

*a magazine for the alumni/ae of the Toronto Waldorf School*

5

2007/08



*outofbounds*



**Katja Rudolph '84** attended TWS from Grade 2 to 12. After graduating, she travelled for a year in Europe and Canada and then completed a BA in cultural studies and political science at Trent University. She moved to England to enter the M.Phil program in social and political science at King's College, Cambridge. After a two year break during which she worked and traveled to India, she began a PhD degree in the Theory and Policy Studies in Education Department at the University of Toronto. Her doctoral work developed a theoretical argument for a post-liberal choosing subject and the socialization of choice in education (an anti-privitization model) by deconstructing liberal accounts of subjectivity, agency, choice, and the welfare state. She received her degree in 1999. She is now a writer and researcher, and is working on her second novel. She lives in Toronto with her partner who is a set and costume designer for theatre, opera and corporate events, and a Reiki therapist.



Katja in Grade 6

#### FRONT COVER:

The Class of '07 with over five hundred other Waldorf grade twelve students from around the world at the "Connect 2007 International Youth Conference," in front of the Goetheanum, Dornach, Switzerland, June 2007

- photo courtesy of Julia Figueiredo '07

# editorial

Well, it's time for me to say good-bye. After thirteen years of involvement in TWS alumni/ae affairs, eight as a volunteer and five as TWS's first paid part-time alumni/ae coordinator and part-time editor/designer of this magazine, the time has come to move on.

The "pioneer phase" of any association combines a kind of grim determination with bursts of optimism that the thing may actually take off. Often, only a few people are committed, and they sometimes wonder why they're expending their precious time, stolen from lives already full enough, on something in which no one else seems interested. Over the years, two alumni/ae have persisted with me through the volunteer stage (when during some years the most we could manage was to organize an alumni/ae room at the fair) into the official-alumni/ae-program stage (when we're finding it a happy challenge to keep up with all that the program has the potential to accomplish). I want to thank them heartily: Thank you, Siobhan Hughes '92 and Sara Anderson '85! The reason they stuck with it since the early days, beginning in 1994, was never really discussed amongst us, but I could discern in them what I also felt: a genuine belief that TWS's alumni/ae could form an association more interesting and innovative than most, and that the school deserves the support of such an association because it is doing important work: offering an alternative education to that found in the dominant main-stream.

I feel that we are now out of the truly rough-and-ready pioneer phase. Many more alumni/ae have begun to understand the promise of our association and are joining in to help make it a reality. Their interest is palpable, genuine and extremely encouraging. I'm thinking here of our new Alumni/ae Volunteer Committee, at the moment numbering six, which has now begun to meet regularly throughout the year and will effectively draw more and more alumni/ae into active participation. I am thinking of all the 20-Year Reunion attendees over the past five years, who have come back to the school with open

hearts and a sincere desire to reconnect. I am thinking of the class liaisons that are coming on board to help (check the web site - <http://www.torontowaldorfschool.com/alumni/index.html>- to see who your liaison is). I'm also thinking of all those who contributed so generously to the Alumni/ae Rudolph Fund to support TWS's Tuition Adjustment Program and of those who attended the Rudolphs' retirement celebration in June. We now even have set pub-nights throughout the year for those who can't make it to school events (check the web site for the dates). With this broad-based alumni/ae participation, what better time for me to slip away and devote myself fully to my own work as a writer?

But most of all, when I think of broad-based alumni/ae participation, I think of this magazine. Putting it together each year over the past five years has given me the opportunity to be in contact with many of you in the context of a shared project. It has been one of the most satisfying aspects of my involvement with alumni/ae affairs at TWS. Those with whom I have worked have almost without exception been interesting, interested, gracious, generous and enthusiastic about contributing. And you have almost without exception been non-professional writers who have agreed to give it a try. Such was the goal of the magazine: to bring alumni/ae together as volunteer amateurs to reflect ourselves to ourselves, as well as to reconnect with the school, within the parameters of an official TWS publication. It has proven tangibly that an alumin/ae community really does exist out there, and that it is in our power to create an identity for ourselves that is substantive and dynamic.

I knew almost nothing about creating a magazine when I started with the first edition in 2002, and on looking back I see that it was a very ambitious project for one non-professional working her second part-time job! With an academic background, I felt that I could handle the editing aspect (and was determined to make

the magazine text-intensive, unlike many other alumni/ae magazines - even if it meant no borders!), but I remember staring at the blank, grey screen of the Adobe Indesign program on the day I decided to start putting material into a layout, and wondering, what next? Where was the "design" button? I clicked around but nothing happened. Then I went out and bought a book. The book was very helpful, but still, graphic design is an art far beyond knowing how to use a design program and takes years to learn how to do well, or even passably. Therefore, I thank everyone for being patient with my learn-as-you-go efforts, kindly forgiving many layouts in the first editions that are clumsy and photographs that are notably sub-standard. But this is the thing about the Waldorf environment: we are encouraged to learn by doing, ultimately in the name of community-building. And I can attest to the fact that there is no better way, if those around one are willing to overlook imperfections in favour of the spirit of the attempt and the promise that with every try it will get better and bring those involved closer together.

And the spirit has been a vibrant and can-do spirit. You have all given that to me. Together, each of you sparing what time you could, we have managed to create a publication (with TWS's generous financial support) that is interesting for us and at the same time showcases TWS and Waldorf education. I trust that the magazine will continue to appear on our doorsteps each fall, that it will grow and develop in both form and content, and that with its help we can envision who it is we are as TWS's alumni/ae community.

I also trust that the school, as it becomes increasingly established, will remember from where it came, and, with the help of alumni/ae, will retain the strengths of all the phases of its growth and development. ■

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on the other side of the desk

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Shane Haniff '96  
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# welcome to *outofbounds* 5

by **Alan Ward**  
board chair

## Greetings to all alumni and alumnae!

I have been thinking about how to write this welcome to *outofbounds* 5 for a couple of weeks. Frankly, it hasn't been easy. I would begin to frame the construct of an approach only to have each outline drift away. It was a curious process and a little perplexing until I began to get a glimmer of understanding. The truth is that were I to have at some point received a publication like this from my high school, I likely would have given it scant attention. Like so many of my friends, I felt virtually no connection to the school I attended and when I left it, I did so on every level. I never took a moment to look back. So why would you?

Well, through my involvement as a parent and member of the board, I have come to understand that TWS is not like other schools. It is like a hometown: a place where you are from and where you have roots - a place that you can come back to visit, where you can reconnect with friends and, perhaps, touch base with aspects of the education and community life that helped to form you. It is in this community spirit that I reach out to you.

TWS has recently completed its periodic application for accreditation sought from Association of Waldorf Schools of North America (AWSNA) and, for the first time, from the Canadian Educational Standards Institute (CESI). The process was affirming and thought-provoking. Our core beliefs about the educative process have been strengthened anew and we have gained insight into how and where we might consider change. Within the community, we are seeking dialogue amongst stakeholders: the board of trustees, the administration, the faculty, and parents. From the board's

perspective, we are clarifying our understanding of the scope of our accountability and the priorities in financial governance, fundraising, and development that fall within our purview. It is an exciting time to be involved.

As board chair, I am acutely aware that the process of change and renewal is vital to continued healthy evolution at TWS. I am also aware that we need to consider all aspects of our environment - cultural, economic, social, political - and to seek as broad a range of views and perspectives as possible. I believe that there is a significant role for alumni and alumnae to play in this regard.

A strong connection between you and the school enables a continuing link between educational intent and learning applied in the world. Your input enables ongoing examination of how we may best continue to serve the interests and development of our current generation of students and all future generations. Your participation in the life of the school - as an active member of a committee or working group or in lending support to a strong and vibrant alumni/ae organization - adds richness to the fabric of our community and a benefit that is incalculable.

As you read and enjoy *outofbounds* 5 and take that moment to look back, also take a moment to look ahead. We continue to build a vision for TWS, and we hope that many of you will choose to play a part in making that vision a reality. ■ Alan.Ward@Staples.ca

# alumni/ae *news*

by the Alumni/ae Volunteer Committee

This year will prove to be one of exciting change and expansion for the alumni/ae program. As many of you already know, Corinna Ghaznavi '85 will be returning to school and has therefore stepped down from the position of alumni/ae coordinator. She will, however, continue in a supporting role to the new coordinator throughout the 2007/08 year. We extend our thanks to her for taking the helm so capably and for her continued support of the coordinator and committee this year. We are very pleased to announce that Sara Anderson, also a member of the Class of '85, will be taking over as TWS's alumni/ae coordinator. Well known to many of you as a Waldorf 'lifer,' Sara attended the school from kindergarten through grade twelve, subsequently taught high school French at TWS, and is now a parent at the Alan Howard Waldorf School in downtown Toronto. She will bring to the position her inimitable good nature and sociability, as well as enthusiasm and vision for an expanding program.

Another significant change is that Katja Rudolph '84 will be stepping down as editor/designer of *outofbounds* after overseeing five editions. A new editor and designer will be in place as of October 31<sup>st</sup>, 2007. After many years of sustained commitment to TWS alumni/ae work, Katja now feels the need to focus exclusively on her own writing career. For these many years we all owe her thanks and want to commend and applaud all of her efforts on behalf of the school, which include initiating and building the alumni/ae program and creating the alumni/ae magazine, which has been consistently engaging and insightful.

Other new additions to the program include the school's new development officer, Catherine Daugherty, who will work closely with Sara to support the program. As well, Greg Scott, another member of the Class of '85 (it's a conspiracy! What did Mr. Rudolph do to these people?) and presently TWS's woodwork teacher and a high school class advisor, has agreed to be our faculty liaison so that the three parts, administration, alumni/ae, and faculty, will be more closely connected.

In order to further strengthen the foundations of the alumni/ae program we have re-established our Alumni/ae Volunteer Committee. (A similar committee met regularly from 1994 through 2000.) Currently the committee consists of Alanah Caron '95, Thandi Gross '92, Michelle Huppeler '86, Sara Anderson '85 and Dan Jaciw '83, but we would like to have two or three more alumni/ae to round out the numbers. (AVC meetings are also attended by Catherine Daugherty and Greg Scott from the school.) If any of you are interested in shaping the alumni/ae program, please contact Sara at [dansar@sympatico.ca](mailto:dansar@sympatico.ca) or 416.486.4435.

One vital component of the alumni/ae program, however, is still incomplete: a liaison for each class that has graduated is needed to foster communication between the alumni/ae body, the committee, and the school. The class

liaisons are simply there to personalize contact - to communicate with their classmates about various events and initiatives and to support the coordinator and the committee. At this time, out of twenty-nine graduated classes from 1979 to 2007, sixteen have class liaisons in place. By the end of this year, we would like all classes to have a liaison. (To see whether your class has a liaison go to <http://www.torontowaldorfschool.com/alumni/index.html>.)

As promised last year, pub nights have been established and will take place on the third Friday of the months of March, June, September and December between 7pm – 9 pm at a location to be announced on our website. Come out and meet up with your classmates for a drink. And once again this November, the Alumni/ae Room at the Candlelight Fair will be in the Music Room of the new wing since this proved an excellent space for us to accommodate our alumni/ae vendors, a play area for children, and a place for alumni/ae and friends to sit and visit. We hope to see many of you there again this year.

Clearly, the year is full of growth, potential and promise. As always, we look forward to hearing from you and reconnecting in the coming year. ■



Candlelight Fair, November 2006  
Top: Alanah Caron '95 and Aislinn Caron '97  
Middle: Marie Claire Logue '98 and Estelle Wier '98  
Bottom: Alexandra Bates '98





## Helga and Gerhard Rudolph's Retirement Party, June 10th, 2007

## 20 YEAR REUNION Class of '87

June 9<sup>th</sup> 2007, and the Class of '87 – the Frodlaw few, the mad men and women of Chaillot - met to re-establish their in-jokes and find out the implications of twenty years between soccer games. (Implication #1: exercise-induced asthma.)

It was surreal. Over the last ten years, many of us had fallen out of touch with each other, pursuing divergent interests, different careers... and it was strange to find that, twenty years after graduation, there was still so much to recognize. Instincts tempered by time, perhaps slightly kinder to each other now than then, but still the same people, if not quite the same class. I feel like we have more in common now than we did then, at the least a common nostalgia, a common framework for our experiences given substance by time.

Thanks to Nicole Flowers (née Schneider) for pulling us together – she came the farthest, from California, and joined Jason Fisher, Chris Clouse, Christian McLeod, Chris Runge, Tom Lee, Brett Smith, Peter Daniel, Maya Samila, and myself (the order, in case you're wondering, coming from photos of the reunion). And speaking of the photos, thanks to Brett Smith for pulling us together again, a few weeks later, for an electronic (re?)reunion in Facebook. Reunion isn't an event, it's a process.

We talked, we planted a tree, we played soccer – we traded wine and stories at the BBQ afterwards. It was wonderful to find how easily the connections renewed, both with each other and with our once-teachers, now friends. A special thanks to Helga Rudolph, our class advisor once upon a time, for making the transition so gracefully, and to Gerhard Rudolph for showing us around the school on the eve of his retirement.

To those who couldn't make it this year, we've promised ourselves not to wait ten years till the next one – let's stay in touch this time.

Michael Priestley  
mpriestl@ca.ibm.com



Class of '87 in Grade 8, with class teacher Dorothy Haller



## TWS Faculty and Staff

### FACULTY/STAFF LEAVING JUNE 2007

Timothy Clegg - HS Drama, History, English Teacher  
Angela Hammar - LS Music Teacher  
Nazli Mohsin - Nursery Assistant  
Gerhard Rudolph - Librarian  
Helga Rudolph - Handwork Teacher  
Katja Rudolph (alumna '84) – Alumni/ae Magazine Editor/Designer (leaving October 31st)  
Dan Schulbeck (alumnus '90) - HS Biology, HS Advisor

### FACULTY/STAFF JOINING SEPTEMBER 2007

Sara Anderson (alumna '85) – Alumni/ae Coordinator  
Eva Cabaca - LS Gardening Teacher  
Alanah Caron (alumna '95) - Nursery Assistant  
D'Arcy Colby - Grade 3 Teacher  
Karin Hoffmann - German Teacher to Grades 1-3  
Carole Hopper - Grade 4 Teacher  
Cindy Nicholson – Nursery Assistant  
Patti Powell – HS Drama Teacher  
Rasa Tamkeviciene - Kindergarten Assistant

### FACULTY/STAFF GOING ON SABBATICAL

Margaret Bleek - Handwork, Remedial Teacher  
Beth Currie - Kindergarten Teacher

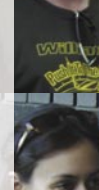
### BACK FROM MATERNITY LEAVE

Rachel Aide - HS English Teacher

### FACULTY/STAFF CHANGING POSITIONS

Susan Digby - from Grade 3 to Handwork  
Corinna Ghaznavi (alumna '85) – from Alumni/ae Coordinator to Alumni/ae Co-Coordinator with Sara Anderson  
Mascha Perrone - from Grade 2 to Grade 1

Bill Frey was the Lower School Intern at TWS last year, the first to hold this position meant to allow a newly-trained teacher to gain experience. This year Kate Anthony will be Lower School Intern.





Below: Julyan during the war, early 1940s  
Opposite page, left to right:  
Julyan and Cawthra are married - December 3rd, 1946  
Julyan and Cawthra in London, England, late 1940s  
Julyan and Cawthra with their young sons, Julian and Mark, garden party  
at Buckingham Palace, mid-1950s

## *In Memoriam*

### *Julyan Mulock, friend of TWS 1922-2005*

*by Fiona Macdonald '83  
photos courtesy of Fiona and Julian Mulock*

To put it simply, Julyan Mulock was my godfather's wife. I have said that many times in my life because Cawthra, her husband, was my godfather. However, I always felt that she was as important to me as any close family member could be.

Cawthra Mulock and my father, A.A. Macdonald, were good friends for many years. Both were artists, and were drawn together by their shared passion for art and life. Cawthra descended from a historic Ontario family. He was very proud of his grandfather, Sir William Mulock, for his humanity, generosity and social conscience. Among other things, Sir Mulock was the Postmaster General for a time. Cawthra was also very proud of his father (also named Cawthra ) who was widely respected for funding the (recently dismantled) Cawthra Mulock Outpatient Wing of the Toronto General Hospital as well as helping to fund the building of the Royal Alexandra Theatre in Toronto. (This would have been frowned upon by his family at that time, as they considered theatre to be somewhat seedy!) Cawthra's father died at the young age of forty-two during the flu epidemic of 1918. As Cawthra's son Julian states, "Both of these men were outside of the norm of their times, using their positions to further social and cultural innovation while coming from families that were very establishment."

Julyan was born in England on June 28, 1922. Seeing in Cawthra also a man "outside the norm of his time," she married him in 1946 and they lived in the same country house in England until their move to Canada in 1972. They had four sons, all of whom attended Rudolf Steiner schools in Europe. During this time Gerhard Rudolph taught their youngest son Nigel, who was attending Michael Hall School in the south of England. Mr.

Rudolph had ties to Canada and the pioneering group who wanted to start a Waldorf school in Toronto. He introduced Cawthra and Julyan to individuals in Toronto who shared the same passion for Steiner and his teachings and who were able to enlist the Mulocks' support for their project.

I attended the first Waldorf school in Toronto in the basement of a Willowdale church in 1969 as a result of Cawthra and Julyan's encouragement. I was also lucky enough to be a part of the celebration surrounding the laying of the foundation for the Toronto Waldorf School in 1972. The realization of the Toronto Waldorf School was due in large part to the Mulocks' considerable financial support and their steadfast confidence in the teachings of Steiner and the benefits that these teachings promise for individual children and society at large. It is no exaggeration to say that all of us in the TWS community have been able to come together to work and learn over the last four decades because of Cawthra's and Julyan's vision and generosity.

The Mulocks had also been working for years together with others to initiate a Camphill community in Ontario. Camphill is the name given to the movement of intentional therapeutic communities founded by Dr. Karl König, an eminent Viennese paediatrician. In 1940, along with some others, he established the first community for children with special needs in Camphill House near Aberdeen, Scotland. Today, there are over ninety communities in some twenty countries around the world. In 1968, after years of planning and development, the first Camphill community in Canada was established near Barrie, Ontario. Richard, Cawthra and Julyan's oldest son, is involved with the Camphill community to this day.

I was a student at TWS until the end of grade nine with class advisors Duncan Alderson and Helga Rudolph. During this time ballet became very important to me and I had to make the eventual choice to leave TWS to focus on my dance training. I remember feeling very anxious about explaining my decision to leave to Julyan. In the end Julyan and Cawthra could not have been more supportive of my

decision to pursue my dance dream. Though strong believers in Steiner education, they also understood the arts to be an important cornerstone of our society. Julyan and Cawthra enjoyed attending the ballet and the theatre and I believe that it was this passion that helped them to understand my decision.

Julyan herself was a potter and was influenced by many artists, most notably by Allan Caiger-Smith, a well known potter who at one time occupied a workspace on Cawthra and Julyan's property in England. Once the Mulocks had relocated permanently to Canada, Julyan continued her pottery work at Falconfield, their 108-hectare home in Newmarket. She made mostly functional stoneware, plates, bowls, mugs, etc., but always with her own glazes and beautiful designs. She also did some Raku, which is a different firing technique, using smoke rather than a regular kiln firing. Mostly her pottery was given as gifts to friends and family, but when she did exhibit in sales the profits would go to TWS. I remember also how she documented over one hundred different varieties of wildflowers on the property with beautiful photographs, some of which she turned into cards.

One of my memories of Julyan is of her wonderful homemade soups and apple juice made from fresh vegetables and apples harvested off the Falconfield property. During the 1980s, Cawthra was diagnosed with cancer. He could no longer eat solid food after treatment to combat it. Julyan made sure that he received all the nutrients he needed by making endless soups and juices for him. On their property at Falconfield there is a beautiful pond, and I recall that almost every visit would end with a walk down to the water, and if there was time, a walk all the way around it. It is a haven for wildlife and wildflowers. Julyan also kept quite an extensive garden at the back of the house, which we would inspect on the way back from our amble.

Sadly, Cawthra passed away in 1998. At this time Julyan gradually began to think of leaving Falconfield. She and Cawthra

# Walking with Julyan





Hundreds of volunteer hours have been dedicated to this magazine - many thanks to the

# contributors



**Vassag H. Baghboudrian '00**, attended TWS from Grade 4 to 11, and is currently working on a BA in music and German at Bishop's University in the Eastern Townships, Quebec, surrounded by trees and open sky. He worked at the Big Carrot and with an art gallery after graduation. He plans to discover ways of increasing the bond between the human being and art, and elevate the quality of that experience. He seeks to delve further into studies by traveling and working with researchers and artists working towards cultural renewal. Currently working hard to unlock the mysteries of the flute and polish its technique, he will soon play as a soloist and with world-class chamber and orchestral musicians around the globe, and hopes that everyone will one day access her or his unique artistic voice as well as have a chance to fall in love with music again.



**Andrew Bieler '99** is currently completing a master's degree in communication and cultural studies at York University. After graduating from TWS in 1999, he spent a year working as a production assistant in the Canadian television industry and spent some time backpacking around Mexico. Similarly, after graduating from the University of King's College/ Dalhousie University, with a history/contemporary studies degree, he worked in the film industry as a scenic painter, set decorator and property manager. When he isn't working in the film industry, writing or marking papers, he enjoys cycle-touring, hiking and watching too many movies. Recently, Andrew cycled from Vancouver down to Malibu, California. He is currently longing for a life of frivolous engagements and early retirement but will reluctantly settle for a short break from methodologies of all kinds.



**Les Black** was educated at Upper Canada College from primary school through to Grade 13 graduation. A BA from Bishop's University and subsequent teaching certificate from Poulton-le-Fylde College of Education, University of Lancashire, England, prepared the ground for a teaching career. Dissatisfied with the lack of understanding regarding healthy learning environments for children, he sought an educational path that would see deeply into the human being. He met Waldorf education in 1974 and continued to work his life path toward a merging with the Waldorf stream. This occurred in 1983 at TWS. He has since graduated two lower school classes from full eight-year cycles, watched his three sons, Ben, Noah, and Lucas, become "lifer" TWS students and graduates and supported his wife, Ilse, in becoming a nursery teacher. He was lower school chair, faculty chair and TWS board member at points in this journey. He is currently seeing his third class through Grade 7.



**Willow Currie '94** attended TWS from Grade 3 to graduation, after moving to Toronto from Wolfville, Nova Scotia with her mother, Beth, and sister Laurel. She attended the Nova Scotia College for Art and Design (NSCAD) for one year taking courses in photography, drawing, woodwork, metalwork, 2D visual studies, and 3D design. She decided to specialize in industrial design and transferred to Humber College in Toronto. After graduating, she began working as a graphic designer, soon founding her own graphic design company called "Loop Design." She has been running it for four years now. Clients range from artsy to financial institutions, from fashion labels to very corporate contracts and everything in-between.



**Catherine Daugherty '81** grew up on the Wirral, north-west England. After working for a BBC subsidiary in Liverpool, U.K., she moved to the Toronto area where she met her husband, George. She spent nine years in the financial services industry working in IT, marketing, finance and business development before their first child was born. Shortly after the birth in 1992, they decided to relocate to Guelph to have their second child. In January 1998, she took on the role as part-time administrator at the Trillium Waldorf School, a position that grew over the years to full-time Director of Administration encompassing enrollment, outreach, financial and administrative management. She began at TWS as Development Officer in January 2007.



**Katherine Dynes '84** took a year off to travel and work after graduating from Grade 12. She completed a diploma in acting at the Ryerson Theatre School and worked as an actor and front-of-house manager for the following ten years. Her work took her to the wilds of Ontario and Quebec, and she took herself to Vietnam and Europe between contracts. In 2000, she returned to school and, after seven years of part-time study, completed her BFA at the Ontario College of Art and Design, graduating in June of 2007 as the OCAD Medal recipient for Printmaking. Katherine plans to continue developing her current body of work which deals with memory and the ways in which life's events imprint themselves within the body. Katherine lives in downtown Toronto with her stage-manager/artist partner Nan.



