

**Waldorf High School**  
**Teacher Education Program**

**First Year Course Syllabi**  
**July 2024**

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**HS 110**      *Living Thinking I*  
**Credit:**     1  
**Faculty:**    Cedar Oliver

### **I Course Outline:**

This course will develop experiences of living thinking. Through a process of reflecting on reading assignments, observations, and practical exercises, participants will be encouraged to develop a deeper understanding of this essential aspect of Waldorf education, drawing from Rudolf Steiner's *Intuitive Thinking as a Spiritual Path: A Philosophy of Freedom*.

Classes will focus on three central themes:

- improving our ability to observe our surroundings
- developing a conscious understanding of the relation between sense experience and thought
- exploring how this process relates to and affects our daily life and work as a teacher

Exercises involving dynamic, lively scenes in the natural world will be investigated to illustrate the challenges posed by the observation of living nature. Through small group work and individual journaling, the relevance of intuitions in ethical individualism will become more apparent.

### **II Readings:**

Required-- Frederick Amrine, *Kicking Away the Ladder: The Philosophical Roots of Waldorf Education* (we will work with Chapter 5 only, which is an abridged edition of the following book by Steiner)

Recommended-- Rudolf Steiner, *Intuitive Thinking as a Spiritual Path: A Philosophy of Freedom*, trans. Michael Lipson (Hudson: Anthroposophic Press, 1995).

**HS 112**      *Human Development*  
**Credits:**    2  
**Faculty:**    David Barham

## **I      Projected Learning Goals and Objectives:**

In the words of Hermann Hesse, the human being “is not a determinate, finite entity, not a being completed once and for all, but a coming-into-being, a project, a dream of the future, a yearning of nature for new forms and possibilities.”

Of no period in human development is this more apt a description than of adolescence, that fluid time between childhood and full adulthood. By studying the ebb and flow of inner and outer influences upon the toddler, the child, and the teenager, students will come to understand how human beings develop and how -- through the developmental structure of the Waldorf elementary and high school curriculum -- they can be helped in their unfolding from earliest years through childhood to adult life.

## **II      Overview of Course Content and Methods:**

Beginning with reflections upon their own teenage years, students will explore the nature of adolescence -- its physiology, psychology, and spiritual aspirations -- and the stages of human development leading up to and resulting from this seminal time. The course will proceed in seminar format, starting with lectures to frame the context for discussion. Students will be asked to make individual presentations on various social and psychological aspects of growing up.

## **III      Outline of Topics to be Covered:**

“Human Development from Toddler to Teen”

Overview of the metamorphic phases of human development: growing up and growing down. The widening chasm between puberty and adolescence. Polarities of adolescence: falling into (“the real world”) and rising into mental abstraction (“the ideal world”). Training powers of thinking and independent judgment in four phases of the high school curriculum.

“Adolescence and the Early Years”

The infant as “sculptor”. The first three great achievements of uprightness, speaking, and thinking. Imitation as mode of learning. Development of four “lower senses” in the young years as the basis for the unfolding of four “higher senses” in high school. The crisis of the third year. The grade school child as “musician”. Class teacher and the authority principle as mode of learning. The role of the four temperaments. The crises of the ninth/tenth and twelfth years.

“The Heart of the Teenage Years”

Transition of the thirteenth/fourteenth year into high school.

The teenager as “actor”. Developing independent judgment as mode of learning. Themes of the high school curriculum in four phases of adolescent development. The crisis of “sweet sixteen”. Social and anti-social forces in adolescent life. The lure of the erotic and the lust for power. The appeal of sex, drugs, and technology. The mission of loneliness. Extra-curricular and social interests. Preparing youth for life after high school.

#### IV Verification Requirements and Evaluation Methods:

The evaluation of students will be based on completed reading and written assignments, as well as on class participation. In addition, each student will be responsible for presenting an aspect of human development to the group.

