



Trauma Pedagogy

Guidelines for pedagogical first aid

**Freunde der
Erziehungskunst
Rudolf Steiners**

FRIENDS OF WALDORF EDUCATION

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INTRODUCTION

Since time immemorial, there have been wars and natural disasters. Such unexpected natural or man-made events have the power to severely shake the self-perception and world view of those affected. Children and adolescents are particularly vulnerable, as such sudden disasters often tear them away from familiar structures and leave them traumatised. They frequently need help to overcome the traumatising experiences they had to live through.

However, it is not only the children who suffer. Oftentimes traumatic events literally sweep adults of their feet. Quite suddenly, nothing remains as it used to be.

War- and disaster zones often lack professional therapists and psychologists who could specifically work with traumatised children and adolescents. Sometimes however, traumatised people are not able to talk about their experiences; Sometimes they cannot or don't want to talk about their experiences. They need alternative, non-verbal means of expressing their experiences. This is where Emergency Pedagogy sets in: The method offers artistic activities that give children and adolescents means to freely illustrate the events and their experiences.

Bodily exertion, such as therapeutic movement exercises, helps to restore physiological balance, which also has a positive effect on emotional balance. Through daily routines children and adolescents have a chance to regain their internal orientation.

These guidelines are based on Waldorf Educational methods and offer practical guidance on how to offer relief and support to children and adolescents after and during traumatic events. They are addressed at anyone who works with children and adolescents after demanding events- regardless of pedagogic or therapeutic job-training.

The guidelines are open to further suggestions and cultural specifics. It is our intention to introduce them as a communal project; therefore we look forward to your ideas and suggestions.

Best wishes,



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TRAUMA

What is a Trauma?

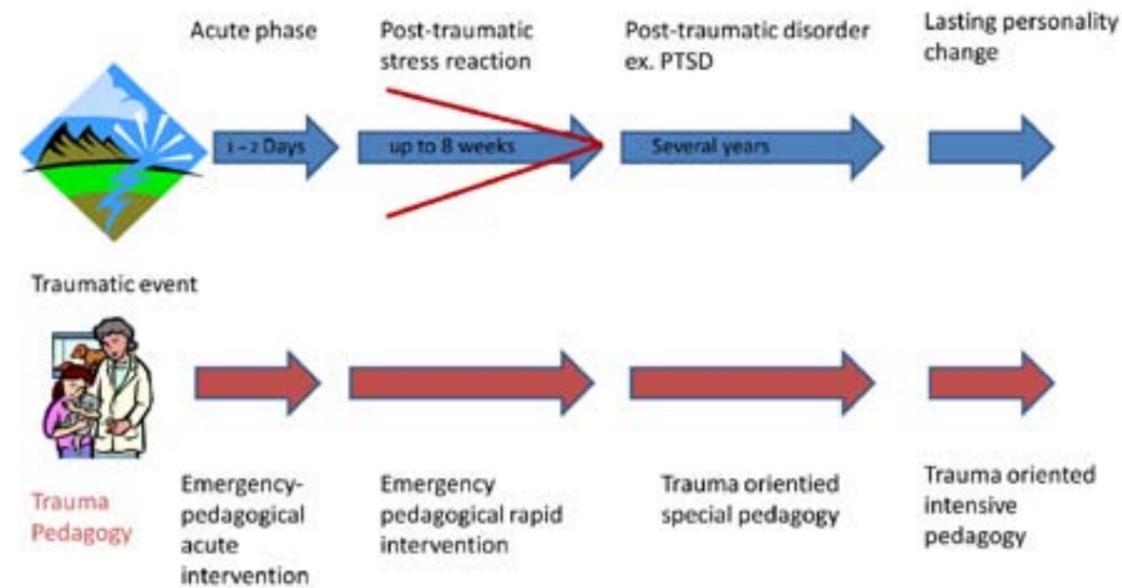
In clinical psychology, a trauma or psychological trauma is defined as an extrinsic injury to a person's mental integrity. The term does not refer to the existence-threatening experience itself, but to the psychological injury caused by the event. Thus, a trauma is a psychological wound, which can be entirely invisible to the eye. But even if a person seems untouched on the outside, there may be lingering internal wounds. These wounds can be detected on the mental and on the bodily level. Caused by deep shock, any person's physical organism may experience a severe disturbance, which might manifest itself in insomnia, eating disorders, asthma and many things more.

The external events that cause psychological injuries include war, natural disaster, flight, expulsion, accidents, abuse, torture, neglect, sexual abuse, bullying and witnessing such catastrophic events. It is not the objective intensity of the actual event that is crucial for the subsequent traumatic effect, but the intensity of the subjective experience (Fischer / Riedesser, 1998). As a consequence, each and every person shows different reactions to disturbing events. While some people remain stable and healthy, others are scared, panicked and unable to overcome the events even after months have passed.

In many cases, the traumatic experience results in feelings of helplessness and in a shock to one's self-perception and understanding of the world. If this is not promptly dealt with, a trauma can have a negative impact on a person's further mental development and lead to an acute stress reaction, post-traumatic stress disorder, adjustment disorder, or to the development of neurotic disorders (Streeck-Fischer, 2006).

After traumatic experiences, prompt pedagogical and therapeutic interventions administered by competent personnel help counteract the development of possible negative consequences in a person's biography.

Psychotrauma and pedagogic intervention



Process of a trauma

This simplified chart of a psychological trauma shows which phases may occur in its course and at what point emergency pedagogy is applied.

After a disaster, such as an earthquake, a military attack or similar events, a one to two-day shock phase, also called the acute phase sets in. During this time, people can react to the experience in a variety of ways: they might scream, cry, be silent, wander about aimlessly, be paralysed, pretend that nothing happened, laugh and so forth.

All of these are totally normal reactions to a completely abnormal event.

In most cases, this phase transitions into the phase of post-traumatic stress reaction. This phase lasts about four to eight weeks, in some cases up to three months. During this time reactions to the event become weaker and the person slowly begins to process the experience. In some cases, however, the symptoms do not abate, but get even stronger, change or turn into chronic manifestations; in this case the post-traumatic stress reaction turns into a posttraumatic stress disorder. This disorder can last for many years, and affected persons need psychological support.

