</b>	
	<p><b>UNDERSTANDINGS</b></p> <p><i>Students will understand that...</i></p> <ul style="list-style-type: none"> <li>Literature pieces (through its portray of characters and natural scenes, etc.) explore universal themes of human existence and can reveal truths.</li> </ul>	<p><b>ESSENTIAL QUESTIONS</b></p> <ul style="list-style-type: none"> <li>How can stories from other places and times relate to our current daily lives and future events?</li> </ul>
	<b>Acquisition</b>	
<p><i>Students will know...</i></p> <ul style="list-style-type: none"> <li>The content of the story <i>The Golden Calf</i>.</li> <li>Different elements of the story including plots, characters, natural scenes and so forth.</li> <li>Different perspectives on the story and the characters and the application of the story.</li> <li>Different ways that can be used to explain and interpret the story.</li> </ul>	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> <li>Explaining, interpreting and applying the story, and demonstrating different perspectives through different ways of reasoning and justifications.</li> <li>Self-reflecting on the reading experiences.</li> <li>Empathizing with others and wearing in others' shoes.</li> <li>Making connections and applying the content to their daily life and other disciplines.</li> <li>Evaluating the content (the character in the story, etc.) by considering different perspectives.</li> </ul>	
Phase 2 Assessment Evidence		

A performance based take-home assignment for students: Suppose you are a book reviewer. You are currently working for New York times book review column. Your boss has asked you to choose a story you find in Old Testament and write a description about your evaluation of the story and your thoughts on its applications by next week. You can consider responding to the similar questions in the scaffolding worksheet we have worked on during the class period (see Appendix E). Specifically, you need to elaborate and respond to the question regarding how stories from other places and times relate to readers' current daily lives and future events. Please see the rubric (in Appendix D) for the requirements and standards of your descriptions.

The instructor may collect the assignment at the following week.

Other evidences: Observations, In class sharing and dialogue (children's talk and children-Teacher talk) to further evaluate the six aspects (students' ability to explain, interpret, apply, demonstrate different perspectives, display empathy and have self-knowledge) mentioned in rubric (Appendix D). Students also use the rubric to self-evaluate their own work and progress.

### Phase 3 Learning Plan

50-minute lesson (25 minutes a session, taking a 10 minutes break in the middle, in case students feel tired or need extra help to catch up during this break.)

- Review the content of the story *The Golden Calf* and ask students to give a summary and recall the details. (5 minutes) (A)
- The teacher introduces and helps students brainstorm various elements of the story including characters, content, contexts and the plots to students. Working together and introduce various artistic elements first as a whole group scaffold the afterward task and lesson activity. (5 minutes) (A)
- Students discuss in a small group of three together, evaluating the content, contexts and characters of the story *The Golden Calf* based upon the scaffolding questions (See Appendix E) the teacher has prepared beforehand. Through looking at various elements of the story, they are able to better comprehend the story content and make connections of the story to their daily life through referring to these elements (characters, content, contexts and plots, etc.). Working in a small group of three also engage each of the students in the conversation and in helping each other and building upon each other's ideas. The teacher may walk around to observe and assist some groups or individuals during this time, if needed. As a result, the lesson adapts to students of differentiated abilities. (20 minutes) (T, M)
- Students share as a whole group and reflect upon the lesson or the activity, specifically the answer of the question "how can stories from other places and times relate to our current daily lives and future events?" They can respond to this by referring various elements of the story and the connection between literature and real life values. Sharing within the entire class also enables students to see others' daily life applications in response to different elements of the story, and helps them review the story content and reflect upon the experience of reading this story (15 minutes) (T, M)
- The teacher assigns a take-home assignment, and provides guidelines and rubrics to minimize students' workload, so that students know what to

expect and are able to self-evaluate their work and progress. (5 minutes)  
(T, M)

Materials:

The copy of the story *The Golden Calf*

Paper, blackboard, chalks, pens...

Worksheet of scaffolding questions

Guidelines and rubrics for take-home assignment



## Appendix D

## Rubric for the third grade Take-home assignment

	Above Expectations (4)	Meets Expectations (3)	Approaching Expectations (2)	Below Expectations (1)
1.Explanation	A thorough and creative account (using model and theory, etc.); fully supported with justifications; broad and deep; goes beyond the given information (the story <i>The Golden Calf</i> , etc.)	An account that reflects some in-depth; goes beyond the given information; supported by some evidence, but insufficient or inadequate.	An incomplete account but with some insightful ideas that extend and deepen the given information; account has limited evidences and supports.	A superficial account; more descriptive than analytical or creative; a fragmentary or sketchy account of facts/ideas with false generalizations.
2.Interpretation	A powerful and illuminating interpretation and analysis of the importance/meaning/significance; tells a rich and insightful story; provides a rich history or context; sees deeply and incisively any ironies in the different interpretations.	A helpful interpretation or analysis of the meaning; tells a clear story; provides a useful history or context; sees different levels of interpretation.	A plausible interpretation or analysis of meaning; Make sense of a story; provides a history or context.	A simplistic or superficial reading; mechanical translation; a decoding with little or no interpretation; no sense of wider importance or significance; a restatement of what was taught or read.
3.Application	Can apply effectively the story content to daily life events; fluent, flexible and efficient; able to use knowledge and skill, and adjust understandings well in novel, and diverse contexts.	Able to perform well with knowledge and skill in a few key contexts with support; has limited flexibility, or adaptability to	Relies on a limited repertoire of routines; able to perform well in familiar or simple contexts, with perhaps some needed	Can perform only with coaching or relies on highly scripted, mechanical skills, procedures, or approaches.