#### V Readings:

- |           |  |
|-----------|--|
| Required  | <ul style="list-style-type: none"> <li>-- Joan Almon, “Educating for Creative Thinking: The Waldorf Approach” (photocopied reprint)</li> <li>-- Douglas Gerwin, “Waldorf High School Curriculum Guide” (photocopied reprint)</li> <li>-- Nanette Grimm, “A High School Course in Child Study”, in <i>Waldorf Schools: Volume II -- Upper Grades and High School</i>. ed. Ruth Pusch (Spring Valley: Mercury Press, 1993). Available through Anthroposophic Press (photocopied reprint)</li> <li>-- David Sloan, “The Waldorf High School: Keeping Ideals Intact”, in <i>Renewal</i>, Vol. 1, No. 2 (photocopied reprint)</li> <li>-- Rudolf Steiner, <i>Education for Adolescents</i> (Hudson: Anthroposophic Press, 1996)<br/><u>Especially Lectures V, then II &amp; III</u></li> </ul>                                      |
| Suggested | <ul style="list-style-type: none"> <li>-- Torin Finser, <i>School as a Journey</i></li> <li>-- Erich Gabert, <i>Educating the Adolescent: Discipline or Freedom</i></li> <li>-- John F. Gardner, <i>Youth Longs to Know</i></li> <li>-- Douglas Gerwin, <i>Trailing Clouds of Glory: Essays on Human Sexuality and the Education of Youth in Waldorf Schools</i></li> <li>-- Hermann Koepke, <i>On the Threshold of Adolescence: The Struggle for Independence in the Twelfth Year</i></li> <li>-- Michael Luxford, ed., <i>Adolescence and Its Significance for Those with Special Needs</i></li> <li>-- Peter Selg, <i>A Grand Metamorphosis</i></li> <li>-- David Sloan, <i>Life Lessons</i></li> <li>-- Rudolf Steiner, <i>The Challenge of the Times</i></li> <li>-- _____, <i>Observations on Adolescence</i></li> </ul> |

**HS 120, 220, 320**     *Subject Seminar (Level I, II, III): Life Sciences*

**Credits:**     2

**Faculty:**     Michael Holdrege

## **I     Projected Learning Goals and Objectives:**

The students will learn how the     goethean/phenomenological approach to science is applied and developed in the study of plants.

## **II     Overview of Course Content and Methods:**

In the first year the life sciences subject seminar introduces the students to a goethean/phenomenological approach to studying nature and science. We will consider the kind of thinking involved in this approach and it is pedagogically important, together with practical observational activities in botany.

## **III     Verification Requirements and Evaluation Methods:**

The evaluation of the students is based on classroom participation and on any brief assignments and demonstrations given during the seminar.

## **IV     Readings:**

In preparation for the seminar, students should read:

Craig Holdrege, *Thinking Like a Plant: A Living Science for Life*  
(Great Barrington, MA: Lindesfarne Books, 2013)

**HS 122, 222, 322     *Subject Seminar (Level I, II, III): English***  
**Credits:         2**  
**Faculty:         David Sloan**

## **I         Projected Learning Goals and Objectives:**

Since this is the first summer session in which we are combining first year and second/third year students, we may spend some time reviewing some of the fundamentals of Waldorf pedagogy, including: the three-part lesson; an overview suggesting what and why we might include in a four-year literature sequence; a “phenomenological” approach to teaching English; and the desirability of incorporating speech work into lessons. Participants will continue to deepen their exploration of adolescence and how the curriculum, especially in the eleventh grade, can both mirror and foster transformation into young adulthood.

However, the winds of change are blowing briskly through Waldorf high school classrooms. We will consider how to assess which courses in the “traditional canon” to keep, and which—if any—to supplant or supplement. The seminar will focus on junior year literature blocks, including any presentations that the participants have been preparing during their independent studies. Since many of the participants are currently teaching in Waldorf settings, their questions and challenges will help inform and direct our discussions.

## **II         Overview of Course Content and Methods:**

Eleventh grade is a year of inner and outer journeys, of quests and questions. We will pay particular attention to *Hamlet* as a bridge from the Medieval Ages to the Modern Age. We will also explore Dante's *Inferno* and Von Eschenbach's *Parzival*. Time permitting, we may also take a brief look at Chaucer's *Canterbury Tales* and/or the Romantic poets, as well as how to prepare high schoolers to write a major comparison/contrast. We may also consider why Goethe's *Faust* was long a staple of many twelfth grade curricula.

