



Golden Gate

NEWSLETTER OF THE BAY AREA CENTER FOR WALDORF TEACHER TRAINING

No. 11 2012





Note From Kate

BY KATE KRISTENSEN, Board Chair

It was with great enthusiasm and gratitude that the Bay Area Center for Waldorf Teacher Training held its 11th Opening Evening on September 9, 2011, at the East Bay Waldorf School. A full decade of development and growth is behind us, and we are ever conscious that your support and interest are the foundation of our work. It was a joy to see so many of you at our 10th Anniversary celebration last March. This past year was another full and eventful one. We are now fully settled in the East Bay, and have so enjoyed this chance to ‘inhabit’ a dedicated classroom, small office and bookstore. We have also relocated our main office to a larger space in San Rafael. We hosted our second New Impulse conference, and started planning for the third, which will take place in February, 2012. Most importantly, against all the economic odds and in spite of all the societal strains, students find their way to us, take up the study of anthroposophy, and commit to the journey of self-discovery and transformation that remains the key task of the student aspiring to become a Waldorf teacher. I hope you enjoy this year’s Golden Gate and the window it offers into the life of our program, its students and teachers.

Stealing Horses

BY DORIT WINTER, Director

“Teachers are born not made” is an old saw that may have more than a grain of truth in it. In a bygone era, the one I went to high school in, Waldorf teachers were born, not made; teacher training as such did not yet exist.

I graduated from the Rudolf Steiner School in Manhattan in 1964, and was taught by members of what I call the Pantheon of Waldorf educators in North America. These original high school teachers were original in more ways than one. To us youngsters they all seemed a bit odd. They were definitely not cool. Yet we respected them. We appreciated their oddity. We understood that we were learning from teachers who seemed to be outside the grasp of fads, trends, popularity. These were Teachers. They taught us. And they did it with great skill, knowledge, power and warmth. As it happens, I met many of them again in my late 20’s when I started teaching at that same school. And later still, they were my colleagues at conferences and the like. I was amazed at their grip, their steadfastness, their unwavering humanity. Most of them were born teachers, one or two of them had studied anthroposophy in Europe, at least one of them had visited a teacher training in Germany. But for most teachers at that time, Waldorf Teacher Training or Waldorf Teacher Education was unavailable. Instead they learned on the job, through the job, and through their own education and development.

Now, after 21 years of being in the business of preparing people to become Waldorf teachers, I know from experience that Waldorf teachers (with rare exceptions) are no longer born. Some of them are born teachers; still, the Waldorf part has to be learned. And what is that Waldorf part? Ah, yes, the airplane conversation test:

“I’m a computer programmer,” says your neighbor on a cross country flight. “You?”

“I’m a ...uh... I teach.”

“Teach what?”

“Teach teachers how to teach.”

“Oh?”

Sigh: “I teach teachers how to be Waldorf teachers.”

“Oh, yeah, Waldorf, I’ve heard of that. That’s for (pick one or more)

- a) kids with dyslexia
- b) kids with musical abilities
- c) little kids
- d) kids who need art
- e) rich kids

And now I have to explain “Waldorf.” As we all know, it’s a destiny moment. Can I explain it to a well-intentioned inquirer unacquainted with any of the criteria?

Many of the students entering a teacher training are just that: well-intentioned inquirers, unacquainted with any criteria. And even after 1140 hours (more or less) of class time in our teacher training, the answer continues to evolve. My answer continues to evolve. The reason for that is that the answer depends on the inquirer. The more nuanced the capacity for discernment, the more nuanced the answer can be.

“We must find our way more and more toward our task, which is to make human beings truly human,” (*Renewal of Education, end of lecture 4*) says Rudolf Steiner. It sounds simple. But grand and complex questions are raised by this statement. What exactly is “truly human”? And where do we find those whose humanity is well developed enough to be transmitted?

Herein lies the key to preparing Waldorf teachers. Their humanity is what has to be developed. That’s all.

It’s not a matter of being smart, especially not as measured by the conventional academic yardstick of a good memory; it’s not a matter of being artistic, especially not as gauged by the conventional institutional paradigm of skills; it’s not a matter of being dedicated, especially not as informed by soporific do-goodisms. Instead, it’s a matter of developing the capacity to think, to feel and to do. Does this sound familiar? Of course! Because these are also the goals we have for children in Waldorf schools. Waldorf

teachers are working on behalf of the “truly human” adults these children will become. For the adult student bound by a life-time of habits, burdened by a hard-won identity which often requires adjustment, and eager to enter the classroom with a notebook of Waldorf techniques (there are no Waldorf techniques!), it is no easy matter to learn to think. Logic is only a part of this sort of thinking. Steiner uses the phrase “morphological thinking,” and by that he means, developing the power of thought so that it can illuminate our own confusions, can cut through the appearance of things to their source. It is not a cold, abstract, formulaic thinking. Yet it is not formless and chaotic either. It is the kind of thinking that actually solves life’s problems. Steiner first honed his own capacity for this kind of thinking when, at age 9, he encountered geometry, and discovered a world in which lawful thinking could be “seen.”

The teacher trainings I’ve been involved in these past 22 years, have been 3-year programs involving weekends and summer weeks. Usually it isn’t until the second year that the students can cope with the idea that feeling can become an organ of cognition, stripped of sentimentality. The idea that feeling can be objective sounds like an absurd contradiction in terms. Yet if it were not possible for feeling to be objective, how could anyone be a class teacher? It’s true that our teachers love their students. But not in the way a parent loves a child. We know that the goal of the Waldorf teacher is to allow the child to grow into him or herself. The teacher must not stand in the way of the child’s development. The teacher must not like something in the child, and neglect everything else. The teacher must not create a little replica of herself.

Art classes contribute to our adult students’ growing self-knowledge, for when you see that the clay is what you made it, that the painting is what you made it, that you are what you are in a eurythmy class, that you seem to have



Dorit Winter and Gábor Kulcsár, Hungary, at the Goetheanum during Hague Circle meetings.

the same issues in every class, then it is harder to avoid the realization that you are less balanced than you thought you were. As one student wrote in this year’s summer self-evaluation: “I was sick of running into myself everywhere I went.” This same student also wrote: “I’ve made some personal breakthroughs.”

How much better to know who we are before we stand in front of the children.

We don’t want our personal sack of rocks to burden them down!

It’s an interesting fact that psychoanalysis focuses on our parents, not on our teachers. Presumably that’s because teachers are not hard-wired to identify with the children. Even so, teachers need to learn to see the children for what the children are, not through their own biographically tinted glasses. We cannot be using the classroom to come to terms with our own stories. We cannot use the children at all. We must have a truly free relationship to them, that means: love them, but never depend on them for our well-being. Such a degree of independence requires some inner work, and it is this inner work which Waldorf teacher training can provide, first and foremost. This continual inner growth is the essential ingredient of the Waldorf teacher paradigm and it is what distinguishes us.

