



since 1979

San Francisco Waldorf School Educational Program

WASC-AWSNA Accreditation Version

April 2023

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Curriculum by Department

Early Childhood Curriculum

During the first seven years of a child's life, an astonishing range of human capacities develops. As they awaken to their world, young children learn to walk and talk, master their bodies, and begin to understand their relationships to others. They observe and absorb the environment around them, and they imitate the movements and interactions they see.

The school's Early Childhood Program honors the task of caring for the young child and supports children's healthy growth. The comprehensive program is based on Rudolf Steiner's insights into birth and early child development, and provides an introduction to Waldorf education. The school's early childhood program is as follows:

The Parent-Child Program, offered for pregnancy through the child's third year, for parents and children to attend together

The Nursery (Preschool), offered for children ages 2 to 4 $\frac{3}{4}$, attending three or five mornings per week, with parent evenings held regularly

The Kindergarten, offered for children ages 4 $\frac{3}{4}$ to 6 $\frac{1}{2}$, attending five days per week, with parent evenings held regularly.

The Parent-Child Program

In the first three years, children develop fundamental capacities of being human: they walk upright; learn to talk; and begin to awaken to their individuality. The program supports parents in creating a nurturing, rhythmical environment for the young child, and in finding balance in today's fast-paced world. Parents enroll in individual Parenting Program classes, offered in ten-week sessions.

In observation classes for parents and their babies or toddlers, parents deepen their understanding and intuition, discovering new ways of being with their children based on Waldorf philosophy. The classes cover topics such as movement development, care and protection of the senses, rhythms and rituals, sleep, health, and nutrition. Many of the difficult questions facing today's parents are explored in a spirit of inquiry and mutual respect.

Work and play classes are open to parents who have already taken an observation class, offering parents the opportunity to continue practicing together the Waldorf ideals of child-rearing: mindful, meaningful activity that inspires the young child's imitative impulse, freedom in movement and play, and the creation of gentle boundaries.

In the craft classes, parents come together to make beautiful handwork projects ranging from simple toys and dolls to seasonal decorations. The children either play freely or "help mom or dad."

In the cooking classes, parents and children join together to bake bread and prepare a delicious soup. A sense of order, joy, and playful interaction is fostered through songs, rhymes, movement games, clean-up, and the enjoyment of a meal together.

In the nature classes, parents and toddlers spend time together at a beach or in a forest, exploring and enjoying seasonal songs and stories.

The Nursery (Preschool)

Once children have experienced the growth of the first two years, they may step forward on their own into the nursery. The nursery teachers work to build a bridge between home and school through their relationship with the child and the parents. The teachers offer ways to create SPACE and TIME for the child and the parents; for the child to have opportunities to “do it myself” and for the parents to take a breath and witness their child’s growth.

At the nursery a daily rhythm alternates between times of activity and times of rest, carrying children through the day. The day starts outside rain or shine, and nourishing food is offered at regular intervals: a breakfast ring to welcome the children with tea and a taste (not to replace the hearty breakfast at home); muffin man protein snack; and warm lunch.

Songs support children through the day’s transitions. The sound of “Do you know the muffin man,” for instance, means that a snack is ready. Children seat themselves on their backpacks to sing a blessing, eat, then excuse themselves, and “off to play.” Cleaning up commences with the clean-up song; resting follows a resting song; preparing for home begins with a song about putting on shoes and coats.

Each day, the children are called through song to sit down to experience a story. A story is either told by the teacher, moved through puppets, or acted out by the children with the teacher narrating. Stories and songs as well as finger games from different cultures around the world cultivate inclusivity. Each day of the week is defined for the child by particular activities —painting day, soup making day, eurythmy day baking day or hiking day — and by its particular warm snack—rice, oatmeal, pasta or soup.

Children learn through imitation and example rather than instruction. Honoring the preschool-age child’s need to find security in the familiarity of a home setting, indoors and outdoors, the program offers a gentle social experience in a beautiful homelike environment. Nursery class is a joyful time with other children; a time for domestic activities like baking bread, preparing soup, or washing and polishing; and a time for singing, painting, and free imaginative play. And a time to move their bodies, climbing, crawling and hiking. Movement is the language of the young, growing child. To climb, crawl or hike requires cross lateral movements which are key for healthy brain development.

The school recognizes the importance of play for a child's healthy development, and the Nursery program gently encourages the natural expression of the young child's imagination. Trained teachers create a safe, warm environment for play; children build and explore with simple materials like logs and stumps, stones and shells, cloths and play stands. Social skills are practiced, and the children join with classmates in imaginative play -- adapting, exploring, and creating along the way. Through play, growth is stimulated in all areas of human experience—physical, emotional, social, cognitive, and spiritual. Through play, children test ideas, solve problems, and find enjoyment. Through play, a foundation is established for creative and lively thinking in adolescence and adulthood, and genuine interest is piqued in many aspects of life.

Children need to move their whole bodies and meet the challenges of the outdoors. Half of the Nursery day is spent outside, rain or shine. The children's senses are awakened and invigorated as they climb trees, listen to birds, roll down a hill, search for earthworms, and offer mud pies to their friends. During this free-play time, teachers carefully observe each child's movements and offer games, obstacle courses, and imaginative stories to guide and encourage particular movements that need to be exercised to enhance brain development, to connect hand, head and heart. Vestibular dynamics, proprioception, tactility, and muscle tone are among the sensory-motor capacities that are observed by the teachers. Inside the Nursery, movement is encouraged in both chore-like tasks and play. Setting the table, kneading the bread, building houses of blocks, and dressing the dolls for a tea party all serve to stimulate gross and fine motor movement. Teachers give children particular tasks to help strengthen their bodies and movements. Attention is also paid to auditory, visual, oral, motor, and sequencing capabilities so that each is exercised appropriately in the child's world.

The school offers three-day (Monday – Wednesday) or (Wednesday-Friday) or five-day (Monday – Friday) nursery program options, all operating from 8:30 am to 12:30 pm. Optional after-care is available until 5:00 pm. The Nursery has three classrooms: Elves Cottage, Elves Corner, and Elves Garden , licensed for up to twenty-two, sixteen and 8 students per day respectively. They are located next door to each other and about three blocks from the grade school campus. Each classroom has two Waldorf-trained teachers. Children often attend for two years. The older ones are asked to help the younger ones, and they generally take on more responsibility as preparation for Kindergarten.

Nursery parent evenings are held regularly, and special festivals and programs are held throughout the year. Guest speakers address topics of parental interest, such as developing healthy rhythms and healthy communication. Parent-teacher conferences are held as needed. An Autumn Festival is held at the grade school for all nursery families and friends. Together they make soup and bread for all and gifts to share in the world. A lantern-making evening and lantern walk (is held to acknowledge the dwindling light in the outside world and the need to kindle our inner light. Winter a SnowBall festival takes place in the forest. Children arrive in the early evening and spend two hours in the forest. Music, a sunset walk, a story and warm soup are offered while the parents spend a couple of hours on their own. One night in the Spring, pajama-clad children return to school at 5 pm for pizza, dessert and play while the parents enjoy an evening out. Nursery families are gently welcomed into the festival life of the school and participate in community events such as the Halloween Fairy Walk and the Winter Fair and May Fair.

The Kindergarten

The final phase of early childhood comes when the children are ready to enter the five-day Kindergarten around the age of four years, nine months. The two-year Kindergarten program has three separate classes, each enrolling between eighteen and twenty-four children. Each class is taught by a lead teacher who has a Waldorf-trained assistant. The program reflects the changing developmental needs of the “first year” children and the “second year” children, as well as individual needs and abilities.

In a rhythmical, warm, and homelike environment, the children learn through imitation, purposeful play, storytelling, and domestic and artistic activities. Activities support the development of healthy habits, social skills, and overall well-being, particularly in regard to the child’s physical body. In addition, kindergarten activities nurture and challenge the child’s will forces, thinking capacities, memory forces, and social skills.

During the daily circle-time, the teacher introduces the children to seasonal songs and verses, and age-appropriate gross and fine motor movements and gestures. Circle-time calls upon the children to move into an imaginative world introduced by the teacher. Through the imitation of the teacher’s careful gestures, the children’s speech and auditory processing are strengthened, as are the foundational senses and the incarnation process. Anti-bias work also takes place in circle time, with special attention to gender roles.

Rudolf Steiner felt that rhythm was the “carrier of life.” Children need familiarity and predictability in their lives. The Kindergarten rhythm is created annually with seasonal stories, crafts, festivals, birthday celebrations, and the nature table. Great care is given to be inclusive and respectful of diverse cultures, religions, and spiritual paths. A weekly rhythm is supported by activities such as baking day, hiking day, soup day, eurythmy day, and painting day. The daily rhythm is created with a set pattern of, for example, greeting, circle-time, indoor play, clean-up, rest-time, bathroom-time, story-time, snack, outdoor activity, clean-up, lunch, and the good-bye train. Knowing what to expect, the children have a sense of order and security through which to grow and develop.

Play is the serious work of childhood. Through play, children learn to experience the possibilities of life. Although play may need some guidance and teacher input, for most children, play comes naturally; and their swiftly growing bodies require it for healthy development. Through play, children create the world anew each day and try on every imaginable situation within it. They build houses, ships, rockets, and fire engines using the simplest of materials: logs and stumps, stones and shells, cloths and play stands. In the course of play, growth in all areas of human experience is stimulated—physical, emotional, social, mental, and spiritual. As has been confirmed by a growing body of neurological research, such open-ended imaginative play lays a foundation for imaginative thinking in adolescence and adulthood. It also stimulates an interest in myriad aspects of life, which can then be cultivated through academic studies in the elementary grades and beyond.

Children need to move their whole bodies. The majority of toys and furnishings in the Kindergarten classrooms encourage large-scale activity and play, and the children are thus engaged in movement for a good portion of the morning. Opportunities for movement are provided throughout the day -- children set and clear the table, move their chairs into a story-time circle, and create gestures through circle-time songs and poems. A tree is not just a tree - it is arms outstretched above one's head!

Daily and weekly artistic activities include painting, beeswax or clay modeling, drawing, eurythmy, seasonal crafts, storytelling, and puppetry. Like imaginative play and domestic activities, artistic activities further enrich and nurture the child's developing senses and their gross and fine motor skills. Cleaning and snack preparation take place with the children's help, with seasonal cooking projects holding particular importance. Each day a story is told to the children, usually in the oral tradition, consisting of Grimm's fairy tales, multicultural fairy and folk tales, and nature tales. The stories are repeated so that children absorb the richness and nuance of the language and images, form inner pictures, and strengthen their memory forces. After being told a few times, some stories are presented as puppet shows, while others are acted out by the children, complete with simple music and costumes. These activities further stimulate the children's imaginations, provide a feast for their senses, and provide an opportunity for the children to play-act with the help of the teacher (who will tell the story in most cases). The 2nd year children enjoy a woodworking project in the spring, utilizing their planning and fine motor skills.

The Kindergarten children also take a weekly two-mile round-trip hike to The Presidio—experiencing the rhythm and vigor of walking. At the Presidio, the children experience the many gifts of the natural world through exploration and play and connect deeply with the land and the seasons. There is a gardening program for the older children with a special subject teacher. The children prepare the soil for planting, work on the compost piles, dig, plant, weed, water, and harvest. These activities strengthen the child's will and physical body, as well as nourish the senses. An annual visit from Ohlone cultural ambassadors takes place in the Presidio with the Kindergartens to nurture nature connection and connection with the indigenous Ohlone people.

Kindergarten families are supported with regular parent evenings in which teachers lead discussions on child development, the curriculum, and parenting. Guest speakers are also brought to the campus to present topics such as nutrition, healthy movement, media, and child development. Parent-teacher conferences are held twice a year.

Families experience a rich festival life. Parents play a large role in the Winter Fair and in the Halloween Fairy Walk, and are invited to help with the annual school auction (Spring Night) and with other events throughout the year. Families are invited into the Kindergarten to celebrate festivals and family traditions which allow the children to honor the diversity of each family. Second-year kindergarten families serve as mentors to new kindergarten families, who are welcomed at the Mary Fair with a marionette show in the spring before their child begins at our school.

Grades 1-5 Curriculum

Unique to Waldorf education is the class teacher who may remain with a class from first through eighth grade, providing a long-term relationship and serving as a loving and authoritative role model. This commitment affords the teacher and the students the opportunity to grow and learn.

The school's primary goal in the first three grades is to develop the innate human capacities of each child through a holistic approach to learning. Through rhythmic movement, artistic practice, and mental picturing, the education stimulates the forces of will activity, feeling sensibilities, and imaginative thinking. A child in grade school enters a world rich in image, language, art, music and movement. Hearing and recalling fairy tales, legends, myths, and fables supports the development of imagination, mental picturing, and memory. Letters and numbers, reading and computation, are discovered through drawing and stories. A rich oral environment promotes speech, dialogue, reflection and comprehension. Motor skills and spatial orientation are developed through rhythmic work, music and orchestra, eurythmy, games, gardening, woodwork, and handwork. All learning is deepened by artistic practice in drawing, painting, modeling, poetry, drama, and music.

In the first and second grades, the goal of the Main Lesson curriculum is to introduce and inspire fluency in both English language arts skills and mathematics. Mathematics begins with the study of the quantity and quality of numbers, and mathematical understanding is further developed through movement exercises like clapping and bean bag toss. Language arts skills begin with phonics and decoding and build capacities in those areas through daily speechwork, handwriting, including cursive, spelling and reading practice. Continuing the work of the Kindergarten years, the natural sciences are directly experienced through gardening and seasonal festivals and celebrations.

By third grade, the curriculum continues to promote academic, artistic, and movement learning while addressing the developmental changes taking place in the child. Mathematics takes on a historical and experiential perspective through the study of time, bartering and trade, and measurement: volume, mass and weight. Grammar practice, including parts of speech, punctuation rules, and vocabulary practice, become integral moving forward. Nature studies shift into the study of food, shelter, and clothing with a particular focus on house building, a farm experience, and continued work in the garden.

The children in grades four and five develop an awakening ability to see their place in the world and the will to act upon their curiosity. They develop the ability to articulate an experience and begin to express their experiences in writing. The more formal study of the sciences begins with fourth graders studying zoology and fifth graders studying botany. Geography is woven hand-in-hand with history with the fourth graders studying California geography and fifth graders studying North America, both grades focusing on the land, the people, and the flora and fauna that have made them unique over time. Math becomes more complex through the practice of concepts such as long-division, fractions, decimals, Pythagorean theorem and more. The adage “learning to read” shifts significantly towards “reading to learn” by fourth and fifth grades, with the students learning different sentence and essay types, draft and revision, research and reference skills, and early literary devices.

The faculty is currently engaged in a process of developing a Diversity, Equity, and Inclusion curriculum for Grades 1 through 5. Everything we teach can be viewed through the lens of DEI and we are currently compiling suggestions, resources and questions for our teachers to consider as they prepare their lessons, no matter what subject they teach. Our middle school grades already have a DEI curriculum, paired with a Cyber Civics course, and the students in these grades engage in weekly classes focusing on DEI topics. However, the lower grades curriculum will focus on incorporating DEI concepts of tolerance, fairness, belonging, and embracing difference into every lesson and every aspect of the children’s life at school.

As Waldorf students age, mature, and become increasingly conscious of themselves as members of an ever-widening community, they begin to develop the ability to recognize the needs that arise in social situations. The school expects the students to have an appreciation of art in many forms, a desire to create beauty, and a respect and care for the natural world. The middle-grade student should show increasing independence based on the establishment of healthy habits built up from the early grades.

Grades 6-8 Curriculum

Throughout all the grades, teachers introduce content in ways that engage students at their specific developmental stage. In the middle school years, the curriculum is designed to meet the complex world of the pre-adolescent and adolescent students.

In these years, teachers challenge students' developing capacities in thinking. Math and language arts skills are practiced and strengthened through increased individual work and responsibility. While the focus on thinking becomes more evident in the middle-school years, the foundation of imagination and artistry continues to be fostered and enhanced. The special subjects continue to be explored and deepened.

Students in the middle school grades look more deeply into each subject while expanding their outlook into the broader world. Astronomy, geology, and meteorology are introduced and physics and chemistry classes take on special significance in the training of observation and objective description. Physiology and anatomy give a picture of the growing human being. The study of geography takes on a world-wide scope over the three years, addressing physical, cultural, economic, and political themes. History spans from the founding of Rome in sixth grade to present-day politics in eighth grade, and this vast panorama of the evolution of humankind is explored through biography.

Geometry progresses from imagining, analyzing, and studying the geometric properties of circles and lines in sixth grade to three-dimensional polyhedra in eighth grade. In mathematics, the curriculum moves from business algorithms in sixth grade, to pre-algebra in seventh grade, to algebra itself in eighth grade. Creative writing and literary analysis are topics in these middle grades, a time when students' imaginative picture-forming capacities are developed into picture-evoking expressions of thought.

High School Curriculum Overview

Waldorf education fosters students' intellectual, social, and emotional growth as they develop through stages from childhood to adulthood. As they develop over time, so do their capacities and their ways of engaging with the world. Young children learn by **doing**; they are full of purposeful activity as they encounter their environment. In the grade school **feelings** of depth and richness can be cultivated through stories, artistic renderings, practical activities, and imaginations of the world. When students arrive in high school, **thinking** comes to the fore. Young people seek to understand themselves and the world, to test themselves and others with the force of their ideals.

The students' conceptual ability develops rapidly in the four years of high school; thinking becomes more responsive, insightful, and more complex. High school students see the world differently as they grow and mature; they understand it in new ways as they acquire enhanced capacities. Our Waldorf curriculum is designed to meet the students' growing understanding. At the inception of the San Francisco Waldorf High School, the four symbols shown here were created to represent the stages of consciousness that are part of the journey through adolescence:



Ninth grade students, as they turn fifteen, long to experience a wider world than home and school. This new world is unknown and often confusing. Yet in the search for independence, they must make their own judgments, and everything is questioned. Encountering the world, their inner question is **What?** They want to know what is in the world around them, the nature of each thing, each phenomenon, and how each is distinguished from others. Contrasting **polarities** is a satisfying way to learn about the qualities of things, as the beginning of analytical thinking. Looking at polarities can bring about a way to maintain balance between extremes.

Sixteen-year-olds are no longer satisfied to know *what* is around them, but also wonder **How?** How does the world work? How did things come to be this way? **Process** becomes the key to understanding: How do things occur? How did we get here? How do we know how it is? These questions apply to scientific inquiry, to epistemology, to human society, and to knowledge of oneself. All things grow, develop, and transform – can we know their essence through their processes of metamorphosis? The curriculum is rich with both questions and answers.

In eleventh grade the essential theme of identity is characterized by the question, **Who?** This thematic inquiry stands behind the students' emerging self-consciousness and their understanding of the world. As they turn seventeen, young people begin to look inward more intensively, asking the question *Who?* It is the question of

individuality, the need to define one's own **identity**. Who am I? Who do I want to become? Who am I in relation to others? The process of self-realization can be confirmed through subjects of study. For example, two classics of world literature, *Hamlet* and *Parzival*, present protagonists who are likewise engaged in an inner journey of self-discovery. These stories indirectly lend support and guidance to the students' quests.

In twelfth grade, the curriculum helps the maturing individual to develop **world consciousness**. Having begun to form a sense of who one is in eleventh grade, the question of one's life purpose, **why** they are here, is the background theme for the culminating year of high school. This stage calls for the ability to think synthetically about the outer world, and to bring together various points of view.

San Francisco Waldorf High School's curriculum is grounded in the classics and engaged in the modern world, with academic courses that expose students to the great ideas of humankind, the events that shaped civilizations, the beauty of mathematics, the power of the arts, and the phenomena of the natural world. Through a variety of subjects, Waldorf students have the opportunity to discover their own unique strengths and talents, giving them the self-confidence to succeed in all areas of their education.

Through its emphasis on ethical values and social responsibility, Waldorf education helps students become a force for transformation in the world. The approach emphasizes experiential learning. For example, by using primary sources instead of textbooks, students become independent thinkers with strong critical reasoning skills. Scientific study, based on the experience of the phenomena the students are faced with, includes hands-on exploration of chemistry, biology, and physics, giving students a comprehensive understanding of the scientific processes at work in the world.

The Main Lesson is a time of concentrated study for nearly two hours each morning. Students take nine Main Lesson blocks every year in sciences, humanities, cultural studies, aesthetic topics, and math. All students take music classes and art through the grades, and students are encouraged to think creatively across subjects. Required community service work gives students the chance to learn through direct engagement with their local community. Waldorf students develop a well-rounded understanding of the world and their place in it, and by their senior year truly understand the school's motto: "Know yourself. Know the world."

Some quotes from this year's 12th graders illustrate the point:

- My education has always prioritized experiences and observations over recitation or memorization.
- It relies on a holistic view of each individual, a connection to nature, and a personal exploration of each fact about our world.
- [It] promotes and encourages active learning. Being a student here means immersing yourself fully in experiments and your surroundings.

- We learn not to take people's information and merely accept it as truth, but to hear what is being said and challenge it, research it, and form an opinion.
- The sense of self that is cultivated through Waldorf is a trait that is often overlooked. Those who let themselves be immersed in the process...come out with a unique outlook and self-assuredness that is extremely difficult to replicate...unique people who are able to hold their ground [and] have a confidence that is not prideful, because we are able to ask for help, advocate for ourselves, and be vulnerable.

True education is transformative, and the Waldorf curriculum is designed to support the students in accomplishing this, each in their own way. Through the four years of their high school experience, students undertake a journey of discovering themselves and the world around them that requires authenticity and creativity and results in joyful accomplishment. Students learn that understanding and success come from what they make of each new situation and environment; they see how it changes them, and how they in turn can act in the world out of their ideals. The goal is for young people to connect with their interests and passions, acting out of inner conviction, guided by their moral compass, toward their own fulfillment and the world's benefit.

Ninth Grade Courses

Main Lesson Blocks

- Anatomy & Physiology
- Geology
- Chemistry I
- Thermodynamics
- Descriptive Geometry
- Art History
- Comedy and Tragedy
- Idealism & Humanity
- Cultural Studies: Pacific Rim

Track Classes

- Math: Algebra I or Honors Algebra II
- Humanities: Grammar, Revolutions, Heroes of Movements, Native American Literature
- World Languages: Spanish or Mandarin
- Health, Wellness, and Gardening

Art Classes

Black & White Drawing, Sculpture, Basketry, Copper Arts, Theater Arts, fused Glass

PE/Movement

Volleyball, Eurythmy, Ultimate Frisbee, Hockey, Basketball, Soccer, Pickleball

Music Classes

Orchestra, World Music, Jazz Ensemble, Drumming, Beginner and Advanced Guitar, Concert Choir, Chamber Choir, Exploring Music

Tenth Grade Courses

Main Lesson Blocks

- Embryology
- Meteorology
- Chemistry II
- Conic Sections
- Mechanics
- Poetics
- Classical World Thought
- US Government
- Cultural Studies: Africa

Track Classes

- Math: Geometry, Honors Geometry, or Honors Algebra II
- Humanities: Explorations in Early Literature
- World Languages: Spanish or Mandarin
- Health, Wellness, and Gardening

Art Classes

Techniques in Drawing/Pastels, Weaving, Stagecraft

PE/Movement

Volleyball, Eurythmy, Ultimate Frisbee, Hockey, Basketball, Soccer, Pickleball

Music Classes

Orchestra, World Music, Jazz Ensemble, Drumming, Exploring Music, Beginner and Advanced Guitar, Concert Choir, Chamber Choir, Eurythmy Performing Group

Eleventh Grade Courses

Main Lesson Blocks

- Botany and Cell Biology
- Astronomy
- Chemistry III
- Electricity & Magnetism
- Projective Geometry
- Medieval World
- Shakespeare
- History of Music
- Cultural Studies: Latin America

Track Classes

- Math: Algebra II, Pre-calculus, or Honors Pre-calculus
- Humanities: U.S. History, American Studies
- World Languages: Spanish or Mandarin

Art Classes

Bookbinding, Acrylic & Watercolor Veil Painting, Sculpture: "A Portrait in Clay,"
Black & White Photography, Color Photography, Printmaking, Cooking, Stained Glass, Advanced Metal Arts,
Sewing & Design, Acting, The Art of Video, Animation, Oil Painting, Drawing

PE/Movement

Basketball, Soccer, Tennis, Volleyball,, Backpacking, Tennis, Bird Watching, Hiking, Mindful Movement

Music Classes

Orchestra, World Music, Jazz Ensemble, Drumming, Exploring Music, Beginner and Advanced Guitar,
Concert Choir, Chamber Choir, Eurythmy Performing Group

Twelfth Grade Courses

Main Lesson Blocks

- Zoology & Evolution
- Optics
- Chemistry IV
- Calculus & Chaos Theory
- History of Architecture
- Faust
- Economics
- Environmental Science
- Modern World History

Track Classes

- Math: Pre-calculus, Honors Pre-Calculus or Honors Calculus, Statistics, Honors Statistics
- Humanities: Senior Essay, American Transcendentalists, Native American Literature, Modern World Literature
- World Languages: Spanish V or Mandarin IV Elective
- Honors Biology Elective
- Honors Modern Physics Elective
- Honors World Affairs Elective
- Literature and Film Elective

Art Classes

Senior Play, Sculpture: “A Portrait in Clay,” Black & White Photography, Color Photography, Printmaking, Pottery, Stained Glass, Advanced Metal Arts, The Art of Video, Animation, Oil Painting, Drawing

PE/Movement

Basketball, Soccer, Tennis, Volleyball, Nature Studies, Mindful Movement, Folk Dancing, Latin Rhythms

Music Classes

Orchestra, World Music, Jazz Ensemble, Drumming, Exploring Music, Beginner and Advanced Guitar, Concert Choir, Chamber Choir, Eurythmy Performing Group

Curriculum by Subject

Language Arts Curriculum

Kindergarten – Grade 8

Language arts instruction permeates every activity in the classroom, from nursery through grade school. The teacher brings language to the children through stories and poems that engage the whole being and relate to a wide range of human experiences. The teacher's ability to speak beautifully is imitated by the young children in circle activities, storytelling, and the recitation of poetry.

The earliest lessons in writing are presented through archetypal pictures, which show how the letters arise from image forms. By approaching writing through drawing, first grade teachers reach the children on a feeling level rather than appealing to the abstract intellect. Vowels and consonants are taught differently. Vowels are sounds that express the inner soul experience of the human being and are brought to the children in sentences that exemplify the feelings embodied in the sounding of each letter (e.g., wonder, amazement, reverence). Consonants are related to things themselves and are presented through images related to the shape and sound of the letter (e.g., the shape of the letter M comes from a picture of a range of mountains). By presenting the letters as both inner and outer experiences, the teacher shows the children the connection between the human being and the cosmos.

Each year, a new step is taken toward the development of the children's understanding of language. Reading begins as the children write their own lesson books. The first stories written or read are those they have heard their teachers tell. Their classmates retell these same stories, and the students, with guidance from the teacher and supportive instruction, recreate these stories into sentences or verses that could be put into their books using beautiful handwriting and carefully drawn pictures. Some stories are acted out, or they are reflected in other artistic activities. In this way the children learn to read and write out of a living experience of the language of the story.

Handwriting in the Main Lesson books begins with upper-case letters in first grade. Lower-case letters and cursive writing are introduced within the first three years of the grade school. The children are then given fountain pens, which they will continue to use for the remainder of their grade school years. Each year, the teacher looks for an opportunity to bring new ways of writing the alphabet that relate to the history or art curriculum.

Second and third graders are presented with lessons involving the basic parts of speech and types of sentences that make up language: nouns, verbs, adjectives, and adverbs.

These early grammar lessons are developed further in the fourth grade when the children are introduced to all the parts of speech, punctuation, and the simple tenses of verbs.

In fifth grade, active and passive verbs, prepositional phrases, and the structure of paragraphs are taken up. With frequent practice and review, the sixth grade grammar lessons establish the foundations of language usage.

Sixth graders are also taught the uses of the conditional sentence in order to develop a feeling for style. Throughout these grades, students gain a sense of language, including the tones and nuances of speech.

The seventh and eighth grade language arts curriculum establishes a deeper understanding of the grammatical foundations of English. Expressing personal experiences, feelings, and ideas in writing, students develop effective techniques in various forms of written expression, including compositions, reports, poems, and letters. Creative writing courses in the upper grades give students the opportunity to express their feelings and insights artistically through stories and poetry.

The role of literature in the curriculum begins with the first stories and poems told by the teacher or read aloud from a book. While listening, the children develop a sense for the musical nature of language. Stories and poems are chosen to inform speech and engage the feeling life of the child.

As the children become independent readers, books are assigned regularly. The books chosen enhance the curriculum, whether fiction, history, or biography; and they allow the students to broaden their experience of world cultures. Discussions, book reports, plays, and oral presentations augment the reading curriculum. Plays, especially in the grade school, are either chosen or written by the teachers with the growth and development of their students in mind.

Students begin to use the library more frequently in the upper grades, selecting books for their own enjoyment and for research. Under the guidance of the librarian, the practice they receive allows them to access a variety of sources. Our multicultural materials are continuously curated by the teachers and school librarian.

Recitation and drama are important parts of the language arts curriculum in the school. Students learn the richness of language through poems related to the seasons and to the curriculum. And each time the students prepare for a play and learn their lines, they place themselves in another character's experience. They become familiar with the beautiful words and gestures that tell the story, in which they take an active part. The children can relive a moment in history, an uncomfortable situation, or a hearty jest. From the simplest plays in the early grades, where the lines are spoken in chorus, to the full-length plays of the eighth grade, dramatic work has lasting, positive effects. In addition, eurythmy and form drawing enhance the language arts curriculum throughout the grades.

Toward the end of the school year, middle school students select a topic of interest from the curriculum. Several weeks are spent researching questions, writing a report, and creating an accompanying artistic project.

The curriculum projects culminate in a community presentation. The process supports research, writing, and presentation skills.

High School Language Arts

In high school, the language arts curriculum prepares students to be citizens of the world and masters of themselves. The curriculum stresses reading comprehension, creative and informative writing, oral presentations, and research activities, all of which are combined in the art of thinking. Throughout high school, the teachers use traditional forms of literature—novels, poetry, drama, criticism, letters, and essays—as original source material in order to encourage the students to understand the gifts of language and language’s relationship to what it means to be a human being.

The ninth grade focuses on mastering English grammar and usage; learning to write substantive, clearly articulated paragraphs; and reading short stories and novels. The study of literature enables students to cover reading comprehension, vocabulary building, historical context, the use of language, and the important themes of the books. The students have directed reading assignments throughout the year. The first quarter is dedicated to grammar, and the lessons from that quarter are applied across writing assignments for the rest of the year. Much emphasis is placed on the spoken word as well; the students are expected to read from the text (which can be difficult), from their own writing, and to deliver presentations on selected topics and readings. In the fourth quarter, students explore Native American literature, learning about indigenous mythology and spirituality, as well as important symbolism prevalent in various indigenous societies. With this contextual awareness of indigenous culture, students go on to read Tommy Orange’s *There, There*, learning about contemporary Native American life in Oakland and the Bay Area. In addition to helping students explore the Native American experience, this unit scaffolds student’s opportunity to practice their writing and public speaking skills. They also learn to conduct careful literary analysis to unearth layers of meaning within the novel. The Comedy and Tragedy block is a cultural overview of theater history and dramatic literature in three distinct time periods: Greco-Roman, Medieval/Renaissance, and Modern. Three plays are read in their entirety: *Oedipus the King* by Sophocles, *Romeo and Juliet* by Shakespeare, and *A Raisin in the Sun* by Lorraine Hansberry. Students read excerpts from a number of other dramatic works, study means of staging plays in different eras, and explore the effect of dramatic art on contemporary culture.

The tenth grade expands on the skills studied in ninth grade with a concentration on the great classics of world literature and the development of the literary essay, with special attention to the skills of comparison and contrast. Students move through the Ancient World in the year-long “Explorations in Early Literature,” in which the historical context is set for great works from ancient India (*The Ramayana*), Mesopotamia (*Gilgamesh*), Ancient Persia, and Ancient Egypt (*The Book of the Dead*.) The Ancient Hebrew people are studied through *The Tanakh*, with focus on “Genesis” and “Exodus” and further studies from the same geographical locale include the Gospels from the New Testament. Both of Homer’s great epics are studied, and through extensive reading and group discussion, a view of the classical world begins to form. The study of relevant background material in Greek mythology, the Trojan War, and its aftermath is also included. Additionally, students explore the classical world through studying philosophical and religious literature from ancient

Greece, ancient China, and ancient India in the Classical World Thought main lesson. At the heart of the year is “the Word” and language itself, in all of its aspects, especially the growth of our own English language. This study of “The Flowering of English” begins with *Beowulf*, continues with the early text by the Pearl Poet of *Sir Gawain and the Green Knight*, and culminates with Chaucer’s *Canterbury Tales*. Tenth graders begin their work with the word in the Poetics class, where they encounter many forms of poetry as they write their own villanelles, haiku, terza rima, and others. They explore the question, “What is poetry?” from many different angles, culminating with a project to create an anthology of found poetry around a theme of import to them. This project complements a portfolio of their own poetic creations. In all Humanities classes, essay work is central, and with each essay students are encouraged to engage fully in the revision process in order to improve their writing skills.

In eleventh grade, the pedagogical focus is on personal discovery and analytical thinking in relation to the literature of the Middle Ages and the Renaissance. In the Medieval World course, students examine the vast expanse of the the era through reading translations of two of the greatest works of the time, and indeed of all time: *Parzival* by Wolfram von Eschenbach and *Inferno*, the first part of the *Divine Comedy* by Dante Alighieri. These are long and challenging works, though rewarding on many levels as the students compare compelling plots, journeys, quests, strange odysseys and life crises of two very different protagonists. The historical context for these works within the life and thought of the Middle Ages is introduced, along with the life of Muhammad and the growth of Islam. Students deepen this aspect through presentations on Persian literature, especially the poetry of Rumi and Hafiz. Eleventh graders also study the great exemplar of English Renaissance writing, William Shakespeare, with a concentration on his most famous play: *Hamlet*.

The 12th grade year focuses on academic synthesis and working from different points of view, with prominence given to the essay as a literary form. Great world literature, American Transcendentalism, *Faust*, and modern literature provide the contexts from which the students work. Students begin the year with a focus on essay writing where they complete up to four drafts of each essay, learning to hone their particular literary voice and striving for clarity of thought and form. In this advanced writing workshop, the students explore the personal essay and produce a portfolio of their own extensively edited and re-written essays as they master the writing process. They then turn to the proponents of American Transcendentalism to discover its importance in the nineteenth century and its relevance to the twenty-first. They concentrate on the lives and writings of Ralph Waldo Emerson, Margaret Fuller, Henry David Thoreau, Walt Whitman, and Emily Dickinson.

In a separate course, they also read Goethe’s magnum opus, *Faust*, in English translation. Students engage in extensive and detailed discussions of the text, entering deeply into this masterpiece of world literature. Goethe’s themes are vital questions of human existence and striving. It is the story of the seeker of knowledge who wagers his soul with the devil; as Faust strives for love, higher consciousness, and a just society, Mephisto tries to degrade his ideals into sex, drugs, and debauchery. Relevance goes unquestioned. A great polymath,

Goethe unfolds these struggles in a kaleidoscope of world literature, myth, religion, and culture. Students write on the themes of good and evil, striving and ideals, and redemption and salvation from a wide perspective.

These literature courses are intended to be both a culmination of students' high school academic careers and scaled-down examples of what they can expect to see in future undergraduate humanities courses. The classes are taught as seminars, which encourage group inquiry into some of the most profound questions faced in life. Students undertake written essays and creative presentations throughout the year. In addition to the above classes, which all students take, twelfth graders may elect to participate in Honors World Affairs, for which they produce a research paper on a current issue, or Film and Lit, during which they read up to ten books and study the films made from adaptations of those books. Twelfth graders choose the capstone of their year by opting either for individual work on a senior project or group work on the senior play. The project consists of experiential work in a field of the student's choice and a presentation to the school community of their learning and whatever they have produced. The senior play is the culmination of the dramatic studies of a Waldorf education. It is the last chance for the graduating students to collaborate on an artistic effort, synthesizing many of the skills they have learned over the years. It is also considered a gift from the seniors to the community.

Senior Project

At the start of their final year, seniors are invited to choose their capstone event: either participation in the Senior Play or individualized work on a project of special interest to them. If the choice is senior project the school encourages students to become authorities on their subject matter, working with questions and research over time. Projects may be artistic, practical, or academic and must include a certain amount of experiential study. Each student is expected to make a presentation of their findings to the community during Senior Project Day in June.

Past project topics have included: Building a Hydrogen Fuel Cell, The Electromagnetism of Music, Writing and Illustrating a Children's Book, Chaos Theory, Frank Lloyd Wright, The Aids Pandemic, The Physics of Flying, Bio-engineered Plants, The World Trade Organization & Globalization, Psychiatric Medicine & Children, The Tobacco Industry, Feng Shui, Isabel Allende, HMOs: Pros and Cons, Radio Journalism, The Homeless and Destitute in America, History, and Psychoanalysis of Tattooing, Fashion Design and Construction, and Down Syndrome: An Unlikely Gift.

Each student is assigned a faculty member, usually, one who is versed in the student's topic and who serves as an advisor and contributes to the final evaluation of each student. In addition, each student must have a mentor from outside of the school. This process provides the student with valuable experience working with experts in their field. Through this independent coursework, twelfth-grade students learn to take responsibility for an extensive research project. This strengthens the students' time management, library research, interview, and presentation skills.

