



# Golden Gate

NEWSLETTER OF THE BAY AREA CENTER FOR WALDORF TEACHER TRAINING

No. 9 2010





## Note From the Editor

ANNEMARIE GOSLOW-ZWICKER, CLASS OF 2011

On our cover you will find a picture of just part of the class of 2012, one of the largest classes we have seen at the Bay Area Center for Waldorf Teacher Training. We are living in a time of tremendous financial instability, where fear is the currency of social exchange, and yet our enrollment this year has substantially increased. Why? As you will see inside these pages, we are all looking for something more. Whether it is in the consciousness with which we tackle our dependence on technology, the reverence we create in our home lives, or the reflective presence we bring to the classroom, our students, faculty and alumnae are working from the conviction that there is a deeper life to be lived. And in our encounters with anthroposophy and Waldorf education, we find a powerful antidote to the fear that pervades our culture; in seeking to know who we are in the wholeness of our humanity, we are inspired by a sense of wonder and awe for this world of which we are a part, and for the responsibility we have to it. With this edition of the Golden Gate, I hope you too will be inspired.

## The Colonization of the Mind



BY DORIT WINTER, DIRECTOR

I grew up in a British colony, the Union of South Africa. Names like Bartholomew Diaz and the Dutch East India Trading Company were familiar to me from my earliest school years. I knew that I lived in a British colony. The English Queen was my queen, and I knew that there was a real prince. Lately, though, I have become aware of another form of colonization – namely, the colonization of the mind.

Before I continue, I want to assure you that I am not a Luddite. The Luddites were those who, when the first mechanical weaving looms replaced the traditional

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*The purposes of colonialism include economic exploitation of the colony's natural resources, creation of new markets for the colonizer, and extension of the colonizer's way of life beyond its national borders.*

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- dictionary definition

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weavers, roved through towns, destroying the new looms in the factories. Nowadays, the term “Luddite” refers to people who would rather turn back the clock as far as technology is concerned. Personally, I enjoy my technological gadgets. I was one of the first people I knew to own a PDA, a personal digital assistant. When my palm pilot's battery died last summer, I realized my sickening dependence on it. I have no interest in turning back time.

But I have observed that there is a power in the gadgetry, in the endless cleverness of the devices, which is almost irresistible. Youtube, itunes, Twitter, the blogosphere, the hand-held devices that can do just about anything short of digest your food for you.

Google: the information overload. Skype, Instant messaging, Photo-share, Flickr, The Cloud.

In South Africa, we knew who deserved our loyalty, our fealty. But today, when I consider all the powers wanting a piece of my mind, I feel confused.

I don't doubt that a time will come, and probably in the not-too-distant future, when you can have a chip implanted near your ear to receive whatever you now need an earpiece for, whether it's hooked up to your 3G iphone, your mp3 player, your GPS navigator, or the video game played on a device strapped to your wrist... The question arises: do we lose the capacity to initiate inner experiences once every minute of our waking life (and thus a great deal of our sleeping life) has been colonized?

Computer jargon includes “virus” and “viral.” Similarly, tech-bac (technological bacteria) is invading the soul. Just as biological bacteria can run amok in the body, causing all sorts of breakdowns, it appears that souls are prone to the spread of a different sort of alien presence. Souls are breaking down in both their thinking and feeling parts. And once they are corrupted, so is the will, and we become passive in all aspects of our being.

It is perhaps simplistic to say that Waldorf education is the antidote, but it is true. For Waldorf education strengthens the will of the young child, the feelings of the middle school child, and the thinking capacity of the high schooler, and these capacities are cumulative, meaning they build upon each other.

One of the goals of the study of anthroposophy, that vast body of knowledge out of which Waldorf education grows, is to enable the student to strengthen his or her own consciousness of the thinking process. This is becoming harder by the minute because, whereas growing up in South Africa I knew who wore the crown, it has now become hard even to realize that I have become a subject. Or perhaps the term should be “object.” Here is the definition of “colonialism” – taken off the web.

*“The purposes of colonialism include economic exploitation of the colony's natural resources, creation of new markets for the colonizer, and extension of the colonizer's way of life beyond its national borders.”*

I don't want to be exploited, nor do I want to be a new market to extend the colonizers' ways. But do I even



**Two hippies drive cross-country to enroll in the BACBC-SPA-3-4-7-12-WTT, in a skit from Dorit Winter and Dave Alsop on Opening Night, 2009.**

have any choice? Part of the colonizers' success lies in their no-choice policy. We have all become dependent, have all opted to become colonists. Rebellion is not an option.

As part of our festival assembly, we had the privilege of seeing Steiner's soul calendar verse for Michaelmas performed in eurythmy. The verse mentions a fiery will. It is just this fire of the will which is under attack today. The colonizers are after our will, and by way of our will, our spirit, our self-awareness, our sense of who we are as humans. We have become real estate for their markets. All the gadgets have become extensions of our self, "extension of the colonizers' way of life beyond its national borders". Progressing from navigating by the stars and the sun to reliance on Global Positioning Systems is progress at a price. We have become disoriented.

So intense is the threat of this colonization that even many non-Waldorf people are becoming increasingly aware and alarmed. The July/August, 2008, issue of the Atlantic Monthly Journal, features an article by Nicholas Carr entitled, "Is Google Making Us Stupid? What the Internet is Doing to Our Brains." Some excerpts follow:

*Over the past few years I've had an uncomfortable sense that someone, or something, has been tinkering with my brain, remapping the neural circuitry, reprogramming the memory. My mind isn't going—so far as I can tell—but it's changing. I'm not thinking the way I used to think. [...] The deep reading that used to come naturally has become a struggle.*

He describes the cause:

*"...media are not just passive channels of information. They supply the stuff of thought, but they also shape the process of thought. And what the Net seems to be doing is chipping away my capacity for concentration and contemplation. [...] Once I was a scuba diver in the sea of words. Now I zip along the surface like a guy on a Jet Ski.*

He quotes a fellow journalist:

*'What if I do all my reading on the web not so much because the way I read has changed, i.e. I'm just seeking convenience, but because the way I THINK has changed?' And he*

*concludes: "As we use the tools that extend our mental capacities, we inevitably begin to take on the qualities of those technologies."*

Indeed! We are becoming a twitter culture. Learning to reduce everything to 140 characters, and unable to focus on anything longer. According to the "news," teen pop star Miley Cyrus, had more than 1.1 million followers on Twitter, the microblogging site, before she quit twittering. That's 1.1 million – talk about "new markets!"

I have a couple of anthroposophical friends who are self-proclaimed email addicts. Their day neither starts nor ends without it. I understand that. I am never too tired to check email. I find that it takes 100 times more fiery will NOT to check email than to scan through 100 messages. So severe is the addiction for some people that they will risk their lives to read or send.

Recently, there were a number of news stories about texting while driving.

*"The new technologies that help us multi-task in our everyday lives and increasingly popular social media sites present a hard-to-resist challenge to the typically safe driver,"* said AAA President and CEO Robert Darbelnet.

