

lower school / middle school / classes 7/8 + upper school / upper school

## Morning working groups SLOT II (11.45 - 1 pm)

Minimum number of a working group is **8 participants** -  
(Please keep a record of your choices).

**Choose either** an intensive work with 4 sessions  
**or** 2 short working groups (Monday+Tuesday, another course Wednesday+Thursday)

**2c + 2d:**  
**Monday and Tuesday (2 sessions)**

**2c + 2d:**  
**Wednesday and Thursday (2 sessions)**

### **1. MUSIC: Juanna Grace Ladaga** **Singing For The Terrified:**

We are not all gifted with the confidence to sing in front of others and many may feel underprepared to work with this useful tool in our teaching. These sessions aim to bring you confidence and resources, in a sensitive and gentle way.

### **1. MUSIC: Juanna Grace Ladaga** **Sing The Seasons:**

These sessions offer you a musical tour of the seasons and resources to help you bring a celebratory atmosphere into your classrooms.

### **2. Christoph Jaffke (4 sessions Mo to Thurs)**

#### **From Doing to Understanding: The Transition from the Lower to the Middle School (classes 3 to 5)**

We'll look at ways of introducing writing, study different approaches to reading, vocabulary work, first grammar and what we can do with the first middle school readers.

### **3. Peter Lutzker & Julie Vandamme**

#### **Pedagogical Intuitions as a Basis for Artistic Teaching**

In every aspect of our teaching, whether in selecting materials, lesson preparations, or in interactions with pupils, we are continuously making decisions 'intuitively'. Yet, how many of these decisions can we say are actually based on pedagogical intuitions? What role/s do our habits, previous experiences, expectations and/or the expectations of others, play in our decision-making. In this course, we will explore from different perspectives the nature and sources of pedagogical intuitions and those developmental practices which can help us in realizing them.

### **3. Peter Lutzker & Julie Vandamme**

#### **Performative Approaches to Language Teaching and Learning**

In light of the possibilities which translation programs and generative language programs such as Chat GPT now offer, performative/artistic/social methods of learning in which students have the opportunity to actively embody literature together with others will be more important than ever. In this course we will explore different performative approaches to working with short stories and poetry in high school.

### **4. Martyn Rawson & Tatjana Pavlov-West (4 sessions Mo to Thurs)**

#### **The Power of Performance Poetry**

In high school, pupils start to reflect on their identity and their role in the world. Therefore, critical thinking, moral reasoning, social responsibility and individual judgements are encouraged during that phase in various creative ways. In this course, students will examine the power of performance poetry in relation to justice. By experiencing a whole range of performance poems from across the English-speaking world which sometimes blur the genres of poetry, performance art, music, and theater, students will find out how meaning is produced and how essential experiences can be conveyed. The students will finally engage in their own writing and performance activities and exchange feedback on each other's work.

### **5. Ulrike Sievers (4 sessions Mo to Thurs)**

#### **Diversity in method, media, and language learning /for classes 7 to 13)**

The aim: welcoming diversity in the language learning classroom by using media (spoken word, image, text) in various analogue and digital forms.

We will explore how the use of different media formats can create spaces in which learners feel invited and accepted in all their diversity, which offers multiple learning possibilities, and which engages the learners in creative activities.

We will also reflect on the role of the teacher in such a language learning classroom.

## 6. Alec Templeton

How light and understandable can we make grammar in classes 4 - 6?

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## 7. Kavita Desai

Crafting content: A DIY approach to adapting mainstream material (grades 5-8)

What do you do when you just can't find that perfect Waldorf reader for your class? What about a book you like, but which doesn't seem to fit well with the Waldorf approach? What if you have to teach from textbooks? On this course we will look at how to adapt and expand content to bring it into harmony with the Waldorf way of teaching. The Klett reader "Fuzzy Mud" by Louis Sachar (class 7-8) will serve as a concrete example. Participants will receive my self-created material for this book, which may be used directly with a class or as an example of how to do the same thing with different texts.

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## 8 Alexandra Spencer (4 sessions Mo to Thurs)

"When Your Tank is Empty" Developing Techniques of Self-Care (Specifically for Teachers)

This isn't a workshop about bubble baths and pedicures, it's about how to work with the day-to-day challenges we face, on emotional, psychological and physical levels, as (Waldorf) teachers. We will pool our resources and find concrete ways to move towards the things that refill our tanks!

## 9. Silvia Albert-Jahn, Doris Schlott / middle school Teaching Grammar as a Living Art

This course explores how grammar can be taught as a living and creative element of language learning. Rather than approaching grammar as an abstract system of rules, it begins with students' own experience of language and the world. Inspired by Rudolf Steiner's concept of *education as an art* ("Erziehungskunst"), teaching is understood as a creative and responsive practice that engages both the individuality of each student and the shared learning process of the class.

Through creative exercises and practical classroom activities, participants will explore ways to help students discover grammatical structures through storytelling, observation, and their own use of language. A special focus will be placed on **approaches to working with the tenses in an experiential and engaging way**, allowing students to explore different relationships to time through language. In this way, grammar becomes a shared and meaningful process of discovery—engaging both the individual learner and the class as a whole.

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## 10. Mario Radisic & Christina Döring Literature activities in the middle school

We'll introduce our favourite readers for the different age groups and present tasks that work along with them and can possibly be transferred to other readers. Our main goal with readers is to make the pupils enjoy reading and understanding the stories. The tasks are ways of enabling the pupils to actively use and enjoy the language of the readers (pronunciation as well as vocabulary and grammar). The tasks include written as well as oral ones.

## 10. Mario Radisic & Christina Döring Literature activities in the upper school

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## 11. Guest speaker: Erika Piazzolli / Dublin (4 sessions Mo to Thurs)

Process Drama in Practice: A Superworm Workshop

In this workshop, we will explore a process drama inspired by the children's book *Superworm* by Julia Donaldson, with a focus on the social art of foreign language teaching and learning.

Language learning is not only about accuracy and fluency; it is a complex, relational art form, involving collaborative meaning-making and imagination. Similarly, process drama is a complex, collaborative art form, grounded in co-presence, the negotiation of meaning and embodied engagement.

Participants will experience how process drama creates opportunities for collaboration, perspective-taking, and

meaningful communication. Working from the point of view of the three snails, we will explore how learners can use language to co-construct stories, express ideas, and participate actively in meaningful shared contexts.

***12. Douglas Kennedy (4 sessions Mo to Thurs)***

***Providing meaningful corrective feedback: the 'art of correction'***

Correcting is often seen as an unpleasant chore for both learners and teachers. However, when approached properly, it can be very satisfying for both—often enabling an individual teacher-pupil relationship based on each pupil's work. This can complement the work done in class and have a positive effect on it. A key question is whether the feedback is effective in any way, or merely time-consuming and demotivating. As in all learning, this is an individual matter. The artistic aspect of giving meaningful corrective feedback involves finding the right touch: What does this pupil (or class) need right now, in this situation? How can we help pupils notice the qualities of their own language and improve it over time? In this workshop, we will expand our corrective repertoire to enable a more individual and effective approach. This course was offered last year as a two-day workshop. This year we hope to have more time for concrete examples and discussion. Please come with questions and, perhaps, even work to be corrected.