Many people start the teacher training with great hesitation. They’ve been told that they weren’t very talented, weren’t very smart. That’s the message their own education has given them. Slowly, as their study of Steiner’s works progresses, they find that they do have the capacity to think, and to trust themselves; they discover that the feelings which brought them into the teacher training are reliable; and their sense of who they are and what they can accomplish changes. Quite often the people with the least academic proficiency have the least damaged will forces. They never had the patience to learn about the world at one or two or three removes, but they were in the world as mechanics, social workers, nannies, forest rangers, fire fighters and the like. Such people often have the most potential to become wonderful teachers. Children know when they are looking at people who can manage in the world. Children know who’s reliable, whether a teacher is someone they can “steal horses with” as the proverb has it. If teacher training students have a bit of rascal in themselves, they have mustered the first pre-requisite for Waldorf teaching: not to be a pedant.

So a Waldorf teacher training is a cauldron for self-development. In Waldorf education, the most important ingredient is the teacher. The teacher should exemplify the humanity that is the goal for each child. Enabling the teacher to make that goal a life-long path of learning is the goal of Waldorf teacher training.

This article was first published in the Fall/Winter 2011 issue of “*Renewal: A Journal for Waldorf Education.*”

Summer Session Evaluations

Reviewing their own progress through the summer arts intensives provides the students with an opportunity for reflection. The topics they are encouraged to consider include: becoming aware of the artistic process, developing new ways of seeing things based on this summer's work, gaining new insights into the role of the arts in Waldorf pedagogy.



BY WILLOW ROSENTHAL, Class of 2011

The theme of this summer for me seemed to be staying active in both an inner and outer sense. The Speech and Eurhythmy courses especially brought this quality to my attention. The gift of the teachers this summer was that by keeping us active and not dwelling for too long on one part of the learning process, they forced us to remain more balanced. Abstract, analytical thinking didn't have time to take hold.

Because we were tackling so much material in these classes, I had to trust in my willing – the part that is more asleep and less conscious. I had to trust that the speech and Eurhythmy pieces were in my physical organism more than in my intellect. At times my thinking really didn't feel solid. “Do I know this speech or Eurhythmy piece?” I had to trust the etheric imprint strengthened through repetition paired with movement. It's not that I didn't have to use my thinking. It was essential that I revive pieces in my mind or write them down to the best of my memory, but then I had to let that go and trust that it would come. I still made mistakes that I wish I hadn't made, but I was more accepting of them knowing how far I have come comparing my progress to myself and not to others in my class. Compared to other summers, this time I didn't let my fear balloon. This was especially so with the speech work, which I was already dreading during the year. In fact I did just fine and actually enjoyed the process.

The second and third Summer Intensives both helped me to see the value of art for me particularly in developing



Class of 2012, in their Summer eurhythmy course.

more balance of soul. I have always been proficient at making crafts and “art,” but I came at it – even if I was making a drawing or painting – as if it were craft. I'm naturally very connected with the will – I'm a doer, so I felt I wasn't having creative inspiration, but simply making things. People have often commented that I'm artistic, but I always denied it by saying, yes, I can make things, but I don't have my own artistic ideas, I simply copy. I can see now that if I want, I can develop as an artist and thus develop the feeling realm in myself, expressing something individual in my art, not just a well formed copy.



BY KELLI BRENNAN, Class of 2012

We learned there is a lawfulness to the world, a set of parameters in which we as individuals have freedom. I found this evident, mirrored in the artistic processes we did this summer.

It was a great asset to experience how different teachers are in the classroom, that there is not one type of person that makes a good teacher. There is a whole gamut of different types of intelligence and ways of being in the classroom and thus everyone has the possibility to be a good teacher as long as one holds the ideals of being an artist, scientist and priest.

It was a gift to be able to work with such a phenomenal group of teachers this summer. Each lesson was a work of art! I was also extremely touched by the level of care with which the faculty holds us all up and works to help us with our struggles, visibly as well as behind the scenes. My most heartfelt thanks.



BY TOSHA WALPER, Class of 2012

The artistic process during the summer helped me to get to know myself better. I gained the strength to make decisions out of my own inner truth. I can now work on living according to my own needs versus satisfying the needs of others. I don't mean this in an egoistical way but in a loving one. At a snack break during the fourth week I suddenly “knew” that life mustn't be as hard as I always believed it is. I feel more relaxed and open. I hope to bring those insights into my teaching and allow the children to discover themselves in a healthy way. The summer classes made me see the freedom within rules and rhythm.



BY JODI CASEY, Class of 2012

This summer was about stepping into myself and finding the balance between the archetype of what the teachers presented and my own individuality in relationship to that archetype. It was about finding the balance between form and freedom. In singing, Christiaan said, “The teacher listens up to the ideal.” The ideal is the

archetype and also future potential. Our teachers, all masters in their respective art forms, presented the possibility of realizing personal potential. This too is what I as a class teacher will need to bring to my students. I must always hold and see in the children their potential, their future, while at the same time remembering my own inadequacies and struggles with the arts. My struggles will enable me to bring empathy into my classroom and always the possibility of change.



BY JANE GHOTLOS, Class of 2012

A classmate was saying that the first year of teacher training is the honeymoon and the second year is the abyss. I can see some truth in this analogy, especially after this very challenging second-year summer. I was extremely emotional, totally exhausted and often felt like I was hitting a wall. I was sick of running into myself everywhere I went! The summer session did end on a high note for me, however, and I'm looking forward to starting my third year of the program knowing I've made some personal breakthroughs.

According to my classmate's analogy, the third year of the program is the redemption! I don't want to expect too much.

But I do look forward to more personal breakthroughs in the areas where they are needed. I look forward to improving my artistic and teaching skills. I might teach when I graduate, I might not, but no matter what I do I'll be a better, more balanced, more present person.



BY ANGELICA WILTON, Class of 2012

This summer changed the meaning of the word art as I knew it. I have always associated art with the visual realm and think of painting and sculpture as definitive examples. If you asked me whether I thought geometry was a form of art two years ago I probably would have laughed; but I've had a life long fear of math and would never have imagined it as something beautiful. If you showed me one of Patrick's form drawings of a geometric progression of octagons and then asked me, I would have no argument that it is both artistic and beautiful. As much as I feared math, I loved speech and drama, but still hadn't thought of them as artistic until experiencing how alive and transformative they can become. When I saw the third years standing before a crowd reciting Homer's Odyssey, I was almost moved to tears by the rhythm and strength of the language and the incredible skill it takes to memorize the passages. It was undoubtedly a work of art, the images painted by the words spoken.

Aside from all the personal gains I experienced this summer I also really felt our class come back together as a group. It is hard to maintain that bond during the school



Angelica Wilton (left) and Kathy Ellen Davis, Class of 2012, during a rehearsal in their speech and drama course.

year when we only see each other on the weekend and then go back to our lives of work and family. With the summer we are thrown together full time and must work together as a group on many different levels. Our classmates become our colleagues and we have to pull ourselves together to produce music, skits, dinner parties, sketches, science experiments, paintings, eurhythmy pieces, Shakespeare scenes and more. We are all relying on group effort and no one person can be responsible for everything. So we each have to step up to different tasks and see how individual strengths can become group unity. I realize now that no Waldorf School could function without the efforts of the individual and those efforts influence on the group.