Trauma pedagogy endeavours to address children, adolescents, parents and educators as early as possible, and tries to prevent them from slipping into a posttraumatic disorder. Through Waldorf educational methods the self-healing powers of children and adolescents are stimulated, which allows them to cope with the experience by drawing on their own resources. Through the various Waldorf educational methods children and adolescents have the chance to express their feelings and experiences in a non-verbal manner and to turn their innermost feelings inside out. This can be achieved through art therapy, plasticising or through theatrical play. Experiential- and circus pedagogical methods, on the other hand, help create a sense of self-confidence and achievement. Experiencing the own skills help to boost self-esteem. Training one's focus helps to grasp and acknowledge the here and now. Adolescents particularly benefit from projects, which give them the opportunity to actively shape their environment.

How can I find out if a child is traumatised?

Even though each person reacts differently to a terrible event, there are some behavioural patterns that may indicate trauma. (Putnam et al. 1993)

- The child does not remember painful or traumatic experiences or denies them, even though we know they have happened.
- The child seems to be barely aware or in a trance at times. Teachers or parents report that he is often daydreaming.
- The child suffers from sleep disturbances, screams at night, has nightmares, and refuses to sleep alone.
- The child cannot focus on tasks and school performance gets worse.
- The child has a very poor sense of time and cannot say what happened at exactly what time.
- The child has rapidly changing physical complaints such as headaches or stomach pain.
- The child shows rapid personality changes. It switches between shy and open, feminine and masculine, fearless and timid..
- The child shows clearly regressive behavioural tendencies inappropriate for his age. A twelve-year-old, for example, may suddenly relapse into baby talk, suck his thumb or paint like a four-year-old.
- The child has violent outbursts, often for no apparent reason, and shows an unusual strength in these phases.
- The child is unusually forgetful or confused with regard to things he should actually know. He forgets the names of friends, teachers or other important people, loses his possessions or gets easily lost.

These and many other symptoms may be manifest in children, but also in young people who have been traumatised.

When the earth shakes, when houses collapse, when parents, siblings and friends die, when all familiar structures collapse from one day to the next, this may trigger a trauma in children and young people.

Parents, teachers and kindergarten teachers very often notice that children behave differently after such events. It must be pointed out that each child can react very differently. What is true for almost all children, though, is that they need understanding and, above all, a real place of shelter as long as they feel insecure.

How can I help a traumatised child?

The first and central point to remember is that the child has not changed out of spite, but that he or she usually has no other way of dealing with the experience. Understanding, love and protection are the central elements that children and young people need and are looking for, even though it often doesn't seem that way.

In some cases it would be good for the child to get psychological help. Usually, however, this is not possible. Also, teacher or pedagogical assistants can stabilise and protect the children: They can help the child deal with his experiences.

Show the child that you care for it and that it is not abandoned with his worries and fears. Believe him when he says his tummy hurts or when he shows other symptoms.

Take the child seriously.

When dealing with traumatised children and adolescents it is crucial to repeatedly stress the fact that they are in the here and now, not in the past, and that this very moment holds no danger for them.

One thing is also very important for children and young people: **happiness!**

Through the happiness they experience they can see that life is not only made of terrible disasters, but that there are also beautiful, funny and joyful moments.

In a trauma, one's own initiative is often stopped or diverted. However, it is crucial for children and adolescents to cope with their experiences through their own initiative, as this gives them a sense of self-determination.

For children or adolescents to regain their own initiative, it is important to establish a real place of shelter in which they can relax. It is important for the child to re-experience his own skills, to gain a sense of achievement and so boost his self-esteem. The teacher should further encourage the child to pursue independent activities.

Besides all the possibilities, which educators, parents, confidants and friends have it is important to keep one thing in mind:

Traumatised people need TIME.

Even in a secure environment, which fosters a rhythmic daily routine and rituals, in which attachment figures and shelter are provided, it takes time for wounds to heal. This often requires great stamina, patience, and composure. This is a point where pedagogues and parents often face their personal limits, as not only the children have experienced dreadful events.

In the chapter on self-care you will find clues on how you as parents and pedagogues can cope with stress factors.

PRACTICAL IMPLEMENTATION

The practical implementation of emergency pedagogical measures in daily educational work can happen in schools, in "Child Friendly Spaces", children's homes, or other facilities for children and adolescents. Parents can also receive suggestions on how to best care for their children after stressful events.

Pedagogical Guidelines

Traumatised children particularly need help with integrating the experiences and re-establishing contact with their environment.

Pedagogical guidelines for this work with children are (cf. Eckart, 2005):

- Listen and talk
- Allow feelings
- Maintain rituals
- Maintain routines
- Establish a regular diet
- Foster relaxation (breath, sleep, rest)
- Arrange concentration exercises
- Provide creative forms of coping (writing, painting, making music)
- Exercise (sports, dancing, going for walks, romping)
- Play (free and guided play)
- Make plans
- Strengthen religious feelings
- Boost a sense of self-esteem
- Evoke the joy of living
- Show humour
- Consider the needs of each individual child

Rhythmus und Rituale

Routines and rituals play an important part of the emergency pedagogic work with children and adolescents. Particularly following traumatic experiences, such as an earthquake, in which familiar structures are suddenly shaken to the core, daily rituals and routines can help provide safety and confidence.

This is why it's important to always begin with the same rituals in kindergarten, at school, in a „Child Friendly Space“ or similar institutions. After greeting the child, if possible by name, this can be a song sung together in a circle, a dance, a story, or such. The children then know exactly: „here we go!“ This simple method, which can be easily implemented, opens up a trustful foundation for further work with the children. It also makes sense to find a common ritual for the end of the day so that the children clearly know: „it's over“; „I'm going home now.“ This may again be a final song, gathering in a farewell-circle to say goodbye to each other.

A fixed and recurring daily routine, which starts together with all the children and ends with a collective ritual at the end of the day, provides orientation and creates reliability.