Above: Julyan becomes the 6 millionth visitor to the Stratford Festival - photographed here by the Stratford Beacon Herald, late 1970s  
Right: Julyan, Fiona and Simone at Falconfield, 2003

had both agreed that they wanted the property to be donated to a cause that would honour the habitat and preserve the land. Eventually it was decided that the property would go to Ontario Nature. Ontario Nature is a charitable organization whose mandate is to protect and restore natural habitats through research, education and conservation, connecting thousands of individuals and communities with nature. On their website it states: "During the thirty-one years that the Mulocks lived on the property, they made a number of contributions towards its naturalization. Over 10,000 pines were planted in the old fields. A large pond was created near the main house. Many of the old fields were allowed to regenerate naturally and are now important habitat for a variety of sparrows and other meadow birds."

In 2003, Julyan moved to the Hesperus Fellowship Community, a residence for seniors next to the school. I remember wondering how she would manage to consolidate all the beautiful objects that filled her large home for the move into a one-bedroom apartment, but of course she did. Even though she took only a small fraction of life's accumulated objects with her, her new home had the same wonderful feeling when you walked in as did Falconfield. Clearly this wonderful feeling emanated from her presence rather than from her surroundings. On my first visit to her there, she took me on a tour of Hesperus and introduced me to her new

community. And then, as always, we went for a walk in nature which, with a feeling of having come uncannily full-circle, meant that I found myself strolling with her by my side through TWS's forest playground - the same playground in which I'd spent so many recesses over so many years thanks to her and Cawthra.

I knew that Julyan had been involved with the Christian

**I found myself strolling with Julyan by my side through TWS's forest playground - the same playground in which I'd spent so many recesses over so many years thanks to her and Cawthra.**



Community Church, and that this was her place of worship. But it was a part of her life about which she kept fairly quiet when she was with me. However, when Julyan passed away in 2005 and we went to her memorial at the church, I could see how truly involved

she had been. There were so many people in attendance from the church, as from TWS and Camphill, to honour her that one could feel in a visceral way the profound impact her life and principled generosity had had on all the communities she graced. Both Cawthra and Julyan were, like Cawthra's father and grandfather, remarkable for their open-heartedness, humanity and concern for social justice. They also shared a sophisticated aesthetic sensibility and an appreciation for beauty in all the places it is to be found. These qualities influenced all of those who came in contact with them, including all four of their sons, whose own artistic and creative abilities as well as *joie de vivre* define their lives.

Julyan was always active and didn't sit for long but she was also a wonderful listener and was always curious about her friends from younger generations. She wanted to know what was going on in our lives and was interested in contemporary issues, struggles, and endeavours. She had a dry sense of humour and a wonderful smile. I have been blessed to have her in my life, and miss our walks through nature together while catching up with each other's lives. ■ fins@sympatico.ca





by Catherine Daugherty  
TWS's Development Officer

My association with TWS has come full circle. When I first visited the school fifteen years ago, on the invitation of alumna Michelle Mantler Josephi '81, I was struck by how at home I felt mingling with the crowd at the Christmas Fair (as it was then called) and taking in the friendly atmosphere. I distinctly remember admiring the school's unique architectural style, the vibrant artwork on its walls, and the beautifully carved wooden signs. Little did I know back then that this was the beginning of my intensive relationship with Waldorf education: just three years later I enrolled my two young children at the Trillium Waldorf School in Guelph. Shortly thereafter, I became its administrator. Although over the years I have had many opportunities to come back and visit TWS in my role as administrator of Trillium, when I applied for the position of TWS's Development Officer last year, I found myself reflecting on my first impressions of the school on that November afternoon so long ago. I had felt welcomed and very much at ease back then, and this feeling was with me again when I contemplated accepting the position.

It is my hope that you also feel welcomed whenever you pass through our doors. On the weekend of June 8th, 9th, and 10th, 2007, I met members of the Class of '87 during their 20-Year Reunion. It was remarkably interesting to talk to these alumni/ae who are now nearing forty and members of my own generation. They seem, twenty years later, to have gained real perspective on their school years at TWS; some had not been back since they graduated. Now that we have a solid platform of an alumni/ae program in place on which to build, I look forward to creatively finding ways to invite you back to the school on a more frequent basis.

Meanwhile, for those of you who have not had the chance to visit in a while, here are some familiar and perhaps not so familiar highlights from the past twelve months:

Probably the most notable event was the retirement of two of our founding members, Helga and Gerhard Rudolph, who have been instrumental in shaping and building our school for over thirty-four years. On June 10, 2007, we held a special party in their honour, and many alumni/ae, current students, colleagues, parents, and friends came out to wish them well. After the speeches, the photos, the hugs, tears, laughter and food, the torch was passed to all those carrying and caring for the school today. As we extend our gratitude to them, once more, we hope our true appreciation will be shown through our enthusiasm and determination to build on their efforts as we continue to strengthen the fine legacy they left behind.

The Rudolphs' name and spirit inspired alumni/ae to support the school very generously, and as a result we were able to create an Alumni/ae Rudolph Fund - a fund alumni/ae hope to continue to support in the future. Through this fund, alumni/ae have raised over \$10,000 and the school very much appreciates your support.

Our grade twelve class gave a riveting presentation of Maxim Gorki's Children of the Sun, directed by our new drama teacher, Patti Powell. With a gorgeous and minimalist set, the play was well performed, with tension-building scenes and music to hold the audience captive right up to the heart-thumping climax. We are proud to welcome them as new members to the alumni/ae community!

We were reminded of the fragility of life during the month of April with the death of long-time parent Anne Swan (mother of children in grades four and six, and sister of Susan Digby, grade three teacher), due to a tragic accident in her home, and with the heart attack suffered by Brian Searson, our grade four teacher. Fortunately, Brian recovered, and after much needed rest over the summer, has returned to the school this fall. We are most appreciative of the community's support of the grieving family and the good wishes from friends, alumni/ae, and colleagues across the continent.

In June, 2007, the grade twelve students had a memorable experience attending the Connect 2007 International Youth Conference held at the Goetheanum, in Dornach, Switzerland. The theme was "The Effects of Globalization," which, as we know, is a hot topic of interest worldwide. Lectures were on such subjects as the production of food and the influence of corporations on personal freedom and identity. Over five hundred twelfth grade Waldorf students attended from every corner of the world; consequently many important cross-cultural connections were made, providing the opportunity for deeper understanding and lasting friendships.

The grade eight students gave four wonderful presentations of A Midsummer's Night Dream, despite their class teacher spending most of the two days before their first performance at Brian Searson's hospital bedside. Their talent, enthusiasm and energy filled the school and inspired their audiences.

Beautiful, fabulous, uplifting and awesome were some of the comments parents made about our high school performance evenings, created in large part by the students themselves. Starting with Circus Arts in October, and followed by Just Desserts in January and Out of the Blue in May, these annual events are great opportunities for alumni/ae to reconnect with the school. Watch for the dates on the school's website.

The Candlelight Fair, our biggest annual fundraising event, was a

resounding success as it raised over \$27,000 for the school's Tuition Adjustment Program – that's a couple of thousand more than the previous year. We thank the alumni/ae for their participation as vendors in the alumni/ae room and in helping to make the school such a welcoming place for our broader community.

We introduced our new Tuition Adjustment Program aimed at supporting families from both middle and lower income levels. Since we have removed the cap on the discount families might receive, we hope it might make attendance more possible for children of alumni/ae. Potentially a family could receive up to 100% adjustment of fees. We anticipate serving approximately fifteen more families this year than last year through these changes.

A Taste of Waldorf is a new family outreach program launched in the summer of 2007 at the Richmond Hill Public Library. Classes are free and include a beautiful fairytale puppet show for children under age seven, and a craft class that teaches children between ages seven and twelve about the special world of nature. The classes are taught by Dianne Goldsmith and Anna Gruda respectively. See our website for upcoming dates for the fall.

The grade six students finally saw the fruits of their labour as they finished building the new community bicycle shed, a long-term project they had begun in grade three. On display in the shed is a list of donors along with a photo-history of its creation.

Thanks to the commitment and dedication of our senior athletes, we captured the SSAF Volleyball Team Championship (Senior Boys) and the SSAF Basketball Team Championship (Senior Girls). Both of these wins were the most successful in our Waldorf history.

We were the first Canadian Waldorf School to participate in a joint accreditation process with a non-Waldorf accrediting body – the Canadian Education Standards Institute (CESI) alongside the Association of Waldorf Schools of North America (AWSNA). The most striking commendations that came out of this process spoke about the strength of our academic program, whilst the major recommendations focused on strengthening the board governance and administrative structures to support the leadership of the school.

TWS's continued vibrancy and growth are the result of many dedicated people working together to bring Waldorf education to the world. Your involvement as alumni/ae is particularly important to us due to the multiplicity of talent and resources you collectively share. Now fully settled into the school as its development officer, whose primary focus is on building relationships to support our outreach and fundraising efforts, I look forward to getting to know many of you over time. Please feel free to contact me via e-mail at [cdaugherty@torontowaldorfschool.com](mailto:cdaugherty@torontowaldorfschool.com)



## TWS EVENTS 07/08

Alumni/ae, you are always welcome to attend TWS events: Go to [www.torontowaldorfschool.com](http://www.torontowaldorfschool.com) to see the schedule or call/e-mail: 905.881.1611 [general@torontowaldorfschool.com](mailto:general@torontowaldorfschool.com)

### Visit the Rudolf Steiner Centre

Located in TWS's Arts and Sports Wing, it offers adult development and Waldorf teacher education programs. Alumni/ae very welcome. For schedule information go to [www.rsct.ca](http://www.rsct.ca), or call/e-mail: 905.764.7570 [info@rsct.ca](mailto:info@rsct.ca)



# Greetings from other Schools

## Alan Howard Waldorf School's Early Childhood Centre

by Allison Hudgins, AHWS's Enrollment Manager  
photos courtesy of AHWS

*Purchase of 265 and 263 Spadina Road: Our new Early Childhood Centre*

With great excitement and anticipation, we have purchased two semi-detached adjoining houses at 265 and 263 Spadina Road whose yards are next to our backyard playground. Our plans are to use these houses as the foundation for an expanded early childhood program that will start by accommodating toddlers (i.e., eighteen months to two and a half years of age) and preschoolers (i.e., children two and a half to five years of age). While we will have mixed age groupings, the feasibility of constructing actual LifeWays-style groupings that simulate the age range of an actual family is under consideration and we hope to have greater clarity on that issue later this fall.

We already have a waiting list of parents interested in the childcare programming and we are on the lookout for keen, energetic Waldorf-trained caregivers who are interested in joining us in this great endeavour.

We have the wonderful benefit of consulting with Marilyn Grudniski, the administrative head of the Little Lions Waldorf Daycare & Kindergarten in Thunder Bay, which has grown from a single initiative to a three location organization with a fourth rural location in the planning stages. We are already going about establishing connections with childcare centers in the east and west ends of Toronto and will look forward to networking with other childcare providers and advisers in Toronto, including academics at the University of Toronto, George Brown College, and Ryerson University.

To complement our approach, we are also starting a Joyful Beginnings

program for expecting and new mothers in January 2008. The program will be an introduction to Waldorf principles in parenting along with some movement work (Yoga, Nia, Pilates, etc.) that is helpful for new or expecting mothers. Our hope is that the Waldorf Schools Association of Ontario (WSAO) will also lend support and resources to addressing the pressing need for Waldorf schools throughout Ontario to venture into this new realm of early childcare where Steiner's indications have so much to offer in preserving our hopes for society.

### *Our Early Biography*

For sometime now, the Association of Waldorf Schools of North America (AWSNA) has advised member schools and budding initiatives that three kindergarten classrooms are advisable to provide a sustainable enrollment intake for the grade school. For eighteen years, the programming at Alan Howard Waldorf School encompassed only two kindergarten classes and began with children who had turned three by June 30 entering a one-year nursery program. In 2001, Anne Klar, who was registrar at the time, made the observation that we were turning away a number of parents who had children under three and a half years of age and that few of them ever returned once having established themselves in another child-care or school setting. Moreover, when children did come from other systems, they were likely to require extra lesson work, i.e., remedial and therapeutic work, as a result of being in programs with excess stimulation and little if any joyful movement.

In 2005, Alan Howard began a new program, setting up a play school for children who had turned two by June 30. The program was oversubscribed in the first year and there was 100% flow through into the nursery program. In addition, for the first time, junior kindergarten and nursery families were given the option of a full day rather than only half day programming.

### *Needs of our Families Still not Being Met*

Our experience, however, was that we were still turning away families who had to return to work after a one year maternity leave and any family that did not have a caregiver at home while the child was two to four years of age, since we would not accept nursery or junior kindergarten children in the afternoon program nor into after school care. Even junior kindergarten children were not accepted into after school care. So if your job did not enable you to pick up your child at lunch, we could not accommodate your needs. This limited us to either families with flexible work hours or those few with high enough incomes to support one parent being at home for several years. The demographic of Waldorf schools has historically in

North America included students at least 50% of whose parents are considered middle-class rather than upper middle-class or wealthy and hence a significant mainstay of our parent body was slowly becoming unable to attend our school due to economic realities.

### *Synchronicities Between Waldorf and Mainstream Early Childhood Development Research*

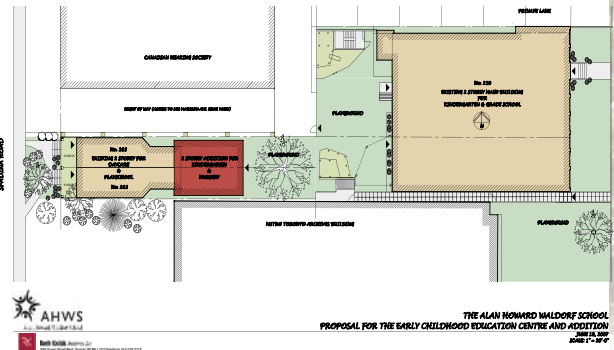
During the last ten years, there has been a growing realization within the Waldorf movement that despite the wisdom and merits of staying home with your young child, the economic pressures are such that double income families are increasingly becoming the norm, or the new social form, as Steiner might have described it. With that realization, there was a call from the medical section of the Anthroposophical Society in Dornach, Switzerland, for the Waldorf education movement to provide programming for children from birth to three years of age.

Parallel to these stirrings within the anthroposophical movement, mainstream culture has finally begun to recognize the work of Stanley Greenspan, a leading child development psychiatrist in the United States, and others who bring attention to the emotional foundations for cognitive and multiple intelligences. As noted on Cynthia Aldinger's LifeWays website [www.lifeways-center.org](http://www.lifeways-center.org): "According to Drs. T. Berry Brazelton and Stanley Greenspan in their book *Irreducible Needs of Children*, the number one need of children is for *ongoing nurturing relationships*. Yet, current news headlines about the possible damage to children in childcare affirm that many children's needs are simply not being

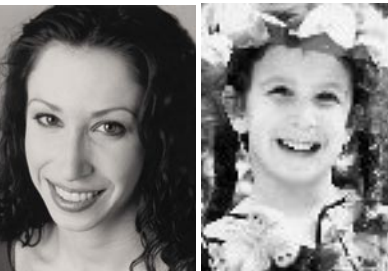
met. Children are in childcare for extended periods of time each day, often in less than adequate programs. Thousands of children are in centres that shift them from one childcare teacher to another frequently creating a negative impact on bonding."

Hence, our Early Childhood Centre, opening in September 2008, will enable us to meet the growing need for quality, home-like child-care for children from birth to three years of age while making it possible for families who require after-school care to attend when their child is three or four years of age. It also enables us to educate parents about children's needs in those critical early years to minimize later difficulties that arise from over stimulation (i.e., lack of focus) and lack of movement (i.e., potential learning difficulties) without having to undo many of the misconceptions inherent in other educational systems and parenting approaches. ■

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**Catherine Ellard '85** left TWS upon graduating from grade eight, after four years at the school. Upon completion of high school at King City S.S., she began working rather than going on to university. Always interested in writing and the arts in general, Catherine became involved with The National Ballet of Canada's 1990 Choreographic Workshop, with an original ballet titled "Kara." Having also lived in Manchester, UK, and Vancouver, BC, she currently resides in Dublin, Ireland. Catherine works as a personal assistant to David Knight, a psychological illusionist, while also pursuing her own ambitions to produce her own original film script and eventually set up her own film and theatre company.



**Kierstin Henrickson '93** is a true Waldorfian after thirteen years at the Toronto Waldorf School. After a brief jaunt on the West Coast, and many visits since, capturing the mountains and the ocean on film, working as a vegetarian cook, organic gardener, and frame builder, Kierstin made her way back to complete her Bachelor of Fine Art at Ryerson University, in the Photographic Arts Department. This year Kierstin completed teacher training to become a fully certified Moksha Yoga Instructor, and now teaches Hot Yoga in two major studios in Toronto, and private classes as well. [artecaprodicio@aol.com](mailto:artecaprodicio@aol.com) [www.artecaphoto.com](http://www.artecaphoto.com)



From left to right:  
Gardening - Fujin-no Steiner School, Japan  
Making bread in the nursery - Isolda Echavarría School, Medellín, Columbia  
Woodwork - Mbagathi Steiner School, Nairobi, Kenya

# INTERNATIONAL WALDORF NEWS

## IS WALDORF EDUCATION ACHIEVING ITS GOALS, A GERMAN STUDY ASKS

by Alexander Koekebakker '84  
photos courtesy of Freunde der Erziehungskunst Rudolf Steiners, Berlin

Surely we have all experienced the question and the puzzled look: "Waldorf? What's that?" Then comes a pause while we think how to answer the question this time. We realize in answering the question and by the reactions we get that, yes, Waldorf schools are different. But is Waldorf education achieving its unique goals? In March of this year, a study came out in Germany asking German Waldorf alumni/ae whether they thought their education lived up to its aims.<sup>1</sup>

Each one of us has his or her own experiences through which we become aware of what our education has given us - and what it has not given us. Were we prepared for the "real word"? This question I have heard often enough, as have Waldorf students the world over, no doubt. A key experience for me was in chemistry class in grade thirteen at Banting Memorial High School, in Alliston, Ontario. We were dealing with atomic structure and the probability zones for neutrons - a complicated three-dimentional system. To understand the principle, it helped me to make a spatial image in my mind. I realized that my classmates did not think that way and were having a hard time with the subject matter. It struck me that maybe I had been given a tool through

all the artistic work - the drawing, the eurythmy - that enhanced my capacity to understand such theories.

In Germany, most people have heard about Waldorf schools. There are over two hundred schools in the country. On the one hand, many accept them as a good alternative to the public schools and are respected for their pedagogical ideas. On the other hand, there are people who spend a lot of energy discrediting Waldorf schools and think the whole system is highly suspect. That is nothing unusual for something that is different.

The German study was conducted by two university professors who looked into the quantative and qualitative aspects of how Waldorf alumni/ae dealt with life after graduation. Beyond questions concerning professional qualifications and skills, the study looked into more personal aspects of how they lived, whether they were satisfied with their work, and their ethical orientation to the world. Twenty-four people were interviewed personally, thirty-five participated in group discussions and 1,127 filled out a questionnaire.

When Rudolf Steiner began to develop his ideas about a new pedagogical impulse in the beginning of the twentieth century, he emphasized that, beyond conveying knowledge and practicing certain skills, the main goal of education should be to give a student the ability

to be able to deal with life as a whole, in all its dimensions. These skills, he said, are acquired during school years: "The human being is able to learn throughout his or her whole life and can learn from life. But this must be part of his or her upbringing and education. The student must have the possibility at school to acquire an inner strength - which can only grow during this time - so that it cannot be broken again later in life."<sup>2</sup> In order to be able to learn from life, your experiences and ideas must be able to grow and expand with you. Hence, Waldorf schools should be measured by nothing less than whether they have cultivated the inner strength in students to encounter life fully, in all its dimensions, as adults.

The study shows that 75.8% of German Waldorf alumni/ae said they had acquired the ability to learn and work out problems independently. Further, it revealed that most alumni/ae felt that Waldorf education had given them a positive attitude toward life, a fundamental trust in the world, as well as the skills to adjust to difficult situations; 85% said that these capacities are important. Cultivating such capacities is indeed a key aim of Waldorf education. The study shows that just over half of German alumni/e (59%) felt that they had not been given techniques to learn to learn or to problem solve. Here it is necessary to emphasize the difference between *exercizing a technique* and *learning through experience*, techniques referring to specific knowledge-applications. Again we see that although the specific technique may be lacking, if the learning ability is geared to practical contexts, a person can gain the knowledge required as the need presents itself. A very large group (88.4%) were convinced that the Waldorf school had a positive influence on their creative capacity and encouraged the development of a broad spectrum of skills and abilities.

Looking at the ideas behind Waldorf education, a Waldorf school on any continent must offer experiences that form a strong personality. Hence, Waldorf alumni/ae should be able to deal with life, be independent, show initiative and creativity, have social competence and inner flexibility. The study shows us that most German Waldorf alumni/ae said that they can deal with all that life throws their way, and they attributed this to their school time. They mentioned that they felt equipped with practical skills, practical thinking, independence and a basic competence for their profession. Remarkable is the high degree of satisfaction with their work. The reason given for this was their feeling of independence and flexibility. The alumni/ae indicated that their capacity for self-confidence, active approaches to life- situations and assertiveness were positively influenced by the Waldorf school.



The professions chosen by German Waldorf alumni/ae are quite varied. The largest group are teachers (15.5%), then come the engineers (10.5%), both well over graduates of other school systems in Germany. Other well-represented professions, also more than other school systems, are: natural science, medicine, pharmacy, art, and social work. The still entrenched opinion "that Waldorf schools only make artists and people unable to cope with life is hereby proved wrong."<sup>3</sup>

Some negative aspects and drawbacks were mentioned by German Waldorf alumni/ae, but they were shown to have less to do with the pedagogy in general than with specific, individual experiences at a particular school: Many had the feeling that they didn't learn enough. Some felt less well prepared because of a personal lack of assertiveness and an inability to compete and because of difficulties with discipline, self-organisation and precision in work done. Other critical aspects expressed were: a lack of support for gifted children, not enough pressure, and unstructured lessons.

A large percentage of German Waldorf alumni/ae (86.5%) would send their own children to a Waldorf school. In general, the qualities a Waldorf school is able to endow upon their students are, according to this study: experiential and practical problem-solving, active and flexible management behaviour, an optimistic and confident attitude to life, an abundance of talents and interests, as well as a high degree of social competence.

As far as the study is concerned, the answer to the initial question is: yes, the majority of German alumni/ae felt that Waldorf education was achieving its aims. A study like this certainly has its limitations, and one has to look at the outcome with respect to the way the study was conducted and subsequently interpreted. Nevertheless, we get a general impression that Waldorf education makes an important contribution to the educational landscape, and that certain qualities a Waldorf school strives for are unique to Waldorf schools around the world. ■ a.koeky@web.de

Source: *Erziehungskunst* 3/2007

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2. Steiner, Rudolf: "Geisteswissenschaftlicher Behandlung sozialer und pädagogischer Fragen." 17 Vorträge in Stuttgart 1919, Dornach 1991.
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Editor's Note: Go to [www.waldorfresearchinstitute.org](http://www.waldorfresearchinstitute.org) for interesting statistics that emerge from the *Phase II Survey of Waldorf Graduates* in North America, recently published by the Research Institute for Waldorf Education. Watch for an article about this in our next issue. The Research Institute will also be working with the recently published German and Swiss studies to make comparisons.



# SCIENCE AT TWS

## Early Childhood through Grade Twelve

by Daniel Schulbeck '90 and Leed Jackson  
photos courtesy of the school

### *A Specific View of the Human Being and Phenomenon-Based Science*

A cornerstone of Waldorf pedagogy is a specific view regarding the constitution of the human being. There are three aspects to every student that should be taught to if the full potential of that individual is to be awakened. A further consideration is that each aspect is layered over the previous one as the child grows and matures. The aspects are, in order of chronological awakening: the will or physical character, the feeling or emotional character, and the thinking or intellectualizing character of the individual. Science as it is presented to the growing child must resonate with each aspect of the student and meet her where she is at in her awakening to the world.