What is making it so hard to resist? It is that our minds have been colonized by an image of ourselves that is stronger than common sense, stronger even than fear of California's Highway Patrol.

The image of the pedestrian with wires dangling from his ear – the commuter, the jogger, the student, the office executive, with a wire to an mp3, or to an iphone, or connected with a blue tooth device – identifies one as being "with it," "cool," "savvy," in-the-know, and part of

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***"Progressing from navigating by the stars and the sun to reliance on Global Positioning Systems is progress at a price. We have become disoriented."***

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contemporary life. This is especially the case with that part of the population which is most prone to being colonized, the adolescent who is always looking for an identity and who can most easily be influenced. And all media, including of course those who have the most to gain by colonizing us, are doing a brilliant job of it. Where do they get that brilliance? This cleverness, this sort of getting under our skin, finding our weakness and taking advantage of it, is what Rudolf Steiner calls *the dragon*.

Spiritual Science has as its goal the overcoming of this dragon force which is looking to colonize us. The lust for the power and ease with which technology seduces us, is in us. We are meant to believe that we are nothing more than extensions of wires, nothing more than bits and bytes of information. So we are caught between the fear of

becoming mere appendages of technology, on the one hand, and the fear of exactly what it takes to overcome the lure (and appear un-cool or a Luddite), on the other. The colonizers sow in us the fear of rebellion, the fear of really taking hold of that which can overcome this cyborg image of ourselves. Rudolf Steiner puts it like this:

*"A kind of physical courage is certainly developing, for example in the realm of aviation [1913] but it comes at the expense of spiritual courage, the courage really to raise oneself above ordinary material consciousness."*

[*Esoteric Lessons*, vol. III, p. 207]

Today, our material consciousness is being exalted in a welter of ersatz-consciousness-devices. And our spiritual courage is becoming endangered. Spiritual courage, the courage to contemplate spirit as reality, is losing its habitat, the human being.

In the past few weeks I have discovered some more fellow travellers, authors who wouldn't be celebrating Michaelmas, but who have become aware that their minds are being adumbrated (pun intended). Let me quote Lisa Sanders from her book, *Every Patient Tells a Story*. The author is a physician and a journalist, a columnist for the *New York Times*. She writes about the importance, and rarity, of the physical exam as a tool for making diagnoses. Providing a lot of statistics and studies, she arrives at these conclusions:

*"Technology is eroding, melting away, this ancient, massive, and essential part of the way a physician knows the human body."*

*"Thirty years ago we thought we could identify all the best practices in medicine, create a system that would make diagnosis faster and easier, and bring it all to doctors via a computer."*

But humans, she says, have:

*"a set of diagnostic tools that computers may never equal – five independent and exquisitely powerful sense organs. .... A computer, in contrast, has only words and numbers, typed in by a human, that inadequately represent a living, breathing, and immensely complicated patient."*

What she is talking about is the sovereign consciousness of the human being, the spiritual activity of the human

*A kind of physical courage is certainly developing...but it comes at the expense of spiritual courage, the courage really to raise oneself above ordinary material consciousness.*

-Rudolf Steiner

being. She has come to that out of her own spiritual activity; her mind has not been colonized by a medical education which, as she herself points out, leaves a great deal to be desired. And there are others like her:

James Lovelock is an independent scientist, author, researcher, futurist, and environmentalist. He is known for proposing the Gaia hypothesis, in which he postulates that the Earth functions as a kind of super organism. He says:

*"There's a difference between a living organism and a machine."*

We live in a remarkable time, when a statement like this needs to be made!

Here in our teacher training, we aspire to becoming free enough in our thinking to remain un-colonized, though not un-cool. Children and young people in Waldorf schools around the world are certainly with-it and wired, facebook visitors and twitterers. But, in high school, they are encouraged to observe contemporary phenomena, to recognize the potential colonization of their own minds, and to use modern technology deliberately. Not coincidentally, one of Rudolf Steiner's basic books had the original title of *The Philosophy of Freedom*. He was referring to the freedom to think as the mathematician thinks, free from external constraints, with a rigorous, careful, profound concentration that can lead to creativity and problem-solving, and not just for mathematical problems, but to solve the real-life problems we all face. Such thinking requires the grip, the traction, of self-awareness. In Rudolf Steiner's words,

*There is after all a profound difference between knowing why I am acting and not knowing it. And: The question is not whether I can carry out a decision once made, but how the decision comes about within me.*

Here is the crux of the matter. If I have been colonized, I will not know "how the decision comes about within me." I will opt in, without ever considering how free I am to opt out.

These and other questions will preoccupy us as we prepare ourselves, whether in the First, Second or Third Year of this program, to become guides who can worthily lead children to make choices for themselves when they are grown up and the pressure for personal space in the soul and spirit of the human being becomes even greater.

The stakes are high, but so is our resolve.

**Based on a talk given by our Director at the Opening Assembly of the school year, September 11, 2009, and continued at our Michaelmas Festival, September 26th, 2009.**



Students from the classes of 2010 and 2011 in their summer writing class with Dorit Winter.

# On Being Let Loose Upon The Waldorf World

BY ANGELO SPHERE, CLASS OF 2009



Angelo Sphere brings presence to his recitation of *The Odyssey*, the culminating project of the Third Year speech class.

Here I am, having just finished my first main lesson block as a Waldorf high school teacher. I read through my students' class journals and essays, trying to glean a bit more of what the experience was for them. It was a good block to begin with, reading Ralph Waldo Emerson's writings at Emerson Waldorf School in North Carolina. I got to assign my 12th graders assignments like, "Go out into nature, alone, at any time of day, and look about you. Then having looked, fill up a page, in a way that is wholly original to you, that no one else can claim." We hiked down to a lily pond, and asked the lily pond questions. We read *Nature*, *Thoreau* and *The American Scholar*. Many of my students remarked that their thoughts of the last four years have come together in this block. In the end I had to admit my role in their learning was very slight; they were learning directly from Emerson, and themselves.

In the midst of this very pleasant experience, I was preparing for four different classes, attending five meetings a week, hosting two parent-teacher nights, requesting performing rights for a play and coordinating funds and materials for a student-run art magazine for the school. If being a Waldorf teacher is anything, it is being a multi-tasker. So how did Bay Area Center for Waldorf Teacher Training prepare me to hold on to the center of this

whirlwind? Only in the most fundamental ways.

The first thing that can get lost in the shuffle of a Waldorf high school is the fact that it's a Waldorf high school, that there is a spiritual foundation to our work here. The business of the moment is a magnetizing force, and can easily dupe us into letting go of all other considerations, becoming too one-sided. The decision between what is expedient and what is pedagogically sound is continuously arising.

At these times, my foundation in anthroposophy acts as my keel, my mast and my rudder for my little teaching boat. I have built up rhythms that guide me. I find a balance. I find a time to study anthroposophy, and a time to continue in art. I find a time to be with my family, and not neglect them.

When I'm in front of my students, I have a better idea of who that person is standing in front of those students, and what needs to be done for them. I know that the presentation of my self, as a sound guide, may well be more important than the individual facts I may teach them. For this knowledge I can thank my teacher training.

