



Golden Gate

NEWSLETTER OF THE BAY AREA CENTER FOR WALDORF TEACHER TRAINING

No. 12 2013



On September 7, 2012, we celebrated the start of our 12th year. A version of our Director's remarks at the Opening Assembly introduces this 12th issue of the Golden Gate. In the pages which follow we offer a glimpse of our teacher training community – students, alumni, teachers, staff and board. We welcome your interest, and hope this annual newsletter portrays some of the thoughts, moods and aspirations which accompanied us in 2012.

The Fallacy of Numbers

BY DORIT WINTER, Director

Dear Friends,

Recently I've been mulling over the question of why quantity, the sheer weight of numbers, has become so sovereign in our culture. Watching coverage of last summer's London Olympics, I was struck by how the accumulation of medals completely trumped any consideration of performance quality. Little wonder, since races are, by definition, about winning. This is not a talk about the Olympics. Nor is it a talk about that other race, the one for the Presidency. But just now, in this pre-election season, we are being inundated by statistics and numbers, and politics has become almost synonymous with: anything goes to boost the numbers.

This is not a talk about the Olympics. It is not a talk about the election. Nor is it a talk about Twitter. But a phrase like "50,000 follow him on Twitter" tolls like a ubiquitous bell in our numbers culture. I believe it is meant as a mark of esteem. Clearly, the more followers you have, the higher your standing. It's interesting that Twitter popularity rests on a very strict limit of 140 characters. This undistinguished sentence, including this relative clause and the commas setting it off, has, for example, 140 characters (with spaces). I have to confess that although I enjoy my iPhone and all its apps, I was not born into the social media age, and so I may not be qualified to evaluate it. I don't use social media. But I do follow its use. That is how I know that last summer Twitter passed 500 million users. That's five hundred million. That's a lot of people! That's more than the combined population of Canada and the US.

The winners in the race for the most followers on Twitter are: Lady Gaga and Justin Bieber. The one thousand "most followed" on Twitter constitute an interesting commentary: politicians, corporations, entertainment and sports. Celebrity, it goes without saying, is a matter of numbers. So is advertising.

Pursuing this question (through Google, of course) of why the impoverished means of 140 characters should be so appealing, I came upon an insider's explanation:

1. Twitter is so darned easy to use – period.
2. It's an excuse for being a bad writer.
3. Twitter makes you feel like you never have to feel alone again.
4. Twitter keeps

you in contact with all of your 'friends' no matter where you are.- 5. Is there a better way to keep in touch with your favorite celebrities?
- 6. If you follow your favorite a-lister they will probably reciprocate and follow you back. Wow!
- 7. Twitter is a great way to pretend being someone's friend so you can sell them something later.

Backdoor marketing for the new media age.

Pretty scathing! Twitter, it seems, cultivates popularity by providing a ludicrously low bar. This is true mass appeal. So, on the one hand we have popularity. What do we have on the other? What we have on the other hand is Waldorf education. By coming into this Waldorf teacher training, you have opted for a challenge.

Rudolf Steiner once addressed a group of people as a small heap. There were so few of them that he used the diminutive of the word heap – ein Häufchen -- a heap-let. And I think anthroposophy and Waldorf and all the anthroposophical initiatives in the world today are still a homeopathic ingredient in the culture at large: miniscule, but intense. As anyone who has relied on anthroposophical medicine, or whose children have blossomed in a Waldorf school, or who appreciates the wonder of a biodynamic carrot can tell you, small yet effective. Potent!

It did not take millions to create King Lear; it did not take thousands to paint the Last Supper; it did not take hundreds to be enlightened under the Bodhi tree. Bach's music is so characteristic that it can be recognized even by an unschooled ear. Van Gogh's paintings can be recognized by an unschooled eye. Dickens' language is Dickensian. A great artist's work is always unique, personal, individual. It's the individuality of the artist that speaks to us across the ages. Similarly, when we think back on history, it is not the masses who determined the direction or whom we remember. It is the individual leaders of those masses, for good or ill, who changed the course of history.

Individuality has very little to do with popularity. On the contrary, individuality is often ahead of its time, and consequently garners the very antithesis of popularity: contempt, scorn, a crown of thorns. It takes strength to be an individual. I am not saying that Waldorf teachers wear a crown of thorns! But in a world where popularity is all, having to answer the perennial question, "Waldorf? What's that?" does take strength.

Popularity, the tyranny of numbers, is predicated on homogenization of the individuality, on facelessness. That is the insidious cleverness of calling a media site Facebook. It is really anything but that. It offers the illusion of popularity, the illusion that quantity is all. Facebook thrives on



Dorit in Dornach, November 2012, on the "philosopher's bench" along the path up to the Goetheanum.

a pubescent ideal: popularity, and does so by enabling its enormous population to acquire individual identity through fraud if desired. What a cunning misuse of our contemporary desire for recognition, a desire that is relatively new. As the First Year students, the Class of 2015, will soon learn, the potential for human individuality is a mere five hundred or so years old. Before the Renaissance there were individuals of note, but achieving a sense of self was simply not expected for the masses. That is the irony. We now live in an age of individualism, meaning an age in which giving birth to our true self is possible for anyone, but that very possibility is being short-circuited by the cult of popularity.

A leading thought in Waldorf education is that first the individuality of the teacher must be awakened, so that then the individuality of the child can be awakened by the teacher. I suspect that the reason many of you have found your way to this Waldorf Teacher Training, is because you want to become part of a community where you can be recognized for who you are, a community in which your values can find resonance; a community which is not ashamed of depth or meaning. Waldorf education is not a tweet. It is not a movement with mass appeal, although it is, in fact, a world-wide movement. Instead, it is endlessly deep. To plumb that depth, individual work is required. We have to do the work ourselves. No one can do it for us, anymore than anyone could paint a Rembrandt self-portrait but Rembrandt. It's the growing capacity to plumb those depths that the three years in our teacher training are all about. Can you grow into yourself, so that you can lead children to grow into themselves?

Perhaps foremost amongst individual capacities is the capacity for consciously, deliberately, thinking a thought. Actually thinking the thought, not just parroting it. This kind of thinking, and mind you I choose my next words carefully here, is the very heart and soul of anthroposophy, the science of the spirit which is the basis of Waldorf education. And learning to think in that sense is hard work.

Everything in this teacher training, everything in the work of Rudolf Steiner, is trying to help us discover, develop and fortify that spirit which is both universally human, and intrinsically individual. All of us are human, but not all of us will manage to transform this given archetype into something that is the result of our own individualizing activity, so that each of us becomes really different from the next person. Waldorf honors and cultivates the uniqueness of its children and young people. Waldorf honors and helps promote the spiritual integrity of its students and its teachers. Interestingly enough, mainstream observers are leaning our way. *Alone Together; Why We Expect More From Technology and Less From Each Other* is a carefully documented study of the limits of technology. Its author, Sherry Turkle, is Professor of the Social Studies of Science and Technology at the Massachusetts Institute of Technology and the founder and director of the MIT Initiative on Technology and Self. Her first book about computers was published in 1984. I reviewed her next book, *Life on the Screen, Identity in the Age of the Internet* in 1996. So I have been following Professor Turkle's research on internet use with interest for some time. Although at first her tone was strictly documentary, she warns us, in this latest book, that we are in danger of losing the capacity for authentic communication.