The Waldorf approach to science teaching is phenomenological. A phenomenological approach typically starts with a direct encounter with phenomena to be studied. Teachers work to fully engage the children's senses in this encounter so that they live into the phenomena as much as possible. For example, if students are to be introduced to the concept of acids, bases, and the neutralization process, they could first be exposed to a controlled exercise where the characteristics of two different substances are observed and then witness the combining of the two and the result of this new compound's evaporation. The next day, the students recall the event, transforming it into a memory or an experience of the phenomena. It is at this time that the current concepts of acids, bases, and the results of their interaction, are formally brought to the students. The accumulation of such experiences gives rise to living concepts of the world and of human beings in relation to it. In brief, the process flows like this: encounter ~ experience ~ concept.

### *Science in the Early Childhood Curriculum*

Early childhood is a time of imagination, wonder, reverence, and exploration. These approaches to life and the world are the ideal

foundation for future scientific work. The aim of all early childhood activities in Waldorf schools is to maintain and cultivate this relationship to the world.

During the early childhood years, the child's will is awake and in active use. The young child, by its very condition as a young child, has a direct and immediate encounter with the natural world; there is no barrier between child and world. This sacred experience of nature, which adults work hard at retaining, is encouraged by exposing the young child to the mysteries of the "thereness" of all existence. Through free play, both inside and outside, and with simple natural materials and walks through the campus' twenty-nine acres of forest and field, the child encounters more and more of what exists in the world. Technology is the sister of science and early childhood activities also include the use of simple tools and the forming of materials (sand and logs) into useful products (forts, stores, and castles).



Science in the early childhood curriculum

### *Science in the Lower School*

During the lower school years children live strongly in their feelings. They naturally respond to and strive for the condition of beauty and justice. Regardless of the setting or the type of lesson in which science is being taught, the teacher aims to teach in such a way that the feeling and will elements in the children are engaged. Rich encounters with phenomena are fostered up to grade three through the medium of storytelling, the use of natural materials in the classroom setting, and through outdoor field-trips and playing in the forest through the seasons. From grade four onward, practical experience and storytelling work hand



in hand. For example, history lessons addressing the Renaissance era can be brought to life with the help of telling the biographies of important scientific figures, emphasising why and how these people were motivated into action. A block of this subject can be supplemented or interwoven with re-enactments/demonstrations of the scientific experiments that these historical figures brought to our civilization's store of knowledge. This not only provides a direct encounter with scientific phenomena, but also places science into biographical and historical narratives, which can deeply engage the students' feeling life, providing a context for the particular experiment in its importance to a striving human being in a particular time, to later investigations, and to the development of human exploration/consciousness in general.

Artistic expression and representation of science-class content in combination with age-appropriate clear thinking and expression are two aspects that receive special emphasis beginning in grade six. The intellect is now beginning to awaken in the child and affords him another way of delving into the subject matter. The students' skills at observing and interacting with the natural world, which have been cultivated through the grades, begin to be linked with their emerging intellect. Students are engaged in demonstrations/experimental activities or projects that they undertake on their own. In this way, their emerging thought processes are strengthened and directed and their emotional connection to science is guided towards clear expression of their relationship to the materials.

### *Science in the High School*

In order to meet the developing adolescent, the emphasis in high school teaching is on the cultivation of thought. The cultivation in the elementary and middle school of will engagement and emotional connection to the subject provides a powerful foundation upon which to cultivate thinking that is at once clear, critical, warm-hearted and imaginative. A phenomena-based approach requires a strong first emphasis on developing observation skills as the foundation for developing concepts and judgments. And so whether the subject is biology, chemistry, or physics, every unit or topic is initiated with a direct encounter and a look at the context in which the phenomena sit. For example, when introducing the major phyla of plants as an introduction to the botany block in grade eleven,



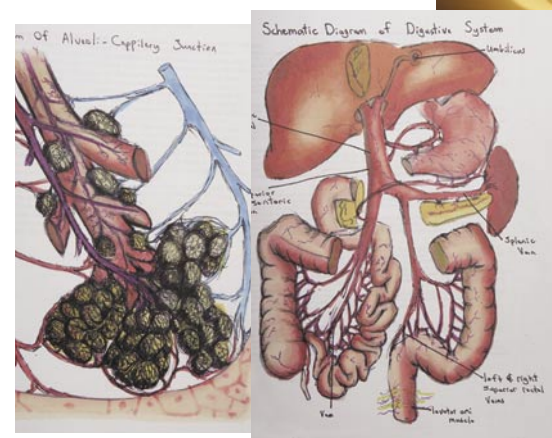
Science in the middle school

students are introduced to representatives in their natural setting. Observations on the significance of their forms are thought about in relation to water and sunlight. This encounter prepares the bed into which are laid the more intellectual seeds of the chronological development of the plant kingdom, binomial nomenclature, characteristics leading to classification, life cycles, etc.

High school specialist teachers guide students to develop concepts derived from their observations and experiences in such a way that the subject matter is learned as it relates to humanity.

The subject being studied is not an isolated topic but is approached as a part of the human spectrum of existence. Students ultimately understand and know themselves to be living, dynamic forces in the very phenomena being studied.

While science teaching in the kindergarten develops a sense of wonder, and in the lower school a sense of beauty, the high school develops capacity to work with living concepts in the context of changing human consciousness.



Science in the high school

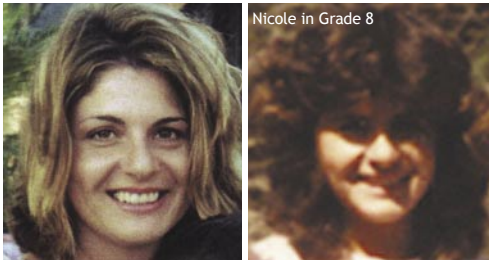
### *A Strong, Vibrant Science Department*

As a ministry accredited high school (see the article titled, "TWS and the Ontario Ministry of Education and Training" by Bob Pickering in *outofbounds* edition 4, 2006/07), we offer a full range of science courses that ultimately allow an inclined student to gain acceptance into a university science program straight out of grade twelve. TWS's science department has graduated many students over the last three decades who have gone into science programs at major universities in Canada and the US. In a large recent study done on North American Waldorf school alumni/ae, the assumption that Waldorf alumni/ae do not go into the sciences was challenged. Compared to their non-Waldorf peers, roughly twice as many Waldorf students go on to study science in university. It was found that 42% took sciences/math as an undergraduate degree (*Waldorf Graduate Survey, Phase II*, Mitchell and Gerwin, 2007).

At TWS, students are assessed in accordance to ministry standards. For main lessons, students must create a main lesson book and write



CONTRIBUTORS cont'd



**Nicole Flowers née Schneider '87**, attended Grade 8 through 12. She completed her OACs at Newtonbrook High School and began at the Uuniversity of Toronto in September of 1988. A few credits shy of graduating, Nicole landed in Los Angeles, California, on August 15<sup>th</sup>, 1992, to pursue private studies on American life. In 1994, she married Steve Flowers and in 1995 she gave birth to her son, Jordan Flowers. In 1998 she opened *Mrs. Flowers Design*, a floral shop and then closed it in 2000 to finish that BA. Then she found herself studying for a master’s degree. In 2003, a graduate with a master’s in counseling psychology, she began intern hours at a women’s counseling clinic and is waiting to write the California exam to become a licensed therapist. Until then, Nicole is selling country club memberships part-time and pursuing the Fiction Writer’s Program at University of California LA Extension.



**Leed Matthew Jackson**, TWS’s mathematics, metalwork, and art teacher, was born in Parry Sound, Ontario, in 1963. He spent most of his youth swimming, and playing hockey and basketball. He developed a keen interest in mathematics and science in high school and continued to study it in university. He was saved in high school by the discovery of biodynamic farming and the hard physical labour that went with it. After receiving a BSc from MacMaster University, he went on to study anthroposophy at Emerson College, England, where he completed a three-year diploma in sculpture. He returned to Canada to put into practice his ideals by working at Hesperus Fellowship Community and joining TWS faculty in 1992. He has since had a beautiful daughter and many enriching life experiences that have helped ground him. His ideal has remained to this day to see the interconnection between art, science, spirituality and how this can bring about renewal in our social, cultural and economic life.



**Antje Ghaznavi** was born in Rostock, Germany. She was studying music at the Conservatory of Music in Bremen when the Bremen Waldorf School asked her to accompany the Eurythmy lessons on the piano. After two years, she left the conservatory to study Eurythmy herself. After receiving her diploma, Antje returned to the Bremen Waldorf school to teach. She was twenty-three years old, and thus began a forty-year career of teaching Eurythmy in Germany, Switzerland, the United States, and Canada. She also studied therapeutic and curative Eurythmy and was part of a performing stage group in the early years. After a move to Berlin in the 60s, she met her husband, Yaqoob, and they were soon joined by their children, Corinna '85 and Nadim '88. The family immigrated to Canada in the early 70s and Antje began teaching at TWS. Subsequently, Yaqoob’s work took them to Hong Kong and the US, before returning to Toronto. Antje continued to teach at TWS until her retirement in 1999.



**Marion Jackson '80** flew straight to the UK after graduation from TWS and has lived abroad ever since. She attended drama schools and actors’ workshops in England and Toronto and taught fitness at London’s Dance Works and Pineapple. While raising her two girls, she helped set up, manage and give fitness training in some of the first health clubs in London. Later, she began to teach acting. Nine years ago, she and her daughters Sarah (18) and Katherine (15) moved to south-western France. After creating her own successful theatre, dance and music school for youths, she now brings her high-energy fitness and dance coaching to students of all ages. Through her research she has developed a total body program to include an outer and inner ‘harmonic wealth for life’ approach to fitness through intelligent nutrition, personalised exercise programs and important group support evenings where people discuss creating the life they desire, sometimes through esoteric teachings of 2,000 years ago; "as above, so below," "as within, so without."



**Shane Alexander Haniff '96** first walked into the Toronto Waldorf School as a new student to Ms. Kraus’s grade seven class. He continued on with Waldorf education until his Ontario Academic Credit year, after which he took a year off and then decided to head southbound to study broadcasting at Specs Howard School of Broadcast Arts in Southfield, Michigan. After a year in Southfield, Shane ended up heading back home to Toronto to learn about his other passion - the music industry. He enrolled in the Trebas Institute in Toronto where he discovered his love for concert promotion and started to throw weekly shows in Richmond Hill, Ontario. After doing shows in Toronto for four years with local and international urban acts, Shane is now a freelance writer specializing in media and the music industry. Shane also works part-time in radio and television, trying to keep his love and passion for media arts alive.



**Alexander Koekebakker '84** attended TWS from nursery until graduation. After finishing Grade 13, he travelled and worked in Europe. Back in Toronto, he completed a BA in German literature at the University of Toronto, then headed off to Stuttgart, Germany, to do a training in Bothmer Gymnastics (Spacial Dynamics). Since 1995 he has been teaching physical education and English at a Waldorf school in Freiburg, where he lives with his wife, Ingrid. There he runs a children’s circus where he invests his creative energy. He is also involved in teacher-training for movement education and gives courses in acrobatics.

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Alice Priestley’s *outofbounds* Morning Verse illustrations 1 & 2 are for sale in poster form.

Contact Alice to place an order: 416.488.7491  
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a final test. Also, depending on the block, students may write quizzes, be responsible for writing up labs in standard scientific format, and complete a research project that offers them an opportunity to delve more deeply into a specific topic covered in the main lesson. In the senior grades, skills lessons often accompany and fill out main lesson blocks. As part of the skills lessons, formal laboratory investigations as well as projects, quizzes and a final exam make up overall assessment of student learning.

In grade nine, we offer a ministry approved science course that follows the international Waldorf curriculum. It consists of a biology main lesson block in which the human anatomy of the integumentary and skeletal systems are studied, a chemistry block focusing on the anabolic and catabolic processes in the life of the plant, and a physics block focusing on thermodynamics.

In grade ten, the science credit is again composed of three main lesson blocks. In biology, the physiology of each of the major body systems is studied. In the inorganic chemistry main lesson, which is largely laboratory based, students study acids, bases and salts, along with the associated use of chemical symbols, nomenclature, and formula and equation writing. In the physics main lesson, mechanics is the focus wherein IS Units (International System of Units), the concept of rectilinear motion as a simultaneous interaction of mass, distance and time, the concept of uniform and non-uniform motion (i.e., accelerated motion) are some of the topics covered.

In the senior grades, the individual sciences receive a full credit each and main lesson blocks in chemistry, for example, are augmented by skills lessons which take place two or three times per week over the course of the entire year. All students are required to participate in the main lessons but only those students considering future university studies in the field of science or those pursuing an interest kindled in previous years choose the science skills lessons.

The grade eleven biology credit is spread over four main lesson blocks; one covering each of the topics of cell biology, botany, zoology, and genetics and evolution. Culminating the credit with the latter topic allows students the opportunity to examine the basis for inheritance and different theories on the driving forces of evolution. The students exercise their ability to see patterns, predict outcomes and solve problems involving dihybrid crosses, co-dominance, sex-linked traits, incomplete dominance, etc. In the grade eleven physics skills lessons, problem-solving skills are further developed by investigations into simple motion, non-uniform motion involving acceleration, vectors and scalars, and energy transformations.

Also in grade eleven physics, the Atomic Theory Main Lesson Block concludes its studies with a consideration of nuclear fission and fusion, while the experiences in the Electricity and Magnetism Main Lesson Block help the students develop an understanding of the rules of electromagnetism and electromagnetic induction.

In the grade eleven chemistry skills lessons, topics covered include molecular theory, atomic electron configurations, stoichiometry, balancing chemical equations, and quantitative analysis of reactants and products. This credit culminates by investigating quantitative solubility

rules and volumetric analysis.

In grade twelve physics, problems from areas such as dynamics and kinematics, potential and kinetic energy transformations, equilibrium, momentum and electric, magnetic and gravitational fields are studied. Other key topics include: inertial and non-inertial frames of reference, projectile motion, uniform circular motion, planetary dynamics, Newton’s law of universal gravitation, concepts and units related to energy and momentum, law of conservation of momentum, elastic and inelastic collisions, Hooke’s Law and energy transformations. An in-depth exploration of wave mechanics is undertaken in the Optics and Acoustics Main Lesson Block, and the Modern Physics Main Lesson Block begins with a review of the behaviour of light and wave-particle duality. In grade twelve chemistry, some key topics include: introduction to energy, molecular motion (translational, rotational, vibrational), endothermic and exothermic reactions, Hess’ Law, bond energy, calorimetry, Gibb’s Free Energy, and a summation of the laws of thermodynamics. During the second semester key topics include: rates of reactions, factors affecting the rates of reaction, collision theory, catalysis, reaction rate orders, mechanisms for complex reactions, chemical systems, and equilibrium and electrochemistry. There is also a main lesson in biochemistry during which the world of hydrocarbon chemistry is explored through laboratory activities.

We have a strong, vibrant science department at TWS. We are dedicated to introducing students to the synergy between the macrocosm (global level) and microcosm (day-to-day details) of scientific study as it relates to humanity. We see our work as focused on providing students a sound and dynamic introduction to the field of science with two distinct ends in mind. First, to provide those students whose aptitudes and interests lie outside of the field with a basic road-map of subject-matter that is coming to the forefront of our daily lives more and more. And second, to provide the increasing number of our students who choose to go into the field of science at the university level with a solid foundation in current scientific ideas and an ability to approach their further studies with developed skills in the areas of problem solving, critical thinking, and entertaining multiple ideas/perspectives. Our ideal for students is that they display the qualities of natural interdisciplinary learners: intellectual curiosity, cognitive flexibility, creativity and enthusiasm for learning, strong historical sense of each division of the sciences, and the ability to understand information conceptually as opposed to memorizing isolated facts.

Our facilities are conducive to this quality of learning: we have two well-equipped connecting labs with a supporting demonstration lab between them. The campus’ natural grounds, including a ravine, a small river, and twenty-nine acres of fields, forest, gardens and wild space, provide a perfect setting for hands-on learning. ■

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# scott murley

Scott and I agree to meet somewhere convenient for him and along the subway line for me (the perpetual non-driver). He suggests a café near the North York Centre subway station. Surfacing along this stretch of Yonge Street I experience an odd blend of nostalgia and disorientation. I grew up in this area. Most of the ugly strip-malls of my youth have been replaced by office towers (clearly I haven't been back in a while), yet nestled here and there are a few relics from my past. The Dairy Queen my family drove to in the 70s on hot summer nights is still standing, if dwarfed by the surrounding high-rises. Then I spot Scott walking towards me and again I experience a blend of the familiar and the new. When last I saw Scott he was graduating from grade twelve and I was a mere ninth-grader. Before this reunion my memory of him had become rather dim, but it all rushes back as we begin to talk. He is still highly animated and passionate in his conversational style, and the jokester of days gone by can still be glimpsed not far beneath the surface.

When Scott began grade one in 1970, TWS was still housed in a church basement on Lillian Street in Willowdale. Scott's parents were both teachers in the public school system. The fact that they chose to send Scott to a private school was a decision they found themselves defending to their colleagues as well as to the extended family. Like most of us who attended the school at the time, Scott remembers the excitement around the construction of the new building. Most TWS community members were very involved in this ambitious project in one way or another, and his parents were among those putting up drywall and painting. "Everybody had a double life then. You went to school at Lillian Street during the day, and all the teachers and parents went to build the school on the evenings and weekends."

When the subject of Scott's class teacher, Helmut Krause, arises during our conversation, Scott's eyes well with tears. It rapidly becomes clear that Mr. Krause had a profound influence on him as a child, one that reverberates into Scott's present. "In almost every situation in my life as I play through my decision-making grid (Why am I feeling this way about this? What am I going to do?), it is through the lens of Mr. Krause. I'm convinced I would not be the person I am if Mr. Krause had not liked this very precocious, outspoken, different kid." Scott remembers himself as being bold and potentially a bit of a handful. I ask if he remembers how Mr. Krause approached this 'precocious boy.' "With a calming hand." After a pause he continues: "I don't know if it's a Waldorf thing, where the teacher stands by the door of the room, and as you go by they touch your back. What I remember about Mr. Krause is this calming hand. And

I would intentionally try to not get touched by his hand! But whenever you were out of line, out of balance, over the edge, whatever... there was this calming hand that would come out. He would get down to your level figuratively and physically speaking and deal with you one-on-one."

Scott continued at TWS through to grade twelve, attending grade thirteen at Thornlea Secondary School (after a disastrous year as a boarder at Niagara Christian College near Fort Erie). He was accepted into the Radio and Television Arts program at Ryerson, but decided to go to France for a year instead. Upon his return he re-applied to Ryerson and this time was accepted into the Film and Video program. ("Or was it the other way around? I can never remember."). He stuck it out for six months but was constantly frustrated by the lack of equipment and the



requisite classes that didn't seem relevant to his interests. When he finally approached one of his teachers to say he didn't feel the program was working out for him, the teacher's response was: "Then why don't you do what the rest of us did? Get a job in a studio." So he did just that. He was hired by a music studio and quickly realized that when somebody turns to you and asks, "Do you know how to run this thing?", the correct answer is always, "of course." You figure it out. It's trial by fire. The list of artists Scott worked with during his years in the studio reads like a Who's Who of the Canadian Rock scene. "It was fun and trying. It's always incredibly trying to be involved in the Canadian music industry because everybody has great aspirations and there's no money... that whole starving artist thing."

He survived his trial-by-fire education and eventually specialized in mastering. Scott describes mastering as "the aural equivalent of timing in

## class of '81

film. You try to make everything match. I became an editor by trade, and that has translated into all aspects of my life. It doesn't matter whether it's visual, or sonic, or written word, I'm an editor. I can stare at a blank piece of paper for hours, but if you give me bushel baskets full of parts in whatever field I can start putting things together. I enjoy it." In 1989, after three years at the studio, Scott left. He worked freelance and odd jobs in construction until 1994, when he was called back to the studio to become its manager and co-owner. In 1998 he realized the business was failing and sold his portion and moved on before it finally went under.

What followed was what Scott describes as "three horrible years" of not knowing what he wanted to do next. "I went on staff at a church for one year, and then I went into the AV installation business (sub-contracting) for two years." Then, out of the blue he received two separate phone calls from friends suggesting he look into an audio-visual business called FirstVision, a company that creates special board rooms that allow executives to do high-tech presentations. Scott's particular knowledge-base and people-skills were an excellent fit with the company, and he has been working for them since June of 2002, currently as Design Manager. "I don't like thinking of what we do as selling equipment: we sell solutions. You want a space that you can present in, and my job as a designer is to give you a room in which you don't have to think about the technology." Scott's goal is that a presenter can walk into a normal looking room, and be no more than two button pushes away from transforming it for her or his particular technological needs. He launches into a breathtaking example of what a FirstVision system can do in just two steps. "Let's pretend I want to do a Powerpoint presentation from my laptop. I would press PC on the touch-sensitive screen. Immediately a choice comes up: which input do you want: screen end, far end, window side, plasma side (because people don't think of north, south, east, and west). When I choose the screen end (that's my second button push) everything starts moving. The screen comes down, the shades come down, the lights dim, the projector turns on, it switches to the correct channel, the switch in the credenza to light up this particular input in the screen-end switches on, it switches to audio as well, the audio un-mutes and goes to the default levels so that any audio comes out of the ceiling speakers. All of that happens." Clearly installing such a system entails much more than selling equipment: it involves highly trained technicians, programmers and designers. "I get to be creative. I get to tell people what to buy! I'm moving around. So that's fun. I'm very blessed to be doing something that I can do, and that engages me. The technology is always changing, the needs are always changing."

Somewhere in the mix Scott and his wife, Margo de-Boer-Murley, had five children, now ranging in age from one to thirteen years. Margo, who holds a master's degree in English, home-schools the children. They belong to the Richmond Hill



Scott in Grade 3

Christian Homeschooling Association, which Margo started, and whose membership boasts twelve families and twenty-one children. They also joined the Ontario Christian Home Educators' Connection (OCHEC), which brings them together with home-schoolers across Ontario. The organization has an insurance component and other supports in place for its members. "There's a lot of similarity between what Waldorf schools and home-schoolers go through with the ministry of education. You don't want to get entangled with these people. That's why OCHEC has lawyers on staff." When asked if the choice to home-school was primarily for religious reasons he



# eva svoboda

## class of '92

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My interview with Eva Svoboda for this article is a transatlantic-communication feat. We have to organize it carefully via e-mail initially because of the difference in time-zone between Toronto and Dublin, Ireland, where I reside. Although we are able to talk for a few hours via Skype, I know that we could have continued for many more. The wealth of knowledge she relates to me is not exhausted by the time we say our good-byes. Also, we discover that we share a close bond, although our time at TWS did not overlap. Eva joined TWS in grade two, a year after I left upon completing grade eight, and she remained right through to grade twelve and OAC. Her lower school years included a number of class teachers, and upon entering high school she had Mr. Rudolph as her class advisor. I was fortunate enough to have Mr. Rudolph myself during my time at TWS, but as a class teacher in the lower school, so many of our memories coincide and we feel like we were in the same classroom together.

Right from the beginning, I am able to tell that Eva is a young woman of many talents. She received the prestigious Governor General's Award for her work in high school at TWS and her career now is in the field of neuropsychology and cognitive neurorehabilitation. But initially she had pursued fine art at Queen's University in Kingston. This will come as no surprise to her former classmates and teachers, as she was well known during her Waldorf years as an artist who was forever drawing.

Rather than taking the traditional "Candy Striper" route during her undergraduate

years as a student in psychology, Eva's volunteer work in hospitals was in addiction research, chronic care and sexual health. That, coupled with a spell in a refugee camp in Croatia during the summer of '97, gave her immense personal satisfaction and so she decided to pursue neuropsychology – the fascinating science of the relationship between brain and behaviour. As she puts it so well, "Art and science are more closely related than most people think. Science may have a steeper initial learning curve but once scientific knowledge is acquired, creativity plays a large role in experimental design, thinking outside the box when formulating intervention strategies, and of course in putting together those artsy looking brain pictures for conference presentations and scientific journals." Eva is fortunate to be able to include her great artistic sensibility in her scientific career.