People ask me what is a Waldorf School? It is a work in progress. I am blessed to be working with a rather harmonious group of colleagues, at a school where for the time being, the centripetal forces outweigh the centrifugal forces. We are not all Waldorf trained; and I myself am no model anthroposophist. But we all want to do better, to improve.

Every morning we say a verse that ends, "Greatest things can be achieved when souls, who give each other spirit certainty, unite in work toward the healing of the world, in faithfulness." A Waldorf School is a place where a teacher can ask himself, "Is what I'm about to say working toward the healing of the world?" and so in questioning, work to do better.



The Class of 2009 performs a Eurythmy piece for Graduation: Mary Winslow and Sarah Casebeer, and in the background, Angelo Sphere.

# The Road to Teacher Training



BY ANGELICA WILTON,  
CLASS OF 2012

I was born in the small Northern California town of Mount Shasta, delivered at home by my own father and raised on our family's organic nursery and farm with my two older sisters. All three of us were very creative, artistic beings and we were fortunate enough to have a mother who nurtured that in us. My sisters started school a few years ahead of me, and I remember how enthralled I was with the whole idea of it. When it was my turn, the small size of our school allowed for a more hands-on approach than most public schools. Despite the personal attention, it did not seem like the magical place I'd imagined my sisters spending their days, but I couldn't pinpoint what was missing.

My lackluster public education continued on with little inspiration until I was given an opportunity in the 2nd grade to join the district's Gifted and Talented Education (GATE) program. I attended special classes that allowed me to cultivate my creative talents and took field trips that gave me my first exposure to intellectual culture. I felt like I had finally found what was missing from my educational experience, but still something always bothered me about it; neither of my sisters were ever invited into the program. Why me? Why was I allowed to go off on these educational adventures while my brilliant and talented sisters were left behind to a mediocre classroom experience? It all boiled down to a score on a standardized test that never took into account the fact that Amber painted beautiful landscapes and Jasmin constructed clever little structures from scraps of paper.

When I was in middle school my father moved to Hawaii where I gained my first exposure to the Waldorf program. My sister and I went to visit him for the summer, and we got a job babysitting one of the neighbor children who happened to be a student of the Maui Waldorf School. He astounded us with his accounts of all the incredible things he got to do at school, which included snorkeling field trips, creative performances and numerous art projects. I remember saying to him, "You must have done very well on your tests to be able to go to such a special school." When I found out there was no testing involved, I felt both robbed and inspired at the same time. I vowed then and there that if I ever had children it was going to be a Waldorf education for them, no matter what it took. After graduating from college and working in many programs with children, I realized



Eurythmy teacher, Renate Lundberg (left) and students enjoy the variety of the First Year's Four Temperaments projects.

I didn't want to just be involved in their Waldorf education, I wanted to provide it.



BY JASON MURPHY,  
CLASS OF 2012

Being here feels like coming home. I can feel a new possibility of something once forgotten becoming a part of education again. Already I can see the difference between Waldorf and the

teacher credentialing program I completed a few years ago. In the state credential studies, we learned all the legal issues surrounding teaching. In the Waldorf program, we are learning to move and to hold our bodies in more conscious ways through eurythmy. In my credential program, we learned about impressive educational words, like scaffolding, learning disabilities and rubrics. In this program, we are learning to recite poetry and speak in a way that captures the essence of each word.

This is what education should be - transformative. And how can teachers help others transform if they are not, themselves, changing and growing in the process? This is what drew me to Waldorf after spending years in public education. Even when I was a boy in school I felt something critical was missing. I very keenly felt that sitting in a classroom for six hours a day was a betrayal of anything real within myself.

I always had an idea that I would like to change education, so I became a teacher. It was wonderful to get up in front of students and try to put some life into learning each day. But I could see that many of the children were feeling the same thing I felt when I was a boy, and I didn't know how to help them. They hated being there even more than I had. They did self-destructive things to themselves just to feel something

*"I want to be a part of a supportive community of teachers and learners that encourages a spiritual and ethical side to my teaching practice." - Liz Hanelt, Class of 2011*

beyond the routine. I left my last teaching assignment wondering if I was helping these students or merely enticing them to put up with an unhealthy system.

I attended a Waldorf information night four years ago. Although it was interesting, I just wasn't confident enough to jump into it without really knowing what I was getting into. I had to learn more before taking that leap. This year I had the opportunity to take a part-time teaching position and so had the flexibility to enter this program. I see now my instinct was right. The Waldorf program is what I was looking for: a program that trains the mind while it stirs the emotions, and something forgotten becomes more awake.

*"I wanted to make a big decision that would lead to a big change."*

*- Kathy-Ellen Davis, Class of 2012*



**BY EVANGELINE WOLFE,  
CLASS OF 2010**

I grew up in the glacier-carved valleys, hills, and gorges of Ithaca, New York, where I attended a Waldorf school for two years of kindergarten and grades four through eight. In subsequent years of

conventional schooling, I came to appreciate what was present in Waldorf and so absent in the rest of my education.

My class teacher's chalk drawings, stories, science demonstrations, and lovable quirks are vivid in my memory. I remember the adventures we had outside, the way we worked together as a class to craft beautiful main lesson books, and our plays at the end of the year. There was an easy joy in the learning. It was fun, meaningful, beautiful, engaging.

Going to public high school in New York City after graduating from Waldorf lower school was a shock. My new school was twenty times the size of the old one, and had escalators connecting the nine floors. I didn't know anyone. The general sentiment among the students was apathy and boredom. Among peers, it was risky to show passion for anything, and it was the rare teacher who took the time to truly see their students and nourish in them a love for the world. Something was missing.

As a college student, I felt the same dead spirit I had felt in high school. Many of my fellow students were on a conveyor belt that moved one from good grades, to a degree, to a high-paying job, to marriage and kids, to death. How had this conveyor belt come to operate so smoothly, and what should be the true purpose of education?

Visiting a local Waldorf school as a college student, I sought new perspectives on what I had been missing. I traveled to Mexico to attend a conference on Philosophy for Children, a pedagogical method based on the values of critical, creative, and compassionate thinking. While in Mexico, I spent a semester learning with non-profit grassroots organizations and radical activists. All the while, I was taking notes and synthesizing new ideas about education.

These adventures led me to write my undergraduate thesis on Waldorf education. In the process, I became interested in how Waldorf schools encourage moral freedom, artistic imagination, and a sense for community in children. Through writing the thesis, I gained a deeper understanding of the strengths and weaknesses of Waldorf education, and of myself as a product of the same.

After a year of working with adolescents in drug treatment, I looked forward to the transformation the training would effect in me, and wanted to learn how to offer healing to suffering children. Now, at the beginning of my third year in the training, I am still not clear on what my future will be in education, but I feel I am in exactly the right place.