## **III         Verification Requirements and Evaluation Methods:**

Evaluation of students will be based on their presentation of research undertaken during their independent study, as well as on classroom participation and any short writing assignments.

#### IV Suggested Readings:

Margaret Bennell, *Shakespeare's Flowering of the Spirit* (East Grinstead: Lanthorn Press, 1971)

Ralph Waldo Emerson, *Selections*, ed. Whicher (New York: Houghton Mifflin, 1957)

D.E. Faulkner Jones, *The English Spirit* (London: Rudolf Steiner Press, 1982)

Johann Wolfgang von Goethe, *Faust*, trans. Kaufmann (Garden City: Doubleday/Anchor Books, 1961)

A.C. Harwood, *Shakespeare's Prophetic Mind* (London: Rudolf Steiner Press)

David Sloan, *Life Lessons* (AWSNA Publications, 2007)

Linda Sussman, *The Speech of the Grail* (Lindisfarne Books, 1995)

Betty Staley, *Adolescence: The Sacred Passage* (Rudolf Steiner College Press, 2006)

Betty Staley, *Splinters of the Sun* (AWSNA, 2008)

**HS 124/224/324 Subject Seminar (Level I, II, III): History**  
**Credits: 2**  
**Faculty: Paul Gierlach**

## The History Curriculum

### Syllabus:

We have three summers to prepare ourselves to teach four years of history in the Waldorf high school curriculum.

All history is understood from a point of view. Our work is no exception to that necessary approach: we find that history is the biography of humanity. We are who we are at this moment of our lives because of what has happened in the past. Now, what lies at the heart of our comprehension and teaching of history is the Anthroposophical conviction that a human being is actually a spiritual being who is taking on the task of being human. We learn how to be human in all senses of the word. When we account for the records of human activity on this earth for the past five millennia and more, we can look quite broadly at this human activity and say: in the distant past, humanity shared a one-ness in its nature that, over time and for many reasons, evolved into the creation of many cultures that spread over the face of the globe. Some cultures died, some expanded into what we can call civilizations.

Historians look at these cultures from many different perspectives, yet all are founded on the thought: there is an intimate relationship between an individual and the society created by that individual or groups of individuals. Most historians have tended to explore the societies created by human beings; we will augment those studies with our understanding of the individual's nature and role. Our work, then, will concentrate on the evolution of consciousness, for within this perspective we can truly find our historical and personal selves.

All human beings consider themselves as a continuum of past, present, and future. In like manner, through the lens of consciousness' changing awareness, we can in studying history revitalize our understanding of the past, engage effectively in the present, and build a future that meet's humanity's true need: to use our earthly selves to realize the spiritual longings in our souls.

### Overview of Course Content and Methods:

We will do the following in the three summers sessions of CfA.

Each summer we will explore the five millennia of humanity's existence on the earth by looking into **the seven stages of the evolution of consciousness** that bring us up to the present. We will focus on the relationship between individuals and the societies (communities) they naturally create and inhabit. In this way, we will breathe some air into the questions of caste, gender, race, ethnicity, nationalism, political opinions, religious persuasions, et al and create a panorama of human activity and concerns within which we can find ourselves and every society existent on



this remarkable globe we inhabit. We will have something substantial to add to the historical quest to appreciate, identify, and understand cycles of human/cosmic activity.

Each summer we will work consciously with **the three elements of all successful societies**: the cultural element, the legal agreements, and economic activities. The character of any given society can be uncovered when we see how these three elements are internalized, integrated. To create a living picture of this human activity, each year we will focus our primary attention on one of the aspects as we journey through the past five millennia:

2024        concentration on the changing views/realities of the **legal arrangements**  
2025        concentration on the changing reality of the **cultural world**  
2026        concentration on the changing dynamic and power of the **economic forces**

Thus, in our three years together we will look at the panorama of human activity three times from three points of view that arguably are the essential three parts of both individuals and societies. When we include specific geographic, climatic, ecological, cosmic facts to the conceptualization, we create a lively picture of our selves over time and place indeed.