Mathematics Curriculum

Kindergarten – Grade 8

The subject of mathematics occupies an important place in the Waldorf curriculum. In contrast to the subjects of reading and writing, also central to the curriculum but more individualized, mathematics arises from the universality of the human being, containing both practical and eternal significance. While the letters representing the sounds of language are physical abstractions that were originally limited by geographical areas, the idea of number and space transcends boundaries.

The child entering first grade has a sense of awe for mathematical connections and the world of numbers. Whole numbers are experienced through verses and songs, as well as rhythmic and artistic activities. The utilitarian side of mathematics is also strongly emphasized. People need to weigh and measure things in addition to counting them. Examples and activities are of a very practical nature, and they are chosen to appeal to the children's developmental stage. A problem about the quantity of bird seed for the class canary might be found in second grade, while the profit of pizza sales might be calculated in sixth.

Mathematics is also infused with an ethical quality that children readily appreciate. Objective truth is found in a geometrical problem—for example, that all triangles contain angles whose sum is 180 degrees—nourishing the children's sense of order in the universe. Thinking about numbers and patterns strengthens their power for logical thought, which gives them a sense of achievement and brings them in touch with the wisdom of the human being in the world.

In first grade, the children learn to write the Roman Numerals from I to XII, chosen for their pictorial quality, as well as the Hindu-Arabic numerals from 1 to 100. The 2, 3, 5, and 10 times tables are generally written in first grade, and the remainder of the tables are taken up in written form in the second grade. Odd and even numbers are taught, beginning with rhythmic walking exercises in "circle."

The quality of numbers takes up a large portion of the mathematics lessons in the early grades. From the beginning, the unity of the world is emphasized and everything is seen as the sum of its parts. Math lessons begin with the whole, and then the whole is reduced into its parts. Through stories, counting games and activities, drawing, and poems, the first graders develop an understanding for the quality of numbers and to their corresponding realities in the world. There are many frequently used images for the beginning numbers: one for the world or one for myself; two for day and night, or two for mother and father; and so forth. Each teacher is free to choose the images that seem to be most appropriate for the group.

Practice with counting takes up a major portion of each math lesson in the first grade. Students begin with the simple counting of whole numbers from one to one hundred and back, and they also begin very early on with the tables: 1's, 2's, 3's, 4's, 5's, 6's and 10's. Much of this practice is done in "circle" with stepping and

clapping, forward and backward. At their seats, the children learn to use their fingers (and toes!) to count and compute, developing mental agility from manual dexterity.

The introduction of the four mathematical processes is completed in first grade, and then continued practice with gradually increased difficulty extends through second and into third grade. Addition is introduced by breaking the sum into addenda, thus going from the whole to the parts; subtraction, multiplication, and division are treated similarly. Such lessons are visual and kinesthetic, utilizing beanbags or pine cones, and stories are told to deepen the children's experience. In each lesson, the children have an opportunity to incorporate movement, as well as drawing or writing in their Main Lesson books.

Geometry is not introduced formally in the earliest grades, but a foundation is laid. The subject is more directly studied in the middle grades. During circle activities, for example, geometric shapes may appear on the floor with yarn, or movement may be directed along the shape of a triangle, square, or 3-dimensional form. Simple folk dances subtly reinforce geometric configurations. A familiarity begins to develop with space and shape in other subjects also: eurythmy, gymnastics, handwork, and form drawing. In various ways, the relationship between number and shape begins in first grade and continues into the subsequent grades.

In second grade, the algorithms of column addition and subtraction are introduced along with the concept of place value: units, tens, and hundreds. In subtraction, the children are taught about "borrowing," also known as "taking" or "renaming." The teacher creates an imaginative story that helps the children understand the process (Many older children still call forth second-grade images of "borrowing" as they struggle with particularly tedious subtraction problems containing decimals in fifth or sixth grades!). Times tables are chanted rhythmically and written out; when the class is ready, either in second or third grade, the teacher begins to ask for individual multiplication facts out of sequence. All four mathematical processes are continually practiced through physical activity, mental arithmetic, drawing, and writing; similar practice continues into third grade. It should be noted that mental arithmetic is a constant throughout the grades, and that its practice is invaluable. In addition, teachers strive to create problems that are based on real situations within the experiences of the children.

In third grade, the children are able to deal with bigger numbers as they continue to work with the same processes of addition and subtraction and to expand their use of place value. Most third graders are interested in really big numbers, even beyond the billions. At this time, long multiplication and long division are introduced. Each class is different, but most groups manage to learn multiplication problems with two or three place multiplicands and two-place multipliers (example: 456×23). Division is usually more challenging, and dividing by a one-place divisor is a reasonable goal (example: 630 divided by 5). Remainders are shown as left over with the little "1"; remainders as fractions are introduced in fourth grade with two-place divisors.

By third grade, the child's interest in the outer world leads to a new awareness reflected in the practical activities of house-building and farming. The third grade mathematics curriculum brims with possibilities for measurement. The English weights and liquid measures offer colorful examples, and teachers incorporate

interesting stories that relate to the human being: A stone was kept in the village to use as a standard measure of weight, a pint was how much a thirsty man could drink at once, a foot is the length of the king's foot, and so on. Many connections can be made to Hebrew Bible stories and farming situations.

Weights and measures, distance, time, and money are subjects for the third grade. Modern measurement is dealt with in a practical way with a house-building project and by measuring the classroom or the child's own bedroom at home. At some point, the discovery is made that length x width gives a square measurement, and a geometrical relationship is seen. Linear measurement is only started in third grade; it is an important subject in fourth grade with fractions, especially in connection to feet and inches. Linear measurement in the metric system is taken up more in fifth and sixth grades in connection to the decimal system. Money is a topic that third graders approach with great interest, and the relationship of dollars to cents gives practice with place value. Money is explored further in sixth grade when calculating interest in business math.

At about the age of ten, the child begins to see the divisions of the world beyond the previous feeling for unity in all things. All subjects become more differentiated and departmentalized. This atmosphere of division makes it appropriate for the study of fractions to commence, beginning from the whole to the parts. It is at this moment in the children's development that teachers are seen bringing in large cakes or pizza to cut up equally for the whole class; there may not be a more focused effort ever again in the mathematical career of the students!

The concept of a fraction warrants much time, and, consequently, the idea that fractions are parts of a whole is considered in a wide variety of ways. Before the age of twelve, mathematical concepts are kept very pictorial and concrete; many teachers will use a variety of hands-on activities for teaching fractions.

The emphasis in **fourth grade** is placed first on understanding and being able to manipulate fractions and, second, on working with the four processes. The idea of factors is familiar from prior exposure to times tables, but now it must be applied to finding common denominators. Expanding and reducing fractions is introduced and will be practiced continually into fifth and sixth grades with increasing difficulty.

Other topics introduced in fourth grade (and occasionally in third grade) are prime numbers and square numbers. These topics arise out of factoring patterns and often show up on charts as unexpected surprises, much to the delight of the students. Long multiplication and long division are continually practiced in fourth grade as are the times tables, in and out of sequence. In third grade, and again in fourth, the teacher checks methodically to see which children still need more practice for mastery of their tables. Although there are invariably exceptions, students are expected to know their times tables out of sequence by the end of fourth grade. Some teachers make this mastery of times tables a goal by the end of third grade.

Word problems, or situation problems, are a part of the curriculum throughout. Very often, a short story is used in the creation of a problem that appears on the board for the children to work through. Relationships

to the real world and to the children, themselves, are made wherever possible to enliven the practice of mathematics and to show its relevance to the human being. However, once a certain type of problem has been introduced within a story situation, there often follow several similar problems purely for practicing the mechanics of the procedure. After the age of twelve, when reasoning powers begin to awaken more consciously, word problems continue to be taught, gradually becoming more abstract.

Before introducing decimals in **fifth grade**, the customary procedure is to review the four basic mathematical processes involving at least two-digit numbers. In addition, the completion and practice of the four basic processes with fractions is undertaken. Mastering fractions involves many steps, and the children need to continue this work into sixth grade. By contrast, the decimal fraction is often seen by many to be a study in simplicity, although errors are easily made. The concepts of ratio and proportion begin with the study of fractions, using easy examples in fifth grade that then increase in complexity during the next three grades. Decimals are usually introduced after exploring different ancient mathematical systems. Main Lesson examples can be taken from the Egyptians, the Babylonians, the Mayans, or the Greeks. Some teachers have the children make their own abacuses as a hands-on way to explore other calculating techniques.

From the history studies of fifth grade, various connections can be made that help the children to appreciate the rich imagination of earlier peoples and to reveal the difficulties of calculations using different number bases, set in contrast to our modern Hindu-Arabic base-ten number system. An attempt to multiply with Roman numerals always brings a quick appreciation of our current numeral system! Following such an elaborate introduction of number systems, the place value of decimal fractions is taught, and the four processes are shown with reference to the decimal point. Practice with more difficult examples continues throughout sixth grade and becomes incorporated with the business math block, which is in the latter part of that year.

The relationship between decimal fractions and other fractions is introduced in fifth grade and expanded in sixth grade with the introduction of percentages. The students must be able to change fractions to decimals and vice versa. As previously stated, the practice of mental math exercises continues on a daily basis in the middle and upper grades; word problems also continue to be used as a usual method of practice. Number patterns can be used to practice the tables in ever more sophisticated ways, such as the Sieve of Eratosthenes for finding primes, or arithmetic progressions (2,4,6,8...) vs. geometric progressions (2,4,8,16...).

Fifth grade is usually the final year for regular form drawing, and its connection to geometry becomes readily apparent as the foundation for geometric drawing in sixth grade. Geometric symmetry has been explored in many ways by fifth grade, as have the three isometries of reflection, rotation, and translation. The free-hand forms have provided much practice with two- and three- dimensional shapes, which will become technical and precise with the use of tools in grades six through eight.

In sixth grade, the child's mind begins to function on a new intellectual level, and it is possible to do things which are not immediately perceptible. It is no longer necessary to show visible, concrete examples for every

new concept. Although algebra is introduced in seventh grade, abstract formulations are becoming possible in sixth. The students are introduced to percentages, graphing, and business math. The business math block gives the students many opportunities to wrestle with very practical word problems that are based on real-life situations. Banking and investment are usual topics, purchase of real estate gives examples of commission, and calculating tax on items purchased is a practical activity. The use of standard formulas is introduced: $I = PRT$, $C = SR$, $D = RT$, formulas of area and volume.

Number theory in the sixth grade includes prime numbers and factoring, with an emphasis on prime factorization. Some statistical analysis, such as mean, median, and mode are also explored. This introduction to statistics also lends itself to simple data visualization such as with tables, charts, and histograms. It is worthwhile at this time, in conjunction with understanding the concepts of area, surface area and volume, to delve into measurement and unit conversions. The metric system is introduced and an understanding of converting between different units begins to take shape. Now that numbers are grounded in physical quantities, negative numbers can be introduced in relation to real world negative quantities—most notably money.

Geometry in the sixth grade includes the creation of beautifully shaded geometric drawings that require the careful use of instruments and precision. Through this experiential introduction, the students form a satisfying relationship to the subject that continues into seventh and eighth grades, a time when they may complete geometrical constructions of greater difficulty involving progressions and curves from straight lines. In addition to the artistic portion, the students learn basic geometric terminology, simple constructions, and the geometric relationships of triangles, circles, and polygons. Students explore the area of a circle, the relationship of pi, and the surface area of a sphere through classroom activities that lead them to discover laws and formulas themselves. Area of parallelograms, triangles, and other basic shapes are also explored in detail; there is an emphasis on deconstructing unwieldy shapes into smaller shapes that are well understood in order to calculate areas. The Pythagorean Theorem, and its various applications, occupies a large part of the geometry work in the sixth, seventh, and eighth grades. Stories about Plato, Aristotle, Thales, Pythagoras, Eratosthenes, and Archimedes are told to enliven and enhance the lessons. The Golden Proportion and the Fibonacci series are often subjects of study and can lead into work with ratios.

In seventh grade, algebra is introduced in a Main Lesson block. Students are often surprised to find that they already know some of the basic principles through the formulas they have learned. They are taught the order of operations, the use of a variable to represent an unknown, and the steps for solving a simple equation. As much as possible, the algebraic equations are incorporated with word problems. Signed numbers are also introduced. The rules for the four operations in relation to positive/negative numbers are determined. Since this is an area of great abstraction, much practice and repetition is necessary for mastery. Simplifying square roots, which includes returning to factoring and prime factors, is introduced and will be expanded upon in eighth grade. Understanding of ratios is extended and progresses into rates of change and

basic linear equations. Continued practice with powers, signed numbers, and equations fills out the year and extends into the next.

In eighth grade, the study of algebra proceeds as far as possible, depending upon the readiness of the students. Linear equations are graphed on a coordinate plane, algebraic expressions are simplified, and equations with two unknowns can be solved. The properties of numbers—commutative, associative, and distributive laws—are studied formally, although their use has been introduced previously. The rules that govern exponents and square roots are formally addressed as well, although they, too, have been previously introduced.

In geometry, the students explore the construction of the five regular solids. Calculating the volumes and surface areas of more complicated shapes is addressed: cylinder, cone, pyramid, prism, and sphere. In most grades, there is one mathematics/geometry block during each term (three terms per year), as well as a minimum of two practice periods every week when other subjects are studied during the Main Lesson. In grades six through eight, this number is increased with the addition of a math track course. In all grades, daily practice in mental math during the morning Main Lesson helps to maintain fluency in mathematics throughout the year.

Upper Grades Math Track Courses

In sixth, seventh, and eighth grades, a math specialist teaches the year-long math track courses which are in addition to the math Main Lesson blocks taught by the class teacher. There is a continued focus on the three-fold human being, with classes designed to meet the thinking, feeling, and willing life of the students. Topics are introduced with imaginative stories that are designed to engage the students. Biographies of mathematicians are a central theme. There is a wide range of topics that are introduced then developed over the course of the three years. The culmination of this cycle is a traditional Algebra I course in eighth grade.

In sixth grade, students are introduced to probability and statistics, exponents and roots, number theory, order of operations, and area and perimeter of polygons. They continue and deepen their work with fractions, decimals, and percentages. They increase their knowledge of the times tables by adding more difficult facts. They learn many number tricks that help with calculations. They study and review measurements in both the standard units and metric units. They also have regular quizzes and tests to assess and deepen their understanding.

In seventh grade, students continue their work on probability and statistics, exponents and root, and polygons. They learn more advanced power and root techniques. They are introduced to one and two variable linear equations, squaring a binomial, and the four different properties of algebra. They also perform all four operations on positive and negative numbers. They increase their vocabulary and understanding of interest, and they are introduced to compound interest. They calculate the area and circumference of a circle

and are able to calculate the diameter of a circle given the circumference. They also have regular quizzes and tests to assess and deepen their understanding.

In eighth grade, the track classes are devoted to Algebra I. The topics include:

- Formulas
- Functions
- Linear equations in one variable
- Linear equations in two variables
- Systems of equations
- Exponents
- Polynomials
- Factoring
- Quadratics
- Rational functions
- Sequences
- Series

Homework is assigned and collected daily. Quizzes and tests are given at regular intervals, with a minimum of one quiz and one test per topic.

High School

Teaching high school mathematics is not limited to skill-building in the traditional areas of algebra, geometry, and calculus. A major goal of the program is to develop students' capacity for mathematical thinking in a creative, rigorous, and comprehensive way. For example, students study projective geometry in addition to Euclidean geometry. This particular work in the eleventh grade block is more comprehensive than a standard high school curriculum, not only in terms of the mathematical subject matter but also in the approach that is taken to understanding the mathematics. Students complete a number of projective geometry drawings in addition to their other work. Such artistic activity complements the strong analytic component generally associated with mathematics.

High school mathematics is taught in the block system as well as in ongoing track classes that meet throughout the year. These classes develop mathematical reasoning and problem solving through the traditional topics of algebra, geometry, advanced algebra, pre-calculus, statistics, and calculus. Honors courses are offered in algebra, geometry, pre-calculus, statistics and calculus. The blocks, on the other hand, are three and a half to four weeks long and meet during the usual Main Lesson time. Here, mathematics instruction has a different focus. Thanks to this brief but intense immersion into the world of mathematics, the students have time to explore mathematical ideas in a more creative way and within a historical context.

In the ninth grade Descriptive Geometry block, students form the Platonic solids in clay, and then using drafting tools they construct orthographic projections (plan, elevation and auxiliary views) of the solids. Through visualizing 3-D objects in two dimensions and creating precise drawings, students develop a familiarity with many geometrical concepts including point, line, plane, circle, triangle, regular polygon, solid, object rotation, and duality. Students also experience types of symmetry in two-dimensional tilings of a plane. For a final project, they construct a tessellation either in the style of Islamic tilings, or M.C. Escher prints.

In the tenth grade Conic Sections block, students complete comparative studies of the conic sections (ellipses, parabolas and hyperbolas) constructed as curves of symmetry between a point and a circle. Through visualizing transformations caused by changing parameters, and by carefully and precisely constructing the conic sections, students learn the geometrical concepts of point, line, plane, circle, ellipse, parabola, hyperbola, focal point, directrix and eccentricity. In the practice of daily construction work and reflection, students further their logical-comparative thinking skills and form a foundation for imaginative mathematical thinking.

In the eleventh grade, the Projective Geometry block formalizes one of the central principles of perspective art: parallel lines meet at infinity. This block includes elements at infinity, the principle of duality, perspectivities and projectivities, polar forms, generation of point and line conics, cross-ratio and invariance, the theorems of Desargues, Pascal, Brianchon, and Pappus, Euclid's fifth postulate, and the axioms of projective geometry. These themes are developed within an historical context that spans Projective Geometry's formal emergence in the 17th century, its 19th century revival and deepening, and its elevated status (along with non-Euclidean geometries in general) since the advent of modern cosmology.

In the twelfth grade, the Calculus and Chaos Theory block introduces the historical and mathematical development of two fields, namely calculus, whose formal development began in the 17th century, and chaos theory, whose formal development began in the 20th. Calculus topics include aspects of both differential and integral calculus. The use of infinitesimals and limits as tools for finding rates of change and total change is explored both numerically and graphically. Chaos Theory topics include geometrically generated fractals, such as the Koch Curve and the Sierpinski Gasket, and algebraically generated fractals such as the logistic map, and the Mandelbrot Set.

High School Math Track Class Course Descriptions

In addition to the mathematics block courses taught during Main Lesson, high school students must also complete a minimum three years of track (ongoing) mathematics classes. For seniors, a fourth year of a math track class is required only if they have not successfully completed Algebra II. In all other cases, a fourth year of a math track class is optional. Even so, more than half of our seniors typically opt to take one of the five senior math electives offered.

Algebra I

This is a course in first year algebra, where students focus on writing and solving equations, and on problem-solving strategies. They begin the year working with number bases, including binary to hexadecimal conversions, ASCII codes, and logic circuits such as a 4-bit adder. Algebra topics include: linear equations and inequalities in two variables, systems of linear equations, exponents and polynomials, factoring polynomials, rational expressions, roots and radicals, and quadratic equations and functions. The additional topic of probability is introduced through permutations and combinations, then is deepened through explorations of definitions, the Law of Large Numbers, and expected value. Throughout the course, puzzles and problem solving activities, designed to foster independent thinking, are a core component of activities and assignments.

Honors Algebra II

This course covers concepts and techniques of advanced algebra with an emphasis on problem solving and mathematical modeling. Topics include complex numbers, the investigation of functions (linear, quadratic, and polynomial), transformations of functions, polynomial and rational functions and their graphs, real zeros of polynomials, complex zeros and the Fundamental Theorem of Algebra, exponential and logarithmic functions, and sequences and series. Students also work with hexadecimal and binary number bases, ASCII codes, and logic circuits such as a 4-bit adder. The topic of probability is introduced through permutations and combinations, then is deepened through explorations of the Law of Large Numbers, independent events and expected value. Throughout the course, particularly challenging problems designed to foster independent thinking are a core component of activities.

Geometry

In this course, plane geometry and solid Euclidean geometry are studied from both an inductive and deductive approach. Students use a compass and ruler for their geometrical drawings, and the question of why these constructions work are used to motivate a search for proof. The need to start from a firm foundation naturally leads to both the idea of axioms and the necessity for clear definitions. Once the basis of Euclidean geometry is established, work on geometrical problems begins. In this way, the classical theorems on lines, angles, polygons, and circles are discovered. Right angle trigonometry is introduced in relation to similar triangles. Finally, the class briefly touches on statistics. Students work with frequency distributions, histograms, and box and whisker plots, while utilizing means, medians and modes as measures of central tendency.

Honors Geometry

Honors Geometry is an accelerated course in geometry that is more proof-based than the standard geometry course. The course is intended to strengthen the problem-solving abilities of the most capable math students. The course moves from the first semester topics of plane and solid geometry to the topics of coordinate plane and analytic geometry. The students learn to understand the necessity of mathematical proofs, and they learn how to prove geometric theorems themselves. The geometric problems proposed during the course vary in difficulty, from basic applications of a single theorem to challenging applications of several theorems in sequence. Learning how to reflect on a problem for several days is part of the experience. Right angle trigonometry is introduced in relation to similar triangles. Finally, the class briefly touches on statistics. Students work with frequency distributions, histograms, and box and whisker plots, while utilizing means, medians and modes as measures of central tendency.

Algebra II

Algebra 2 is a standard college prep math course. An overarching theme is functions. Key classes of functions studied include linear, quadratic, absolute value, polynomial, rational, exponential, and logarithmic. Another overarching theme is solving equations and systems algebraically as well as graphically. Key graphical forms studied, in conjunction with their equations, include lines, circles, ellipses, hyperbolas, and parabolas. Problem solving, inclusive of more challenging, verbally-based applications exercises, is also an integral component of the class.

Precalculus

In Precalculus, students strengthen their knowledge and understanding of advanced algebraic topics, and lay a foundation for calculus. The goal is to broaden knowledge as well as to sharpen thinking and problem solving skills. Key themes from Algebra 2 are extended and taken to deeper levels in Pre-calculus. Those themes include evaluating and finding domains of functions, analyzing graphs of functions, identifying and graphing shifts, reflections, and transformations, building linear, exponential, and quadratic models from verbal descriptions or from data, inverse function, logarithmic functions and properties, and graphing and determining asymptotes and zeros (real and non-real) of polynomial, rational, and trigonometric functions. The broader exploration of trigonometric functions as circular, includes proving identities..

Honors Precalculus

The broad thematic design of the Honors Precalculus course is the same as the Precalculus course described above. However, significantly more is expected of students who take it at the honors level. In particular, assignment sets for honors students are longer, and include a greater number of more challenging problems, some of which involve topics not gone over in class. Honors students are also expected to regularly present solutions to some of those problems, and on findings pertaining to additional topics.

Statistics

Statistics is a course designed for students interested in learning how to become better citizens and consumers of information. The class focuses on introductory statistical methods such as analyzing data, determining when results are significant, and identifying when data is biased. Students use technology to interpret and form justified conclusions about real data from business, science, psychology, sports, entertainment, and other fields. Upon completion of this course, students will be able to analyze the validity of studies and identify potential sources of bias, analyze sets of data graphically and numerically, analyze the relationship between two variables graphically and numerically, analyze what is likely and unlikely to happen due to chance, and determine if study results are significant with hypothesis testing and confidence intervals. For a final project, students are asked to design their own experiment regarding a topic of interest, to gather data using appropriate methods, and to determine if they found significant evidence to make a conclusion about their topic.

Honors Statistics

The broad thematic design of the Honors Statistics course is the same as the Statistics course described above, but significantly more is expected of students who take it at the honors level. In particular, on assignment sets, honors students regularly apply multi-step algebraic procedures to calculate some statistics “by hand,” in addition to obtaining values for them from calculators and computers. Honors students are also often asked to explore underlying assumptions and mathematical principles relevant to various statistical methods, and to report on their findings.

Honors Calculus

This course continues the exploration of differential calculus topics begun in Introductory Calculus and then turns to integral calculus and differential equations. Differential calculus topics include implicit differentiation, related rates, optimization, rectilinear motion, and L'Hôpital's rule. Integral calculus topics include computing areas and volumes, indefinite and definite integrals, integration techniques, approximating accumulation from tables or graphs of rates of change, the Fundamental Theorem of Calculus, and applications such as rectilinear motion and accumulation of changing quantities. The differential equations unit combines theory and applications: solving first order differential equations, initial value problems, integral curves, slope fields, exponential growth and decay, and cooling and heating models. In the parametric equations unit we revisit

skills of differential and integral calculus applied to new classes of functions. Significant time is spent working on synthesis of the material to help the student understand the connections between topics and their application in a variety of contexts.

Social Studies Curriculum

Kindergarten – Grade 8

In kindergarten and the early grades, the social studies curriculum consists of fairy tales from around the world and the mythologies of global cultures. In the upper grades, the emphasis shifts to map study, local and global geography, and the great sweep of ancient history up to modern times. By entering into major cultures through their mythology and literature, the students gain a profound appreciation for the diversity of the human experience. By the end of eighth grade, each child has experienced a broadening sphere of geographical and historical perspectives.

In kindergarten and grades one and two, social studies is simultaneously introduced with language arts through the element of stories. Descriptions of different cultures and environments are brought to the children through vivid oral presentations of folk tales and nature stories. Teachers also incorporate stories taken from the cultural heritages of their students. These stories are often reflected in artistic activities such as drawing, painting, crafts, modeling, plays, and music. Student speech recitation supports comprehension and appreciation for the material. Reverence and care for the environment are threads carried throughout the curriculum of the early grades.

In third grade, Hebrew Bible stories provide an introduction to a historical timeline of ancient history, and geography is introduced with the question of how human beings learn to live on the earth and of how they shelter, clothe, and feed themselves. The third graders' study of farming focuses on the cycles of composting, crop rotation, and animal life. The study of shelters and house-building brings attention to indigenous people and to the natural resources of their immediate environment. Systems of money and time are also explored through activities such as a third grade market place.

In fourth grade, geography formally begins with local geography, and the students typically make maps of the classroom, their home, their city, and, eventually, the entire state. Fourth graders also study the history of California, including Native American peoples, Spanish explorers, the Gold Rush, and the rancharo period. Field trips, map work, individual projects, and art work support the lessons in the classroom. Geography and natural science are linked in the study of animals, plants, and minerals.

In fifth grade, social studies links geography with other subjects like botany, ancient histories, and characteristics of the earth. Journeys along rivers, coastline, and interior landscapes lend to regional studies of communities and their local economies. Maps and atlases are important discovery tools used extensively in grade five to study various indigenous people who first lived on the land long ago.

Students explore the cultural, physical, and economic aspects of geography in various regions of the world. The lessons are deepened each year from sixth to eighth grade.

History in sixth grade begins with the story of *The Aeneid* and continues through the entire period of Ancient Rome and Medieval history around the world. This marks the end of mythology to the beginning of studying history. Seventh graders study the impulses that emerged in the Renaissance until the beginning of modern history in different parts of the world. The biographies of explorers from the East and the West, their unique aspirations and the consequences of their voyages on the indigenous populations such as the origins of the slave trade are studied. Exchange of inventions and ideas along the Silk Routes, and the subsequent innovations in the fields of cartography, navigation, and printing are introduced. Students learn about the advent of modern science through the biographies of Galileo, Kepler and Copernicus. The rise of humanism as a new impulse and the implications in the fields of religion, arts, and science are explored. The Protestant Reformation is studied through the biography of Martin Luther. The biography of the polymath Leonardo da Vinci illustrates the integrated approach to the sciences and visual arts during this time period.

The endeavor in eighth grade is to bring history up to the present day. Colonialism as a consequence of Western explorations, exploitation of mineral resources, conflict between imperial powers, and the impulses behind the world revolutions to gain political, religious, and economic freedom from their oppressors are studied. The positive (medicine, chemistry, transport, trade unions etc.) and negative aspects (poverty, child labor, slavery) of the age of industrialism are explored through the study of colorful accounts of personalities whose lives portray the symptomatic signature of their times. The emphasis is on the experience of the individual in a rapidly changing world. Readers are used as a supplement to enhance the themes of the main lesson.

Cyber Civics

The Cyber Civics curriculum has been taken up by the teachers of the middle grades to help the students become ethical, safe, responsible and creative digital citizens through hands-on activities and discussions.

High School Social Studies

In high school, **social studies** is taught through an integrated study of literature, history, geography, and cultural studies in the Humanities Department. The curriculum is taught from a phenomenological perspective, with subjects and methods adapted to the developmental stages common to adolescents. Subjects build upon one another in a progression from an affective emphasis to a more intellectual one. For example, students read ancient classical texts such as the Ramayana and the Old Testament as literature during their tenth-grade humanities classes and address the religious and psychological implications of these works.

Students bring their grade-school artistic experience of history and geography into a more conscious, thinking relationship to the world. Historical documents, socio-cultural perspectives, map work, and visual art from various historical periods form the core of most courses. Literature is often integrated into the curriculum to establish an effective connection to historical events and the individuals who lived through them. As students' progress through the high school social studies curriculum, they become increasingly astute at interpreting phenomena in light of historiography. Students are encouraged to think analytically about these

phenomena. Geography is also fundamental to most social studies courses. As in the earlier grades, students draw freehand maps of almost every area they study to enhance their understanding of the stage on which world history is played.

Ninth graders end the year with the course entitled **Idealism and Humanity**, which challenges the students to create a society that is a true embodiment of their own most cherished ideals. It comes as no surprise to the grade nine students that they have ideals; it is not difficult to find them in themselves. However, articulating these ideals can pose a bit of a problem on occasion. In addition, the real challenge arises when each student needs to work with at least three others to form a society that accounts for cultural, economic, and political influences that manifest in all social frameworks. They hear biographies of Temple Grandin, Ai WeiWei and others, as examples of individuals who've made significant contributions to society out of their ideals. The student groups meet together every day in separate classrooms to do the difficult and crucial work of compromising. As individuals, each one learns to speak and listen to the other; as a group, they learn about ideals and reality. There is no Main Lesson book; there are no tests. The students create visual aids, and at the end of the course, each group presents their society to an audience of their peers and family members.

Ninth graders also examine **heroes of social movements and revolutions**. In the former unit, students survey the lives and accomplishments of Malala Yousafzai, Mohanda Karamchand Gandhi, and Cesar Chavez and Dolores Huerta. They read autobiographical material as well as other primary sources written by these epic figures and explore the kind of character such individuals must have to lead social movements. In doing so, they explore the polarities and tensions between the deeds such people are capable of and their sometimes deep flaws, thereby learning about the complexity of even the most remarkable historical figures. The culminating project has students select a hero to research out of a list of possible options that include, for example, Martin Luther King, Jr., A.T. Aryaratne, and Wangari Maathai. Students then write a brief report on what made these people "heroes," and put their imaginations to work by creating an artistic representation of their hero's life and/or accomplishments. In the latter unit, **Revolutions**, students examine the nature and progression of revolutions. They examine the conditions under which revolutions tend to occur, who the main players often are, what constitutes success and failure, as well as how the benefits and burdens of a revolution can be distributed. This exploration starts with a brief study of Enlightenment philosophy with excerpts from Immanuel Kant's groundbreaking essay "What is Enlightenment?" and excerpts from the likes of John Locke and Jean-Jacques Rousseau. With this intellectual-historical context in mind, students go on to study the Haitian Revolution and the Iranian Revolution, which comes to life as they read and analyze Marjane Satrapi's *Persepolis*. As a final project, students choose a revolution to research and write their own short graphic novel about.

Ninth graders take a broad survey course on the **history of art** from many eras and from a wide variety of cultures. Students examine the progression of human evolution through art, and work on the ability to look closely at what they encounter. Important to this study is an understanding of how the geographic and

historical conditions influenced artistic expression. Students are encouraged to try their own hand at making art reflective of the times and places they study.

The ninth grade cultural studies course is designed to give students a broad sense of the **Pacific Rim** experience. Students look at the geography, history, and beliefs of such cultures as China, Japan, Indonesia, and the island of Hawaii. What are the particular qualities of the Pacific Ocean? What individual and common narratives (mythical and actual) has it spawned over time? And what happened when East met West? Through map-work, comparative readings, and field trips, students seek to discover the horizons of the Pacific Rim.

In tenth grade cultural studies, students explore Africa, the continent that is often seen only as the background for tragedy. Students explore the birthplace of humans, the musical soul of the world, a center of folklore and oral tradition, and a focal point of the world's cultural and biological diversity. So much of what Americans take for granted—our language, music, food, religion, and our entire culture—has been shaped by African words, tastes, rhythms, and worldviews. The better students understand Africa, the better they understand themselves and our country. This course focuses on African culture, history, politics, economics, and art. The course ends with a look at how African culture has influenced American life.

Explorations in Early Literature examines the development of humankind through some of the first great civilizations. The class focus is on the events and cultures of Mesopotamia, Egypt, Persia, India, and the Mediterranean. In pursuit of a greater understanding of these ancient worlds, students read various selections from Egyptian and Persian sources, the epics *Gilgamesh* and the *Ramayana*, and selections from the *Tanakh* and the New Testament. Study of the geographical and climatic conditions of these early cultures and their impact on the growth of civilizations forms the basis of the study.

In a course on **Classical World Thought**, tenth graders study the histories, cultures, and philosophical/religious perspectives of ancient Greece, China, and India during the Axial Age (c. 800-200 BCE). They explore similarities and differences between these great, world-historical traditions, learning about their perspectives on ethics and education, politics and government, as well as religion and spirituality. They read excerpts from Plato's *Republic*, *The Analects of Confucius*, the *Daodejing*, and the *Bhagavad-Gita*, analyzing the classical wisdom they offer, learning how they shaped their respective societies, and thinking about how these text's lessons might apply to our lives today. As a culminating experience, students write their own dialogues or analects using the characters of Socrates, Confucius, Laozi, and Krishna to express the key lessons they've learned from these figures on topics such as freedom and commitment, self-awareness and discipline, and government and social order.

Tenth graders take an in-depth course in the **U.S. Government**. In this class, students focus on the formation and structure of our constitutional republic with special emphasis on its late 18th and early 19th century roots, as well as the relation of individuals with their government in the 21st century. The lenses through which they examine the past are generally our experiences today, especially as these reflect conflicts about our shared

identity. Main themes/subjects include: the Articles of Confederation, the formation of the U.S. Constitution, federalism vs. anti-federalism, the three branches, checks and balances, strict construction vs. “living” constitution, the Bill of Rights, legislative and judicial processes, and early U.S. geography. Students continue to develop skills in historical analysis and interpretation using both primary and secondary sources. Students complete research projects and position papers that are used as the basis for class discussions.

In eleventh grade U.S. History, students focus on 19th century American history. Main themes include: westward expansion, including Manifest Destiny and Native Americans; economic and social reform; slavery and the origins of the Civil War; the Civil War and Reconstruction; the Gilded Age; immigration; late 19th/early 20th century imperialism; and U.S. geography. Students continue to develop skills in the following: historical analysis and interpretation via verbal, written, and visual processing activities; distinguishing fact from interpretation in primary and secondary sources; historical research by selecting relevant and appropriate source materials for small research projects and position papers; oral expression and argumentation; and connecting personal experience with shared history.

Medieval history and thought is studied, beginning with reference to the Gospels of the New Testament, which were studied in tenth grade, in order to understand the rupture that begins to alter the nature of the Classical world. They discuss the turn away from paganism under the Emperor Constantine, his Edict of Milan, and the import and impact of the Council of Nicea. They look at the writings of church fathers, such as Saint Augustine, and discuss the fall of Rome and the rise of barbarian kingdoms under such leaders as Charlemagne. The era was further defined by the rise of Islam, and the students look at that religion’s enormous influence, especially in the transfer and understanding of Classical knowledge, as well as the Islamic empire’s historical significance. The course also includes understanding the culture of knighthood, through reading *Parzival* by Wolfram von Eschenbach and culminates with a careful reading of Dante’s *Inferno*.

History of Music is the Aesthetics block for the eleventh grade year. It is actually a history of human consciousness through music, beginning with ancient civilizations and ending in the modern era. Students read and compare myths about the origin and powers of music from cultures including Aztec, Hopi, Bali, China, Finland, India, Africa, and Greece, all of which posit a divine origin in common. The power of music is seen in myth, and also in forms produced by Cymatics and in music therapies for brain injury, autism, PTSD, addiction, etc. East and West diverge with Tibetan chant and plainchant, and the students then follow the western periods from Medieval sacred chant/monody, to Renaissance forms of polyphony, to Baroque counterpoint complexity, to Classical balance and harmony, to Romantic individual/national expression, to Twentieth Century experimentation, ending with questions about the contemporary moment and a look at movies and video games. Music has become more secular and ubiquitous in a new fashion in the modern world.

Finally, a study of **Central and South America** begins with an overview of Latin American culture, including demographics, geography, and culture of the region. This course is intended as a first step in developing a deeper understanding of our neighbors to the south. Two case studies are often explored: Mexico, which is examined historically through the 20th century Muralistas' work; and Brazil, wherein students examine the economic dynamics of deforestation in the Amazon Basin. Students individually take on the research and presentation of a country of their choice.

In the twelfth grade, students continue their study of history with a course that follows a broad survey covering 5,000 years of Western architecture. Beginning with the first stone monuments of Neolithic Europe and ending with some of the great buildings of 20th century architecture, they examine how human beings create edifices to express their spiritual, civic, and personal aspirations. Students examine how various aspects of architecture reflect the specific human impulses of certain peoples and certain times. They also explore how these monuments, in turn, work on us; and how architecture affects the mind, body, and spirit of those who encounter it. Students are responsible for creating a model of what they design to serve as a public space.