**Students from the class of 2010 practice recorders for their 2009 graduation performance.**

*"I am learning experientially what it feels like to simultaneously engage my thinking, feeling, and willing."*

*- Willow Rosenthal, Class of 2011*

## An Interview with Chris Guilfoil



BY TAMARA FLORES, CLASS OF 2010

TF: *Have you always been a painter?*

CG: Yes, as a child I was fascinated by art, and painting became something to study more consciously in high school. I have always loved watching art being made as far back as I can remember. I still do, so it is a great privilege to have so many students to watch make art!

TF: *What other interests have you had?*

CG: As a boy I was interested in theatre; it was a secret longing, mostly the glamour. Later, I became very interested in politics. I thought for a while that I might become a lawyer because I was very committed to social justice. Then I found in my formal education that I wanted to study art. And it was through art that I realized that I could best apply my pursuit of truth and justice.

TF: *What was that journey like?*

CG: I grew up in the sixties and seventies as a boy. My parents were very active in the social justice movements, the Anti-War Movement, civil rights, farm worker rights, etc, and that was a big influence. I grew up in Madison, Wisconsin, which was a very socially active community, and that was the time of Martin-Luther King Jr., Bobby Kennedy, Cesar Chavez, and a whole movement for social change and justice. I had an art teacher who was also interested in that, and she helped me to see that an artist is also someone that seeks social justice. Mostly,

though, it was her example. She lived a life dedicated to justice. I adored her. That is what can happen in high school.

TF: *How did you become a class teacher?*

CG: The short story is I was studying art, in Harlemville, New York. While I was there, I knew next to nothing about Waldorf education, but I met many interesting people that were Waldorf teachers. I lived very close to the Hawthorn Valley Waldorf School, a beautiful place, and, one morning I woke up and decided: I'm going to become a Waldorf teacher! That kind of thing really does happen. I think seeing a kindergarten puppet show the day before helped as well.



TF: *So that happened overnight?*

CG: And that was that. Yes, overnight, but thirty-five years in the waiting.

TF: *Did you do 1st through 8th?*

CG: No, I did 5th through 8th grade, and then a combined 7th/8th grade again. So I got to do two 8th grade graduations in a row, and two 8th grade class trips, as well. Fantastic. And while I was doing that I was also teaching in the Teacher Education program, in the visual arts. So, I was working simultaneously as a class teacher and a teacher trainer, the whole time.

TF: *What are five highlights of being a class teacher?*

CG: 1) Working with my students, seeing them grow and change, especially in their teens. Some had enormous difficulties to overcome. There are some that I am still quite close with. I can look back at class pictures and feel that something significant took place amongst us. Of course they taught me much about what it means to be a human being in our times.

## Summer Painting BY ASHLEY RADZAT, CLASS OF 2010

Painting this summer was quite a journey. We were learning veil painting, so I had to work slowly and patiently, drying my paper after every stroke. For a choleric, this is a difficult job! I wanted to paint and be done, but I engaged my will and patiently led myself through the journey. Chris was very supportive. Sometimes he would come up, borrow the paintbrush and do one stroke, and I was able to move out of the dead end where I had found myself. I pushed myself not to find an image right away. I wanted the process to be authentic, and I tried not to attach myself to the product of my work. But my image hid and refused to show itself. Patiently, I slept on the process, hoping that tomorrow it would all come clear. Arriving on the last day of painting, I was shocked when a Hare and a Tortoise jumped out of my picture!!! How had I not seen this before? It was so obvious! Painting this summer was like a roller coaster ride, where I was constantly brought to meet myself in a challenge of will and technique.



**Chris Guilfoil surveys a display of student artwork at the 2009 graduation.**

2) I must say that, as a class teacher, I learned to love chalkboards! It is still a highlight of my work to write and draw on a chalkboard. I cultivate nice chalkboard surfaces like some must create good soil for their garden beds. It's the first thing I notice when I walk into a classroom anywhere in the world. I also love to watch a teacher write and draw on the chalkboard. That feeling must be there to some degree in all the children in our schools.

3) Being a class teacher asks one to learn to do many things that at first one approaches with fear and trepidation. Public speaking was one of those things for me. I remember the first times I spoke to the whole school community, my heart beat so fast I thought I would not be able to do it. It still beats a little faster, but I now look forward to that as a reminder that I have a responsibility, a noble task.

4) Faculty meetings. I always looked forward to what would transpire on Thursdays. Not that I came away joyous or even renewed, often times just the opposite, but I always felt that something very significant for cultural development was taking place. I felt a part of a worldwide movement especially on Thursdays. That feeling has now metamorphosed into my current work. I very much look forward to our faculty meetings as colleagues for these weeks each summer

5) Grasping more and more over time the role of Waldorf education in the larger context of social life, of the Threefold Social Order to be more specific. The Waldorf school was a place where I learned that ideas must become ideals. An enormous sense of doing something that required an earnest striving grew in me. The feeling for commitment and purpose in life developed very clearly for me in those years.

*TF: How did you end up in the Bay Area Center for Waldorf Teacher Training?*

CG: Dorit asked me. Years ago I couldn't make the time, but as time started opening up I began coming. First I came for one or two weeks. There was another painting teacher as well - it was in Santa Cruz. We did that for quite a while, and then it became three weeks, and this is the first time that she talked me into four weeks. She can be very persuasive.

*TF: Do you do other teacher trainings?*

CG: Yes, my main work, my homebase, is Waldorf Teacher Education Eugene, in Oregon, where I teach several courses in what we call our Foundation Year Program, the first step in teacher training. It attracts people that want to do it for self-growth as well. There are also many anthroposophical courses and a lot of art. I also direct the Foundation Year Play each year. I teach the visual arts to students in the second year of our program, where they learn more the *how* of teaching art. I also offer courses to adults in our adjunct program which is called The Arts Enrichment Project. I teach a class to middle school students once a week, as well as one to high school students. Those are extra curricular, they come after school. That is a highlight of my week! I also travel a bit to other schools and conferences around the world to give workshops. That seems to be what the future is bringing.

*TF: How Do You Integrate Art and Anthroposophy?*

CG: Quite simply, anthroposophy continues to grow in me an increasing mood of wonder and enthusiasm. That this enthusiasm can be present even when the work is arduous is a source of continuous wonder. I can find that in a student's painting as much as I can in an accomplished artist, sometimes more so. Anthroposophy and art teach

me about inner initiative. One should have no illusion. Through anthroposophy life becomes more difficult, not easier. But the difference is that, with anthroposophy fear dissipates with this initiative.



**Chris Guilfoil gives artistic feedback to Megan Neale, Class of 2010**

# Common Sense and Presence of Mind

*Waldorf Seminar, Summer, 2009.*

BY CHRISTINE MARGETIC, CLASS OF 2004

Each summer the Bay Area Center offers a five day seminar for Waldorf professionals as part of the Summer Arts Festival. In addition to tackling a given topic from a deep anthroposophical perspective, we have a week to delve into the arts – painting, singing, sculpting, speech and eurythmy – in a way that frees us from the hectic pace that often fills the rest of our lives.

After a busy and sometimes overwhelming school year, it was a pleasure and honor to come together for a week of study, artistic work and conversation with Christof Wiechert, the head of the Pedagogical Section at the Goetheanum. In addition to being a Waldorf teacher for over 30 years, Christof also attended a Waldorf school from kindergarten through high school.