		diverse contexts.	coaching; limited use of personal judgment and responsiveness to specifics of situation.	
4. Perspective	Demonstrate a thoughtful viewpoint; effectively critiques and encompasses other plausible perspectives; takes a long and dispassionate view of the issues involved.	A reasonably critical and comprehensive look at all points of view in the context of one's own; makes clear that there is plausibility to other points of view.	Knows different points of view and somewhat able to place own view in perspective, but weakness in critiquing each perspective, especially one's own; uncritical about tacit assumptions.	Unaware of differing points of view; prone to overlook or ignore other perspectives; has difficulty imagining other ways of seeing things; prone to egocentric argument and personal criticisms.
5. Empathy	Display empathy by perceiving sensitively and walking in someone else (the main character in the chosen story and other people met in daily life, etc.)'s shoes; open to the unfamiliar or different.	Feels that others see and feel differently; somewhat able to empathize with others; has difficulty making sense of odd or alien views.	Has some capacity and self-discipline to "walk in another's shoes, but is still primarily limited to one's own reactions and attitudes: puzzled or put off by different feeling.	Has little or no empathy beyond intellectual awareness of others; sees things through own ideas and feelings; ignores or is threatened or puzzled by different feelings, attitudes, or views.
6. Self-knowledge	Deeply aware of the boundaries of own and others' understanding; able to recognize own prejudices and projections; has integrity-able and willing to act on understanding.	Generally aware of what he does and does not understand; aware of how prejudice and projection occur without awareness.	Generally unaware of own specific ignorance; generally unaware of how prejudgments color understanding.	Completely unaware of the bounds of own understanding and of the role of projections and prejudice in opinions and attempts to understand.

--	--	--	--	--

#### Reference

Wiggins, G. & McTighe, J. (2005). *Understanding by design*. Alexandria, VA: Association for Supervision & Curriculum Development. (The rubric was adapted and revised from the original: Wiggins, G. & McTighe, J. (1998). *Educative assessment: Designing assessment to inform and improve student performance*. San Francisco: Jossey-Bass Publishers.)

## Appendix E

### Scaffolding Worksheet for the story *The Golden Calf*

Questions to consider as you finish reading the story:

What is this story about?

What's the context of this story?

How does this story relate to other stories in the Old Testament and the Bible?

What characters are inside the story? What do you think of them?

What do you think will happen next?

Why do you think this story is included in the Old Testament? What does this story tell you?

Why or why not do you like this story?

How can stories from other places and times relate to our current daily lives and future events?

Other comments or questions:

### References

- Barnes, H. (1991). Learning that grows with the learner: An introduction to Waldorf education. *Educational Leadership, 49*(2), 52-54.
- Besançon, M., Fenouillet, F., & Shankland, R. (2015). Influence of school environment on adolescents' creative potential, motivation and well-being. *Learning and Individual Differences, 43*, 178-184.
- Cassady, J. C., Speirs Neumeister, K. L., Adams, C. M., Cross, T. L., Dixon, F. A., & Pierce, R. L. (2004). The differentiated classroom observation scale. *Roeper Review, 26*(3), 139-146.
- Easton, F. (1997). Educating the whole child, “head, heart, and hands”: Learning from the Waldorf experience. *Theory into Practice, 36*(2), 87-94.
- Exodus 32:15-20, New James Version.
- Graber, D., & Mendoza, K. (2012). New media literacy education (NMLE): A developmental approach. *Journal of Media Literacy Education, 4*(1), 8.
- Ghaicha, A. (2016). Theoretical Framework for Educational Assessment: A Synoptic Review. *Journal of Education and Practice, 7*(24), 212-231.
- Ginsburg, I. H. (1982). Jean Piaget and Rudolf Steiner: Stages of child development and implications for pedagogy. *Teachers College Record, 84*(2), 327-337.
- Hallam, J., Egan, S., & Kirkham, J. (2016). An investigation into the ways in which art is taught in an English Waldorf Steiner school. *Thinking skills and creativity, 19*, 136-145.
- Iannone, R. V., & Obenauf, P. A. (1999). Toward spirituality in curriculum and teaching.

*Education*, 119(4), 737-737.

McDermott, R., Henry, M. E., Dillard, C., Byers, P., Oberman, I., & Uhrmacher, B. (1996).

Waldorf education in an inner-city public school. *The Urban Review*, 28(2), 119-140.

Moon, T. R. (2005). The role of assessment in differentiation. *Theory into practice*, 44(3), 226-233.

Nordlund, C. (2013). Waldorf education: Breathing creativity. *Art Education*, 66(2), 13-19.

Oberski, I. (2006). Learning to think in Steiner-Waldorf schools. *Journal of Cognitive Education and Psychology*, 5(3), 336-349.

O'Connor, D., & Angus, J. (2014). Give Them Time—an analysis of school readiness in Ireland's early education system: a Steiner Waldorf Perspective. *Education 3-13*, 42(5), 488-497.

Shermis, M. D., & DiVesta, F. J. (2011). *Classroom assessment in action*. Rowman & Littlefield Publishers.

Uceda, P. Q. (2015). Waldorf Teacher Education: Historical origins, its current situation as a higher education training course and the case of Spain. *Encounters on Education*, 16, 129.

Walsh, B. A., & Petty, K. (2007). Frequency of six early childhood education approaches: A 10-year content analysis of early childhood education journal. *Early Childhood Education Journal*, 34(5), 301.

Wiggins, G. P., & McTighe, J. (2005). *Understanding by design*. Ascd.

Zhang, K. C. (2014). Through a spiritual lens: Early childhood inclusive education in Hong

Kong. *Journal of religion and health*, 53(6), 1728-1740.