Modern World History is a twelfth grade course that begins with the 20th Century, and is viewed from the perspective of the Middle East in order to give students a sense of the history and culture of the region and how events in Europe impacted people's lives around the world. Students examine imperialism and its effects, World Wars I and II, and the rise of nationalism in Palestine, India, and China during the interwar period. They also study the results and effects of the two World Wars on the larger globe and the rise of the Cold War, focusing specifically on the Partition of India, the creation of the state of Israel, and the power struggle between nationalists and communists in China. Students read primary source material, commentary from various authors, and articles from other primary and contemporary sources. They conduct research about the life of a significant 20th century figure and write a short biography which they present to the class. The final work of the class consists in reflecting upon people's changing identities as the world transitioned from the era of world wars to a post-World War II reality.

Economics is a powerful tool for understanding the world. It links us to events that are far removed from us and places us in union with people of different cultures we have never met. Economics can help us to become more imaginative and insightful. Knowledge of economics opens new doors of opportunity and as the Nobel Prize-winning economist, James Buchanan, said, allows us "to command the heights of genius." It is sometimes a mystery how all of the wonderful things we enjoy are produced, and how much we depend on seen and unseen others to live the way we do. The increasingly complex global economy is like the sea that we consumers swim in, unaware of how much we depend upon it. And there is very little said about how we might change the way that economy works in order to help make our world more human, humane, and sustainable. In the Economics course, twelfth graders consider these thoughts as they identify and define the many aspects of economics, look at some of the figures who have shaped economic thinking, build an understanding of personal finances, and delve into economic theory and practice. They welcome visitors who guide them to understanding what goes into creating a budget, explain what it is like to be an entrepreneur,

define and give examples of socially responsible investing and changing the way the world works with money, and move us toward personal financial literacy. **Course Objectives:** To awaken to the economic sea we all swim in; to see that the starting point in economic life is attending to the needs of others; to understand money, value, and our worth as human beings; to attain skills of financial literacy; to introduce initiative and the possibility of entrepreneurship as a destiny path. The course is closely aligned with the Environmental Studies course, as both topics are vital to an understanding of today's world and its sustainability into the future.

Science Curriculum

Kindergarten – Grade 5

In the early years, nature study awakens children to an experience of the world about them. As the children are not ready to adopt an impersonal scientific attitude, the science curriculum in grades one through three consists of simple stories and forays into nature that gently awaken their interest and curiosity in the natural world. Throughout the grades, each aspect of natural science is related to the human being as a participant and as a steward.

The nature stories the teachers choose are alive with the qualities and activities of the natural world. They are true and accurate, as well as vivid and dramatic. Rudolf Steiner gives specific story examples in *Discussions with Teachers* and *Practical Advice for Teachers*. These stories are conveyed through pictures, yet they are true to fact. Years later, when children begin their scientific studies in earnest and learn to know nature from a more objective stance, these impressions remain as warm, dynamic experiences of knowledge, with subtle overtones of beauty. Deep impressions of the rhythm, majesty, beauty, and harmony of nature can do much to build strength of character and foster a sense of social responsibility.

Nature stories and fairy tales bring to life the elements and kingdoms of nature: earth, air, fire, and water; the animals and the seasons; and the growth cycle of plants. **Kindergarten and first and second grade** children respond with delight and understanding to the truth in the old tales. The gardening program and weekly hikes into the Presidio complement the images brought to the children through storytelling.

In the third grade, the children learn to connect consciously with their surroundings through geography lessons in natural surroundings, house building, and agriculture. The children learn that the first home on earth for the human being is the body. They trace the evolution of human shelters from the days of cave and lake dwellers, to the tents of nomadic peoples, to more permanent structures. They see human beings looking to the environment to find the materials to construct their houses.

Farming is an important block in which the children learn about cultivation and stewardship of the Earth. They study the cultivation of grains, the “staff of life” the world over; and they grind grains and bake bread. The children cultivate their own garden and spend several days at a biodynamic farm, learning first-hand about the interdependence of sun, rain, earth, plants, animals, and human beings in the production of food.

In fourth grade the children begin a study of comparative zoology. They look at the physical forms as the phenomena seen by observation. The human being stands upright, walking the earth on two legs. Animals move horizontal to the earth on all fours. Snakes crawl on their bellies. Fish and birds are supported by fins and wings, almost at one with the element in which they move. The children come to see that each animal form limits and determines what the animal can do.

Human beings are different from animals. In our will we transcend our bodily form and use our bodies to do what we decide. The children compare the forms in a simple morphology of humans and animals. They study examples of animals that appear to be primarily head (oyster, cuttlefish, octopus) or trunk (mouse, cow, pig) or limb (horse, deer). The animals are looked at objectively, painted, sculpted, and written about in poems and essays. After observing animal forms, the children observe their functions. Three archetypal animals are pictured: the keen-eyed eagle, which expresses nerve-sense perception; the fiery lion, related to the heart and to feeling; and the powerful bull with its physical forces related to will-life.

The fifth grade natural science study is botany. Plants are observed over time and in relation to their natural environment through excursions into nature and imaginative descriptions. For example, the dandelion is observed in seed as the “wishing flower” of childhood, then in full bloom, and through the cycle of seed-root-leaf-blossom. The children also observe how the plant lives between sun and earth, and how it must have forces from both to survive. They observe, paint, and draw the pale roots deep in the earth, the sprouting green stem leaves, and the bright, multi-colored blossoms and fruits touched by the sun. The children see the formative forces of the plant world: expanding, loosening, and extending in the flower; contracting, consolidating, and absorbing in the root; balancing between intake of water and nutrient in the leaves and the elimination of gasses and oils. A journey through the plant kingdoms is compared with the stages of human growth. Excursions into forests and gardens accompany the study of botany in fifth grade, since it is important that the children experience the full context of the plants at home in the living earth, not separated from their “home ground” in an abstract way.

Grades 6-8

As in the lower grades, the science curriculum is synchronized with the developing capacities of the children. The children experience the phenomena at hand, and, only after careful observation they arrive at a concept or hypothesis. Demonstrations are written up in a scientific format that emphasizes precision and clarity in both illustration and text.

As a guiding principle, all the sciences are presented in connection to the human being, and activities are related as much as possible to the practical life and daily experiences of the students. Topics are woven throughout grades six through eight, and they are deepened and refined each year as new material is introduced. A general scheme for the sciences follows.

Physics

The physics lessons from grade six through eight are a related whole, with each year building upon the previous year's material. The topics covered in these three years are acoustics , optics ,thermodynamics, magnetism, electricity (both static and current), mechanics, hydraulics, and aeromechanics.

Acoustics

The study of sound begins with the students' experiences in music, often by examining the instruments, looking at how sound is propagated, and studying how pitch is determined. Students determine how well sound travels through the different media of air, water, and solid material. In the seventh grade, the relationships between pitches, i.e., the intervals, can be examined and quantified with ratios. Other topics are resonance and sympathetic vibration. In eighth grade, the class might explore the subject of frequency.

Optics

The study of light often begins with experiencing its absence, i.e., total darkness, which engenders a deep inner response in the students. After the first day, the various properties of light can be introduced: how light travels in all directions from its source, how it becomes visible, and how it can pass through some materials and not others. Out of the interplay of light and darkness comes color. In seventh grade, the study of light deals primarily with images. The students study the relationship of object to image in the laws of the mirror and the relationship between the angle of incidence and the angle of reflection. convex and concave lenses may be studied in this grade or the following. The uses of lenses to make telescopes, microscopes, etc., as well as the phenomenon of refraction, are also possible eighth grade topics.

Thermodynamics

Heat and cold affect us deeply, and the expansion and contraction that we experience both in our feelings and our bodies is similar to the behavior of solids, liquids, and gasses when they are heated and cooled. In sixth

grade, the nature of heat is explored through various activities. The expansive effects of heat on solids, liquids, and gasses are compared. Radiation, conduction, and convection are examined.

In the seventh and eighth grades, many of the previous concepts are developed further. The measurement of heat and state changes (liquid, solid, gas) are new topics in seventh grade; whereas in eighth grade, the teacher might explore the relationship between temperature and pressure, which has many implications for industrial processes and can be related to the study of the Industrial Revolution.

Magnetism

With the study of magnetism, the students connect to the earthly realm, for magnetism occurs in minerals and metals. Demonstrations are straightforward and practical since the forces of magnetism and electricity can appear magical and elusive. Students are not expected to understand how a lodestone is magnetic; but they can be guided to discover the properties of magnets through observations with various metals, or they can discover the tendency to orient toward the north. The intention of the curriculum is to give the students experiences of magnetism and its field of force in such a way that they will stand in awe of the revelation of the physical laws that become visible. Magnetism is generally introduced in sixth grade. Electricity

Sixth graders engage in some exploratory activities with static electricity (triboelectricity). Students are shown that both static electricity and magnetism have the power of attracting objects, and that both have polarities that can attract or repel. In the eighth grade, these connections become apparent in the study of electromagnetism.

In seventh grade, the students experience that electricity can be generated when certain metals are brought into relationship with one another in chemical reactions by human actions. Students construct voltaic cells and string them together to make a simple battery. This is a source of wonder, and it can lead to questions of morality about the control humans have over nature.

In eighth grade, students explore the relationship of current electricity to magnetism. In eighth grade, the study of electricity might focus on the practical applications of electromagnetism. A central experience is constructing an electric motor.

Mechanics

The physics curriculum also includes mechanics. The six simple machines (lever, pulley, wedge, inclined plane, screw, and wheel and axle) are studied in seventh grade, while the eighth grade studies hydraulics and aeromechanics.

Astronomy

The introduction to astronomy takes place in sixth grade. It is often taught in the winter to maximize nighttime stargazing opportunities. The students begin with a geocentric point of view, as humans have done throughout the ages. They observe the sky both day and night in their own location. Basic concepts such as the great circles, the celestial equator, celestial hemispheres, horizon, zenith, nadir, the ecliptic and the constellations of the zodiac are introduced. The children start by observing the circumpolar constellations in their own location and try to imagine what they would be at the equator and the poles. The students learn to identify constellations in the night sky using a planisphere which they construct. They learn that the reason for seasons is the tilt of the earth's axis to the vertical. Illustrations of the earth at different times of the year such as the solstices and equinoxes are created. Phases of the moon and how and why they appear to us on earth during the 28-day cycle are studied. The children imbue this science with explorations in poetry and imaginative writing. The study of astronomy is continued in seventh grade as they learn about the evolution from a geocentric model to a heliocentric view of the solar system. The planets and their retrograde motion, the eclipses of the sun and the moon as well as the discoveries of the major astronomers of the Renaissance period may be taken up. The invention of the telescope and other instruments allowed for these discoveries, and complement the lessons on optics in the Physics block.

Geology/Mineralogy

Introduced in sixth grade, geology and mineralogy complement the study of astronomy and bring our gaze and attention to the great forces that are at work beneath our feet within the Earth.

The Earth is presented as a living being with its own biography and as the source of sustenance for all living things. The students learn about the continual geological changes to our planet through the forces of erosion and the interplay of the elements of fire and water giving rise to igneous, sedimentary, and metamorphic rocks. The students learn that each type of rock has its unique composition of minerals that lend them their unique form and characteristics. The students learn about Mohs hardness scale and learn to categorize rocks based on their ability to scratch a fingernail, a copper penny, glass and steel nail. Direct observation and study of color, texture, and variations in rocks are tools to make this topic alive and accessible to the young student.

Sedimentary rock, the role of the water cycle, erosion, the deposition of living matter to form limestone caves, and the connection with the water table are studied. Students also learn about metamorphic rock, with marble as a dramatic and immediate example. The students learn that their home here in California is a part of the great Pacific ring of fire. They learn about plate tectonics and subduction zones and learn the characteristics of the stratovolcano, shield volcano and cinder cone, for example. Weeklong field trips to places such as Mt Lassen Volcanic National Park or Pinnacles National Park help the students experience themselves as part of the grander and greater forces at work around them.

The stories of Vesuvius and Pompeii, the shield volcano of Mauna Loa in Hawaii, the formation of the cinder cone in Paricutin, and the pyroclastic overflow of Mt. Pelée in the Caribbean island of Martinique are some examples that may be used to bring a historical context to this study.

The study of rocks and minerals in sixth grade serve as a foundation for the formal study of inorganic chemistry in seventh grade.

Chemistry

Chemistry is introduced in the seventh grade and continued in the eighth. Studies begin with combustion as a means of understanding a substance. Special note is taken of the way certain substances burn (smoke, color of flame, ash, odor, etc.). Smoke and ash, the products of combustion, lead the students to the discovery of acids and bases, and the use of indicators. After producing salt by combining an acid and a base, the students follow the cycle of transformation of limestone to quicklime, slaked lime, and back to limestone.

The eighth grade curriculum focuses on organic chemistry by studying the properties of the basic nutrients of cellular life: oils and fats, sugars and starch, and proteins. This leads to a discussion on metabolism and nutrition, as well as an exploration of related industrial processes such as saponification, indigo reduction, and cheese and tofu making. Anatomy and Physiology

Anatomy and Physiology

In seventh grade, a Main Lesson in health and nutrition incorporates general knowledge about the various systems of the human body: circulatory, respiratory, metabolic, etc. Nourishment through food is connected to the idea of nourishment of the senses and the importance of maintaining a healthy balance in these areas. In addition, human sexuality and reproduction are approached in the context of respect and responsibility for one's body, which also allows for discussions of drugs and substance usage, including tobacco. Sleep, growth, exercise, and personal hygiene are also discussed in the context of healthy care and respect for oneself and the community.

In the eighth grade, the students' attention is directed to the overall structure of the physical body. The skeleton in particular, with its architecture and artistry, is examined in detail as an example of the balance between uprightness and gravity, straightness and curvature, and movement and stillness as inherent in the human. A study of the golden mean in relation to the human figure can also be explored, reaffirming the wisdom and beauty inherent in the human form. The muscular system may also be included. If studies of the eye and ear were not covered in seventh grade, they are often included in eighth.

High School

In high school, the sense of reverence and wonder for the natural world developed in the first eight years of schooling becomes the foundation for the next four years. High school students can now be challenged both intellectually and in their observational skills. The connection of scientific concepts and laws to the direct observation of natural phenomena is taken to a new level. The development of critical thinking and the ability to compare and contrast, to analyze and synthesize are trained. The students learn gradually to look at a scientific problem from different points of view. The question then becomes - what can we learn about nature and our relationship to it? -

To answer this question, the students are led to observe natural phenomena honestly and with an open mind. Rather than trying immediately to confirm their observations in pre-given abstract models, they first learn to become more aware of the natural world around them and to find enjoyment in it. This approach naturally leads to many questions that can be investigated. A phenomenological approach to science, which always leads to a conceptual understanding beginning with the observation of phenomena, helps the students to ground the many scientific concepts in the concrete reality of the natural world. This leads to a greater appreciation for nature, for the process of scientific investigation, and for the discovery of natural laws. Subsequently, the teacher helps the students to focus on specific topics. Through intense class discussions where student observations are compared and contrasted, the derivation of scientific principles follows as much as possible from the observations themselves, and the students are guided in the search for fundamental principles. In this way, a sense of wonder for the universe around us is continuously nourished, and the students learn to become more independent in their thinking. In addition, students develop capacities to investigate questions that as yet have no answers.

This phenomenological approach to teaching science honors the sense of wonder when experiencing nature imaginatively and with an open mind not cluttered by preconceived ideas or concepts. Quantifying, analyzing, and conceptualizing come only after the inner experience of the observer with the phenomenon

The investigative approach to the study of scientific disciplines is supported not only by work in the classroom, but also through regular field trips to observe natural phenomena and to make discoveries that lead to deeper understanding of principles in geology, meteorology, environmental science, botany, and other scientific disciplines. In addition, the high school has implemented a rotation for ninth and tenth graders that includes courses on habitat restoration, gardening, and health. These courses help students to understand how we fit in Earth's ecosystems and our responsibilities in stewardship of the natural systems that surround us.

To broaden inclusivity and diversity in the science curriculum, perspectives of the natural world other than a Western/European paradigm are presented. One way these perspectives are brought is through biographies. Students learn that most scientific discoveries attributed to a single person are actually the result of the work of many unnamed contributors, many of whom come from underrepresented groups. As seen in the descriptions of our specific classes, we have made a conscious effort to give credit to people of color,

indigenous cultures, women, neurodiverse individuals and LGBTQ individuals who have made major contributions to scientific knowledge. This element of our curriculum is an ongoing area of research within the science department.

In addition, we strive to establish these general practices in our teaching:

- Being inclusive by embracing all perspectives of students' feedback.
- Teaching students to look at problems from as many different perspectives as possible.
- Exploring ethical questions in science such as social justice.
- Exploring ideas from multicultural perspectives to confront unconscious biases.
- Encouraging conversations among students of different backgrounds and life experience.

Biology Course Descriptions

Anatomy and Physiology – Ninth Grade

The content of this course centers on the anatomy and physiology of the human being. Major areas studied in detail include the skeletal, circulatory, nervous, and sensory systems. Throughout the course, contrasts and comparisons are made between these systems in humans and those of other organisms. Strong emphasis is placed on building student skills of: 1) observation; 2) verbal, written, and pictorial description; and 3) the correct use of scientific terminology in class discussions and written work. Laboratory experiments are geared toward the observation, description, measurement, recording, and interpretation of various physiological responses under different conditions. Students write lab reports in which they compile and, using simple statistics, interpret data collected by the whole class. Sources of error in experiments and experimental design are discussed and are required components of the lab reports. Important ideas such as the natural variation of human nervous system responses as seen in the lab work are explored where it was seen that any individual response is rarely the same as the average for the whole class. In other words, neurodiversity is the norm. In connection with this concept, the biography of Temple Grandin is presented. In our exploration of the history of knowledge about the cardiovascular system, the work of Ibn Al Nafis of Damascus, a famous physician who correctly described the pulmonary circulation of the heart 300 years before this was “discovered in Europe by Servetus. In connection to the statistical analysis of data, the work of Florence Nightingale, who not only established the first nursing schools, but was also a brilliant statistician and advanced the analysis of medical data resulting in many lives being saved

Embryology and Heredity – Tenth Grade

The study of embryology begins with a survey of creation myths from many cultures. In these myths, students discover common themes: that the polarities of light and dark, of land and water, and of male and female emerge from a beginning that was without form. The course focuses closely on the physiology and

development of a new human being, from the production cycles of egg and sperm cells through the birth of a baby. Along the way, comparisons with the embryonic development of other organisms are examined, and commonalities and differences are discussed. Over the course of the block, students observe under the microscope live fish developing from eggs. Each year, an expectant mother and her midwife visit the class and tell of their real life experiences in the processes of pregnancy and birth. An overview of the history of genetics as a scientific discipline is presented; and the processes and laws of mitosis, meiosis, and heredity are studied in detail through lectures and laboratory exercises. The major assignment for this block is the production of a detailed timeline of human development. Several class periods are devoted to discussions of important perspectives and issues relevant to embryology and heredity, such as stem cell research, cloning, genetic engineering, the Human Genome project which confirmed that there is no such thing as separate biological races of humans, the work of Barbara McClintock, who was one of the first women to earn the Nobel Prize for her work on transposable genes, the under-recognized work of Rosalind Franklin's contribution to the discovery of the structure of DNA, the presentation of the spectrum of methods of reproduction in the natural world such as asexual, parthenogenesis, hermaphroditism, and sexual, and a discussion of the many ways a child can come into the world and be well cared for such as adoption, same sex marriages, surrogate mothers, gamete donation, in vitro conception, single parenting, and heterosexual couples.

Botany and Cell Biology – Eleventh Grade

Botany is an exploration of the anatomy, physiology, and taxonomy, as well as human use of plants. In this course, students track the evolutionary history of plant life on Earth by making inferences from botanical observations and interpreting biological data. They illustrate the structure and function of plants, which lends insight into their growth and development. Through hands-on experimentation, students learn about the mechanisms underlying photosynthesis and nutrient acquisition using hydroponics apparatuses they construct. We come to respect that our existence as humans is predicated on these intricate and age-old processes.

Zoology and Evolution – Twelfth Grade

This class places animals within the context of the five kingdoms of life. In addition, students learn the three-domain system of classifying organisms and the molecular evidence used to support this taxonomy. The major phyla of animals are studied in detail with special attention paid to modes of reproduction, life cycles, and the characteristics of the nervous and circulatory systems in each group. Laboratory assignments involve detailed observations and descriptions of various living marine invertebrates and the skeletons of vertebrates. The last third of the class is devoted to a historical examination of the development of evolutionary theory up to the present time. The life and thought of Charles Darwin is studied in detail, and the development of theories such as Neo-Darwinism, endosymbiosis, complexity theory, wholism, and ideas that incorporate the spiritual dimension are also presented and discussed in detail. Students write a major research paper on an animal of their choice and a shorter paper that explores evolutionary theory.

Honors Biology 12th Grade

The topics covered in the Honors Biology elective build on the Main Lessons and range from the molecules of life to the functioning of ecosystems. This class is open to seniors who have successfully completed Algebra 2 and have earned a B grade or better in the biology and chemistry Main Lesson blocks. Many of the lab experiments are from the AP curriculum; and they include work such as the quantitative analysis of enzyme activity, osmotic water potential of cells, and measurements of cellular respiration under different conditions. An in-depth study of the functioning of DNA is conducted as well as bacteriology, immunity, nutrition science, and ecosystem dynamics. Students perform and present experiments that they have designed together in groups, read professional scientific papers for discussion, and write detailed lab reports.

Chemistry Course Descriptions

Organic Chemistry – Ninth Grade

The study of chemistry in high school starts with a phenomena-based introduction to organic chemistry, traditionally defined as the chemistry of living materials. The students observe how starch is transformed into sugar, how sugar is transformed into alcohol, and how alcohol is transformed into acid. Students learn how simple measurements on the macro scale, such as measuring density and pH, can teach them about the chemical processes occurring on the microscale. As part of the study of the process of fermentation, the students learn about the influences of alcohol on the human body, emphasizing the diversity within us, in terms of biological, cultural, and social context. The complexity of the natural world is met through synthesizing an ester, comparing processes like oxidation and combustion, and the delicacy of a distillation apparatus. We also review the process of digestion of both starch and protein and learn what those processes can teach us about the structure of macromolecules. Through all these processes, we will find the modern definition of organic chemistry.

Inorganic Chemistry – Tenth Grade

This block opens with an investigation of the thermodynamics of the process of dissolution, and by precisely measuring the relation between the amount of salt dissolved, the amount of water, and the measurable temperature change this process brings forth. Through continually asking what changes occur in this simple process, students are introduced to the concept of ions and ionic compounds. The investigation of this concept continues by observing the separation of water into hydrogen and oxygen gas in the electrolysis set-up with a pH indicator. By analyzing the combined observations, students learn about the modern definition of pH. The concept of solubility and concentration are investigated by measuring the dependence of solubility on temperature and by using titration to determine the precise concentration of an acid solution. All these experiments are used to carefully build a living picture of ionic compounds at the atomic level. Through a wide array of precipitation reactions, students find out about solubility rules and are able to devise

their own analytical process to identify some metallic ions in an unknown solution. The difference between a metal and its metallic ion is strongly emphasized through experiments. Students observe the reactions between metals and different ions, make a hypothesis about what is happening, and are asked to devise and perform experiments that will allow them to check the validity of their hypotheses. From this process of discovery, they arrange metals in a reactivity list. Later, after observing the reactions of acids on metals, hydrogen is added to the reactivity list. The block culminates by observing the copper cycle - a process in which a series of irreversible reactions are used to transform copper from metal into an ionic compound, then an oxide, and back to an ionic compound, a metal once more. The students measure the mass of copper at the beginning and the end of the process, and through this, learn about the concept of preservation of mass, which prepares them for the 11th-grade block.

The Periodic Table – Eleventh Grade

Throughout history, human beings have wondered about the structure of the material world surrounding them. This chemistry block in the 11th grade follows the historical concepts and discoveries that enabled the construction of the periodic table and the understanding of the structure of the atom. We start with reviewing what concepts ancient civilizations (specifically Greece and India) had of the material world. We talk about the meaning of the word “element,” and how it changed through history. We learn about the conservation of mass and an emphasis is made on understanding the weight ratio of elements in compounds. While doing this, some of the most important concepts in chemistry are reviewed: the mole, relative atomic mass, compounds and bonding, stoichiometric proportions, balanced chemical equations, and the structure of the periodic table. Students also gain familiarity, through experiments, with some of the most common elements according to their different groups. This helps students in finishing the class with a conceptual project surrounding the nature of the arrangements of the elements in the periodic table. Finally, they see the logic behind forming simple ions and molecules (ionic, simple, double, and triple covalent bonds).

Biochemistry – Twelfth Grade

This block focuses on the study of the structure-function relationship of proteins. Proteins are complex macromolecules without which life would not be possible. From the structure of our cells, through digestion and antibodies, to signaling and neurotransmitters, proteins are involved in every function in our tissues and organs. During this block, the structure of these important biochemical molecules is studied through lectures, model building, laboratory work, and a personal project in which every student focuses on a specific protein that sparks their own personal interest. Every student will create a poster showing the hierarchical organization of the protein (or organic molecule) of their choice from the molecular level, through the cellular and organ level, to the human being and beyond, to the influence of each system on the community and the world. Each student will also give a lecture about their protein of choice to the rest of the class and write a scientific research paper describing everything they learned about their protein.

Earth Science & Astronomy Course Descriptions

Geology – Ninth Grade

The geology block introduces students to the motions, cycles, and processes of the solid earth. Students observe and describe the characteristics of igneous, sedimentary, and metamorphic rocks and study how the traits of each rock tell the story of its origin. Students then observe regional geological phenomena to better understand sedimentary processes and local manifestations of plate tectonics and how the dynamics of the earth generate different landforms and rock cycles. They learn to express their observations through both writing and artistic illustration.

Students learn about the transition of thought from catastrophism to uniformitarianism and the evolution of our modern scientific understanding of geology. They learn of early scientific theories as developed by Steno, Hutton, Lyell, and Whewell. The historical evidence that led to the theory of continental drift, as first proposed by Alfred Wegener, is studied in detail, including its initial rejection by the scientific community and subsequent development in the 1950s and 60s into the modern theory of plate tectonics. This example is used to illustrate how scientific ideas change radically as new evidence emerges and fosters new perspectives on prior observations.

Meteorology – Tenth Grade

The meteorology block explores how the energy of the sun and the rotation of the earth act upon the fluids of the earth - the air and waters - to produce weather and climate. Through direct field observation, lab exercises, and demonstrations, students explore how energy radiated from the sun acts upon the land and water of the earth to cause the redistribution of energy into and throughout our atmosphere by radiation, convection, and conduction.

The driving forces of climate and weather are studied on local, regional, and global scales, with special attention to the development of high and low pressure systems, Hadley cell circulation, the Coriolis effect, and the jet stream. Finally, the effects of human activity on global climate change are explored. Students investigate atmospheric processes in nature through field observations. In the lab, experiments are performed that explore the influence of heat on water and air, the formation of clouds, and the cohesive and adhesive properties of water. Students are responsible for writing detailed lab reports in which they analyze data statistically and devise an experimental design to further investigate meteorological phenomena.

Astronomy – Eleventh Grade

The purpose of the eleventh grade astronomy block is to familiarize students with the celestial phenomena as observed from the Earth. It is only through a clear understanding of these phenomena and of their rhythms that one finds a true connection between the cosmos and the human being, and, from there, the desire to observe more deeply the universe around us. Starting from the celestial sphere, the students familiarize themselves with the night sky, the constellations, and their motion. An in-depth study of the rhythms of the Sun and the Moon and their close relations follows. Different kinds of times are discussed and related to the ordinary Standard Time. Students make their own sundial. The motion of the planets through the sky is then explored, creating the base to better understand the real value of the Copernican Revolution. Kepler's description of planetary motion is discussed whenever an Earth-based phenomena points to it. The students learn how to shift continuously from a geocentric observation to its heliocentric explanation, and vice versa.

Environmental Science – Twelfth Grade

Environmental Science explores themes of interconnectedness, emergence, and the role of humans in preserving and reclaiming our commons. We explore such questions as: what in our environment is at stake? What solutions exist? How can we ensure justice is embedded in transformation? Who do we need to become? As we circumambulate these questions, we explore topics such as population growth, agriculture, pollution, climate change, waste, and renewable energy, among others. Lastly, students explore the interdisciplinary confluence of environmental science and economics by working to imagine and propose a plan for an environmentally friendly business, each applying the knowledge they have gleaned from both main lessons.

Physics Course Descriptions

Thermodynamics – Ninth Grade

The first block of physics in high school is devoted to thermodynamics. The first puzzle presented to the students is to understand how a toaster works by opening one and studying the inside. This initial investigation opens the road to further studies of the effects of heating and cooling on solids, liquids, and gasses, and on the working of various kinds of thermostats and thermometers. The macroscopic meaning of temperature is investigated and related to the sensations of warmth and cold. The concept of absolute temperature is introduced, and the Celsius and Fahrenheit scales are related to each other and to the Kelvin scale. The concept of specific heat is derived from experimentation and used to compare and contrast the ideas of heat and temperature. It is then a surprise to observe how the temperature of melting ice and boiling water stays constant while a hot plate continues to heat the system. Even more surprising is the discovery that, at low pressure, water can boil at room temperature while cooling at the same time! These demonstrations help to differentiate the processes of heating and cooling from the concept of temperature, and open the door for future investigations on the nature of heat. The knowledge acquired to this point is used to ensoul the world of technology where machines like the refrigerator, the steam engine, and the internal combustion engine become an expression of human creativity and ingenuity. Each student builds a project based on the laws of Thermodynamics, such as a pop-pop boat, or a Stirling engine.

Mechanics – Tenth Grade

The course of mechanics provides an introduction to kinematics. The pendulum and the relationship between its period and its length are first explored to introduce the students to the process of scientific investigation, including collection and analysis of data. It follows a study of uniform rectilinear motion, leading to the concepts of speed and trajectory. Free fall then becomes the focal point of our research, and Galileo Galilei the leading figure of the block. The conflict of Galileo with the church of the time helps the students to reflect about issues of ideological discrimination. The students perform the inclined plane experiment, and, with the help of further demonstrations, are guided to the concept of acceleration and the discovery of the geometrical nature of projectile motion. As part of the course, all students learn how to write a lab report, which includes an introduction, a detailed description of the experiment, the analysis and discussion of the data, a conclusion, and a closing section. Finally, working on a hands-on project helps the students to develop their practical problems-solving skills while encouraging collaboration.

Electricity and Magnetism – Eleventh Grade

The course of physics in the junior year starts with a detailed study of electrostatic phenomena and magnetic phenomena, which are continuously compared and contrasted. The two-charge model is introduced to provide an explanation for the phenomena observed, and it is later contrasted with an approach based only on the concepts of electric and magnetic fields. The electroscope, the Van de Graaf generator, the Wimshurst machine, and the Leyden jar are observed in action, studied, and discussed in detail. The class's transition to electromagnetism follows the historical development, from the invention of the battery by Volta to the discoveries of Oersted, Faraday, and Ampere. The creation of magnetic fields by an electric current, the force between electric currents, the production of electric current by changing magnetic fields, and other related phenomena are observed first and discussed later in detail. The course culminates with a detailed study of some of the major technological achievements in the field, including the microphone/speaker system, the AC generator, and the electric motor. Each student builds an AC generator and an electric motor from scratch, or pursues another independent project approved by the teacher.

Practical Physics - Eleventh Grade

Practical Physics is offered as an alternative to Electricity and Magnetism. The content of the course is the same as that of Electricity and Magnetism, but the emphasis is more on practical applications. Over the past 150 years, our everyday life has been completely transformed by the rapid expansion of a technology based on electric and magnetic phenomena. In class, we explore some of these applications and investigate the physics behind them. Topics included the Van de Graaff generator, the Wimshurst machine, the capacitor, the battery, the electromagnet, the electric motor, and the AC generator. The students, working individually or in a team, build some of these projects. They also produce manuals explaining how they made each project and

how the projects work. The final evaluation is based on the final projects, the written manuals, and a final exam.

Optics – Twelfth Grade

From a phenomenological point of view, optics is approached as the science of the visual world. Light cannot be seen directly, its existence is only perceived through its interaction with matter. The students explore the phenomena of reflection, refraction, and colors. The study of the images generated by mirrors (flat, convex and concave) and lenses (biconcave and biconvex) is done first only through observable quantities (parallax and perspective), and later through the ray-tracing model. If the length of the main lesson allows it, the appearance of colors, when looking at the world through a prism, is observed and discussed. Various projects are proposed as opportunities to deepen the understanding of specific topics of the course.

Honors Modern Physics – Twelfth Grade Elective

The senior course on modern physics provides a solid conceptual introduction to the physics of the 20th century. The replacement of the Newtonian mechanical view of the universe with relativistic, quantum mechanical new physics is explored with particular emphasis on the conceptual and historical development of the new ideas. The emphasis of the course is on the understanding of physics as a human endeavor, of the nature of the scientific process, and the historical development of physics ideas. Hands-on investigations, experiments, and demonstrations play a central role in the course that also includes a good amount of algebra-based quantitative problem solving. The course assumes knowledge of thermodynamics, kinematics, electromagnetism, and optics acquired by the students in the course of their previous physics blocks. Areas of Newtonian dynamics, not included in the Mechanics main lesson, are explored in detail in order to prepare a stronger foundation for the understanding of modern physics. Critical experiments are discussed in detail, and some of them will be performed in class. Among them, the students perform the double-slit experiment; measure the speed of light; build a cathode rays tube and use it to investigate cathode rays; perform Thomson's experiment measuring the ratio of the electric charge to the mass of the electron; build the set-up for the photoelectric effect and perform the experiment itself. The course adopts the textbook *Understanding Physics* by David Cassidy, Gerald Holton, James Rutherford (2002 Springer-Verlag New York, Inc.) written for undergraduate non-science majors or AP high school students. Other readings supplement some of the material in the book.

Health, Habitat, and Gardening

Each of the three segments of this class meets once a week for eleven weeks in 9th and 10th grades. The year-long sequence is designed to address personal health issues and restoration of the earth. For the habitat section, students learn about native plant species and how to plant and care for them. Planting of native species around the campus enhances beauty, conserves water, and provides habitat and food for native animals. They also contribute to an on-going restoration project of the natural area and the spring at Arden Wood senior living facility next door to the high school campus.

For the gardening component, students build and maintain gardens for growing vegetables and fruits around the campus. Planting, cultivation, watering, and fertilization of garden crops, small fruits, and fruit trees are learned. Students also learn the basics of soil science and use of organic materials, and they maintain worm compost bins and beehives. (See the Health section for a course description.)

World Languages Curriculum

The World Languages program includes two languages and develops throughout twelve years of study. Both Spanish and Mandarin are taught from first through sixth grades. In grade seven, students select one language to pursue in their middle and high school studies.

The exposure to two contrasting languages at an early age balances the one-sidedness of the mother tongue, shaping the child's constitution through breathing and developing flexibility in thinking and feeling. Each language arises out of a different cultural experience, and students acquire an awareness of the emotional, perceptive characteristics of the language.

As students grow, their language-learning capacities evolve. In the early grades, children learn through imitation, and the experience of the foreign language is completely oral. The fourth and fifth grades are transition years in which grammar is more formally introduced. Studies of grammar and syntax become more complex in the middle school years.

After age fourteen, the students exercise independent thinking, and are taught to enhance their communication in the classroom and through the Exchange Language Program. To receive a diploma and fulfill the UC requirement for college, high school students are required to take three years of one world language study. The fourth year of language study is an elective. Heritage speakers of Mandarin or Spanish are generally required to study the alternative language, though some exceptions are made based on individual learning plans.

At the heart of language learning lives the desire for authentic communication: person-to-person conversation and connection; the exchange of written information; and a foundation for understanding, tolerance, and respect. Language learning strengthens and enhances connections to other disciplines. Learning Mandarin or Spanish prepares students to become citizens of the global community by deepening their awareness and appreciation of other cultures and worldviews.

Grade School

During the first six grades, language lesson time is divided equally: two times per week each for Spanish and Mandarin instruction. During the first three grades, both language lessons offer a natural, oral method of language learning without translations, just as a baby learns to speak her mother tongue through an unconscious imitation. The approach is threefold. First, the children learn through a repertoire of speech, recitation of poems, movement, clapping and stamping to rhymes, singing songs with gestures, and learning vocabulary from their surroundings and the activities of their daily life. The lessons link the child to the world and complement their innate imitative ability. The second part of the lesson is dedicated to the presentation of the vocabulary in imaginative picture form through a story. From listening and comprehending, the students reenact and retell the story chorally. The children learn to ask questions and to

respond to a specific topic presented in a story form. At the end of the lesson, the students experience activities and games aimed at engaging their will (e.g., acting a play, playing a game, or following a picture-dictation). In Mandarin lessons, the will engagement activities also include drawing the story, rhyme, or song from the language lesson. These pictograph-specific pictures sow the seeds of comprehending Chinese characters in the coming years.

During third and fourth grades, reading, writing, and grammatical concepts are introduced for the first time. The language lesson undergoes a transformation: from the spoken word to reading via the writing of poems and stories memorized during the early years. In Spanish, grammatical rules, verb conjugation, and syntax are introduced while also expanding vocabulary. The students slowly become aware of the importance of word placement in sentences. The practice of oral language continues through simple questions and answers in complete sentences. The instruction generally proceeds from the whole to the parts: from the sentence to the word to the letter. Retelling stories is still an important component of the lesson; however, the recounting of a story is no longer choral, but rather individual. Students develop their own simple sentences in short compositions and are asked to read them or report on several topics. The Mandarin program builds upon the foundation set in early grades, the first and second grade drawings are now revealed as ancient pictographs and modern characters. The beauty of the Chinese characters as well as its connection to the natural elements are presented in each lesson. There is now strong emphasis on the stroke ordering, stroke arrangements, and stroke structure of Chinese characters in order to provide a solid foundation in character writing. Furthermore, in fourth grade the Hanyu Pinyin spelling system is introduced as a tool to help students connect the auditory comprehension of Mandarin to its visual composition. This is a way to transition the students from the “feeling” realm of Mandarin comprehension to the “thinking” realm.