After writing her undergraduate thesis in the area of memory and aging, Eva applied to work as a research assistant to Dr. Levine, a senior scientist at the Rotman Research Institute at Baycrest Hospital in Toronto, an internationally renowned centre for research in the cognitive neurosciences. There she became fascinated by the study of autobiographical memory, amnesia and functional magnetic resonance imaging (MRI), an area of research that she subsequently pursued in her master's and Ph.D. work at the University of Toronto. During her graduate-school years, she continued to work with Dr. Levine and other scientists at the Rotman Research Institute, receiving national scholarships to complete her research. Eva continues to work at Baycrest and is currently working on a postdoctoral fellowship in cognitive neurorehabilitation in the psychology department under the direction of Dr. Richards, head of an innovative new memory intervention program for amnesia. In plain English, this translates into the research, development and application of methods to aid individuals with severe memory impairment in functioning more independently in their day-to-day lives.

Amnesia is something that everyone has heard of and there are several ways that a person can get it. Stroke, epilepsy, tumour,

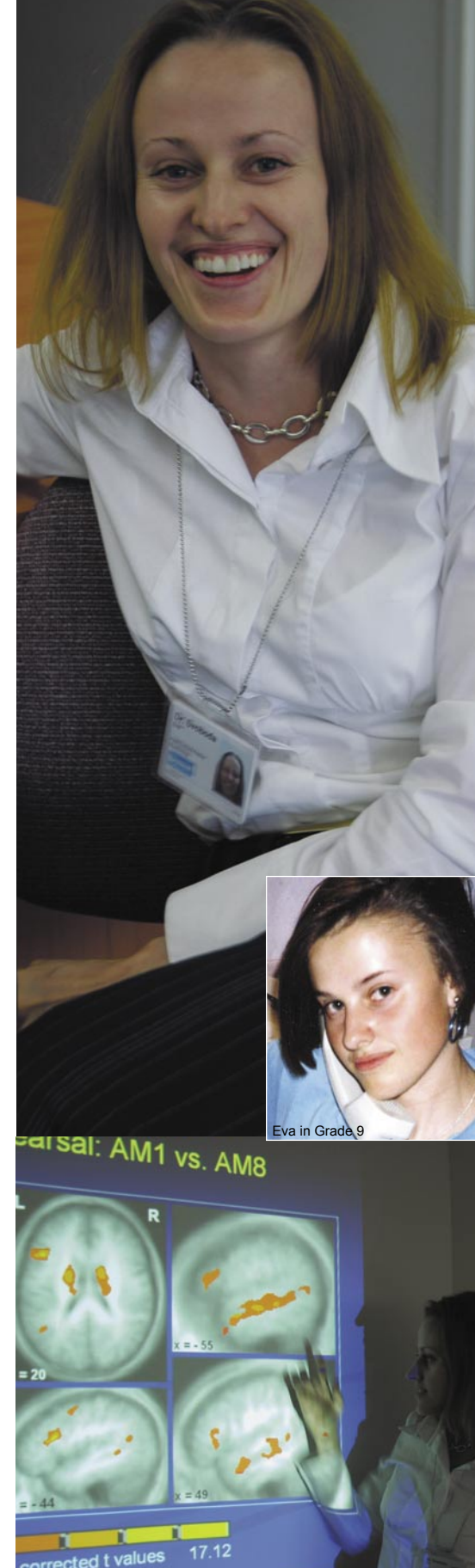
herpes encephalitis, dementia (including Alzheimer's disease) and even radiation treatment for breast cancer can result in memory impairment, as well as what most people are aware of: traumatic brain injury. There are two main dimensions of amnesia – retrograde amnesia: forgetting seconds to decades of one's life preceding the incident - and anterograde amnesia: the inability to encode new memories after the incident; the two can co-occur or occur independently, with the latter being the most common. Cutting-edge research, some of which was completed at Baycrest, has revealed that there are in fact multiple memory systems that are partially independent in regard to the brain structures they recruit and in their rules of operation. This research has allowed scientists and clinicians to do something about amnesia. Prior to these discoveries, the families of amnesiacs had only the option of institutionalization.

One type of memory system that is typically impaired in amnesiacs supports episodic memory, the ability to re-experience events from the past and encode new events as they happen. Without it one is literally trapped in the moment. However, other types of memory may not be lost. For example, procedural memory, such as knowing how to use a power tool, play an instrument, or type, is often spared in amnesia. Depending on the location of damage, some amnesiacs can also acquire new factual knowledge, such as vocabulary, names and facts about the world, which relies on the semantic memory system. In both cases, the amnesiac would not be able to tell you of the event or events when a skill or bit of information was first acquired, as this would rely on episodic memory.

The Memory-Link Program at Baycrest, established fifteen years ago by Dr. Richards, is the only facility in Canada to actively treat individuals with amnesia. They do this by bypassing the damaged memory system and tapping into spared systems. Amnesiacs are hence able to acquire new knowledge and skills that enable them to function more independently. Most of us rely heavily on computers,

day-timers and mobile phones to get us through day-to-day life. I myself would be "lost" without mine. Now imagine that the *only* way you could find out what you did earlier or are supposed to do tomorrow is with those aids. Well, that is exactly what Baycrest is teaching amnesiacs to do with Palm Pilots. Partnerships with PalmOne and the University of Toronto have resulted in adapting cutting edge technology to the provision of rehabilitation services. Memory-Link also relies on the latest developments in memory research, enabling amnesiac individuals to learn how to use "prosthetic memory aids" such as Palm Pilots. Palm Pilots are designed to store as much information as the user chooses to input – photos, voice recordings, schedules, important events, medical history, etc. Since it is virtually impossible for the people involved to retain memory by the mechanisms and rules they used before amnesia set in (a single exposure or trial-and-error learning), new rules recognized by still-operational memory systems, as well as a lot of patience, must be applied to train amnesiacs how to use Palm Pilots. Since a portion of the clients are older, they are as well not necessarily "electronically minded." However, all are able to learn to use the devices and function at a much higher level with their use. While an electronic device can never replace the feelings and emotions associated with memories that inform everything we do in life, including our sense of who we are, Palm Pilots do allow amnesiacs the opportunity to maintain their connection with the people and activities that provide meaning and continuity to their lives. ( See "Marooned in the Moment" by Carolyn Abraham, *Globe & Mail*, December 2004.)

During her one-year internship in clinical neuropsychology at Baycrest, just before completing her PhD, Eva became immensely interested in the area of cognitive neurorehabilitation. She was subsequently recruited to Memory-Link







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everything she needed to do done by then. Clearly she's a very busy woman.

I mention something about this when we finally speak and Susan laughs. "Yeah, my friends all call me an over-achiever, but," she continues, "I think I just enjoy more things than other people." Susan

Getting in touch with Susan Guenther via e-mail is tricky, and scheduling a time to talk to her for this article is even harder. When I finally manage to suggest a date and time, she cheerfully, but tentatively, agrees, saying she would really try to have

is an occupational therapist, or OT, and this is one of those fields that I've never really had a grasp of. I'm hoping that she can clear things up for me. In preparation for our hard-won interview, I do a Google search of occupational therapy and come up with a number of cryptic definitions including one about someone who employs "interpersonal devices" to help others achieve their aims. I have no idea what this means.

I ask Susan what an occupational therapist is and is mumble something hopeful about interpersonal devices. "Well, you get points for not assuming that we just help people with their jobs," Susan begins,

"but it's really the hardest thing to describe. We had to take a half-year course just to learn how to explain it to people! Basically, occupational therapy develops skills for the job of living." Susan explains further that an OT can treat a person of any age, from a prematurely born baby, to the elderly, to the dying in palliative care. They are experts in splinting, which consists of using splints to retrain and trick ligaments into performing more optimally, home safety assessments, and assisted technology - that is, gadgets designed to help the injured, ill and disabled do, as Susan puts it, "what they need to do, want to do, and expect to do." I ask her, "Okay, so, if I want to button my shirt, but can't, what would you do?"

"Well," she answers, "first we'd check what your range of motion is and try to work with that. But then we also have these things called 'button hooks' that can help, or we might put Velcro on the shirt to fasten it instead."

Susan spends half of her days working with children in the public school system, helping them to learn things like how to print their names, pay attention, and write the alphabet. The rest of her time is spent working for the West Park Health Care Centre in an off-site community position at Gage, an apartment building designed to offer a transition to independent living for young adults with a variety of disabilities. Her position at Gage is as a Living and Life Skills Educator, and it's here that she helps people do everything from get up in the morning to advocate for themselves.

Suddenly occupational therapy is seeming less like simple mechanical manipulation and more like counseling and social work. Susan agrees. "Lots of the kids who come to Gage are really sheltered. They are coming from homes where their parents did everything for them." She admits that it's hard sometimes to step back, herself, and not do for others what they can learn to do for themselves, but describes as incredibly rewarding watching the people who come to Gage grow and become empowered citizens who can confidently direct an attendant, phone the government, create a personal budget, or ask for help when they need it.

So, I wonder: did Susan spring from the doors of TWS upon graduation saying to herself, "I

HAVE to become an occupational therapist!!"

"No, I did my undergrad in psychology at the University of Toronto and was pushed by my parents, and healthcare people, to go into speech language pathology," she explains. As she neared the end of her degree, however, a growing pit in her stomach told her that she wasn't quite in the right field. When a friend carried on to study occupational therapy, and Susan saw that this avenue was open to her as well, she began her two-year master's in OT at the University of Toronto's Faculty of Medicine, graduating in 2004. "It was the first decision I made against my family," she adds.

In addition to classroom lectures, pursuing her master's required clinical field-work at four different placements. The first was in pediatrics working with kids who have cerebral palsy. The second was in palliative and complex continual care, the third was in mental health working with people experiencing first-episode psychosis, while the fourth was a neuro-placement working with people who have had brain injuries.

During this busy and intensive time, Susan often found herself in her professors' offices talking about the challenges of being a student living with a disability herself, and from those frustrated seeds grew an amazing project that began as her master's thesis, but which is still continuing today as a massive ongoing project. The thesis, entitled *Navigating the Learning Environment: Lived Experiences of University Students with Physical Disabilities*, looked into the barriers confronting disabled students, and, more importantly, how the students deal with, and are affected by, these challenges. Her research is qualitative, including both written and oral narratives from the students as well as something called Photo Voice, which utilizes photographs taken by the students to tell their stories about confronting barriers in an often surprisingly moving and effective way. This work has turned into a presentation that Susan has delivered across the country - most recently to the Canadian Association of Occupational Therapists in Vancouver, but also in Montreal last year, and soon in Newfoundland. She has received a five-thousand dollar research grant and hired an assistant in the hopes of

wrapping up the research end of the project and bringing it to publication. As an offshoot, Susan also published a reflective paper in 2005 on what it's like to be a researcher with a disability. And as if all this weren't enough, she's a peer facilitator for a group called SexAbility, which puts together workshops around healthy reproduction and sexuality for youth and young adults living with disabilities.

She also knits. And kayaks. And plays the piano.

During the course of our phone conversation, Susan has prepared herself dinner and eaten it, while illuminating her many interests and achievements with humbling eloquence. I'm beginning to feel unaccomplished and feeble-minded. She tells me that it will always be important to her to be a researcher with a disability because there aren't that many out there, and that her work on the experience of disabled university students provides a baseline, a beginning, for understanding in an area not normally explored in occupational therapy. Adults are usually expected to fend for themselves, but 'skills for the job of living,' as Susan puts it, need to be developed at an early age, not just alone at eighteen when the person has finished with the pediatric system.

I ask her what's next on her docket. She says that she loves her clinical work, but that it's hard on her. "It's important to be on the front lines - a role model - but I don't know how long I can keep it up," she confesses. She enjoys instructing, though, and some day she'd love to teach other OTs. She hopes to enter a PhD program in the next year or two. Down the road, she'd also like to organize focus-groups that bring people together and empower them to initiate change in the educational system. "That's my ultimate goal - but don't ask me how long it'll take to get there!" Susan says, laughing. "In the meantime, I love getting up every morning. I've found what I want to do." ■

*Susan's reflective paper can be read online at [www.ablelink.org/public/transition/pdfFiles/Susan.pdf](http://www.ablelink.org/public/transition/pdfFiles/Susan.pdf)*







# Martina Sorbara

class of '97

by Lucas Sorbara '89  
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photos by Lucas Sorbara

the older brother and that, as anyone who is or has an older brother knows, carries with it a whole boat-load of issues. Our esteemed and ever-optimistic editor, Katja Rudolph, described it as “a sibling extravaganza”- a sort of all-in-the-family piece (no reference to the

When I was initially asked to write an article on my little brother and sister, I was skeptical - the subject seemed a little too close to home. Though we are very close and I love them both dearly, I am

1960s sitcom) that might add an additional dimension to the article. I agreed to give it a try.

There were however, certain logistical problems. Martina, or Tina, as most call her, is an artist/musician who is currently pursuing a career as an international pop star in London, England, where she and her husband, bassist and music producer Daniel Kurtz, are busy recording and touring with their highly acclaimed electropop group, Dragonette ([www.dragonette.com](http://www.dragonette.com) or [www.dragonette.com/dragonetteband](http://www.dragonette.com/dragonetteband)). Busy trying to put the finishing touches on their new album, and touring across Europe and the UK, it was going to be difficult to arrange a

time to sit down and talk about her time at TWS and the years since she graduated in 1997.

Nicholas, more commonly known as Nick, at least lives on this side of the Atlantic - in Toronto, in fact. However, as a film producer who recently opened his own production company in the city's east end, Nick's life, like that of his twin sister, is about as far from mine as it is possible to get. Having worked his way up in Toronto's film industry, producing music videos, commercials, and various other projects, Nick is fully immersed in the fast-paced, frenetic and totally hip culture of Toronto's “Hollywood North” film and TV industry. Although I can usually get him on his cell-phone, convincing Nick to sit down with me and reminisce about TWS and the myriad things he has done since, seemed a challenge - that kind of thing doesn't rank very high on a film producer's list of priorities.

Ours is a very close family of six siblings: myself '88, Carla '91, Ginger '93, Noelle '95, Nick and Tina '97. Given half a chance, we will pull out all the stops to get everyone together for dinner at my parents' place. On more than one occasion Tina and Nick have surprised our substantial clan by flying back from far-flung corners of the globe for family get-togethers. Tina dropped everything to show up at a large fiesta celebrating our father's career, and Nick cut short his travels in Europe one year to turn up unexpectedly at my wedding. Would they drop everything to sit down and talk with me?

Luckily, a trip back home to play a Dragonette concert at Toronto's Mod Club offered the opportunity to meet with Tina. Nick also reluctantly acceded to my request for an interview, and following the requisite meal involving the whole family we sat down to talk. Now, an entirely unexpected problem presented itself: though they had many interesting and informative things to say about their time at Waldorf, very little of it was fit to print in these pages. By the time “the twins,” as we called them back then, were in high school, I had long since graduated,

and I had no idea the kind of mischief they and their class mates were getting up to. The descriptions of their behaviour at school made my struggles with students as a new teacher at TWS seem almost tame in comparison. Here were two pioneers of high school high-jinx and slackerdom.

“We are basically the class that started the whole idea of skipping class,” Tina boasts. “We are. Nobody really skipped class before us.” “Hm,” I think to myself, “So, I have these guys to thank for the truant tendencies of my students.” When I point this out to them, both take unmitigated pride in having “started that trend.” “And then they'd give us detentions and then we just wouldn't go to detention,” chirps in Nick. “No, no, no,” says Tina, joking but with distinct pride, “We started the whole trend of actually failing: no one failed before us. We were trail blazers!”

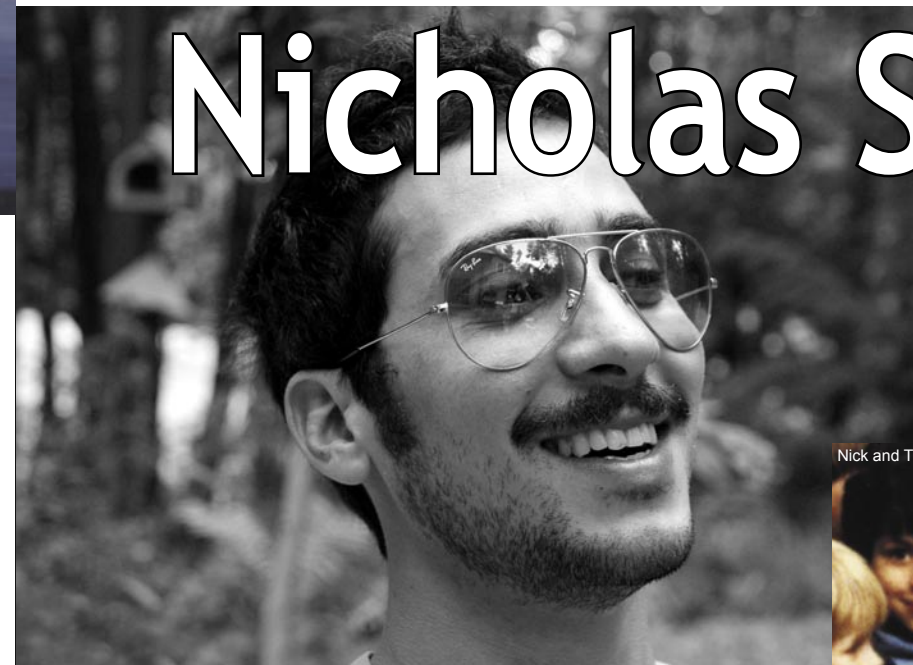
Tina admits to loving woodwork and handwork class, two activities that she has continued to weave into her post-Waldorf life. She made the guitars that she played as a singer-songwriter on Canada's folk music scene and many of us possess examples of her creative talents in wood, wool or other materials. She continues to sew many of her own clothes and stage-costumes and knits with alarming proficiency. On the other hand, she doesn't spare a kind word for Mr. Pickering's chemistry and physics classes. “Mr. Pickering wasn't bad, it was his choice of subjects,” she says. These were bad because, Tina admits, she treated physics and chemistry as spares. “Mr. Pickering failed me all the time because I never came to class.” It wasn't even so much a case of not liking school or science class. “I didn't hate them,” corrects Tina, “because I loved hating them. It was fun how much I didn't do anything.”

Nick recalls the stunts that he and his friends pulled off while at TWS. “Were you there,” he asks his sister, “when we put all of the new handmade chairs around the outside?” “On the roof,” confirms Tina. “It was beautiful. I think *The Globe and Mail* came and took pictures,”

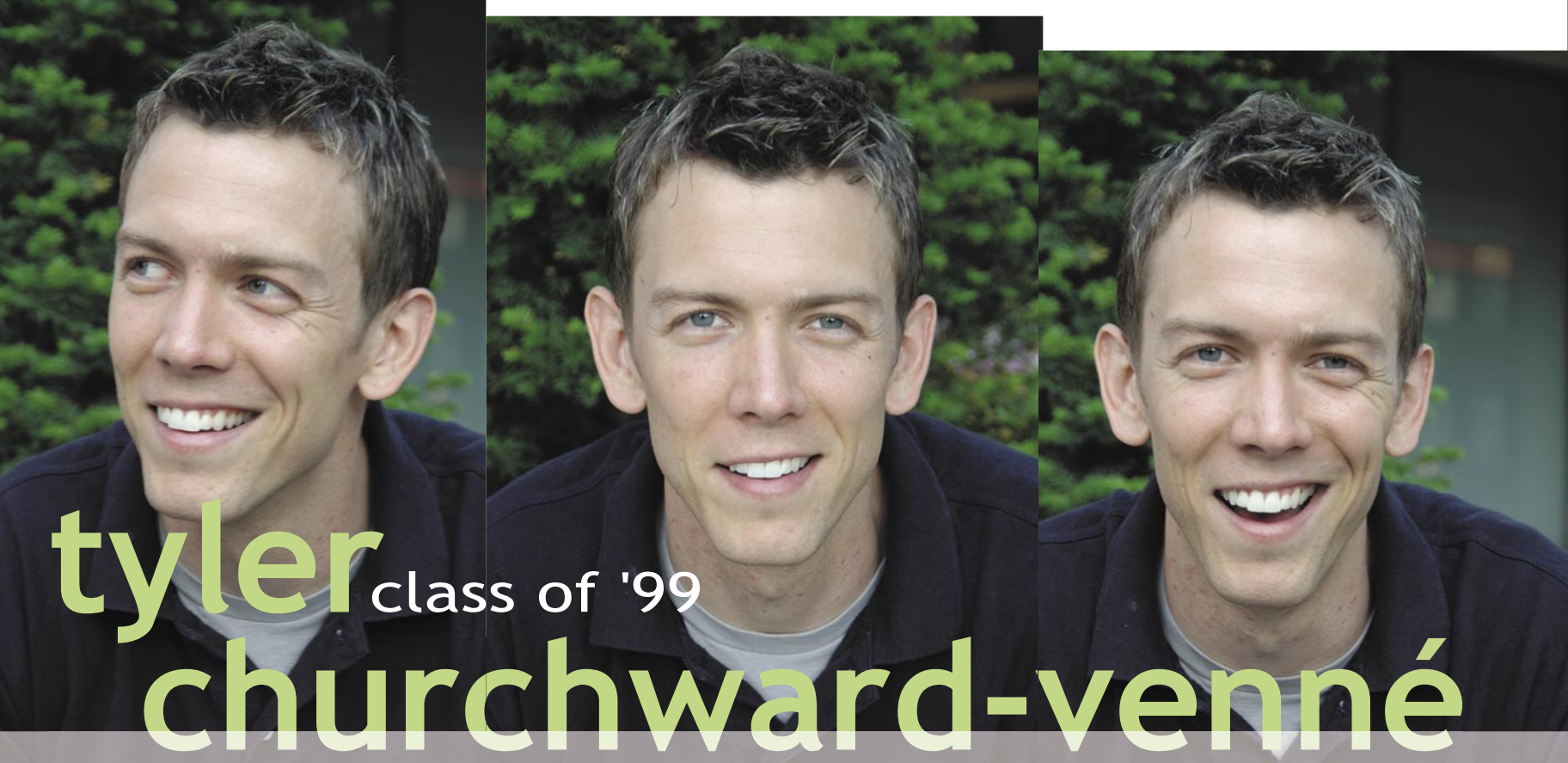
continued on page 31

# Nicholas Sorbara

class of '97







# tyler class of '99 churchward-venné

by Shane Haniff '96  
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photos by Katja Rudolph '84  
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Tyler in Grade 12

A decade after my graduation from TWS, there are many aspects of the round school I still remember. One of them is how everyone knew everyone to some extent. On a typical Friday night, most of the grade elevens and twelves would show up at a house party, someone's back yard, a bowling ally or even a coffee shop. TWS was intimate. Personal. Friendly.

Fast-forward eleven years. I get an e-mail saying that my assignment as *outofbounds* writer is to interview Tyler, who is now based in London, Ontario. Great, I thought. Although I didn't know Tyler well, it's nice to catch up with someone who was part of the same community and shares some of the same memories.

After graduating from TWS, Tyler took a year off. "I wanted a break from school. I deferred my acceptance to York University for a year and decided to make a little money. I worked in a commercial photography studio in the inventory department." But Tyler already knew what he wanted to study: kinesiology and health science. And that's exactly what he did. Four years later, Tyler received his bachelor's degree from York University, as a member of the Dean's List Honour Roll.

Tyler's interest in all aspects of the human body, health, and exercise came early, arising out of both the gymnasium and the classroom setting at TWS. "My interest in health

science and kinesiology really grew out of an interest in sport. I loved playing sports when I was a kid in high school, but I also enjoyed learning about the body in class. Ed's anatomy classes were always memorable. I remember having to draw bones, name muscles, and dissect things in anatomy class. I remember it being pretty fascinating and sparking my interest." Tyler also remembers his classes at TWS as being friendly, which helped the learning process. "Teachers like Jacques Racine and Leed Jackson were always great because I felt they showed an interest in me and what I was doing. I definitely feel as though my teachers at TWS took the time to get to know me as a person."