After a collective start into the day it is important to divide the children into groups of homogeneous age, which should always be attended by the same educator. This provides a feeling of **belonging** and establishes a **reliable relationship** between the individual child and his educator. In the course of the day, periods of movement and rest should alternate as well as phases with group activities and individual activities (**maintain routines**). To strengthen **self-efficacy** and **self-esteem**, it is recommended to involve the children in age appropriate communal tasks, such as getting water, keeping the space clean, distributing food and washing up.

Practical implementation for children aged 3 to 6

Children up to the age of six mainly look to their educators for guidance and receive support and security from him or her. This is why a tender reception of every child (preferably by name) is of great importance - especially for traumatised, insecure children.

The learning principle at this age is that of a role model and imitation: Children are willing to go along with whatever the adult is doing or re-enact what the adult is doing in imaginary games. Even if instructions or requests fail, the children are often willing to follow the example of an adult (e.g. if the adult takes a seat).



Free play is the „work“ and the „learning field“ of children up to seven years of age. Free play is of particular importance for traumatised children, because here they can constantly re-enact the traumatic experience, transform it and thereby process it. These were the research findings of the Italian physician Doctor Mochi: „Through play, children regain their spontaneity and self-confidence and feel good again.“

The second learning principle is that of repetition, which creates habits that allow the little child some measure of orientation and independence. This is why it is very important that the day-to-day routine remains basically the same. A musical signal (a bell, a particular song) provides orientation when a new phase starts, as the children learn to connect it with a structural change. When working with children below the age of six, a calm and considerate approach to each activity is a fundamental factor.

Daily Routine

(In a „Child Friendly Space“ or in a kindergarten)

A daily routine can look like this:

- Arrival of the children and free play, e.g. with balls, ropes and boxes (30 min.)
- Collective start to the morning with songs, circle games and finger plays (15 min.)
- Wash hands and have breakfast
- Free play and a choice of activities (painting, beading, crafting, working with play dough) (45-60 min.)
- Movement games (if necessary, split the groups into 3 to 4-year-olds and 5 to 6-year-olds) (20-30 min.)
- Lunch
- Midday break and story time (30 min.)
- Collective farewell ritual and song

(Birgit-Marie Stöwer)

It is important to provide children up to the age of six with orientation and security through a daily routine, which should be as constant and as consistent as possible. Open activities should alternate with guided ones, such as round dances, the morning circle, or the communal meals. Figurative instructions foster the children's imagination. Multifaceted sensual experiences bolster their bodily senses and their self-confidence. At this age children have the ability to mimic everything in their environment. This facilitates playful learning. Repetitions stabilise the achieved skills and install good habits.

Every culture has old songs, rhymes and tales. These can be integrated into emergency pedagogic activities at „Child Friendly Spaces“.

Experiential games for children aged 7 to 12



Experiential pedagogy:

Experiential pedagogy tries to counteract the horror and chaos of war or natural disasters positive and joyful activities, which provides an anchor of positive remembrance. Three elements are central:

Happiness heals: Laughter and happiness are basic elements of life, which are strengthened through play.

Routines: offer structure and clarity. Human anatomy and life are based on palpable rhythms: inhalation and exhalation, the continuous heartbeat, the sleep- and wake-pattern, the intake and excretion of nourishment. These are all processes, which a trauma can upset and disturb. External rhythms, such as clapping and stomping, passing on a ball, and so on, can have a positive effect on the inner balance.

Repetitions and structure belong together. After a disaster all definite and reliable things collapse. Parents are unable to protect their children, houses are destroyed, and in part social rules of engagement are disabled.

Below you will find a list of simple methods that can allow children and adolescents to experience their own formative powers, a sense of achievement, to develop their imagination and, above all, to experience happiness.

(Monika Görzel-Straube)

Rules of the Game:

- Golden rule: playing should be fun – no one should be forced to play
- Rule: the games should be tailored to the target group!

For whom do I plan the games? (Children's age, group size, group experiences, group composition including strengths and weaknesses)

- Rule: clear-cut and easy to follow rules

What rules or modifications are necessary so that the target group understands the game and is able to play?

- Rule: keep it short and simple

It's better to end the game when it's the most fun than to lose the children's interest.

- Rule: prepare alternative games

Be prepared for all contingencies (rain, children don't feel like playing, time-misjudgement) and write down the alternative games in a list of games.

- Rule: only play games you yourself would like to play

There are games that are not suitable for the one or the other, especially when it comes to „silly games,“ or very „combative“ games. If you yourself don't want to be responsible for one or the other game or wouldn't want to join in yourself, then leave it out. Ask nothing of your children and adolescents that you wouldn't be willing to do (to play) yourself.

Games Compendium

Getting up together

Two, four, six or more persons sit down on the floor back to back, link arms with each other and try to get up together. The more people participate, the more difficult it is for the group to coordinate the action. But it is a nice game of cooperation and also serves as a game to break the ice and overcome initial reservations.

Thigh slapping, from 8 years of age

Everyone sits in a circle and places his hands on the thigh of the neighbours to the right and left of him. One player starts the game by slapping the thigh of his neighbour with his hand. The neighbour taking his turn to pass it on then passes on this signal clockwise.

Thigh sitting, from 10 years of age

The group-members stand closely behind each other and form a circle. After a pre-arranged signal everyone tries to sit down on the thighs of the person behind him. If it works, everyone will be sitting in a circle without the group breaking apart.

Simon says

One person is designated to play the role of Commander Simon. The other members of the group try to follow all of his commands.

- Simon says knock: the players knock on the edge of the table with their index fingers.
- Simon says flat: the players put their open hands flat on the table.
- Simon says upright: the players put their open hands upright on the table.
- Simon says fist: the players clench their hands to make a fist and put them on the table.
- Simon says claw: the players curve their hands to make claws and put them on the table.

The commands may only be followed if the words “Simon says” are part of the command. If Commander Simon only says “flat”, for example, then the command must not be followed. The faster the game is played, the more interesting it gets.