BY ANNA SPORNITZ, Class of 2013

My biggest challenge, practically speaking, was learning by heart the poem in creative writing. I found it so difficult and as the class began to meld together, I realized I was far behind with the number of lines I could really remember. I'm not sure if it is because this is not something I have much practice in. I've never been good at “memorizing” things whether it was music, speeches or spelling words. However, once I let go of the excuses of why I wasn't as good as everyone else at this, I realized if I really listened to the poem, and what was being said, I began to get one line down, and then another. By the final day of class I was able to speak almost every word with my classmates, and a week later while I was visiting family, I announced I had learned a poem by heart this summer and almost recited the whole thing!

From the Class of 2014



The Road to the Teacher Training BY JENNIFER SCHMITT, Class of 2014

From the time I was a little girl I knew I wanted to be a doctor. I studied pre-med at St. Edward's University in Austin and graduated from Marymount Manhattan College in New York with a bachelor of science. But life can take its own course, and it was only when I turned thirty that I finally began my medical studies. I enrolled in the Naturopathic Medicine program at Bastyr University in Seattle, where I studied conventional medical school core curriculum, and then focused on natural healing modalities.

Studying naturopathic medicine opened my mind to a range of healing approaches, from cranio sacral, to homeopathy, to ayurvedic medicine. It also introduced me to some remarkable naturopaths, one of whom practices anthroposophical medicine and is a truly inspiring person. I had learned of anthroposophy from my future husband who at the time was studying in a Waldorf teacher training, and I was intrigued. I started looking at anthroposophical medicine, and I found a way of thinking that resonated with my own experience.

In 2008, after giving birth to my son Declan and marrying my husband, I received my doctorate in naturopathic medicine. I was 37. So it's never too late to follow your childhood dreams!

In 2009 my husband and I moved from Seattle to the Bay Area. While touring the area's Waldorf schools we ran into Dorit Winter at the Marin Waldorf School. She had taught my husband during his teacher training, and of course it was lovely to bump into her out of the blue. Destiny spoke! And my husband joined the training's board, giving us a built-in community to move into.

In 2009 I joined the international training for anthroposophical medicine, a five year certificate course for doctors and nurses. The course only meets for a week each year, however, so my hunger for a deepening of anthroposophy remained. In the months that followed, I wondered if I could do the teacher training – it's a training that would benefit other professions aside from the teacher training, it was clear. I had even gotten in touch with a doctor who had gone through the teacher training! As time went on, the idea grew into a stronger feeling, and I decided that I would do what we had to do to make it work.

Now I'm a mom of two beautiful boys and proud parent at the East Bay Waldorf School. Professionally, I've started my practice in Albany,

where I see patients from newborns to elders in a general practice that is informed by my study of anthroposophy, both in my physician training and in my teacher training. I find again and again that I am applying what I learn immediately in my practical life, from observations about temperaments to the effects of my patients' etheric forces.

So yes, I'm a firm believer that the teacher training has something to offer those who are not intending to become teachers. Whatever vocation one chooses, the foundation of a deep study of anthroposophy, the arts, child development, and more, make one a better person, and a more effective person in practical life.

In lecture eleven of The Younger Generation Rudolf Steiner describes the role of the arts in awakening the will. This fall, the First Year students wrote a paper on how they have experienced the polarity between thinking and willing in their own lives. Below is an example.



Balance In My Life BY ZOE KOSOVIC, Class of 2014

Balance is a state with which I am so wholly unfamiliar that I only become aware of it once I have already tipped the scales. When I have visited both ends of the spectrum, only then can I form an idea of what the middle might look like. I find balance by living opposite roles at once, by supporting both sides of the argument in the same breath. I am both a bartender and a writer, a singer and a meditator, a Gemini and an only child—my own twin. I was born on the East Coast, now I call the West home.

I am acutely conscious of my tendency to roll from one extreme to the other, only finding rest in the middle after exhausting myself at the reaches of existence. I am tired of being torn apart; tired of being tossed about like a ragdoll lost at sea; tired of spending half of the year blinded by the light and the other shrouded in shadow. I want to guide myself down the middle path with clear sight, choosing with discernment when I want to take a short trip to the outer limits without forgetting the way back.

My active pursuit of balance in my daily life accounts for part of why I chose to enter the Waldorf teacher training program. It speaks to all sides of me and makes a cohesive whole of my seemingly scattered and incongruous inclinations. My quest for balance is fresh, but I am committed to it. I have a readily available reminder of this quest tattooed on my hand and one day it will be imprinted far deeper in my being.



Reggie Hunter, restaurateur, Class of 2014, explains his four-cake temperament project.



BY JASON MURPHY, Class of 2012

After a trip to Oregon to see Crater Lake, my wife and I drove home along the hot, dry corridor of I-5. As we approached Mount Shasta, just across the California border, my wife suggested we turn off the road and visit a swimming hole that she knew of high in the hills.

Swimming and picnicking at the lake was a perfect way to take a break from the long drive. The water was cold and refreshing. The sun was out and a few other locals splashed around on the opposite shore. We were in a high, alpine environment surrounded by pine trees and pure mountain air. The lake was surrounded by rocks and boulders that one could lie on and get warm once one got out of the water. Unfortunately, I lost my keys somewhere along the rocky bottom. I was sitting on one of those comfortable, radiant boulders when I realized the velcro pocket of my swimming shorts had come open. My keys could have been anywhere in the dark depths. There was little chance of finding them again in the crevices of rocks upon the floor of the lake. Why hadn't I just left them on the shore? The chances of someone taking them this far out in the woods was fairly low.

By a strange twist of fate however, I had made a copy of my car key and given it to my wife. "We'll probably never need this," I had said. "But it might be good to have access to the car on the trip." As I looked down the long dirt road leading back to the highway and pondered walking for hours to the nearest gas station to call for help or begging a local for a ride in the back of a pickup truck, I was grateful that sometimes something wiser than I know moves me to put aside a cure before an illness strikes.



BY KIM COUDER, Class of 2012

I guess I had never really thought about the cosmos as artist before. It is a new concept to me and yet it makes sense in some deep way. If this artistic sense is what enables us to teach in a meaningful and healthy way, it makes sense that it is fundamental to our existence.



BY BRENDAN BANISTER, Class of 2012

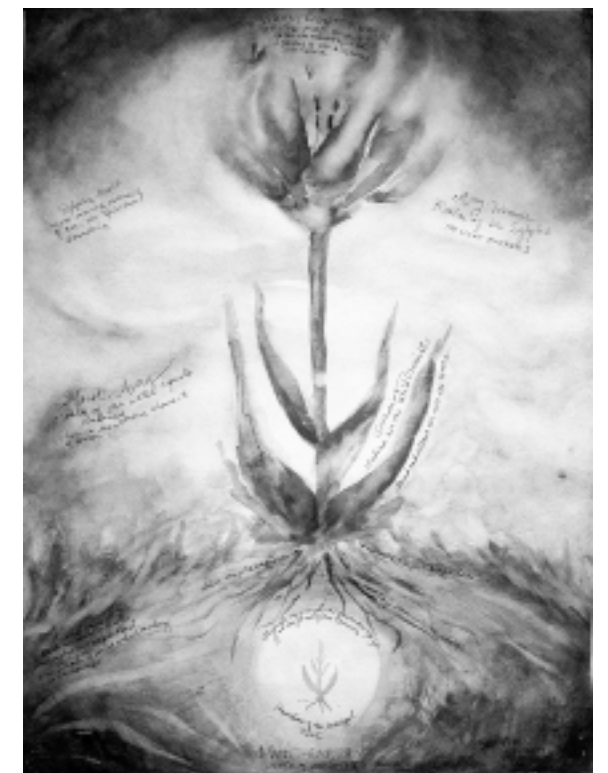
I think the cosmos as artist means that the way things are in our universe and on earth has a meaning to it. It is wonderful to look at the world in this way. I think it gives the world beauty and new meaning when we are not only interested with how the perception of a thing affects our senses, then we are also interested in the thing itself. If we look into the thing itself, whether a tree, or an animal, or a rock, or a person, we can find an inherent beauty in the form and in the way in which it exists. The way the tree branches and how similar this is to