I ask Tyler if being exposed to some of the sciences at TWS helped his post-secondary education. Tyler responds, "You sort of learn as you go along. I think in many ways Waldorf education is great because you get exposed to many different areas, giving you a strong foundation on which to build. It's a broad education that covers a lot of ground in both the arts and the sciences. I think I developed a real appreciation for science later on when I was at university, but I do have fond memories of the experiments we did in Bob's physics and chemistry classes." Tyler says that he appreciated the opportunity to explore both within a discipline and amongst disciplines at a time when he was growing so much and trying to figure things out. It really helped, he says, to have been

exposed to so many different areas and ideas. "I felt I was a pretty well-rounded student coming out of TWS."

When it comes to subject material, Tyler feels that TWS provided him with a good overview of and introduction to some of the sciences. However, he thinks that it is generally later on in graduate school when students really learn to "do science." "There is a difference between learning science from a textbook and actually doing science in a lab setting – i.e., *running* your own study," he states. "It obviously requires a lot of background in science before you can walk into the lab and start collecting data. Learning the fundamentals builds a good foundation and is a good first step in high school." This, he feels TWS does well. "I think Waldorf education has a bit of a reputation as being geared more to the arts because it offers things like woodwork, handwork, Eurythmy, and circus. People seem to notice those things more. I remember being in high school and telling my friends that we had the opportunity to make guitars and canoes and they all thought that was the coolest thing ever. Maybe those artistic classes that not many other schools offer overshadow the science classes a bit."

Tyler jokes that most people think kinesiology is just a fancy term for gym class, but he clears up any false notions while talking about his undergraduate experience. "As a kinesiology and health science student you study anatomy, physiology, biomechanics, health psychology, nutrition, statistics, and research methods, just to name a few. I liked physiology, so I did as many physiology courses as I could. Physiology basically deals with the functions of living organisms." It also helped, he says, that he liked what he was doing. It made him want to learn, which made remaining disciplined much easier. "I went to class, made good notes, made friends with people who made good notes, and did my readings." Tyler emphasizes how important process is in studying at this level. "When I got to university, I was fortunate to get some formal training in how to actually study effectively." He jokes, "I have friends who study the night before and can hammer

out As on every test. I've tried that and unfortunately it does not seem to work for me. I have to put in the time." Good process and real interest seems to be the recipe that works for him.

After graduating with his BSc from York, Tyler took a year away from academia and worked as both a personal trainer and a kinesiologist at a sports medicine clinic. Although he enjoyed the work, he decided to continue his education. Currently, Tyler is in a master's program at the University of Western Ontario. "I'm studying integrative exercise physiology within the School of Kinesiology at Western." It's at this stage in his science education that he feels he's really doing science and getting a sense of everything that's involved in running a study. One can see why as he describes his thesis work. "I'm studying exercise physiology. Exercise physiology is a broad field, but since being at Western I've done courses in cardiovascular physiology, exercise metabolism, and research methods, to name a few. In my lab we do a lot of work using magnetic resonance spectroscopy (MRS). We use this technique because it gives us a window into the energy status of muscle during exercise. We look at the phosphorous isotope 31P. Phosphorus is present in human tissue and is a good reporter of metabolism. Basically, what we do is we get people to exercise, and then we monitor changes to things like intracellular pH, and monitor phosphorus containing metabolites like ATP, phosphocreatine, and inorganic phosphate within the muscle. The technique can also be used to understand and sometimes diagnose metabolic disorders and to monitor the effects of drugs and drug therapy."

From high school graduation to now, Tyler has followed his interests. "I enjoy what I'm doing right now and for me, that is the main thing. I don't think there will ever be a lack of fascinating areas to study in this field. It seems that the more research we do and the more insight we gain, the more questions we generate and the more we realize how amazing the physiology of the human body really is." ■

TINA AND NICK SORBARA con't from p 29

recalls Nick, laughing. "Or the time we hung all those styrofoam cups full of water around the faculty room." "That must have taken a long time," I say. "Yeah, all night," he confesses, and proceeds to explain how he and his friends used to hang out at the school at night, playing in the gym and pulling pranks like piling all of the tables and chairs from the classrooms into an enormous pyramid that reached almost to the top of the forum.

Okay, this was not going in the direction I had hoped. Here were two highly successful graduates of TWS and their recollections of their school years were having pioneered skipping and failing class; their best memories, the nutty stunts they pulled off. When I ask them, then, if they would recommend Waldorf education to others, their response is an unequivocal "YES!" Their love and appreciation for their school experience is clear, though perhaps a little unorthodox in where it originates.

"I would tell everybody to go to Waldorf. It's the only choice," Tina states emphatically. "I mean, you talk to some people and they are like, 'I hated high school.' You hear people talk about high school and they're like, 'Oh my God, that was the worst experience of my life.' And I think that is the saddest thing I can imagine." Both Nick and Tina stress the point that within the constraints that school placed on them - constraints they were apparently always pushing the boundaries of - the school, they felt, allowed them to be who they were, allowed them to stretch the bounds of what was possible - or permissible. "Even though we were really hard to deal with," says Tina, "I think the teachers loved us because we were such a breath of fresh air as a class." Tina's and Nick's careers as successful and wholly original artists were profoundly nurtured by a school experience that fostered, for better or worse, their penchant for pushing the envelope. And despite all the trouble they seem to have, by their own admission, gotten up to, they and





# sarah duguid

class of '01

by Joanna Russell '89  
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photos courtesy of Sarah

“Do you know what isotopes are?” Sarah asks as she explains her BSc geology

thesis project to me. Thanks to Bob Pickering, yes, I can still recall what an isotope is. From a previous exchange of e-mails, I know that her project thesis is on Australian coral. “Why coral?” is one of my first questions to her, though I don’t feel entirely confident that I’ll understand the explanation. The last time I studied science (biomechanics and human

physiology) was at university, when Sarah was in grade three or four; my high school biology and chemistry classes suddenly seem a lifetime ago. But I am wondering why someone taking a BSc in Geological Sciences at Queen’s University is working on a thesis apparently within the field of marine biology.

I am fascinated by the answer – Sarah is studying coral from a geological rather than from a biological point of view. She is researching the Azooxanthellate corals (non-reef builders). They are small, cold-water coral that live deep in the ocean, not the shallow-

water, colourful reefs I am imagining. The aim of her research is to determine the relationship between the coral isotopic signature and the nature of the modern oceanography of Southern Australia. By studying this relationship, past environments can be reconstructed using samples from the rock record. This understanding can help predict the impact of climate change in the future. Very cool.

Sarah readily admits to having been most interested in the science classes during her high school years at TWS. Her passions

have always been reflected in scientific study. However, she now equally appreciates the art classes at TWS. The drawing skills she learned set her well ahead of her peers in geology. “In geology, we need to be able to show what we see,” she tells me over the phone. “Drawing and sketching are necessary tools for recording and relaying scientific observations.”

Sarah also feels she was able at TWS to develop an ability to think independently and creatively, perhaps because an artistic sensibility is always incorporated into scientific learning. As well as allowing her, the committed scientist, to find interest in many aspects of life beyond science, this has helped her studies immensely because she’s able to conceptualize complex geological scenarios. She notes that this ability to “think around corners” has been a benefit because she is comfortable stepping back to take a broader, less orthodox look at her research and results. As Albert Einstein wrote, “To raise new questions, new possibilities, to regard old problems from a new angle, requires creative imagination and marks real advance in science.”

In the course of our discussion, Sarah and I discover that we have followed very similar paths. Aside from the fact that we are both TWS alumnae (she attended from grade nine to OAC and I from grade three to OAC), we both lived in Markham and we both attended Queen’s University (I graduated in '94 - Sarah graduated in '06). I had originally wanted to study geology then moved out of that field into kinesiology, whereas she had intended to study environmental chemistry but ended up switching to geology.

We also discover a shared love of travel. Sarah and I compare notes from our respective trips to Bermuda. I had visited just after Hurricane Fabian swept through, and Sarah actually experienced the edge of a passing

hurricane while she was down there. Her studies in geology have also taken her to Quebec City and surrounding area, New York State, the Eastern Townships of Quebec, and Calgary. In fact, she returned to Calgary last summer to work for Petro-Canada with a foothills exploration group. She’d been hired by the research division to “characterize a specific group of carbonate rocks in Alberta and the foothills,” she tells me. The job was primarily researched-based, where her interest lies, so she really enjoyed it.

And she was in Mexico with her family last year. The area they traveled to had been hit hard by another hurricane a couple of years ago, which made for very interesting snorkeling. It lies on a carbonate peninsula, which Sarah found really exciting because she had the opportunity examine first-hand the regrowth of coral reefs damaged by a natural disaster. And here we are, back to coral.

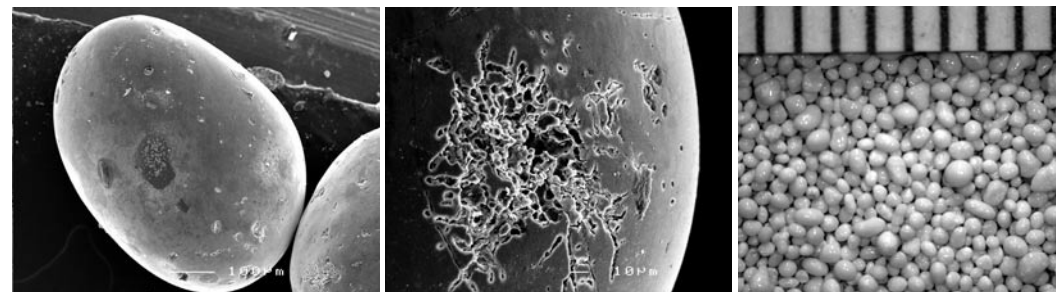
But it is the trip to Peru during Sarah’s OAC year at TWS that seems to have spurred her scientific career: it was a life-changing experience for her. There, she had the opportunity to help organize and run workshops for Peruvian teachers on the subject of incorporating art into the teaching environment. Sarah tells me that she was greatly inspired by the people with whom she worked - the way they are able to accomplish so much with so few resources – but was particularly touched by the environmental degradation she witnessed. She left feeling strongly that she wished to do something in her future to help mitigate the problems that had already been caused. This was a leading reason that Sarah initially chose environmental chemistry. However, a required first year geology course sparked Sarah’s interest in the subject, inspiring her to major in earth sciences. Studying geology has allowed Sarah to become involved with research on acid

mine-waste and the pollution of oceans. Through this, she has been able to pursue her goals of helping to better understand and consequently protect the environment.

Sarah has returned to Queen’s to pursue a master’s degree in geology. Her master’s thesis work focuses on the stable isotopic and trace element analysis of modern ooids with the aim of clarifying the mechanisms of formation. We are now definitely outside my scientific comfort level. “What are ooids?,” I wonder. She explains that “they are tiny round (~1mm in diameter) carbonate grains that have concentrically precipitated around a nucleus. Basically, they look like very small gobstoppers.” At last, something I can visualize.

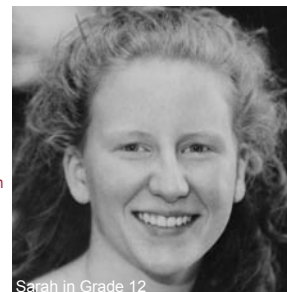
I am curious to know what really drives her. “So what do you want to do with your life? Where are you heading?” I ask her. “I don’t know about the distant future, I just want to do what makes me happy and right now that is research at Queen’s. Who knows what I will want to do when I am done that!,” she tells me. In the immediate future she plans to pursue her geological research in graduate school. Beyond that, the world is open to her. Above all - more than anything - she wants to be happy and continue doing the things she enjoys.

And she enjoys many things outside of her field – like a true well-rounded Waldorf alumna. She’s taken elective courses in creative writing, physics in the nuclear age, astronomy, and environmental biology. She loves to rock climb, she plays volleyball and basketball, and she’s a skier. So if you call her up to say hi and she’s not at home, don’t be so sure she’s in the lab working on her research. She may well be out at a Salsa class... ■



Ooids photographed by a Scanning Electron Microscope - from left to right:

1. An ooid photographed at 100 micrometers
2. Microborings on the surface of an ooid - photographed at 10 micrometers
3. Ooids from the Bahamas. Each black stripe is one millimeter.



Sarah in Grade 12



# alumni/ae

## what's your passion?

## ANDREW BIELER '99

## BOOKS

### Encountering the Graphic Novel



by Andrew Bieler

“Our need now is to understand the formal character of print, comic and cartoon, both as challenging and changing the consumer-culture of film, photo, and press. There is no single approach to this task, and no single observation or idea that can solve so

complex a problem in changing human perception.” (Marshall McLuhan, *Understanding Media*: MIT Press, 169.)

I used to uneasily identify myself as something of a hedgehog in my approach to complex problems, like the influence of new media on human perception. In *The Hedgehog and the Fox*, Isaiah Berlin distinguished between thinkers who absorb everything into a single big idea (hedgehogs) and thinkers with many ideas who refuse to reduce them all into a grand synthesis (foxes). I think we can learn a great deal from the foxes of this world, especially McLuhan, when confronted with some of the more intractable problems of media theory. I would like to introduce you to both a less well known and quite underappreciated fox of media theory, Ryan Clement, and the complexities of a ‘cool’ medium that is as pleasurable as it is ubiquitous – the graphic novel. Although I don’t think about graphic novels very often and have not indulged in their visual narratives to any considerable extent, I have been unable to avoid their considerable influence on other media, particularly film and painting. I was quick to indulge the recent Frank Miller adaptation, *300*,

and was really impressed by a little film called *Super Amigos* that played at HotDocs last spring. I think it was actually the impact of *Super Amigos* that piqued my interest in graphic novels and led to a few meandering, summer-brew-induced debates about the medium with my friend and colleague Ryan Clement. The following is a somewhat abridged version of a recent conversation I had with Ryan and provides a decent introduction to the medium.

**Andrew:** So, why are graphic novels so fashionable these days?

**Ryan:** They’re a relatively new medium with many similarities to older mediums. For instance, they are related to comics, comic strips, cinema, television, painting and a host of new media, especially video games. They are often confused with comics but have more developed, sophisticated narratives than comic strips or comics. They first came onto the scene in the 1970s. Also, they translate really well into other media – translating a graphic novel into a film is easier than translating a novel into a film – for that reason it is very attractive to filmmakers. Graphic novels combine narrative and visual imagery in a particularly compelling manner.

**Andrew:** Right, I guess Scott McCloud lays that out pretty well in *The Invisible Art*. He defines the medium as “juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer” (McCloud, 9). I think it is the multiple screen juxtaposition of the medium that gives it a peculiar potential for writing spatial narrative and commenting upon other screen cultures. While multiple screens have certainly been explored in cinema, like in Mike Figgis’s *Timecode*, graphic novels almost always have many screens of text/ image compositions per page. Also, there is the juxtaposition of text and illustration. Is the illustration and writing done by the same author?

**Ryan:** Actually, usually someone writes the text, as in a film. Then, someone else does the illustration. However, independent publishers often do both the animation and the writing.

**Andrew:** Do you know anything about Frank Miller?

**Ryan:** He’s one of the most well known graphic novelists. His graphic novels are continually being adapted into screenplays, from *Robocop* to *The Spirit* and *Sin City 3*, which are currently in pre-production. He’s known for making the Batman character dark. *Batman Dark Night* is the exact opposite of the 60s serial “Batman”

– he’s an aging man with heart problems, a little senile, cynical about the world, a real anti-hero.

**Andrew:** Right, which is one of the many reasons Miller’s considered the master of noir. Do you think there is something about his style that translates particularly well for the cinema?

**Ryan:** He has taken inspiration from 40s noir, so that when you want to take it back to film it already has filmic elements that are easily transferable - like low key lighting and the femme fatale.

**Andrew:** Right. On another note, I find it interesting that the graphic novel is also starting to influence documentary filmmaking. The documentary *Super Amigos*, by Arturo Perez Torres, intermingles cinéma vérité with graphic-novel-inspired animation sequences to narrate the story of these former luchadores, turned social justice activists, in a really fascinating way. What did you think of this strange mix?

**Ryan:** Well, cinéma vérité is constructed on a realist aesthetic, whereas graphic novels tend toward the fantastic and the mythical. So, the traditions don’t usually get along very well. However, I thought *Super Amigos* did a really good job of mixing the two traditions.

**Andrew:** If you were stranded on an island and could only have three graphic novels, which ones would you take?

**Ryan:** I would take *The Watchmen*, by Alan Moore (writer) and Dave Gibbons (illustrator), which is kind of the Hamlet of graphic novels. It engages in an alternative history of the United States during the cold war and was one of the first graphic novels to create a set of superheroes whose confrontation with ethical, emotional, and political issues is more human than superhuman. It challenged conventional stereotypes of the genre in this and many other ways. I would probably also take *Dream Country* from Neil Gaiman’s *Sandman* series, which I have not read yet. The third choice is more difficult. I know people who would choose Art Spiegelman’s *Maus*, which is probably the closest thing to cinéma vérité in a graphic novel except for the fact that everyone has an animal’s head. It’s an autobiographical account of the Holocaust and is really well written, but I wouldn’t want to take it to an island, since it is a little on the heavy side. I’d probably take some Manga instead. Manga is the Japanese version of the graphic novel and has been around a lot longer and is read more widely than its western counterpart. It’s usually not that deep but you can’t always be deep. I’d probably take some Hayao Miyazaki, one of the most acclaimed Manga artists right now....

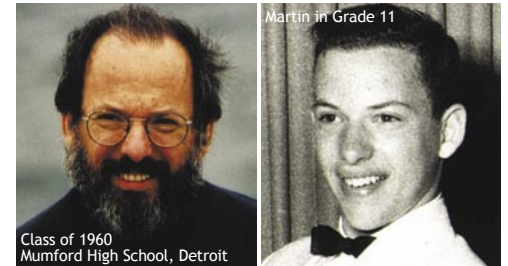
**Andrew:** If you could recommend one graphic novel to someone new to the genre, which one would it be?

**Ryan:** Neil Gaiman’s *The Watchmen* is a great starting point. It takes the familiarity of comic books and shows you the difference between graphic novels and comic books really clearly. The *Sandman* series, though, is actually what got me hooked on graphic novels. There’s more mythology going on in this series. For instance, *Season of Myths* incorporates pretty much every mythology you can imagine, including Greek gods mixing with Norse gods, Japanese gods, Egyptian gods and the gods that Gaiman makes up. He basically invents a mythology.

**Andrew:** I like it already. I think I’ll start with that one...

Well, I hope my meandering conversation with Ryan will inspire you to consider graphic novels on your fall reading list, if they are not already on it. I, for one, am now officially nostalgic for my comic-book-reading days and am ready to jump into a few of Ryan’s graphic novel recommendations. I think I will begin with Neil Gaiman’s *The Sandman: The Doll’s House*. It should be a refreshing break from critical theory and grad school headaches. Anyway, I’m looking forward to hearing what other alumni/ae are reading for pleasure these days. ■ bielerandrew@gmail.com

## CONTRIBUTORS cont’d



**Martin Levin** received a BSc in 1964 from Wayne State University in Detroit, Michigan, and a PhD from Johns Hopkins University, in Baltimore, Maryland, in 1969, both in mathematics. He taught at Marlboro College in Vermont, Johns Hopkins, and the University of Maryland, and served as registrar for the Rudolf Steiner Institute. Then he became a Waldorf teacher. He came to Canada and the Toronto Waldorf School in 1978 as the school began its first grade twelve class and taught there until 1995. He served as high school chair, co-chair of the faculty, and board member. He then taught at the Shining Mountain Waldorf School in Boulder, Colorado, and later at the Washington Waldorf School, in Bethesda, Maryland. He retired from teaching in 2005. He now resides with his wife in Silver Spring, Maryland.



**Leslie Loy** works as the Waldorf Schools Liaison and Outreach Coordinator for NetworkM. She was a member of the first class of the Waldorf School of Orange County, California, which graduated from eighth grade in 1997, and is a graduating member of the Class of 2001 at Summerfield Waldorf School and Farm in Santa Rosa, California. After high school she spent a year traveling and working before attending Marlboro College in Marlboro, Vermont, for one year. She completed her Waldorf teacher training in May 2006 at the Center for Educational Renewal in Santa Rosa, California, focusing her final project on the Waldorf sex education curriculum from pre-kindergarten through twelfth grade. She now lives in Portland, Oregon, and attends Reed College as an American Studies/ English major.





# VASSAG BAGHBOUDRIAN '00

## MUSIC Listening Ourselves Out of the Maze and in through the Labyrinth



Vassag at the "Towards Genuine Tuning" conference, Spring Valley, NY, June 2007



### ALUMNI/AE, WHAT'S YOUR PASSION?

by Vassag Baghboudrian  
photos courtesy of Vassag

The Earth teems with sound and our ear accustoms itself to life's relentless growl. There is pitch hidden in every bone of Earth's body: a frequency reflecting the archetypal realm of tone. Within us lies the possibility of bringing this realm into creative expression, giving rise to whole symphonic worlds - worlds that take as their golden thread the beat of our hearts and the flow of our breath. These are guided out of individual labyrinths by our seeking spirits. They are born of a fervent and noble activity where the resolute practice of one's limbs is imperative: our very bodies, our very selves, instruments that play instruments...

The musician then, must always try to be in tune both with her or his own temperament and that of the instrument. The musician must always try to be in tune with what seeks to manifest through him or her. What tones will then speak as music? To what do we as musicians give voice?

Out of my passion for enriching and insight-filled experiences of music came the opportunity to attend a conference where I was able to explore some of my questions and discover new ones. This conference took place over three days in Spring Valley, New York, and was called "Towards Genuine Tuning."

There the subject of the fundamental elements of music such as temperament, the tonal hierarchy of scales, and tuning of instruments was delved into with great intensity and from many angles. What inspired this conference was the work of Maria Renold (1917-2003), who was greatly informed and inspired by the work of Rudolf Steiner, especially concerning his indications on music and his groundbreaking statement about C 128Hz.

Steiner's controversial statement that the prime tone to which all other tones can be traced is C vibrating at a frequency of 128 Hz has far reaching consequences in relation to the pitch used today, which vibrates at a much faster frequency. We are currently accustomed to prime C vibrating at a frequency of 130.81 Hz. This means that when an orchestra tunes using the note A as the common tone, it vibrates at the relatively high frequency of 440Hz. Whereas with Renold's tuning based on the above indication by Steiner, A should naturally be vibrating at the lower 432Hz. The significance of pitch frequency and its application in the evolution of a new tuning system by Maria Renold has enormous implications not only within the field of our aesthetic experience of music but also possibly at the therapeutic level. Though pitch and frequency both describe the same thing, they aren't quite synonymous. One key distinction between these terms is that pitch is relative - a matter of common agreement among musicians - while frequency is absolute - a precise, unambiguous measurement. Both describe how often air-pressure levels repeat. A scientific description of air levels changing at a certain rate is, for example, 440Hz. A musical description is A above middle C. But while 440 Hz will always be that, A above middle C may vary greatly in frequency, having the frequency of 440Hz or 442Hz or 432Hz. In other words, pitch depends on musical convention and frequency is an objective measurement.

The lowest possible pitch the human ear can detect vibrates at a frequency of 16Hz - i.e., 16 times per second, with any pitch lower heard as a beat and not as a continuous tone. Multiplying 16Hz times eight brings us to Steiner's prime tone of C 128! Conversely, 16Hz divided by 2<sup>4</sup> (16, 8, 4, 2, 1) equals one frequency wave per second – synchronized with, in other words, our smallest generally used unit of time, showing that this pitch is deeply founded in the world of time and our life-rhythms within it. This revealed to me an important relationship between what Steiner suggested and what could be traced, without too many abstract formulations, to actual human experience of acoustical phenomena, grounding his statement firmly for me.

This foray into pitch and its measurement through frequency led us to explore the topic of how exactly we tune our instruments today and whether this is in harmony not only with human proportions but also celestial ones. Thus we explored the search for a genuine tuning based on mathematical principles reflecting human and cosmic ratios. Concerning such proportions, it is not without significance that the study of music in medieval times was accompanied by the study of arithmetic, geometry, and astronomy, forming a Quadrivium, four fields of the seven liberal arts.