During fifth and sixth grade, large classes over twenty-five students are split into two groups; once a week the whole class receives one language lesson and once a week the smaller groups each receive more individualized lessons. At this age, the students display a desire to communicate, and more individualized attention is necessary. Group recitation and speech exercises occupy less time, while conversation, reading, retelling, writing, and short grammar exercises step to the foreground. For both language lessons, as the children begin to gain a conscious knowledge of grammatical structures, the language lesson starts to include not only a rhythmical grammatical instruction through recitation, but also practice in sentences and vocabulary building. In addition, the students create their own books with poems and short essays, which complement the course reader and handout materials, and reflect the students’ original work. Culture and history, an integral aspect of the language lesson, are explored through poetry, literature, geography, and collaboration with class teachers during main lessons. For instance, the ancient China block is often taught by the Mandarin teacher during the 5th grade main lesson, and geography of Spanish-speaking countries is taught in Spanish lessons.

From grade seven onwards, students choose one language—Mandarin or Spanish—that will enable them to deepen their knowledge in the chosen language. As the faculty of thinking begins to awaken during the

middle-school years, foreign language learning undergoes a significant change. Students continue to display a real desire to communicate, and language learning requires more individualized attention: more individual conversations, grammatical instruction, longer essays, and partner work. With newly awakened conceptual thinking, the students can discover the grammatical principles in the language and these are written in their books. In class, the students practice asking questions, describing situations to each other, and writing sentences about what they have read, as the foreign language teachers strive to engage students in a lively and practical way. Many of the foreign language assignments are project-based to keep students engaged, provide challenges, promote independent thinking, and build team-working skills. Students go on fieldtrips to Chinatown, restaurants, and museums, to cultivate their appreciation for Chinese or Spanish-speaking cultures and food, as well as to make use of their foreign language skills.

Celebrating cultural events is an integral part of the Waldorf Language Program. In recent years, Lunar New Year and Día de los Muertos have been celebrated by all the students during a special grade school assembly. The school has dedicated both festivals as unique festivals to celebrate the Asian and Hispanic cultures, and the children take on a main role by performing and presenting, sometimes with guest artists from the Bay Area. In addition, the cultural content from a particular Spanish-speaking country is presented in the Día de los Muertos assembly each year. Both festivities showcase students' progress in foreign language lessons and provide an enriching and diverse cultural experience for the whole school.

High School

High school students may elect to study Spanish or Mandarin. Due to the larger number of students studying Spanish, Spanish students of the same grade are divided into two ability groups determined by a placement test. Courses follow the general guidelines set forth by the American Council on the Teaching of Foreign Languages, as well as the contextualized, communicative approach represented in the World Language Framework for the State of California.

After age fourteen, the students exercise independent thinking, and are taught to enhance their communication in the classroom and through the Exchange Language Program. To receive a diploma and fulfill the UC Regents' requirement for college, graduates are required to take three years of one world language study. The fourth year of language study is an elective.

At the heart of language learning lives the desire for authentic communication: person-to-person conversation and connection; the exchange of written information; and a foundation for understanding, tolerance, and respect. Language learning strengthens and enhances connections to other disciplines. Learning Mandarin or Spanish prepares students to become citizens of the global community by deepening their awareness and appreciation of other cultures and worldviews.

World Languages Course Descriptions

Spanish I: 9th Grade

poetry recitation and analysis, vocabulary and grammar exams, This course is designed for students to achieve a novice low to novice high level of proficiency in the Spanish language and to learn about Spanish-speaking cultures. The topics and resources introduced in this course emphasize communication skills in three key areas: interpersonal (listening, speaking, reading, writing), interpretive (listening, reading, writing), and presentational (speaking, writing, visually representing). This course introduces the present tense (regular verbs, *ser* vs. *estar*, *saber* vs. *conocer*, *tener* idioms, *gustar* and related verbs), stem-changing verbs, irregular verbs, the present progressive, and the immediate future. The course may also introduce the imperative, the preterite, and the imperfect tense depending on the pacing of the group. The vocabulary covered in this course lends itself to high-frequency situations including, but not limited to, greetings and introductions, expressing preferences, school life, pastimes, travel, family, food, and clothing. Short stories and dialogues are incorporated to develop literacy skills. Daily oral and auditory practices involve poetry recitations, dialogues, and narrative staging. Formal and informal assessments include creative writing assignments, presentations, and projects. Students are encouraged to incorporate art in its many forms when giving oral presentations or completing assignments.

Spanish II: 9th or 10th Grade

This course is designed for students to achieve a novice high to intermediate mid level of proficiency in Spanish and to gain a deeper understanding of Spanish-speaking cultures. The topics and resources introduced in this course emphasize communication skills in three key areas: interpersonal (listening, speaking, reading, writing), interpretive (listening, reading, writing) and presentational (speaking, writing, visually representing). This course covers the present tense (regular and irregular verbs), stem-changing verbs, reflexive verbs, the present progressive, the imperative, the preterite, the imperfect, the future, the conditional, and introductions of the perfect tenses (present and past). The vocabulary covered in this course lends itself to high-frequency situations, including but not limited to leisure activities with family and friends, home life and chores, celebrations and festivals, getting around town, travel, hygiene and physical fitness, and clothing and fashion. Stories and short narratives are introduced to develop fluency in reading and writing. Daily oral and auditory practices include poetry recitations, dialogue, and narrative staging. Authentic media are incorporated for learning and practice. Formal and informal assessments will include poetry recitation and analysis, vocabulary and grammar exams, creative writing assignments, and presentations and projects. Students are encouraged to incorporate art in its many forms when giving oral presentations or completing assignments.

Spanish III: 10th or 11th Grade

This course is designed for students to achieve an intermediate mid to advanced low level of proficiency in the Spanish language. Students continue to develop their Spanish language skills as they explore the unique cultures of the Spanish-speaking world. Students revisit concepts from previous courses in order to add nuance to their understanding while they develop as complex and multi-faceted individuals. The topics and resources introduced in this course emphasize communication skills in three key areas: interpersonal (listening, speaking, reading, writing), interpretive (listening, reading, writing) and presentational (speaking, writing, visually representing). The vocabulary covered in this course lends itself to high-frequency situations, including but not limited to making plans, telling a story, counseling a friend, expressing opinions, making future predictions, hypothesizing, and debating. Key grammar concepts include the preterite and imperfect tenses, the present perfect, the future, the conditional used with and without subjunctive, subjunctive vs. indicative moods, the imperfect subjunctive, object pronouns, and commands with combined object pronouns. Legends, myths, and classics of literature are introduced to further develop fluency in reading and writing. Daily oral and auditory practices involve poetry recitations, dialogue, and narrative staging. Formal and informal assessments include: vocabulary and grammar exams, creative writing assignments, and presentations and projects. Students are encouraged to incorporate art in its many forms when giving oral presentations or completing assignments.

Spanish IV: 11th Grade

This course is designed for students to achieve an advanced low to advanced mid level of proficiency in the Spanish language. Students continue to develop their Spanish language skills as they explore the unique cultures of the Spanish-speaking world. Students analyze cultural and historical figures, while exploring themes of identity and self within the context of society. The topics and resources introduced in this course emphasize communication skills in three key areas: interpersonal (listening, speaking, reading, writing), interpretive (listening, reading, writing) and presentational (speaking, writing, visually representing). The vocabulary covered in this course lends itself to more sophisticated conversations and communicating complex ideas. Topics include current events, pop culture, discussions, debates, classic and modern reading excerpts, lauded and/or influential films. Daily oral and auditory practices involve poetry recitations, dialogue, and narrative staging. Formal and informal assessments include: vocabulary and grammar exams, creative writing assignments, and presentations and projects. Students are encouraged to incorporate art in its many forms when giving oral presentations or completing assignments.

Senior Elective: 12th Grade

Spanish 5 is designed for students to develop their linguistic proficiency while exploring the diverse cultures of local and global Spanish-speaking communities. Topics and resources introduced in this course align with the three language modes: Interpersonal (speaking-listening, reading-writing), Interpretive (listening, reading, viewing) and Presentational (writing, speaking, visually representing). The course expands upon grammar studied previously and introduces new concepts. Emphasis on the sustained development of spoken Spanish is substantial; students are required to speak in the target language when asking and answering questions, presenting creative and artistic work, and when conversing with peers and the teacher. Vocabulary covered in this course lends itself to high-frequency situations. Students complete descriptive, narrative, expository, and persuasive compositions using the vocabulary and verb tenses studied in this course. Upon successful completion, students will have achieved an advanced low to advanced high level of proficiency in speaking, writing, listening, and reading.

Mandarin I: Ninth Grade

Mandarin I is an introductory and four-skill integrated course. The course is designed for students to achieve a novice low to novice high level of proficiency in Mandarin and to learn about Mandarin-speaking cultures. Students will be introduced to Mandarin Chinese, which is mainly used in Taiwan and mainland China. To develop basic oral communication skills, students learn the pronunciation and four tones through the Chinese Pinyin Romanization system and everyday vocabulary and phrases. High frequency vocabulary may include greetings, self-introductions, nationalities, family relationships, hobbies, daily routine and general preferences or descriptions. Students also learn stroke orders, the structures and evolution of Chinese characters in both traditional and simplified scripts, and simple and compound sentence structures necessary to developing basic literacy skills. Chinese poetry, calligraphy, history, and culture are introduced as they relate to each lesson or

unit of study. Daily oral and auditory practices involve, but are not limited to, poetry recitations, dialogues, and narrative staging. Students can expect 15-25 minutes of homework three times per week. Final exams and/or projects are scheduled at the end of each semester.

Mandarin II: Tenth Grade

Mandarin II is a continuation of Mandarin I. In this course, students continue to build proficiency in four key areas: listening, speaking, reading, and writing. This course is designed for students to achieve a novice high to intermediate low level of proficiency in Mandarin and to gain a deeper understanding of Mandarin-speaking cultures. They achieve a practical command of the language applicable in various situations, including conversational dialogues about school life, language learning, friendship, and children/parent relationship, festivals. To further develop literacy skills, students read different texts, including short stories, poetry and answer comprehension questions in Mandarin. Students also compose creative short paragraphs or reflections based on class readings, discussions, or written prompts. Daily oral and auditory practices involve, but are not limited to, poetry recitations, dialogues, and narrative staging. Students can expect 15-25 minutes of homework three times per week. Final exams and/or projects are scheduled at the end of each semester.

Mandarin III: Eleventh Grade

This course is designed for students to advance their language skills in listening, speaking, reading, and writing; building upon the structures and vocabulary already acquired during Mandarin II and Mandarin I. This course is designed for students to achieve an intermediate to advance low level of proficiency in Mandarin and to gain a deeper understanding of Mandarin-speaking cultures. The goal of the course is to enhance each learner's ability to communicate fluently and precisely in Mandarin Chinese. Students learn more complex sentence structures and idiomatic expressions for sustaining longer conversations. Students read Chinese myths, legends and news articles to broaden their understanding of contemporary Chinese culture and society. Students further developed their literary skills through extensively reading simplified Chinese ancient and modern literature (e.g. fables, myths, news) as well as learning to become strategic readers. Students develop their written Mandarin by learning to paraphrase and summarize short texts and by developing their Chinese typing skills. Daily oral and auditory practices involve, but are not limited to, poetry recitations, dialogues, and narrative staging. Students can expect 15-25 minutes of homework three times per week. Final exams and/or projects are scheduled at the end of each semester.

Mandarin IV: Twelfth Grade

Students master numerous complicated communicative tasks and social situations in Mandarin. Students are able to initiate and sustain in-depth conversations in the target language. This course is designed for students to achieve an advance- mid level of proficiency in Mandarin and to gain a deeper understanding of Mandarin-speaking cultures. Students read longer texts by implementing reading strategies such as skimming/scanning, guessing, and/or analyzing. Students' literacy skills become highly developed through

reading Chinese myths, and modern literature, as well as writing short research papers. Formal and informal assessments include, but are not limited to, classical poetry analysis, vocabulary exams, creative writing assignments, and presentations and projects. Students are encouraged to incorporate art in its many forms when giving oral presentations or otherwise demonstrating competency in a particular area of study. Final exams and/or projects are scheduled at the end of each semester.

Student Exchange Program

For students learning a world language, a linguistic and cultural immersion opens the door to first-hand, authentic experiences beyond those provided in a traditional classroom setting. Study abroad affords students the opportunity to strengthen their language skills as they work toward fluency, make new friends within the international Waldorf community, travel, and expand their worldview. Most importantly, a study abroad experience invites students to learn about themselves through thoughtful self-reflection as they consider: *What is my passion? How can I better communicate with others in my language of study? Why does traveling change all of us? Who will I be afterwards?*

This program supports direct/reciprocal exchanges within the international Waldorf school community and for the families who make the commitment to host students from abroad. Students are not expected to pay any additional tuition fees or living expenses (beyond pocket money) while away from home. Students who participate in a one to three (1-3) month exchange live with a student host abroad, and host that same student at the San Francisco Waldorf High School at a later date (or vice versa). The families and school officials determine the order of travel based on personal preference and school schedules. Exchange students are expected to attend classes, school functions, and family/community activities as they would in their home country. All participants must currently attend Waldorf schools.

Starting the Application. The school's Language Exchange Coordinator presents the program to all students in their language classes sometime during the 9th grade year. Following this presentation, the coordinator meets with individual students who would like to initiate the application process. The formal exchange program application includes writing a "letter of presentation" in Spanish or Mandarin, which is shared among the international community. Next, the coordinator works with individual students in order to make contacts with potential exchange partners within the international Waldorf community. Students and families review the potential matches and communicate directly with future exchange partners via email, Facebook, Skype etc. If the match is a good fit for all parties involved, the coordinator helps families coordinate travel times, school schedules, and the full application process. SFWHS files paperwork for I-20 Student Visas for incoming students, and our faculty and staff members are involved in every step of the process to ensure a smooth transition. Within the Spanish-speaking world, the school has strong ties with Argentina, Chile, Peru, and Spain. For students learning Mandarin, the school has a connection with a Waldorf high school in Taiwan and hopes to extend that relationship to Waldorf schools in China in the near future. Typically, students study abroad where they can practice their current language of study (Spanish or

Mandarin), though heritage speakers are also encouraged to study abroad in a country where they may deepen their language abilities.

Guidelines for the Exchange. This process takes time to plan and involves many small steps and communications among students, parents/guardians, teachers, registrars, college counselors, etc. from both countries. For students who already have a friend or potential match in mind from another Waldorf school, this is taken into consideration, but the school asks that families refrain from making final plans or purchasing flights without first clearing these decisions with the Language Exchange Coordinator. Due to the demands of the Waldorf curriculum, students are expected to return after a period no longer than three (3) months. Because of the reciprocal nature of the direct exchange program, the visiting student's stay in San Francisco should not exceed this three (3) month timeframe. Each student must be in good academic standing to pursue studies abroad, and may not participate in an exchange if (s)he is currently on academic or behavioral probation or has been within the previous semester. All students need final faculty approval in order to participate in the exchange program.

Transcript Details. Prior to making final plans for an exchange, students must have an academic consultation with the College Counselor to determine the timing so as to avoid missing essential courses required for graduation. Studying abroad does require some sacrifice on the part of each student, namely missing track classes, Main Lessons, sports, theater, art, eurythmy and any other activities considered part of the normal school year. Since each student has unique goals and educational needs, the faculty helps individual students determine when to study abroad and for what length of time. For instance, a student athlete could choose to study abroad after a sports season has finished or a member of the eurythmy troupe could travel after the spring performances. In general, coursework for Main Lessons and track classes cannot be "made up," and some teachers will choose to assign reading or work for a student while (s)he is away. It is necessary for students to speak with each track class/art/music teacher as well as current and upcoming Main Lesson teachers before departing on an exchange. In some cases, students can study abroad for part of our hemisphere's summer months, allowing them to transition more smoothly into coursework in the host country. Before returning from an exchange, students must request a copy of the courses taken in the host country and any other evaluative reports to place in their official file at SFWHS.

Visual Arts Curriculum

Grades 1 – 8

Grade school visual arts include painting, drawing, and modeling lessons. A steady continuum of visual arts trains the aesthetic sensibility as the children explore color, line, and form from kindergarten through eighth grade. (Form drawing, handwork, and woodwork subjects are described separately.)

Painting

During the kindergarten years, the children paint once each week as a part of their morning play activities. They don their aprons and sing a painting song. By the end of the song, the children are already enchanted, entering the land of color. They have been given the three primary colors: red, yellow, and blue. The wet-on-wet painting technique provides a powerful color experience as wet pigments flow freely across wet paper. Where the colors meet, magic happens. A young child watches as yellow flows into red, creating a burst of orange—or a field of green suddenly arises where yellow shines down upon blue. No wonder the mood in the room remains hushed—the children are wholly engaged. Some, like little scientists, are happy just to swish their brushes around in the rinsing jar, listening to the tinkly sound, and observing the changing colors there. Others are quick to begin painting with an idea right away. Some of the most beautiful paintings at the school are painted in the kindergarten, with absolutely no instruction necessary. Out of their own inspiration, the children discover the phenomena of color itself.

Thus begins a long journey of exploration as the children gradually come to understand the qualities of the colors over the coming years. Wet-on-wet painting allows moods to play out or dissolve. The children also learn to create harmony and balance. In varied ways, the painting lessons aim to help the children dream in a world of color and perceive its language. The class teacher, working out of the mood of each season, integrates the painting lessons with the content of each Main Lesson block.

In the lower grades, painting lessons are introduced with a short story in which the colors are characters interacting according to their inherent qualities. For example: “Bold red hopped in the center and yelled, ‘Is anyone ready to play?’ Very shyly, quiet blue stepped forward and then circled around along the edge. He picked up his courage and went to meet red...”

Time may be devoted to presenting each color separately or in interaction with every other in a wide variety of compositions and gestures. The experience of complementary colors (blue-yellow), versus harmonious (yellow-orange), and characteristic blends (blue-red) is provided in abundance; and gradually more colors are brought together and the experience of mixing and of color intervals (yellow-orange-red /yellow-blue-green) may naturally arise. The children experience qualities of movement in painting. For example, when asked to paint the movement of ‘how a leaf would fall from a tree in autumn’, ‘a breeze rustling through branches, or ‘a

wave washing upon the shore’, the children can understand that painting is free flowing and alive without diving too deeply into the realm of form.

By third grade the children are used to creating compositions that express the content of a story as well as the mood of a season. Tertiary colors may now be mixed to form brown. Around age nine, there comes a greater ability to produce and enjoy a variety of shades and more sophisticated moods: golden-light yellow, yellow–green, green-blue, etc. The children are ready to see forms arise from the color: a blue tree against a lighter moonlit winter sky, a golden pyramid amidst the dry desert sands, etc. The compositions become more sophisticated, and the teacher may invite the students to independently carry on what he/she suggests. The themes follow the curriculum: animals in fourth grade, botany in fifth, etc., as well as the stories of the language arts curriculum.

In grade five, active (lighter) and passive (darker) colors are explored. What happens when the sun illuminates one side of an image? Painting wet-on-wet, the students are guided towards greater control of their brush and more freedom in observing what is happening on the paper.

By sixth grade, the students are ready to take on greater challenges, using brushes of varied sizes, varying the wetness of the paper, and altering the intensity of the color. Painting lessons are always presented from the experience of color itself—color arising from a mood in nature and the senses. Color perspective is also explored in the upper grades: Which colors have the quality to leap forward or to recede?

In grade seven, color is studied during different times of the day (What happens if the sun is behind a mountain or in front of it?). Teachers give guidance and suggestions during painting lessons while encouraging individual expression. Soon they will begin the veil painting technique, wherein their long-time experience of color matures. Students become sensitive to seeing an image arise through the gradual layering of veils of color.

In eighth grade, wet-on-wet landscapes, such as cultural landscape studies and scenes from the Industrial Revolution, are painted and also rendered in pastels. In veil painting, more colors may be used; and wet-on-dry techniques are offered. Asian brush painting and other mediums from different cultures are introduced.

Drawing

Drawing stands midway between painting and form drawing. Drawing is taught both as a color experience, in which scenes and figures arise out of masses of color, and as a practice in form—awakened through the form drawing lessons.

The kindergarten child draws from imagination. No instructions are given other than to “fill the page with color.” Children watch one another draw and choose a variety of colored stick crayons to draw simple scenes or designs. Favorite motifs are rainbows, flowers, and butterflies; and the paintings reflect the world as the

young child's consciousness perceives it. The drawings help teachers discern a child's development and readiness for first grade.

Starting in first grade, the children begin watching their teacher drawing letters, numbers, and simple pictures in colored chalk on the blackboard. They delight in recreating these drawings in their Main Lesson books. The letters are embedded within pictures that illustrate fairy tales and stories. These lessons alternate with free creations in which the children render their feelings for a story and show what inner pictures were strongest. The colors may be given gradually, so as to enable the children to form a relationship (as in painting) with each, including the cold and warm shades of each rainbow hue.

A teacher may choose to teach the technique of shading with block crayons, discouraging line drawing (belonging to the form drawing class) in favor of a more soulful expression through mass and color. Thus, no white is left on the page, and the colors are chosen to express the mood and soul of a story.

From the first to third grades, the degree of detail increases; and attention is paid that the children develop a sense for compositions that fill the page. Main Lesson book drawings and decorative illustrations are an integral aspect of daily work.

In the fourth and fifth grades, shading can be introduced in a more specific way with an eye to the blending of colors and the sensing of a form before deepening with color and detail. This starts with crayons and is then continued with pencil-shaded drawings. With pastels, the students are introduced to the color wheel. With pencils, they draw images from nature such as flowers and trees. Map drawing allows for the integration of geography and developing artistic techniques.

In the sixth grade, students gradually begin to explore the range of light and darkness cast by shadows. Transitions from black to white become very important, and charcoal is introduced for drawing. Shaded drawings—a particularly effective style of rendering—can be created with graphite. Nature sketching and technical illustrations of science experiments are introduced. **In the seventh grade,** students focus on the Renaissance and learn about human proportions. Portraits and figures are drawn through shading. Tools are introduced to create perspective drawings. Landscapes are drawn, incorporating both close-up and far away perspectives. Portraits are also drawn with lead pencils, charcoal, and graphite. Using color pastels, students find form out of color, create perspective, and learn how to place color in front of or behind the light. Light and darkness are also created through the use of color pastels.

In the eighth grade, black-and-white studies are continued. How does the light shine if you open a window when you are in a dark room? What happens when the sun casts particular shadows? Charcoal, graphite and ink are used for these exercises. The study of perspective drawing is deepened, as are techniques with various drawing media.

Sculpture

Art lessons in the grade school include more aspects than just painting and drawing. Beeswax is a delightful medium for modeling. It is colorful, smells heavenly, is reusable, and warms gradually in the hands. The children are already familiar with beeswax from their years in kindergarten.

Beeswax provides a natural means for stories and lessons to come alive. The children are given a piece to warm in their hands while they sit and listen to their teacher tell a story. Suddenly, by modeling, whole scenes or dioramas spring forth as the children respond to the stories they inwardly picture. Beeswax can also be used as a calming aid. Even into fourth grade and beyond, it can provide a ready means for modeling the animals or sea creatures being studied.

In the middle school grades, particularly in sixth grade, students may use clay to sculpt simple but realistic animals from nature. This coincides with the creation of stuffed animals in their handwork classes.

Seventh graders focus on the Renaissance and learn about human proportions. In addition to creating portraits and figure drawings, proportion is also learned through sculpting with clay. This exploration carries on through the eighth grade where clay may be used in the studies of anatomy and geometry.

Throughout the grade school years, students progressively learn to use painting, drawing, and sculpting to freely render the subjects for their Main Lesson books and in a variety of other artistic presentations.

Grades 9 - 12

High school teachers help students to further develop the aesthetic skills acquired during the grade school years. Furthermore, it is believed that artistic work itself is essential for the well being of the students.

High school students take three hours of art every week. A particular art “block” may last from six to ten weeks depending on the subject (for example, ten weeks are needed to set-up and weave on the looms). After one art block ends, another begins; thus, the students continually take visual art blocks throughout the four years of high school. Ongoing artistic work continues to hone skills and supports the academic subjects in many ways, providing balance and refreshment, and developing healthy resilience.

The visual arts program includes painting, drawing, and sculpting, as well as crafts such as weaving. These experiences are taken to a complex and accomplished level. Students encounter Waldorf-trained teachers and master artists or artisans in their respective fields. For example, students learn metal arts from a local metal artist and sculpture from a Bay Area sculptor. A blend of specialists and core teachers provides a healthy balance of perspectives and techniques.

Students have the opportunity to experience the utmost level of creativity and artistry— each one finding and deepening his or her own particular strengths, but also working on improving areas in which he or she may be less skilled. During the ninth and tenth grades, the students take a wide variety of required art classes. This allows them time to experience a particular artistic medium, such as copper, which they might not otherwise elect. Discovering new talents, likes, and dislikes is part of the adolescent’s quest. In the eleventh and twelfth grades, students continue to take required art classes and also choose to deepen their experience through electives as interests dictate.

Specific art electives are offered at the request of students in the high school. For example, four separate photography classes were offered in 2014-15 due to student input. Three elective Cooking blocks also came as a request from the students. Each spring, the tenth graders are asked to choose electives for the following year; therefore, each year’s art curriculum has a slightly different flavor. Remaining open and flexible to the needs of today’s young adults, coupled with providing a strong grounding in Waldorf pedagogy, is key to the thriving program.

One aim of the visual arts program is for students to experience a stream of related classes leading to greater depth, as well as different nuances, of expression. An example of this might be ninth grade Sculpture, tenth grade Pottery, the eleventh grade elective “Portrait in Clay”, and the twelfth grade elective Stone Carving. Each of these blocks works with clay or stone, but each has a different emphasis.

Because academic classes within the school are, in themselves, taught artistically, there are frequent assignments calling for artistic interpretation. Opportunities for application abound across the curriculum. For example, in the eleventh grade astronomy block, students are asked to create accurate working sundials.

An array of designs using every possible medium results. By the high school years, the aesthetic sense has been well trained and students readily accept such challenges.

In addition to providing a wide range of artistic experiences, particular classes are taken when they are relevant for the students' own inner development. For example, black & white drawing is taken in ninth grade when students tend to experience extremes and polarities within their feeling life. Working in charcoal and ink, they immerse themselves into darkness and light through exercises and in master studies. They must learn to balance and control nuance between these polarities as they draw. Ninth graders take basketry, where they must bring order and harmony out a disordered bunch of wet, chaotic elements. These challenging and transformative activities sometimes mirror inner turmoil. Grappling with and taming matter not only concludes in artistic production, but it is also a way to take hold of oneself. The activities are restorative and instill confidence. The finished product may turn out to be quite satisfying and pleasing (or not!), but the inner engagement—the process itself—is essential. Students are often asked to reflect, in writing, upon the completion of their work: What might you do differently if you could do it again? Did you happen to learn something about yourself in this process? The answers can be quite revealing.

Another aim of the visual arts is learning to recognize where enhancement is needed and how to create beauty where it does not yet exist. Much of our modern world itself is in need of artistic transformation and even healing. These are critical skills that students need to develop for life in the 21st century.

In short, the school's task is to develop a visual arts program specific to the needs of today's adolescents in San Francisco. The arts classes arise from the same overall themes that flow through each of the four years. The intent is that the students experience artistic lawfulness in relationship to what it means to be alive today. Beauty and practicality should be inherent in the design process as students delve into their subjects, pushing the medium in a thoughtful, contemporary manner. Relevance of one's work and responsibility to the planet are also key elements in this process: How does my work influence the world and its resources? This is a question we hope the students will ask themselves. As they use world resources, such as wood or paper in their creative work, do they consider the loss of resources? Use of recycled materials might give new artistic life to existing resources, increasing this consciousness and minimizing artwork that is merely decorative. The arts must also be presented in a manner that engages students fully in the creative process, not only the finished product. There must be flexibility and the courage to change the arts curriculum in order to meet these goals and the needs of particular groups of students. A wide range of visual arts classes in the high school are currently offered:

High School Arts Courses

Ninth Grade Blocks

- Black & White Drawing
- Basketry
- Glass Fusing
- Copper Arts

Tenth Grade Blocks

- Techniques in Drawing/Pastels
- Weaving
- Clay sculpture

Eleventh Grade Blocks

- Bookbinding
- Watercolor Veil Painting

Eleventh & Twelfth Grade Electives

- Sculpture--"A Portrait in Clay"
- Color Photography
- Veil Painting
- Pottery
- Stained Glass
- Advanced Metal Arts
- Forging
- The Art of Video
- Animation
- Oil Painting
- Advanced Drawing
- Watercolor Botanicals

High School Visual and Practical Arts Course Descriptions

Basketry – Ninth Grade Block

Students complete small twined baskets in order to learn weaving techniques. They then begin to conceptually explore the question, “What is a vessel?” This inquiry leads to further contemplation of ideas—such as boats, houses, etc.—and to attempting new methods of construction. Students are also encouraged to work creatively with recycled materials. Process is emphasized, along with precision and artistry. Sculptural exploration often begins with a twisted branch, as students imagined a vessel within it. They envision forms and attempt to bring order and harmony out of a mass of wet, chaotic elements. The historical and cultural richness of basketry around the world is covered, and the class culminates in the works of inspiring contemporary artists.

Black & White Drawing – Ninth Grade Block

This course offers students an introduction to working with light and dark, building three dimensional forms on a two dimensional plane, and creating strong compositions that balance light and shadow. Students explore a variety of media, including charcoal, graphite, paper ripping, pen and ink and scratchboard. Techniques used include stippling, chiaroscuro, blind contour, and gesture drawing.

Copper Arts – Ninth Grade Block

Metal working, with iron, copper and silver, is an integral part of the Waldorf arts curriculum. It harkens back to historical and cultural developments of technologies reaching back to the copper age and leading up into the modern world. Students develop cross-disciplinary connections through a practical understanding of geology/mineralogy and the physics and chemistry of metals, which are taught in our school’s science program. The course requirements are to create a basic copper bowl, after which students, as time permits, are able to create a secondary project or have an introduction to basic jewelry making techniques, which come as an elective in grades 11 and 12.

Glass Fusing – Ninth Grade Block

Students learn how to cut, shape, and embellish glass using a variety of tools, molds, and machines. Students are encouraged to choose projects and create art based on their own interests. Students will also build on their skills to explore the properties of kiln-fired glass and learn how glass behaves in the kiln. Projects include glass relief sculpture, pocket vase, self-portrait, and small scale designs such as jewelry, or picture frames.

Techniques in Drawing– Tenth Grade Block

Techniques in drawing is a follow up to the ninth grade’s black and white drawing class. This course expands on the foundation of working with light and shadow to include color, composition, and experimental and mixed media drawing techniques. The students are challenged to deepen their repertoire of drawing skills and to develop imaginative content through a thoughtful artistic process.

Weaving – Tenth Grade Block

The students learn to design and weave chenille scarves on four-harness floor looms. They are challenged to work as artistically as possible. Working with a partner, each student is responsible for accurate threading and set-up of their loom. In addition to a scarf, each student also learns to weave a colorfully patterned band on an inkle or tablet-weaving loom. These bands are designed as belts, guitar straps, camera straps, or other functional items. The overall weaving experience encompasses a broad range of skills. Students are required to write thoughtful reflections about their process as part of a self-evaluation.

Clay Sculpture - Tenth Grade Block

During this block we explore aspects of the content of the morning verse through sculptural and consciousness raising activities. First, we look into the mineral world, which manifests as flat plains and angles like those found in crystals. We particularly look at the cubic system as we find it in fluoride, salt, diamonds and so forth. Next there is the life of plants, which are expressions of the liquid, life-formative forces. Then comes the nature of the animals that add an aspect of independent movement, feeling, and instincts to the former. When we arrive at the human being finally, we come to the possibility of developing a higher consciousness, which is able to transcend our instinctual aspects and develop compassion, care for each other, and care for the environment globally. How can we read or portray the “soul gesture” or body language of another human being through clay? How can we sculpturally show joy, pain, tranquility, and diverse emotions?

Bookbinding – Eleventh Grade Block

The book in its evolution parallels humankind’s evolution as it has recorded the development of our consciousness. Students are introduced to the materials, tools, and techniques of bookbinding. The precise skills and logic are uniquely suited to the eleventh grader's developed thinking and manual dexterity. Various types of book structures are created—sewn pamphlets, hinged albums, accordion books, and, finally, a formally bound book. The projects are expected to be well crafted as well as highly artistic. In the final project, students are encouraged to explore unique book structures, as well as those within traditional bookbinding.

Veil Painting – Eleventh Grade Block

During this course, the students explore painting in the medium of wet on dry watercolor paint. Veil painting explores the transformative aspect of color into form, emerging from the interplay of layers of warm and cool colors. Each transparent veil of color must be carefully applied to dry paper so that the lower layers are not dissolved. Layer after layer is added, and, slowly, the students discover emerging forms. They use light and dark values expressively, while also creating a harmonious composition.

Sculpture – Eleventh and Twelfth Grade Elective

A class for students interested in learning how to correctly depict all the details, proportions, muscles, and anatomical measurements of the human head, neck and shoulders. The students start from the inside out, sculpting a skull first, then they add skin, followed by the face's realistic features, hair, & adding all the prominent bone structure, muscles and fat pads. They will also learn the neck muscles and the correct way to depict clavicles. They will be sculpting a life-size bust.

Pottery – Eleventh and Twelfth Grade Elective

This course provides the students with the opportunity to develop a basic knowledge of ceramics, basic hand building techniques, surface development including glazing, and kiln loading and unloading and possibly minimal wheel throwing techniques. Students will develop the ability to successfully manipulate clay through the basic hand building techniques of coil, pinch, and slab. Class projects will focus on technique, design, and the creation of ceramic objects that are expressive. Both the vessel and sculpture traditions in ceramics will be explored. Activities will be individualized according to the ability level of each student. Projects include: Sets, bowls, plates, vases, serving bowls, cups, etc.

Stained Glass – Eleventh & Twelfth Grade Elective

The students develop a unique stained glass panel with one repeating design element. First, a pattern is created; then students proceed to cut and grind the glass. Next, the foil is applied, and the glass pieces are soldered together. Lastly, the students resolve a way to mount the panel to a window. Working with glass has considerable risks of miscalculation and breakage, thus great care and precision has to be exercised. Students learn from their mistakes and resolve problems in order to complete the work. Every student is faced with particular issues and tackles them with great success.

Photography – Eleventh & Twelfth Grade Elective

This studio photography class is designed to expand on the basics of black and white photography by introducing the concepts of color and digital technologies. Students choose to use either a manual 35mm or a digital camera. The course begins with a review of basic photographic concepts and is then organized around a series of narrative and landscape projects offering the students an opportunity for independent work. Students explore color theory by studying contemporary work and learn basic digital procedures for importing images, adjusting resolution, manipulating images, and printing using computers.

The Art of Video – Eleventh & Twelfth Grade Elective

In this film making class students learn the in-and outs of video production through three assignments: first a brief 'Character witness' autobiographical film, followed by a master study of a scene from a favorite movie, and finally an illustrated interview in which the students illustrate an audio interview with archival material or b-roll. Students quickly learn the fundamentals of pre-production, production, and post-production and are graded on the results as well as their participation.

Animation – Eleventh & Twelfth Grade Elective

In this class the students learn about the history of animation and are assigned projects which use several animation techniques: two cell animation, phenakistoscope, flipbook, pixelation, stop motion and rotoscoping. They complete these projects using either traditional or digital media.

Watercolor Botanicals – Eleventh & Twelfth Grade Elective

In this course, students use a traditional method of watercolor to explore and connect with the precise, expressive world of plants. They develop their drawing abilities and watercolor skills, as well as expand their understanding of composition, gesture, contrast, texture and color. Paintings are created through close, careful, and accurate study of live plants and cut flowers. Students will be led in various shorter projects and exercises, centering around observation, composition, techniques in watercolor and concepts of color. There will also be an extended painting, which will develop over the length of the class.

Oil Painting – Eleventh & Twelfth Grade Elective

This course is an exploration of the craft of traditional oil painting, with an emphasis on classic ideas about value, color, and composition. The objective of this class is to learn how to handle oil paint, mix color and layer glazes. Students work on a detailed landscape painting throughout the class layering upon layer thin, transparent glazes to achieve the most luminous color.

Advanced Drawing - Eleventh & Twelfth Grade Elective

This class focuses on various drawing techniques. Using the self-portrait as the subject matter, students learn how to abstract an image into shapes in order to capture the realistic nuance, how to measure for accuracy and shade using a wide range of graphite values. They then incorporate collage and pen and ink into the background to add a more conceptual layer to the self-portrait.

Advanced Metal Arts – Eleventh & Twelfth Grade Elective

Students with prior copper smithing or foundational copper jewelry background advance to jewelry fabrication. Through a series of directed projects, students learn to use a torch for annealing and soldering, cut with a jeweler's saw, drill, pierce, adorn with stamping tools and hammer texture, as well as form with stakes and hammers. Instruction such as stone setting is added.

Basic lapidary work is introduced in order that the students are able to cut and polish their own gemstones from rough minerals such as agates, jasper, turquoise and jade, or recut existing gem stones to fit their designs.