Man as Symphony

"The Cosmos as Artist" is one of the great themes in Rudolf Steiner's lecture cycle, Man As Symphony of the Creative Word. Our students, working toward the ideal of "teacher as artist," study these lectures in the Second Year of their training. One surprising, and comforting concept emerging from these studies: cosmic healing preceded cosmic illness. In Steiner's words: "Man is born out of the cosmos as spirit...develops in himself the 'healer' who is then able to take in the cosmic 'patient.'" (lecture X). To make this thought concrete, students are asked to relate an experience which could be an example of how "the cure precedes the illness." Here are one such example and two considerations of "cosmos as artist."

the branching of our own veins is an example of this inherent beauty. We see something exists in the form of the tree that also exists in our own bodies. It's almost as if God has a mischievous smile and is saying, "Let's see if you can figure this one out."

The image from *Man as Symphony* that stuck with me the most is the lion. Combined with our discussion of the healing properties of the rhythmic system, the image of the lion helps me to think about balance. I tend to be like the eagle who creates a whole universe in the mind. The lion is a little bit more down to earth and is still accessible to me. The lion goes in and out of balance and is connected to the rhythm inside and outside in the encircling air. I have been trying to live into this internal and external rhythm and this image has been helpful.



Roots, leaves, blossoms and seeds; poster for *Man as Symphony* by Heather Carpenter, Class 2012.

Calling All Alumni: A New Approach

BY DORIT WINTER, Director

Our alumni constitute a group, a band, an association, a network; perhaps most accurate would be to call it a karmically configured community. In recognition of the uniquely common ground our alumni share – namely their three years in our program – our Board has decided to take a new approach to this diffuse but particular group of people. We wish to recognize you, to include you – automatically and without any other criteria, fees, or enrollment procedures – in a newly proclaimed Alumni Network, to replace the Alumni Association we have had for the past ten years. Membership depends only on whether you have completed the three years of our program (regardless of certification). Your level of involvement will be entirely up to you. Your 15% discount at our bookstore will continue. From time to time we’ll communicate opportunities for involvement with fellow alumni, faculty past and present, or current students. We plan to send you announcements about our festivals, our summer courses, and specific workshops and lectures we think will be of interest particularly to you – who have gone through our program. We want to tailor such announcements to you specifically, because we feel that it is you who really know us. We want to add a new section to our electronic newsletter, “Current Matters,” with news and updates of your fellow alumni. There will be an Alumni Directory with annual updates (details to be announced). Our aim is to enable you to find each other, to keep in touch with one another, to encourage and support one another, as colleagues, friends, former classmates and former students who share the distinct experience of our three years. (Included in this group are those of you whose three years took place between 1989 and 2001.)



Yvette McGowan, Class of 2004, with one of her second graders at the Sandpoint (Idaho) Waldorf School.

Ten Years of Teacher Training



The three founders, Michael Seifert, Cindy Brooks and Lisa Anderson.

BY KATE KRISTENSEN, Board Chair

2011 once again saw us at the Palm Room of the Presidio, this time to celebrate our tenth anniversary. (We had enjoyed a splendid inaugural party there during our first year.) Reunions of students, graduates, teachers and friends brought smiles and exclamations. Children born in these ten years were introduced. Our guests enjoyed the sumptuous English tea replete with traditional sandwiches and biscuits, all home made. Group photos of all our students lined the hall. String Circle, a local professional string quartet, enchanted us with several fantasias and the mighty third movement of Beethoven’s String Quartet in a minor, opus 132. Our founders, Michael Seifert and Cindy Brooks, addressed us, as did Director, Dorit Winter. Our third founder, Lisa Anderson, was (true to form) managing many details. And let’s not forget the hilarious skit by the Class of 2011. All in all it was a memorable and festive occasion, and who knows, we may be able to celebrate in the Palm Room again, in 2021, if not before.



The guests are amused by the skit.



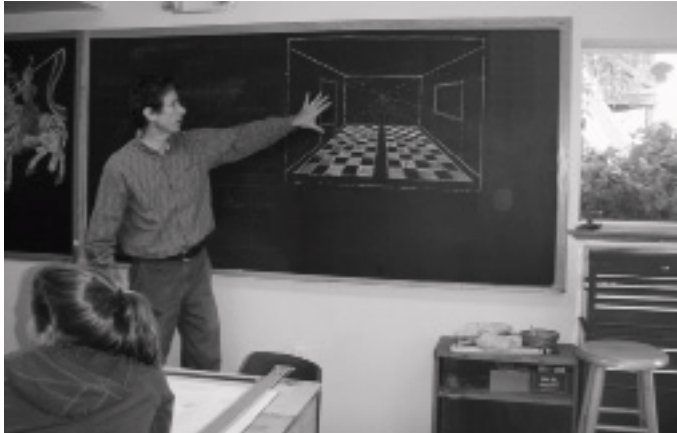
Members of String Circle performed at our tenth anniversary.

BY CINDY BROOKS, Class of 2003

Of course now, ten years later, it is easy to recognize that the decisions and the steps we took at that time were of far greater significance than we had the capacity to see then—with tremendous value for all the future students in the program and for their families, for many others in their world including the Waldorf schools where they have gone (or will go) to work and the many children and parents who have been (or will be) helped through their knowledge, inspiration and strength. We feel deep humility and some awe today as we recognize the significance of what we did in the summer of 2001 to found the Bay Area Center for Waldorf Teacher Training.

BY MICHAEL SEIFERT, Class of 2003

We often talked about the training as the Chariot of Michael and held the vision of building the Bay Area Center for Waldorf Teacher Training as building this Chariot. It was a daunting task in May needing to get 501 (c)(3) status from the IRS and jump through the bureaucratic hoop created by the California Bureau for Private Postsecondary and Vocational Education. That, plus find a site for the training and lots of students to come to a training they had never heard of before – and come they amazingly did.



Michael Seifert, Class of 2003, sixth grade class teacher at the Sandpoint (Idaho) Waldorf School, in the class he’s had since first grade.

Eight Years of Class Teaching

Taking a class through the eight years of elementary school is a meritorious accomplishment. Kristine Deason, Class of 2004, has done it and we are very proud of her! Congratulations, Kristine! May the home stretch be joyful.