Many systems for tuning instruments exist, each of which evolved out of trying to maintain a purity of sound between intervals by adjusting the space between them according to mathematical ratios. Not only was the integrity of intervals a motivational force for finding such systems, so was the need to keep different instruments in tune with each other. Each period of history and different geographic regions show preferences for certain intervals and evolved unique tuning systems giving their intervals of choice the correct pitch spacing. However, within the Western European tradition, this search for correct ratios between intervals created discrepancies within a collection of seven tones, one of which is known to theorists as the Pythagorean Comma.

In the west, a solution was then invented particularly adapted to keyboard instruments, in which an even distribution between all twelve semitones of a seven-note scale was implemented, giving us the system that we use today, called Twelve Tone Equal Temperament Tuning, sometimes abbreviated as 12-TET (it was developed over centuries and adopted for general use in 1918 after the invention of a practical aural method of tuning to Equal Temperament). This meant the only true ratio preserved from all preceding systems was that of the octave, and that any discrepancy resulting from certain intervals being correctly proportioned while others were not, was distributed evenly among all seven tones. This erased the original integrity of particular intervallic ratios. Although intonation would not be precisely correct, all twelve keys would sound in tune with one another and modulation between distant keys would be more pleasant to the now tricked ear. Tricked, because although one could finally play a composition in a key formerly impossible to play in tune with the other eleven keys, it was at the price of the very special character a key has when its intervals are spaced in accordance with its own individual structural harmony, and not with that of an over-arching, uniform system accounting for other keys as well. (To understand what is meant by individual structural harmony of a key would necessitate going further into depth about how frequency determines the quality of the tones we hear and how that affects the patterning of notes inherently. Intervals may then take shape between tones vibrating in harmony with living

principles and not abstract ones, reflecting an order rendering each key unique and flexible all at once.)

During the first evening of the conference we listened to music from two pianos, one of which was tuned to Maria Renold's method, named Twelve Fifth-Tones Tuning, and the other to Equal Temperament Tuning. We listened to intervals, scales and later on to the twelve major and minor keys, which are essentially indicators as to the predominant pattern of notes in a work of music. Each key or pattern has its primary characteristic note, which lends its name to it. For example a musician will speak of the key of F major whose scale (the pattern of notes in either major or minor configuration) begins and ends on the note F.

The differences in tone-colour, which relate to resonance, pitch frequency, and a tone's particular intervallic relationship to a preceding or succeeding tone, heard in the examples played on these two pianos, outweighed any similarities. It was remarkable to hear. With the comparison of excerpts from compositional works, our observations of the differences in sound reached new heights and depths of feeling. These were received together in the hush of a very special experience.

With Maria Renold's method, I experienced a whole range of characteristics I had never known could exist, which enriched my appreciation for the individual character of each key. The differentiation between key colours was far more apparent than with Equal Temperament Tuning. Graham Jackson, author of *The Spiritual Basis of Musical Harmony*, was present at the conference and mentioned how when he first had his piano tuned according to Renold's indications and played on it, he felt that there was a greater clarity and resonance to the notes. He also felt them to "float free in the room, whereas with equal tempered tuning, the notes tend to feel glued to the keys."

During the course of the conference, I was shocked to discover that essentially an ingenious yet abstract system not in harmony with the above-mentioned human and cosmic ratios determines the temperament of instruments today. It is just such an abstract system that I consider a maze, born of our searching intellect. I tend to imagine the golden thread out of this maze to be the heart, which is itself a labyrinth leading into the centre of ourselves. There we can perhaps once again discover consciously the harmonious connection between our beings and the world of sound, which influences not only the work of musicians but all our lives, both micro- and macrocosmically. An exciting prospect for further development...

Under the guidance of three exceptional lecturers, Bevis Stevens, translator of Renold's work from the original German, Paul Davis, a contributor to Renold's book, and Daniel Haffner, a priest in the Christian Community Church, the attendees of this conference were offered an incredible wealth of knowledge, once again investigating those realms which in centuries past accompanied an education in music. Notably, we were given occasion to discuss and test what we were exploring using a wide range of instruments demonstrating what is essentially a new system of tuning leading to a whole new experience of music in harmony with the cosmic spheres and ourselves. ■ [breathweave@gmail.com](mailto:breathweave@gmail.com)



# FRANCIS MURCHISON '98

## JUSTICE (& ADVENTURE)

The Pan-American Social Cycling Initiative



Vancouver, Canada



Ushuaia, Argentina

*by Francis Murchison  
photos courtesy of Francis*

On October 14<sup>th</sup>, 2003, I, Francis Murchison '98, embarked on a transcontinental bicycle trip with my life partner, Johanne Pelletier. Departure: Vancouver. Destination: everywhere between Vancouver and Ushuaia, Argentina, the world's southernmost city. Now this initiative shouldn't be mistaken for some sort of freakish sports challenge; neither was it a simple adoption of a nomadic lifestyle involving pedaling, camping, cooking food on a miniature stove, and cleaning off caked-on grit and sun cream with baby wipes every evening. This trip was about moving from one place to the other in such a manner as to experience every inch of the trajectory to its fullest, and deepening our understanding of the places we passed through. To convey the depth of experience, we interviewed around thirty social justice organizations and published articles in four languages on our website: [www.cycloamerica.net](http://www.cycloamerica.net). This piece intends to impart a gist of the actual experience I had; all interested in reading further about the solidarity project itself are invited to do so online.

Our wise acquaintance Mitch, whom we met in Oakridge, Oregon, told us that he was confident nothing bad would happen to us. The vast majority of the people out there are good people, he said. If something bad happens in the world we all hear about it, hence the biased opinion we tend to form that the world is a very dangerous place. We did come close to death at the hands of trucks and cars on a regular basis, we were also threatened by a gun toting hick, coerced by cops, cheated by many, and unwillingly submitted to gunfire as a population-control method. In fact, drawn firearms were discharged in our near vicinity on no less than five occasions in a year and a half mostly with malicious intent, but not towards us. Nonetheless, the large majority of our encounters were pleasant, or mundane at the very least, with no evil intentions, exactly as Mitch had predicted.

*September 26<sup>th</sup>, 2003*

We take the seventy-two-hour bus ride from Montreal to Vancouver involving high levels of restlessness that lead to multiple wrestling matches in dreary parking lots across the country and spend two weeks in the excellent company of my then ex-roommate's brother and his housemates in Vancity.

*October 14<sup>th</sup>, 2003*

The actual 'trip' commences. We begin to bicycle towards the South Pole. Obviously, with such a long time-period set aside for this trip, and our snail's pace of fifteen to twenty kilometers per hour, the large-scale trip has to be divided into many small trips. The first trip on hand: the United States. The challenges: winter weather and budget.

But today, we make it just into the States and camp in an abandoned lot for thirteen hours of slumber.

*October 21<sup>st</sup>, 2003*

### **One week on the road**

We approach Seattle through cold and rain and finally arrive in the city after a full twelve hours on the road and approximately 150 kilometres (our longest day yet). Near midday Johanne hits a pothole that was hidden by my bicycle until the last instant and flips her bike in a complete arc. Bertrand (her bike) weighs so much that neither of us can really lift him so this is no small feat. I turn around



"Bullet holes" - Michoacan, Mexico

just in time to see her catapulted through the air in a momentary imitation of a flying squirrel. We arrive at our host Brian's house late in the evening. Johanne has survived with a bruised hip and shoulder.

*October 25<sup>th</sup> - 30<sup>th</sup>, 2003*

### **Olympic Peninsula, Washington**

The Olympic Peninsula is wet and green. We indulge in the luxury of a motel room (our first) in Quinault. The next day we realize that we're too beat to even walk down to the rainforest so we coast our bikes down the hill and set up on the soggy moss of a deserted campground. We spend a full day wandering through the enormous trees of the old growth and breathing in the peace. We have learned to identify chanterelle mushrooms and go about enjoying delectably gourmet camp dinners.

*October 29<sup>th</sup> 2003*

### **Is God in Raymond, Washington?**

In the town of Raymond a man stops his truck in front of the church, where we are looking for blankets, and offers us dinner and a warm bed for the night. We accept just in time to avoid that evening's Christian youth get-together. Off we go to his house. We are welcomed into a home of avid born-againism, complete with

slimy Christian rock. I hum an Adam Green song under my breath but choose not to sing. "Everybody's talking 'bout Jesus, everybody's talking 'bout Jesus, everybody's fucking my princess." Before going on our way the next morning, we engage in a fine debate about the presence of God in old-growth versus mono-cropped forests.

*October 30<sup>th</sup> - November 14<sup>th</sup>, 2003*

### **The warm hearts and cold weather of Oregon**

We make it down the beautiful Oregon coast through increasing chilliness with our newly acquired woollen blanket, dubbed 'Blanca.' Winter has brought us the hidden bonus of enjoying a not only stunning but a deserted coastline. Road signs indicate heavy traffic and warn us to look out for walkers, but we're the only sightseers in sight.

Leaving the coast to head inland brings us to Eugene, where we spend three days doing research in the public library. We are treated to hospitality amongst the locals, but also end up sleeping in the park in the rain. Farther inland, we become extremely wet and cold and must stop in Oakridge, just short of a snowy mountain pass. We are taken in by Mitch, a veritable jewel who opens his heart and home to us. The local community of ageing and second-generation hippies show us a good time and, after five days of fun and games, Mitch puts us on a train to get us out of the snow and safely down to Northern California where Rowan Hughes '94 and Rachel (Hughes) '98 welcome us into their home.

*November 18<sup>th</sup>, 2003 - January 20<sup>th</sup>, 2004*

### **California**

Biking through Northern California is a wondrous nightmare. We enjoy surreal foggy forests and Bigfoot country. We camp amongst towering redwoods and in a bird sanctuary...However, the days are drenched with rain, ten days straight to start things off, and our nights are plagued with gunshot-pumping 'wassup'-calling bumpkins, car-door slamming drunkards, and wet sleeping bags. Our chapped feet are no indication of misery though, nor does the soggiess seep deeper than our bones. We're actually having the time of our lives.



"Jalisco coastline" - Jalisco, Mexico

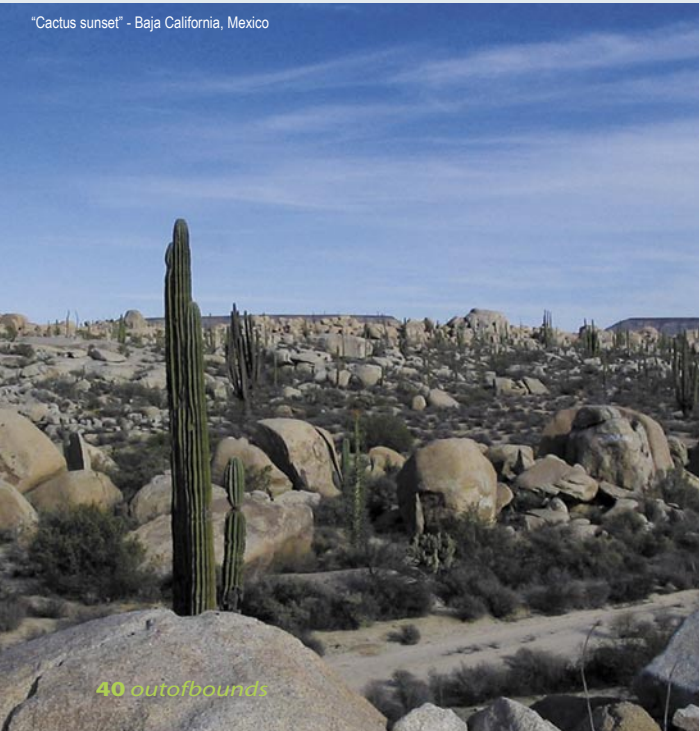




"La familia 'Peluche'" - Guerrero, Mexico



"Panela" - Santa Maria de Yaviche, Mexico



When we depart San Francisco on Christmas Day, we’ve left the soaking brown fields full of bouncy deer behind us, along with the rain. Despite the improvement in temperature, we enjoy Southern California much less. It is plagued by smog, SUVs, private property, and the Atkins diet; it’s capitalism at its worst. LA is a headache to cross and a headache to breathe. We struggle to not categorically hate the States as a whole as our blackened lungs cough up disgust.

We have met the challenges of budget with no problems by avoiding hotels like the pest. This has not been hard since Americans have welcomed us into their homes without fail to do our laundry and spend the night. In a pinch we’ve had to free-camp in some pretty sketchy spots rather than look for paid lodgings. Budget constraints don’t end here; we have about \$10,000 for eighteen to twenty-four months. Overcoming winter weather is a feat of pure spirit. We don’t suffer when our bikes slip in the hail of a California mountain pass and we can barely keep our hands from freezing to our handles, but rather crack-up with joyous laughter to see the steam oozing out of our bike seats. At the very least no one can deny that we have hot butts.

After two weeks of eating at my uncle’s house in San Diego, we ride our bloated tummies into Mexico at last.

*January 21<sup>st</sup> - August 6<sup>th</sup> 2004*

**Mexico lindo y querido**

In the northernmost Mexican State of Baja California we are treated to vast open spaces, wild donkeys, and sunsets straight out of the Wild West. We also come in contact with a new kind of grassroots resistance. The kind where people get beaten up, sequestered, and threatened. Generally speaking, the very livelihood and well-being of the activists we encounter from here to Columbia is at the root of their

activities. These people are struggling for their basic needs to be met. We’re talking *maquiladora* workers, Zapatista coffee growers, pedal-power for poverty stricken Guatemalans, environmental action groups, and consumer defence activists to name a few. In Canada environmental activists don’t need to worry about the toxic waste seeping into their village from an abandoned battery recycling plant; nor are indigenous activists disappeared and tortured for seven months. The cheerfulness of activists across Mexico and Central-America keeps us in awe, and keeps our pedals moving. We could never have done it without them.

We cross the Bay of Cortez from the Baja peninsula by ferry. Mainland Mexico is greener and hotter. The northern states that we ride through such as Sinaloa, Michoacán, and Nayarit, are like a long-lost memory of what this country used to be. Handmade tortillas, deserted beaches, cowboys on horseback, wild mangos galore; it’s a dream come true. We have taken to riding early and late in the day to avoid the mounting heat. We continue to camp, mostly in empty farm fields, but must rent a room at least once a week to wash up and write our articles.

Southerly Oaxaca and Chiapas provide more tropical climes, higher density of population, and many more indigenous peoples. Four sets of Zapatista eyes staring at us from behind black ski masks mesmerize us with tales of four years of repression and suffering. We spend five days amongst these revolutionaries and write extensively about their battles and the manner in which they have constructed cooperative alternatives to the free market.

*August 4<sup>th</sup>, 2004*

**Forty kilometres from the Guatemalan Border**

We are about as scared as we could



"Lago Nicaragua" - Nicaragua

be. The purposely exaggerated revving of a motor approaching our camp-spot on an empty lot has startled us awake and sent us in a frantic scramble for our clothes. Five men pile out of a pick-up truck whose lights are pointing directly at our tent from a distance of ten feet. I climb out of the tent and offer an explanation of our presence. The men claim to be the owners of the land and say they have come to check the water level in the tank to make sure the animals will be okay. We lend them a lamp so they can take turns examining the four inches of crusty, wasp-infested water and muttering their approval. We realize that this is a farce; they probably thought we were illegal immigrants or druggies and wanted to scare us off with their truck. We head back to bed but sleep eludes us, our hearts are still pounding from the scare.

*August 5<sup>th</sup> - September 6<sup>th</sup>, 2004*

**Guatemala**

Guatemala’s steep mountain slopes harbour corn plantations at dizzying angles. We enjoy cool mountain air and screaming contests with farmers on cliff-like fields. Cars, even police cars, have a tendency to spew jet-black smoke. So, Guatemala City necessitates improvised wet-rag gas-masks. I stick out like a freakishly sore thumb here because just about everybody is two feet

shorter than I. Not to mention that they don’t wear skin-tight bicycle digs.

*September 7<sup>th</sup> - 23<sup>rd</sup>, 2004*

**El Salvador**

El Salvador leaves us with the bad after-taste of sexism and too many pupusas (smallish tortillas that are stuffed and fried and served with cabbage salad and hot sauce). Definitely the only country we didn’t really enjoy, to be brutally honest. Any man who suspects that we are married categorically refuses to speak to Johanne. Not to mention the unexplained dirty looks she gets from the women. The crowning touch: Salvadorians seem infatuated with American culture so we are mistakenly taken for gringos and showered with cries of ‘wassssssssssaaaaaaaah’ from passing cars. We spend a full afternoon showing off our spandex to the national TV cameras and then two nights keeping our eyeballs open with toothpicks to get through the news in case our spot is shown. This is no easy task because the national ten o’clock news ends with twenty minutes on the ‘fascinating’ coverage of what the twelve candidates for Miss El Salvador did today.

*September 24<sup>th</sup> - October 2<sup>nd</sup>, 2004*

**Honduras**

In Honduras we leave our bikes in a police

station and take a twelve-hour bus ride to visit the Caribbean. We want to celebrate one year on the road and what better way than a Caribbean vacation getaway? We enjoy fresh fish on the barbecue and enormous rats on the window-sill.

Back to the bikes a week later, the people we meet on the extremely short road across Honduras to Nicaragua are exceedingly kind. Our camp stove is on the fritz and we are welcomed in to share humble meals in various households. We experience the worst of dirty motel rooms ever on this short country crossing. It comes complete with dirty sheets, lipstick kisses on the walls, a bucket shower, and a knob-less lockless door that we secure with our U-locks so we can go out for a bite to eat. But it beats the greasy shower floor in Puerto Escondido, Mexico, and the cardboard box overflowing with used-toilet paper in Naguala, Guatemala.

*October 2<sup>nd</sup> - October 18<sup>th</sup>, 2004*

**Nicaragua**

In Nicaragua we find that the hospitality in the poorest country of Central America is second to none. Nicaraguans are full of friendly conversation and constant offers to share whatever they have to offer, should that be a mango, or a place to stay the night. The goodwill is a breath of fresh air that renews our enthusiasm to continue the trip.





On our way out of the country we are offered a special treat. After a late start near the beach we hit the main road near sunset. On our left, the full moon is visible over the twin volcanoes of Lake Nicaragua, which are turning colours under the rays of the sun sinking over the horizon on our right. As the light diminishes the magical moment is deepened by the song of an insect choir. We float through this sensual ecstasy for half an hour and arrive in Costa Rica with the night.

*October 19<sup>th</sup> - November 25<sup>th</sup>, 2004*  
**Costa Rica**

Costa Rica is replete with rich natural encounters. We are awoken by a small family of bright green parrots in the north, and stay with Tanya Kutschera, former TWS teacher, in the cloud-forest region for over a week. She is teaching in an English school in the small mountain town of *Monteverde*. The rest and relaxation at Tanya's and Jim's has helped us realize that we have accumulated a considerable amount of fatigue. There seems to be no end to our need for sleep; we plan for a full month of rest once we get to Columbia.

The rainy season is considerably different to ride in than the dry. The rain is so hard that we are unable to ride when it starts. Fortunately this usually only occurs in the afternoon for an hour at most. The ubiquitous hills and mountains of Costa Rica have slowed our pace. Our bodies are pretty much accustomed to the workout so we can use this as an opportunity ride side by side, sing, and observe the wonders of nature. Just outside the capital city of San Jose, we come upon *El Cerro de la Muerte* or Death Mountain, which has an altitude of 4000 meters. We grind our way up the mountain for ten days, during this time the hard work has Johanne's legs busting apart her bike shorts! We are tickled by such wonders: toucans and bats flying out of the latrine as I use it.

*November 26<sup>th</sup> - December 23<sup>rd</sup>, 2004*  
**Panama**

We are somewhat bored by Panama. Its flat green fields and monotonous highway have us plagued by considerable regret to not have spent more time in Costa Rica. On the

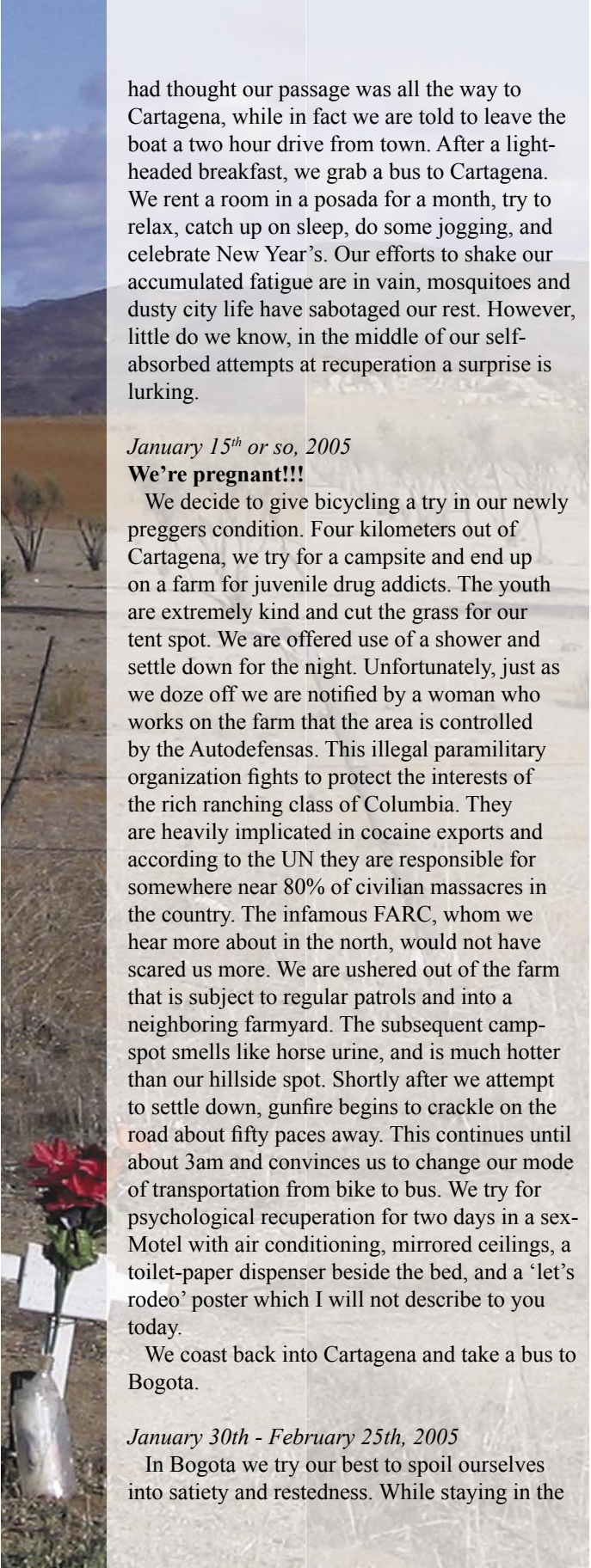
bright side, potable water is readily available everywhere. No more buying ten gallon jugs. We enjoy a river swim every evening as the country is replete with clean rivers. Our slumber is that much more comfortable without the grit of the road. We spend a week in the pre-Christmas bustle of Panama City and follow a road through the rainforest in the direction of the Caribbean. In Puerto Colon, we find a somewhat dubious boat that will take us past the jungle of the Darien gap and into Columbia.

**Columbia bound aboard La Nueva Flor**

I am quick to realize that I suffer from seasickness. On the first day, after losing my lunch and dozing off, I am awakened by sounds of screaming to the sight of water rushing by my face. The bilge pump is broken and our waterlogged boat tips almost all the way over before she slows down and rights herself. Johanne is the only passenger to not be rolling about clutching her stomach; she empties a water barrel in a flash to lighten our load; a considerable physical feat from my point of view as I can barely move. We make it to a small coastal village not far away and dock, to everyone's relief. Much to our surprise the sailors unload five hundred cases of whisky onto the dock, only to change their minds and reload. A new bilge pump arrives by road during the day and we leave the next morning. The evenings of our ten-day coastal trip are spent amongst the indigenous Kuna communities in the islands of San Blas where our boat *La Nueva Flor* ties up each night. I appreciate the clear blue water, palm trees, and sandy beaches much more while on terra firma than while aboard the boat because of my intense seasickness. I am intrigued by this fleeting contact with the Kuna. Not much communication is to be had due to the language barrier, but we enjoy the sight of the colourfully embroidered women's clothing, and while in Isla Tigre are treated to a spontaneous display of traditional dancing to pan-flute music.