He understands the pedagogy and curriculum from the inside out. As a parent of five children, he also understands the challenges faced by Waldorf teachers as we attempt to balance our family life with our teaching and other responsibilities within the life of the school. He is an excellent source of inspiration as well as a skilled mentor. He forces us to look into the heart of the matter and bring life and inspiration into the work we do.

The theme of this year's seminar was, "Common Sense and Presence of Mind as Guiding Principles in a Waldorf School." As we examined Lecture III in *Balance in Teaching*, Christof encouraged us to look for the essential in our teaching through a disciplined daily meditative practice. Key to our finding the essential in our work, is this daily inner work. Through disciplined daily practice it becomes possible to free up our imaginative thinking and open up our capacities to experience those "Aha!" moments, when we suddenly know exactly how to present a lesson to the children. This is true presence of mind.

This year's seminar had a lovely balance between the intellectual and artistic work—whether it was sculpting, painting, singing, speech or movement through eurythmy. Each aspect of the seminar complemented the others, and it truly felt like a balanced weaving of thinking feeling and willing. At the completion of the week, I felt nourished and inspired to enliven my work as a Waldorf teacher.



**Christof Wiechert with three alumni (Class of 2004).**  
From left to right: Kristine Deason, 6th grade class teacher; Katherine Arconati, upper grades math; Christine Margetic, pre-school. All three have been teaching at Marin Waldorf School since their graduation from the teacher training.



**Ken Smith, sculpture teacher, describes some of the sculpture work on display at the end of the Waldorf Seminar Week.**

# On the Summer Writing Class – MELINDA MARTIN, CLASS OF 2011

With my essay completed and my confidence high, I imagined my story would be read to the class as a shining example. I rarely suffer from “illusions of grandeur,” but when my story was read and critiqued by my keen-minded instructor, I realized my sorry predicament. “Good” was not going to get by. Initially, feeling her rules too strict and her critiques unfounded, I resisted change. Our assignment was to write a story, and the dreaded rules included a long list of words “that will not serve us as writers” such as *the*, *are* and *was* and my favorite standbys, *as* and *while*. Even longer was the list of things to “avoid” such as passive voice and continuing tense and participle and even the word *suddenly*! “Too sentimental” read the ink across my first paragraph and my final draft earned the dishonor of “too Norman Rockwell-ish.”

Faced with our resistance, Dorit held strong to her conviction that through adopting these rules our writing would flourish. We heard excerpts of lyrical prose from her former students as well as from masters such as Blake, Wordsworth and Keats. We worked and reworked sentences, individually and as a class. Eventually, through the same intent to develop as a person that brought me to this program, I opened my mind to the concept that perhaps I could improve my skills from working within these seemingly rigid confines. My self-realization to grow, coupled with expert guidance from Dorit Winter, helped me to overcome hurdles in my writing style and propelled me from being a “good” writer to an even better one.

Sharp mountain ridges cast shadows on the vast land below. Snow consumes the valley floor, brightly reflecting the full moon. Masked below the hard-packed snow, there is a path leading to the springs. Rocks at the edges of the trail protrude through the white crust, lending a sense of direction. Rising steam fills the frosty air, and the pools of hot water are motionless in the stillness of the night. – Jessica Rimmer

With silent, steady strokes, a man in a deerskin jacket propels his boat forward. Sun glints on the beads of his jacket, flashes on the oar. Shadows of the willow trees play across his face and long braided hair. – Evangeline Wolfe

Pale gray limbs branch up at obtuse angles, supporting a thick canopy. Opaque leaves shade the limbs from the relentless sun. Dark conical pods ripen on the farthest branches, falling at regular intervals into the uncut grass below. An abandoned flip-flop hovers, wedged between the tree’s lowest branches. Higher up, a rumpled, lanky teenager slumps into a nook, resting his sweaty back against the cool bark. The remaining flip-flop dangles from his dirty foot and drops to the ground like a falling pod. – Lyssa Beshears



**Melinda Martin, class of 2011, finds the right words to describe a grove of eucalyptus trees in her summer writing class.**

Rushing to gather his net, the fisherman stands at the tip of the rock, desperately scooping at the water. Waves push the soggy photo further from the shore. As he swats once more with his net, the soaked paper disappears under the swirling water. With rounded shoulders, the man slumps on the edge of the rock, covering his face with his hands. – Leanne Tarantino

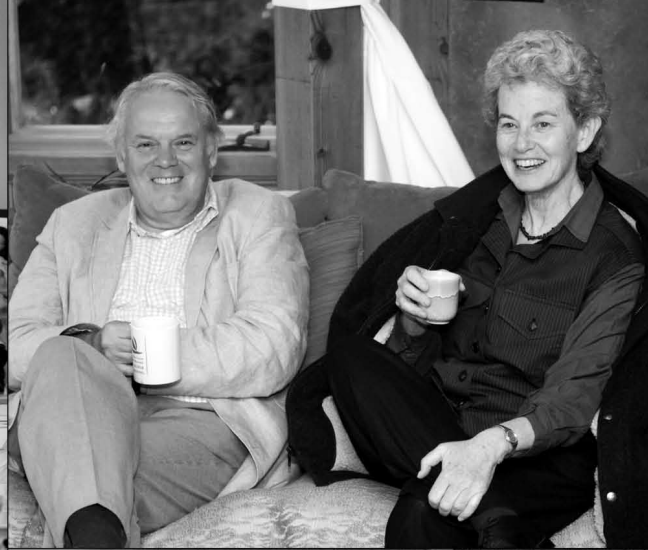
Last to disappear in the darkness was a group of buildings at the edge of the silhouetted western mountains. There, a well-maintained farmhouse sat sturdily on the earth. Across the icy yard, low buildings flanked a barn. A mill-house announced the presence of a river. – Willow Rosenthal

Parting the moist earth, her slender fingers carefully drop seeds in a row. As she digs the next row, her spade unearths a glint. She brushes the earth away, exposing a tarnished wedding ring. – Susan Robinson

The parched grass of the hillside shines golden in the slanting light of sunset. Cutting through the grass snakes a narrow path leading down to a thin line of sand at the water’s edge. Tiny holes and bubbles dot the sand, wet and frothy in the wake of the receding tide. Here and there broken seashells lie exposed. They glisten against the darkness of the sand. – Annemarie Goslow-Zwicker

**These are excerpts from stories written by First and Second Year students in our summer writing class. This writing represents just one aspect of our summer arts experience. Each year students take part in some combination of singing, eurythmy, sculpture, speech, painting and charcoal drawing, storytelling and puppet-making.**





# The Art of Teaching

*Thoughts on Rudolf Steiner's Lecture Cycle*

*"The Younger Generation"*



BY KARIE WILLIAMS, CLASS OF 2012

Sculpture, painter, dancer, and musician all create something of beauty that has the potential to deeply touch our souls. We call these people artists. We admire their art and feel inspired by their creativity and individuality. But, what about a teacher? Can a teacher be considered an artist? What is required for a teacher to teach artistically, to touch the children's souls and awaken the creativity and life force in them? It is the teacher's striving for spiritual development. Those who teach artistically tap into the same source that artists do for their creativity. It's called spirit. Constant access to the spirit nature is what enables a teacher to be fresh, alive, inspiring and engaging.