Each summer we will **learn techniques of teaching in a Waldorf high school** so that we teachers can create an environment in which every student in front of us can be ready to meet the future when they graduate. A more contextual way of saying that is: help each individual see the self that needs must create and participate effectively in selected future social groupings. We will be eminently practical in our approach, dealing with all classroom topics, as varied as note taking, homework assignments, behavior, report writing, different learning styles, toxic excess, social issues, reading, AI – to name a few.

As we work together for three years, we also will develop skills that, being transportable, can offer support for our working with our respective faculties and school milieus.

Evaluation:

The course expectations are quite simple and reflect the demands teachers make of their students: participate, do all required assignments, inwardly engage. As a group, we will make a list of books, sites, videos, et al that we can use in our teaching.

Required Reading:

There are four texts that are the backbone of the three-year course:

*Saving the Appearances*, Owen Barfield  
*In the Shadow of the Machine*, Jeremy Naydler  
*World History in the Light of Anthroposophy*, Steiner  
*Anthroposophical Leading Thoughts*, Steiner

More, additional texts and handouts will be assigned each summer.

**HS 126/226/326**      *Subject Seminar (Level I, II, III): Mathematics*  
**Credits:**        2  
**Faculty:**        Marisha Plotnik

I Projected Learning Goals and Objectives:

To experience mathematics as a study of number (arithmetic) and space (geometry) expressible through algebraic and other representations; to deepen and broaden connections with central topics in mathematics; to perceive the special role that mathematics can play in the development of thinking (particularly in adolescence); to study curricula (for main lesson blocks and ongoing classes) and gain experience in refining them; to practice a variety of modes of engagement (in preparation, in classroom practice, in reviewing student work).

II Overview of Course Content and Methods:

Each summer, a focus of our seminar sessions will be a multi-modal encounter with a particular topic in mathematics (e.g. the conic sections, trigonometry, exponential and logarithmic functions). Modalities will include compass-and-straightedge constructions, analytic geometry, and numerical methods. In their second and third summers, participants will present their action-research on curricula (through an ongoing cycle of observation, reflection, and innovation) and on topics in mathematics.

Through conversation, shared objectives for the teaching and learning of mathematics in the light of Anthroposophy will be developed, and practical classroom techniques will be offered. Differentiating instruction for groups with heterogeneous skills and maximizing student engagement (during and between lessons) will receive particular attention.

Recommended Reading:

- Andrews, George E. (1971). *Number Theory*. Dover.
- Holdrege, Henrike (2019). *To the Infinite and Back Again: A Workbook in Projective Geometry*. Evolving Science Association.
- Lockhart, Paul (2009). *A Mathematician's Lament*. Bellevue Literary Press.
- Neumann, Robert (Ed.) *Topics in Mathematics for the 9<sup>th</sup> Grade*. Waldorf Publications.
- Neumann, Robert (Ed.) *Topics in Mathematics for the 10<sup>th</sup> Grade*. Waldorf Publications.
- Neumann, Robert (Ed.) *Topics in Mathematics for the 11<sup>th</sup> Grade*. Waldorf Publications.
- Neumann, Robert (Ed.) *Topics in Mathematics for the 12<sup>th</sup> Grade*. Waldorf Publications.
- Sigler, Stephan (2020). *Mathematics in Waldorf Schools: Teaching Mathematics in the Upper Grades*. Pädagogische Forschungsstelle beim Bund der Freien Waldorfschulen.
- Stillwell, John (1998). *Numbers and Geometry*. Springer Verlag.

**HS 127, 227, 327     *Subject Seminar (Level I, II, III): Physical Sciences***

**Credits:        2**

**Faculty:        Cedar Oliver**

### **I Projected Learning Goals and Objectives:**

Each participant will be encouraged to develop an understanding of the methods associated with phenomenological or sense based science. Comparisons between the methods of sense based science and more classical approaches will be both encouraged and investigated. The emphasis will be placed on developing understanding through individual experience so that later presentations in the classroom are rich and authentic. The physical science curriculum in all four grades will be surveyed with specific examples given as needed. Various discussions concerning implementation of the curriculum and the relationship to the developing adolescent will also take place.