*December 24<sup>th</sup>, 2004 - March 15<sup>th</sup>, 2005*  
**Columbia**

After a sleepless night due to illicit unloading of goods we are taken to shore by a small motorboat. Another unexplained detail: we



had thought our passage was all the way to Cartagena, while in fact we are told to leave the boat a two hour drive from town. After a light-headed breakfast, we grab a bus to Cartagena. We rent a room in a posada for a month, try to relax, catch up on sleep, do some jogging, and celebrate New Year's. Our efforts to shake our accumulated fatigue are in vain, mosquitoes and dusty city life have sabotaged our rest. However, little do we know, in the middle of our self-absorbed attempts at recuperation a surprise is lurking.

*January 15<sup>th</sup> or so, 2005*  
**We're pregnant!!!**

We decide to give bicycling a try in our newly preppers condition. Four kilometers out of Cartagena, we try for a campsite and end up on a farm for juvenile drug addicts. The youth are extremely kind and cut the grass for our tent spot. We are offered use of a shower and settle down for the night. Unfortunately, just as we doze off we are notified by a woman who works on the farm that the area is controlled by the Autodefensas. This illegal paramilitary organization fights to protect the interests of the rich ranching class of Columbia. They are heavily implicated in cocaine exports and according to the UN they are responsible for somewhere near 80% of civilian massacres in the country. The infamous FARC, whom we hear more about in the north, would not have scared us more. We are ushered out of the farm that is subject to regular patrols and into a neighboring farmyard. The subsequent camp-spot smells like horse urine, and is much hotter than our hillside spot. Shortly after we attempt to settle down, gunfire begins to crackle on the road about fifty paces away. This continues until about 3am and convinces us to change our mode of transportation from bike to bus. We try for psychological recuperation for two days in a sex-Motel with air conditioning, mirrored ceilings, a toilet-paper dispenser beside the bed, and a 'let's rodeo' poster which I will not describe to you today.

We coast back into Cartagena and take a bus to Bogota.

*January 30th - February 25th, 2005*

In Bogota we try our best to spoil ourselves into satiety and restedness. While staying in the

historical quarter of la Candelaria we meet Paula and Maged, and strike up an instant and fulfilling friendship. Long hours are spent eating Maged's Egyptian and Columbian culinary delights and discussing politics. These two kindred souls open our eyes to many of the subtleties of the seemingly endless war and political unrest that has been troubling Columbia for over half a century.

*March 15<sup>th</sup> 2005*  
**Cali, Columbia**

Cali is the occasion for some long-awaited resting. Sylvia, my mother's childhood friend, lends us her cottage in the hills outside of town where we bask in tranquility and recuperate a bit. The bicycling itself has taken somewhat of a toll on us physically, but the lifestyle of the traveller has affected us more. One is on a constant search for the basic necessities of life, without knowing where they can be found; this itself is more monotonous and tiring than having your personal power send you gliding past the panoramic countryside of an entire continent. Often our time off from the road is taken to write articles for the website, so genuine rest and relaxation is not necessarily found.

We have begun to realize that all possible continuation of the trip has become work to us. Understandably, dragging around two backpacks and eight saddle bags on a bus trip, not to mention the bicycles, is no easy task. The growing fatigue that has been plaguing us since Costa Rica is making itself known by increasing lethargy on our part. All of a sudden one morning we are spurred by a joyous outburst. Let's go home! We feel relieved by this spontaneous decision and take three days to get our ticket, have my wisdom teeth removed, and run circles around Columbian immigration, which has determined us to be in a status of illegal residency for having overstayed our visa by a day.

Eighteen months and ten thousand or so kilometres flash through my mind as I ride with the bikes to the airport in the back of Silvia's truck. No regrets; it's time to go home.

Prior to our departure from Montreal, Johanne and I had formulated an idea that with our camping and other equipment we were to be essentially autonomous. Also, the main

idea of the solidarity project was to increase awareness of alternatives to the dominant development paradigm. We wanted to help the poor, save the environment, fight for social justice...As the trip progressed however, we became increasingly aware that the world was in constant conspiracy to help *us*. The poverty stricken farmer who gave us a duck could have used our help, but he chose to help us and categorically refused to be paid. The trailer-park bound elderly sent us on our way with two pounds of homemade smoked salmon. There are hundreds of stories of how people bent over backwards to help us, and these were often the very individuals we had hoped to somehow help with our project. What we *could* do was write about these lives, and that we managed to accomplish. Overall, I have to say that our voyage has filled me with a general feeling of indebtedness and love towards all, and the urge to give all that I can. ■

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# willow currie class of '94



## alumni/ae art

by Willow Currie  
examples of Willow's work courtesy of Willow

When Katja first asked me if I'd be interested in contributing as an alumni/ae artist, I thought, "Oh, oh, I'd better get my website up pronto!" Just like the shoemaker's children have worn-out shoes, I am lucky enough to be so busy designing for my clients that not much time is left for designing for myself. I can't say graphic design is what I thought I'd have a career in nor do I think it is where I will stay forever but it has become a very large part of my life and it will remain with me.

I started at the Toronto Waldorf School in grade three after moving to Toronto from Wolfville, Nova Scotia, with my mom, Beth, and sister, Laurel. My mom planned to do the Waldorf teacher training for one year and go back to Nova Scotia to start a Waldorf school there. Since life sometimes moves in mysterious

ways, she was offered a kindergarten position at TWS. Of course, she accepted the job, not only for her own career but primarily so my sister and I could attend. Now we return to the east coast only to visit family for summer vacations.

After graduating from TWS with OACs (yes that funny thing we had to go through back then - but, hey, I got to have an extra semester to figure out what to do with my life), I applied to the Nova Scotia College of Art and Design. I attended NSCAD for one year taking courses in photography, drawing, woodwork, metalwork, 2D visual studies, and 3D design. The 3D class I took with my teacher, Anthony Mann, had a profound effect on me and stirred a passion for furniture and interior design. This, naturally, stems from all the forts we built in lower school, from the pine-needle house outlines, with gold dirt and pine cones for trading, to the year we were allowed to have our own wood with which to build them. I think building forts when I was a child was my favourite thing by far!

Okay, back on track ... Anthony Mann introduced me to industrial design but unfortunately NSCAD didn't have its own program. So I applied to Humber College. If you are not familiar with industrial design, it is the design of any product - from cars to shoes. We learned the fundamentals of design aesthetics, function, shape, colour, ergonomics, branding, marketability, target market, etc., all of which is applied to anything and everything in our daily lives.

Having said all this, I have yet to work as an industrial designer. My first job out of school was in graphic design. After a two-year stint with a small, boutique design-firm in downtown Toronto, I was offered a partnership. Eventually, I decided it was time to go out on my own. I had been doing freelance projects on evenings and weekends under my company name, "Loop Design," so it was no new idea. I have been running Loop Design full-time for four years now. Clients range from artsy to financial institutions, from fashion labels to very corporate contracts and everything in-between, which includes a lot of start-up companies or self-employed service-based individuals such as real-estate agents. My projects are as small as an invitation card and as large and encompassing as

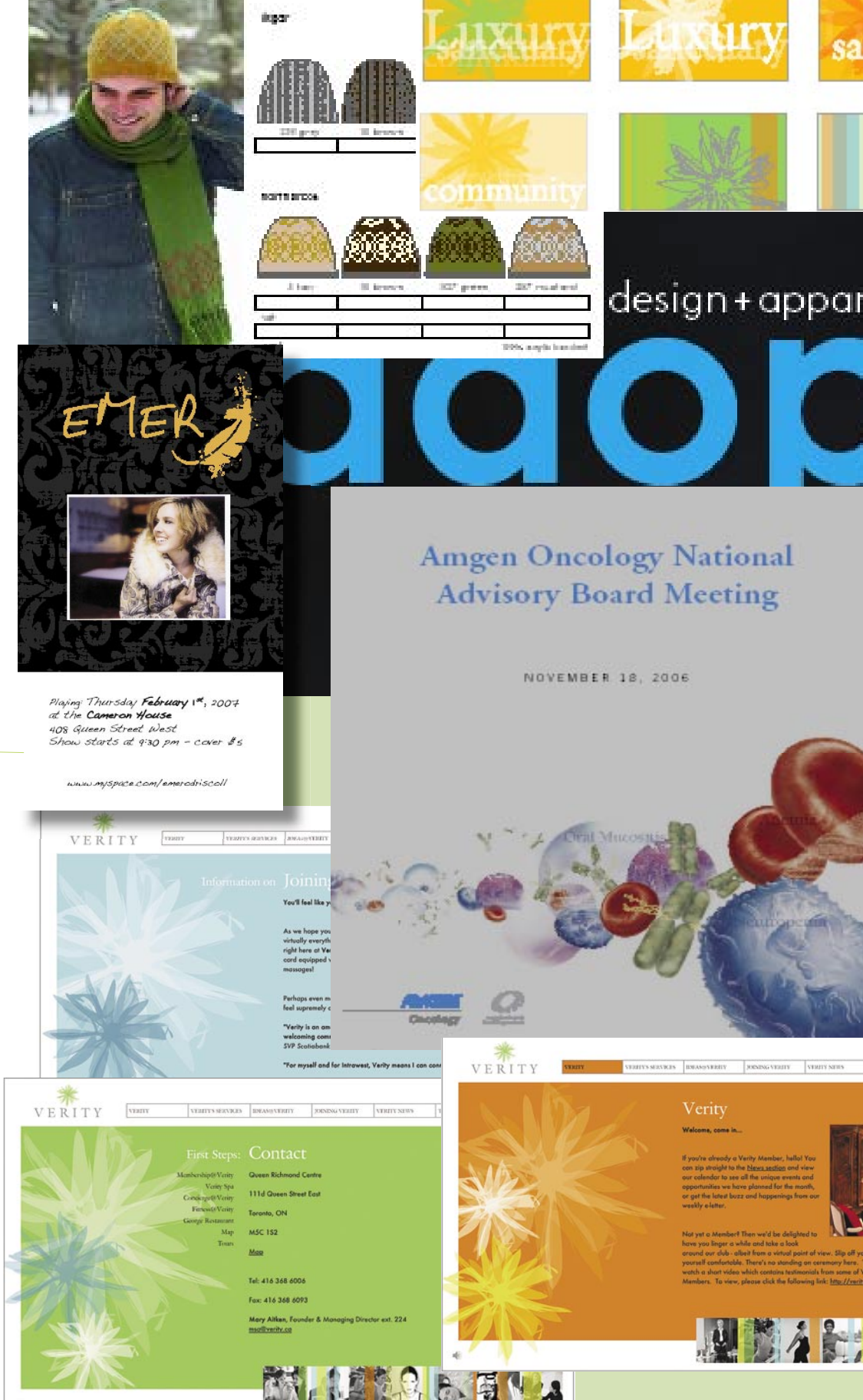
a branding project including logo, stationery, brochure, website and outdoor signage. How do I get my clients? Well, I feel very lucky that they have mostly been referrals by friends and other clients. Since 2D, it has become clear, is my preferred format, I have not missed working in the industrial design field.

However much I love what I do, I've also been itching for a change. Last year I was nominated for the RBC Woman Entrepreneur of the Year award. I didn't win but the application process was thorough and got me to examine what I was doing. I realized that music was very important to me and that it was missing from my life. I remember how much I looked forward to music class at TWS. First it was with Mrs. Koekebakker in lower school and later with Mrs. Haller in the high school choir and orchestra. I found each class exhilarating.

Since August 2006, I've been coming up with various harebrained ideas in my attempt to incorporate music into my life, as I am not musically talented myself. Coincidentally, during this time I had reconnected with Emer O'Driscoll '94 who was at TWS with me in grades three to five before moving to BC. We were hanging out weekly: going to live shows, discussing music and sharing thoughts. Emer is a very talented singer/songwriter and has just released her first CD, "Lucid Dreams." After becoming close friends again, Emer asked me if I would like to be her manager. I was thrilled. I didn't know quite what that meant in practice but it didn't matter, I was just so excited!

Over the past few months, I've been drawing on my marketing, design, and business experience to help Emer with her CD release party. At this point, music management is still a "hobby," but I love it and hope that within the next two years we can find a way to financially support Emer, the band, and myself while doing what we all love.

Design will always be a part of my life, but I am ready to mix it up a bit and look forward to a possible new career. I want to extend a special thanks to Sandi Churchward and Dorothy Haller for the profound effect they had on my appreciation for the arts and music. ■ willow@loopdesign.ca





# ON THE OTHER SIDE... OF THE DESK

DANIEL SCHULBECK '90  
TWS BIOLOGY, MATH, CAREER STUDIES &  
BUSINESS STUDIES TEACHER

*by Daniel Schulbeck  
photos by Katja Rudolph '84*

I have always considered the Toronto Waldorf School to be my school. My sense of community with my teachers came from their influence on me at an emotional/feeling level during my eleven years at the school from early childhood to grade eight. My class teacher for eight years was Ray Haller. Deeply imprinted within me are images from this time of wool threads stapled to the ceiling to direct leaks into waiting buckets while we were working on main lesson books, garbage picking duty in the ravine, admonishments to not walk on the grass, summer landscaping work, VWs, windsurfing, our only class play in grade eight, “HOOT HOOT”, 79.9999999998% on spelling tests, the stool he always sat on, and his brown cardigans. All this occurring in a warm, fertile, social atmosphere alive with the smells of baking, water colour paints, beeswax and later on, engine oil, gasoline and cut grass...this was home!

After I left TWS, high school, university, and a CIDA Youth Internship to the Philippines

and Costa Rica followed. After this, Natalie, now my wife, and I lived in British Columbia where I worked in a sawmill during the winter months and as a tour guide through the Rockies and west coast islands during the summers. During these post-institutional learning years, in the mountains of British Columbia, I rekindled my connection with art. Being engaged creatively in drawing or wood sculpting (visit [www.danielschulbeck.com](http://www.danielschulbeck.com)) brought me to a contemplative place that I only later connected with my years at TWS.

The quality of my learning experiences with Mr. Haller and a couple of University of Guelph professors destined me to a career as a teacher, although, upon graduation, the future, now that I had ‘grown up,’ was still a mystery. In some ways, my time at Richmond Hill High and university was a bit like time spent wandering through a waste land. The going was relatively easy but there was a lack of direction, of real purpose. This hadn’t been the case when I was a student at TWS – my education had been so alive and had so engaged me that there had been

nothing that seemed lacking, no teasing feeling at the back of my mind saying, when are you going to get back to what is real.

When, after what seemed like an interminable time, my destined career finally opened itself up before me, high school was not the first place I pictured myself teaching. Like most people, there was a bit of fear of human beings during their teenage years; most likely because of memories of my own adolescence. There is a quote by Goethe that goes something like, “He only earns his freedom and his life who takes them every day by storm.” It was my intent to earn my freedom and because of the apprehension I experienced when I thought about teaching adolescents, I came to realize that this was where I needed to engage myself. I enrolled and completed a teaching program through the University of Victoria that involved a year-long practicum in a high school in Summerland in the Okanagan Valley, BC. On completion, with teaching job prospects scarce in BC, I convinced Natalie to move east to Ontario to become better acquainted with real fall colours, old friends, and family.

At the time, it did not even cross my mind to

apply for a teaching position at TWS. It held a very dear place in my heart but somehow the notion that the school was still in full swing with hundreds of children playing in the big and little forests at recess time and being warmly engaged in their lessons during class time did not really have a strong foothold in my consciousness. This is a phenomenon that probably most alumni/ae experience. I had brought Natalie to the campus and was sharing my past with her when an unlikely encounter with a caretaker began a rather formal interview process in

development area, a daunting prospect.

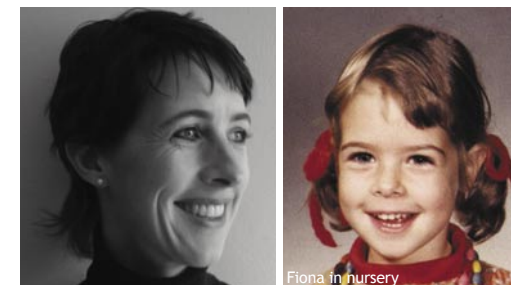
I had begun my anthroposophical reading as a university student when I came across works by Steiner in used bookstores. I was interested in finding out about my roots, so to speak. It was a fascinating experience; something about his writings rang true. At the time, the structure of it seemed so convoluted and awkward that a small tickle of understanding was as much as the experience could give me. During training courses and personal reading now undertaken as a teacher, I again find the philosophy incredibly stimulating but its application into specific classroom situations difficult to see. The philosopher’s stone for me is the anthroposophical view of humans as three-fold beings, each having an interweaving intellectual, emotional and will aspect. I am finding this to be a wonderful frame onto which to hang many, many other pedagogical insights into the teaching of adolescents in whom the intellect is awakening.

Probably the biggest epiphany I have had ‘On the Other Side of the Desk’ involves experiencing the human face of the faculty, especially those in leadership positions. Previously, those whose job it is to mediate between stakeholders, to present tough issues to the faculty, to finalize a decision from the ‘sense’ of a faculty meeting, were perceived by me as members of a special class of human being. Now, I am humbled that these people doing these hard jobs (jobs that place them in the centre of diverse opinions) are just like me, except perhaps for an even greater motivation to serve a Waldorf movement they consider worth fostering with all their skills and efforts.

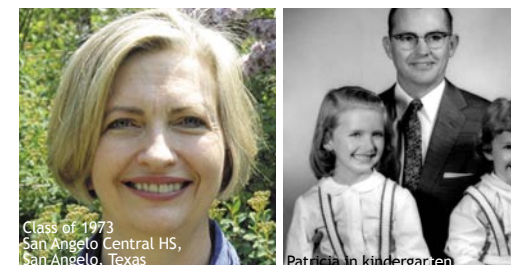
It is impossible for me to fully express what a thrill it has been to be a part of the Toronto Waldorf School community again in an active way. Teaching here has brought me back in touch with the formative influences that made me who I am. This is something I wish for every TWS alumni/ae. The last five years have put me back on track, and I’m not referring to a career direction but rather to my sense of self and what is ‘real.’ ■ [dmschulb@canoemail.com](mailto:dmschulb@canoemail.com)

an interesting way. Teaching at TWS was attractive because of my rich memories from my time here. To be part of this community again was a thrilling and, in the personal-

## CONTRIBUTORS cont’d



**Fiona Macdonald '83** was born in Toronto in 1965 and attended TWS from 1969 until 1980. She studied ballet and contemporary dance at the Central School of Ballet in London, England, on a full scholarship for three years before returning to Canada due to her father’s death in 1986. In 1988, she moved to Vancouver to dance with Anna Wyman Dance Theatre and then Ballet British Columbia. While dancing with both companies Fiona traveled all over Canada, the US, Southeast Asia and Australia. At the end of her dance career Fiona transitioned with a Pilates Teacher Training program in Vancouver. Fiona now lives in Toronto with her loving husband, Ian, and two lively girls, Naomi, age eight, and Simone, age five. Fiona teaches Pilates from her home studio in East Toronto.



**Patricia Mac Master** is TWS’s middle and high school English and choral music teacher. She completed a Bachelor of Music Education and a M.M. in vocal performance, and was active as a teacher and an actress in Dallas, Texas, until 1992. Patricia then moved to New York City to broaden her horizons. There she met her husband, John, married him a year later, and embraced the rich experience of urban life in New York. She has worked as a waitress, an actress, a secretary, a voice teacher, and finally for the Ford Foundation in 1995. Patricia’s daughter, Claire, was born in 1997. The Mac Masters moved to Toronto when Claire was ten months old. The family lived in Vienna, Austria from 1999 until 2001. Claire attended kindergarten and Patricia taught Grade 11 and 12 English at the Pötzleinsdorf Rudolf Steiner Schule in Vienna, while John performed with the Wiener Volksoper and other opera houses. In 2001, the Mac Masters returned to Toronto, where Claire enrolled in the TWS kindergarten and Patricia began to teach English and Music in the high school. John continues his international career in opera, Claire is now in grade four, and Patricia continues to love exploring humanity through literature and music.



# ON THE OTHER SIDE... OF THE DESK

LUCAS SORBARA '88  
TWS ENGLISH & HISTORY TEACHER

by Lucas Sorbara '88  
photos by Katja Rudolph '84

There's a worn aphorism that goes something to the effect that those who can, do; those who can't, teach. Teaching, it is implied, is the purview of those who can't cut it in the real world, and thus retire to the relatively safe occupation of telling impressionable young minds about it. As a relative new-comer to the world of teaching, I am not sure that I am in a position to challenge aphorisms, but I can say that of all the jobs I have had in the "real world," teaching is by far the most demanding and the most rewarding.

Teaching, I have discovered, is a true full-time occupation: twenty-four hours a day, seven days a week. When I am not in the classroom, I am trying to figure out what I am going to do in the next lesson; I'm preparing and trying to devise ways to inspire my students to want to learn. I go to bed worrying if what I have planned will work, I wake up in the night wondering if I am succeeding in inspiring students, or am I just making their lives difficult. Weekends are spent preparing for the coming week's lessons. Teaching, it turns, out is hard work. I would venture to say that it is one of the most difficult jobs I have ever undertaken.

And while it's hard, it's also unbelievably rewarding. No matter how exhausted I may be after preparing and teaching a class, students' questions, their comments, discussions, their attention and efforts, their struggles and their successes, and, yes, even the disagreements, are profoundly gratifying. There is something about the act of teaching, about the process of working together with students and helping them explore and realize their potential, that is truly soul nurturing.

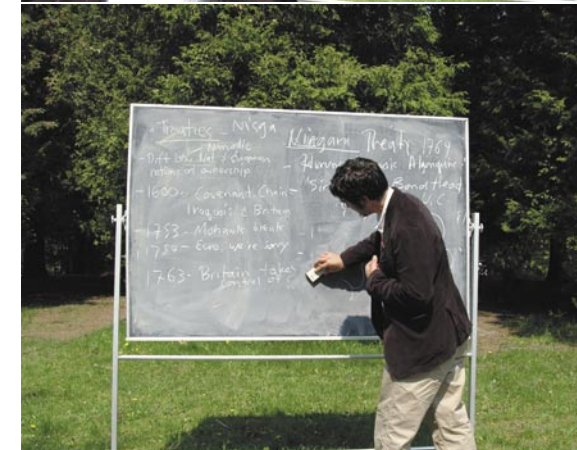
There are of course the occasional disasters: lessons where everyone seems to have thought you were kidding when you assigned the homework; lessons spent almost exclusively asking students to stop talking and sit down; lessons where you thought that letting them go outside would be a nice gesture and they would reciprocate by paying attention. And then there are the surprises, like when you did agree to hold the class outside and not only did they pay attention, but the student who always falls asleep actually remained awake for the entire class.

As I reflect on my first year as a high-school teacher, it seems to me that there is a certain karmic reckoning of accounts that many new teachers must experience as they encounter the students they once were. How many times did I, as a student, fail to hand in my homework on time, ask for an extension on a main lesson book or invent excuses for being unprepared

for class. Now here I am, faced with those same excuses and trying, as my teachers so often did, to make my students see the value in doing their work. (An uphill battle if ever there was one.) I can almost hear my old teachers chuckling to themselves as I admonish my students for not doing their work.

And there is something wonderful and strange about returning to the school of my youth, now a teacher. It is not a strangeness as of something odd or unknown, but of something uncannily familiar. Here are the same halls, the same rooms, the same sounds and even some of the same souls that filled this building almost thirty years ago when I first began at TWS. This familiarity is such that I have often found myself suddenly transported back in time. Running up the worn wooden stairs, late for class (then as now), the row of rounded block columns on my right, the sounds of voices spilling through the double doors from the forum, I am momentarily caught in a time warp, pulled back toward the past. This building, this school, its teachers, the years I spent here, are etched with a profound and enduring tenderness on my soul and it gives me no small amount of joy and amazement to find myself a teacher at the school that awakened my eyes to the fun and joy of learning. And now I am back, learning again, for teaching, at least to me, seems more than anything else a process of constant learning.