The striving for spiritual development must come from our will, because spirit doesn't automatically flow through us as it did centuries ago. Human beings are now required to seek their own individuality, their own spirit nature, by moving our attention from the outer world to the inner world. As we become familiar with our rich inner life, our thinking is no longer solely based on external observations and experimentations. In other words, we develop a new way of perceiving the world and the human being, such that our lives really become alive. Imagine if you were able to think for yourself from the deepest and richest places of your inner being. It is from this place that we have those moments of saying or doing what comes to us anew, and happens to be exactly what is needed at that time. Teachers who experience moments like this in the classroom not only keep themselves and their teaching fresh, but also awaken the forces within the children.

As we continue to purify our own thinking so that it divests itself of the outside world, our soul becomes more capable of doing the right thing at the right time, from a feeling of freedom. Pure thinking actually becomes an activity of the will. Pure will is the creation of a deeper will within us that enables us to act freely and appropriately. This process releases us from head thinking and directs us to thinking from the heart. It allows us to think and create in such a way that the whole human being is addressed, not just the intellectual part.

The whole human being of a child can only be awakened through art, because art provides the warmth, the fire and the depth needed to touch and inspire the individuality of each child. As the teacher's individual

spirit becomes stronger and stronger, societal, parental and environmental conditioning will lessen, and a destiny will be revealed. This connection to spirit and destiny enables teachers to teach creatively and speak from wisdom and inner experience. A child will recognize that the teacher has capabilities that are intriguing, capabilities that the child wishes to obtain. It's this kind of reverence and respect for the individuality of the teacher that enables a personal connection between child and teacher. And this personal connection is more important than teaching facts because true learning comes from the art of being human, not from rote memorization of material. Through the behavior of the teacher, the child will educate himself.

A teacher who operates as an artist wants to witness each child pondering, thinking freely, and experiencing inwardly the material that is being presented. The head, heart and hands are all involved in this way of teaching. For example, if a student is learning about minerals,



Master teacher Christof Wiechert with children as part of a Third Year summer "Child Study" course.

he will be able to see and feel real rocks and crystals in the classroom. He will paint pictures of them and ponder the phenomena of the mineral kingdom. This process will enliven the will-impulses within the child and spark his own inner spirit. This kind of artistic teaching ignites the whole human being.

It is imperative that teachers continually strive for spiritual development. It is this striving that makes the soul and spirit strong, alive, and creative. Children will learn from teachers who bring their own individuality forward and teach with a sense of their own convictions, truth and beauty. This is the teacher as artist.



Mary Winslow and Brenda Novick, Class of 2009, in a playful moment during a puppet show of "Rumplestiltskin," performed by the Third Year kindergarten track students.

## Reverence for the Young Child at Home

*Reflections from a workshop with  
Oliver Steinrueck*



BY LYSSA BESHEARS, CLASS OF 2011

The circle of chattering mothers fell into earnest silence as Oliver Steinrueck, Christian Community Priest of San Francisco took his seat. The topic at hand, bringing reverence into home life for young children, set the tone for our first meeting. Oliver encouraged us to reflect on our own childhood and recollect an individual we revered. Together we recalled feelings of awe, wonder, reverence, admiration, fear and a special glow that children can often have. This innate capacity plays an important role in moral development and can be fostered or ignored. In a culture that places so much value on scientific knowledge and intelligence, how can we, as adults, support children as they develop reverence for people and the world?

As with so many things in anthroposophical studies, the answer lies within me as the adult and the intention behind my actions. My relationship to reverence determines the quality of the children's experience. Bringing a successful moment of reverence before a meal, for example, depends on my ability to lead it with genuine enthusiasm and understanding for what we do and why. When we take action out of understanding, our children benefit by participating.

To bring this idea into practice, Oliver led our group in looking at a verse to use as a blessing before the meal. By taking a moment to think about the meaning behind each line of poetry, our efforts to understand what we say have a positive effect on the children. By doing the thinking, we leave the children free to have an experience without understanding the meaning behind the words. Scientific studies concerning effects on intelligence during early childhood dominate the field of research. I attended Oliver's workshop to pay attention to one lonely study on morality, suggesting that empathy and moral development progress through experience. My efforts to understand the reverence I bring to my home foster my child's innate ability to find wonder in the world.



Tosha Wolper, Class of 2012, with her daughter Lilly.

Oliver Steinrueck's workshop on "Reverence for the Young Child", was held in November 2009 as part of our Fall Enrichment course series. For information on upcoming community enrichment courses, visit our website: [www.bacwt.org](http://www.bacwt.org)

# The Class of 2009 Third Year Projects

**Carol Adee:** *Dionysis at the Door:*

*Musical Improvisation in the Classroom.*

How can improvisation enliven the students and enhance their musicality?

**Joni Tannheimer:**

*Living Gently in the Depths of the Soul*

How does the wisdom and poetry of the fairy tale nourish the kindergarten child?

**Mary Winslow:** *Sleep: Finding the Stars*

An exploration into the esoteric picture Rudolf Steiner gives of sleep and how we as Waldorf teachers can support it.

**Sarah Casebeer:** *Letters as Living Pictures*

Bringing the letters to life in the First Grade.

**Peih Chiang:** *Why Algebra?*

What capacities does algebra develop in the Seventh Grader?

**Amy Bolton:** *The Dream of St. Francis:*

*Discovery of Self*

How do true moral deeds help children in the Second Grade come into their own lives?

**Wylam Holder:** *Science and Spiritual Science:*

*Are they Compatible?*

Science and Spiritual Science: An examination of technical divergence and social conventions.

**Claudio Salusso:** *Fractions and Child Development*

What soul activities are engaged when the child learns fractions?

**Angelo Sphere:** *Forecast: Stormy Weather*

How Waldorf teachers can think about discipline in the classroom, coming from anthroposophical theory instead of rewards and punishments.

**Tara Spellman:** *What do Children Hear?*

*The Gesture of Language in the Kindergarten*

How the Waldorf Kindergarten teacher lives the gesture of language into the reality of the child.

**Greg Tompkins:** *The Pentad:*

*Archetype for the Fifth Grade*

How the archetype of the pentad relates to the fifth grade child and curriculum.

**Brenda Novick:** *Faith, Love and Hope in the Home*

An exploration of the practicalities of a spiritually-inspired family home life.



Using paper plates, string and music stand, Peih Chiang, class of 2009, brings to life the balancing of equations in 7th grade algebra.



Under the direction of Carol Adee, class of 2009, members of the Third Year class demonstrate the enlivening potential of musical improvisation in the classroom.

# Teaching and Learning from the First Grade

BY SARAH CASEBEER, CLASS OF 2009

It has been a little over a month since First Grade has started, and I thought the *teacher training* was rigorous! Yet without these past three years I could have never been strong enough to attempt such an undertaking as this.