### **II Overview of Course Content and Methods:**

The class will have two central themes. The first will be to work with various phenomena associated with the physics and chemistry curriculum. Participants will be asked to investigate their own understanding of key phenomena and also begin to develop an understanding for and appreciation of phenomenological methods. The teacher's intention that underlies the ideal of having the students develop an understanding out of their own experience will play a central role in these discussions. Secondly, the class will focus on an study of how physics and chemistry meets the developmental stages of adolescence through the teen years.

### **III Verification Requirements and Evaluation Methods:**

The evaluation of students will be based upon participation in class and brief assignments generated during the course.

**HS 128, 228, 328**     *Subject Seminar (Level I, II, III): Arts and Art History*  
**Credits:**         2  
**Faculty:**         Michal Noer (with Wendy Bruneau)

**I     Overview of Course Content and Methods:**

The visual arts and crafts curriculum in the Waldorf school is reviewed and characterized, particularly from grades 6-12. Depending on the background and needs of the course participants, representative and relevant artistic exercises will be taken up during these classes, though we most often explore Waldorf curriculum appropriate drawing techniques using pencil, ink, or compressed charcoal in this first year. We also discuss teacher-student dynamics and best pedagogical methods for success in the classroom, including the crucial acquisition of practical-artistic skills and the all-important need for inner self-development.

**II    Goals:**

An in-depth, experiential understanding of the arts curriculum and how it corresponds to the child's evolving consciousness. To inspire art that builds upon the themes of the high school years.

**III   Materials:**

Students should be prepared with a notebook. Art materials will be provided as needed.

**IV   Readings:**

Preparatory Reading:

Rudolf Steiner, *Art as Spiritual Activity: Rudolf Steiner's  
Contributions to the Visual Arts*, selected lectures edited and  
introduced by Michael Howard [Anthroposophic Press]  
Michael Martin, editor, *Educating through Arts and Crafts*,  
Steiner Schools Fellowship Publications

**HS 132**      *Workshop in the Arts: Drama I*  
**Credits**      **1**  
**Faculty:**      **David Sloan**

**I      Projected Learning Goals and Objectives:**

Drama productions at the high school level can be memorable, incarnating experiences both for students and for the entire school community. Since the theatrical journey is as important as the destination, we will work with a sequence of rehearsal exercises designed to help students imagine characters and, ultimately, plays into being. Movement, speech, gesture, timing will receive special emphasis. The goal here is to offer participants an insight into why the dramatic process can be a mini-initiation for all involved.

**II      Overview of Course Content and Methods:**

*Exploring the Physical:* moving through space, learning mobility,  
employing meaningful gestures

*Charging the Atmosphere:* working with the elements, evoking and  
altering mood, filling the space with feeling

*Creating the Character:* psychological gestures, locating “centers”,  
playing with props, discovering voices

*Bringing the Play to Life:* finding the other characters, filling the  
pauses, refining timing, honoring the wholeness of scenes and  
of the entire play

To give us focus, we will use excerpts from plays such as John Mariani’s *Almost Maine*, Thornton Wilder’s *Our Town*, and Kaufman and Hart’s *You Can’t Take It with You*.

**III      Verification Requirements and Evaluation Methods:**

Evaluation will be based solely on the fullness of students’ participation.

**IV      Suggested Readings:**

Peter Bridgmont, *The Spearthrower*      David Sloan, *Stages of Imagination*  
Michael Chekhov, *To the Actor*              Dylan Thomas, *Under Milkwood*  
Keith Johnstone, *Impro*

**HS 134:**        *Workshop in the Arts: Eurythmy I*  
**Credits:**       1  
**Faculty:**       Laura Radefeld

## **I        Projected Learning Goals and Objectives:**

This course is designed to give prospective high school teachers a lively personal experience of the art of eurythmy and its role in the Waldorf high school. Students are expected to have had an introduction to eurythmy as prerequisite to this course.

The goals of this course are to enliven students' experience and understanding for eurythmy and its relationship to the high school curriculum, as well as to facilitate a deeper understanding of Rudolf Steiner's vision of the human being through eurythmy. The course will demonstrate how eurythmy bridges themes from the curriculum through poetry, music, movement styles, etc. Classes will require some documentation of course work.

## **II       Outline of Topics to be Covered:**

An introduction to basic speech and music eurythmy principles including contraction and expansion, dynamic of moving straight lines and curved forms, visible expression of speech and music, introduction to geometric forms, and copper rod exercises. Students will experience and discuss the role of eurythmy in the high school.