The greater danger is the loss of authenticity in general. Social media vaunts charade. It does not require loss of self, but it encourages it, all for the sake of the numbers. Our teacher training website has a Facebook button, and a quick check reveals that we have 329 "likes." I have no idea what that means, really, but I suspect it's a long way from the "likes" for the likes of Lady Gaga. Who, I wonder, would have liked Van Gogh?

Ultimately, real life does not consist of "friends." It consists of the handful of people in our lives with whom we don't have merely the "illusion of companionship" but the challenge of "authentic intimacy." (Turkle's phrases)

Ultimately, in a pinch, when you are facing the rising waters of a storm surge in lower Manhattan, the fallacy of numbers won't comfort you.

In the world of social media, authenticity is not a virtue. You need not vouch for your tweet. But in the world of Waldorf education, authenticity is a fundamental requirement. We have to wake up to who we are. That's not "so darned easy." On the contrary, it's a lifelong schooling. "First of all, the teachers must be awakened, and then the teachers must awaken the children and the young people." That was Rudolf Steiner's admonition in 1922. And that is the unique, specific, not-yet-popular goal of Waldorf, this teacher training, and the anthroposophy informing them: We seek "the art of awakening what is actually there within the human being." No one can do it for you. But I know that each of you, individually, can do it for yourselves.

Kate graduated from Dorit's first teacher training in 1995; she and Dorit have been working together for 20 years. From the start, she took responsibility. She was Third Year class secretary while Dorit was away on sabbatical. Kate has served on the Finance Committee and the Board since 2001, when she helped inaugurate the Bay Area Center. In spite of all her other commitments, she has been steadfast and "hands on" in carrying our institution. Since 2008 she has been our fearless Board Chair. We are pleased to honor her here, and we look forward to her good cheer and good sense as she continues to inspire us in a myriad ways.

Kate!
An Interview with Kate Kristensen
BY LILA TSCHAPPAT, Class of 2013



Lila: Could you share the formative forces that shaped you in early life?

Kate: I grew up in Cheyenne, Wyoming and in a way, I was never at home there. I'm an urban person by nature, by soul, by temperament, because I really love people. Growing up in Wyoming, I had incredible freedom to pretty much go and explore at will. We rode our bikes everywhere. Now winters were tough. Wyoming is very rugged, severe, austere.

You never doubt you are on the Earth. There's a lot of strength in that.

We moved to California when I was 12. It was huge cultural shock and also, I felt the Bay Area was someplace I belonged more. "I'm where I always wanted to be." I ended up in Oakland because it was the most comfortably integrated place I had ever been, even in 1973. I ended up working in I.T., when I was 21, or 22.

Lila: What drew you to that?

Kate: I needed a job and women were desperately needed in fields that were 150% male. My father would've never called himself a feminist, but he was adamant that every woman should have an occupation, or that possibility. If they had to fight five times harder than a man to get there, they should fight. There were no computer science classes or degrees at the time. So I went to work for Pacific Bell and they trained me to be a developer.

Lila: How did you find Waldorf education?

Kate: I went to Germany for my junior year in college. The German teacher was an anthroposophist, but I didn't know that. My best friend was interested in math teaching; the teacher suggested a school my friend might be interested in and I went along. It was a Waldorf School, Highland Hall. I fell madly in love with it. It made sense that things should be taught in relationship to one another. I had eight weeks left in the school year and I went to Highland Hall weekly to help in the fourth grade.

The seed was planted in me young. I thought I would send my child to a Waldorf School. However, when the time came, my politics said, "She should go to the public school." When I started looking at other schools, Waldorf came back into my thinking, reminding me of the experience I had when I first went to Highland Hall. This was the right way to learn. So she started the East Bay Waldorf School.

I went through a very extreme "aha" moment one day when I walked into work at Pacific Bell. I can plug along; I can endure, but I felt like if I did not leave, I was going to die. It was so deep and real I couldn't ignore it. I think I was 38. I had a chance to get a severance package; I said, "I'll take it," and walked out the door. I assumed I'd get contract work right away, but I couldn't find a job to save my soul; I ended up not working for 18 months. I spent a lot of time helping at the Waldorf School. I read a brochure for an arts program at Rudolf Steiner College that Dorit was teaching in. A little voice in my head said, "If there was ever a time in your life when you can do this, it's now."

I did a three-week program that was like the teacher training - writing, sculpture, painting, eurythmy and singing. I decided then and there to enroll in the Teacher Training Program. I could feel myself changing, moment-by-moment, with the arts. In fact, I was not "an art-



ist," and it was not pleasant. Yet, it was obvious to me how powerful the arts are, and how important they were going to be.

Lila: How did you feel it changing you?

Kate: It cracked me open. There's something profound about growing up where things are so barren and elements are so harsh. The human being is either at battle with, or has to work with, these phenomenal forces of nature. That was the gift. The hard thing is you get really hardened. Being vulnerable is a little frightening. I grew up in a family where you soldiered on, day after day. I had that incredible capacity. And you turn a blind eye to things when you're always soldiering on. I experienced that you cannot soldier your way through art. I felt like there was a part inside me that said, "It's okay, you can do this." "You will become stronger, it will look different." I kept loving everything about Waldorf, and wanting it for myself.

Lila: If you were to describe what anthroposophy has brought to your life and work outside of the training, how does it show up daily?

Kate: The one word I'd use is flexibility. The arts make you inwardly mobile. The more substantive piece is that it completely changed my thinking. Dorit said to us early on, that if you study anthroposophy and you try to rethink Steiner's thoughts, and work with the thoughts, it will change the way your brain works. That was my experience; I would've been unable to tell you exactly how it had changed. I knew I became successful in a

way that I had never been successful before. I was a more creative thinker and problem solver. People saw and responded to it, because it works. This inner mobility made it easier for me to work with various people with a less defended quality. With all the research out now, we know the thoughts we have actually do form our brains. And, new thoughts create new capacities down into the physical organism. Study for me has always been the most important thing, coming to anthroposophy in this lifetime, besides how important it was for my child.

Lila: You've done some teaching and will do more. What do you hope to bring your students as a teacher of anthroposophy?

Kate: It's funny, I think of teaching as almost more about what students bring to me. It's wonderful to come back to a lecture over and over again and be reminded by each group of students,

how varied the responses are, how difficult it can be to grab hold of the thought, to see how deeply revealing and profound the work can be, and how much it touches people's lives. Every single time you read a lecture, there's a new connection to make, a new memory to have, a new relationship to another lecture that eluded you before. In bringing it to the students, it's their questions, points of view, struggles and insights that bring it alive. What I think I bring, besides my incredible love of anthroposophy, connection and commitment to it, is absolute confidence that it works in the world. And that it's a mystery, how it works. I would have been completely unable to predict the ways in which it informed and touched my life. It's almost always only in looking back that you can go "oh, I see." The very fact that you would look back and go "oh I see" provides strength and confidence for what looks to be our increasingly challenging world. After 20 years, more than "knowing anthroposophy," it's really living with the confidence it brings; that is the gift to me, and therefore the gift I share with others.

Lila: Thank you.



Morphological Thinking

Each year our First Year students are introduced to an overview of various major topics in anthroposophy, including Rudolf Steiner's emphasis on clear and active thinking. With the help of reading assignments from Self Consciousness, the Spiritual Human Being, students are asked to articulate their grasp of "morphological thinking," while The Younger Generation provides the background for insights into what is meant by "the teacher as artist." Here are several results by the Class of 2015.