Forging – Eleventh & Twelfth Grade Elective

Metal working, with iron, copper and silver, is an integral part of the Waldorf practical arts curriculum. It harkens back to historical and cultural developments of technologies throughout the world. We start with the use of an iron age primitive forge, fired by charcoal. Students learn how to control temperatures up to 2000

degree Fahrenheit while learning how to cut, bend, twist and transform iron into new shapes. This requires collaboration in small groups, individual planning, sequential thinking, and developing even rhythms. Advanced projects are then forged in a gas fired blast furnace, working with high carbon steel. Many students forge functional knives.

Practical Arts Overview

Handwork Curriculum: Kindergarten – Grade 12

Handwork strengthens the artistic, academic, social, and neuro-motor development of each child. Handwork encourages development of will through both conscious and unconscious repetition. A healthy feeling life is cultivated by the many materials, processes, and imagination needed to complete the myriad colorful projects created through the grades. Handwork brings children closer to an understanding and appreciation of world culture through the techniques of diverse crafts and the creative handling of natural materials. By creating simple, useful articles throughout the years, each child's unique artistic sense is activated. The school's goal is for students to arrive at high school with the confidence to create all manner of practical items.

The kindergarten child knows the satisfaction of “finger knitting” a ball of wool. The child knows that older friends in the grades learn “handwork” and is eager to learn these new skills. **First grade children** begin the year making a pair of knitting needles from wooden dowels. Then, through the rhythm of stories, verses, and songs, the basic steps of knitting are joyfully acquired. By the end of the year, the child is able to cast-on, knit, count rows, change colors, bind-off, and sew the completed knitted item. There are many social skills at the heart of the lessons: the children learn to help each other, wait patiently for assistance, respect the work of others, practice working quietly, help with clean-up, and assist their teachers by carrying baskets of materials and work to and from the classroom..

Second grade children perfect the knitting skills learned in first grade and learn new skills such as purling, adding and reducing stitches, and recognizing and correcting mistakes. They follow a pattern given through the teacher's verbal instruction to create a knitted doll, and then work out of their own imagination and enthusiasm to make clothing and other items for the doll.

With growing confidence and dexterity, the children enter **third grade**. They love to experience themselves in relation to the world around them, and handwork brings great satisfaction as they participate in a wide variety of practical activities. During the farming block, there may be an opportunity for the handwork teacher to support the work of the Main Lesson. While on a trip to the farm, the students will likely watch a sheep being sheared. The wool may then be washed, carded, dyed, spun, wet-felted, knit, or woven on a simple loom. The students handle all of the basic natural fibers: flax, wool, raw cotton, silk from cocoons, and fur or leather. They begin to understand how, through the centuries, people created clothing according to the climate and available materials.

In third grade, the children learn to crochet and continue to practice hand sewing. Learning to crochet is a new experience in coordinating the hands. When knitting, both hands work by alternating rhythmically with the yarn and needles. In crocheting, each hand has a distinct part to play. The students learn the chain stitch, single and double crochet stitches, and how to combine these in creative ways to make certain shapes or

forms. These skills enable them to create many different items such as mats, pencil cases, pouches, etc. They also learn to crochet in the round using an organic, yet mathematical, sequencing pattern of increases and decreases to create beautiful multi-colored wool hats that fit their individual heads. Using the same technique, the students may crochet other rounded objects such as market bags or hacky sacks. The students also learn how to weave using a simple loom made of cardboard which they warp. They weave a pouch made from yarns left-over from other handwork projects, thereby, learning to make use of all materials rather than wasting.

In fourth grade, the children learn to embroider and continue to practice sewing skills. They begin by learning the cross-stitch. Each stitch must be uniform, an exacting method that encourages children to be precise and inwardly awake. The first project is an exercise in working with design symmetry through mirrored-imaging. The children love the challenge of working within the constraints of the form and the freedom to create their own designs. When the embroidered piece is finished, fabric is sewn to the back and it is stuffed to form a pincushion. The students then make an embroidered needle case and matching case for a pair of scissors. This will be used throughout their handwork lessons in future years. If time permits, they are then free to create bookmarks of their own design using the techniques they have already learned. They may also embroider on cloth using other types of stitches inspired by embroidery of other nations (Japanese, Scandinavian, South American, etc.).

The fourth grade year also brings more opportunities for the handwork classes to support the Main Lesson work. When the students study California and the Native American Indians, they experience how local tribes created their homes and all of their articles for daily living. The children may make such items as leather or woven pouches and pine needle baskets.

In fifth grade, knitting is brought back at a more advanced level. The students learn to knit in the round using four double-pointed needles to make socks, mittens, fingerless gloves, hats and more. Tremendous concentration and use of math skills are necessary to shape and turn the heel of a sock or add the thumb of a mitten. The students learn to read knitting instructions with the help of the teacher. When it is time to make the matching sock, they are expected to work more independently. Students discover many new textures and colorful patterns as they learn to combine purls, knits, slips, and other stitches to control shape and design. A second project is a patchwork hot pad. The students must measure seams and match pieces precisely. They use hand-sewing skills already developed and learn to do simple quilting.

In **sixth grade,** students make a stuffed animal - an ambitious grade-school handwork project. Creating a beautiful, true-to-life animal calls for keen observation, artistic vision, nascent abstract thinking, and manual dexterity.

The students choose a land mammal to create. Through drawing and sculpting in clay, they became familiar with their animal's essential gesture. From the students' sketches, they form the pattern pieces needed for their animal.. After cutting the fabric , students develop sewing skills to start, join, and stop precisely.. The

animal is sewn inside out, then turned right-side out to check accuracy and see how it is shaping up. Students must maintain precision throughout pattern making, fabric cutting, and hand sewing. In **seventh grade**, the student lives in a swiftly changing body. By making custom fitted slippers or hats each student experiences their unique anatomy. The hand-sewn slippers are crafted from recycled jeans and cotton batting, and cotton fabric. Each student must create three pattern pieces (sole, toe and heel sections) based on their foot. Drawing and measuring must be exact to construct a slipper that fits. The students learn to make their own bias tape from cotton fabric and experience its use in finishing projects and how its stretchy quality helps when used on curves.

Seventh grade students may choose to knit a hat. They must design a repeating pattern using three different colors of yarn. They must first visualize a pattern and then plot it out on paper and follow the pattern precisely. New skills in carrying one yarn while knitting with another and keeping tension that leads to a hat that stretches to fit one's head are learned in the process.

If time allows, the students may also use Japanese sashiko embroidery to stitch and create cloth coasters. Visualization and precise sequencing is also needed here to create a myriad of different stitch patterns that beautifully decorate the cloth.

In **eighth grade**, students study the Industrial Revolution. In Handwork, familiar time-consuming hand sewing is revolutionized by time-saving machine sewing. In addition, using an iron reveals the power of steam. Students sit in a factory-like set up with sewing stations in efficient rows. They must master basic machine functions to construct pajamas and smaller projects. Threading the machine, bobbin winding, and adjusting settings all must be done in a particular way. With practice, their eyes, hands, and feet coordinate on the machine. Measuring the flat pattern, then comparing it to their three-dimensional bodies, helps to determine size. To fine tune fit, sample pajamas in small, medium, and large are tried on. Now the student can translate what those two-dimensional measurements mean and feel like on his or her own three-dimensional body.

Looking at woven fabric properties, students consider how to best use grain lines--lengthwise, crosswise, and bias; for garment drape, comfort, and design. Technique discussions, demonstrations, and sample-making foster new skills. Students learn to make straight and curved stitch lines, controlled reverse and zig-zag stitching, elastic casings, hems, and pockets. Students also learn methods for measuring, pinning, cutting, pressing, and fitting. How a student wears pajamas--loose and drapery or close to the body and sleek--is a very personal design preference. Each one makes fitting choices to achieve the desired look and feel.

With the incredible speed of machine sewing, it is tempting to accept sloppy stitching. Reviewing quality at each step can mean ripping and redoing to overcome setbacks. Students face technical problems if a sewing machine or iron breaks down. Completing a wearable, appealing garment calls for patience and

determination! Through the process, students can reflect on the pros and cons of technological progress--a crucial life skill.

By the time they reach high school, Waldorf students are confident and their fingers are nimble. They are familiar with knitting, crochet, cross-stitch, and hand and machine sewing. Their minds have been stretched to think three-dimensionally and to create patterns for stuffed animals. They have also been introduced to the sewing machine with its mystique of buttons and bursts of speed. Through a broad range of handwork experience, the students have encountered creative impulses in themselves and one another. In the ninth through twelfth grades, the handwork becomes increasingly individualized and artistic. “Handwork” or “craft” begins to merge with “textile arts” as students create vessels in the ninth grade basketry class. Many of these pieces are clearly practical, and yet others may evolve into sculptural pieces for the wall. The process often leads to lively classroom discussions about the distinctions of craft vs. art. A new understanding of artists’ intentions, of evolving technology, of one’s tools and materials begins to unfold. Once a project has been designed, the work is carried out with precision and exactitude. Students are expected to work to their full potential and to re-do steps as necessary. All projects started are completed, allowing for transformation during the process. Students are often asked to examine and reflect on their completed work: Is the design well suited for the intended purpose? Is it artistically pleasing? What might have been done differently or what might the student wish to try in the future? Did the student learn something about him/herself during the process?

The ninth grader begins the basketry class with an exercise in critical observation: They choose an ethnic basket and are asked to carefully follow a particular strand from start to finish. They then give a detailed and objective description. Afterwards, the students are challenged to consider the importance of baskets throughout human evolution from 1,000 BCE onwards: how we were once intimately connected to this craft from birth to burial—from practical and ritualistic objects, to food, shelter, and every aspect of daily life. In some cultures, baskets embodied one’s highest form of creative expression, such as those made by the Native American woman—these were her poems, her life’s work, and her longing for beauty.

Basketry is well suited to the ninth grader. One starts with a bunch of loose, chaotic, wet reeds and eventually brings them into a sense of containment, order, and satisfying harmony. Not the tidiest of enterprises, one must also take care not to poke one’s neighbor! However, out of this process one develops a tremendous sensitivity in the fingertips. One’s fingers discriminate between elements, which are supple, brittle, dry, or wet. Rhythmic and archetypal motions eventually result in a vessel that is both useful and artistic. Students are also encouraged to explore the intricacies of patterns as they create both woven and twined baskets. These techniques serve as necessary precursors for weaving in tenth grade.

Lastly, the students are asked if humans have ever been able to mechanize the production of baskets. What relevance has basketry today in our modern age of disposable containers? It is hoped that they will look with new eyes at the complexity and beauty of handcrafted baskets throughout today’s cultures.

In the tenth grade, weaving is the focus for textile arts. The themes for the year are teamwork and how to bring one's ideas to fruition. Already familiar with basic weaving and twining techniques, the tenth grader now explores the technology of the floor loom. A brief history of textiles and of basic weaving terminology is presented in the first days, and weaving partners are selected. Partners are equally responsible for setting up the looms and are required to check one another's work every inch of the way. Together, each team carefully determines the design of the fixed warp threads that are long enough to yield two scarves. They must imagine and consider the effects of the weft threads they will later weave across them. What happens when particular colors interlace with one another? What types of patterns are created? Each partner realizes that two very different scarves can result according to their individual choice of weft threads. Then the tedious (often precarious) process of measuring the threads and setting up the looms begin. Weaving demands a logical procedure and presents a unique challenge to one's thinking skills. Exact measurements and smooth tension are essential if the loom is to work at all. Finally, with a sense of relief, one partner sits down to weave. He or she learns to weave with the whole body in a harmonious work rhythm, at first conscious, then unconscious. It is a great thrill to see one's fabric come alive. There are many surprises that arise, such as the discovery of new tones of color that are created by the optical mixing of various threads. A rich tapestry can also catch and hold light in a way that is not possible in the realm of painting. This results in a deepening of one's color sense. Ultimately, each woven fabric reflects the individuality of its maker.

By the end of the class, each student will not only have woven a scarf, but also a colorful woven band designed to be worn as a belt, guitar strap, camera strap, or other functional item. This allows each partner to continuously weave, taking turns to learn not only floor loom methods, but also inkle or card weaving. These techniques further fire the students' imaginations and challenge their understanding of weaving.

In the eleventh grade, bookbinding is the focus for textile arts. Traditional paper marbling and the creation of books, boxes, and creative "book art" are explored, culminating in the production of at least one case-bound book. The precision and logic required make this activity uniquely suited to the students' fully developed thinking and manual dexterity. The subject is approached historically.

In conclusion, the adolescent approaches these projects with more inner motivation than in the younger years. There is an active interest and a yearning to grapple with tools, materials, and technology in an attempt to answer HOW and WHY. The conscious striving to produce artistic work, whatever the medium, leads to a sense of morality and self worth; in seeing one's creative work one also experiences one's value. The word "craft," itself, once meant power or magic. When an adolescent masters a craft, they develop a kind of power in life and become more social. The curriculum seeks to steadily guide the head, heart, and hands toward artistic, meaningful work for the future.

Woodwork Curriculum Grades 5 – 8

Children Who Learn While They Are Young To Make Practical Things By Hand In An Artistic Way, And For The Benefit Of Others As Well As For Themselves, Will Not Be Strangers To Life Or To Other People When They Are Older. They Will Be Able To Form Their Lives And Their Relationships In A Social And Artistic Way, So That Their Lives Are Thereby Enriched. Out Of Their Ranks Can Come Technicians And Artists Who Will Know How To Solve The Problems And Tasks Set Us. - Rudolf Steiner

Beginning in the fifth grade, students work on imaginative and creative projects in wood which enable them to begin to develop skills with the medium and the tools.

In the sixth and seventh grade a study of archetypal forms comes alongside the creation of spoons, simple propellers, bowls, and small boxes along with other inventive imaginative work of their own.

In eighth grade, students continue to develop mature skills with woodshop tools while at the same time continuing to school their imaginations and skillfulness of hand in more difficult work. The teacher attempts to awaken a feeling for both the utility and the beauty in created objects.

The correct usage of saws, rasps, gouge and mallet, spokeshave, draw knife, drills, and carving knife are demonstrated and practiced, as well as simple finishing techniques of sanding and applying an oil or beeswax finish. Wood is a challenging medium, and the children gain an understanding for the importance of planning and preparation. They also experience how to repair mistakes and create new solutions.

Understanding the nature of trees, developing a sense for form, and learning to work within a safe woodshop environment are some of the other important topics taught in woodwork classes.

Music Curriculum

Kindergarten – Grade 8

There are many reasons to teach music in our schools. Music teaches focus and concentration, enhances academic learning, and brings culture and social graces to the student. Music reminds us, in ways unlike any other art, that we are beings of body, soul, and spirit.

Unlike the arts of painting and sculpture, which find counterparts in the physical world, music exists independently of the physical world. With music, we are reminded of who we are and of our relation to the cosmos. If we could “hear” music without the physical sounding of notes, we would be hearing the cosmic harmonies, which have been known for thousands of years as the “music of the spheres.”

The school provides musical experiences in every class. From the rhythm of the lesson to the singing of complex-part songs to the sounding of the klangspiel, the children’s school lives are permeated with musical events, both formal and informal. Teachers carefully choose the sounds and musical material they use. As in all the arts, the school strives to attain an objective quality to the choice of music, sharing music that is truly beautiful and appropriate for each stage of a child’s development.

Through second grade, songs are simple and sung in unison. Melodies are taught through imitation. The instruments we use, such as the klangspiels, lyres, and pentatonic flutes, bring tones that are as free and “unphysical” as possible. These tones help the children develop a very sensitive listening ability, which the more traditional instruments can bring about only in the hands of an extremely accomplished player. The teachers of the young children use these instruments at various moments in the day to bring quiet to the class and to help the children prepare for what is coming next.

For the young child, the school emphasizes music written in the mood of the fifth. Mood of the fifth songs use open fifths as a basic melodic element. Musicians call an interval an “open” fifth when the third is not sounded. In the open fifth, one senses a balance between in-breathing and out-breathing, between self and world. Likewise, music in the pentatonic mode is characterized by a free, open, and unfinished quality because it lacks the half-steps and leading tones present in the diatonic scale.

Rhythmically, the music program establishes a flowing, almost unmetred, feel to songs. In contrast, a strong rhythm creates a feeling of being closely bound and firmly grounded to the earth, an experience more attuned to an older child. This is not to say that teachers only sing rhythm-less songs that are written in the mood of the fifth or in the pentatonic mode. To choose musical material in such a way would be unnatural and inartistic. Rather, the kindergarten and lower grades teachers recognize the positive qualities of this music and use it whenever possible.

The manner in which the teacher models singing is another important consideration for the young child; teachers strive for a clear and simple tone, unfettered by vibrato. The range is important because the young child cannot “find” his singing voice if the song is pitched too low. The voice falls back and is not freed for singing. An approximate range of D to E seems to be the best for the young child. Therefore, it is our kindergarten and lower grades teachers who carry perhaps the most difficult musical task in the entire school: singing unaccompanied melodies with clear, beautiful tones in the appropriate range!

First grade children meet with the music teacher once per week for stories, songs, and singing games to support the class teacher upon request. The young child experiences music in this natural and seamless way throughout the day. **In first and second grades**, the class teachers introduce the Choroï pentatonic flutes, and all the children learn to play simple melodies together by the end of second grade. This instrumental work is taught through stories and pictures rather than theory and conscious technique. The children imitate their teacher and play by ear without reading notes. Twice weekly lessons in second grade include the pentatonic lyre, singing games, and experiential lessons of the elements of music; recognizing light and dark, high and low, fast and slow, soft and loud.

In music class, children find rhythms in the speech of everyday life from our names to the vegetables we eat. Little rhythm rondos are composed using body percussion or gentle percussion instruments. The class teachers weave singing and flute playing into the circle time, for blessings and transitions, and as an accompaniment to other classroom tasks. The lyre classes given for second graders are taught through images and imitation, with great attention given to the quality of sound.

Beginning in the third grade, the children are ready for quite a different approach to music and music making. The child of this age is beginning to separate from the world, and the mood of the fifth no longer supports this new consciousness. Now, the child is ready to experience the interval of the third in music, an interval that expresses an individual relationship to the world. In the major and minor third, we experience ourselves as individuals and how we stand in the world. Do we want to go forward joyfully or retreat quietly? The experience of the diatonic scale is now very important to the children because it expresses these dichotomies.

Third graders begin their formal music classes with note reading, a look at the instrument families, and playing and singing in parts beginning with simple rounds. Children delight in their budding sense of self, and holding their own part in relation to another in music is a welcome challenge. The class teachers continue morning singing and introduce the diatonic recorder to the students. The music teacher works with the recorder and other instruments to teach the rudiments of music literacy.

Children also begin to think about choosing an orchestral instrument to study and play in their class orchestra, an experience that will begin in grade four. The school works with the parents so that the children choose instruments that will help to harmonize, balance, and strengthen their individual temperaments.

Nine-year-old and ten-year-old children generally have the capacity for the self-direction needed for individual instrument work. Instrument lessons before this time are discouraged for most children. Aside from practical considerations of the child's readiness to separate from family and playmates for daily practice, the question of self-consciousness becomes pertinent. Private music instruction involves a certain amount of technique-building, which requires a level of self-awareness that is not so helpful or healthy in the young child. A premature start often means a loss of interest and enthusiasm in the middle grades.

Notation is introduced through experiences in speech rhythm and movement, paying special notice to melodic contour and contrast. Singing games are an excellent way to begin and clarify musical notation.

In the fourth grade, the children sing two- and three-part rounds and simple two-part songs. The music teacher prepares the class to play as an orchestra, which continues through eighth grade. At this stage, children's breathing and pulse rates arrive at approximately four pulse beats to one breath, a tempo it retains throughout life. With this inner change comes the ability to work with note values and meter, to follow a conductor's beat, and to play rhythmically in a group. The children study the time signatures and learn to conduct the basic meters. They sing and play recorders in parts with strong emphasis on reading notes, all in preparation for playing together as an orchestra. Finally, the exciting day arrives when all the children bring their instruments from home. The class listens to each other and delights in the amazing variety of sounds we can make, alone and together!

Singing games and dances continue to support the evolving work in both reading and writing notation. Transferring notation to pitched and unpitched percussion instruments further prepares the class for orchestra work.

In the fourth and fifth grades, the students are just beginning to achieve a basic level of mastery over the physical raw material of their orchestral instruments. The teacher balances this tactile mastery with an emphasis on listening and tuning, the most inner and social of musical skills. Orchestral arrangements, written specifically for each class, help the children move from the self, inwardly, to the other, outwardly, in the alternation of playing and listening. Repertoire is chosen for its melodic integrity, appropriateness of key and meter, and for the way it harmonizes and balances the individual class. In most cases, classmates' technical levels are relatively similar. The teacher provides opportunities for more advanced students to play little solos or to help their classmates with their parts. Emphasis on individualization is kept rather low-key, since the sound and beauty of the group is still paramount. Since each of the orchestras is a self-contained class of children, most of whom have been together since kindergarten, the potential to develop into a true ensemble is excellent. These children know each other very well and they have a profound and abiding interest in each other.

By the time the students reach sixth grade, they are entering yet another stage of consciousness. As they grow into their bones, they come closer to the earth and its rhythms; and they are met musically with material

that is rhythmically challenging and diverse. The strong pull of gravity can be balanced artistically through the harmonious and noble music of the classical composers such as Mozart, Haydn, and Gluck. The unmetred nature of Gregorian chant also lifts the children out of gravitational heaviness.

Playing and singing music in triple meter also has this lightening effect, since we feel less connected to the earth while in the mood this meter creates. In general, the students are experiencing strong, earth-bound, mechanical beats in their lives outside of school, so it becomes even more important to bring a balance in their musical activities at school.

Another characteristic of the middle school age student is the strong desire to be seen and heard as an individual. As they find their own voices, both literally and figuratively, music with strong and clearly differentiated tone qualities is very satisfying. That is why the school tries to bring additional members of the recorder family (alto, tenor, bass) into sixth and seventh grade. The children begin to hear and play harmonies in which the individual qualities of each part become important. The teacher carefully listens to each student's singing voice for song parts that can be sung successfully. This attention also lets students know that they are recognized as changing individuals.

The fiery and expressive quality of the Romantic composers, with their strong personalities, is especially welcome during these years of inner turbulence. The polyphonic nature of Baroque and Renaissance music presents a detached quality to the individual voices, and Romantic music gives students an emotional connection to the music.

By seventh and eighth grade, a widening gap appears between the students for whom instrumental music is central to their lives and those whose interest is waning. It is natural for interests to diverge in the middle school grades and high school. The school believes, however, that all the students benefit from continued experiences in singing and instrumental music. It is clear, especially in singing, that a renewed appreciation for each other comes about. The girls hear the new low tones of their male classmates whose voices have changed and find in them a special beauty. The boys marvel at the wonderful clear high notes the sopranos can still sound.

High School Music

Music has no counterpart in the physical world: it exists, along with our associated thoughts and feelings, independent of this world. Joy in music making is the heritage of all human beings. Our music program seeks to imbue students with an intrinsic feeling for this truth, to experience music as a coming home, an acknowledgement of uniquely human capacities and longings.

Every student enjoys two periods of music/performance each week. These classes offer an intense and individualized focus in a particular area of music, including: Concert Choir, Chamber Choir, Orchestra, Jazz Ensemble, Exploring Music, Drumming, Beginning and Advanced Guitar, World Music (part lecture, part performance), or the Eurythmy Troupe. The music electives foster personal expression and social well-being in an intimate setting. All music ensembles perform in the school's annual Winter Concert and Founder's Night (spring concert), as well as additional performances at community events around San Francisco.

The overall goal of the music program is to fill the students and the school with the joy of music, while also striving to underscore the importance of dedication and discipline to music as an art form. The primary strength of the music program is the variety of performing ensembles and the range of genres students are encouraged to explore, as we believe a versatile musical education requires the study and application of elements found in all styles of musical literature. Each instructor has a strong expertise in their field and many of our teachers are artists who have achieved national/international critical acclaim.

Music course descriptions

Concert Choir

Concert Choir is a mixed ensemble offered to beginning and intermediate singers interested in exploring a diverse repertoire of choral arrangements, including classical, Broadway, pop, folk, jazz, and spiritual music. This course is designed to increase the vocal skills and performance levels of each student regardless of previous experience. The concert choir implements student leadership in our classroom culture as students collectively select section leaders and are encouraged to audition for solos.

Chamber Choir

Students whose interest in and aptitude for singing may advance to the Chamber Choir, which focuses on smaller group work, solos within choral selections, and often works *a capella*.

Beginning Guitar

Beginning Guitar is an introduction to the world of this popular six-string instrument via music fundamentals, simple popular songs, and introductory classical technique. This course leans heavily on in-class participation

and requires a degree of independent practice. Students are prepared both individually and as a group to perform various ensemble pieces.

Advanced Guitar

Advanced guitar is an exploration of more sophisticated string techniques, examining basic to intermediate music theory, more complex pieces that draw from a variety of genres (including rock, blues, and jazz), and advanced classical technique. Both in-class participation and independent practice are necessary to get the most out of course materials. Students are prepared to perform a variety of ensemble pieces, and custom repertoire is available for more enterprising guitarists.

Orchestra

The Orchestra explores the practice and performance of compositions from the rich history of orchestral music, along with contemporary and popular music. Students practice skill-building exercises to improve their technique, reach greater proficiency on their instruments, and develop an understanding of harmony and form. Selected class sessions are dedicated to understanding the historical and cultural elements that shape the music and to developing critical listening skills. Students are encouraged and coached in the process of composing or arranging works for our bi-annual performances. They are encouraged to practice the repertoire and skill-building exercises at home and/or in private lessons.

Jazz Ensemble

The Jazz Ensemble offers students an opportunity to explore the history and performance practices associated with jazz and popular music. Students learn the language aspects of these idioms (scales, chord types, chord progressions, rhythms, songforms, etc.). Along with ear training and critical listening skills, they also learn approaches to improvisation. Students are encouraged and coached in the process of composing or arranging works for our bi-annual performances. They build greater proficiency on their instruments through instruction and are encouraged to practice the repertoire and skill-building exercises at home and/or in private lessons.

World Music

Students explore musical forms from around the world — from Afro-Cuban rumba to Romanian folk songs and Indian classical music. Ethnomusicological analysis is used to understand the technical aspects of many diverse styles of music. The spirit of creativity and the feeling of music are central to the discussions and students give individual presentations on selected research projects. The class has a performance aspect that offers students a hands-on approach to some of the concepts and practices explored in lectures.

Exploring Music

Exploring Music offers students the opportunity to learn the basic elements of music: rhythm, melody, harmony, form, and, more generally, sound. This is realized in practice and performance, but also by listening to examples, taking part in discussion, and in the study of specific pieces. Students experience the

composition process with the instructor as they create a new work while using improvisation to assemble the aforementioned elements.

Drumming Ensemble

The Drumming Ensemble explores rhythms found in Afro-Brazilian and West African Ghanaian music. The repertoire draws specifically from two sources: Candomblé (a religious drum and vocal music from Brazil involving three drums and a bell) and a foundational rhythm used by the Ewe people of Ghana (we augment this rhythm with common counter rhythms that interlock to create a rich composite that is a primary characteristic of the music). Along with preparing for the bi-annual performances, students are refining instrumental technique, which improves the individual and group sound. Students also practice basic drum rudiments (patterns) that improve coordination and help to develop the fundamental building blocks of drumming.

Speech & Drama Curriculum

Kindergarten – Grade 8

Speech and drama activities serve as the basis of language acquisition and preparation for literacy from early childhood through grade school. These subjects also serve to engage students in the lesson and to deepen learning through artistic activity. Teachers seek to model clear, beautiful speech and broad, evocative vocabulary in storytelling, presentation, and interaction with students. Children participate daily in speech work of various kinds and regularly participate in small dramatic skits and larger plays.

Active daily circle times from early childhood through the lower grades are filled with spoken rhymes and verses, often accompanied by movement. Poems appropriate to the subject and the season are learned and recited from memory each morning and in many subject lessons, with an emphasis on clarity, beauty, and understanding. Lyric, epic, dramatic, and humorous styles are all employed. Group speech work gives way to more individualization with older students utilizing recitation and the presentation of reports and speeches. In most classes, students recite individual verses weekly. School assemblies provide a forum for presentation.

Through the grades, the class teacher strives to bring the children imaginative pictures of great interest. The children take in these pictures, which become part of their inner world of imagination. The richness of these stories creates a sustained and compelling interest in the curriculum. This interest naturally seeks to express itself in action and in participation, and children are asked to recall and recreate these stories and pictures. This is done consistently in the circle in the early grades and more formally in the class play, an endeavor that is taken up each year by each grade school teacher.

The class play, informed by the year's curriculum, is met with great enthusiasm by each student if the teacher has read their interests and needs correctly. All of the arts that enliven the classroom work can be found in the drama: speech, movement, gesture, music, and the visual arts. Eurythmy may also find its way into the process. When the plays, characters, and archetypes meet the children's developmental stages on their deepest level, the work can continue to resonate for many years.

Speech, when it is well formed and beautiful, whether comic or serious, supports and enlivens the drama. The ratio of the pulse to breath that changes and transforms with age can be used in the choice of dialogues, rhythm, and meter. Music, in its mood and mode, can also function in the same way. The meeting of the arts in the drama strengthens the child, creates capacities, and gives a solid foundation for self-esteem. Annual class plays bring the students together for the highest expression in that moment.

In the first and second grades, the child lives in an animistic and world-embracing mood of soul, not yet overly differentiated from the world. Choral speech in the play is most natural, where all are speaking in unison, with a few exceptions relative to the needs and capacities of the individual classes. A fairy tale or cultural story to which the children have a strong response is usually chosen by the teacher, but it could just as easily be based on the number of characters in the math block. The children feel language fluency,

self-confidence and motivation to learn through the warmth of the social and dramatic circle. They depict animate or inanimate objects, being as much interested in playing a tree or sheep as in playing a princess.

Starting in the third grade, the children feel their own individuality and separateness from the world more strongly. The mood changes and the child now steps out into individual speaking roles. The theme of the play once again reflects the learning goals and themes of the year. By eighth grade, the class play is a capstone or culminating experience for the grade school years. It is often a full-length dramatic production that is anticipated and enjoyed by the entire grade school community.

Up through the grades, the casting of the play reflects the temperament and inner needs of each child. Pedagogical casting is a somewhat mysterious art, relying on the intuition of the class teacher. The social needs of the group, the cultures and traditions of each and who the individual is are taken into account. Casting against type can bring balance and open up a child to another world. Flexibility in thinking and feeling may give the child the opportunity to play an ogre, a god, a princess, or a historical character. Because the class teacher provides a deep background to a mythic or historical story, the class will carry out their roles with the whole heart and mind.

High School Theater Arts Curriculum

By their fourteenth year, young people are ready to participate more fully and consciously in the dramatic arts. Having been versed throughout the grade school years in speech and recitation work as part of curricular lessons, students enter high school ready for a deeper exploration of acting “tools” and of how to make use of them in order to communicate consciously on stage.

As high school students seek to know themselves and the world, drama offers a means to travel through the imagination to this spiritual destination. Ironically, the drama teacher uses improvisation and role-play to help students experience an escape from their own self-identities, which in turn leads to a discovery of certain deeper truths about human nature, relationships, and, eventually, themselves.

In high school, drama provides an opportunity for the students to engage in the process of creating living dramatic pieces. Each individual student’s voice and dramatic presence is strengthened, confidence blooms, friendships and bonds are formed, and knowledge of stagecraft begins. The school has found that a surprisingly large number of students go on to pursue either acting or technical stagecraft in college.

This process of theatrical development begins in ninth and tenth grade during the four-week theater blocks. Theatricality can be pursued further in the eleventh and twelfth grade acting elective, which is an eight-week block that typically ends in an evening showcase. The emphasis in the ninth grade theater arts block is on the basic components of plot or story, voice, and movement. Group exercises build confidence and self-awareness. The students begin to understand that their bodies, faces, and voices convey information. To this end, the class works with Commedia dell’ Arte masks and simple premises, exploring the archetypal movements and vocal pattern of the characters. The masks allow the students to engage in large, free movement while feeling somewhat “hidden” under the half masks of the Commedia characters. Every class begins with a warm up, working on breath strengthening, articulation, and projection, as well as tuning in to where to hold tension in the bodies and how to release it prior to beginning the work.

In tenth grade, students are interested in the processes leading to how things are developed or created. This is true in terms of the theater as well. So, the school offered a stagecraft class in the past and has recently reintroduced that aspect of theatrical production, so that students can delve into the areas of set design and construction and the use of color in lighting and costuming among other crafts. When Stagecraft is not offered, the tenth grade theater arts block is a four-week block in which the students are introduced to plays that either define a genre/style or are deemed to be classics. The goal is to introduce the students to the idea that theater is more than just “entertainment,” and that, like all art, it can illuminate, provoke, incite and inspire. Each class begins with a warm-up and, often, an exercise or two before circling chairs. The teacher gives a short introduction to the piece, its historical context, its relevance, and so on; then the students read the play aloud, bringing it to life as much as possible. There are many breaks along the way for conversation. The class begins with the Theater of the Absurd and a reading of *The Bald Soprano* by Eugene Ionesco. Fortunately, there is often an absurdist play being performed somewhere in San Francisco, and a field trip might be arranged. Students may also read *The Laramie Project*, not only for its unique style, but also because it

is based on a real life crime that eventually, through the raised consciousness around the event, led to legislation. The students have often never considered that theater can “comment” on real life events! Past readings also included works by the following playwrights: Oscar Wilde, Moliere, Tennessee Williams, Arthur Miller, Samuel Beckett, Christopher Durang, and Anton Checkov.

In the eleventh and twelfth grade, an acting elective is offered for those students who wish to delve into the craft of acting, especially on creating a character. The exercises become more in depth, some technique is introduced, and both scenes and monologues are worked on. Depending upon the configuration of the group, a full-length play might be rehearsed and presented in an evening showcase.

Additionally, an all school production takes place every year, alternating between dramas and musicals each year. In 2021 the community enjoyed *The Addams Family* musical, and this spring the drama club will bring us *She Kills Monsters* by Qui Nguyen.

Theater Arts – Ninth Grade Block

This course is an introductory acting class, meant to teach the students the basic concepts of creating character and plot, the "rules" of improvisation, how to tell stories with bodily expression, gesture and vocal intonation. The students begin each class with a warm-up and group or partnered work before moving into the "theme" of the day; subtext, imaginary circumstances, physicality etc. Students also spend one class playing with "lazzi" from the Commedia dell' Arte, which they learn about in their Comedy and Tragedy Main Lesson.

Stagecraft – Tenth Grade Block

Stagecraft introduces students to a practical approach to technical and production aspects. Students learn the skills needed to construct scenery, hang and focus lighting instruments, and implement a sound system. Students are trained in the usage of tools, lumber, and machinery. Students will play an active role in the current all-school production. The final project is the selection and analysis of a play and the design of a scale model.

Acting - Eleventh & Twelfth Grade Elective

The Acting Elective is akin to an intermediate acting class, with an emphasis on scene work. Students perform two partnered scenes, practice monologues, explore various techniques such as the Stanislavski Method, and regularly work with acting games, exercises and improvisations. Our goal is to become comfortable and familiar with the work of creating a character, making "good" choices on stage, and working with freedom and creativity. Evaluation is based on student attitude and presence, growth, quality of engagement and meeting of deadlines for memorized scene work.

Senior Play

In the fall of their final year of high school, 12th graders are asked to elect to do an individual senior project or else to work with classmates on a play production. Generally, $\frac{2}{3}$ to $\frac{3}{4}$ of the senior class ends their high school career with the presentation of their play as a gift to the community. The seniors are responsible for most aspects of the production, from lighting to costumes to set building and prop gathering. The play is chosen by the teacher/director with consideration paid to the pedagogical needs of the class. Past works include: *Our Town (San Francisco)*, *Arabian Nights*, *Camino Real*, *The Good Woman of Setzuan*, *The Odyssey*, a film version of *As You Like It* and, most recently, *Alice @ Wonderland*.

Eurythmy Curriculum

The expressive movement art of eurythmy came into being at the beginning of the twentieth century under the guidance of philosopher, artist, and educator Rudolf Steiner. Pedagogical eurythmy has been an integral part of the Waldorf School curriculum since its founding in 1919 in Stuttgart, Germany. While eurythmy is a performing art, it has developed into an effective teaching tool for children of all ages. It also has a medical application in therapeutic eurythmy, which addresses specific physiological and developmental issues.

Eurythmy is directly connected to every aspect of the human being, from organic processes to artistic expression. As a movement art, eurythmy can be described as visible speaking and visible singing. It is taught as speech eurythmy and tone eurythmy. The spoken words in verses, poems, and stories, and the tones and intervals of music are essential elements of expression. The human being becomes the instrument that speaks and sings through gesture and choreography. The physical body allows for the expression of great beauty, harmony, and feeling.

From nursery through high school, students develop and cultivate skills in social awareness, spatial orientation, coordination, and graceful movement through participation in eurythmy classes. The eurythmy class is harmonizing for the student. Moving together integrates the breathing for each individual and addresses the social dynamic. Imagination and feelings are stimulated and brought to expression through gesture. Thinking always accompanies these two aspects of human experience; nothing is done at random in eurythmy, and the whole being of each student is engaged.

In the nursery and kindergarten, eurythmy lessons are like having another “story time” for the children. As they move through a story told by the teacher, they themselves become trees, streams, bees, or bears. They enter into the realm of imagination as they move, learning every movement through imitation. Seasonal nature stories, animal stories, are told and expressed.

In grades one and two, imagination plays a great part in the learning process, and the moods of small poems, fables, and fairy tales serve as a basis for the work in eurythmy. The children learn the eurythmy movements for each of the vowels and consonants through imitation. The difference between straight and curved lines becomes a spatial experience. The first elements of pitch and rhythm are practiced simply, with arms and feet. Many different exercises are done to improve balance, agility, coordination, and fine motor skills.

