

Morning working groups

Minimum number of a working group is 7 participants -

<p><u>Working group I.</u> (10 - 11.30 am) Intensive working groups</p>	<p><u>Working group II</u> (11.55 - 1.15 pm) Short working groups, but for some a choice of 2 in this slot Please <u>sign up on arrival</u> - see lists on our notice board</p>	
<p><u>Monday to Thursday (4 sessions)</u> <u>Please sign up for this slot IN ADVANCE</u></p>	<p><u>2a + 2b: Monday and Tuesday (2 sessions)</u></p>	<p><u>2c + 2d: Wednesday and Thursday (2 sessions)</u></p>
<p>1. <u>Michael Rose (Music)</u> The soul of a people lives in its songs. In these sessions we shall explore and enjoy both the music and the language of traditional British folk songs, including also examples from other English language cultures. The aim will be to collect a basket of musical material that can help enliven, extend and nourish the heart of the language lessons, while also exercising the mind with some of the linguistic and musical oddities of the folk genre. Ability to read music is not essential : the songs will be taught by ear, though examples will be provided in sheet form for future reference.</p>	<p>1. <u>Michael Rose (Music)</u> In these sessions we shall sing a selection of songs which are relatively easy to learn and hopefully appealing to the young English language learners in Middle School. The songs will be taught by rote, with sheet music provided for reference.</p>	<p>1. <u>Michael Rose (Music)</u> In these sessions we shall sing a selection of songs which are relatively easy to learn and hopefully appealing to the young English language learners in Middle School. The songs will be taught by rote, with sheet music provided for reference.</p>
<p>2. <u>Christoph Jaffke</u> <u>Moving, Speaking , Singing and Playing in the Lower School</u></p>	<p>2. <u>Christoph Jaffke:</u> <u>From Doing to Understanding:</u> The Transition to the Middle School (classes 4/5) - Writing, Reading, Grammar, Vocabulary, Games etc.</p>	
<p>3. <u>Peter Lutzker</u> <u>Literature and Creative Writing in the Upper School</u> In working on these two 'cornerstones' of Waldorf</p>	<p>3. <u>Peter Lutzker / upper school</u> <u>Transforming Prose into Drama:</u> <u>An Introduction to Chamber Theatre</u> Chamber Theatre offers wonderful possibilities of</p>	<p>3. <u>Peter Lutzker / upper school</u> <u>Transforming Prose into Drama:</u> <u>An Introduction to Chamber Theatre</u> Chamber Theatre offers wonderful possibilities of</p>

<p>language teaching, we will be exploring contents and methods for pupils in grades 9-12.</p>	<p>heightening the experience of reading prose fiction by enabling pupils to creatively transform short stories into drama and thus offering them the chance to embody the characters and language of authors whose works they would normally 'only' read.</p>	<p>heightening the experience of reading prose fiction by enabling pupils to creatively transform short stories into drama and thus offering them the chance to embody the characters and language of authors whose works they would normally 'only' read.</p>
<p>4. <u>Martyn Rawson</u> Working with poems in the middle & upper school We will practise various ways of working with poetry in the middle and upper school. This will include speech work and speech exercise, how to introduce poems, tasks that we can give students, choosing poems for different themes and classes and so theory about why we work with poetry. If there is interest, we can include working with Shakespeare.</p>	<p>4. <u>Martyn Rawson</u> Giving feedback to help students learn The most powerful way of supporting and consolidating learning is giving feedback to students. This is called formative assessment. We will look at why and how we can give feedback to students, including marking written work, oral presentations, practicing vocabulary and grammar.</p>	<p>4. <u>Martyn Rawson</u> Meditative lesson preparation Waldorf education differs from most other approaches because it actively takes the unconscious learning and expanded consciousness processes into account. This include directed attention, reflection, presencing, contemplation and meditation. In these two sessions we will look at meditative work in support of second language lesson. The aim is to give some orientation in this kind of work. No previous knowledge of meditation or anthroposophy necessary.</p>
<p>5. <u>Ulrike Sievers</u> Listening and speaking - understanding the other and developing individual voices (lower, middle & upper school) We can only learn from and with each other, if we learn to actively listen to each other. Hence, we will explore various ways of how pupils (throughout their time in school) can learn to listen more carefully - which will not only help the language learning process but will also have a positive effect on the classroom atmosphere. Additionally, we will explore creative possibilities of implementing speaking activities in English lessons, inviting pupils to discover their own voice in another language. We will also address the topic of collegial listening and cooperation.</p>	<p style="text-align: center;">5. <u>Ulrike Sievers</u> Exploring the power of transformation and differentiated teaching and learning (upper school)</p> <p style="text-align: center;">Among the various aims of foreign language teaching, we also want to support young people in their personal development. By inviting pupils to move between the different media, turning pictures into text, texts into radio plays, thoughts into images, texts into scenes, poetry into film, we address the pupils' imagination and help them to develop their powers of judgement. By doing all this with an open attitude, using open questions and allowing individual solutions, we allow for cooperative learning within a learning community.</p>	
<p>6. <u>Alec Templeton</u> Ways of introducing and practising</p>	<p style="text-align: center;">6. <u>Alec Templeton (middle school)</u> Ways of introducing writing in classes 4 to 6 - A Crucial Moment in the Curriculum.</p>	