Self Consciousness

BY MICAELA O'LEARY, Class of 2015

Anthroposophy supports the knowledge gained by scientific thinking, but recognizes that anthroposophy begins where natural science leaves off in helping man reach beyond the physical world. By beginning to draw on man's inner being latent forces of knowledge, anthroposophy enables humans to penetrate into supersensible worlds. No special capacities are required for knowledge of the supersensible worlds; rather, anthroposophy focuses on the forces to be drawn out of individual human souls with the focus set on transcending ordinary learning. Man must begin with ordinary development and from there guide his inner forces toward higher development.

Beginning with the forces of thinking, and with a focus on the whole human being, man must learn to connect external experiences with the contents of the soul. A deviation from modern scientific thinking must occur, as this places increasing focus on external observation. Instead, man must focus inwardly. Thinking is to be strengthened as a means of attaining higher thought, through systematic practice of setting certain definite concepts at the center of one's thinking. It is useful to think mathematically to strengthen thinking - here we see the first example of man embracing modern scientific thinking and applying it to inner development. Mathematical thinking shows us how to transcend any illusionary or suggestive element and we can learn to concentrate on pertinent concepts put at the center of consciousness. Eventually this thinking, free from sense perceptions, will transform into an inner activity which will completely claim the soul's attention.

This thinking that should be used for cognition of higher worlds is morphological thinking, or a sort of thought organism that roots itself in the soul. Morphological thinking is to be added to ordinary thinking, and over time can be strengthened. It is the first stage of knowledge of supersensible worlds. It can be thought of as imaginative

knowledge, leading to man's deep self knowledge; it brings forms into consciousness and works on memory with a goal of continuous memory.

Ordinary memory is not enough to engender the growth process of morphological thinking. The spiritual science of anthroposophy leads to development of otherwise dormant soul forces. Imaginative knowledge leads to self-knowledge and to a great tableau, a sort of overview of all elements that have built up our existence, often experienced right before death.

The path of knowledge is incomplete if it is only comprised of thought. Thought can lead to spiritism, or materialism, which is a drawing down of the spiritual worlds. Instead, an ascent into the spiritual worlds is necessary. We must develop inner forces to ascend to the spiritual world, supported by our knowledge of the external world. Inner focus is necessary to interpret external experiences. This ties in to our perception of reality, which for individuals is immediately related to our own reality. Forces must be drawn up out of our soul spiritual reality. To draw from within, we must develop and strengthen our moral qualities that we already possess in our ordinary ethical attitude.

To reach the tableau, we must discover forces of courage greater than those used in external life, and we must unfold forces connected with the will through systematic practice and strengthening. These elements are all necessary to focus on the development of the whole human being striving for higher knowledge. For anthroposophists, the spiritual world must not be taken away from development, leaving only intellect and rationalism. On the contrary, the whole human being is to be taken down a spiritual path to full development and higher knowledge.

Anthroposophy strives to lead us toward a practical life; through spiritual development combined with art, movement and scientific thinking, man is led in this direction.



Sean Chiki, Class of 2015, contemplates a classmate's poster on Planetary Evolution.

Morphological Thinking

BY ANDRÉA MORENO-BEALS, Class of 2015



What is "Morphological Thinking"? It is a way of thinking in forms. It does not simply link together or combine different thoughts, but

rather must be experienced in the present moment as a living process which grows and develops out of itself. Its nature is flexible, mobile. It organically creates one form out of another, thus setting "before the soul a kind of thought-organism." The forms which are brought into our consciousness through the activity of morphological thinking are experienced by our souls as having qualities as real and alive as any other sense perceptions we have.

We cannot retain the results of this kind of thinking in our ordinary memory. It is an activity which we must experience with our full intention and presence in the moment, and which must thus be "called forth afresh" every time we do it.

The activity of thinking in this morphological way leads to a capacity to develop other soul forces within ourselves. It enables us to reach the first stage in the knowledge of supersensible worlds, which Steiner calls "imaginative knowledge." Imaginative knowledge leads us to self knowledge. Imaginative thinking, of this morphological kind, enables us to have perceptions within ourselves of the "creative formative forces" out of which all human beings are built up. It gives us the "vision" to "see" how the inner life of our soul works upon our physical organism!

Morphological or Imaginative thinking also enables us to have the spiritual experience of our own freedom, which is an experience that cannot be arrived at with any other kind of thinking.

The Teacher as Artist

BY NAOMI SILVERMAN, Class of 2015



The teacher as artist is the ideal for all teachers in Waldorf education. Waldorf education seeks to integrate art with other subjects, such as math and reading. Furthermore, art is used as a focus to allow children and teachers to express their creativity and individuality, and come to appreciate their own unique abilities. Teacher as artist, however, entails much more than simply doing artistic activities with the students. The ideal of teacher as artist also refers to a way of being; to do her job, a teacher must ensure that the artistic shines through every moment of the day's activities. According to Steiner, good teachers do not dispense knowledge; rather they inspire and activate a child's "individuality of the soul." The teacher works in such a way that the child develops his own interests and abilities. Through this kind of artistry, not merely her knowledge, the teacher allows each pupil's personality and individuality to shine through.



Alexandra Attié, Class of 2015, explains her Four Temperaments project.

Teaching is a natural ability, innate to human beings, but inaccessible to most because they have not developed the artistry needed. Steiner says: "We cannot become teachers through study. Every human being is a teacher but he is sleeping and must be awakened and art is the awakener." Art awakens the adult just as it awakens the child. Through doing art, the adult develops the artistry that will enable him to be a suitable teacher. "To this end, we must make our individuality stronger and stronger, and this happens when we work our way through to pure thinking." Pure thinking, which Steiner describes as an inner flow of thoughts independent of the external sensory world, is the vehicle for creating our own artistry, our own individuality. Rather than trying to conform and fit in, it is more critical to sharpen our own uniqueness and to become, in a sense, our own most accomplished piece of art. By working on oneself in this manner, the teacher as an artist will inspire students.

Art is needed to inspire children and provide them with a framework for doing. Art also enables each human being to develop her unique potential. Likewise, it is the uniqueness of the teacher to which each child will respond. The child must experience art in his mind or thinking, but also in his heart or feeling and in his will, his doing. The art is not simply studied, learned about and maintained as something known, but it is equally experienced in his emotions and his actions. The artistic element warms education and makes it good and useful to the child. The child must be engaged and have a love for his teachers and the school environment.

Fostering creativity and artistry in teachers and in youth has a transformative effect on the learning process. It becomes more enjoyable, and enables the right environment for true education to happen. The teacher as artist is not just an ideal; it is the backbone of Waldorf education, and is therefore mandated for any person wishing to work as a Waldorf teacher.

Summer Session Self-Evaluations

Self-evaluations comprise one of the best learning tools. Based on criteria provided by the teachers, these self-reflections lead to an awakening of self-knowledge. The summer session, with its intense daily immersion into the arts, is reviewed as a whole by each student. The following excerpts are samples of tone and content.



BY JASON MURPHY, Class of 2012

My own artistic development benefited from singing, through the experience of feeling vibration in a new way and being aware of sound as it leaves my vocal cords. I really appreciated Christiaan's demonstration and explanation of making the sound around the head vibrate with tonality instead of overworking the voice. I still have a lot of work to do with speech and being clear in enunciation while letting a rich image-life imbue the words with energy. Eurythmy has given me a confidence to move more carefully and dramatically in the classroom. I have also been given many tips and chances to practice finding new ways to engage students with narration.