In 2004, Kristine Deason, Class of 2004, greets her first graders at Marin Waldorf School...

“After all our years together, my students still interest me deeply, surprise me often, and call on my best self to be present for them.” - Kristine Deason



...and in 2011 Kristine welcomes one of those students, now an eighth grader.



Celebrating Patrick
An Interview with Patrick Marooney
BY MAURICIO PRADO, Transcribed BY DEBI COOPER, Class of 2013

Mauricio: How and when did you come to Waldorf Education?
Patrick: I was a hippie in the early 70's living in the Colorado mountains. I was at a crafts fair and was drawn to a little puppet show that was going on. In the middle of the show the puppet theater collapsed. It was a traumatic thing because there were little children watching and here were these two women kneeling with these hand puppets on and suddenly the puppet theater toppled over. I offered to build them a proper puppet theater and they said that would be great! It turned out they were two Waldorf teachers, working in a brand new small Waldorf school not far from there. I kept in touch and eventually became a Board member and a landlord of the school.

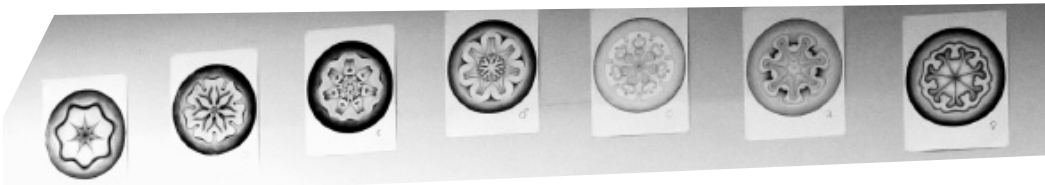
Mauricio: Did you do your teacher training in Colorado?
Patrick: No, there wasn't a teacher training program in Colorado. I was in New Mexico for a while, helping a friend. We had the impulse and intention of joining an initiative to begin a Waldorf School in Santa Fe. Some community members approached me and asked if I would go take teacher training and come back and take the first grade class of the new school. I went to California in 1982 and did a foundation year. Then everything shifted and I ended up not returning to Santa Fe. I finished my training in the spring of 1984, and moved to Eugene, Oregon, and took the first grade in a Waldorf school there.

Mauricio: Nice, do you still live in Eugene, Oregon?
Patrick: No, I don't; I did for many years, but now I live in another community nearby.

Mauricio: You have an interesting background. I understand you were in the Navy and also a pilot. Could you tell me more about that?
Patrick: My father was a squadron commander of a jet fighter squadron, so I grew up around flying. I got my pilot's license the summer I graduated from high school and have kept an interest in it.

Mauricio: I also understand you have a motorcycle. Is going fast something that appeals to you and is it the adrenaline rush or more of a Zen thing?
Patrick: Yes, I do like to go fast and real low to the ground. It's exciting to me. I have had five Harleys. I got my first motorcycle when I was 14 and I have had one ever since. Motorcycles and planes are both great ways to fly.

Mauricio: Your Form Drawing and Woodworking are amazing, really beautiful. How long have you been working in these media, and how did your interest in them come about?
Patrick: I was born in 1947, right after World War II. It was a time when the country was quite depressed economically, but my father was lucky that he found a job after the war repairing wooden airplanes. My father was a pretty accomplished woodworker and I just soaked it up. I started making things out of wood when I was very little. My woodworking peaked in the 70s when a friend and I had a cabinet business, building kitchen cabinets for billionaires in Aspen, Colorado – I even built a kitchen for John Denver. [This skill] gave me the opportunity and freedom to do top quality work and get paid a lot for it. But it came to an end, and I moved away.



“This set was my first done in color. As each seal took hours to complete, I found it interesting and fruitful to dwell for such a long time upon the single form and imagination.” - Patrick

Mauricio: There is a more spiritual side to your work now. I've had the pleasure of seeing the beautiful planetary seals you've worked on. How has that work evolved over time?
Patrick: If one begins form drawing in the prescribed manner as a class teacher and then sticks with it, meanwhile deepening the Anthroposophical work, then one comes to the seals as a matter of course. It is a question of metamorphosis: an organic evolutionary sequence—a progression of sorts.

Mauricio: You have taught a lot of different subjects in the Waldorf School, including: Woodworking, Form Drawing, Geometry and many of the Sciences. If you had to pick one subject, what would you like to teach now?
Patrick: The subjects I like best are Geometry, Form Drawing and Projected Geometry. This fall, I will teach my first course in Projected Geometry, with the foundation year.

Mauricio: What do you think is the common thread of all the courses you have taught in the teacher training program, and what connects them together?
Patrick: Rudolf Steiner. They are all just tones or harmonics of the same thing. Physics, Form Drawing, Chemistry—they are all inter-related expressions of the world etheric. The world looks at these things as separate niches, as having no real connection to one another. The Geometry teachers I know don't seem to have an interest in Chemistry. Color and form are like a sister and brother. It's all part of the etheric world—interconnected and interdependent.

Mauricio: How long have you been teaching adults in the Waldorf Teacher Training Program?
Patrick: Twenty-one years. I was a Woodwork teacher for a number of years. We started the teacher training program when I was still a class teacher and I gradually started teaching more for the program over time. I enjoy working with adults. At this point in my life, I feel like I am finished teaching children in the classroom setting. Adult education has been an evolution for me.

Mauricio: How do you go about teaching and focusing adults to work so intensively with archetypes and using them as a tool for growth and change?
Patrick: I think about what encouraged me to take up this work. For me, it was seeing someone else doing it with enthusiasm. You can't tell someone to do this to get out of their rut. All you can do is stand up in front of the class and say this is what it's all about.



Physics demonstration, with the Class of 2012.



Geometrical precision, with the Class of 2011.

Mauricio: I think you have a really good way of conveying the satisfaction and enthusiasm you feel for all the things you do with Geometry and Form Drawing—that people are just so inspired to do it.
Patrick: That's the hope. You teach in a school and you hope that the students find what you teach interesting and will take it up. Some do, some don't.
Mauricio: Thank you for taking the time to talk with me. I really enjoyed our conversation.



Summer Writing

“English Language and Literature” is a First Year summer course which includes many creative writing projects. How can we bring the precision of description from observation into imaginative “word pictures”? On this page are two such examples, including one student’s analysis of the process.

South Greenland BY KERSTIN MENZER

Long and warm shines the sun over the fjord. The water appears turquoise against the blue sky. White icebergs, larger than vessels, drift like dots in the fjord. A small boat zigzags around, trying to make its way through the icy water. Lush meadows line one side of the fjord, while black, snow-capped mountains dominate the other. The blissful morning may turn at any time into a raw, bone-chilling day of rain and fog. That is the summer in South Greenland.

The small boat reaches the shoreline. Two people step out, an older man and a young woman. The man is a local Inuit, rather short and with a dark sun tan. He owns the boat, and provides passages over the fjord. The woman, dressed warmly in outdoor gear, brought a small backpack. She confirms the time for the return trip with the Inuit, and the boat is soon on its way again.

Karen stands alone by the shore, and takes a deep breath. She still wears her hat and gloves. She feels the cold. Her eyes search the grassy hillside, there are a few tracks leading up. She finally makes out a point, and starts her ascent.