Horse race

The group sits in a circle. A volunteer is designated to lead the racehorses. The remaining race horses follow his movements and instructions: Horses in the gate (scratching the ground with your feet), off to the races (trampling the ground with your feet), simple hurdle (jump up once), double hurdle (jump up twice), beautiful woman on the left (grin to the left), nice man on the right (grin to the right), passing the grandstand (applause), the final sprint (more trampling) and a smile for the photo finish (smile to the front).

Circle of yurts, from 12 years of age

The entire group forms a circle looking to the centre of the circle and holding each other's hands. After a pre-arranged signal, every second player leans forward and the others lean back. The result is a zigzag formation that supports itself. The group may try to find out how far each player can lean forward or backwards without the circle falling apart.

Falling and being caught, from 12 years of age, 8 to 12 persons

A volunteer stands in the middle of the circle, stiffens his body, crosses his arms, closes his eyes and gently tilts forward. The other members of the group catch him and push him around in a circle like a spinning top. The circle around the volunteer must be very tight.

Imagining trails and walking them in your mind

All players take off their shoes and socks and close their eyes. The group leader now says: „Now imagine how you slowly start to walk. You feel your way with your feet and all your senses. You feel tall grass.... Now you get to a rocky gravel road. The rocks prick your feet.... You leave the road and walk onto a muddy forest track, which also has some soft mossy spots here and there. After a long hike you feel warm sand beneath your feet ... „

Variation: the group leader tells a story of a princess who wakes up and wants to meet her friends.

Changing weather

The children team up in groups of two. First, one child lies down on his stomach. The other child kneels beside him and uses his hands to mimic the effects of various weather situations on the back of the child lying down, alternating between sunshine, rain, light drizzle up to heavy rain and hail, snow, thunderstorm, gale and sunshine again. After a while the children switch their roles.

Being a balloon- just for once

Each child imagines being a balloon that is slowly being inflated (slowly standing up from crouching position). With each intake of breath, the child gets bigger and bigger (slowly spreading his hands and stretching his feet) until it finally ‘bursts’ with a loud bang (falls down and remains lying on the floor).

Yardstick, from 10 years of age

In this game of cooperation, each group member touches a yardstick with only one outstretched finger. Next, they try to lower and raise the yardstick together. The group then has to go through an obstacle course with the yardstick. A referee monitors the action and makes sure that all group members always touch the yardstick at the same time.

Sculptor and his sculptures

One of the group members is designated to be a sculptor. He now creates a „sculpture“ from the rest of the group by positioning or laying down each member of the group, as he likes. Sculptures might be: a house, tree, roots, a lighthouse on a cliff etc.

Fruit salad, from 10 years of age

The well-known game „fruit salad“ fits nicely into this category: All children, except one, form a circle of chairs. Fruit names are assigned to all the girls and boys (we always take apple, pear plum, and cherry). The child without a chair now calls out a fruit. All those who are assigned that fruit name switch seats. The child without a chair can then try to find a free chair while the others switch their seats. Whoever is left without a seat carries on. If the word fruit salad is called out, all children must change seats, since you need many fruits for a fruit salad.

Contradictory jobs or minor chaos

All players receive notes with various jobs descriptions. Everyone must then do his or her job. But what no one knows is that there is always a contradictory job. For example: „open the window because it's stuffy“ and „close the window, because there's a draught“, „make sure no one is sitting on a table“ and „sit on a table“, „set the table“ and „clear the table“, „get a broom and sweep the floor“ and „empty the waste paper basket on the floor or spread scraps of paper on the floor,“ etc.

Circle of mimes

Everyone stands in a circle. The first player mimes forming a ball and passes it on to his neighbour to the right, who in turn changes its shape, weight and material and passes it on again. This continues until all have formed a ball once.

(Annie Sauerland)

Art in Times of Crisis

Art therapy with children after stressful situations

Shock can result in extreme behaviours such as being paralysed, falling silent or being hyperactive.

Artistic activities help to absorb these extremes, e.g. through guided and concentrated movements.

Drawing shapes is a special form of drawing. It is characterised by rhythm and dynamics. Rhythm and dynamics have the potential to transform a static organism into an active one, or to channel chaotic agitation into peaceful motion. Drawing forms combines the precise and purposeful figure of a straight line with the playful and fanciful stroke of a curved line. A child, who is agitated by shock and tends to hyperactive and emotional outbursts, has the chance to experience order, orientation, guidance and rhythm through form drawing. This will affect the child's inner balance.

A withdrawn child has the chance to experience movement, rhythm, playfulness, and phantasy. This gives the child a chance to slowly activate its system.

Drawing shapes can push overwhelming images back.

Painting with liquid paint is freer and leaves more room for the imagination. It especially dissolves fears through the effect of colour and the manner of application. But here, too, the inherent laws of colour provide a sense of order and orientation.

Colours are visible emotions, and it is the emotional system in particular that needs support and orientation in a crisis. Certain subjects and remembered images may arise that can then be carefully processed. Painting and drawing are non-verbal expressions and may be left uncommented. The expression of emotions is what's most important.

Sculpting requires more physical strength and a greater need to deal with the materials. Both hands are used, which requires particular concentration. The sculpting materials can be wax, clay, wood, stone or sand. Wax and clay can be shaped, while less malleable materials such as stones can be transformed by a new context (stone circles, labyrinths, etc.). When a group brings about such transformation through a communal act, they bolster their self-awareness and group-dynamics.

When sculpting, we give an initially shapeless material a concrete form. We create surfaces, edges, and a whole new form, such as an animal or an orb. Through sculpting, a child purifies, concentrates and orders a previously amorphous lump and gives it a new orientation, a new shape. For a child this means to strengthen exactly these forces within him/herself.

Sculpting can be introduced as an unguided or as a guided activity. To form an orb one has to condensate the lump of the clay towards its centre. This has the same cantering effect on the child. Often this can be experienced by the calmness and inward orientation, which overcomes a room when an orb is sculpted.