As we come to a close and graduation has ended, I find myself quite tired, but happy and contented as well. I look back over the years and think that this program is one of the richest experiences I have ever had. I have discovered and refined many new capabilities. I have also been given a taste of how to continue working. I know this is a beginning as well as an end.



BY KIM COUDER, Class of 2012

Sybill said that we need to learn to use our 3-fold organism as a sculptural instrument. This seemed such a perfect summary of what we were learning, the process we were going through and what we need in order to be able to teach the children. This thought has been a continuous presence for me since then. Throughout all of our courses we talked about sculpting – sculpting space, sound, voice, words, images and of course, clay. It's really this constant process of taking in, transforming and sending out – for ourselves and for our students. On the very last day, Ken had us sculpt a dodecahedron by enclosing one ball of clay in a sphere made of twelve other balls of clay and exerting gentle pressure from the outside. When we took the sphere apart, the ball in the middle had become a dodecahedron, without our touching it directly. For me, this was such a perfect and powerful physical representation of this sculpting process, especially for the teacher, who exerts the exterior force. As adults, we intentionally work sculpturally on ourselves as well as on the children and this is the deeper artistic process so essential to Waldorf education.



Griselda Pineda, Class of 2014, looks on as Ken adjusts the clay.



BY ANGELICA WILTON, Class of 2012

I have always had an affinity to the handwork element of Kindergarten; making the puppets was fun and easier than I thought. The big challenge was learning to move the puppets and making a four-character story work with only two pairs of hands. I was expecting the movements to be really elaborate, but Lisa taught us the value of creating the story's mood with just the subtlest of gestures. There were revelations in simply discovering which string to pull to make the puppet appear to be eating, or to make a pair of hands and a ball move together. I performed the puppet show before a group of my peers and instructors, as well as some captivated children. I knew I would be more nervous performing a puppet show in front of people we know than at the library with unknown children. I didn't know how different the two experiences would be. For our campus show, we had a captivated audience familiar with puppet show etiquette and what we were bringing them. At the library, the children had a harder time sitting still and paying attention. Of course, there were children we did reach and it was a great practice in how one must go on, despite facing many distractions. The experience revealed the importance of Waldorf education teaching children reverence.



BY FRANZISKA KIONKE, Class of 2013

How do the arts establish a breathing process? In each course, I received a 'fruitful seed' that was planted and nourished through this breathing process of giving and receiving. Through the arts, I received informational seeds. These seeds were planted within me through the use of imagery nourishing my soul life. This seed, in turn, will bear fruit and give back to the earth planting new seeds.

Imagination provides me with life and impulse. For me, it is a breathing process inwardly and outwardly.

Becoming aware of the artistic process in everything I did during this summer intensive, allowed me to cultivate the imagery that lives within me. Providing children with the pictorial way of education allows them to cultivate this imaginative way within them. It is more and more clear to me that as a teacher I need to work creatively with the growing child. Being trained through the arts myself, I can, in turn as a teacher, ably perceive the developing, evolving child.

Working through the arts, I felt how I underwent a self-transformation. Being an active participant in each of my summer courses, I experienced a multi-faceted, integrated approach to learning, which helped me to overcome personal attitudinal habits.



BY SANDY PORTILLO-ROBINS, 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!



BY LILIANA CASTRO, Class of 2014

I moved to my next class, Curriculum Through the Arts. A bright yellow main lesson book was waiting for me with a colorful group of crayons; it was time for Form Drawing. I began drawing a straight horizontal line, and then slowly began to draw more dynamic lines until I made wavy rhythmical ones. I started to fill the pages of my book, the first one, then the next page and the next with different colors and forms; it became full of dancing, curving, connected lines that took all my concentration and breathing. I let my body feel the movement of the lines and with the repetition, it became as fluent as a play, as a poem, as a beautiful song. Here, the meaning of the lines and the way I drew them were connected with my own development as a human being. My own capacity saw what

is true, beautiful, honest and my own gesture to life. In wonder, I finished this part of the class with an amazing and symmetrical form drawing that took my breath away.



BY FIONA STEWART, Class of 2014

Waldorf teacher training summer session was a pitch-perfect culmination of our first year studies and a wholly separate experience of artistic expression. New ideas and ways of thinking I learned during the school year training became imprinted during the summer's artistic process of kindling self-discovery. As I write these words, I study the unfired clay head that I formed in Ken's sculpture class; I see beyond the obvious flaws (the off-kilter face, misshapen head, cauliflower ears), and marvel at how the head speaks about my experience making it and the wonder of the artistic process.

During the year, first-year students experienced a bit of how a teacher brings a lesson to the children using the artistic process. Having three weeks of Art in the Curriculum under Laurence's gentle, wise guidance was magical. The summer session provides an opportunity for teacher trainees to experience how the language arts program combines storytelling and fully integrating artistic expression. As Laurence noted, Steiner was clear that every day, teachers should bring the children to laughter and tears. She also noted everything we do should have intention. The children's drawing is always out of the lesson and should be done in a painterly way. I learned much from Laurence's innate intelligence, articulate explanations for our constant questions, and her assured wisdom about the art of teaching. She wisely pointed out that we can be immersed in artistic endeavor and feel what it does for us. The truth of that sentiment speaks to why I loved every course in the summer session.



Glenda Monash leads the Third Year in rehearsing its eurythmy piece for graduation.

From the Class of 2014

In their First Year summer session, the Class of 2014 met Dorit's do's and dont's for "Writing in Pictures." Below is one student's final picture-story from that course. In their Second Year, students begin studies on Karma and Biography. One student's autobiography, as it relates to her entry into the teacher training, is also featured.

The Road to the Teacher Training

BY BRENNA SMITH, Class of 2014

Even before I was born, I was on the waiting list for the most sought-after preschool in Newport Beach, California. My parents enrolled me in this preschool with the hopes that it would help my chances of getting into Harbor Day School, the best of the best of grade schools in the area, which boasts about being a feeder school for Yale and Harvard. My parents were thrilled when I was accepted and began kindergarten at HDS. At the age of five, I was on the ideal track. However, I quickly made it clear to my teachers and my parents that I was not happy. I had stomachaches every day during math, and I had no friends. I rebelled in every way possible. I called the headmaster "Dude", to the sheer embarrassment of my parents. Along with my plaid jumper and regulation saddle shoes, I wore brightly colored socks—a different color on each foot. When asked to be quiet, I did cartwheels in the room instead. I talked back to teachers and thought I was smarter than everyone. When my teacher couldn't get me to stop chatting at my desk, she sat me next to the new kid who only spoke Spanish. I quickly picked up Spanish, and kept on chatting. My parents had me evaluated, diagnosed, and put on medication, but I still hated school. By the end of first grade, it was clear that Harbor Day School was a terrible fit for me, and I was terrible for Harbor Day School.



Still in Waldorf, Brenna Smith, Class of 2014, bowing a Chladni Plate for classmates, as part of the sixth grade physics curriculum demonstration.

Luckily, my parents found The Waldorf School of Orange County, where I entered second grade.

My new teacher, Claire Knauss, saw me as a person, not a nuisance. She saw my cheeky comments as a sign of a sharp wit. She saw my wild energy as a strong force to be harnessed. She saw my loud mouth as an eagerness to make friends. She loved me and I could feel it, and that made all the difference. Coming to the Waldorf School was like breathing air after a long time under water. I made friends, I LOVED school, learned to knit, and we made our own toys. I finally felt I could sing and dance and cartwheel through the fields. I had the space and the freedom to play in the rain and mud in the winter and to climb trees at recess. I was filled to the brim with joy.