## **III     Requirements:**

Students are expected to attend all classes, participate in final showing of work, and submit documentation of work as requested. Students should bring eurythmy shoes (or purchase them at the Center's bookshop prior to the first lesson), an unlined journal, pencils, eraser, and colored pencils. Class dress should be appropriate for movement: loose fitting and comfortable. Please bring clothing appropriate for a final presentation of work; best suited apparel is: loose, flowing clothing, light colored, that covers arms and legs.

## **IV     Suggested Reading:**

A.C. Harwood, *Eurythmy and the Word* (available at the start of the course)  
Rudolf Steiner, *The Alphabet* (lecture of 18 December 1921); available at the start of the course or online at Rudolf Steiner Archives.

**HS 138**      *Workshop in the Arts: Dynamic Speaking I*  
**Credits:**    1  
**Faculty:**    Debbie Spitulnik

### **Course Description:**

This course is designed to give students experience in the practical, pedagogical and healing aspects of Creative speech. Throughout the course you will explore how to approach any text through the lens of Creative Speech. Texts will include lyric and epic poetry, stories, ballads, biography.

### **Course Student Learning Outcomes:**

- To develop and practice techniques and skills that will support the teacher and students
- To develop an ability to work with the three styles of speech: epic, lyric and dramatic, through speaking various texts from the curriculum; focusing mainly on epic (storytelling, ballads)
- To develop an ability to work with the inner gesture and movement of sounds and words;
- To experience the difference and elemental qualities between consonants and vowels.
- To develop the imagination as an inner faculty
- To refine and develop verbal and nonverbal listening skills
- To tell a story/biography/epic text using authentic voice and gesture
- To develop a deeper understanding of how to approach story and storytelling

### **Course Topics**

The quality of a Waldorf teacher's speech can become a powerful aid in education. Participants will discover the potential of their own voice through an artistic and conscious approach to language and speech. Our goal will be to develop an understanding of how Creative Speech Formation can become an artistic, creative and developmental influence in the classroom.

- ï Speech as a creative and developmental influence in the classroom; developmental overview
- ï Introduction to Lyric, Dramatic and Epic speech
- ï Enlivening the imagination through speech
- ï Introduction to speech sounds; movement and gesture
- ï Introduction and practice of speech exercises
- ï Introduction to storytelling through Creative Speech
- ï A deeper look into consonants and vowels
- ï Steiner speech exercises
- ï The use of hexameter
- ï Individual and group selections of story including biography and ballad
- ï Structure and scaffolding for storytelling
- ï Work with the morning verse and selected pieces individually and as a group.
- Group and individual sharing of prepared pieces.

**Following class on Fridays June 30 & July 22:** Submit a short reflection on our classes, this may include take- a - ways, comments, questions.

ï **Presentations:** You will work together in small groups to present part of a text. Presentation dates will be determined in class.

- **Reading:** Read *Developing the Art of Imagination: Why Creative Speech Formation is an Essential Part of Teacher Training*, by Debra Spitulnik. Along with your journal entry, please incorporate your your thoughts, questions, or take aways about Pedagogical speech and how you might use it as a tool for teaching.

### **Recommended Texts**

ï *Teaching Language Arts in the Waldorf School, A Compendium of Excerpts from the Foundations of Waldorf Education Series*, compiled by Roberto Trostli; ISBN #1-888365-56-0;

ï *Speech and Drama Lectures, 1924*, by Rudolf Steiner; ISBN 978-0880101424 Available through Steiner Books [steinerbooks.org](http://steinerbooks.org). Kindle edition of an older edition available through Amazon. Audio available: [www.rudolfsteinaudio.com](http://www.rudolfsteinaudio.com)

ï *The Art of Speech*, by Dawn Langman, Temple Lodge Publishing Forest Row U.K. 2014. ISBN 978-1-906999-65-0.