<p>the English tenses</p>	<p>The transition from purely aural-oral work to the beginnings of writing and reading. Varied communicative and inspirational writing tasks that keep children's learning momentum going and turning them into enthusiastic readers.</p>	
<p>7. <u><i>Susan Wehner</i></u> Short Stories for Grades 11 and 12: Searching for Identity and finding yourself in others We'll be reading several outstanding short stories that deal with the human experience, discussing how they can be used in the upper school and focusing on narrative perspective, characterization and other 'necessary' skills.</p>	<p>7. <u><i>Silvia Albert-Jahn, Doris Schlott</i></u> Teaching middle school classes in a creative and lively way</p>	<p><u><i>7. Silvia Albert-Jahn, Doris Schlott</i></u> Teaching middle school classes in a creative and lively way</p>
<p>8. <u><i>Erhard Dahl</i></u> Developing Literary Learning from Class 5 to Class 12 This workshop focuses on the goals for each of these eight classes as far as <i>literary learning</i> is concerned. Extracts from legends, stories, poems, young adult fiction, and from a novel will help us to exemplify ways of achieving these goals.</p>	<p>8. <u><i>Erhard Dahl</i></u> An Introduction to Waldorf Foreign Language Teaching This course is exclusively meant for participants who have either just started teaching or haven't had a chance yet of becoming familiar with the methodology of this subject.</p>	<p><u><i>8. Erhard Dahl</i></u> An Introduction to Waldorf Foreign Language Teaching This course is exclusively meant for participants who have either just started teaching or haven't had a chance yet of becoming familiar with the methodology of this subject.</p>
<p>9. <u><i>Paul Matthews</i></u> Loving Language: Some serious word play. English Grammar has nine parts of speech. Noun, adjective, verb provide the basic fabric, but the nimble words between them - such as Why, If, Under, The, We and Wow - stitch the pieces together and bring life into our language. Through guided writing tasks (both individual and in response to each other) we will give loving attention to the words that arise between us and ask how these nine powers and graces can be activated in our classrooms</p>	<p>9. <u><i>Beate Langer</i></u> Creative Writing in the middle school (classes 6-8) This workshop is about encouraging, inspiring and supporting middle school students to write their own texts on various topics, but mostly related to the class reader. There may be dialogues and diary entries, dreams and descriptions, summaries and newspaper articles or blurbs - anything is possible. At the end of a block or a term a collection of the favourite texts may be presented, photocopied or bound as a keepsake.</p>	<p><u><i>9. Beate Langer</i></u> Creative Writing in the middle school (classes 6-8) This workshop is about encouraging, inspiring and supporting middle school students to write their own texts on various topics, but mostly related to the class reader. There may be dialogues and diary entries, dreams and descriptions, summaries and newspaper articles or blurbs - anything is possible. At the end of a block or a term a collection of the favourite texts may be presented, photocopied or bound as a keepsake.)</p>
<p>10. <u><i>Norman Skillen</i></u> The language of nature and the nature of</p>	<p>10. <u><i>Mario Radisic</i></u> Creative Ways of Teaching Grammar (grades 7-10)</p>	<p><u><i>10. Mario Radisic</i></u> Creative Ways of Teaching Grammar (grades 7-10). When we teach grammar it is important for our</p>

<p>language It is widely assumed that language is a functional adaptation and thus a key survival strategy. The language of nature, however, tells a different story. So does the history of language, exemplified by that of English. Working backwards through this story we will link up with the story of language as told by the evolution of the human organism. On the way there will be playful encounters with words, with some great poetic “hits” of the past etc...</p>	<p>When we teach grammar it is important for our students to experience that they can use it in situations they can relate to. An approach they all understand and that might even be fun is crucial to a successful unit.</p>	<p>students to experience that they can use it in situations they can relate to. An approach they all understand and that might even be fun is crucial to a successful unit.</p>
<p>11. <u>Thosten Hakansson</u> Movement and Song ideas for the lower school and classes 5-8 I will be sharing my ideas and inspirations from my experience of working as a class and foreign language teacher in New Zealand and here in Germany. There will be songs, there will be games, there will be movement!</p>	<p>11. <u>Craig Boulton</u> ‘Flash fiction’ - Theory, practice and implementation Flash fiction is similar to the short story but with a limited word count (max 300 words). This is very challenging for the writer but also very satisfying as an art form. It follows many of the norms of short stories but forces the writer to write very accurately. classes 9-11.</p>	<p>11. <u>Craig Boulton</u> ‘Flash fiction’ - Theory, practice and implementation Flash fiction is similar to the short story but with a limited word count (max 300 words). This is very challenging for the writer but also very satisfying as an art form. It follows many of the norms of short stories but forces the writer to write very accurately. classes 9-11.</p>
<p>12. <u>Chaz Pugliese</u> Making Motivation happen How can I get motivate students? Hands up who has never asked this question. Motivation is very high up on any teacher’s list, but motivation is a vast, and complex phenomenon. While there’s no silver bullet to get the students motivated, I believe there are several person-centered strategies we can use to create motivation. In these sessions we will first focus on group processes, we will then move on to consider the role of attention, and lastly, we will look at ways to challenge, stimulate and surprise the students. The sessions are practical but they will offer plenty food for reflection.</p>	<p>12. <u>Chaz Pugliese</u> Working with works of art In this practical session, we will experience several ways of tapping into works of art, from pictures to instrumental music. The aim is for the teachers to enable the students develop and practice language as well as refine their thinking skills. The exercises proposed are simple to run, don’t require any photocopying and help the students stretch well beyond the language. No knowledge of art, or artistic talent, is required.</p>	<p><u>Chaz Pugliese</u> Working with works of art In this practical session, we will experience several ways of tapping into works of art, from pictures to instrumental music. The aim is for the teachers to enable the students develop and practice language as well as refine their thinking skills. The exercises proposed are simple to run, don’t require any photocopying and help the students stretch well beyond the language. No knowledge of art, or artistic talent, is required.</p>