Any artistic activity is playful. On the one hand, rules and regulations represent the continuity; on the other hand, new variations need to be accommodated which represents change. Playful activities are somewhere in between, as they give the child a chance for self-determined action and create distance to a crisis-laden reality. Games and art mobilise forces and create an awareness, which allows reality to be integrated.

Drawing shapes

Children from elementary school age upwards can practice the following exercises alone or in groups.

1st exercise



Draw a circle with rotating movements. Use paper and crayons, paper and pens, or use your finger and draw into the sand. Do not constrict your movements. Do not draw too small.

A circle defines the interior and exterior domain. This helps the child to reinforce its own boundaries that were devastated.

2nd exercise



The child has formed the protective shape of a circle.

By drawing the figure 8 it combines the soul forces thought, feeling and action.

3rd exercise



Draw a five-pointed star into the circle.

The child enforces his ability to stand on the ground firmly.

The instructor should animate the child to draw the shape as pretty as possible without judging the shape the child has drawn. However, by paying attention to the execution of his own shape, the instructor can install the child's desire to copy the well-drawn shape. Nothing is stronger than the child's own will to draw a nice shape.



Sculpting

1st exercise



Form an orb with a handful of clay. Do this by continuously moulding the clay towards the centre. The result will be an orb.

By executing this work the child will strengthen its inner being.

2nd exercise



Form a bird out of this shape.

Experiencing the own dexterity reinforces self-confidence.

3rd exercise



Sculpt a house.

This encourages a feeling of being safe and at home in the own body.

Painting

Use any material on hand: Pencils, chalk, crayons, and watercolours

1st exercise



Unguided painting.

This gives the children a chance to express anything they want, even unutterable things.

2nd exercise



Painting with just one colour.

Blue can be used to create a calm, clear atmosphere.
Red can be used to invoke warmth and strength.

3rd exercise



2 colours meet and a combination colour is created. Nuances are created.

This inspires emotions.

(Kathrin Sauerland und Kristian Stähle-Ario)

Storytelling and Puppet Shows



Oral Storytelling

Storytelling and emergency pedagogy

Storytelling from mouth to ear is an old tradition and art form. Oral storytelling creates interest and reaches the soul on a deeper level than the written word or visual media. Talking and listening to people signals an intense attention.

Folk stories of all cultures generally have one thing in common: they follow a hero's progress in which distress caused by great deprivation eventually finds its resolution in a happy end. If the own story is defined through hardship and mainly by traumatic experiences, the human being is caught up in a circle, which always leads back to the same cause. Then the own story is always retold in a cyclic manner, which has no hope and no way out. Traditional tales and the presence and attention of the storyteller offer ways out of this vicious circle. What one has heard sinks into an unconscious part of the soul where it stimulates self-healing powers. This process is similar to the effect of dreams.

Together with other therapeutic and pedagogic measures, which are proffered in a rhythmic cycle, orally told stories, have healing capacities. It is best to introduce the stories and rituals at the beginning or in the end, as this are the phases when attention is at the highest level. For example, you could sing something, play a little game or have a puppet welcome the children. If you follow a few guidelines the children will experience storytelling as an anchoring activity, which will bolster their anticipation and attention: Set a fixed story hour, have a seating order, ideally a storytelling circle, avoid any external distractions, and have the children recount the story by painting their favourite scenes.

What stories should be told?

- Short rhythmical tales and stories for toddlers. Accompany them with movements: for example "The Pancake"

- Tales in which human or animal heroes face a crisis and are able to solve it with courage and love. Simpler and shorter tales for children of kindergarten-age: for example "Fundevogel". Longer and more complicated tales for school children: for example "The Buffalo".
- It is always good to tell local tales. It is best to ask old people whether they remember any tales. Libraries often have story collections. Always choose something that speaks to your heart and not something that triggers your intellect.

"We will reshape the heavens and the stars into images and gently place the cobwebs of old tales onto their open wounds." (Based on Christian Morgenstern)

Fairy tales can bring healing forces to wounded souls.

Telling stories from mouth to ear, from human being to human being creates trust and communal sense. The re-iteration of fairy tales reinforces self-confidence and elicits courage.

Puppets, Puppet Shows and emergency pedagogy

Owning a puppet and watching puppet shows are beneficial for the development of a small child's soul, even well into school age. The puppet's form really important, as the influence of this soul companion on a child's development is stronger than one might think. The sanatory and educational influences are particularly strong when the puppet has certain proportions: The head's size should be one third or one fourth of the puppet's entire height. These are child-like proportions, which are roundish and undefined and do not have a dominating influence on the child. The smaller the child, the bigger should the puppet's head be.

The child's motto should be: my puppet and me are one

The child can console itself with the puppet; it can cuddle and scold it. Everything will be of healthy benefit to the child's development, if the puppet is not designed to be a caricature of the human form.

In German, the word "Puppe" has two connotations: The first denotes a child's puppet, the second a caterpillar's cocoon which will evolve into a butterfly. The cocoon indicates a passing state. Within the cocoon one of nature's biggest transformational wonders takes place.

A trauma catapults a child out of its development like nothing else does. The puppet and little puppet plays with simple figures bolster the internal development of traumatised children out of their own power. Both should accompany the child's development and its healing as long as it takes the soul to heal; as long as it takes for the beautiful butterfly to take shape and finally take flight. The child will announce when the time has come to stop playing with its puppets.

Out of the caterpillar's death and chaos within his cocoon, the transformed and redeemed figure of the butterfly evolves. That is what emergency pedagogy wants to facilitate for traumatised children: To continue their biographical path with restored courage and restored self-esteem and a restored ability to love.

The cocoon of a butterfly represents an important transitional phase: If the creature inside the cocoon is faced with any kind of disturbance, deformations or even death might result from the disturbance.

Every child should receive a puppet and regularly instated plays with little puppets should be part of the daily routine. Plays with hand puppets or with string puppets are better suited for school children. The same rule applies here: Do not use caricatures, but use adequate images that are similar to humans or animals. This allows the children to view the puppets' actions and connect them with important human concepts, such as good and evil, love and forgiveness.