ï *Discussions With Teachers*, by Rudolf Steiner, (Available through Steiner Books [steinerbooks.org](http://steinerbooks.org) 1-800-856-8664)

- *The Storyteller's Way*, by Ashley Ramsden and Sue Hollingsworth; Hawthorn Press ISBN: 9781907359194

### **Required Materials:**

ï A journal or notebook for notes, drawings and room for printed texts

ï **Preparation for each class:** Students are expected to come to each class prepared to speak the assigned texts and discuss the lesson topics.

### **Evaluation Procedures**

Evaluation will be based upon class participation, engagement in projects with classmates, preparedness for classes and quality of completed assignments.



**HS 139**      *Workshop in the Arts: Sculpture I*  
**Credits:**    1  
**Faculty:**    Michal Noer

### **I Projected Learning Goals and Objectives:**

This course introduces the students to the activity of clay modeling/ sculpture in its fundamental artistic principles. The importance and relevance of these artistic principles to child development are discussed. Appropriate curriculum indications are included.

### **II Overview of Content and Methods:**

Following an introduction to the day's theme, classes will consist of

demonstrations and guided exercises. There will be individual work on given themes and some collaborative projects.

### **III Outline of Topics to be Covered:**

Exploration of surfaces, fundamental exercises via flat and curved planes

Sculptural form as an experience of giving shape to movement:

Exercises exploring the gestures of growth, buoyancy, weight, contraction, fluidity, solidity, and metamorphosis

### **IV Verification Requirements and Evaluation Methods:**

Students will be evaluated on their attentiveness and degree of participation. Group and individual critiques will form an integral part of the course.

**HS 140**      *Workshop in the Arts: Spacial Dynamics I*  
**Credits:**    **1**  
**Faculty:**    **Jan Lyndes**

### **I      Projected Learning Goals and Objectives:**

A deeper understanding of movement, spatial awareness, and human development. Age-appropriate movement activities for high school-age students, as well as work on our own movement as teachers.

### **II     Overview of Course Content and Methods:**

Through movement, games, and exercises we will explore themes such as:

- \* human uprightness
- \* personal space
- \* gravity and levity
- \* movement and its threefold relationship to thinking, feeling, and willing
- \* posture
- \* movement and counter-movement
- \* center and periphery
- \* rhythms in movement

### **III    Verification Requirements and Evaluation Methods:**

Naturally there will be a variance in levels of ability among the participants. Students will be asked to take part as fully as possible, be open to new ideas -- not merely accepting, but willing to try them out in activities. Students should be open to the possibility of change and further development in their movement.

## Summary of Preparatory Readings (First Year Group: Class of 2026)

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### ***For HS 114: “Living Thinking”***

Required: Frederick Amrine, *Kicking Away the Ladder: The Philosophical Roots of Waldorf Education* (we will work with Chapter 5 only, which is an abridged edition of the following book by Steiner)

Suggested: Rudolf Steiner, *Intuitive Thinking as a Spiritual Path: A Philosophy of*

*Freedom*, trans. Michael Lipson

Rudolf Steiner, “Practical Training in Thought”, in *Anthroposophy in Everyday Life*

Stephen Edelglass et al, *The Marriage of Sense and Thought: Imaginative Participation in Science*

Otto Palmer, *Rudolf Steiner on His Book, Philosophy of Freedom*

### ***For HS 112: “Human Development”***

Required: Rudolf Steiner, *Education for Adolescents* Photocopies (to be sent later in the spring)

Suggested --

Joan Almon, “Educating for Creative Thinking”

Douglas Gerwin, “Waldorf High School Curriculum Guide” Nanette Grimm, “A High School Course in Child Study” David Sloan, “Keeping Ideals Intact”

Torin Finser, *School as a Journey*

Erich Gabert, *Educating the Adolescent*

John F. Gardner, *Youth Longs to Know*

-- Douglas Gerwin, *Trailing Clouds of Glory: Essays on Human*

*Sexuality and the Education of Youth in Waldorf Schools*

- -- Hermann Koepke, *On the Threshold of Adolescence: The Struggle for Independence in the Twelfth Year*
- -- Michael Luxford, ed., *Adolescence and Its Significance for Those with Special Needs*
- -- Peter Selg, *A Grand Metamorphosis*
- -- David Sloan, *Life Lessons*
- -- Rudolf Steiner, *The Challenge of the Times*

- -- Rudolf Steiner's *Observations on Adolescence* (edited by David Mitchell & Christopher Clouder)

***For HS: "Subject Seminars"***

Assigned readings will be different for each subject area.

