

**Theme:** Moving Language: Encouraging Deep Listening, Agency and Hope in Foreign Language Learning

**Morning working groups** (Minimum number of a working group is **8 participants**)

**SLOT 2: Working groups II.** (11.45 - 1pm)

You can choose **either** an intensive work with 4 sessions (Monday till Thursday)  
**or**

2 short working groups (2a+b Monday+Tuesday, another course (2c+d Wednesday+Thursday)  
depending on how the courses are offered

lower school / upper school

**2a+b: Monday and Tuesday ( 2 sessions)**

**1. MUSIC: Contemporary Music Repertoire:**

Sharing songs which are written by living composers on themes that connect children to the modern world. These modern folk-style songs are current, interesting and rhythmical. All taught by ear. Suitable for Classes 6 upwards.

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

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**2. Christoph Jaffke**

**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**

**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 methods of learning in which students have the opportunity to actively embody literature 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.

**3. Peter Lutzker**

**Steiner/Waldorf Pedagogical Anthropology as a Basis for Transformative Language Learning**

Waldorf pedagogy is based on a holistic and encompassing understanding of the developing child and adolescent. These foundations were first developed in Steiner's different pedagogical lectures, particularly in the first teachers course ("The Foundations of Human Experience" formerly "The Study of Man") and have continued to be further developed since then. Based on these foundations and incorporating contemporary educational research, we will consider methodological concepts which make it possible that language learning can become more meaningful and transformative for pupils. We will look concretely at how such methods can become a fruitful basis for the teaching of literature, grammar and vocabulary.

<p><b>4. <u>Martyn Rawson</u></b>  <b><u>What has anthroposophy got to do with Waldorf language teaching?</u></b></p>	<p><b>4. <u>Martyn Rawson</u></b>  <b><u>What has anthroposophy got to do with Waldorf language teaching?</u></b></p>
<p><b>5. <u>Ulrike Sievers</u></b>  <b>From listening to creative expression from class 7 upwards</b>  We will be exploring listening activities; look at listening and observation as starting points for formation of judgement; and learn how we can help pupils to explore and develop their own voices and ways of expression using different formats and media.</p>	
<p><b>6. <u>Alec Templeton - middle school</u></b>  <b><u>Lesson preparing as designing mini theme-based projects.</u></b>  Practical examples of stories and anecdotes to listen to and speak about. Discovering spelling rules - even in English! How writing-tasks lead almost naturally to reading ability.</p>	<p><b>6. <u>Alec Templeton - middle school</u></b>  <b><u>Lesson preparing as designing mini theme-based projects.</u></b>  Practical examples of stories and anecdotes to listen to and speak about. Discovering spelling rules - even in English! How writing-tasks lead almost naturally to reading ability.</p>
<p><b>7. <u>Kavita Desai</u></b>  <b><u>Crafting a lesson: grades 1-8</u></b></p> <p>Teaching is an art, and part of this art is crafting lessons that engage students, develop their understanding, and create a climate in which learning is possible. On this course we will look at structuring our English lessons, organising our materials, and managing our time. We will review, with examples, how the three-part structure of Waldorf lessons - rhythmic part, work part, “story-telling” part - can be adapted for different age groups. We will discuss how to handle lessons which do not go according to plan, and how to embrace spontaneity. Reflection and replanning are important for maintaining an overview. In recognition of our busy lives, we will discover strategies for evaluating and reflecting which are effective but also realistic and manageable.</p>	<p><b>7. <u>Kavita Desai</u></b>  <b><u>Crafting a lesson: grades 1-8</u></b></p> <p>Teaching is an art, and part of this art is crafting lessons that engage students, develop their understanding, and create a climate in which learning is possible. On this course we will look at structuring our English lessons, organising our materials, and managing our time. We will review, with examples, how the three-part structure of Waldorf lessons - rhythmic part, work part, “story-telling” part - can be adapted for different age groups. We will discuss how to handle lessons which do not go according to plan, and how to embrace spontaneity. Reflection and replanning are important for maintaining an overview. In recognition of our busy lives, we will discover strategies for evaluating and reflecting which are effective but also realistic and manageable.</p>
<p><b>8 <u>Alexandra Spencer</u></b>  <b><u>“It’s all too much!”: Taking care of ourselves as we take care of others.</u></b>  Also known as burn out prevention! We’ll be observing how stress creeps into our daily lives as teachers, some of the typical pitfalls of over-working and - most importantly - we’ll be exploring simple, effective ways to lighten our loads.</p>	<p><b>8 <u>Alexandra Spencer</u></b>  <b><u>“It’s all too much!”: Taking care of ourselves as we take care of others.</u></b>  Also known as burn out prevention! We’ll be observing how stress creeps into our daily lives as teachers, some of the typical pitfalls of over-working and - most importantly - we’ll be exploring simple, effective ways to lighten our loads.</p>
<p><b>9. <u>Silvia Albert-Jahn, Doris Schlott / middle school</u></b>  <b><u>Grammar Alive! Creative and Empowering Grammar Lessons for Intermediate Learners</u></b>  “Teaching grammar is not about teaching rules. It’s about opening the door to understanding.”  Grammar can be more than rules and repetition—it can be a source of joy, clarity, and confidence. This course invites teachers to discover how grammar instruction can foster not only linguistic accuracy, but also critical thinking and self-efficacy in students. Through creative methods and meaningful activities, we show how</p>	<p><b>9. <u>Silvia Albert-Jahn, Doris Schlott / middle school</u></b>  <b><u>Grammar Alive! Creative and Empowering Grammar Lessons for Intermediate Learners</u></b>  “Teaching grammar is not about teaching rules. It’s about opening the door to understanding.”  Grammar can be more than rules and repetition—it can be a source of joy, clarity, and confidence. This course invites teachers to discover how grammar instruction can foster not only linguistic accuracy, but also critical thinking and self-efficacy in students. Through creative methods and meaningful activities, we show how</p>