(Micaela Sauber, www.erzaehler-ohne-grenzen.de)



SELF-CARE

Working with traumatised children is very demanding. The children have lived through chaos and despair, disorientation and helplessness. They have experienced adults that were paralysed by shock and in some cases the children were forced to protect their lives and that of others around them. With some certainty such children will continuously challenge parents and educators: Will the adults stand by me? How soon will they leave me to my own devices? Challenging behaviour, but also knowing about a child's dramatic biography, knowing about their parent's death, the speechlessness in their eyes, seeing sad and internally paralysed children, all of this is painful and demanding for caregivers. Also, caregivers might be burdened or traumatised themselves. They might have lost family members, were hurt or had to flee.

Knowing about the process of traumatisation, knowing about emotional and physical symptoms helps people to recognise their own reactions and condition. This helps in drawing the right conclusions. It is NORMAL to act differently after an ABNORMAL event.

- Feeling numb
- Withdrawal
- Irritability
- Nightmares
- Flashbacks
- Insomnia

These are normal symptoms after burdensome incidents. In most cases the symptoms abate after just a few weeks.

What can you do for yourself?

If you feel burdened by your own experiences or through your work with traumatised children, feel free to try any of the measures we described above. Tie in with your habits and try to find daily rituals. Structure your day and try to find recurring actions that provide you with a sense of stability.

Try to distance yourself from the events you've experienced by repeatedly reminding yourself that they are over. Though this might prove to be a challenge, try to refrain from reliving the experiences through talking with friends, colleagues and family members. By the way, you should never talk about your own experiences when children are present.

Try to find your own resources and sources of energy. What do you enjoy? What is good for you? Some people find relief in sports activities, others simply take a walk, craft something, read a book, write, listen to music, etc. Which beauty lies hidden in the world around me? Sometimes the little things remind us that there is more than destruction and grief to the world. A sunrise, a beautiful flower, or a child's laughter, are all sources of energy if you experience them consciously.

What is helpful?

- Try to eat and drink regularly
- Take time to recover and regenerate; sleep regularly
- Take some time off, if you feel that you have to
- Talk to people if you feel like it
- Visualise your accomplishments; write them down
- Avoid alcohol, drugs, and pills
- Should the measures you take fail, seek help through other people; if possible, find professional help

What is detrimental?

- Repeatedly watching news broadcasts and reading newspapers and continually talking about the event
- Alcohol, drugs, and tranquilisers
- Shutting off and holding back emotions and thoughts

CONCLUSION

In stressful situations, in times of crises and disasters, it is not only difficult and traumatising for children and young people to deal with the situation, but also for us as teachers, educators and assistants. We, too, are tired, irritable, overwhelmed and don't know what to do. We, too, are afraid, insecure and don't know what the future holds.

These brief guidelines may be helpful in finding ideas and a structure to deal with children and young people even in difficult times and to help them cope with the situation.

Many of the things addressed in Chapter 1 can be applied to any culture. In difficult situations, it is important for all children in this world to experience love, understanding and security so that they won't be broken by the crisis but see it as an opportunity to grow.

In terms of practical implementation, there are of course many games, songs and dances that are unique to each culture. These guidelines also don't intend to have them adopted one to one. Rather, they are designed to show all the things that can be done. There are no limits to your creativity and imagination.

Take heart!

ANNEX: FAIRY TALES

For Kindergarten Children

The Thick, Fat Pancake

Once upon a time there were three old women who wanted a pancake to eat. The first one brought an egg, the second one milk, and the third one brought grease and flour. When the thick, fat pancake was done, it pulled itself up in the pan and ran away from the three old women. It ran and ran, steadfastly, steadfastly into the woods. There he came upon a little hare, who cried, „Thick, fat pancake, stop! I want to eat you!“

The pancake answered, „I have run away from three old women. Can I not run away from Hoppity Hare as well?“ And it ran steadfastly, steadfastly into the woods.

Then a wolf came running toward him, and cried, „Thick, fat pancake, stop! I want to eat you!“

The pancake answered, „I have run away from three old women and Hoppity Hare. Can I not run away from Waddy Wolf as well?“ And it ran steadfastly, steadfastly into the woods.

Then a goat came hopping by, and cried, „Thick, fat pancake, stop! I want to eat you!“

The pancake answered, „I have run away from three old women, Hoppity Hare, and Waddy Wolf. Can I not run away from Longbeard Goat as well?“ And it ran steadfastly, steadfastly into the woods.

Then a horse came galloping by, and cried, „Thick, fat pancake, stop! I want to eat you!“

The pancake answered, „I have run away from three old women, Hoppity Hare, Waddy Wolf, and Longbeard Goat. Can I not run away from Flatfoot Horse as well?“ And it ran steadfastly, steadfastly into the woods.

Then a sow came running up, and cried, „Thick, fat pancake, stop! I want to eat you!“

The pancake answered, „I have run away from three old women, Hoppity Hare, Waddy Wolf, Longbeard Goat, and Flatfoot Horse. Can I not run away from Oink-Oink Sow as well?“ And it ran steadfastly, steadfastly into the woods.

Then three children came by. They had neither father nor mother, and they said, „Dear pancake, stop! We have had nothing to eat the entire day!“ So the thick, fat pancake jumped into the children's basket and let them eat it up.

For Children aged 4 to 10

Fundevogel

There was once a forester who went into the forest to hunt, and as he entered it he heard a sound of screaming as if a little child were there. He followed the sound, and at last came to a high tree, and at the top of this a little child was sitting, for the mother had fallen asleep under the tree with

the child, and a bird of prey had seen it in her arms, had flown down, snatched it away, and set it on the high tree.

The forester climbed up, brought the child down, and thought to himself, „Thou wilt take him home with thee, and bring him up with thy Lina.“ He took it home, therefore, and the two children grew up together. The one, however, which he had found on a tree was called Fundevogel, because a bird had carried it away. Fundevogel and Lina loved each other so dearly that when they did not see each other they were sad.