In third grade, movements for the vowels and consonants are practiced in conjunction with spatial forms. Geometric forms serve as a basis to express pieces of music and poetry, thus also improving the students’ spatial orientation. The scale of C-major and the interval of the third are introduced.

In fourth grade, when the students study comparative zoology, they learn to adapt their gestures to the movement qualities of a variety of animals. They also learn alliterative poems combined with strong steps and gestures on the alliterative sounds, which develop and strengthen the will. Musically, the children learn to create forms in space in unison with musical phrases. The qualitative difference in mood between major and minor scales is experienced, and tone gestures are practiced. The children continue to learn geometrical forms that help develop spatial and social awareness for moving and working together as a group.

In fifth grade, in conjunction with studying the cultural epochs of India, Persia, Egypt, and Greece, different styles of forming sound gestures and moving in space are explored in eurythmy. Musically, the children learn to develop spatial and social awareness for moving and working together as a group. Music of two voices is also experienced with the whole body: stepping to the rhythm of a lower melody with the feet while clapping the rhythm of an upper melody with the hands.

In sixth grade, the geometry Main Lesson block provides rich opportunities for the students to move in triangles, diamonds, pentagrams, hexagons, lemniscates, and other forms in space. In connection with the Roman history block, students learn classical meters in eurythmy. Three basic elements of music - rhythm, pitch, and beat - are explored. The arm gestures for vowels and consonants are practiced extensively throughout the year. The students start to learn more complicated forms (large group forms consisting of individual forms), which help to develop spatial and social awareness for moving and working together as a group. The exercises with copper rods are introduced and practiced extensively to maintain and improve posture and uprightness.

In seventh grade, the children learn large group forms, which develop a strong sense of self in each child while bringing an awareness of the effect of each individual student's work on the group as a whole. The students' arm gestures for the consonants and vowels become more conscious and developed. Musically, they go on to work with a variety of forms. Gestures for each interval are also learned. They continue to practice formal copper rod exercises with various geometrical forms. Dramatic/soul gestures are introduced to ameliorate the volatility of mood swings and to balance the dramatic soul mood at the age.

In eighth grade, the students are asked to participate in eurythmy class as if they had never done eurythmy before, and they are encouraged to ask questions. Answers are woven in as they move together with the teacher and explore different expressions. Throughout the year, they move to a poem to explore the spoken word with consonants, vowels, soul gestures, character, and mood. They also work with a music piece to study the aspects of music in movement—pitch, intervals, rhythm, and tones. The work with these pieces is always preceded by many warm-up exercises, which awaken the students to the movement and help them to become agile and enlivened for the work in class and afterward.

In ninth grade, students arrive at the high school with various backgrounds in eurythmy. Here, their introduction to eurythmy is a complex group formation with copper rods. Elements of spatial awareness are the foundation of the rod work. Each of the several exercises focuses on a specific aspect, e.g., the sense for

right and left, front and back, or up and down. Precision in these skills and teamwork are of great importance.

The students are also introduced to the gestures of the consonants and the vowels. They then encounter the possibilities for transforming them in different styles of poetry, e.g., How is the gesture 'B' expressed in a contemplative poem as opposed to a humorous poem?

The extremes of musical pitch are explored in tone eurythmy, and gestures for tones and intervals are reviewed. Choreographies are large, simple solo forms that the students practice in groups. Self-consciousness and a new relationship to movement often arise, challenging the students to connect a rich inner life of feeling to a fitting outer expression through the gestures of eurythmy.

In tenth grade eurythmy, the students are asked to perfect both a poem and a music piece. Style and expression are discussed and explored, and the choreography and gestures of each piece are completely memorized. Group work gives way to individual work; and, in the end, each student performs alone in front of the class, having to stand on her or his own throughout an entire piece. This requires the ability to sustain thought in movement and provides a moment of self-reflection about how consciously the student is able to work within the group.

Each student is also asked to create a form for a poem and to choose her/his own gestures. They then compare different ideas, and the first principles of choreography emerge for discussion as they perform for each other. Tenth grade students grow increasingly capable of dramatic expression in movement as their inner soul-life matures.

In the eleventh through twelfth grades, six blocks of eurythmy, each six weeks long, are offered as a combined elective. They are scheduled concurrently with physical education and outdoor education offerings. Students are expected to choose one block a year in each discipline, and the remaining three blocks according to their preference. Thus, some students participate in one block of eurythmy each year while others take up to four.

The six eurythmy blocks are dedicated to different themes to allow the students to focus and deepen their work in a particular element. Their own creativity and unique contributions to the themes are highly encouraged in class. Conversations about eurythmy are vital to enhance the experience students have in their movement. Since all classes take place at the end of the day, the lessons are structured to emphasize qualities of harmony and balance for the students' health.

Representative themes for the six blocks are: Contrast of Tone and Speech; Modern Poetry; Tone Eurythmy; Original Choreography; The Zodiac; and Rejuvenating Exercises.

The San Francisco Youth Eurythmy Troupe, a eurythmy elective for grades ten through twelve, began in 1995 at the request of a number of the school's eighth-grade graduates who wished to continue their work in eurythmy as a performing art. It is presented as an one of the music electives for tenth through twelfth grade students and meets twice a week during music class periods, and once a week after school.

The troupe works toward the performance of a major public program every year. Each program includes a wide variety of pieces. Speech eurythmy, tales, humoresques, and poems featuring large and small groups, by duos and solos, and in different languages and styles are performed; tone pieces include a large group orchestral piece, smaller group pieces, and solos. The students are taught advanced eurythmy elements, such as expression, soul gestures, tones, and intervals, as well as techniques of stage preparation and performance.

The troupe has presented a full program of artistic eurythmy at theaters in the City for the past nineteen years and has had several opportunities to tour, performing at other schools, teacher and youth conferences, and at public venues in the Bay Area, New York, Texas, Switzerland, Germany, Japan, Italy, Egypt, Taiwan, and Belgium. The troupe maintains a high standard of commitment and artistic work, and it presents a public face of both eurythmy and San Francisco Waldorf High School.

Outdoor Education

Outdoor education is an integral part of the school's program, enhancing academic studies and helping students develop lasting connections to the natural world.

The outdoor education program changes through the years to reflect the developmental stages of the children. During early childhood, the emphasis is on the physical experience of walking, playing, running, building and discovering the wonders of the natural world. The most popular Parent-Child Program class is *Exploring Together with Children*, where families meet weekly in urban spots of natural beauty, such as Baker Beach, Golden Gate Park, and the Presidio. In the Nursery, outdoor education includes simple stories and outings to help children gain awareness of seasonal changes and the natural world. Extended time in nature is essential: the children spend two hours each day out of doors, including the play yard, Presidio, a local park, and the walled garden of the Swedenborgian Church, and walk to and from these destinations. Each kindergarten has a hiking day to the Presidio and a walking day either to a local park or the Presidio. The kindergartens also spend one hour per day outdoors in the play yard on non-hiking days, which has recently been replanted with native plants. (The gardening program also begins in the second year of kindergarten.)

Wonder and regard for the natural world continues to be fostered in first and second grade through nature stories and outings much like those of the nursery and kindergarten. The children also engage in a weekly gardening program.

From third grade on, the outdoor education program is two-fold: nearby nature excursions continue to enhance the curriculum and multi-day/night trips are added. The third graders travel to a working biodynamic farm in Mendocino County, part of a year-long study of farming and agriculture. In later years, the subjects of botany and zoology are complemented by extended field trips to Pt. Reyes, Pinnacles, Big Sur, and the Sierra. From fourth grade on, overnight field trips become part of the social inclusion program, connecting students to themselves, their classmates and the natural world through challenging physical activities and cooperative games. Seventh and eighth graders are challenged with activities such as ropes courses, kayaking, or rock climbing, while learning about cooperation, personal responsibility, and environmental stewardship.

Across the grades, day field trips continue to enhance the curriculum. Fourth graders, for instance, may visit vista points in the city and on the Bay to learn about elevation and topography, and native relation to local plant and animal life, while fifth and seventh graders explore Point Reyes in kayaks to learn about marine life and early settlers.

The grade school gardening program is designed to foster a love of the natural world and an awareness of the cycles of nature. The students experience the wonder of the cultivated earth and become stewards of the land.

Indigenous plants and traditional herbs and vegetables are grown together in the garden, supporting biodynamic principles and the health of the soil and the plants.

The garden is a central part of the outdoor classroom on campus. Students in their second year of kindergarten are introduced to the garden through the senses and meaningful work in the garden. Seasonal stories and songs bring wonder and lead the students into healthy movement and sensory integration.

The first and second grade students deepen this introduction in Kindergarten, doing developmentally appropriate work in the garden. Seed saving, natural pest control and proper harvesting and watering are a few examples. They also begin learning the names and the uses for native and traditional flora.

The third grade students are ready for a different level of interest in the garden environment. Gardening becomes part of their practical activities curriculum. They now are able to care for the gardening tools, the animals in the garden and gain a beginning understanding of manure, compost and healthy soil. They will know the different plant cycles in the garden and harvest things they grow from seed to make food. Their year ends with a 3 day trip to a biodynamic farm, where they put their garden skills to work as well as being introduced to plowing and large animal care.

High School Outdoor Education

The high school Outdoor Education Program is three-fold: curriculum-based trips; PE/Movement electives such as Nature Studies, wherein students learn to identify, cultivate, and transplant native Bay Area plants; and environmental education. The Outdoor Education Coordinator teaches both Botany in the 11th grade and Environmental Science in the 12th grade. The coordinator also supports other coursework and activities at the high school including gardening and habitat restoration service work.

The outdoor education program is designed to strengthen students' sense of self and connection with nature through wilderness and outdoor education. Class overnight trips include Salt Point in ninth grade (geology-based), service work and sea kayaking in the 10th grade (tying in elements from the Explorations in Early Literature class), and Mount Lassen in eleventh grade (which serves a primer for both astronomy and botany main lessons). Curriculum is deeply interwoven into each trip. The program culminates with a solo wilderness "Quest" in senior year, which takes place in Big Sur, along with a final river rafting trip for which seniors fundraise.

In 2013, the school launched the Outdoor Classroom, a three-year school wide initiative to further connect students with the natural world. The Outdoor Classroom is made possible by a grant from the Seed Fund and generous financial support from the school community and is directed by a committee of faculty, staff, and parents. Efforts focus on community environmental education programming and grants to teachers to enhance their outdoor education curriculum. The initiative is inspired by the work of Richard Louv, author of *Last Child in the Woods*, and the *Nature Principle*, and part of an international outdoor education movement. The school has also established an outdoor education endowment fund to support this work in perpetuity.

Outdoor education: sequence of skills

9th grade: In the 9th grade, students first learn the basics of preparing for outdoor experiences (gear preparation, expectations in inclement weather, how to pitch a tent, etc.). They learn how to prepare camp meals on propane stoves and small groups coordinate efforts to cook food for the entire class. Ninth graders are encouraged to begin developing a real sense of “place” in the ecosystems that surround them and begin to craft a unique environmental ethos. Students of this age are easily imprinted by nature and by place, and readily give themselves over to the natural world (which they experience with body and heart). To help them lean into that bodily experience, a strong emphasis is placed on movement (hiking) and through the making of implements/structures (they construct shelters, whittle wooden spoons for dining, and learn how to build fires using bow drills). Geology’s main lesson curriculum is interwoven in the trip, and students begin to learn rock identification along with the processes that have shaped various geological formations. They are given and taught how to keep a field journal, in which they illustrate observations from regular day excursions.

10th grade: The 10th grade trip falls at the same time as the high school’s service week. For this trip, students are expected to take environmental action and to hone their environmental ethos to incorporate deeper aspects of land stewardship. Tenth graders travel to Live Power Community Farm, a solar electric and horse-powered biodynamic farm in Covelo, CA. Here, students learn the tenets of biodynamic agriculture and through hands-on experience, develop skills in crop production and animal husbandry. In this way, students learn more deeply about the interconnectedness of the natural world, including their place within it. Tenth grade curriculum is also embedded on this trip; the Odyssey they learn about in Explorations of Early Literature is emulated through a sea kayaking experience, which offers students the opportunity to embark on their own “hero’s journey.” With the sea representing the personal unconscious, students are invited to become more attenuated to the depths and mysteries of their unique inner worlds.

11th grade: Before their first main lessons of the year, 11th graders embark on a trip to Lassen National Park. Both botany and astronomy curriculum are interwoven in this trip, and the trip serves a primer to both fields of study. During the day, students learn to identify native plants on regular day hikes, discover the ecologically transformative potential of fire, and uncover the unique adaptations that alpine and fire-prone plants have evolved to exist in these harsh climates. They are also prepared for more intensive hikes (including Mount Lassen and Cinder Cone), requiring greater resolve than trips taken as underclassmen. At night, students gaze to the stars, learning the names and lore of planets and stars. They learn to use advanced digital telescopes to find and observe nebulae and constellations. Also on this trip, students are invited to trust themselves and the world around them more deeply – for example, they are tasked with finding their way out of a dark lava tube using only touch. The trip ultimately embodies the theme of transformation (e.g. the transformative power of the areas’ volcanoes and fires, the conversion of energy and matter in stars), and these images provide strong symbolic/archetypal grounding as students begin the transformation of underclassmen to upperclassmen.

12th grade: The first trip 12th graders may take is Senior Quest, an optional wilderness experience in Big Sur. By this point, students have developed an aptitude in outdoor skills (shelter building, cooking, etc.), to the point that they may experience wild places with greater confidence. The trip is built as a threshold experience, encouraging students to lean into the question of “who am I, and who do I want to become after graduation?” To engage this question, students are prepared for a 2–3-night solo. An optional fast in conjunction with solitude and immersion into nature helps facilitate growth and transformation for the

quester and facilitates the possibility of profound insight into themselves and the world. Indeed, time alone in the wilderness is provided, not overtly, to help students discover their second self (or hidden “other”) that lives in the depths of being, and to engage in a meaningful dialogue with self. While other trips focus on external realities, Quest encourages students to draw forth inner resources and resolve to overcome immense challenges.

The final trip at the end of the year is a multi-day rafting excursion. The river, evoking the image of time’s passing, sets the landscape for one final journey. Students experience rough and smooth waters, and learn how to work together to navigate both. The trip is imagined, planned, and fundraised for by the students (all new skills for the 12th graders) – though adults chaperone the trip, the responsibility for constructing a meaningful trip lies on the shoulders of students. With the help of faculty, students are required to implement three major elements beyond rafting: service, land stewardship, and Native American land acknowledgment/recognition. Historically this has been done through special invitation of community farms that work closely with Indigenous partners, and students have done restoration work on native floral communities. On this trip, students also engage in joint planning for their graduation. Ultimately, the senior trip is a space for students to reflect on the totality of their experience at the high school, to share memories of and well wishes toward their friends, and to learn the art of saying goodbye.

Physical Education & Movement Curriculum

Kindergarten – Grade 8

In the nursery, kindergarten, main lesson, and subject classes, healthy movement is cultivated, forming a foundation for academic and social development. Beginning in first grade, there are classes devoted to movement skills and activities.

Physical and movement education class is designed to meet, develop, and enliven five aspects of the growing child: physical, emotional, social, mental, and spiritual. The primary focus is on the kinesthetic/spatial awareness of the students through the physical experience of exercises that include strength, stamina, suppleness, and sensitivity, all parts of balance and coordination.

The program has several additional areas of focus, including the social dynamics of the students through communication, caring, respect, and sharing. Logical and critical thinking capacities are achieved through gaming strategies, cooperative problem solving, formations and patterns of movement, and mental games. The emotional being of the child is taken into account through activities that bring levity, joy, enthusiasm, playfulness, calm, focus, and a sense of ease within the body and mind. Finally, the area of spiritual growth is cultivated as students find compassion, honesty, and acceptance.

Throughout the grades, the PE and movement curriculum complements the geographical, historical, and cultural themes from the classroom, including Ancient Greek games in fifth grade, medieval games in sixth grade, and Renaissance games in seventh grade. Open space time is incorporated across the grades. This is a time for sharing, questions, comments, and spontaneous inspirations for movement activities.

Grades one through three have one period of games per week, which generally takes place in Dakin Hall or a local park. Games are played in the theme of the seasons of the year and complement the stories and themes of the main lesson. Grades four through eight have gym class twice a week. These classes meet at Dakin Hall, Alta Plaza Park, or the Presidio, depending on the schedule, weather, or activities planned. Gym class activity schedules are determined by the curriculum blocks of the main lessons and the seasonal schedules of sport activities.

Grade School PE/Movement Descriptions

First Grade. Themed games based on nature and fairy tales, historical games from around the world, numerous tagging games, circle games, free and imitation movement activities, seasonal themed games, parachute games, relay races, beginning ball games, throwing skills, hanging and swinging apparatus, basic rock and rope climbing skills, catching and aiming games and exercises, hand clapping games, string games, Spatial Dynamic exercises, jumping and vaulting, self-control games, jump ropes and hula hoops, balancing, beginning tumbling, rhythm activities, pulling and tugging games, social and cooperative games, animal movement and balancing activities, basic circus activities, blind games, beginning wrestling-type games, guessing games, and trust activities.

Second Grade. Themed games based on nature and fairy tales, fables, and stories of saints, historical games from around the world, numerous tagging games, circle games, free and imitation movement activities, seasonal themed games, parachute games, relay races, beginning ball games, throwing skills, hanging and swinging apparatus, basic rock and rope climbing skills, catching and aiming games and exercises, hand clapping games, string games, Spatial Dynamic exercises, jumping and vaulting, self-control games, jump ropes and hula hoops, balancing, beginning tumbling, rhythm activities, pulling and tugging games, social and cooperative games, animal movement and balancing activities, basic circus activities, blind games, beginning wrestling-type games, guessing games, and trust activities.

Third Grade. Themed games based on fables, tradesfolk, and biblical stories, historical games from around the world, numerous tagging games, relay races, handball games, circle games, free and imitation movement activities, seasonal themed games, parachute games, relay races, beginning ball games, throwing skills, hanging and swinging apparatus, basic rock and rope climbing skills, catching and aiming games and exercises, hand clapping games, string games, Spatial Dynamic exercises, jumping and vaulting, self-control games, jump ropes and hula hoops, balancing, beginning tumbling, beginning dodging games, wide field games, rhythm activities, pulling and tugging games, social and cooperative games, animal movement and balancing activities, circus art activities, blind games, beginning wrestling-type games, guessing games, and trust activities.

Fourth Grade. Themed games based on Norse Myths and Native American stories, numerous tagging games, relay races, handball games, parachute games, ball games, throwing skills, hanging and swinging apparatus, basic rock and rope climbing skills, catching and aiming games and exercises, throwing disc games, Spatial Dynamic exercises and Bothmer Gymnastics, jumping and vaulting, self-control games, jump ropes and hula hoops, beginning knot tying, balancing, tumbling, dodging games, wide field games, rhythm activities, pulling and tugging games, social and cooperative games, animal movement and balancing activities, historical games from around the world, circus art activities, blind games, wrestling games, guessing games, and trust activities.

Fifth Grade. Themed games based on ancient Greece, India, and other cultures around the world, numerous tagging games, relay races, ancient sport games, lead up games to modern sport, keep away games, throwing skills, hanging and swinging apparatus, rock and rope climbing skills, catching and aiming games and

exercises, Spatial Dynamic exercises and Bothmer Gymnastics, jumping and vaulting, self-control games, jumping rope, knot tying, balancing, tumbling, dodging games, wide field games, rhythm activities, pulling and tugging games, social and cooperative games, crawling and balancing activities, Greek Games event training, throwing disc games, circus arts, blind games, beginning archery, wrestling games, and trust activities. Class blocks generally include warm-up exercises, skills development activities, and stretching.

Sixth Grade. Themed games based on Medieval and Roman time periods from cultures around the world, relay races, Spaceball (keep away), throwing skills, rope climbing and swinging, numerous tagging games, catching and aiming games and exercises, Spatial Dynamic exercises, jumping and vaulting, self-control games, jumping rope, knot tying skills, balancing, tumbling, dodging games, wide field games, pulling and tugging games, social and cooperative games, crawling and balancing activities, parkour games and challenges, beginning self defense, basic fitness training, Global Games event training, throwing disc games, circus arts, blind games, wrestling games, archery, and trust activities. Class blocks generally include warm-up exercises, skills development activities, and stretching.

Seventh Grade. Themed games based on the Renaissance time period and explorers from cultures around the world, relay races, Spaceball (keep away), throwing skills, rope climbing and swinging, numerous tagging games, catching and aiming games and exercises, Spatial Dynamic, jumping and vaulting, self-control games, jump roping, knot tying, balancing, tumbling, dodging games, wide field games, pulling and tugging games, social and cooperative games, crawling and balancing activities, parkour games and challenges, self defense, fitness training, Explorers event training, throwing disc games, circus arts, blind games, wrestling games, archery, basic orienteering, cross country running, and trust activities. Class blocks generally include warm-up exercises, skills development activities, and stretching.

Eighth Grade. Themed games based on the 18th and 19th century time period from cultures around the world, modern and urban games, relay races, Spaceball (keep away), throwing skills, rope climbing and swinging skills, numerous tagging games, catching and aiming games, Spatial Dynamic exercises, jumping and vaulting, self-control games, jump roping, knot tying, balancing, tumbling, dodging games, wide field games, pulling and tugging games, social and cooperative games, crawling and balancing activities, parkour games and challenges, self defense, fitness training, track meet training, throwing disc games, circus arts, blind games, wrestling games, archery, orienteering, and trust activities. Class blocks generally include warm-up exercises, skill development activities, and stretching.

High School Physical Education

The high school physical education and movement program offers a wide range of experiences that enable each student to develop a healthy relationship to movement as an individual, in a group, and in encounters with the natural world. The program offers courses in three distinct areas: sport classes, movement studies, and outdoor education. All classes are designed to include all students in a fair and equitable manner, where every student's voice, and experiences are valued.

Greek wrestling and javelin are brought as an enrichment of main lesson work when Ancient Greece is introduced in the tenth grade Classical World Thought main lesson. In the 11th grade Medieval World block, students are introduced to stick jousting as part of a modern “knight’s training.”

Ninth and Tenth Graders participate in required movement education classes two times per week in four to eight-week blocks. These blocks alternate between sports and eurythmy for the first four blocks of the year. The last two blocks alternate between sports, and either dance or Mindful Movement/Yoga.

Eleventh and Twelfth Graders choose six electives during the year from among sport, movement, and outdoor education electives. This reflects their developmental stage, as they are becoming more independent. Also, students are given the opportunity to give input on what electives they would like to see offered.

Physical Education and Movement Course Descriptions

Sport Classes: Volleyball, Basketball, Hockey, Ultimate, Flag Football, Soccer/Futsal, Badminton, Pickleball and Tennis.

These courses consist of team sports that require individual skills, team skills, and aerobic activity. In the ninth and tenth grades, an emphasis is put on building up the individual skills necessary for each activity. In the eleventh and twelfth grades, the school emphasizes integration of these skills into the context of team play. Most of these activities take place in the Bushnell Center Gymnasium on campus or on the fields nearby at Stern Grove. Tennis, Badminton, and Pickleball are the only individual sports.. Tennis is offered as an elective for juniors and seniors. Transportation to the courts is handled by school vans.

Outdoor Education Classes: Nature Studies, Birding.

Outdoor Education Electives are offered for eleventh and twelfth graders. The Outdoor Education Program is designed to stimulate students’ physical, mental, and spiritual growth by strengthening their personal connection to the natural world.

Health/Wellness and Gardening Curriculum

Today's adolescent faces pressures and challenges that require thoughtful navigating. Learning to make smart decisions can literally be lifesaving. The school's health block begins in ninth grade and includes basic information that students need to move consciously and safely through the adolescent years. Health is combined with Wellness and Gardening,

Ninth Grade Health block

This block covers topics of adolescent concerns such as sex education, drugs and alcohol, social media, relationships, mental health, and stress management. The students are led into conversations about emotional intelligence, moral integrity, and how to choose a healthy lifestyle. Health class also covers topics of gender, identity, privilege and anti-racism. The format is conversational and the atmosphere open and respectful so that students may feel free to discuss their concerns. Outside professionals with expertise in specific topics may speak to the class.

Tenth Grade Health block

The tenth grade health class touches on issues of social media, consent, and drug/alcohol use. Once again, outside professionals with expertise in specific topics may visit the class. Further discussions and projects around bias, privilege, identity, gender and anti-racism are also included in the tenth grade health curriculum.

Eleventh Grade Health Block

The eleventh grade health block builds on issues introduced in ninth and tenth grades by examining healthy versus unhealthy relationships, and how to stay in touch with one's needs and values. Students are encouraged to take care of themselves physically, emotionally, and spiritually. Mindfulness techniques, as well as other stress management techniques, that may or may not have taken hold in previous years are revisited and are an important part of this block.

Wellness

This class is a multidisciplinary overview of practices and methodologies related to wellness. Each student-centered mindfulness-based class follows a similar template that includes a warm up, check in, discussion, creative expression, and closing activity. The warm up consists of a movement and breathwork sequence that draws from ancient wisdom traditions such as yoga, Ayurveda, Traditional Chinese Medicine/Taoism, Qi Gong, Tai Chi, as well as sports physiology, neuroscience, and various healing, sensory somatic and therapeutic modalities.

Gardening

The overall goal of the gardening and landscaping classes in both grades 9 and 10 is to inspire students to gain an appreciation of their outside environment, both on our own campus and in the wider world. Another

goal is for students to learn to enjoy physical work outdoors and to take pride in their contributions to the beauty and utility of their completed projects.

9th Grade. In 9th grade students work in the school garden preparing the soil, planting seeds and transplants, caring for the growing plants by watering and weeding, and harvesting vegetables. Landscaping on the campus is also a major task and can range from the building of terraces and pathways to watering and weeding around the many trees, shrubs, and annuals growing on the campus. Students learn the proper choice and use of tools for specific tasks and the mental discipline needed to stick with a specific task until it is finished. When outdoor work is not possible due to weather conditions, students are taught basic information about soils and the importance of growing healthy food within urban environments.

10th Grade. Depending on the season of year, many of the activities students engaged with in 9th grade are also done this year. In addition, 10th graders learn how to properly prune trees and shrubs, how to propagate new plants from cuttings, and how to collect seeds from local native plants and then plant these seeds in containers in our newly constructed campus greenhouse. The importance of why native plants are essential to the local environment and knowledge of what plants were used by the local indigenous populations is discussed. Inside instruction focuses on the fundamentals of organic and biodynamic agriculture, a history of agriculture, and food justice.

Student Activities

Grade School Circus Arts Program

The grade school Circus Program provides opportunities for students to experience their physical, emotional, and social being through the various disciplines of circus arts.

Through activities like tumbling, juggling, comedic theatrics, aerial arts, stilts, and unicycling, students explore strength and balance of their physical body. Students intuitively support one another through successes and failures in an inclusive environment that encourages perseverance, teamwork, and cooperation. A non-competitive environment is a natural byproduct as students work together in group activities such as partner balance/acrobatics, partner juggling and partner aerial skills, and show concept and presentation. Creating and building human pyramids, working together in physical stunts, and rehearsing a performance piece for the school community help students build social skills.

Spirit and imagination are elevated through physical theater and improvisational games, and activities culminating in the creation of scenes and stories for a performance. The performance aspect of the class entails learning improvisational skills and creating scenes and stories, elevating the human spirit and sense of imagination.

Circus Arts benefits students in these ways:

Strength -- through human pyramid building and partner acrobatics

Stamina -- through persistence and perseverance in stunts and comedic theatrics

Suppleness -- flexibility through the acrobatics and tumbling

Sensitivity – balance and coordination through the balancing arts of unicycling, stilted, rolling globe and balance boards

These are some of the skills that the children learn because circus arts:

Builds social skills through cooperative work and play, responsibility, team work, problem solving, communications, decision making, and leadership; Supports community through performance pieces; Fosters imagination and creativity through story creation, theater improvisation and prop use; Builds self-esteem, confidence, and courage through aerial stunt work or ground skills; Fosters drive, initiative, and motivation: students speak up about performance content and direction; Strengthens time management: student play performances from start to finish; Builds overall health and fitness; Supports focus, concentration, curiosity, observation, calculations, flexibility, through juggling and object manipulation arts; Strengthens executive functions through planning and organizing a show, skits, stunts, routines and working together with others to create these and remember when, what and where for performance; Supports retention and recall abilities through performance preparations; Enhances adaptability and flexibility as students create, refine and re-invent new tricks, stunts, and skits; Promotes courage and daring through aerial arts like trapeze, silks, rings, and partner acrobatics and stunts.

Sports Program: Grade School

In line with its understanding of child development, the school recognizes sixth grade as the appropriate age for students to experience the joys and disappointments inherent in team sports. The teams are open to all levels of ability, and all students are encouraged to try the experience of team sports. Winning at this age is secondary to the goal of giving everyone a chance to play.

The school familiarizes all of its coaches with the basic tenets of Waldorf education in order to create a thread of congruence between the approaches of athletics and academics. Coaches strive to recognize the unique qualities of each student while simultaneously galvanizing the players into a caring and compassionate collective. With a focus on teamwork and togetherness, coaches teach the fundamentals of the game while providing strong moral leadership in a healthy and encouraging atmosphere.

Students receive roughly an equal amount of playing time regardless of skill level. The school does not split teams based on skill level with the belief that student development is best served through integration of all skill levels. Through this process, the more advanced students learn the value of compassion and encouragement while our students who are new to athletics are able to build their self-confidence and get more enjoyment from the experience.

Parents are informed that it is inappropriate to discuss playing time or any other matter with the coach during a game. Some coaches may elect to allow a parent or other volunteer adult to assist them with practices and team organization. It again becomes a focus of parent education to help the volunteers, and indeed all the parents, to understand how important it is not to interfere with the authority of the coach.

The Athletic Director (AD) oversees the work of the coaches, and, in that supervisory role, can also determine if the parent assistant arrangement is working satisfactorily. The AD oversees the entire sports program (sixth through twelfth grade) and is responsible for all related aspects: knowledgeable and supportive coaches, uniforms and equipment, practice and game schedules, and positive fan participation. An Assistant Athletic Director (AAD) position was created in 2013 to focus mainly on the day-to-day needs and organizational tasks of the grade school sports program. The AD and the AAD work together closely in order to create a consistent and continuous sports program from the sixth through twelfth grades.

The grade school sports program includes league play for soccer, basketball, and volleyball in grades six through eight. Girls volleyball and boys soccer is offered in the fall season, boys basketball during the winter season, and girls basketball during the late winter/early spring season. Sixth, seventh, and eighth grade teams compete in the CYO league, a city-wide league with teams from both private and parochial schools. Each year, the number of teams is determined by the number of students participating from each class.

Sports Program: High School

The high school Athletic Department offers a three-fold program that helps students develop physical, social, and spiritual capacities. Co-curricular athletics complement the school's Movement Education and Physical Education programs, creating a challenging environment that promotes the highest values of sportsmanship, camaraderie, and character.

All students who wish to participate in any sport may do so, provided they meet the eligibility requirements set forth by the North Coast Section of the California Interscholastic Federation. To be eligible for participation, a student must meet the following criteria:

- Be in good standing with the school community
- Exhibit courtesy and good sportsmanship toward teachers, coaches, team members, and players of opposing teams both during and outside of game time
- Maintain at least a "C" grade in Main Lesson and all skills classes
- Be in attendance for the entire school day of a game or activity, with no unexcused tardies
- Understand that, while in uniform, an athlete is an ambassador of SFWHS and must follow school rules and set an example for others

The high school joined Division II of the Bay Counties League-West in the Bay Area Conference as a full member in 1999. In 2006-07 the BAC expanded, creating a new league within the Conference, the BCL-Central. Waldorf has been a charter member of the BCL-Central since inception. The school has a competitive sports program, consistently making the league playoffs in these programs:

- Fall: Boys Soccer (Varsity team); Girls Volleyball (Frosh-Soph, Junior Varsity, and Varsity teams); Co-ed Cross Country.
- Winter: Boys Basketball (JV and Varsity) and Girls Basketball (Varsity).
- Spring: Girls Soccer (Varsity) and Boys Baseball (Varsity) and co-ed Track & Field.

As a member of the Bay Counties League – Central, the school has won championship titles in boys basketball, girls volleyball, and baseball, despite competing primarily against larger schools. The school also regularly sends teams to North Coast Section (NCS) tournaments, particularly in basketball (girls and boys), baseball, and girls volleyball. The 2014 girls volleyball team won the NCS and CIF Northern California titles, the first such championships in the school's history. The 2015 team won the school's second such championships by repeating as NCS and Northern California champions. The volleyball team also achieved NCS championship success winning the NCS title again in 2019 and 2022.

Community Building & Engagement Program

The Community-Building & Engagement Program encourages students to become citizens who take initiative, offer volunteer services, and contribute their skills in their communities and beyond. The program, which builds from year to year, is integrated into activities across the grades. Projects are designed to move students out into the world through increasingly broad geographic areas from community-building at the SFWS grade school and high school to community engagement in the Bay Area and perhaps beyond. The program is coordinated by the faculty's Community Engagement Committee (CEC).

The Community-Building and Engagement Program is designed to accomplish the following goals:

- Foster a sense of concern for others
- Promote environmental stewardship
- Build community connections through community engagement
- Encourage leadership and initiative
- Awaken each student's sense of social responsibility and moral purpose

Through Student Service Workdays, in-school service projects, and individualized service work, the program focuses on:

- collective action that takes on community challenges
- authentic experiences and relationships with diverse communities
- meaningful sustained service
- service that develops gratitude and a sense of responsibility for the future

For "Student Service Workdays," which are held twice a year, students are expected to choose where they will volunteer from a menu of local community organizations. Students have participated in such volunteer efforts as beach clean-ups, work in food pantries, serving meals at Glide or St. Anthony's, and gardening at the S.F. Arboretum or the Presidio. Groups of students are accompanied by faculty chaperones who also join in on the service work. On occasion, the Workday has been an all-school event, with all four classes and many faculty members participating in a clean-up in a given neighborhood.

"In-School Community Service" is a requirement for 9th-12th grade. Each year, students are asked to commit to an in-school service project, the opportunities for which are announced throughout the year and may include note-taking, tutoring, serving in the admissions programs, assisting the athletic director or the gardening teacher, or being an active member of a student club with a community service component. In-school service projects may also be at San Francisco Waldorf Grade School, where high school students

can serve at festivals, clean-ups, or in other capacities as the need arises. Students are responsible for completing the in-school service form so that their service may be recognized.

Ninth Grade Students attend designated Student Service Workdays as noted on the school calendar, volunteer at the SFWS Winter Fair held at the S.F. Waldorf Grade School, commit to an in-school service project, and participate in a Community Service Intensive Project Week, scheduled during the second week of Spring Break. The ninth-grade students have an opportunity during this week to get to know a few of the service agencies in San Francisco that they may choose to work with as they move up the grades.

The students in 10th through 12th Grade also participate in designated Student Service Workdays and commit to a project at either the grade school or the high school, but there is another component added to the requirements for ninth grade. Each year, students commit to individualized service work in the greater Bay Area community by writing a statement of their intentions at the beginning of the school year. Once approved by the CEC, the student's written proposal becomes a kind of "contract" that students are expected to fulfill. When students complete their intended service work, they submit documentation that validates their work, and the year culminates in a presentation to the school about their service. The second-semester evaluation report contains a note by the CEC as to whether the student has fulfilled their service work for that school year. Four years of successful completion are a requirement for graduation from SFWHS.

SFWHS has developed relationships with many organizations in the Bay Area that welcome service from our students and these are part of a growing list maintained by the CEC. Students are responsible for contacting the organization or agency they intend to work with and they must also arrange their service schedule and keep track of their dates of service. Students are invited to consult the *Resource Guide to Volunteer and Internship Opportunities for SFWHS Students* posted on the MySFWS portal.

Other Co-Curricular Activities in High School

Co-curricular activities are a spirited part of life at the high school. Students are involved in a variety of groups and clubs outside the classroom, the most active of which are described below.

Student Council meets at least once a week at lunchtime. Three representatives are elected from each class (two voting members and one alternate), and the group works with one or more faculty mentors to oversee many of the student activities on campus. The Student Council represents the entire student body on issues pertaining to student life; organizes fundraising; manages Spirit Week; reviews and approves clubs and decides how the student activity funds will be spent; and hosts school dances. The Student Council also organizes two important fundraising events: the Walkathon, which raises money for a partner Waldorf school in Africa, and the Penny Drive, which supports AIDS research and services. The Student Council manages the school vending machine, which produces revenues to support student clubs. The Council also helps other students develop skills in communication and working in groups. The Student Council has a healthy working relationship with the faculty and, on occasion, sends representatives to the faculty meetings to discuss student issues. Senior class Student Council representatives also attend a Parent Council meeting annually.

Model United Nations has been an active part of the school's life since the second year of the high school. Meeting at least once a week, members prepare themselves to be delegates at the annual UC Berkeley Model United Nations. Students also work on committees of the Model UN, where they grapple with contemporary issues affecting the nations they represent. The preparation for this annual event involves research, public speaking, teamwork, negotiation, and flexibility of thinking.

Drama Club welcomes students who are interested in theatrical productions, from thespians to stagehands. Meeting regularly with a faculty mentor, the drama club mounts at least one extra-curricular production every year and a full-scale musical every other spring.

Amnesty International focuses on local and global social justice issues. Recent efforts include a food drive for the SF Food Bank and a toy/book drive for Sleep Train's annual drive supporting Bay Area foster youth. Members also organize a school-wide "Write for Rights" campaign urging government action on issues such as gun control and the prosecution of international military crimes.