<p>grammar can become a dynamic part of language learning—engaging both teachers and learners. Participants will explore:</p> <ul style="list-style-type: none"> <li>- Integrative and context-based grammar teaching</li> <li>- Imaginative and student-centred exercises</li> <li>- Ways to develop clear thinking and language awareness.</li> <li>- Transform grammar instruction into a journey of discovery—for both teacher and student.</li> </ul> <p>Join us in making grammar a lively and empowering experience in the English classroom.</p>	<p>grammar can become a dynamic part of language learning—engaging both teachers and learners. Participants will explore:</p> <ul style="list-style-type: none"> <li>- Integrative and context-based grammar teaching</li> <li>- Imaginative and student-centred exercises</li> <li>- Ways to develop clear thinking and language awareness.</li> <li>- Transform grammar instruction into a journey of discovery—for both teacher and student.</li> </ul> <p>Join us in making grammar a lively and empowering experience in the English classroom.</p>
<p><b><u>10. Mario Radisic</u></b> <b><u>Literature activities in the upper school</u></b></p> <p>We'll discuss a few favourite readers for the upper school and the focus will be on the transition from class 8 to the upper school with basic tasks that work with different readers. The 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)</p>	<p><b><u>10. Mario Radisic</u></b> <b><u>Literature activities in the upper school</u></b></p> <p>We'll discuss a few favourite readers for the upper school and the focus will be on the transition from class 8 to the upper school with basic tasks that work with different readers. The 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)</p>
<p><b><u>11. Guest speaker: Erika Piazzolli / Dublin</u></b> <b><u>Deep Listening and Hope in Foreign Learning:</u></b> <b><u>A Process Drama Based on the Myth of the Simurgh</u></b></p> <p>How can ancient myths help today's learners engage in deep listening and foster a pedagogy of hope in an increasingly complex world? This workshop aims to address this question by inviting participants to experience process drama as a perceptive mode of engagement with deep listening and hope, in the context of foreign language learning. Drawing on the Persian legend of the Simurgh - a mythical bird symbolizing wisdom and self-discovery, we will embark on a co-created dramatic journey inspired by images from <i>Migrations: Open Hearts Open Borders</i>, a visual anthology of birds illustrated in response to the global refugee crisis. Through soundscapes, movement, visualization, in-role writing and teacher-in-role strategies, we will take part in a shared imaginative quest to create space for deep listening and hope - in the classroom, as well as in the world our learners are preparing to meet.</p>	<p><b><u>11. Guest speaker: Erika Piazzoli / Dublin</u></b> <b><u>Agency in Foreign Learning:</u></b> <b><u>A Process Drama Based on Shaun Tan's Short Story 'Eric'</u></b></p> <p>Agency can be defined, following Van Lier, as learners acting with intention, making meaningful choices, and influencing their own learning environment. How can process drama practice awaken a deeper sense of agency in the foreign language classroom?</p> <p>In this workshop, we will experience how an illustrated story can become living material for fostering agency and hope in language learning. We will explore the artistic and pedagogical potential of drama by stepping into the whimsical and thought-provoking world of <i>Eric</i>, a short story by Shaun Tan. Through storytelling, movement, sound and improvisation, we will co-create an imaginative, embodied space where students' agency, voice and presence can flourish.</p>
<p><b><u>12. Douglas Kennedy</u></b> <b><u>Providing meaningful corrective feedback: the 'art of correction'</u></b></p> <p>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</p>	<p><b><u>12. Douglas Kennedy</u></b> <b><u>Humour in Teaching</u></b></p> <p><i>T. S. Elliot —Humour is also a way of saying something serious.</i> <i>Proverbs 17:22 —A merry heart doeth good like a medicine: but a broken spirit drieth the bones.</i></p> <p>What role does humour play in our teaching? With an appropriate use of humour, we can set the tone of our lessons, encourage flexibility and communication, promote risk-taking, reduce fear and anxiety, and support language acquisition. We can teach</p>

of giving meaningful corrective feedback involves finding the right <i>touch</i> : What does this pupil (or class) need right now, in this situation? How can we help pupils <i>notice</i> 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.	with humour (e.g. by being the good-humoured teacher), using humour (e.g. by writing and performing sketches), and about humour (e.g. by exploring how humour works in classes nine or ten). And much more! Let's explore the question of humour together and come up with ideas to lighten up our own lessons and improve learning outcomes.
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