The forester, however, had an old cook, who one evening took two pails and began to fetch water, and did not go once only, but many times, out to the spring. Lina saw this and said, „Hark you, old Sanna, why are you fetching so much water?“ - „If thou wilt never repeat it to anyone, I will tell thee why.“ So Lina said, no, she would never repeat it to anyone, and then the cook said, „Early tomorrow morning, when the forester is out hunting, I will heat the water, and when it is boiling in the kettle, I will throw in Fundevogel, and will boil him in it.“

Betimes next morning the forester got up and went out hunting, and when he was gone the children were still in bed. Then Lina said to Fundevogel, „If thou wilt never leave me, I too will never leave thee.“ Fundevogel said, „Neither now, nor ever will I leave thee.“ Then said Lina, „Then I will tell thee. Last night, old Sanna carried so many buckets of water into the house that I asked her why she was doing that, and she said that if I would promise not to tell any one she would tell me, and I said I would be sure not to tell any one, and she said that early tomorrow morning when father was out hunting, she would set the kettle full of water, throw thee into it and boil thee; but we will get up quickly, dress ourselves, and go away together.“

The two children therefore got up, dressed themselves quickly, and went away. When the water in the kettle was boiling, the cook went into the bedroom to fetch Fundevogel and throw him into it. But when she came in, and went to the beds, both the children were gone. Then she was terribly alarmed, and she said to herself, „What shall I say now when the forester comes home and sees that the children are gone? They must be followed instantly to get them back again.“

Then the cook sent three servants after them, who were to run and overtake the children. The children, however, were sitting outside the forest, and when they saw from afar the three servants running, Lina said to Fundevogel, „Never leave me, and I will never leave thee.“ Fundevogel said, „Neither now, nor ever.“ Then said Lina, „Do thou become a rose-tree, and I the rose upon it.“ When the three servants came to the forest, nothing was there but a rose-tree and one rose on it, but the children were nowhere. Then said they, „There is nothing to be done here,“ and they went home and told the cook that they had seen nothing in the forest but a little rosebush with one rose on it. Then the old cook scolded and said, „You simpletons, you should have cut the rose-bush in two, and have broken off the rose and brought it home with you; go, and do it once.“ They had therefore to go out and look for the second time. The children, however, saw them coming from a distance. Then Lina said, „Fundevogel, never leave me, and I will never leave thee.“ Fundevogel said, „Neither now, nor ever.“ Said Lina, „Then do thou become a church, and I'll be the chandelier in it.“ So when the three servants came, nothing was there but a lantern, with a light in it. They said therefore to each other, „What can we do here, let us go home.“ When they got home, the cook asked if they

had not found them; so they said no, they had found nothing but a church, and that there was a chandelier in it. And the cook scolded them and said „You fools! Why did you not pull the church to pieces, and bring the chandelier home with you?“ And now the old cook herself got on her legs, and went with the three servants in pursuit of the children. The children, however, saw from afar that the three servants were coming, and the cook waddling after them. Then said Lina, „Fundevogel, never leave me, and I will never leave thee.“ Then said Fundevogel, „Neither now, nor ever.“ Said Lina, „Be a fishpond, and I will be the duck upon it.“ The cook, however, came up to them, and when she saw the pond she lay down by it, and was about to drink it up. But the duck swam quickly to her, seized her head in its beak and drew her into the water, and there the old witch had to drown. Then the children went home together, and were heartily delighted, and if they are not dead, they are living still.

For school children, especially orphaned and traumatised children

The Buffalo, a tale from the Uighurs, given by Dirk Nowakowski to Tellers without borders

Once upon a time, high up in the mountains, there lived a young boy alone in his bamboo hut. He had no parents and no relations.

Next the hut there was a little field where he planted rice. One day after the harvest, he went down to the city market to sell his two bundles of rice.

After he had sold them he wandered around the market. He gazed all the splendid carpets, exquisite silverware and he stood before the market stand where fine brushes, bowls, painting colours, charcoal, pencils and fine rice paper was sold.

Oh, he thought, I'd love to draw, but the two copper coins, which he owned, were not enough for painting colours and paper. Then he thought again, perhaps I have enough for some charcoal - and yes he did. He asked the Merchant if he could have a piece of charcoal.

He raced home, took a leaf from his banana tree and began to draw. When he was drawing, he thought how nice it would be to have a little buffalo - like the one he had seen on the market.

With his charcoal he began to draw his buffalo - first his head, then his body, his fur, finally the horns, but, o dear, there was only space for one horn. He drew one, however and was very content with his drawing. He hung it up in his hut and went outside. He stood there perfectly still because before his very eyes a buffalo was standing who looked at him out of his faithful brown eyes and on his forehead he had only one horn. He dashed back into his hut to look at his drawing but the banana leaf was bare. He knew therefore that it was his buffalo, the one he had drawn. From that moment on they lived happily together. During the day they worked in the rice field and in the evening they slept close and warm together.

One day soldiers of the emperor came marching up the mountains, they were hungry and when they saw the buffalo they called out together:

„Hey, look at this splendid buffalo, he will taste good. Although the boy begged the soldiers to

leave the buffalo alive because he is his best friend, they caught the buffalo, killed and fried him. In despair the boy went onto his hut and wept bitterly. Some time later he heard the soldiers say, „here, this is the rest of your buffalo friend and they threw him the bones and the horn in front of his hut. Laughing they left the place. Deeply said, the boy gathered the bones, buried them next to his hut, the horn, however, he hang up in his hut. A few days later, however, just where he had buried the bones a little bamboo plant was beginning to grow. It grew and grew and grew till it became a strong slim tree. Every day the boy lent on his trunk and listened to the whispering of its leaves, till one day the top disappeared into the clouds. „How tall it grows“, said the boy. I will climb to the top and see what is there. He put his arms around the trunk and began to climb. He climbed and climbed till he got dizzy but went on till he finally found himself on a white cloud. He pushed it aside and found a blue door through which he went. Oh, he could smell flowers and saw the blue sea where little ships were carrying beautiful fairies. One of them he found the most beautiful. He gazed at her - suddenly she gazed back and called out in fright. In this moment the bamboo tree became smaller and smaller till it reached the earth and the boy was standing before his hut. He gazed into the heavens, longing to see his beautiful fairy again - her lovely face and smile. Day and night he thought only about her and longed to take her as his wife but the tree had disappeared and the heavens were high and far away. He couldn't sleep and eat for thinking on her.