The slope is steep, and the grass reaches up to her knees. Thousands of tiny yellow and white flowers bloom in the meadow. Artic sparrows follow her. Before long, Karen peels off layer after layer of her clothes. It really is warm on land.

After a while, she reaches her destination. Karen sits down on a large fieldstone. Her eyes glance over the fjord. There is nothing here but wilderness. Mosquitoes, birds and a few musk ox inhabit this land.

In her mind Karen has been here many times. She takes out her sketchbook and begins to sketch. Snow-capped mountains, along with the fjord and the meadow, appear on her paper. Her eyes keep looking at the many fieldstones, which lie around. Soon the stones appear one by one in her sketchbook.

Karen turns the page and starts all over again. She sketches the scene once more. This time a church appears,



Kerstin Menzer, Class of 2013, works on her “word picture.”

along with a small graveyard. She adds several buildings, horses, and fences in the rear. Large vessels navigate the fjord.

Karen is completely transported, by now she is traveling back in time. The meadow around her comes back to life. It is the year 982 AD. There are Vikings everywhere, and she is in the midst of them.

“Technical Writing” turns out to be a piece of cake for me, compared to “Creative Writing”! Having worked in the IT industry for many years, I am used to the writing style required for technical documentation. However, when asked to create a short story during last summer’s “Creative Writing” class, I struggled. The purpose of writing was so different. My task was not to “inform,” but to “entertain”

the reader! In order to succeed, I created a simple plot with a twist. I tried to use language that would engage the reader, stimulate the imagination and create many mental pictures. The breakthrough came, when I replaced a passive voice with an active one. Several revisions later, the story all of a sudden became alive, very much to my surprise. This assignment was by far the most challenging for me during the summer session.
- Kerstin Menzer



BY SANDY PORTILLO-ROBBINS

All along the hillside, eucalyptus, oaks and pines whispered in harmony. Fingerlike wisps of white fog curled over the trees standing at the top of the hill. As the afternoon wore on time was running out.

Calling out his name, the young girl had searched the neighborhood to no avail. Home again, she walked up her driveway and stood in front of the hillside, worn out and dazed. He had not been home last night. Tears streamed down her sweaty face as she realized he was really gone.

She trudged up the hillside and slumped upon the log. As her head dropped towards her hands she glanced a movement from the corner of her eye. As he appeared from between the weeds her eyes widened in incredulous relief. Her cat was home again.

Summer Sonnets

A very different task is the writing of a sonnet. Adhering to strict form can be liberating – a powerful experience for a teacher-to-be.

In Silence

*I walk alone inside a golden shroud
The world, a tomb, and living I interred
For in this place a stillness without sound
And everything received not to be heard*

*Condemned am I to utter echoes then,
Unsettling and misunderstood by men.
In mind wide vast woven by space and time ~
In this unbeing, a calm akin divine.*

*Uprising wish to share abiding peace
That gifts itself in purest thought and form,
Reluctant they to leave the movable feast,
My reluctance golden is fair worn.*

*Cocooned in silence, free from noisome strife,
But in the rough cacophony is life !
-- Lila Tschappat*



Lila Tschappat, Class of 2013, consults Dorit during the writing course, while Natalie Baird awaits her turn.

In Tune

*Have all my senses now grown deaf and dulled
To Nature’s splendor, to hear her harmony?
Though to a birdsong sweet my ear be pulled.
I also can ignore its melody.*

*Not so the ancient Greek! He lived in tune
With all the world’s geometry and law,
In his stone floor Earth’s curvature is hewn,
Each pillar curves to stand without a flaw.*

*How far we’ve fallen since that age, yet still,
Did Greeks build in accord with sky and land
Intentionally, with a conscious will?
Or as a harp played by a greater hand?
When to the choir of Earth I tune my voice,
Our consonance is sweetened by my choice.
-- Elisa Saltet*



Elisa Saltet, Class of 2013, working in clay.

Class of 2011



Leanne Tarantino, Class of 2011, Lead Preschool Teacher in the Buttercup classroom at Marin Warin Waldorf School.

Third Year Projects

LEANNE TARANTINO
Nursery Rhymes

Are they just for fun or are they beneficial to the health and development of the young child?

LYSSA BESHEARS
Lady Spring

Who is she and how can the kindergarten teacher bring authentic depictions of elemental beings on the nature table?

TARA PURDY
The Kindergarten Mood of Soul
What is it and how does the teacher cultivate it?

ANNEMARIE GOSLOW-ZWICKER
Building the Bridge
How can we create a harmonious transition from the kindergarten to the first grade, for both children and their parents?

LIZ HANELT
Exploring Numerical Literacy
What methods can teachers use in the early grades to help build the solid mathematical foundation students need?

MELINDA MARTIN
From Seed to Blossom
Does the fifth-grade Botany curriculum go beyond teaching about plants to supporting the children’s soul development, too?

WILLOW ROSENTHAL
Awakening to the Soil
How does our focus in teaching about compost move from deed to concept in the upper grades?

Observing Metamorphosis

BY MELINDA MARTIN, Class of 2011

Imagine a force pushing down on a circle and how, over time, the circle inverts until it has turned inside out. Three years ago, at the beginning of my teacher training, this form-drawing exercise introduced me to the study of metamorphosis (Greek-changing form). In my 2nd year I learned about Goethe, the German poet and scientist who recognized the importance of metamorphosis in the growth plants and whose work deeply inspired Rudolf Steiner. The idea of metamorphosis had struck a chord in me.

In my third year, I was gifted the opportunity, which at first seemed a daunting task, to delve for seven months into any part of the Waldorf curriculum to develop and present an artistic and oral presentation. Since the Waldorf curriculum is carefully determined to meet the child’s soul development, I wondered why botany (with an emphasis on plant metamorphosis) is taught in the fifth grade. Through study of books and articles and discussions with teachers, I gained valuable insight into why the awakening fifth grader is particularly ripe for the study of botany. Moreover, I learned why observing the metamorphosis of plants can benefit any one, regardless of age. I began observing dandelions in my garden and was ecstatic to see the very day in which one blossomed after having watching its bud for several days. Dandelions went from weeds I recklessly yanked from the soil to resilient, vibrant plants I began to appreciate. As I observed and sketched the growth of many plants, my vision for my project grew into something that months earlier I never could have imagined.

Speaking and painting in front of a large group of people was not comfortable for me; in fact the idea was terrifying. Rudolf Steiner said that by observing metamorphosis, we can bring to life forces within ourselves. Pondering my experience, I can not help but think that these forces, coupled with my interest, dedication and the program’s clear guidelines and structure for the project, helped



Melinda Martin, Class of 2011, presenting her Third Year Project.

me to present my topic successfully. I have no doubt that my experience will assist me as I go forth into the world as a Waldorf teacher.