After three beautiful years, my family moved away, and I had to leave my school. I entered public school and was baffled when the teacher said, "You may only write in blue or black pen." I went home and asked my mother, "How will I do math? Or spelling?" This type of encounter continued to pop up through the rest of my education and I held on tightly to my memories of second, third, and fourth grade at the Waldorf school: Learning measurements while building a garden shed in third grade; taking our class photo with all of us on different branches of our favorite climbing tree; knitting my very own toy gnome; the wisdom of the fables; all the poetry we recited!; the year I asked Santa for "Silks! Just silks" for Christmas so I could make my own nature corner; the way Mrs. Knauss would tell a story and everything else in the world would disappear and I would see only the bright world she created with her words.

I held on to my Waldorf education all the way through college, and knew I would end up teaching. I studied English at Mills College in Oakland, California. I considered studying Education straight away, but the lure of poetry won out, partly thanks to Mrs. Knauss, who shared so many beautiful songs and poems with our class. When I graduated from Mills College, I applied to the Bay Area Center for Waldorf Teacher Training, and only now am I beginning to understand precisely how much knowledge, thought, meditation, and dedication was behind every little thing Mrs. Knauss did. I am in the training now because of all the beauty that Mrs. Knauss gave to me those three years.

Creative Writing

BY ANDREA VAN DER PLUYM, Class of 2014

Accompanied by stars, the full moon continues in its path toward the apex of the night sky. The maze of water and damp walls of this city is aglow, pushing blue light into even the darkest crevices and shadowy corners.

From around the corner of a narrow canal, a voice calls out, O-E! and the black tip of a gondola appears, slicing

through the water. Nearly the whole of the vessel emerges before the gondolier, pole in hand, can be seen. Standing, he lifts the pole and with one push downward, sets the gondola into a straight path. Silvery sparks of light skip fish-like across the wake, and disappear into the moss and stone.

The gondolier sighs heavily when he sees on the canal a reflection of light coming from the window of a home he could still find his way into, blindfolded. The water shimmers slightly upon the bell tower's stroke of midnight. Today is her birthday, the last bell tone announces. He could avoid moving closer toward the answer to his question; he could turn right at the next canal and make another fare from a starry-eyed couple before retiring for the evening.

Dragging his pole along the mucky floor of the canal, the gondolier pauses at the intersection. His shoulders turn inward, a solemn resignation, and he brings his pole over to the other side of the gondola. He looks up at the window one last time and it opens. A pigeon from the ledge above is startled out of its rest. One feather and the sound of laughter from within the home float and swirl together, a waltz cut short at water's edge.

At the growing volume of familiar voices, the gondolier straightens his tall frame and bypasses one last customer. Silently, he arrives at the rectangle of light, raises his eyes, and peers into the window above. Shadows dance on the half-parted lace curtains.

"Wow, it is hot!" a man exclaims in English and, with his back to the canal, removes his hat and places it on the sill. He rubs his short hair, stretches, and disappears. Though



Members of the Class of 2014 during the final assembly at the end of their first year.

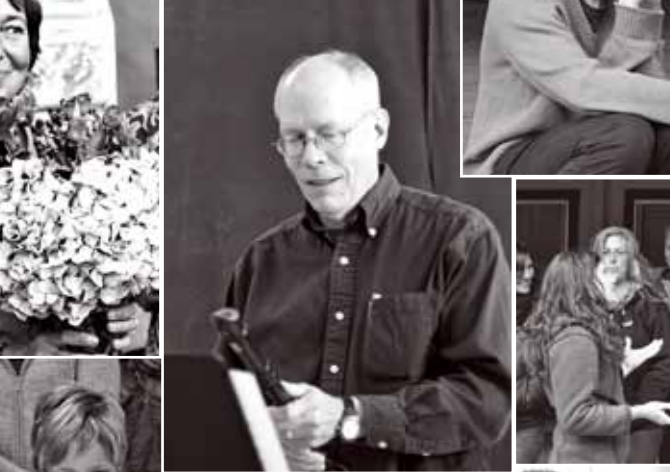
several feet separate the gondolier from the window, the word YALE is visible on the cap. He grips his pole tightly as fragments of sentences in Italian meet his ears: "Why ... school ... far away? and I ... home ... more often." The light dims and he hears: "Good night."

Two voices in conversation become louder, and then there is silence. The answer to the gondolier's question appears, half-Italian and half-American, intertwined, by the sill. The couple knocks the cap from its resting place and it lands beside the gondola with a plop!

Both man and woman begin to lean through the window, and the gondolier snaps up. With great might, he propels his vessel forward, narrowing his eyes on the metallic sliver of horizon.

Keeping the Class of 2014 on their toes in courses starting their Second Year were, clockwise from top-right: Maria Helland-Hansen, teaching therapeutic eurythmy; Wendy Baschkopf, center with scarf, teaching figure drawing; Ken Smith, teaching Man As Symphony of the Creative Word; and Christine Burke, teaching speech.





Third Year Practicums

A rite of passage for Third Year students is the second practicum. It's what it's all about, and it takes courage. On these pages, three students tell us what it was like.



Knights of the Sun Castle

BY ANNA SPORNITZ, Class of 2013

I was fortunate in my third year practicum to return to the place where I had my first Waldorf kindergarten experience five years ago with Mia Michael. As an after care teacher, I took a glimpse into her classroom and was immediately enthralled. Five years later, twenty-two fresh faces met me on my first day. Each child had been knighted throughout the fall and was given a specific duty in the classroom. There were knights whose jobs were to help the teacher during transitions and cleanup, and one “polite knight” who graciously said “please” and “thank you” without ever being asked. This class had many six year olds, which means meaningful work was of utmost importance. The older children in particular needed to be met with work that was living, work that could grow with them and most importantly, work that truly needed to be done. There is never a shortage of work to be done in the kindergarten, and like the story of The Country Bunny, each child’s work was what made the class operate each day. My third year project is on meaningful work in the kindergarten and it was inspiring to see it in action.

Being my second practicum, I quickly felt comfortable in the classroom. I got to work washing laundry with children, sewing little mice, and eventually leading full circles and telling the story. The themes this time of year transition from Halloween to St. Martin and a lantern walk, to Native Americans, harvest time and Thanksgiving. My circles occurred during the time of harvest, and for the first time, I was able to lead a full circle and incorporate stories with songs, movement and imagination. The last week of my practicum, I shared the story of Shingebiss, a small brown



Anna Spornitz, left, and fellow early childhood track students, felt pumpkins for Halloween.

duck whose perseverance prevails through the charge of the North Wind. It is a story of courage and protection, two major themes in kindergarten stories. All in all, my practicum felt like a success. There was something magical about coming back to the place where I fell in love with Waldorf kindergarten, but this time as an active member of the space rather than an awestruck observer. Spending time in the classroom inspired me to one day lead my own class of noble children.