Affinity Groups:

BSU

AAPI

ALAS

Jewish Affinity Group

Multiracial Affinity Group
Neurodiversity Affinity Group
Middle Eastern Affinity Group

Clubs

Students are encouraged to create clubs around their interests, and new clubs are formed each year. This year's clubs include:

The **Gender Sexuality Alliance** works to create a safe space for all, especially those within the school's LGBTQ+ community. Members raise money for the AIDS Emergency Fund and host awareness events at school, including National Coming Out Day and a speaker from Gender Spectrum.

The **Yearbook Club** creates an annual record of school life and captures the character of the students in a creative and inspiring way. Club members work many hours outside of school to create the yearbook.

With a strong emphasis on creative writing, the school's **Literary Magazine** is a compendium of work in which students publish their original prose, poetry, and art. The students produce at least one issue each year.

The **Beekeeping Club** began when the school moved to the West Portal campus where there is enough outdoor space to keep hives. With the assistance of local beekeepers, students enthusiastically maintain a number of hives and harvest honey.

The **Nail Club** gathers to appreciate, learn about and share nail art techniques.

The **Temari Club** focuses on learning the Japanese folk art of temari ball making, exploring the traditional techniques and patterns and their different meanings.

The **Social Justice Club** organizes food drives, clothing drives and fundraisers to support the causes of their choice, hosts the annual Amnesty International letter writing campaign and promotes the causes of social justice at the all school assemblies.

The **Ethics Club** meets each week to debate and discuss the meaning, purpose and topics of Ethics from varying perspectives informed by their classroom learning and current events.

The **Motorcycle Club** meets weekly in the Physics Lab to take apart and rebuild a scrap motorcycle, understand the functioning of its engine, and try to rebuild it and get it running.

The **Math Club** meets with math teachers regularly to explore ancient and modern math practice and theory, as well as to support one another with current assignments and quandaries.

The **Finance Club** members gather to explore the topic of personal finances— from taxes to investments and beyond. Students share tips and questions and look at current topics in finance like cryptocurrency and NFTs together.

Student Services

Educational Support Coordination

Educational Support at the Grade School

Two faculty Educational Support Coordinators work with the kindergarten through twelfth grade teachers, students, and parents. In the grade school, the Coordinator works in conjunction with the Care Group and Steering Committees to provide an educational support program for neuro diverse students in kindergarten through eighth grade.

Principle Tasks

The principal tasks of the Educational Support Coordinator at the grades school are to assess students, develop and oversee program offerings that build skills and capacities in students. The Coordinator also oversees the support specialist team that works directly with the students in kindergarten through eighth grade offering academic and therapeutic interventions. The Coordinator creates the schedules of the interventions for the four specialists. The final task for the coordinator is to create and manage the Student Support Plans, oversee the accommodations for students in all grades along with participating in meetings related to retention, and dismissal of individual students, through the Gates to Dismissal process.

The Coordinators are responsible for providing services in the following broad areas: assessments, intervention coordination in school, teacher support, parent communication and program development.

Assessments at the grade school

GSC (Grade School Coordinator) is responsible for:

- Completing admission screenings for all applicants in grades 1 – 8. These screenings provide input as part of the admission process, to determine the academic and sensory motor development of each applicant. The coordinator also reviews each applicant's transcripts, teacher letters of recommendation and any other documentation submitted (including IEPs), to determine whether our school can provide the level of additional support these students may need to engage the curriculum and give feedback to the class teacher and admissions coordinator on proposed, necessary internal and external interventions. In conjunction with the Grade School Admissions director, the GSC writes educational support agreement letters to accompany acceptance of students with learning needs.
- Administer milestone screenings and assessments (first grade readiness, second grade, fifth grade and 7th grade Terra Nova testing) to ensure students are performing at grade level and if not, to then work with the teachers and parents to suggest internal and external interventions.

- Complete individual academic and sensory motor assessments to students of concern in grades one through eight
- Oversee and in some cases administer, whole class baseline screenings for reading grades 2-5, math grades 4-8 and writing skills (grades 6-8) at the start of each academic school year
- Suggest outside assessments when necessary; attend IEP and neuropsychological evaluation meetings; receive outside assessment reports, and based on those, create Student Support Plans with age appropriate accommodations to support students with learning differences in the grades.

Interventions in the Grade School

The support team, (consisting of one educational support teacher, one therapeutic eurythmist, one language arts specialist and one mathematics teacher) proactively build foundational learning skills through whole class, smaller targeted groups and individual therapeutic sessions.

Specifically, the grade school provides:

- Developmental movement sessions with second year kindergarten students twice weekly (20 minutes per session) from September to March
- Developmental movement sessions, four times a week, (20 minutes per session) in 4 week blocks rotating through grades one through three, beginning in September and continuing through March.
- Extra lesson exercises in the classrooms, 4 - 5 times a week, 10 -15 minutes daily throughout the various grades, as requested by class teachers (September through March).
- Reading skill classes offered: grades two and three (two 50 min. classes per week); Grades four and five (one 50 min. session per week) offered throughout the school year
- Writing skills class offered: grades six, seven and eight (one 50 minute class per week) offered throughout the school year beginning in September through June.
- Mathematics skill classes offered: grades four through eight (one 50 minute class per week) from October through June
- Individual Extra Lesson sessions offered once per week to 10 students (September to December) and another 10 students (January – March) in grades 1 -8
- Therapeutic eurythmy sessions offered twice per week (20 - 25 minutes per session) in 7 week blocks for 11 students in Grades 1 -8 beginning in September. Followed by another 11 students in the next session and continuing with new students in each new session. (Eurythmy sessions are offered in four blocks: September - October; November – December; February – April; April – June).

Teaching Support

In the Grades School the Educational Support Coordinator and educational support specialists complete the following:

- Decide upon interventions and/or accommodations with teachers and parents, both independently, and by working with specialists
- Visit main lessons in grades 1 – 8 to observe individual students of concern in the classroom
- Provides parent lecture/workshops for parents in KG and grades
- Attends Parent Teacher conferences for students with SSP (Student Support Plans)
- Meets with teachers (prior to, and at the end of, therapeutic and academic sessions and classes) to share progress with parents and share insights, so that we can mutually support the child's progress
- Attends weekly Care Group meetings and bi-weekly educational support team meetings
- Tracks and records interventions to provide evaluation of a student's progress at meetings
- Demonstrates sensory motor activities at faculty meetings
- Plans and facilitates Class and Child Study in the faculty meetings

Parent Support

In the grades school the Educational Support Coordinator and team:

- Conduct preliminary and follow up intervention meetings with parents and class teachers for reading, mathematics, extra lesson and therapeutic eurythmy sessions completed throughout the year
- Complete meetings with parents to provide instruction for home exercises
- ESC acts as liaison to parents of students in the Educational Support Program
- Attend parent and class meetings as necessary
- ESC is a member of the DEI Board and Grade School IDEAL Committee to share educational support work on neurodiversity; facilitate (as needed) meetings related to bias incidents

Program Support

In the Grades School the Educational Support Coordinator:

- Creates, and refines internal assessment tools, especially those for baseline line academic screenings
- Proposes and implements new support programming
- Is part of the hiring process for educational support positions
- Attends DEI workshops and seminars for learning specialists
- Researches other school intervention programs
- Arranges lectures and/or visits of professionals who are working in the field

Grade School Care Group

San Francisco Waldorf School's Care Group is a group of faculty, meeting weekly and carries responsibility for students who need extra support and that consciously holds awareness for the wellbeing of the school community. The Care Group includes teachers from early childhood and the grades, subject teachers, our educational support program math and language arts teachers, along with our therapeutic eurythmist, our educational support coordinator and educational support teacher.

Tasks for the Grade School Care Group include, (but are not limited to):

- Providing a space to have a conversation about the children in the school needing additional individual attention.
- Reviewing all students suggested for educational (learning), emotional (behavioral) and constitutional support
- Monitoring the progress of these students and making suggestions for next steps (as needed) from a range of approaches.
- Holding an awareness of student health issues
- Supporting and facilitating class studies and child studies in the grade school meetings
- Studying relevant texts to deepen our understanding of the child
- Completing Child Study within the group
- Providing a forum to hear findings from the second grade and fifth grade assessments and first grade readiness screenings
- The Educational Support Coordinator brings program modifications for individual students, class support needs, new educational support program offerings, discussed in Care Group, to the Steering Committee for discussion and approval.

High School Educational Support Coordination

In the high school, the Educational Support Coordinator works within the framework of the Individualized Learning Committee (ILC), which includes the High School Chair, the High School Counselor and an Executive Function Specialist.

The principal task of the Educational Support Coordinators is to work effectively with the parents, teachers, and students in developing strategies to support students with learning differences. These strategies are a complement to Waldorf pedagogy and principles. Also, especially in the upper grades and high school, the work of the Coordinators is meant to align the school with the legal requirements it incurs by accepting children into the school who need accommodations.

The Coordinators on both campuses deal with the following broad areas: assessments, interventions, teacher support, parent communication, and program enhancement.

High School Assessments:

- Attend enrollment/ admissions interviews if there are questions of academic readiness or needs for support
- Provide a basic cognitive screening for students who are struggling but have no formal diagnosis yet. If a full evaluation is warranted, we make recommendations for evaluators.
- Occasional reading screenings for students who are struggling but have no formal diagnosis yet.
- Receive outside assessments and work them into an intervention strategy and/or accommodation plan that the school can offer; this results in the development of an Accommodation Plan.
- Arrange and/or attend meetings with parents, teachers, and students to agree upon the interventions and/or accommodations to be used and suggest an updated educational assessment, if necessary

Interventions in High School:

- Tutor students and provide executive function coaching during free periods, including Main Lesson study halls and lunchtime.
- Occasional push-ins to assist students in the classroom, as needed
- Create and coordinate schedules of tutors, educational therapists, and Peer Tutors
- Coordinate after-school study halls, as necessary
- Oversight of the Peer Tutoring program

High School Teaching Support:

- Decide upon interventions or accommodations with teachers, either independently or by working with specialists
- Visit Main Lesson, academic skills, and artistic classes as needed to assist teachers in implementing interventions and accommodations while observing individual learning differences in the group context.
- Be available to consult with teachers when students are struggling in their classes
- Preview all Teacher Letters of Concern before they go out to parents

High School Parent/Guardian Support:

- Act as liaison to parents and guardians of students in the Educational Support Program
- Co-create Accommodation Plans with parents/ guardians
- Attend parent and class meetings as necessary
- Provide referrals for outside tutors and evaluations

High School Program Enhancement:

- Work closely with enrollment personnel regarding prospective students with learning differences
- Attend Bay Area remedial conferences
- Attend relevant non-Waldorf conferences in the area
- Member of Bay Area Independent Schools Learning Differences Group (BAISLD)
- Research other schools' intervention programs
- Arrange lectures and/or visits of professionals who are working in the field
- Participate in Open Houses and other events for prospective families

High School Individualized Learning Committee (ILC)

The high school Individualized Learning Committee (ILC) coordinates and oversees all consulting and remedial activity offered by the high school. This can include the work of educational therapists and psychologists. The goal of all ILC work is to provide the support a student needs to succeed in high school. Currently the ILC includes the high school Guidance Counselor, Educational Support Coordinator (ESC), Educational Consultant/ EF Coach, and High School Chair. The ILC meets weekly and keeps a record of its activities. The Educational Support Coordinator sets the weekly agenda and leads the meetings; all members can add to the agenda.

Before the school year begins, the Educational Support Coordinator reads and analyzes the professional educational/psychological or neuropsychological evaluations that the students have submitted to the school. An accommodation plan is drawn up based upon the recommendations of the evaluation and student's past history of school accommodations. At a meeting with the parents/guardians, the ESC explains the accommodations that the school can offer, and incorporates parent/ guardian input. If the student has mental health issues, the High School Counselor may be involved in the formulation of the accommodation plan. Then the Ed Support Coordinator goes over the plan with the student, and gets their input as well. A new accommodation plan is written up whenever a student has a new evaluation. The plans are updated annually, and uploaded to a secure online platform that only teachers may access.

During the year, the Educational Support Coordinator and/ or the Counselor, will have additional meetings with parents and students in order to reevaluate accommodations, if necessary. There is sometimes a need for adjustment, such as the addition of mandatory after-school study hall attendance and/or tutoring, or to suggest advanced professional help, when needed. Drug-related issues are generally handled by the Counselor and class sponsors.

At the end of the school year, the ILC may meet with parents to discuss the student's continued enrollment and to identify summer classes that need to be taken by the student (with input from the Registrar and College Counselor).

The ILC works closely with the faculty. It is the responsibility of the ILC to:

- Identify all ILC students for the faculty through the Accommodation Plans, which are uploaded to a secure online platform.
- Dedicate ten minutes of all faculty meetings to an oral estimation of students' work, both positive and negative. Some students who are being more carefully monitored are discussed every week.
- Interface between teachers and parents and outside professionals, for the purpose of supporting students who are struggling, whether they are diagnosed with a learning disability or not.

Through all encounters, the ILC encourages students to understand their own processing style, have a good sense of their own strengths and struggles, and become their own advocates. By the end of twelfth grade, the school expects to send students out into the world, prepared not only to undertake the academic challenges that await them, but also to encounter the social challenges with a confidence grounded in experiences of success.

Grade School Library

The grade school library is first and foremost a book resource for students, faculty, and parents. Its fiction shelves are organized into 4 sections by reading and grade level. The non-fiction books are cataloged by the Dewey Decimal system, and are primarily used by Faculty for Curriculum development and support. Employed by the school half-time, the librarian hosts six weekly library recesses for grades two through eight; curates and distributes class readers; guides curriculum/class report research; composes Summer Reading Lists; works with Educational Support on remedial literature needs; oversees the library budget and fund-raising; provides story selections for the After School Program; and distributes and acquires seasonal/festival books for kindergarten.

In addition to library program services, the physical library space is also used for upper-grade language arts and math support, After School Program study halls, and occasional faculty mentor meetings and parent-teacher conferences. The grade school literature collection, numbering over 7,500 titles, serves all areas of the Waldorf curriculum, providing an ever-expanding trove of picture books, young nonfiction, and developmental early-, middle-, and upper-grade readers. The librarian has enlarged the school's rich multicultural offerings, paying particular attention to African, African-American, Native American, Hispanic, Middle Eastern, and Asian literature. The librarian also works carefully to develop research literature for faculty and is implementing a shared electronic library catalog with the high school.

Major features of the San Francisco Waldorf Grade School library program are:

Library Recesses for grades two through eight. These 20-minute periods give the librarian a sense of the tastes and reading abilities of each student, and fuel the ongoing selection of class readers, free-choice literature, and Summer Reading Lists.

Oversight of Class Readers. Used in grades two through eight to deepen and extend the main lesson curriculum, these texts reflect the library/faculty focus on cultivating contemporary authors as well as honoring established voices. The librarian is responsible for keeping class reader lists up-to-date, cataloging and distributing the literature, and giving teachers summer book bags of current readers as well as a few new choices. The library budget allows for the purchase of one new reader set per grade each year. Other Waldorf schools use the class reader lists, which we gladly share..

Research support for class and curriculum reports. Progressing from the single-resource literature and bibliographic citations of the fourth-grade animal reports, the librarian works with class teachers to help students research and, and cite multiple online and print sources by the seventh and eighth grades. Sources might include subject specific books, encyclopedias and reference literature, as well as electronic databases, such as World Book and Gale.

Summer Reading Lists for grades one through eight. Shared via our website with other Waldorf schools in the United States and beyond, these lists, recreated by the librarian each year, give children a chance to explore subjects within and beyond the Main Lesson curriculum, keeping them in age-appropriate domains as they read. Lists are distributed to Bay Area independent bookstores, providing a lively, literacy-based marketing tool for our school.

Participation in Educational Support. The librarian works with the educational support coordinator and class teachers to ensure that students who need audiobook editions of readers have them. She works with the high school librarian and other school librarians to consider and evaluate audiobook sources and communicates with parents to ensure that the sources are working well for the students when they need them.

Monthly Themed Library displays and Parent Evenings. Year-round, the library serves as a beautiful book-filled spot to present the paths our children take as they embrace story-telling and reading in our school. The librarian changes the beautiful book display at the entrance to the library monthly, with celebratory themes. This has included Latinx Heritage, Dia De Los Muertos, Native American Heritage, Martin Luther King, Seasons of Light, Asian American and Pacific Islander Heritage, and Pride. At parent evenings and with parents who visit the library, the librarian outlines “learning to read” and “reading to learn”, using lists and literature displayed on tables.

Oversight of library budget and fund-raising. While an adequate budget endows the annual purchase of reference literature, faculty research resources, circulation and cataloging supplies, and the maintenance and purchase of class readers, the librarian employs various fund-raising efforts through the Parent Association, Book Closet/Sales, , and parent gifts to stay current with new releases and to keep up with the students’ passionate reading interests.

An Online Catalog. Most of our fiction, non-fiction and readers are in our online catalog that is shared with the High School. This makes it easier for faculty to find books, and reduces duplication. It is on our Resources page for Faculty and parents to search. <https://sfws.follettdestiny.com>. Faculty use that catalog to find books when the librarian is not present. We also share the catalog link with other schools, interested in our Reader lists and curriculum support materials.

Cultivation of a “not-always-Dewey” shelving system. Our non fiction collection is primarily shelved using the Dewey Decimal System, prevalent in public and school libraries. To help class teachers easily locate books we modify catalog records. For example, an art history book on Roman art would be shelved with Roman history, for easy finding by the 6th grade teacher and others.

Reference libraries in each classroom for grades three through eight. As of 2022-2023, reference libraries include *Merriam-Webster’s Intermediate* dictionaries for younger grades, then ascend in middle-school to include *World Book Encyclopedias*, *National Geographic Atlases*, *World Book Encyclopedia of People and Places*, and

assorted resources such as *Bartlett's Book of Quotations*, Roget's or Oxford thesauri, MLA Citation Handbooks, and many US History resources specifically in 8th grade, to name a few.

Festival/Holiday Shelving. To honor the diverse families in the San Francisco Waldorf community, the library is constantly enlarging picture- and chapter-book literature, highlighting international fiction and folktales, religious holidays and festivals, and key biographical figures such as Martin Luther King, Abraham Lincoln, Frida Kahlo, and Gandhi, some of whom are also celebrated in school-wide assemblies. Newly-released literature showcased monthly on shelves and tables exposes children to these global themes.

Student and parent volunteers. The librarian coordinates service days with the high school to have students, often grade school alumni, come to the library two days a year, to do service for the school preparing new reader sets, cataloging and shelving books. The students find it rewarding and love their time with the younger students. Weekly library visiting time for parents in the youngest grades (preschool through first) a chance to converse with our librarian and to select picture-books and early-chapter read-alouds for their families.

High School Library

The high school library provides a dynamic learning environment with a wide range of resources, programs, and services for the students, faculty, and staff. The physical library collection, organized primarily by the Dewey Decimal classification system, includes more than 4,000 books, and 24 magazines, journals, and newspapers; and the digital library collection offers access to hundreds of audiobooks, e-Books, and thousands of periodicals through 26 academic subscription databases.

The library's extensive digital collection is accessible to the entire school community through the school's website. The SFWHS e-Library webpage provides access to the library's online catalog, database subscriptions, research guides for courses, and links to useful websites for student research. The Library Research webpage provides valuable tips to jumpstart research, evaluate websites, and cite sources in MLA, APA, and CMS documentation styles.

The library occupies a large physical space at the high school, and its central location attracts the school community on a daily basis. It is used heavily throughout the day for research projects, classroom space, tutoring, study halls, and as a meeting place. There are comfortable study spaces for groups to engage in project work and tutoring sessions, as well as quiet spaces for students to read and do homework.

The library utilizes an online circulation system and its self-checkout computer program allows for full access to library materials during the school day. The library also contains seven desktop computers, forty Chromebooks, a wireless computer network, and two printers that also serve as scanners and photocopiers for library research.

The library is managed by the high school librarian, a three-quarter time position. The librarian manages the day-to-day operations of the library, including the circulation of resources, reference, information services, collection development, library orientations, and library research classes.

Throughout the year, the librarian presents a "Meet the Author" program series. Since September 2006, speakers have included the Nobel Prize-winning economist Joseph Stiglitz; civil rights activist and Congressman John Lewis; astrophysicist and Director of the Hayden Planetarium at the American Museum of Natural History, Neil deGrasse Tyson; U.S. Poet Laureate Robert Pinsky, and

Melba Pattillo Beals, a member of the Little Rock Nine, a group of African-American students who were the first to racially integrate Little Rock Central High School in Little Rock, Arkansas.

The High School Librarian educates high school students, formally and informally, in the following critical information literacy skills:

Students learn to access and use a vast array of information sources

- To use the HS library's online catalog to locate materials and the online circulation system to borrow materials
- To use the HS library's classification system, the Dewey Decimal Classification system, to locate materials in the HS library
- To effectively use the library's 26 online subscription research databases to gather relevant information for their course assignments.
- To use online research and reference tools to locate authoritative information
- To become familiar with and use many types of print, digital and multimedia formats including eBooks, academic and popular periodicals, reference materials, media outlets as well as personal interviews for gathering information
- Learn how to locate subject specialists and libraries beyond our HS library

Students learn to evaluate information critically and competently

- To identify and locate primary and secondary sources
- To distinguish between factual information and personal/expert opinion
- To identify peer reviewed sources
- To evaluate the authority, credibility, and currency of sources of information

Students learn to use information accurately and creatively

- To seek and use information from diverse sources, viewpoints, and cultural backgrounds
- To select relevant information from appropriate fiction and nonfiction sources in print and digital formats
- To understand the dynamism of inquiry - the ever-shifting relationship among research questions, findings, and insight
- Incorporate thoughtful reflection and creativity at every stage
- To understand the research process - from brainstorming/using your imagination to forming research questions/ topic selection, selecting keywords/ phrases and creating a research plan, using research tools to gather and evaluate sources, reflecting on readings; and creating a thesis statement, outlining final report, drafting/revising, giving credit to sources, and sharing insights in final report or presentation

Students practice ethical behavior in regard to information and information technology

- Understand the reasons and methods for citing sources
- Learn to use the following citation styles: MLA (Modern Language Association), CMS (Chicago Manual of Style), and APA (American Psychological Association), and learn to use online citation tools
- Respect copyright and fair use

- Avoid plagiarism. Take full and careful notes.
- Learn to use digital tools for presentations, i.e. Powerpoint, Google Slides
- Understand that a free flow of information is essential for a democratic society

After-School Program: Grade School

The After-School Program (ASP) serves the families by offering a home-like environment for kindergarten through sixth grade children, offered daily from 12:30 pm to 5:30 pm. The program has evolved to meet the changing needs of the community.

The ASP occupies a bright, azure-painted room that is also utilized by morning parenting programs. The room houses a cozy, cushioned nook and shelves with an array of craft and handwork supplies. Two large tables accommodate snack time and activities.

The quality of the staff is the key to harmony in the afternoon. The children are cared for by warm and caring individuals with intuitive good sense. Many of the ASP staff members have trained to become Waldorf teachers; in fact, student teachers have joined the ASP staff specifically to receive experience working with children in a Waldorf School.

A three-quarter time ASP Coordinator oversees both the kindergarten and the grade school programs, and there is a half-time kindergarten ASP Assistant. In addition, there are four hourly staff members who assist with this program. (Hourly assistants often have our own graduates.) An ASP committee meets weekly to discuss issues, to raise concerns at the faculty meeting, and to plan the program. One College member, a kindergarten teacher, is a member of this committee and serves as the liaison between the program and the College. Often, a class teacher will join the meeting to discuss issues concerning individual children. In addition, the kindergarten staff meets once a week to focus on kindergarten concerns.

The ASP is based on the same nurturing pedagogical impulses that guide the children's morning at school. The children should experience one, harmonious day. The focus of the afternoon is rest, healthy play, and good food. The intent is to provide a secure daily rhythm within which the child is free to explore options. The program provides a neighborhood of sorts within the limits of the campus and the nearby park.

High School Sponsorship

Each class has several faculty sponsors who work together to guide a class over the course of one or more years of high school life.

Responsibilities of a sponsor

Daily responsibilities:

- Thinking about each student every morning and evening in a helpful way
- Overseeing classroom clean-up each day
- Dismissing students at the end of the day

Weekly responsibilities:

- Attending and helping to guide class meetings
- Attending weekly morning meetings
- On-going responsibilities:
- Monitoring the well-being of the social health of the class
- Looking out for the well-being of each student
- Assuring that students are meeting their academic responsibilities
- Holding students to their higher selves
- Planning and attending class parent meetings as necessary
- Acting as a liaison between students and other teachers, students and other students, students and the school, and parents and the school
- Calling and attending meetings with parents and students when the need arises
- Meeting and communicating with fellow sponsors regularly to address class needs
- Planning and attending class trips
- Participating in the admission of transfer students to the class

Class-specific responsibilities:

For juniors:

- Assuring that class parents are carrying the seniors' graduation

For seniors:

- Along with other faculty and student representatives, planning graduation

- Assisting students in fundraising activities, such as dances, weekly lunches, Winter Fair, etc.

Student Advisors

Advisors' Role

- To help the students set goals for the year, for various courses, and for college or life beyond high school generally.
- To serve as a liaison between a teacher and the students and/or their parents, as well as point of contact for parent-teacher concerns and problem resolution.
- To speak with the students about community service options and encourage participation in school clubs
- To check-in with the students informally to see how things are going.
- To act as a guide and, as appropriate, a confidant for the students, holding them to their higher self
- To check-in with advisees about their Community Engagement obligations.
- To read quarterly academic evaluations and meet with the students to discuss them.
- If a behavioral issue arises, to counsel the student and, in serious cases, to be with the student during the Guidance Committee process.
- For rising juniors and seniors, provide elective course advice, making sure the students are meeting our academic requirements.
- If the need ever arises, to call and attend a meeting with the student and parents
- If possible, think about the students each morning and evening in a meaningful way.

Advisor-Advisee Meetings

The goal of meeting with students is to lead them through an academic self-evaluation, whereby they can begin to take responsibility for their education. We want to help them identify their academic strengths and weaknesses and to recognize the patterns in their academic performance. In this way, they can begin to set academic goals for themselves.

This is also an opportunity to ask how the students are doing socially in the class,, which is often an important factor in academic success as well as in emotional wellbeing..

Regarding Quarterly Reports

Advisors go over a copy of the student's evaluations with a yellow highlighter, noting items to be discussed, especially where teachers have made similar comments about the student's performance. Are there patterns that should be brought to the student's attention?

High School Counselor

The High School Counselor (formerly High School Mentor) serves as a student resource and supports students' emotional well-being and general progress. This individual serves to listen to and guide students in making healthy choices, and to identify behavior patterns that may hinder success. The Counselor also co-designs and teaches the Health Curriculum.

Ninth Grade Orientation

In ninth grade, the Counselor participates in the ninth grade orientation week, providing activities for the students to learn about each other and to form bonds. Students use journaling and letter writing to think about their dreams and wishes for the next four years. The Counselor takes the sealed letters and keeps them; they are returned in the spring of senior year for the students to read as a part of their final senior trip.

Meetings with Students

Over the course of the year, the Counselor has follow-up meetings with the ninth grade students to see how they are adapting to high school. The Counselor is available to meet with any student in the high school, either individually or in small groups to address concerns. The conversations range from individual questions to school matters to family relationships to social issues, such as the pressures of drug use, alcohol, and sexual activity.

Conferences/Meeting with students, families, faculty and outside professionals

The Counselor coordinates crisis and non-crisis meetings with students, faculty, family members, and outside professionals, such as therapists, psychiatrists, educational specialists, and child protective services. The Counselor also works in collaboration with the Educational Support Coordinator to support students with learning differences; together they monitor the students with learning differences, create their 504 plans, and meet with their families throughout the year.

Student Concerns

When appropriate, the Counselor investigates and follows up on special student concerns brought at the weekly faculty meeting. The Guidance Counselor meets with students and families when a student is suspended or put on academic or behavioral probation. The Counselor meets with the high school Steering Committee regarding confidential student concerns and helps to create an action plan when necessary. The Guidance Counselor also refers students and families in crisis to outside counseling.

College Counseling Program

High school life must include planning for post-high school choices, whether students pursue further academic studies, enter the workforce, or join a service organization.

With more than 3,000 colleges and universities to choose from, there are so many schools that might fit the needs of a particular student. The College Counselor begins meeting with the parents of juniors in the late fall of eleventh grade, with the goal of giving them an overview of the college admissions process. The College Counselor begins to meet individually with the students in January of their junior year to draw up a preliminary college list. The students (and parents) may meet with the College Counselor as many times as they wish. Both sophomores (who may choose to do so) and all juniors take the PSAT to give them practice for the SAT.

Also in the Fall, the College Counselor schedules college admissions representatives to visit the high school and meet with juniors and seniors. Before the pandemic some fifty to sixty admissions professionals visited the high school in a single year. The students are encouraged to make a personal connection with college admissions representatives to ask questions and to become comfortable having conversations with these individuals. The school also encourages students to tour campuses whenever possible and to attend local receptions and information sessions hosted by colleges from around the country and around the world. The College Counselor also attends junior and senior class meetings, as needed, to announce scholarships, relay important information, and address student questions.

The College Counselor meets with each of the seniors and their parents in their final year of high school. The Counselor helps the students finalize their college lists and get organized with the various parts of the application. The College Counselor also writes letters of recommendation for each student. A Financial Aid Night is held in January to review the Free Application for Federal Student Aid (FAFSA) and other aspects of merit and need-based aid. An outside speaker with financial aid expertise is invited to address the parent body.

While parents, teachers, and counselors play important roles in guiding a student towards college, it is the student who must play the primary role. The college planning process can be an educational adventure and a time of personal growth, reflection, and goal setting. The school works with students as they ask themselves important questions and encourages them to seek an appropriate range of colleges that will meet their academic and personal needs. Together, each student and his/her parents or guardians plan college visits, discuss financial considerations, speak with college representatives, and meet with the high school College Counselor. The hope is that the student becomes increasingly knowledgeable and confident during the process.

Because the landscape of college admissions is so dynamic, the College Counselor keeps up to date by attending workshops and conferences sponsored by the National Association for College Admissions

Counseling and the Western Association for College Admissions Counseling, as well as visiting college campuses each year as time and budget allow.

Students who prefer a different post-graduate experience are counseled in regard to the many other alternatives now available. Some students wish to defer college enrollment to take a Gap Year. Others want to move quickly into the workforce, do volunteer work, travel, or learn another language. Each student is guided toward the path he or she finds most fitting.

Addenda on DEI Curriculum

Summary of DEI Curriculum Content for Grades 6 through 8

Students in Grades 6 through 8 have weekly classes covering themes from our Diversity, Equity and Inclusion Curriculum and from the Cyber Civics Curriculum. All of these topics are related to the Main lesson content for each grade and are designed to meet the specific developmental needs of each grade level.

In Grade 6, the students explore the idea of being a citizen of both the physical and the virtual worlds. Students establish ground rules for class discussions and discuss the best ways to deal with social difficulties that may arise in both the digital and the real world. One's reputation and digital footprint are discussed. Students explore the idea of privacy and how to establish and protect it. The way people understand themselves, their identity, is another theme for the Sixth Grade DEI lessons. How do we talk about identity, body image, race, class, and difference, in a respectful way that builds sympathy and compassion, understanding and care?

The Grade 7 themes for DEI and Cyber Civics lessons build on those in Grade 6. Cyber Civics lessons include learning about one's digital diet and how to find balance in one's daily life. This theme relates to the study of Physiology and Health in the main lesson content. Online safety and security and how to effectively use the internet for research are also studied. DEI classes explore the roots of race and racism and strive to develop an understanding of ourselves and others through the lenses of gender, racial, cultural and national identities. Short stories which are read in the Creative Writing Block in both Grades 7 and 8 also provide many opportunities to discuss identity. Religious freedom, and human rights are DEI themes which also connect to the Seventh and Eighth Grade History content of the Age of Exploration, the Renaissance, the Reformation, and Revolutions.

In Grade 8, American History is explored from the viewpoints of peoples who were not traditionally represented in written historical accounts, such as women, Native Americans and African-Americans. Whose story gets told? What is privilege and how did a hierarchical view of race benefit some and oppress others? The experiences of immigrants and the concept of xenophobia also connect to our study of both History and Current Events. Environmental issues and their relationship to justice are another source of articles and topics for discussion, thought and action. Who were some of the courageous individuals who fought for the rights of the oppressed throughout our History? Which leaders and activists can inspire us in our world today? What steps are being made to right the wrongs of the past? All these questions are explored in the context of the Eighth Grade DEI curriculum. Cyber Civics themes focus on media literacy and how to consume the products of technology in an intelligent and critical manner.

Readers from many cultures used at San Francisco Waldorf School

Non-white authors, whose books have been added as Readers since 2018

Jewell Parker Rhodes
Renee Watson
Jacqueline Woodson
Robert Miller
Jason Reynolds
Mitali Perkins
Supriya Kelkar
Salman Rushdie
Pam Munoz Ryan
Joseph Bruchac
Gary Robinson

DEIJ readers added 2022/2023

Land of our Ancestors by Gary Robinson
Gassire's Lute: a West African Epic by Alta Jablow

DEIJ Books Purchased for 2021/2022 (With Gratitude to the Parent Diversity Committee)

Reader Sets

Lower Grades

Juana & Lucas, by Juana Medina (3rd)
Anna Hibiscus by Atinuke (3rd)
Tiger Boy by Mitali Perkins (4th)
Ninth Ward by Jewell Parker Rhodes (completed a partial set) (5th)
Prairie Lotus by Linda Sue Park (could be 5th or 6th).

Upper Grades

Return to Sender By Julia Alvarez (6th)
Haroun and the Sea of Stories by Salman Rushdie (6th)
The Dreamer (a fictionalized biography of Pablo Neruda) by Pam Munoz Ryan, (7th)
Brown Girl Dreaming by Jacqueline Woodson (6th and 7th)
Love is a Revolution by Renee Watson (8th)
Women of the Silk by Gail Tsukayama (8th)
March Toward Thunder by Joseph Bruchac (8th)
Abimsa by Supriya Kelkar (8th)

Early Childhood

21 titles (duplicate of some) so 28 copies, including:
Sulwei, Eyes that Kiss at the Corners,

The Nutcracker in Harlem
We are Grateful
The Forever Sky
We All Play
I Sang You Down from the Stars

Readers Added 2019-2021 (2 years)

Chains by Laura Halse Anderson
Winter People by Joseph Bruchac
Stamped by Jason Reynolds
Reflections of a Black Cowboy Series by Robert Miller
Harbor Me by Jacqueline Woodson
Sugar by Jewell Parker Rhodes
Ghost Boys by Jewell Parker Rhodes
Rickshaw Girl By Mitali Perkins
Pasquala by Gail Faber
Cesar Chavez: A Hero for Everyone by Gary Soto
Shadow of Ghadames by Joelle Stolz

Readers that have been in our library for more than 6 years

Sword and the Samurai, I Juan de Pareja,
Esperanza Rising by Pam Muñoz Ryan,
A Long Walk to Water and *Where the Mountain Meets the Moon* by Linda Sue Park,
Habibi by Naomi Shihab Nye, *A Single Shard* by Linda Sue Park,
The Boy Who Harnessed the Wind by William Kamkwamba, *Code Talker* by Joseph Bruchac, *Iqbal* by
Francesco D’Adamo, *Weedflower* by Cynthia Kadohata,
Birchbark House by Louise Erdrich, *Where the Mountain Meets the Moon* by Linda Sue Park
Warriors Don’t Cry by Melba Pattillo Beals
Roll of Thunder, Hear My Cry by Mildred D. Taylor
Circuit: Stories from the Lie of a Migrant Child and *Breaking Through* by Francisco Jimenez

DEIJ Content in High School Humanities

(Note that this list is a work in progress, and it is expected that the contents will change and grow every year.)

9th Grade

Main Lessons

Comedy and Tragedy

1. Roman playwrights, one of whom is African
2. Looking at *Oedipus* from the point of view of Jocasta (acknowledging that only the men had a seat at the table at certain times in history.)
3. *Lysistrata* (excerpts read in class) shows female power
4. We read *A Raisin in the Sun* in its entirety.
5. Introduction to Augusto Baol's Theater of the Oppressed (Brazil, theater as social justice).

Idealism and Humanity

1. The content is generated by the students themselves, based entirely on their group work. It's inherently diverse and inclusive.
2. Biographies presented in the past have been: Ai Weiwei, Temple Grandin, Stacy Abrams.
3. One of the activities we do is called a "Privilege Walk" where students move in the room according to their answers to various questions. Topics include travel, technology, religion, home life, etc.

Pacific Rim

1. Giving the students an example of what it feels like to be colonized as an intro to Australia unit. Having them imagine their own backyard, the teacher says that he comes in and claims it, then forces everyone into the house, and divides them into rooms that they cannot leave.
2. The areas under discussion are all of diverse cultures, including units on Polynesia, Melanesia, Micronesia, East Asia, and indigenous Australia and Hawai'i
3. Student research expands the geographic scope to include other countries, dependencies, or territories.

Humanities 9:

Grammar/Short Story

- Read Viet thanh Nguyen's story, "Fatherland." Students find "examples of Vietnam's ongoing efforts to decolonize itself after centuries of subjugation by France and the US, through Nguyen's characters' efforts to come to terms with, and forge, a post-colonial Vietnamese identity. Students also brought up, in particular, the story's depiction of Western fetishizing and 'exotification' of Asian women, and the sexism they've encountered in their own Vietnamese culture."
- Sandra Cisneros' story, "Women Hollering Creek," and the significance of "La Llorona" folklore among many Mexican Americans and *telenovelas* in Latinx popular culture.