Holding, Molding, Weaving, Watching

BY ANNEMARIE GOSLOW-ZWICKER, Class of 2011

It has been a trial by fire, forming this first grade, and so much more work than I ever could have imagined it would be! Holding, molding, weaving, watching as one or two children work to unravel what I’ve woven, weaving it back together again but differently... Now, two months into my first year of Waldorf teaching, I can say I am beginning to find my way, even, to like it. Someone peeked inside the door recently, asked me a question about my class and went on his way, and I suddenly realized that we really are a class. These are my children, and I am their Teacher, in a much more profound way than usual. That boy who bounces around like a rubber ball and cannot keep quiet to save his life may become our star athlete in fourth grade, or our math whiz in seventh. That smiling girl whose chair never sits solidly on four feet may prove to be an amazing artist when fifth-grade botany drawing comes along. We’ll be telling each other stories that begin “Remember when you used to...”

During Handwork, I steal a few minutes in the rocking chair at the back of the class and get a chance to watch the children unobserved. I see a tiny girl stand up and respond to the Handwork teacher, and for a split second, I can see her at fourteen. And I am awed at the responsibility and the privilege of shepherding these children through this

eight-year journey, each of them becoming more of who they are, as I catch glimpses of their futures beckoning to them. You could see this as a perk of being a Waldorf teacher, but it also points to that which makes this job so amazingly exhausting – they are never off my mind. I am keenly aware that everything I do with them now is forming the container we will live into for the rest of our years together. That they take my first year fumbblings as the way it is, which it is, for now, until I figure out some better way to do it! So I keep learning, letting go of my mistakes, celebrating our successful moments, starting the next day with a fresh smile and hoping always for inspiration. And, to my grateful surprise, it keeps coming.



Annemarie and her first graders carve pumpkins at Summerfield Waldorf School in Santa Rosa, California.



The graduating class of 2011, clockwise from top left: Lyssa Beshears, Willow Rosenthal, Melinda Martin, Annemarie Goslow-Zwicker, Tara Purdy, Liz Hanelt, Leanne Tarantino.

Volunteering in the Community



BY KIM COUDER, Class of 2012

For my second year community service, I logged the hours that I volunteered at the Santa Cruz Waldorf School in addition to my regular parent activities. I have been handwork helper in my son's class since first grade and a once-a-week volunteer in the office. During my second year in the teacher training, my daughter also entered the grades, and I became handwork helper in both 1st and 4th grades. I also help lead the monthly Walk Through the Grades tour and Q&A with prospective parents.

As a teacher trainee, I treasure the time spent in the classroom, as it gives me an opportunity to practice being a teacher. Regularly observing and working with the entire class is a great gift. Tagging along with the handwork teacher, I learn from her bag of tricks. Helping in two classes, I have a small taste of the daily experience of the specialty teacher, who must switch back and forth between the youngest children at seven years old and the oldest students at fourteen years old and all ages in between. I also regularly observe the chalkboard drawings, and gain a feel for the life of the class and some of the teacher's techniques. I help manage the class and experience how challenging that can be sometimes – I see first-hand the importance of transition times! I have also found that handwork is a great place for a teacher to spot difficulties with midlines and sensory integration issues, well before the second grade evaluation.

Helping lead the Walk Through the Grades took me back to when I was new to Waldorf; I really knew nothing other than that it felt 'right' at a deep and instinctive level. Now I can see the experience through parents' eyes. Understanding their questions, doubts, and enthusiasm helped remind me that as teachers, we are not only educating students, we are also helping parents understand and value why they have chosen Waldorf education for their children.



BY JANE GHOTLOS, Class of 2012

I did my volunteer hours in the classroom where I was already working as a kindergarten assistant, at Live Oak Charter in Petaluma. My position was only four hours per day, but there was so much more work to be done, mostly cleaning up after class and setting up before class. I also helped out at a few special events in the evening, like a parent information night and the kindergarten Lantern Walk, as well as several "Farmer's Market" fundraisers for our class. Caring for the baby chicks we raised in the classroom during Eastertime was definitely one of the highlights!

Practicum Protocol



BY JANET LANGLEY, Practicum Coordinator

With the departure of our very capable office manager, Lisa Anderson, who has been arranging the Bay Area Center practicums for years, Dorit thought it might make sense for the teacher, who prepares the students to go into the classroom (me), to be the one to arrange the practicums. When asked about this, I jumped at the chance to help forge a deeper connection between our program and the schools it serves.

Opening one's classroom to a student teacher takes courage, generosity and a desire to help both the individual teacher and the movement as a whole. Each one of us, who had the good fortune to observe the artistry of a master Waldorf teacher at work in the classroom and then to further learn from her words of wisdom in those precious mentoring sessions after school, knows that we owe much to her inspiration.

It is not always easy to sit in the back of the classroom and watch a student teacher's lesson go awry, but what that future teacher will learn from her mentor's reflections and suggestions will cause ripples that can reach out for years. I remember when Thom Schafer so graciously gave me, his practicum student, the amazing fifth grade Greek History story of the Battle of Thermopylae only to watch me deliver a pabulum version of the event—after all, this was a Waldorf school, we didn't glorify battles (my thought). He must have been dying inside! But, with a willingness to give me the benefit of the doubt, he coached me on how to bring energy and excitement to such tales of bravery and courage and then gave me a second chance with the Battle of Marathon. I didn't let him or the students down! I tell this story to illustrate the importance of our role as mentors and inspirers of those that will carry on the future of Waldorf Education.

Given the importance of mentoring in the process of training Waldorf teachers, how can we at the Bay Area Center create a standard of excellence that can serve as a guide



Heather Carpenter, Class of 2012, teaches history during her practicum in the eighth grade at the Marin Waldorf School.



Tosha Walper, Class of 2012, teaches astronomy during her practicum in the sixth grade at the East Bay Waldorf School.

post for those who take on the mantle of mentorship? After pondering this question, I realized that there were a number of ways that I could help to improve the relationship between supervising teacher, teacher trainee and the Bay Area Center.

First, I described for supervising teachers the different needs of the first (Spring) practicum done in the Second Year of the training, and the second (Fall) practicum which is for the Third year students.

Second, I created guidelines or suggestions for supervising teachers on how to support a teacher trainee during the practicum. Over time, these guidelines will help synchronize the quality of the students' experiences in the classroom and provide the supervising teachers with an answer to the often asked question—“What are your expectations for this practicum?”

Third, we are honoring these supervising teachers as adjunct faculty and have added them to our website roster of esteemed colleagues.

Fourth, I have set as a standard that every Third Year student do her second practicum at a different school than she experienced last spring and that she teach in a grade that is at least 3 grades removed from her former experience. I am also happy to share that over the past year, we have been able to expand our supervising faculty to include teachers at the Davis Waldorf School, Sacramento Waldorf School and Cedar Springs.

Fifth, I hope to check in with each supervising teacher during the practicum, to see if there is anything I can do to further prepare her teacher trainee during our weekend classes. I will also be visiting some of the classrooms and observe the students teach.

I am excited about these changes in our practicum program and am so grateful for our supervising teachers—I know that when their Battle of Thermopylae moment comes, they'll be ready!

From Sausalito to San Rafael....

BY DAVE ALSOP, Assistant Director

Yes, we've moved our administrative office from beautiful Sausalito—our home since 2002—to an office park in north San Rafael. Why? Because the building we were in was put up for sale in December, 2010, and, in fact, we needed a few more square feet at a comparable monthly rental rate.