Every day I wake and greet ten lively children with the whole range of temperaments and archetypes represented, and strive to bring them fresh ideas, enthusiasm, and inspiration. Some days are harmonious and the children come bright and ready to learn what I have prepared. Some days are like whirling winds and cloudy skies where nothing seems to work. Then I have to ask: 'Was I seeing them? Was I meeting them in the moment with what they needed despite my plan?' Each day I must face them with courage and learn from the previous day.

This ability to step back and reflect in an objective way about the day is essential to the striving of a teacher. This capacity was firmly built in the three years I spent at the Bay Area Center for Waldorf Teacher Training. Experiences such as the five basic exercises, the Ruckshau review of the day, practicums, poster making, and artistic work all helped to build this foundation. In the training I was continually faced with the opportunity to overcome habits, tendencies, and challenges. This we must do, in order to become the artists of our own experiences, balancing the composition and the canvas that is ourselves.

Yet if I had known the task beforehand (like parenting a child) I would have never volunteered. The task is always to see through to the best of your children and yourself, never fixing or labeling because of undesirable actions or stumblings. Learning is never without challenges, obstacles and frustrations. Yet despite all these growing pains, when I have a moment with my children where there is a real breakthrough (I am knitting!), or the day has allowed for such breathing that the children are full of joy to be together and with me, it is absolutely worth it.



**Sarah Casebeer captures the quality of the letter A in her Third Year project presentation.**



**The graduating class of 2009, clockwise from the top: Wylliam Holder, Claudio Salusso, Greg Tompkins, Carol Adee, Mary Winslow, Angelo Sphere, Amy Bolton, Joan Tannheimer, Tara Spellman, Peih Chiang, Brenda Novick, Sarah Casebeer.**

This is one student's interpretation of a First Year assignment to portray the four temperaments in any chosen media. Other creative projects included ice cream in four different flavors, CDs of four different musical genres, poems in four different moods, and even four very different lunches. In this and other projects throughout our three years in the program, we use art to enliven and deepen our understanding of the material we are studying.

## Temperamental Tails of Adoptable Animals



BY ANGELICA WILTON, CLASS OF 2012

### Meet Cody - Retired K-9



This proud looking but very obedient German Shepherd was once the all-star of the police force. He is highly trained, knows a number of commands and still has the capacity to learn a few new tricks. This loyal companion is well behaved but would prefer to be the only dog in the home as he can be somewhat territorial. Cody does have a few aggressive tendencies

that could be easily controlled with the right owner who isn't afraid to display some force and remind him who's boss!

### Meet Skip - Jack Russell Terrier



Skip is one active playmate. He loves to run and play and fetch and jump and swim and catch Frisbees and chase butterflies. His boundless energy would make him the perfect addition to a house with young children who can keep up with Skip. He needs plenty of exercise, so a big yard or lots of land would be a plus. Daily walks and car rides are always welcome on his seem-

ingly endless "to-do" list. Skip doesn't mind a chaotic environment so other pets or a lively household wouldn't be a problem for this adventurous little guy.

### Meet Fiona - Snuggle Bunny



This fluffy ball of love can't wait to warm up your heart and your lap. She is a very affectionate, well-behaved bunny who lives to sit quietly for hours on her blanket or with you in your favorite chair. Fiona is very comfortable with her "routine" and would be an ideal companion for an older retired person or someone with a calm and cozy home environment. Fiona is a

little chubby so she is currently on a restricted diet, but look out, if there is food lying around the house Fiona will be the first to find it!

### Meet Melody - Special Needs Cat



Melody has had a rough go in life, but she's looking for love and special attention with the right owner. She is currently on the mend after misjudging a jump and will be in a full-leg cast for the next 8 weeks. She needs to be tended to and given antibiotics 3 times a day as well as administered daily insulin injections for her feline diabetes. Melody doesn't

mind being an indoor cat and has little interest in outdoor adventures or mischievous behavior. This gentle girl seems to live in a world of her own and will often leave you asking "What is she thinking about?"

# Many Hats



BY LISA SARGENT, CLASS OF 2006

My association with the teacher training is a long one. If you count the almost decade that it took me to decide to enroll, it's a really, really long one. But, we won't count that – that was the 'sleeping on it' time – maybe I'm related to Rip van Winkle or something. Now, there are days when I feel I could actually sleep for 20 years, but then I'd miss all the fun of the benefits of being a graduate of the Bay Area Center for Waldorf Teacher Training.

I started out in 2003 as the secretary for our somewhat large first-year class. I remember standing at the introductions and saying something about not really knowing if I would become a teacher, that my children led me to the training, that I was excited to be on this new path (and completely in awe of the fact that I just ENROLLED – no more endless discussions and hemming and hawing; somehow, someone gave me just the push I needed to make the last step.) But, I was never going to stand up and teach, nor was I ever going to perform in any of those silly skits, and for sure I would find a way around painting and sculpture. Well, we all know that that was a severely flawed plan. The very next week Dorit asked me to lead the grace at snack. Foreshadowing 101. Then, I rehearsed the entire group for Michaelmas before the assembly. Someone came up to me and said I should be a music teacher. I said, "I don't think so."

Sometime in my second year, I felt the inevitability of teaching coming toward me. I was still scared, but I knew. I Knew. And, it was time to figure out who was waiting for me.

Fast forward to 2006 – I was the 3rd year representative on the Board. I loved the board work – fascinating meetings, rich with study and impassioned dialogue. I went through the Third Year, and found my job teaching music at the very end of the school year. I contemplated Board membership at that time, but we had just formed the Advisory Board and, as a first year music teacher, it seemed like that was a better place to continue my connection.

Back on that very first night in 2003, someone (I think it was probably Dorit) said that we'd be meeting people who would be our life-long friends. I didn't believe her at the time. Silly. Then, there was the last day of the last week of the last summer. My classmates and I sat around a table in Santa Cruz reminiscing, laughing, talking about our next steps. The real next steps were getting up from the table and saying goodbye to our class. I remember walking out to my car and just dissolving into tears that it was over – I felt literally torn away from something that had held me through a huge transition.

Then, the Alumni Association was formed – and I felt better. I joined up right away, and led singing for the first

meeting we had in 2008, and again just this past month. The Alumni of this training gather every February in Fair Oaks when we can, and it is a wonderful meeting of fellow travelers in this world of Waldorf teaching. The connections are deep, run across classes, and even into classes that came before and after us, as some of those people are now colleagues, or our children's teachers. We can help each other and, through the intelligent use of technology, I think we have an opportunity to really reconnect and stay connected. Watch the website for the Alumni feature.

I teach choir over about 14 Fridays in the winter. My family is fine with that – they're used to it! Many people ask how I can do it, after teaching children all week. How could I not? I receive so much more than I give. The children work hard all week, and I work hard to meet them. We create music together, from which is born great enthusiasm to keep working! It's important to me that future teachers come into connection with their voice and experience the joy of singing together. In the summer we have even more fun with the choir, and dig into music theory, recorder playing, the music curriculum and practice teaching in the second and third years.