Lessons from Children and Chickens

BY ELISA SALTET, Class of 2013

When I was a First-year student hearing that Third-years teach whole weeks of Main Lesson I thought, “Fine for them, but unimaginable for me!” Our teacher assured us that the study we do in the first two years prepares us for the work in the third year. Recently, reading Study of Man in the weeks before my practicum I thought, “What a fearful responsibility it is to teach! I am not even close.” Somehow, along with these doubts I hoped that what my teacher said was true, that some of my learning would kick in to help me conquer my trepidation before the time came to stand in front of the children. The fact is, last week when I walked into the classroom with my lesson plan tucked under my arm, I was still in utter disbelief that I was about to teach Main Lesson! My main fear was, “What if I am not able to engage them?” The only comfort I could give myself was, “It will be such a flop that in two hours, at least I will know that I am not cut out for this.”

I have been in the third grade at the Cedar Springs Waldorf School in Placerville, CA. The third graders are in their farming and math block. At the end of my first day the children showed me their chickens, which they had raised under a heat lamp in their classroom. I watched a child who could not sit still at a desk sitting quietly with a chicken in his lap for several minutes, finally looking up to tell me her name and explain how she liked to be petted. We teachers may not be able to bring this child to stillness, but his pet chicken certainly could!

It occurred to me that the Waldorf curriculum is much like that chicken. The teacher introduces it at a time when the child is ready to receive it, and the rest of the interaction is between child and chicken.

As a learning teacher I experienced plenty of moments when I did not bring the right thing in the right way at the right time; I also caught a few glimpses of when it “works.” It was the children who taught me in both cases. When I tried to show how many teaspoons fit into a Tablespoon before they had moved enough in the morning, they

showed me – by wiggling in their seats – that we needed to stand up and tap our toes. When I later illustrated this concept within a story, the children sat still with eyes wide.

Yes, it is a big responsibility to teach children. It falls on us to bring the heat lamp, the grain, the story of life on a farm, the books and the pencils, and most of all, to sense when each element is needed. The gift of the Waldorf curriculum is that when we do this work behind the scenes, the children meet the piece of real life that speaks to them, and the learning and growth take place as the teacher watches in awe.



How to Cater “Physiology” to a Seventh Grader?

BY KERSTIN MENZER, Class of 2013

Circumstances had it that my practicum placement was not settled until one week before going into the classroom. However, what felt like a challenge initially had its advantage. By not knowing what I would come to teach, I could not worry ahead of time. After all, a huge opportunity opened up: I taught physiology in the seventh grade of the Sacramento Waldorf School, along with master teacher Mrs. Isabelle Tabercot!

I was amazed by the speed and wealth of information the class teacher brought to the students – all in order to keep them on their toes. The students were used to writing tests, letter grading, and formal note taking. Work in their main lesson books was to be taken home, with clear deadlines given. Obviously, this class teacher prepares her class gradually for high school! Still, the way the class teacher connected to the students was through the feeling realm. The mood in the room was semi-scientific. While the students were guided to look with an objective eye into how the amazing human body works, it was the feeling of wonder and reverence that the teacher wanted to evoke in the students.



Kerstin Menzer befriends her paintbrush during the summer art class.

After three days of observation, it was my turn to teach. I introduced the students to the respiratory system, and later to the skin. A key point for my lesson planning was to balance the “facts” with living pictures and activities through which the students could relate to the topic. By turning each lesson into an “expedition,” I engaged the students to explore and understand the functions of selected body parts in an interactive, experimental but exciting way.

All in all, I found it refreshing to witness that students in seventh grade are no longer pampered. Instead, the students meet with increasing demands, through which they shall learn how to deal with challenges and to become self-organized. This practicum was a great reminder of what we are trying to do as teachers: To enable the students to find their individual ways!



Getting your ducks (and your chickens) in a row. Chalkboard drawing by Elisa Saltet.

The 2012 Graduates

The Class of 2012 went off in many directions after graduation. Brendan went to Africa, Kelli to Turkey; Kim and Kathy Ellen are in Santa Cruz; Jason in Sonoma and Kevin in Mill Valley; Angelica is in Santa Rosa; Heather and Natalie and Tosha in the East Bay; and Jane is in Ukiah. From Ukiah, Jane sent a report on her new life as a kindergarten teacher. Kelli describes the arc, from inception to completion, of her Third Year Project.

Yellow Rose
BY JANE GHOTLOS, Class of 2012

In the Yellow Rose kindergarten located in Mendocino County, ten children work and play every day. They love to sew and finger knit and go on walks through the neighboring vineyard. They sing, paint, help prepare snack, and work very hard at hammering nails into stumps. One of their favorite times of the day is free play outdoors. This group of children loves to do so many things, work and play of all kinds, but what seems most deeply nourishing to them are the stories. They like fairy tales and stories that I glean from books, but even more than that, they like the stories that I make up. My class is an energetic bunch of mostly six-year-olds, country children with weekends spent running barefoot through the fields; they can be wild! But, when I tell these stories they will often listen in rapt silence. Stories are what they are asking for.

The teacher training prepared me to make up stories very quickly, and to be confident about telling them. Sometimes I find myself getting ready for bed, knowing I want to tell a story the next day and not having an idea. I have had a couple of my efforts not go so well, but I’ve also found myself waking up with the perfect idea which just suddenly comes to me, and the children love it. Teacher training has prepared me to trust in the power of stories!

As a new teacher, there are plenty of rough days. Sometimes I feel like I jumped into the deep end of the



Jane Ghotlos, left, and Angelica Wilton, rehearsing with the puppets they made for *The Frog Prince*, the finale of their early childhood studies during their third summer.

pool and am just barely treading water, as the self-doubting thoughts begin: Am I really ready for this? How could anyone do this? But, at least a few times a week there are these amazing moments, and I have completely opposite thoughts: I love teaching! I could do this forever!

Even though there are difficult days, I do feel prepared by my teacher training, and I am surprised to find myself using so many little things I learned that I had tucked away during those three years of training. For example, the breathing exercises we did with Sibylle every morning really help with last-minute nerve-calming. And I can truly say now, after two months of holding my own class, that I am a Waldorf teacher! And that it is different, but even better, than what I was expecting.

Painting the Days of Creation
BY KELLI BRENNAN, Class of 2012

Zeroing in on a research topic for my Third Year project proved difficult at first. My original hazy thoughts meandered as I began my topic research and talked with various teachers. In the end, it seemed that as I searched for my topic, my topic found me. Originally I wanted to do something related to my lifelong love of painting, perhaps painting through the grades. I suggested this to Dave, who said, “too broad and perhaps too familiar to you already.” Shouldn’t I work to cultivate an interest in a subject with which I did not already have a connection? For several weeks, I continued to ponder my topic quandary. Until one day, I woke with an idea. I decided I should somehow incorporate Bible study into my research. This seemed like another very broad idea, but when I consulted Dave again he replied, “What about the Genesis stories in the third grade? There is a series of paintings the teacher brings each day to the students for the six days of Creation.” I was intrigued instantly, and knew I had my topic.

The research proved to be rich: the child at the nine-year change, the significance behind the powerful words of Genesis as described by Steiner, and how this is an experience recapitulated in the soul development of the third grader, as well as the important role of beauty and art in the life of a nine year old child. Every teacher I spoke with about my topic said that the third grade curriculum was among their favorite, and I quickly came to see why.

Learning how to properly research the project was part of the learning process. I started too broadly and felt quite overwhelmed before I realized I needed to narrow my focus. Also, I had to learn when to end my research and begin to shape my ideas from the information I had assembled. Painting the days of Creation also proved to be a wonderful artistic experience. Ultimately, my Third Year project required a tremendous amount of work, but I found it immensely rewarding.