After visiting many possible facilities (many of which turned out to be impossible!) we were fortunate to find a two-room suite that fit the bill (pun intended) and we set our move in date for May 30th. That date would give us just enough time to get the kinks out of all the systems before we took it all apart again for the move out to the East Bay Waldorf School for the Summer Arts Festival. So, on that day, Lisa and her professional truck-packer husband, Paul, along with son Daniel and nephew Woody, and Dave and Adam Neale, moved the office. It all went well, and by the end of the next day, Dave and Lisa were back up to speed with both rooms inhabited, conference table in place, the network up and running, file cabinets in position, and about 75 linear feet of built-in shelving (one of the best assets of the new office) fully loaded with stationery, office supplies, archival records and even a small pantry for tea and coffee. All this, and air conditioning, too!

Of course, during this entire period we were all living with the reality that Lisa Anderson would be leaving the Office Manager position after the first weekend of classes in September, a decision that she had come to independent of and prior to the office move and the new location. Lisa will always have a very special place in the history of this organization, and in our hearts, as one of the co-founders, as a long-term Board member, as a fierce advocate of Anthroposophy, as an enrollment coordinator, for her service for three years as the Office Manager, and for much more.

Our new office manager is Jennifer Dye, Class of 2010, and we are very pleased that she has joined us.



Dave Alsop and Jennifer Dye in the new office.

Witties

messages from our community

Children need computers like pizza needs chopsticks. No offense chopsticks. If there was a presidential election between a computer and a chopstick, I would vote for the chopstick hands down.

- Brendan



To the class of 2012, Enjoy your last year, it is a blessed time! We so appreciate the beautiful gifts you gave us at our graduation, as well as the kind words and support! Love the class of 2011

- Melinda



Dear Millennial classmates of 1999, so how's the next thousand years been for you so far? Would love to hear . .

- Wendy Baschkopf

There once was a class of just seven
Who thought life after school would be heaven
Graduation went by
And they started to cry
How we miss two thousand eleven!

- Lyssa



Class of Two-thousand ten,
A stranger turned into friend
Through hard work and study
Learned that thinking need not be muddy
Courage, clear and true
Your colleague is near to you

- Jen

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A New Impulse – Third Conference – February 23-25, 2012

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Born in 1955, Claus-Peter Röh has been active as a Waldorf teacher since 1983 at the Flensburg Waldorf School (northern Germany, on the Danish border) where he was a class teacher and also taught music and religion. While at the school, he also gave courses at various Waldorf teacher training seminars throughout Germany. In 1998 he joined the Initiative Group of the Pedagogical Section in Germany. In January of 2011 he took over the leadership of the Pedagogical Section in Dornach, along with Florian Osswald. Claus-Peter is married and has two children.

Waldorf schools and Waldorf teachers are greatly challenged today by the growing pressures from parents and society in general, to be more mainstream: performance benchmarks, more conventional organizational and leadership forms, a strong focus on academics, etc. Waldorf education is gaining credibility in some circles for the values that it has sustained for almost 100 years. Now is not the time for us to lose our orientation. This conference with Claus-Peter Röh will address the profound sources which can help us keep our bearings as we deal with the 21st century pressures that affect us and our schools.

The Conference Schedule:

Thursday, February 23

- 9:00**Singing with Christiaan Boele
- 9:30**Lecture: Metamorphosis – From the Surroundings to the Point of Consciousness
- 11:00** ..Coffee break
- 11:30** ..Plenum: Burning Issues/Taking Stock
- 12:30** ..Lunch Break
- 2:00**Lecture: The Threefold Human Being as a Key to the Curriculum K-12
- 3:30**Closing

Friday, February 24

- 9:00**Singing with Christiaan Boele
- 9:30** ...Lecture: How Do Sculptural/Painterly & Musical/Speech Forces Work With Each Other?
- 11:00** ..Coffee break
- 11:30** ..Plenum: Burning Issues/Taking Stock
- 12:30** ..Lunch Break
- 2:00**Lecture: The Artistic Approach to Fostering Individuality in the Child
- 3:30**Closing

Saturday, February 25

- 9:00**Singing with Christiaan Boele
- 9:30**Lecture: The Resonance Between Meditation and Daily Work – How To Awaken the Will
- 11:00** ..Coffee break
- 11:30** ..Concluding Session
- 12:30** ..Closing



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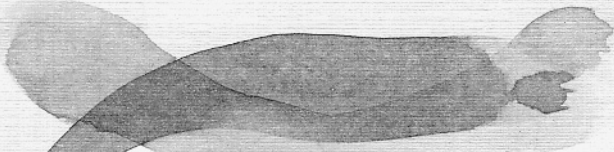
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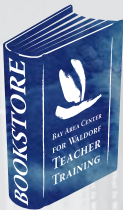
GOLDEN GATE IS CREATED BY AND FOR STUDENTS OF THE BAY AREA CENTER FOR WALDORF TEACHER TRAINING

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Our Bookstore, located on the campus of the East Bay Waldorf School, is open to the public

Mondays: 3:30pm-4:30pm

Fridays: 8:30am-9:30am; 6:30pm -7:00pm

Saturdays: 12:30pm-1:00pm

We shelve books by category as listed below, under the following topics:

- **Steiner:** Education, anthroposophy, history, Christology, special education, karma/reincarnation, death and dying
- **Non-Steiner:** Education, special needs children, child development, administrative structure in Waldorf schools, anthroposophy, health, nutrition
- **Waldorf Curriculum Related:** General Waldorf curriculum, art, music, form drawing, eurythmy/movement, language arts, history, math, handwork, foreign languages, science (physics, physiology/anatomy, chemistry, botany, ecology), agriculture/gardening
- **For Families:** Child development and health, parenting, early childhood resources (craft, song, food, family rhythm, stories), pedagogical and classic story collections, children and nature, children and media
- **Personal Health**

We carry art supplies:

Stockmar block and stick beeswax crayons, modeling wax, pencils, handmade seasonal beeswax candles, and Patrick's compasses (for teachers).

We can place special orders: info@bacwtt.org



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Summer Intensive Courses, 2012



June 18-22, 2012:

Professional Development Course on
Rudolf Steiner's *Practical Advice to Teachers* with
Dorit Winter and others
8:30-12:45 \$195

June 18-22, 2012:

Speech through the Grades with Sibylle Eichstaedt
1:45-4:15pm \$265

June 25-29, 2012:

Parenting Workshop with Marianne Alsop and
Christine Margetic
9:00am - 12:45pm \$195

July 2-6, 2012:

Professional Development Course on Language
Arts in Grades 1, 2 and 3 with Janet Langley, Isabelle Tabacot, Patti Connolly
Full day course as well as evening sessions \$425

July 2-6, 2012:

Professional Development Course on Physics with
Patrick Marooney and Math with Paolo Carini in
Grades 6, 7 and 8
8:30--12:45 \$195

July 9-13, 2012:

Goethean Morphology; a study of the internal organs and the outer landscape with Ken Smith.
1:45-5:30 \$225

Weeks 1-4:

Woodworking with Patrick Marooney
Four Tuesday afternoons, time TBA \$95

**Details available in mid-February
at www.bacwtt.org**