**Lisa Sargent at the piano, leading students in rehearsing carols for the Christmas assembly.**

This article was supposed to talk about the different hats I wear. It is so rare that only one of them is on my head at a time. I feel more like that cap seller in Caps for Sale, with the stack of hats on his head, trying to balance them all at once. Then he goes to sleep under a tree, and a monkey steals them all. I'm going to find my own tree now; you get to watch for the monkeys (they're usually in 4th grade). In 20 years, I fully expect to be wide awake, still teaching music, still loving it.

# What Are You Afraid Of?



BY DAVE ALSOP,  
ASSISTANT DIRECTOR

In the process of preparing for my first attempt at teaching the Karma and Reincarnation course, I discovered the following verse in Rene Querido's

*A Western Approach to Karma and Reincarnation*. The verse is called "Peace Dance", and was given by Rudolf Steiner during the lecture course *Eurythmy as Visible Speech*:

*The wishes of the soul are springing,  
The deeds of the will wax and grow.  
The fruits of life are ripening.*

*I feel my destiny,  
My destiny finds me.  
I feel my star,  
My star finds me.  
I feel my goals in life,  
My goals in life are finding me.*

*My soul and the great world are one.  
Life grows more radiant about me,  
Life grows more arduous for me,  
Life grows more abundant within me.*

This verse immediately spoke to me, since, on the eve of my 60th birthday, I had just decided to make a change in my work life – leaving administrative work at the San Francisco Waldorf School and joining the Bay Area Center for Waldorf Teacher Training as Assistant Director and teacher. This change very much included a reassessment of how I wish to spend my life's time and energy.

I find this verse to be a wonderful pictorial reminder that serves us well to remember in the stresses and strains of our day to day struggle. It is so easy to feel overwhelmed, to feel as though one is unable to make a difference in the world, to feel that one will never have enough money, to feel alone and isolated from others, in short, to feel lost and out of place – afraid of what may happen now or in the future. We experience doubt in our thinking, aversion in our feeling, and fear in our willing.

We have the capacity to gradually and consciously transform our thinking, feeling and willing. The question is: are we able to accept both the outer circumstances of our lives as well as the spiritual inner realities and circumstances that are generally hidden from us in this time of materialism and cynicism? If we can embrace the spiritual, then it becomes possible to transform doubt into certainty, aversion into love, and fear into courage.

And what are the truths made visible in this verse? For me, the most compelling image is: My soul and the great world are one. This is not an immediate experience for

those of us who have, through the separation engendered by today's consciousness, come to feel isolated and individual within our own brains and skins. And, if we can find a way to live into this feeling-thought, it can lead us to transform that sense of alienation and aloneness.

This verse also points to a very special truth – we, in our physical, day to day lives, may forget that we have a destiny that we have shaped prior to arriving here in this physical life, a destiny that has a measure of independence from our daily consciousness. That old saying "Be careful what you ask for – you may get it!" also applies to our pre-birth intentions. We've asked for much of what approaches us in this life. Living with such a picture over time can help us to gradually come to terms with life events and circumstances.

So, the spirit increases, and creates a space that holds back the darkness. The challenges and opportunities I have arranged for myself are for a purpose! They call on me to have the courage to try, to learn, to fail, to make mistakes, and to get up and do it again. And yes, even to have the courage to succeed!

And out of the intentions, struggles and growing awareness, I may be blessed with an inner abundance – a gathering of the riches of experience and perspective and soul resources. Especially in our times, this gathering together can be overshadowed by a pre-occupation with amassing outer material abundance, leading to an over-arching feeling of stress and fearfulness. Here is an interesting challenge: in an outer, material sense, the question is not so much abundance, but sufficiency. And sufficiency is deeply personal, so we are brought back to the individual self, and possibly to that sense of isolation.

For the last several years, I have had the pleasure of teaching "The Threefold Nature of Social Life" course to the Second Year students here at the teacher training. In that exploration, the moment comes when we begin to appreciate the interplay of the spiritual life, the life of rights, and the economic life in both our individual destinies and in our social relationships. I, we, and all of us together are necessary for the social life to be healthy, and for each of us to feel recognized, included, and supported. When that happens, we are able to bring our best selves to what we are doing in the world – be it teaching in a Waldorf school or anything else.

I feel extremely fortunate to have the opportunity to fully join the teacher training at just this moment in my own biography, and to be holding, lightly like a feather, the radiance, arduousness, and abundance of the work and human relationships that being here affords. I hope each of us can be grateful, as I am, for the sense of wonder and awe that the "Peace Dance" verse can inspire within us. Truly, grounding ourselves in spiritual realities can and will provide the courage necessary to meet ourselves, each other, and our collective tasks.

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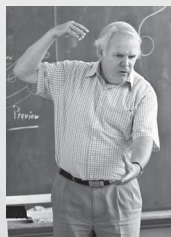
*With Christof Wiechert,  
Leader of the Pedagogical Section*

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**Christof Wiechert** was a pupil at the Waldorf school in the Hague, Netherlands, and after studying education and geography, he was a teacher for 30 years at his old school. Christof co-founded the Dutch State Waldorf Teacher Training Seminar. In September 1999, he began his work for the Pedagogical Section, and in October 2001, became the head of the Educational Department of the School of Spiritual Science at the Goetheanum in Dornach/Switzerland. He is married with five children.



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July 8th, Thursday, 9-11:30am

All Visiting Days at Marin Waldorf School,  
except July 8th at East Bay Waldorf School.

**To RSVP or receive more information:**

**Contact Ingrid Orlow**

**email: [iorlow@mac.com](mailto:iorlow@mac.com)**

**phone: 415.332.2133**

**[www.bacwtt.org](http://www.bacwtt.org)**



BAY AREA CENTER  
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TRAINING

## Summer Arts Festival 2010 at East Bay Waldorf School

(subject to change)

### June 21 - 25, 2010:

Learning to Live with the Young Child at Home; an integrated week of study and arts

### June 28 - July 2, 2010:

Arts Intensives: one or two weeks of intensive concentration on sculpture, painting, or choir

### July 5 - July 9, 2010:

Arts Intensives: continued

### July 5 - July 9, 2010:

Introduction to Anthroposophy through Study and Art

### July 12-17, 2010:

Waldorf Seminar for Waldorf Professionals

*Study of Man* with Christof Wiechert

Details available mid-February  
at [www.bacwtt.org](http://www.bacwtt.org)



Heather Carpenter, Annemarie Goslow-Zwicker  
and Lyssa Beshears at work on the Golden Gate.

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Editor-in-Chief: **Annemarie Goslow-Zwicker**, Class of 2011 • Graphic Designer: **Heather Carpenter**, Class of 2012

Photography: **Afshin Jalalian, Dorit Winter, Kate Roggeveen and others** • Business Manager: **Lyssa Besheers**, Class of 2011

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Warm thanks to **Leslie Young, Marianne Alsop, and Jennifer Scaff King** for proofreading, and to all our contributors.



BAY AREA CENTER  
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Teacher Training students and summer session faculty gather for a group photo on the campus of the East Bay Waldorf School.