Heroes of Movements

- Begin with the biography of Malala and read excerpts from her book
- Teachers then present Gandhi, Cesar Chavez and Dolores Huerta and Angela Davis
- Students research, write papers, and present on choice of other figures, such as Nien Chen, Nelson Mandela, Haunani Kay Trask, Wangari Maathai, Audre Lorde, Ruth Bader Ginsburg, and Jane Goodall

Revolutions

- Teachers present the Iranian Revolution, for which the class reads and discusses *Persepolis*, and the Haitian Revolution.
- As with “Heroes of Movements,” the students present to the class from their own research such other topics as the Mexican Revolution, Cuban Revolution, and Ukraine in 2013-14

Native American Thought in Literature (formerly, The Novel)

- The choice this year focuses on contemporary Native American life in the Bay Area with a study of *There, There* by Tommy Orange. It will be the topic for the whole 4th quarter, with much contextual material on tribal history and culture.

10th Grade

Main Lessons

Classical Thought

US Government

1. We include a discussion of civil liberties and rights, including their expansion on the federal and state levels.
2. We look at *Brown v. Board of Education* and the Civil Rights Act of 1964, as well as the Voting Rights Act.
3. We consider both the civil rights movement of the ‘50s and ‘60s and the expansion of rights for, and due to the work of, Asian-Americans. We look at the Yick Wo case that arose in San Francisco.
4. For their final projects students have a choice of researching a Supreme Court case or watching a film about an important figure or event in the U.S. Government. Many of them choose something related to civil rights and liberties, including the fight against segregation, women’s rights, and LGBTQ rights.

African Studies

This course introduces students to the geography, culture, history, literature, and art of Africa. We explore the six major regions of the continent along with the fundamental forces that have shaped life in Africa during the past few centuries. With an emphasis on the last fifty years, the course aims to develop the students'

understanding of the characteristic features of African societies today so that they can better make sense of current events. In addition to Yaa Gyasi's remarkable debut novel, *Homegoing*, we read traditional folktales and modern short stories, as well as essays on special topics. Students are also exposed to contemporary African music and film. Participants in this course emerge with an understanding of African cultures as well as an enhanced toolkit for cultural studies and an expanded capacity for empathy with people from other countries.

1. A novel from Africa: Chinua Achebe's *Things Fall Apart* or Yaa Gyasi's *Homegoing*
2. Films made by Africans and/or in Africa: *The Battle of Algiers*, *Mandela: Long Walk to Freedom*, *Pumzi*, *Binta and the Great Idea*
3. Short stories by Ngugi wa Thiong'o, J. Nozipo Maraire, and Adelaide Casely-Hayford

Poetics

1. Students read *I Know Why the Caged Bird Sings* by Maya Angelou for summer reading, but when it is not assigned, they do read her poetry and hear about her life.
2. Other African American poets who are emphasized include (especially) Langston Hughes, Phyllis Wheatley, Paul Laurence Dunbar, Nikki Giovanni and many contemporary Black poets like Cornelius Eady and Krysten Hill.
3. Poetry in translation from Asian and African countries.
4. Students bring in poems from their families and are encouraged to bring them in the language in which their parents/grandparents/ guardians first knew the poems.

Humanities 10: Explorations in Early Literature

1. The year has begun for the past two years with a look at the final chapter of *Homegoing* (summer reading, which is taken up later in the Africa block)
2. The first unit of the Explorations is on Ancient India, and the students study *The Ramayana* and *The Mahabharata*, giving them insight into the history and culture of the Indian subcontinent.

11th Grade

Main Lessons

Shakespeare

1. Every video, including a Ted talk, an episode of "This American Life," and the movie version of "Hamlet" features performers of color.

Medieval World

1. Includes a look at the Crusades from the Muslim POV and a study of Persian literature, especially Rumi and Hafiz.
2. As part of the historical background of the era, students are introduced to the life of Muhammad and the basic tenets of Islam.

3. The study of Parzival stresses the way the early 13th century author brought in the influence of the East on the West. The class looks at *La Convivencia* in Spain, the brief period of cooperative living and working between Muslims, Jews, and Christians starting from the Muslim Umayyad conquest of Hispania in the early eighth century until the expulsion of the Jews in 1492.

Latin America

1. Historical background covers Olmec, Aztec, Maya, and the Inca. Students read in the summer and discuss during class, the creation legends of *The Popol Vuh*.
2. Looking at more modern events, the class touches on such topics as the Mexican Revolution and U.S. intervention in Latin America, and indigenous, uncontacted tribes in Brazil.
3. Student research expands the geographic scope to include other countries, dependencies, or territories, as in Pacific Rim.

Humanities 11:

US History

- 1619 Project
- Peoples' History approach, using women's workers', Black perspectives, especially in the 20th century
- Would like to include more from the Indigenous, sd it is currently more general in that commonalities with the Native perspective appears, but is not yet specific. Maybe we could procure and hang a map of tribal regions in the US. Also, we could hang a copy of the Iroquois treaty next to early American documents.
- Also need more from Latinx, which is now mostly in politics and war.

Studies in American History

- Reading *Their Eyes Were Watching God* and *Between the World and Me*

12th Grade

Main Lessons

Faust

- 1.

Modern World History

- 1.

Economics

- 1.
2. *Social Justice component*

History of Architecture

- 1.

Humanities 12

Senior Essay

1. choosing essays with diversity of voices, such as those by Amy Tan, Pico Ayer, Joan Didion, Thich Nhat Han, Annie Dillard, Sherman Alexie, Zora Neale Hurston

Transcendentalists

1. Read Margaret Fuller on “Woman in the Nineteenth Century,” which includes discussion of women’s rights movements from suffrage through the third wave feminists of today.

Native American Literature (new in 2023)

Modern Literature

1. Every year is different, but past courses have focused on women authors, beginning with poetry and moving into books by women, with strong female protagonists.
2. Last two years have seen a study of Toni Morrison followed by reading and presenting her novels in pairs and a close reading of *Circe* by Madeline Miller, which is told from the POV of the character, Circe.
3. This year will include the life and work of Nigerian author Chimamanda Ngozi Adichie, focusing on her first novel, *Purple Hibiscus*, and including her descriptions of her homeland, her ideas on “the single story,” and her feminism.
4. “The single story” is perhaps the most important idea the students will encounter in terms of understanding how stereotypes and clichéd tropes affect our thinking about others and hence our inclusivity.

Electives

Film & Literature

1. Have taught the whole course through the lens of race (We might consider changing the title of the course to reflect this.)
2. Begin with *Birth of a Nation* (2nd half with controversial scenes) and follow up with an article about casting choices and the changing views on this.
3. Some films/books: *Just Mercy*, *The Hate U Give*, *The Color Purple*; generally a little less than half of all works studied

Elements of the DEIJ Curriculum at SFWHS

NOTE: This is a DRAFT and will continue to be updated throughout the year.

San Francisco Waldorf High School Elements of the DEIJ Curriculum				
	9th Grade Polarities What?	10th Grade Process How?	11th Grade Identity Who?	12th Grade World Consciousness Why?
Biology	<p>Anatomy & Physiology <u>Approach:</u> -neurodiversity is the norm -phenomenological <u>Content:</u> -Biography of Temple Grandin, champion of autism spectrum disorder in the sciences -Pulmonary circulation of the heart described by Ibn al Nafis 300 years before Servetus -Nursing and Florence Nightingale</p>	<p>Embryology & Heredity <u>Approach:</u> -There is no biological basis for the concept of different races of people -phenomenological <u>Content:</u> -life and work of Barbara McIntock, gene expression -spectrum of reproductive methods in the natural world: asexual, parthenogenesis, hermaphroditism, sexual -many human birthing stories and family types: adoption, surrogacy, gamete donation, in vitro conception, single parenting etc... -what makes each human unique? Nature, nurture, free will (topics of opportunity, access, structural oppression)</p>	<p>Botany/ Cell biology <u>Approach:</u> -phenomenological <u>Content:</u> -Work of George Washington Carver (crop rotation, nitrogen fixation) -Indigenous practice of companion planting corn, beans, squash for soil improvement -Medicinal plants, indigenous cultures, pharmaceutical “discoveries” that abuse native knowledge -move towards use of Genus species names that contain indigenous nomenclature</p>	<p>Zoology & Evolution <u>Approach:</u> An essential human characteristic is being a migrant <u>Content:</u> -Origins of humans 200 million years ago in Africa -Mental health and scientists, life of Charles Darwin -Joseph L Grave: false concepts of biological races -eugenics as an erroneous application of Darwin’s theory of natural selection, impact on non-white communities.</p> <p>Honors Biology Elective <u>Approach:</u> The foundation of all evolutionary change is diversity <u>Content:</u> -life and work of Barbara McIntock, gene expression -Mental health and scientists, life of Charles Darwin -The work of Lynn Margulis, who proved endosymbiosis, was overlooked as a female scientist (2011). -Trans male scientist Alan Hart -the story of HeLa cells, taken from African American woman Henrietta Lacks without</p>

				permission, her descendants' lawsuits for reparations on the billions of dollars pharmaceutical companies have made using her cells in their research.
Chemistry	<p>Organic Chemistry <u>Approach:</u> -distillation around the world, the craft and chemistry in ancient and modern cultures -phenomenological <u>Content:</u> -Alcohol discovered at the same time all around the world -Different cultures, different rules (Islam, Ancient Mayan -Diverse responses to alcohol in the human body -Mary Hebraea, 1st Century CE; invention of alcohol attributed to her.</p>	<p>Inorganic Chemistry <u>Approach:</u> metals as a natural resource, environmental justice -phenomenological <u>Content:</u> -How cobalt is sourced in Congo: https://www.newyorker.com/magazine/2021/05/31/the-dark-side-of-congos-cobalt-rush -Bohr Institute in Copenhagen, WWII -<i>Novel Society</i></p>	<p>Chemistry of the Elements <u>Approach:</u> -phenomenological/historical <u>Content:</u> -ancient cultural notions of the elements: Ancient India, Ancient China, Ancient Greece -Kananda and the paramanu (discovery of the atom) -Mary Lavoisier, Cecilia Helena Payne-Gaposchkin & how women are overlooked in Science. -James Harris, black chemist who discovered Elements 104, 105</p>	<p>Biochemistry <u>Approach:</u> -phenomenological -the intersection of Science and society -student led research -case studies <u>Content:</u> -Thalidomide and Frances Oldhan Kelesey, the FDA -Research and pharmacology -Pharmaceuticals and society -Flint, Michigan -The big effect a small protein can have on the world</p>
Physics	<p>Thermodynamics <u>Approach:</u> -phenomenological <u>Content:</u></p>	<p>Mechanics <u>Approach:</u> -phenomenological <u>Content:</u> -Mental health and scientists: Albert Einstein, Isaac Newton</p>	<p>Electricity & Magnetism <u>Approach:</u>-phenomenological <u>Content:</u> -contributions from neurodiverse scientists Paul Dirac, Michael Faraday</p>	<p>Optics <u>Approach:</u> -phenomenological -student-led exploration and experimentation <u>Content:</u> -experimenting removes they mystery from technology -observation, calculation and reporting: why do I believe what I see?</p> <p>Honors Modern Physics Elective <u>Approach:</u> -phenomenological <u>Content:</u></p>

				<ul style="list-style-type: none"> -life and work of Hakeem Oluseyi, black Astrophysicist -exploring assumptions about what we see and perceive. -one phenomena viewed from multiple angles leads to multiple truths. -facts look different depending on where you are positioned
Earth Science	<p>Geology <u>Approach:</u> -understanding local space and resources -how they were used this land's first inhabitants -phenomenological <u>Content:</u></p>	<p>Meteorology & Oceanography <u>Approach:</u> -phenomenological <u>Content:</u></p>	<p>Astronomy <u>Approach:</u> interpreting the night sky, shared by all humanity -phenomenological <u>Content:</u> -Star stories from Indigenous North American cultures, Asian cultures, Oceanic cultures, South African cultures -Astronomy in ancient Mayan, Egyptian, Babylonian cultures -Life of Sally Ride first American woman to travel to space -Life & work of Benjamin Bennekar, African American astronomer who correctly predicted eclipses and ephemeris -Work of Vera Rubin</p>	<p>Environmental Science <u>Approach:</u> climate inequalities <u>Content:</u> -Work of Eunice Foote, the Greenhouse effect 1856 -Rachel Carson and the story of DDT & the EPA</p>
Math	<p>Alg. 1/H. Geo Permutations & Combinations <u>Approach:</u> -questioning assumptions, accepting multiple truths -Multiple approaches to solutions accepted</p>	<p>Geometry/ Alg 2 <u>Approach:</u> -Questioning assumptions, understanding viewpoint -Multiple approaches to solutions accepted <u>Content:</u></p>	<p>Projective geometry, Precalc <u>Approach:</u> -Questioning assumptions, understanding perspective -Multiple approaches to solutions accepted <u>Content:</u> -Investigating</p>	<p>Precalc, Calculus, Calculus & Chaos <u>Approach:</u> -Questioning assumptions, understanding perspective and scale -Multiple approaches to solutions accepted <u>Content:</u></p>

	<p><u>Content:</u> -exploring base numbers, a topic wherein $1+1$ can = 2 or 10 depending on what base is being used. -The Arab origins of Algebra, al-Khwarizmi's foundational contributions - "Pascal's Triangle" actually having been developed first by Chinese mathematicians -Various cultures and number systems explored -Inclusion of non-English terminology</p>	<p>-constructing different descriptive geometric views of platonic solids -Looking at how European mathematicians were profoundly influenced by travel and interacting with great thinkers from other parts of the world.</p> <p>Computer Science <u>Approach:</u> -phenomenological -Researching and reporting on cultures where a base other than 10 is used.</p> <p><u>Content:</u> -Inclusion of non-English terminology -Alan Turning, lgbtq+ "father of modern computing"</p>	<p>mathematically valid & artistic ramifications of assuming that parallel lines, rather never meeting, meet at a point, infinity. -Looking at how European mathematicians were profoundly influenced by travel and interacting with great thinkers from other parts of the world. -Inclusion of non-English terminology</p>	<p>-comparing and contrasting 2 breakthrough branches of math, one applying to forms that are smooth on infinitesimally small scales, & one applying to forms retaining jaggedness no matter how zoomed in the view. -including poetry from Pablo Neruda, Rita Dove, Claude McKay -Inclusion of non-English terminology</p>
<p>History</p>	<p>Revolutions <u>Approach:</u> -Quality of Presence (listening, speaking, preparation, over "participation") <u>Content:</u></p> <p>Heroes of Movements <u>Approach:</u> -Quality of Presence (listening, speaking, preparation, over "participation") <u>Content:</u></p>	<p>Classical World <u>Approach:</u> -Quality of Presence (listening, speaking, preparation, over "participation") <u>Content:</u> -Antigone as a powerful female protagonist.</p> <p>US Government <u>Approach:</u> -Quality of Presence (listening, speaking, preparation, over "participation") <u>Content:</u></p>	<p>Medieval World <u>Approach:</u> -Quality of Presence (listening, speaking, preparation, over "participation") <u>Content:</u></p> <p>US History <u>Approach:</u> -people's history of perspective through the "and" approach. -coexisting positive & negative truths about a single figure <u>Content:</u></p>	<p>Modern World History <u>Approach:</u> -Quality of Presence (listening, speaking, preparation, over "participation") <u>Content:</u></p> <p>World Affairs Elective <u>Approach:</u> <u>Content:</u></p>

			-1619 Project - Women's, workers', Black, 20th C perspectives -Their Eyes Were Watching God, Zora Neale Hurston -Between the World and Me, Ta-Nahisi Coates	
Cultural Studies	Pacific Rim <u>Approach:</u> -Examination of place and culture from an indigenous perspective -What and where is the Pacific Rim and who are its indigenous peoples? -POV stories both reading and writing (assignment) <u>Content:</u> -East Asia, Australia, Micronesia, Melanesia, Polynesia -Geography quizzes give equal importance to the region. -Haloa, and acting out the creation stories -Governance and hierarchy in Pacific Rim cultures	Africa <u>Approach:</u> <u>Content:</u>	Latin America <u>Approach:</u> -examination from an indigenous perspective <u>Content:</u> -Popol Vuh, translator Michael Bazzet as guest lecturer -	Economics <u>Approach:</u> <u>Content:</u> Studies in Social Justice <u>Approach:</u> <u>Content:</u>
Language Arts	Comedy & Tragedy, <u>Approach</u> -Quality of Presence (listening, speaking, preparation, over "participation") <u>Content:</u> -Roman playwrights, on of whom is African -Reading Oedipus from the POV of Jocasta	Explorations in Ancient Literature <u>Approach:</u> -Quality of Presence (listening, speaking, preparation, over "participation") <u>Content:</u> -Read the Ramayana	Parzival and Dante <u>Approach:</u> -Quality of Presence (listening, speaking, preparation, over "participation") <u>Content:</u>	Faust <u>Approach:</u> -Quality of Presence (listening, speaking, preparation, over "participation") <u>Content:</u> Modern World Lit <u>Approach:</u> -Quality of Presence (listening, speaking, preparation, over

	<p>-Lysistrata as strong female power figure</p> <p>Grammar, Novel <u>Approach:</u> -multiple approaches to the English language, no good or bad English, cultural differences in how English is spoken. -Standard English within the context of multiple cultural approaches to the language. -Quality of Presence (listening, speaking, preparation, over “participation”) <u>Content:</u> -Fatherland by Viet Thanh Nguyen: topics of decolonization and exoticization -Women Hollering Creek by Sandra Cisneros: the significance of folklore in modern popular culture -There, There by Tommy Orange (Novel)</p> <p>Idealism & Humanity <u>Approach:</u> -student-led and developed -Quality of Presence (listening, speaking, preparation, over “participation”) <u>Content:</u></p>	<p>-Exploration of Hinduism -Intro to Modern India (the world’s largest democracy) -Reading the Tanakh -Gilgamesh and Mesopotamian culture, using recipes and cultural practices (Contemporary Iraq and Syria). Origins of Lang. <u>Approach:</u> -Quality of Presence (listening, speaking, preparation, over “participation”) <u>Content:</u></p>		<p>“participation”) <u>Content:</u></p> <p>Senior Essay <u>Approach:</u> Many voices, many truths -Quality of Presence (listening, speaking, preparation, over “participation”) <u>Content:</u> Amy Tan, Pico Ayer, Joan Didion, Thich Nhat Han, Annie Dillard, Sherman Alexie, Zora Neale Hurston -Citation and source</p> <p>Transcendentalists <u>Approach:</u> -Quality of Presence (listening, speaking, preparation, over “participation”) <u>Content:</u></p> <p>Russian Masters <u>Approach:</u> <u>Content:</u></p> <p>Film & Lit Elective <u>Approach:</u> Through the lens of race -Quality of Presence (listening, speaking, preparation, over “participation”) <u>Content:</u> -Birth of a Nation, topics of casting choices and changing views on casting -Just Mercy by Bryan Stevenson, The Hate U Give by Angie Thomas , The Color Purple by Alice Walker</p>
World	Spanish/Mandarin	Spanish/Mandarin	Spanish/Mandarin	Span/Mand Electives

Languages	<u>Approach:</u> <u>Content:</u>	<u>Approach:</u> <u>Content:</u>	<u>Approach:</u> <u>Content:</u>	<u>Approach:</u> <u>Content:</u>
Aesthetics	Art History <u>Approach:</u> <u>Content:</u>	Poetics <u>Approach:</u> <u>Content:</u> -Citation and biography	History of Music <u>Approach:</u> <u>Content:</u>	Architecture <u>Approach:</u> Is US architecture culturally representative of its inhabitants? -Focus on the history of dwelling architecture from around the world -Local culture and architecture <u>Content:</u> -African dwellings/European dwellings/Chinese dwellings/Middle Eastern dwellings -Indigenous dwelling spaces -Urban dwelling spaces -the Black Panther’s headquarters -The Mission, Hunter’s Point, Chinatown, The Castro, areas of Oakland -”I look at the World” by Langston Hughes as opening verse
Music	Jazz Ensemble <u>Approach:</u> -historical perspective of jazz and blues traditions. -Identifying pathways of influence -acknowledging contributions from various cultures and times <u>Content:</u> -Duke Ellington, Lillian Harding Armstrong, Thelonius Monk, Horace Silver, Jim Pepper -Influences of	Jazz Ensemble <u>Approach:</u> -historical perspective of jazz and blues traditions. -Identifying pathways of influence -acknowledging contributions from various cultures and times <u>Content:</u> -Duke Ellington, Lillian Harding Armstrong, Thelonius Monk, Horace Silver, Jim Pepper	Jazz Ensemble <u>Approach:</u> -historical perspective of jazz and blues traditions. -Identifying pathways of influence -acknowledging contributions from various cultures and times <u>Content:</u> -Duke Ellington, Lillian Harding Armstrong, Thelonius Monk, Horace Silver, Jim Pepper -Influences of improvisation from: Japan, Europe, South America,	Jazz Ensemble <u>Approach:</u> -historical perspective of jazz and blues traditions. -Identifying pathways of influence -acknowledging contributions from various cultures and times <u>Content:</u> -Duke Ellington, Lillian Harding Armstrong, Thelonius Monk, Horace Silver, Jim Pepper -Influences of improvisation from: Japan, Europe, South America, Russia -Guest artists like: Georg

	<p>improvisation from: Japan, Europe, South America, Russia -Guest artists like: Georg Grawe (Austria), Biggi Vinkeloe (Sweden), Alex Harding (Detroit), Tatsuya Nakitani (Japan), Joelle Leandre (France), Pauline Oliveros (USA), Fred Frith (UK), Shoko Hikage (Japan), Paolo Angeli (Sardinia), Frank Gratkowski (Germany), Kwesi Gooner (West Africa), Danishta Rivero Castro (Venezuela), Susan Alcorn (USA), Beverley McKIver (indigenous Canadian composer)</p> <p>Orchestra: <u>Approach:</u> traditions of orchestral and popular music to see how world music cultures have influenced Western Contemporary music. <u>Content:</u> -explorations of tonal & post-tonal music, -systems of tonality -music theory -evolution of music from Middle Ages with exploration of world influences -meeting professional musicians from around the world like: Georg Grawe (Austria), Biggi Vinkeloe (Sweden), Gianni Mimmo (Italy),</p>	<p>-Influences of improvisation from: Japan, Europe, South America, Russia -Guest artists like: Georg Grawe (Austria), Biggi Vinkeloe (Sweden), Alex Harding (Detroit), Tatsuya Nakitani (Japan), Joelle Leandre (France), Pauline Oliveros (USA), Fred Frith (UK), Shoko Hikage (Japan), Paolo Angeli (Sardinia), Frank Gratkowski (Germany), Kwesi Gooner (West Africa), Danishta Rivero Castro (Venezuela), Susan Alcorn (USA), Beverley McKIver (indigenous Canadian composer)</p> <p>Orchestra: <u>Approach:</u> traditions of orchestral and popular music to see how world music cultures have influenced Western Contemporary music. <u>Content:</u> -explorations of tonal & post-tonal music, -systems of tonality -music theory -evolution of music from Middle Ages with exploration of world influences -meeting professional</p>	<p>Russia -Guest artists like: Georg Grawe (Austria), Biggi Vinkeloe (Sweden), Alex Harding (Detroit), Tatsuya Nakitani (Japan), Joelle Leandre (France), Pauline Oliveros (USA), Fred Frith (UK), Shoko Hikage (Japan), Paolo Angeli (Sardinia), Frank Gratkowski (Germany), Kwesi Gooner (West Africa), Danishta Rivero Castro (Venezuela), Susan Alcorn (USA), Beverley McKIver (indigenous Canadian composer)</p> <p>Orchestra: <u>Approach:</u> traditions of orchestral and popular music to see how world music cultures have influenced Western Contemporary music. <u>Content:</u> -explorations of tonal & post-tonal music, -systems of tonality -music theory -evolution of music from Middle Ages with exploration of world influences -meeting professional musicians from around the world like: Georg Grawe (Austria), Biggi Vinkeloe (Sweden), Gianni Mimmo (Italy), Alex Harding (Detroit), Tatsuya Nakitani (Japan), Joelle Leandre (France), Pauline Oliveros (USA), Fred Frith (UK),</p>	<p>Grawe (Austria), Biggi Vinkeloe (Sweden), Alex Harding (Detroit), Tatsuya Nakitani (Japan), Joelle Leandre (France), Pauline Oliveros (USA), Fred Frith (UK), Shoko Hikage (Japan), Paolo Angeli (Sardinia), Frank Gratkowski (Germany), Kwesi Gooner (West Africa), Danishta Rivero Castro (Venezuela), Susan Alcorn (USA), Beverley McKIver (indigenous Canadian composer)</p> <p>Orchestra: <u>Approach:</u> traditions of orchestral and popular music to see how world music cultures have influenced Western Contemporary music. <u>Content:</u> -explorations of tonal & post-tonal music, -systems of tonality -music theory -evolution of music from Middle Ages with exploration of world influences -meeting professional musicians from around the world like: Georg Grawe (Austria), Biggi Vinkeloe (Sweden), Gianni Mimmo (Italy), Alex Harding (Detroit), Tatsuya Nakitani (Japan), Joelle Leandre (France), Pauline Oliveros (USA), Fred Frith (UK), Shoko Hikage (Japan), Paolo Angeli (Sardinia), Frank Gratkowski (Germany), Kwesi Gooner (West Africa), Danishta Rivero Castro (Venezuela), Susan Alcorn (USA), Beverley McKIver (indigenous Canadian</p>
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	<p>Alex Harding (Detroit), Tatsuya Nakitani (Japan), Joelle Leandre (France), Pauline Oliveros (USA), Fred Frith (UK), Shoko Hikage (Japan), Paolo Angeli (Sardinia), Frank Gratkowski (Germany), Kwesi Gooner (West Africa), Danishta Rivero Castro (Venezuela), Susan Alcorn (USA), Beverley McKIver (indigenous Canadian composer)</p> <p>Choir <u>Approach:</u> <u>Content:</u></p> <p>Drumming <u>Approach:</u> <u>Content:</u></p> <p>World Music <u>Approach:</u> <u>Content:</u></p> <p>Beginning or Advanced Guitar <u>Approach:</u> <u>Content:</u></p>	<p>musicians from around the world like: Georg Grawe (Austria), Biggi Vinkeloe (Sweden), Gianni Mimmo (Italy), Alex Harding (Detroit), Tatsuya Nakitani (Japan), Joelle Leandre (France), Pauline Oliveros (USA), Fred Frith (UK), Shoko Hikage (Japan), Paolo Angeli (Sardinia), Frank Gratkowski (Germany), Kwesi Gooner (West Africa), Danishta Rivero Castro (Venezuela), Susan Alcorn (USA), Beverley McKIver (indigenous Canadian composer)</p> <p>Choir <u>Approach:</u> <u>Content:</u></p> <p>Drumming <u>Approach:</u> <u>Content:</u></p> <p>World Music <u>Approach:</u> <u>Content:</u></p> <p>Beginning or Advanced Guitar <u>Approach:</u> <u>Content:</u></p>	<p>Shoko Hikage (Japan), Paolo Angeli (Sardinia), Frank Gratkowski (Germany), Kwesi Gooner (West Africa), Danishta Rivero Castro (Venezuela), Susan Alcorn (USA), Beverley McKIver (indigenous Canadian composer)</p> <p>Choir <u>Approach:</u> <u>Content:</u></p> <p>Drumming <u>Approach:</u> <u>Content:</u></p> <p>World Music <u>Approach:</u> <u>Content:</u></p> <p>Beginning or Advanced Guitar <u>Approach:</u> <u>Content:</u></p>	<p>composer)</p> <p>Choir <u>Approach:</u> <u>Content:</u></p> <p>Drumming <u>Approach:</u> <u>Content:</u></p> <p>World Music <u>Approach:</u> <u>Content:</u></p> <p>Beginning or Advanced Guitar <u>Approach:</u> <u>Content:</u></p>
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<p>Eurythmy</p>	<p>Contemporary poetry & music <u>Approach:</u> <u>Content:</u></p>	<p>Student choreography Eurythmy Troupe <u>Approach:</u> <u>Content:</u></p>	<p>Dramatic tales, orchestral music Eurythmy Troupe <u>Approach:</u> <u>Content:</u></p>	<p>Solo work, poetry, music Eurythmy Troupe <u>Approach:</u> <u>Content:</u></p>
<p>PE</p>	<p>Athletics Volleyball, basketball <u>Approach:</u> <u>Content:</u></p>	<p>Athletics volleyball, basketball <u>Approach:</u> <u>Content:</u></p>	<p>Athletics, ultimate frisbee Movement electives <u>Approach:</u> <u>Content:</u></p>	<p>Athletics, ultimate frisbee movement electives <u>Approach:</u> <u>Content:</u></p>
<p>Drawing & Painting</p>	<p>Black and White <u>Approach:</u> contrast and poles <u>Content:</u></p>	<p>Techniques in color <u>Approach:</u> <u>Content:</u></p>	<p>Perspective & life drawing <u>Approach:</u> <u>Content:</u></p> <p>Veil Painting <u>Approach:</u> slow work, unique self expression, reimagining time for American students, destandardizing use of time and objective. -Patience with self <u>Content:</u> Step by step watercolor painting with layered veils of color</p>	<p>Elective in Drawing <u>Approach:</u> <u>Content:</u></p> <p>Elective in Painting <u>Approach:</u> <u>Content:</u></p>
<p>Theater</p>	<p>Storytelling <u>Approach:</u> <u>Content:</u></p>	<p>Stagecraft <u>Approach:</u> <u>Content:</u></p>	<p>Building Character in Acting Elective <u>Approach:</u> creating space for students to bring their lived experience, culture, home life etc. into improvisational work, scene selection, and original monologue work. <u>Content:</u> -Augusto Baol's <i>Theater of the Oppressed</i> -Suzuki Method</p>	<p>Acting Elective <u>Approach:</u> creating space for students to bring their lived experience, culture, home life etc. into improvisational work, scene selection, and original monologue work. <u>Content:</u> -Augusto Baol's <i>Theater of the Oppressed</i> -Suzuki Method in the Acting Elective.</p> <p>Play Production or Senior Project <u>Approach:</u></p>

				<u>Content:</u>
Sculpture	Organic Forms <u>Approach:</u> <u>Content:</u>	Clay molding <u>Approach:</u> -Conceptual associations with animal forms across cultures. -gesture, movement and archetypes -universal development of human consciousness <u>Content:</u> -Understanding the significance of the cow in various cultures before sculpting -cultural viewpoint (scientific, sacred) -sculpting masks, looking at masks from around the world with emotive expression, uses of masks	Human Figure <u>Approach:</u> <u>Content:</u>	Wood sculpting <u>Approach:</u> <u>Content:</u>
Practical Arts	Basketry <u>Approach:</u> -practical -four universal techniques from around the world -focus on local indigenous basketry from the Bay Area: Ohlone, Miwok, Pomo <u>Content:</u> -Modern-day Pomo master Julia Parker, as well as Mabel McKay, considered to be the	Loom Weaving <u>Approach:</u> -practical -Old world techniques from the Middle East, Scandinavia, Europe, Indonesia & China. <u>Content:</u> -appreciation of techniques and patterns. -practical recreation of patterns from Anatolia, Egypt, Iran, Indonesia, Peru and from Native American	Bookbinding (elective) <u>Approach:</u> How have humans recorded information? -practical <u>Content:</u> Appreciation of: -Sumerian cuneiform clay tablets -The Dead Sea Scrolls -Sacred Palm Leaf -Manuscripts from India and Myanmar (we have a sample) -The Rosetta Stone	Bookbinding (elective) <u>Approach:</u> How have humans recorded information? -practical <u>Content:</u> Appreciation of: -Sumerian cuneiform clay tablets -The Dead Sea Scrolls -Sacred Palm Leaf -Manuscripts from India and Myanmar (we have a sample) -The Rosetta Stone -Sacred Yakima Indian Time Balls—personal diaries

	<p>greatest California weaver of all time.</p> <ul style="list-style-type: none"> -Native American basketry spanning the US (using a detailed tribal map) -African American sweet grass weavers from South Carolina, featuring Mary Jackson -Mexico, Panama (Darien) Guatemala -South America: Inca grass bridge, Floating Islands of Lake Titicaca, -Amazonia -Africa: Ghana, Kenya (Masai bead work), Niger & Democratic Republic of Congo (Fulani Wodaabe basketry hats for dancing), Rwanda (how survivors of genocide helped heal and recover through a basketry initiative) -Botswana (traditional coiled grasses plus vibrantly colorful Zulu wire baskets) -Japan (Japanese Bamboo Masterworks) -Japanese American women masters from the Bay Area: Ruth Asawa and Kay Sekimachi -China, India, and Southeast Asia (mainland China, Miao people) New Zealand (Maori) -Pacific Islands Philippines, and Hawaii 	<p>groups.</p> <p>Cooking <u>Approach:</u> <u>Content:</u></p>	<ul style="list-style-type: none"> -Sacred Yakima Indian Time Balls—personal diaries -Inca Quipus—elaborately knotted strings recording communications and tax records -Ancient Egyptian Coptic Bible—students often copy this book structure in our class 8th century gilt silver, enamel, and jeweled bibles from Europe -Sweden's Rok runestone -Byzantine examples -Korean Jikji—the first metal moveable type-- BEFORE the famed Gutenberg Bible -Medieval libraries with books on chains -Antique Ethiopian Healing Scrolls (we have a sample) -Horn books used throughout schools in colonial America Japanese stab bindings -Students learn paper marbling (1000 year old Middle Eastern/ European technique) -Students research other historical, cultural or inventive book structures. -Students create two books <p>Iron Forging <u>Approach:</u> practical, immersive <u>Content:</u></p> <p>Video & Animation <u>Approach:</u></p>	<ul style="list-style-type: none"> -Inca Quipus—elaborately knotted strings recording communications and tax records -Ancient Egyptian Coptic Bible—students often copy this book structure in our class 8th century gilt silver, enamel, and jeweled bibles from Europe -Sweden's Rok runestone -Byzantine examples -Korean Jikji—the first metal moveable type-- BEFORE the famed Gutenberg Bible -Medieval libraries with books on chains -Antique Ethiopian Healing Scrolls (we have a sample) -Horn books used throughout schools in colonial America Japanese stab bindings -Students learn paper marbling (1000 year old Middle Eastern/ European technique) -Students research other historical, cultural or inventive book structures. -Students create two books <p>Iron Forging/Advanced Metalsmithing/Jewelry <u>Approach:</u> <u>Content:</u></p> <p>Video & Animation <u>Approach:</u> <u>Content:</u></p> <p>Photography <u>Approach:</u> <u>Content:</u></p> <p>Creative Stitching <u>Approach:</u> To find the universal structure and engineering of</p>
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	<p>Copper Smithing <u>Approach:</u> -practical, immersive <u>Content:</u> -turquoise and silver in America, sacred nature of the stones -Copper mineralized in bedrock where it produces turquoise and malachite, which are significant Native American stones and processes. -flow of technique around the 4 corners area and Mexico</p>		<p><u>Content:</u> Photography <u>Approach:</u> <u>Content:</u> Sewing <u>Approach:</u> To find the universal in structure and engineering of raw materials through a practical exploration. <u>Content:</u> -Clothing from different eras and cultures -fast fashion and its impact on environment and labor practices -Gender image and the clothing industry Glass Art <u>Approach:</u> <u>Content:</u> Block Print <u>Approach:</u> meeting the unknown <u>Content:</u>`</p>	<p>raw materials through a practical exploration. <u>Content:</u> -Clothing from different eras and cultures: the Huipil of Central America, Kazakh embroidery, Kantha cloth from India, Miao embroidery among others. -Creation of a Temari ball from Japanese folk art filled with well wishes for health and abundance. -fast fashion and its impact on environment and labor practices -Gender image and the clothing industry Glass Art <u>Approach:</u> <u>Content:</u> Block Print <u>Approach:</u> meeting the unknown <u>Content:</u></p>
<p>Health Wellness Gardening</p>	<p>Gardening <u>Approach:</u> food sovereignty <u>Content:</u> -urban gardening -native plants -sustainability -seed preservation Wellness <u>Approach:</u> holistic/ individual <u>Content:</u></p>	<p>Gardening <u>Approach:</u> food sovereignty <u>Content:</u> -urban gardening -native plants -sustainability -seed preservation Wellness <u>Approach:</u> holistic / individual <u>Content:</u></p>	<p>Mindful Movement</p>	<p>Mindful Movement</p>

	<ul style="list-style-type: none"> -conscious movement -body awareness -sense of self -anxiety and stress management <p>Health <u>Approach:</u> anti-racism and cultural sensitivity <u>Content:</u> <ul style="list-style-type: none"> -identity and identity wheel -mental health -physical health and wellbeing -consent </p>	<ul style="list-style-type: none"> -conscious movement -body awareness -sense of self -anxiety and stress management <p>Health <u>Approach:</u> antiracism and cultural sensitivity <u>Content:</u> <ul style="list-style-type: none"> -conscious and unconscious bias -mental health -physical health and wellbeing -consent </p>		
Education al Support	<p>Approach: Different processing styles are essential for human survival. Working with the difference between big picture vs. linear processing, how the rate of processing has no relationship to intelligence and metacognition is the most important executive function skill. We work on self-advocating skills and confidence.</p> <p>Content: Affinity group for neurodivergent students</p> <ul style="list-style-type: none"> -after school study hall with snacks -executive function coaching -Peer tutoring -Classroom and homework accommodations -Neurodiversity panel discussions at all school meetings -Neurodiversity presentation at orientation meetings -Neurodiverse students presenting information about LDs at school assemblies 			