**For Life Sciences:** HS 120/220/320 Required:

Holdrege, M. (2022). *From Mechanism to Organism*. Waldorf Publications.

Suggested:

Rohen, J. (2007). *Functional Morphology*. Hillsdale, NY: Adonis Press. McGilchrist I. (2010) *The Master and His Emissary*. New Haven: Yale Univ. Press. Bortoft H. (1996). *The Wholeness of Nature*. Great Barrington: Lindisfarne Press.

**For English:** HS 122/222/322

In addition to listings in the independent study guidelines, the following texts are suggested:

Margaret Bennell, *Shakespeare's Flowering of the Spirit* (East Grinstead: Lanthorn Press, 1971)

D.E. Faulkner Jones, *The English Spirit* (London: Rudolf Steiner Press, 1982)

Johann Wolfgang von Goethe, *Faust*, trans. Kaufmann (Garden City: Doubleday/Anchor Books, 1961)

A.C. Harwood, *Shakespeare's Prophetic Mind* (London: Rudolf Steiner Press) Eileen Hutchins, *Parzival: An Introduction* (Temple Lodge Publishing, 2012) Eric Mueller, *Why Parzival* (Alkion Press, 2023)

David Sloan, *Life Lessons* (AWSNA Publications, 2007)

Linda Sussman, *The Speech of the Grail* (Lindisfarne Books, 1995)

Betty Staley, *Adolescence: The Sacred Passage* (Rudolf Steiner College Press, 2006) W. J. Stein, *The Ninth Century and the Holy Grail* (Temple Lodge, 1991)

**For History:** HS 124/224/324 Required:

*Saving the Appearances*, Owen Barfield

*In the Shadow of the Machine*, Jeremy Naydler *World History in the Light of Anthroposophy*, Steiner *Anthroposophical Leading Thoughts*, Steiner

**For Mathematics:** HS 126/226/326

Suggested: Andrews, George E. (1971). *Number Theory*. Dover.

Holdrege, Henrike (2019). *To the Infinite and Back Again: A Workbook in Projective Geometry*. Evolving Science Association.

Lockhart, Paul (2009). *A Mathematician's Lament*. Bellevue Literary Press.

Neumann, Robert (Ed.) *Topics in Mathematics for the 9<sup>th</sup> Grade*. Waldorf Publications.

Neumann, Robert (Ed.) *Topics in Mathematics for the 10<sup>th</sup> Grade*. Waldorf Publications.

Neumann, Robert (Ed.) *Topics in Mathematics for the 11<sup>th</sup> Grade*. Waldorf Publications.

Neumann, Robert (Ed.) *Topics in Mathematics for the 12<sup>th</sup> Grade*. Waldorf Publications.

Sigler, Stephan (2020). *Mathematics in Waldorf Schools: Teaching Mathematics in the Upper Grades*. Pädagogische Forschungsstelle beim Bund der Freien Waldorfschulen.

Stillwell, John (1998). *Numbers and Geometry*. Springer Verlag.

**For Physics & Chemistry:** HS 127/227/327

Required: Stephen Edelglass et al, *The Marriage of Sense and Thought: Imaginative Participation in Science*

Suggested: Rudolf Steiner, *Warmth Course*

Georg Unger, *Forming Concepts in Physics*

**For Arts and Art History:** HS 128/228/328 Required: Michael Howard, *Educating The Will*

Suggested: David Mitchell and Patricia Livingston, *Will Developed Intelligence - Handwork and Practical Arts in Waldorf School*

Arthur Auer, *Learning about the World through Modeling*

Margrit Junemann/Fritz Weidmann, *Drawing and Painting in Rudolf Steiner Schools*

**For Drama:** HS 132

Suggested: Peter Bridgmont, *The Spearthrower*

Michael Chekhov, *To the Actor* Keith Johnstone, *Impro*

David Sloan, *Stages of Imagination*

**For Eurythmy:** HS 134

Suggested: A.C. Harwood, *Eurythmy and the Word*

Rudolf Steiner, *The Alphabet*