The graduating class of 2012, clockwise from top left: Jason Murphy, Tosha Walper, Jodi Casey, Brendan Banister, Kim Couder, Kathy Ellen Davis, Kevin Anderson, Jane Ghotlos, Angelica Wilton, Kelli Brennan, Heather Carpenter, Natalie Studer.

Third Year Projects

KIM COUDER
Computer and Internet Use in 6th Grade
What electronic media is appropriate for a Waldorf 6th grader’s school work in 2012?

NATALIE STUDER
A Thief in the Classroom-Imagine That!
What do “beautiful” dolls and other formed toys take away from the imagination and overall development of the kindergarten child?

BRENDAN BANISTER
Wood Ax, Pick Ax, Eighth Grade Work
What makes meaningful outdoor work for the eighth grade student?

KELLI BRENNAN
Painting Themselves into Creation
How do the creation stories from Genesis help the third grade child through the nine-year change?

HEATHER CARPENTER
The Death of Baldur
How does the fourth grade child encounter the Self through the Norse myths?

JANE GHOTLOS
Food for the Soul
How do fairy tales meet the young child, and why is “Haensel and Gretel” in particular appropriate for the older kindergarten child?

KATHY ELLEN DAVIS
Balancing Behavior Through Pedagogical Stories
What ingredients do you need to craft a pedagogical story, and how can a story help the child?

JODI CASEY
Joan of Arc and the 7th Grader
Who was Joan of Arc and how does her biography meet the seventh grade student in his development as a human being?

TOSHA WALPER
“...but the children don’t understand what they are saying!”
What is unique about the German language and how does it influence the children?

ANGELICA WILTON
Food For Thought
How do mealtime rituals in the kindergarten pave the way for conceptual thinking in the grades?

JASON MURPHY
Zeno’s Paradox
How does infinity strengthen the conceptual thinking and imagination of a high school class?

KEVIN ANDERSON
Golden Ends Justify Golden Means
How does the Divine Proportion relate to the eighth grade physiology block?

Summer Intensives 2012

Summer 2012 saw a new format in our summer classes. In addition to the course for caregivers of young children, we offered several Summer Intensives for Waldorf Teachers. Extremely practical, these courses offered guidance, suggestions, insights, and the joys of collegial discoveries, and were very well-received.

Paving the Way for Waldorf to Become a Household Name

BY KIM WISHON, Class of 2001

This past summer the Bay Area Center for Waldorf Teacher Training offered a week-long, half-day conference called “Rhythm of the Home.” Being a kindergarten teacher and having two young children of my own, the title appealed to me. This course was open to teachers, parents, caregivers and basically anyone interested in young children and homelife.

Opening this conference to anyone with young children in their life and home really proved to be an amazing way to reach out to regular people searching for something more. Each day began in a large circle with a morning ritual of verse and song. This morning ritual was a seed for the way one might wake a sleeping child or bring centeredness to oneself to start the day. As in Waldorf education, we were brought the thinking portion of the lesson in the morning, the feeling in our Eurythmy class with Glenda Monasch, and the willing portion of the day in the afternoons exploring the practical arts.



Naoko Miura-Brandt, Class of 2008, art teacher at the Santa Cruz Waldorf School, enjoyed the immersion into the upper grades science curriculum.



Participants in the “Rhythms of the Home” course make festive wreaths.

The practical arts focused on hands-on activities rooted in everyday life. For a few afternoons, we were led by Amber Risucci in a discussion about food. Much of the day in the home or kindergarten classroom revolves around food. How to include the children, ideas for meal planning, and simple recipes were among the topics discussed. Another afternoon we were led in singing games by Andrea Alphonso-Gibbs and that was especially wonderful for me since I play with the children at school every day. We even made our own household cleaners. This was a lovely discussion about getting the children involved in the care of the home and the value and gift this is to the child as s/he grows into adulthood. We also made toys to go home with and a seasonal wreath to grace our tables or adorn our front doors.

I loved this course, and I would recommend it to anyone wanting to bring health, rhythm and joy to her home. Hopefully, a course like this will be offered again, so that the gifts of Waldorf education can be brought into many more homes. Thank you!

Kim Wishon graduated from The San Francisco Waldorf Teacher Training under Dorit Winter in 2001. After spending 4 years as a class teacher at the Marin Waldorf School she relocated to the Central Coast with her husband and their twins, Emory and Pearl, now seven years old. Over the past five years she has been involved in starting a Waldorf school in Los Osos, 20 minutes west of San Luis Obispo

Keep Your Will Engaged, And You Will Not Feel Overwhelmed

BY CLAIRE JERRAM, Class of 2001

As Goethe observed, when one commits to a task, all kinds of help pour forth to make the task achievable. As soon as I agreed to teach the second grade at the Waldorf School of Baltimore in the Spring, I signed



“Teaching Grades 1-3 With Imagination” included desk work as well as many activities.

up for “Teaching Grades 1-3 With Imagination” at the Bay Area Center. How would I ever learn all I needed to know to get through a year of teaching, I asked myself. But over and above the fear, I felt a trust that I would learn just what I needed and no more. Indeed I remembered Rudolf Steiner’s exhortation that you are on the right track if, only at the end of the school year, you finally say to yourself, “Now I know what I should have done!”

In the first week of July, exhausted and halfway through moving to a new city, I arrived at my Alma Mater. Though the location and many of the teachers are changed since I graduated in 2001, as soon as I stepped onto the East Bay Waldorf School campus, I felt at home. I was returning to class teaching after a nine year hiatus. When I first started teaching, there were two kinds of summer courses: those that would give you artistic refreshment and deep content, and those that would give you a pile of handouts and practical tips. I was so pleased to discover that at last these two poles had found their artful marriage in this course. Retired teachers Janet Langley and Patti Connolly organized the course, and Robin Immen and Jeff Loubet, current class teachers, also taught. Most of the workshop participants had some teaching experience, so often there was a seminar feeling to the course.

We started with a picture of Steiner’s view of childhood at ages six to nine, and tried to enter into the kind of dreamy consciousness where early grades children live. The teachers gave us games, artistic activities, circle songs, etc, enough to help us digest the content we were learning. The principle that works for children works pretty well for teaching teachers; keep your will engaged and you will not feel overwhelmed. This principle continues to nourish me as the months with my new class fly quickly by. I constantly refer to the resources and handouts given me on the course.

On the last evening, we focused on two make-or-break aspects of Waldorf teaching: parent work and collegialship.

Janet Langley shared distilled insights from years of experience. She stressed that we can no longer afford to neglect the adult relationships in a school in favor of “simply teaching the children.” I feel very lucky to be in a school that has come to the same conclusion.

Not only was it a great course, but I made friendships that will surely ease the journey. I will certainly be back next year, not only for the course but to catch up with my fellow runners of the marathon of class teaching!

Claire just started teaching the second grade at the Waldorf School of Baltimore. In the new year she will start bringing Creative Speech from her four-year training at Artemis School of Speech and Drama to her work with students and colleagues.

Lively Discussion and Collaborative Experimentation

BY AVRAM SKLARE

As a teacher navigating my maiden voyage through the eighth grade curriculum, the Summer Intensive courses gave me a wonderfully rich and inspiring experience to draw upon as I chart my way through the year. In Geometry, Patrick Marooney engaged the class with warmth, enthusiasm, and an infectious curiosity. His approach allowed each of us, seasoned geometer and layman alike, to find a new way of seeing the eternal truths of geometric thought. Paolo Carini brought us a fresh take on the Physics curriculum of the middle school. A true master of his craft, Mr. Carini deftly brought to earth a subject that is all too often left hovering in the abstract. Through lively discussion and collaborative experimentation, the class shone a wonderfully clear light on Waldorf curriculum. As I continue my journey as a class teacher, I am grateful for such a fabulously enriching experience in the Summer Intensive.