One night he dreamed that his friend the buffalo came to him, looking out of his wise eyes and said, „why are you so sad? - Have you forgotten that you can draw? If you want to find your beautiful fairy and draw her - when the picture is finished blow into my horn. As soon as he awoke, he raced outside, picked a banana-leaf and drew his fairy till she gazed at him out of his drawing. He took the horn and blew into it. The air trembled, a wonderful scent filled the hut and his fairy stood before him in raying light. Smiling shyly she gave him her hands, „I would love to be your wife. We will enjoy each other and live happily together.“

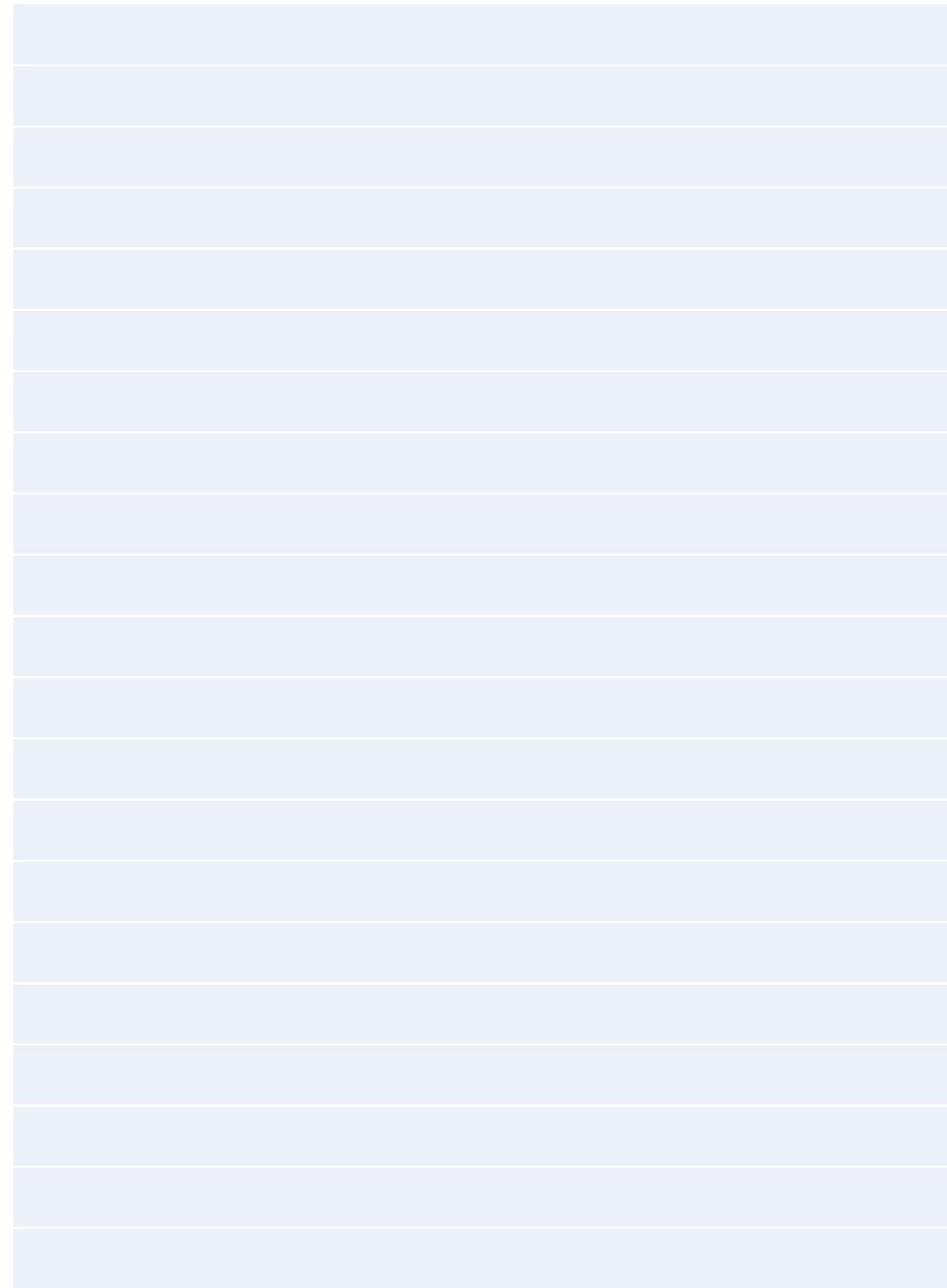
From this moment on bliss and love entered his hut. The boy had no more wishes.

One day, however, the soldiers and the emperor marched up the mountains and when they saw the beautiful fairy they called, „Hey, you are just the right bride for an emperor. He will like you very much. In spite of tears and lamentations the soldiers led the fairy roughly out of the hut. The boy remained alone on the hut crying bitterly. Suddenly he jumped up with a wonderful idea, raced out of the hut to get a banana leaf.

He took his charcoal and began to draw a tiger, baring his teeth with great wings and he blew in his horn and the tiger sprang out of his picture. The boy jumped onto his back and they flew to the emperor's palace.

The guards were horrified as they saw the tiger. They shut the gate and fled into the palace where the emperor was about to marry the fairy. The tiger roared, flew over the wall, into the hall, beat his tail on the floor, opened his mouth very wide as to attack the emperor and his servants and soldiers. The boy slipped off the tigers back, raced to his fairy, picked her up and together they jumped onto the tigers back. He took flight - flew over the palace gate and headed towards the mountains. When they arrived at the hut they thanked the tiger that disappeared into the woods. No one ever dared to attack this couple again and they got children and grandchildren and grand grandchildren and so on till our days. And here ends the story.

Notes



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