Avram Sklare is the eighth grade teacher at the East Bay Waldorf School.



Avram, far left, asks a question of instructor, Paolo Carini, while colleagues listen in during the Physics Intensive, Grades 6, 7 and 8.

New Pilot Program: The Steiner Scholar Internship Program

BY DAVE ALSOP, Assistant Director

We are excited that this year we have been able to implement the “Steiner Scholar” Internship program, on a pilot basis, with funding provided by the Waldorf Educational Foundation. This internship opportunity allows one Third Year student, who is chosen on the basis of demonstrated abilities and a firm intention to pursue a Waldorf teaching career, to work in a local Waldorf school as a part of its teacher training program. During the fall/winter term, the teacher-in-training intern works four full days at the participating school each week for fifteen weeks. This new pilot program gives the intern the opportunity to observe, co-teach, or practice teach under the guidance of the supervising teacher; work with individual students; attend faculty meetings; and generally participate in the life of the school via festivals, assemblies, etc. Happily, thanks to the grant funding, the host school, the Steiner Scholar, and the teacher training program are each receiving some financial support for their roles connected with this new pilot program.

We know that the process of becoming a true Waldorf teacher, where the pedagogical principles have become ingrained, takes a long time, and develops with years of experience. We hope that this program will help one student begin that process while still enrolled in our Bay Area Center program. We anticipate that the student-teacher intern will have a wealth of observations and experiences to share with classmates during our Friday evening/Saturday morning teacher training classes, thus informing and inspiring other students in new ways.

We are delighted that Rachael Grail is serving as the groundbreaking Steiner Scholar this year. We hope that her experience and feedback will enable us to continue this pilot program successfully into the future.



At the front of the classroom, with the fourth grade at the Summerfield Waldorf School, our Steiner Scholar, Rachael Grail, Class of 2013.

From Theory to Practice

BY RACHAEL GRAIL, Class of 2013

Each morning as I watch the sun rise at my home in Santa Rosa, I see there is something amazing when day is about to break; no two moments are the same.

The opportunity to have 15 weeks in a fourth grade Waldorf classroom feels like having a whole morning to watch the spectacular display of sunrise from beginning to end. As I write this, the class I am with has just entered its third main lesson block. We have celebrated 5 birthdays, had 2 class meetings, and been on 3 field trips. I have told the children several Norse Myths, pretended to be Luther Burbank, and led lessons in drawing, math and Language Arts. Every moment has been invaluable. But this precious day-to-day training has been only one part of the experience. There have been many quiet epiphanies as well. This has given me a real feeling for how each day holds countless opportunities for inevitable grace and challenge. I have been amazed to see in just two months, how quickly the children change, and how I too must constantly be cultivating something new in myself to meet them each day. In fact, this incredible group of 29 fourth graders have brought me a clear revelation, that they are my greatest gifts for learning. Through responding to them, I see what is needed day after day. This is something I’ve heard said by teachers, but now it is becoming real.

In addition to the fourth grade, I have visited grades 1, 2, 3 and 5, and sat in on faculty meetings during the past 8 weeks. I have witnessed teachers and staff who display not only impressive capacities for the daily requirements of their work, but who also show support for each other, all the children of the school, and the community connected to each student. I am inspired and encouraged by this picture of what it means to be a teacher in a Waldorf school.

Where I began this internship full of raw enthusiasm, I am now settling in to the rhythm of life in the classroom and the reality of what it takes for me to feel prepared for each day. With the guidance of my talented and generous host teacher, Laurie Hartsook, and my teachers at the Bay Area Center for Waldorf Teacher Training, I have taken solid steps over the bridge from theory to practice. It has been both exhausting and exhilarating. This time has tested me, but also rewarded me with clarity of purpose. I am grateful for the opportunity to take in such a colorful sunrise, as I prepare for greeting the day.



Bay Area Center for Waldorf Teacher Training

THE FOURTH NEW IMPULSE CONFERENCE

Re-Searching the Esoteric Roots of Waldorf Education

A 3 day conference for Waldorf professionals (and those with Waldorf teacher training)

at the Marin Waldorf School

February 21–23, 2013

Roots provide anchorage, support and nourishment. Can we, as Waldorf educators, wake up to our esoteric roots? Waldorf education is susceptible to withering influences from without and within. Our conference will provide three perspectives to help us dig into our deep foundations.

Conversation groups will consider the relevance of the day’s theme to the teacher’s experience of Waldorf, i.e. break out groups by grade level or subject, early childhood, or high school.

After lunch, a panel of keynote speakers with a moderator will field questions submitted during lunch.

from Israel

STEFANIE ALLON, early childhood educator, originally Swiss, now living in northern Israel and working in Hebrew and Arabic communities on behalf of early childhood initiatives through the land, will talk about the challenges of finding individual freedom amidst the challenges of culture, tradition, religion and politics in the Near East.

from New Zealand

KEN SMITH, sculptor and art historian from New Zealand, will develop the theme of the archetypal teacher. Using images from art history, and including Rudolf Steiner’s Representative of Humanity, Ken will explore the teacher’s role in preparing the child or student for an unknown future.

from the Bay Area

DORIT WINTER, Director of the Bay Area Center for Waldorf Teacher Training, Waldorf teacher since 1973, will address the theme of the Cosmic Christ Impulse as it relates to Waldorf Education.

from Detroit

KIM SNYDER-VINE will keep us focused through enlivening speech work. Kim has been active as speech and drama artist and teacher since 1983.



“We must recognize in the children who are born today a preview of what must be developed in the coming generations; we must learn to educate prophetically.”

– Rudolf Steiner, The Riddle of Our Age

REGISTRATION:

Registration at bacwtt.org or 415.479.4400
Attendance limited to 150.

Registration fee = \$35

CONFERENCE SCHEDULE:

Thursday, February 21 & Friday, February 22

9:00 speech for all
9:30 keynote
10:45 snack
11:15 conversation groups
12:15 lunch
1:30 speech for all
1:45 panel discussion
3:00 closing
3:00-3:30 bookstore open

Saturday, February 23

9:00 speech for all
9:30 keynote
10:45 snack
11:15-12:00 concluding panel discussion
12:15-12:45 bookstore open

A large selection from the bookstore will be available.

SUGGESTED BACKGROUND READING:

The Esoteric Background of Waldorf Education: The Cosmic Christ Impulse, by René M. Querido, available from Rudolf Steiner College Bookstore; and “The Chariot of Michaël” by Dorit Winter, available at www.waldorflibrary.org









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COVER PHOTO: Lila Tschappat, Class of 2013, in her Second Year practicum in kindergarten at the San Francisco Waldorf School.



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

Mondays: 3:30pm-4:30pm
Fridays: 2:30-3:30; 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
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We will be announcing specific details on our website (www.bacwtt.org), in our electronic newsletter Current Matters, and at the New Impulse Conference this February.

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If you wish to receive details as soon as they become available, please email our Office Manager, Jennifer Dye, at jennifer@bacwtt.org to get on our Summer Intensives mailing list, or call: 415 479 4400.

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