It seems to me that this worn saying should read quite differently. In reality, those who can, also teach; those who can't should find some other calling altogether. I, for one, teach for no other reason than that I love it. ■  
lucas.sorbara@sympatico.ca



TINA AND NICK SORBARA con't from p 31

their class are fondly remembered by many teachers.

Neither Tina nor Nick has led what could be called conventional post-secondary school lives. Following graduation from TWS, both enrolled for their final year of high school at Canadian College Italy (CCI) in Lanciano, Italy, where they learned Italian and immersed themselves in the many joys of European life. Both went on to travel extensively around Europe after CCI and several stories from their travels have made their way into family lore.

In a world where a university degree is held up as the ultimate and logical follow-up to a private school education, both Tina and Nick have tried and rejected such a path. Nick, after spending a year traveling around the world, enrolled at Concordia in the film arts program only to drop out after a year to pursue his interest in film directly by going to work in Toronto's burgeoning film industry.

Tina didn't even last a year. In fact she didn't even last a week. Already an up-and-coming artist and performer when she graduated from high school, she was accepted into York University's music program. At that time Tina was playing the coffee houses around Toronto and was developing a solid repertoire of her own songs. Her commitment to university was somewhat tentative to start with, and as she puts it, it didn't take much for her to bail. "It was when I was driving around looking for a parking space in this strip-mall of a university that I told myself, 'This is not going to work.'" A largely self-taught musician, the notion of studying music didn't really fit with her relationship to music and art.

It was shortly after this, at the age of eighteen, that Tina began work on her debut album, *Unplaceables*, which she put out independently on her own label, Little Big Records. Recorded live in the forum at TWS with the help of her cousin David, *Unplaceables* was full of mature and intricate lyrics; folksy, percussive guitar playing; soulful piano work and stellar singing. Much to many people's chagrin the album is no longer available and Tina has largely distanced herself from her early work.

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# way out of bounds - way out of bounds - way out

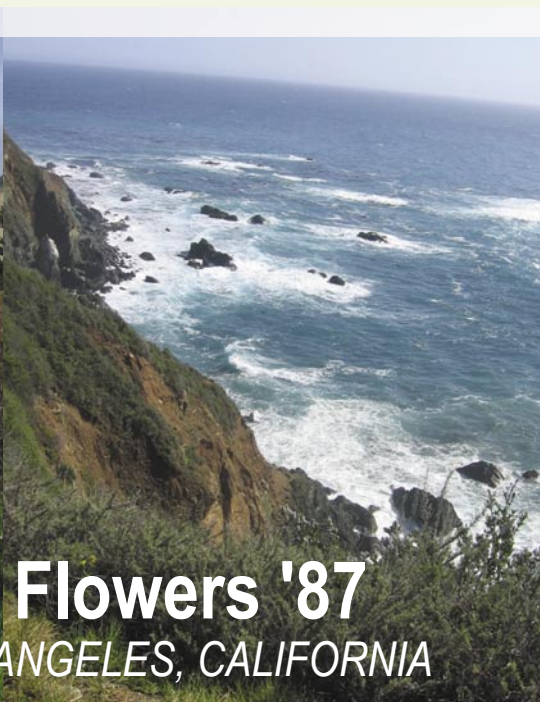


## Nicole (Schneider) Flowers '87 WAY OUT OF BOUNDS IN LOS ANGELES, CALIFORNIA

by Nicole Flowers  
photos courtesy of Nicole

2007 marks twenty years after my graduation from TWS and fifteen years of living in Los Angeles and I can hardly believe that so much time has passed! When Katja was kind enough to ask me to participate in this most recent “Way Out of Bounds” section in *outofbounds*, I was somewhat intimidated since I didn’t know if what I’d accomplished since graduation was worth writing about. I wish I could tell you that I have saved a few dozen babies from fires, eradicated diseases, and figured out how to end all wars, but I can’t. So, instead, let me tell you how an idealistic girl from Toronto arrived in Los Angeles with a bunch of dreams but no map, script, or blueprint, and yet made it work.

Living in Los Angeles is not the same as visiting or watching it on the idiot-box or silver screen; it is dynamic and compelling as well as atrocious and horrifying. Yet I still love it and have found my home. At first, I worked jobs under the table



and ended up managing a tennis club and playing tennis every day for the initial two years I was here. My teeny apartment had a sliver of an ocean view and was in a house built in the '30s to house the Dutch athletes who came to the LA Olympics. I met my husband, Steve, at the tennis club; he is the original California guy and we have been married for close to thirteen years. In June of 1995, we had our son, Jordan Tweedy Flowers. A few years after my son was born, I chose to go back to school and in 2003 received an MA in Counseling Psychology. I worked at the Women’s Clinic and Family Counseling Center in LA for eighteen months but have been working part-time in a sales position at a country club while I determine the next step in my life. To continue to feed my hungry soul, I have recently been taking classes at UCLA Extension in their Writer’s Program. In the last six months, I have spent much of my time puttering in my garden, reading, writing and practicing Hatha Yoga.

Taking this opportunity to reflect on life post-TWS and post-Toronto makes me realize that

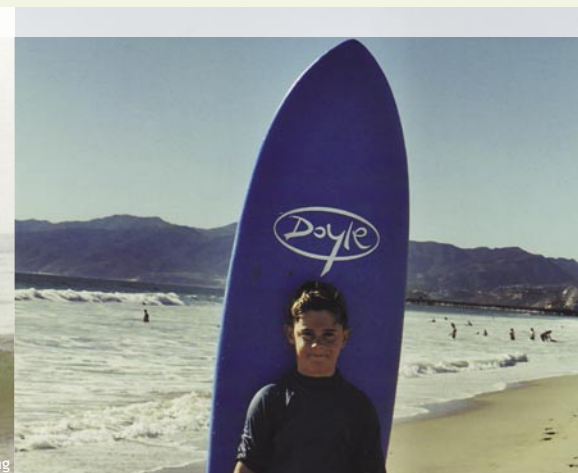


my life in Los Angeles has been an exciting time, in some ways exactly what I was hoping for, yet in other ways, far different. A primary difference and surprise to me has not been the California aspect of my life, but rather the very American aspect of it. Just as my parents were German immigrants to Canada, I am a foreigner in the United States. My language is the same, I have assimilated into the culture without much trouble, yet on the inside I feel very different. In Canada, I was a child of German immigrants and called a German, yet as Henry James became aware of his American heritage when in Europe, I finally became Canadian when I moved to the United States. I once spent a great deal of time here asking Americans what they thought of Canadians, and vice versa, and received such dynamic responses that I ended up writing about it in a paper on ethnicity for my graduate studies. My explorations led me to see that Americans had little or no hostility toward Canadians whereas the Canadians that I spoke to felt superior to their American neighbors. In light of the four-year anniversary of the invasion of Iraq, I believe that this sentiment would probably be even more loudly echoed now than it was just after 9-11 when I took this poll. Living in the United States, I can’t help but suffer shame for what America has done to the face of the world. Each McDonalds is now



Photos: Nicole, the California coast, Steve and Jordan surfing

my fault. I live close to Hollywood, so each poster of Sylvester Stallone plastered against a palazzo in Europe is also now my fault. I believe that America has helped to make the world uglier and it is a sin I find unforgivable. The America I live in has seduced part of the world with speed and convenience, and yet it has also seduced me. Was I in need of seduction or was I living a life that needed some change? I believe that latter is true, and the seductiveness of California and her lifestyle is what hooked me. You see, there is inherent in each day the possibility that with all of the wealth, knowledge, and audacity that is America, there is the chance that the world can become a better place. I believe that in California, one of the more liberal and progressive states of the union, these American possibilities still seem within grasp and it is the responsibility of the United States to hold onto those ideals. California is the beacon of hope; the availability of desert, mountain, and ocean allow for, as Henry Miller said, “the air-conditioned nightmare of modern life to slip away.” I know that any student who has spent some time in the walls of a Waldorf school will fall immediately in love with the beauty of the California that exists between San Francisco and Los Angeles, in the artists’ and intellectuals’ playground called Big Sur. The beauty of Big



Sur is not just in its stunning topography, but in its essence: the original American human-potential center. I suggest you visit. So, “twenty years after graduation” is a date that’s somehow arrived, and with it memories of those precious years at Waldorf (which filled her students with the same kind of unlimited potential) stand out in my mind. I recall our grade twelve class circle when we were discussing each other and our years together. I remember one of my fellow students saying about me, “She’s the kind of girl who could land in a city with nothing, but come out okay.” I guess I did that and, thank-you, Jason. Another quote that stands out came from Bob Pickering in his science lab on a day when I think that we students were acting quite “adolescent.” He told us, “You guys are so ready to start your lives, but what you don’t realize is that THIS is your life. Right now.” Write it on the subway wall, Bob. There were moments where wisdom of all kinds reached us, but I end with Mr. Gerhard Rudolph telling our class, “Once, I had the perfect realization of what time was, and I held it for a very brief moment in my mind. And then I lost it again.”

I shall never forget my time in you, TWS. ■

*If you would like to contact me, please feel free to do so at [nikkilein@hotmail.com](mailto:nikkilein@hotmail.com) or at [www.myspace.com/itsnikkitime](http://www.myspace.com/itsnikkitime)*

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Following the release of *Unplaceables*, Tina became a feature on Canada’s folk music circuit playing many of the major festivals across Canada, including Guelph’s Hillside Festival, the Winnipeg, Vancouver and Edmonton Folk Festivals, as well as many others. The modest domestic success of her independent release eventually led to a development deal with Sony Music Canada. Though a good learning experience, the deal with Sony ultimately proved unsatisfying and Tina continued as an independent artist, working tirelessly to promote her work. She subsequently teamed up with Moxy Frúvous’ Jian Ghomeshi who would go on to become her manager. Together they worked on the development of a second album, *The Cure for Bad Deeds*. This was originally released in 2000 on her own label, but shortly after, Tina signed with Nettwerk Music Group, the label of such Canadian artists as Sarah McLachlan and The Barenaked Ladies. Nettwerk picked up the *Cure for Bad Deeds* and signed Tina to a four-album contract. The album was re-released with several additional songs including “Cherry Road,” an achingly beautiful meditation on the events of September 11, 2001.

*The Cure for Bad Deeds* received critical acclaim. Toronto’s *Now Magazine* hailed Tina as a smart, talented and captivating performer, putting her on the cover of their December 2002 issue. She toured North America extensively for the album, opening for acts such as Moxy Frúvous, Roxy Music’s Brian Ferry, Jason Mraz, and Billy Bragg. It was while playing a festival in Halifax in 2002 that Tina met Daniel Kurtz, bassist for pioneering livetronica band The New Deal. Shortly after this, she went on to write and record a song with the band, and became a frequent guest artist for their live shows.

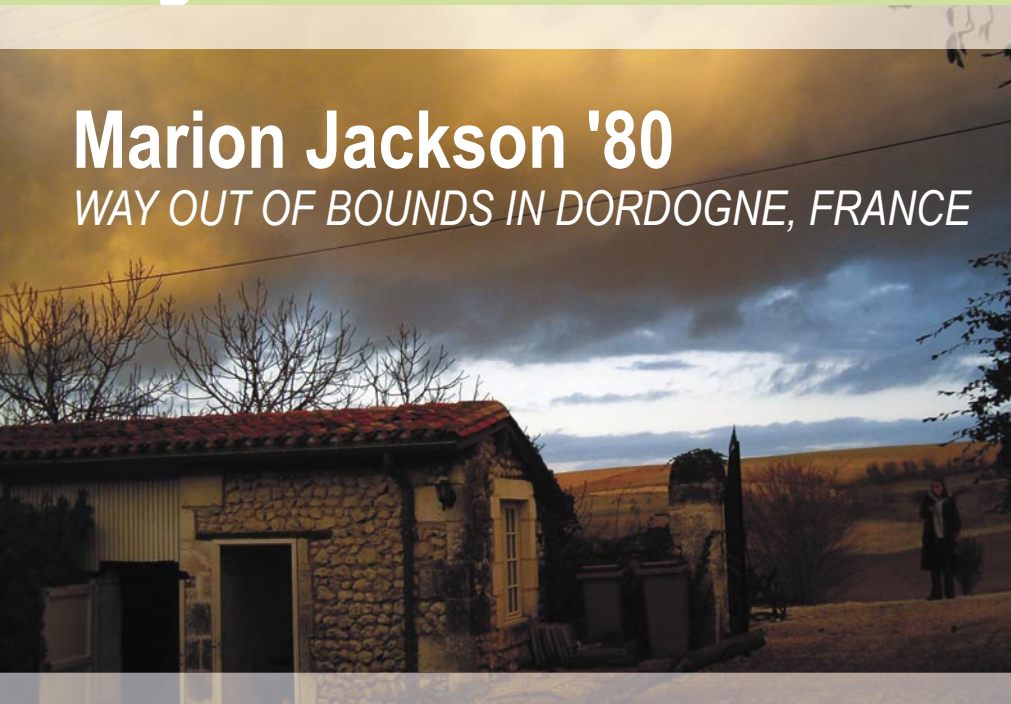
With pressure on to put out a follow-up recording, Tina travelled to Vancouver to work at Sarah McLachlan’s recording studio with McLachlan’s producer/husband Ashwin Sood. It was during this project that Kurtz, after meeting Tina four months earlier, flew to Vancouver and proposed. The couple were married in August 2003 and shortly after began



# Way out of bounds - way out of bounds - way out

## Marion Jackson '80

WAY OUT OF BOUNDS IN DORDOGNE, FRANCE



Marion's house, La Main Foucaud, and "back yard."

by Marion Jackson

photos courtesy of Elisabeth MacMillan & Isabelle and Alan Jackson

It was amusing to read about Michael Ryan's most asked question - "What is a Canadian doing living in Berlin?" (*outofbounds* edition 3) - because many French people I've met would rather be in the golden, modern land of cleanliness, opportunity and bilingualism that they imagine Canada to be (many think that most Canadians are naturally bilingual), and even if the Quebequois tongue is barely comprehensible to the Parisian French, they think it's a charming, very old French.

People and circumstances brought me here to the south-western Dordogne province after nineteen years of living in England where I had studied at the London Academy of Music and Dramatic Arts and taught fitness in London centres like Dance Works and Pineapple. This was before fitness clubs existed, when the Jane Fonda aerobics craze had only just arrived in the UK, and about the same time Mrs Thatcher's government began subsidising proper insulation and central heating in British homes. Later, I helped a stock broker and other entrepreneurs as they jumped on the rapidly growing fitness wave in setting up and managing brand new health clubs in Covent Garden, Victoria, and Kensington. My first daughter, Sarah, was born in 1988 and I carried her on my back to work on underground trains and buses until three weeks before my second daughter, Katherine, was born in 1991. By this time, we'd moved out of London to Hampshire and discovered a new Waldorf school in its infancy, called Alder Bridge. Sarah was in the second class

in the developing school just as I had been in the second class at TWS. After a few years teaching theatre to children in the Academy of Dance and Drama, I met someone, we fell in love and moved to France soon after. I packed all our belongings into a hired 7.5 ton truck and drove alone from Normandy to Bordeaux and back non-stop in twenty-four hours. That's another story full of adventures, including my return journey when, about two hours from the English channel, my only route to the ferry docks was through a small village closed for the afternoon while the inhabitants cheered a group of racing bikers through the one main street. I jumped down from the cab (always a source of amusement to see people's faces when such a small person, female at that, emerges from under the door, scarf flying) to explain, in very bad French (apologies, Mrs. McWhinney), that I would miss my boat to England unless I could get through. The next minute I was back in the cab with grinning locals now urgently cheering *me* through the tiny street only just ahead of the next batch of bicycles. I missed the ferry anyway and slept in the truck parked alongside many other "real" truckers. The next morning one of them told me that Princes Diana had died that night in a car accident in Paris. On the ferry that morning the restaurants were empty as hundreds sat on the floors watching the TV screens, weeping.

Palm trees, vineyards, fois gras and moules, truffles, sunflowers, honey and blue skies, deep red wines, ancient stone houses, chateaux and champagne - this has been my "way out of bounds" for nearly ten years. Each of the six countries bordering France is profoundly immersed

in deep, rich cultures evolved out of complex, intertwining, often bloody, sometimes amorous histories. Perhaps it's just this arbitrary richness that makes the people of Europe demonstrative and warm, or perhaps it's the weather or the diet; we love the aperitifs, the build up to long, slow enjoyment of shared food and conversation with family and friends.

Today, as I write, sitting on the terrace by the pool, I am incredibly grateful for the opportunities this place, its people, and the events in my life leading to now have given the three of us. Katherine, now fifteen and just back from a holiday visiting friends in England, is today in Berlin on a school trip to Germany. She's learning her third and fourth languages, adores Italy and can't wait to visit New York. Sarah, now eighteen, graduated with a baccalaureate in literature and an additional diploma in German. After loving our drive through the Pyrenees down to Barcelona last year she was going to take a gap year at an Auberge to practice her Spanish, but was accepted at University College London, one of only thirty students taken each year for an international linguistics degree.

The shadow in this garden of Eden comes, ironically, with ancient, strict and complex rules and regulations on every level of France's multi-tiered democratic structure, originally designed to ensure each French individual *égalité* and *fraternité*. With incredibly high *cotisations* (which are obligatory social security contributions paid by employers for each employee) and Byzantine tax codes, starting any kind of business is a tediously long and hugely expensive procedure. Both short- and long-term success is almost impossible. Entrepreneurs often go out of business even before they're started so it's not surprising that France's economy is growing so slowly. Those who do make fortunes are now fleeing the country. The Belgians call them "fiscal refugees," but these refugees wear Chanel. They are runaways from France's high taxes.

Officially, France has lost, on average, one millionaire or billionaire taxpayer per day for tax reasons since 1997, when the government started trying to track capital flight and went the opposite way than the European Union trend of dropping the wealth tax, and instead abolished a cap that limited the wealth-tax bill. The result: some pay more taxes than they earn in income. I was wisely advised to register my theatre school, The Right Stage, as a charity rather than a business.

The Right Stage was founded by me in 2002 to fill a need for quality education in the performing arts for English and French speaking students aged four to sixteen. TRS offers the opportunity for young people to develop physical and the emotional confidence that will help them to believe more strongly in themselves, as well as strengthen their communication skills, imagination and co-ordination, which will help them over the course of their lives and chosen professions. The Right Stage also holds challenging adult acting workshops for ages seventeen and up, and summer workshops for all ages. TRS is presently waiting for new premises.

With Paris on the same latitude as Toronto, there are some geographical similarities between the countries, from large forests, to mountains, to open spaces given largely over to agricultural production. Where Canada has a cold north, France has its tropics. Plus, they share the same excitement of multiculturalism. It seems I've always been drawn to the "out of bounds," from the ravines around TWS at recess time, to new horizons in Europe. Where on earth can one have open spaces yet be so close to so many different countries, languages, cultures, flavours, colours, smells? I've not been everywhere in the world, of course - at least not yet - and I know I won't stay here forever. Soon it will be time to move on. But in the meantime, apart from missing my family, it's been a great place to bring up my children. ■

TINA AND NICK SORBARA con't from p 51

converting an old restaurant on Toronto's Queen Street East into their new home and recording studio.

Although marriage and home renovations provided some diversion, Tina continued to work on the songs that would make up her second commercial release, at one point holing herself up alone in a cabin in Whitehorse to write. Although the album was eventually completed it was never released. Despite the promise of international interest that saw Tina play a series of concerts in India at the request of the Canadian Consulate, she eventually bought herself out of her deal with Netzwerk and her producer, Ghomeshi.

Wholly eclectic in her musical tastes and never content to follow any one particular path, Tina's relationship with her husband and his musical ambitions encouraged her to experiment with other musical genres. Tina and Dan began to explore more pop inflected compositions. This musical marriage led to the idea for a high-energy electropop band, and Dragonette was born.

Dragonette was an almost instant hit with critics, who hailed the band's catchy sound as a shiny amalgam of 80s top 40s. The band went on to tour the US, opening for New Order and 80s glitz-pop megaband Duran Duran. Dragonette's brand of stylish, upbeat pop music found its most fertile ground in Europe's club scene and Tina soon relocated with Dan to London, signing with Mercury Records and toiling away on a soon to be released album, *Galore*.

Ranked by Britain's Guardian Magazine as one of the best new bands of 2007, Dragonette's album *Galore* has been heralded by London's Sunday Times and was described by Popjustice as a brilliant new release, a glorious summer album and a battle cry in the war to reclaim the primacy of pop. The band has toured Europe and the UK with superstar bands such as the Scissor Sisters and the Sugababes. As I am writing this, Dragonette has just finished playing Britain's renowned Glastonbury Festival and London's Gay Pride



# Patricia Mac Master

6 years at the school!

by Patricia Mac Master

recent photo by Katja Rudolph '84, May 2007  
other photos courtesy of Patricia

*Oh thou, who givest sustenance to the universe  
From whom all things proceed  
To whom all things return  
Unveil to us the face of the true spiritual sun  
Hidden by a disc of golden light  
That we may know the truth  
And do our whole duty  
As we journey to thy sacred feet.  
Gayatri prayer*

Each year the students and I examine the questions of life. We explore thoughts and ideas through literature, music and the arts. We search for what is real – in the lives of Jean Louise, Gilgamesh, Parzival, Victor, Faust, Margarete, June and Pi; Mozart, Beethoven, John Lennon and Joni Mitchell.

It is all about the journey.

I have traveled a few miles.

I come from a small West Texas town. My childhood was filled with stories of the family history. My mother, quite a fine story teller, would fill evenings with family stories of real Texas Rangers, Pancho Villa raids, World War II pilots chasing the mystical Marfa Lights in the foothills of the Chisos Mountains. My father grew up on a cattle ranch, began his education in a one-room school-house and helped to build the first road along the border between Texas and Mexico.

My hometown is San Angelo, Texas: population 75,000, one state university, two high schools, four middle schools and the *hub* for all the smaller towns in the area. I attended San Angelo Central High School. I was a member of the French Club and

the National Honour Society, President of the Central Chorale and graduated twentieth out of a class of nine-hundred senior students in 1973. These first years were filled with life and accomplishments that would build toward future goals. My next stop – university.

During my studies at Texas Tech University, I became very interested in courses that allowed me to incorporate many disciplines of study with my major focus of music. I graduated with a Bachelor of Music Education, with many extra hours in *those other courses*. I returned to San Angelo to teach in my former high school. There I taught in the choral music department for three years. It was quite an interesting experience to sit next to former teachers in staff meetings, to teach younger siblings of my former school friends and to be only four years older than some of my students. I wore high heels and dressed “for success” in an effort to not be mistaken for a student.

After three years in the field, I returned to a university setting for further education. I focused on a performance degree at the University of Oklahoma and devoted myself to theatre studies as well as musical studies. I taught vocal technique at a local college, conducted a performance group, taught a music course to education majors, and performed in choral, musical theatre and operatic productions.

I continued this multi-focused approach after I received my master’s degree. I moved to Dallas, Texas, and found many opportunities to pursue all my interests. I would teach all day and work in theatrical productions at night. It was an exciting and rewarding time in my life. But after eight years, I decided it was time to broaden my horizons. So, I put everything in storage, and moved to New York City.

In the previous year, I had begun a course of study in spiritual sciences based on the teachings of Helena Blavatsky, the founder of Theosophy (a spiritual movement to which Rudolf Steiner was connected prior to developing anthropology) and Annie Besant, a prominent women’s rights activist and theosophist. I also studied the writings of Alice A. Bailey, a neo-theosophist who founded an American esoteric movement. This would completely change my perspective and understanding of reality and usher in a deepened sense of direction and purpose for me. The new sense of direction brought many developments to my life.

A brief conversation in an apartment elevator with a man named John Mac Master began a new chapter in my life. He was a Canadian from Moncton, New Brunswick, and we were married within the year. The two of us set out to embrace the rich experience of urban life in New York City. I worked as a waitress, a singer, a secretary, a voice

teacher, and finally, in 1995, as a special assistant in the Office of the Secretary, working for the Board of Trustees of the Ford Foundation. As well, I offered my support to John in his pursuit of his career as a dramatic tenor for the operatic and oratorio stage. All the while, I continued my studies of the spiritual sciences and pondered purpose in all of life’s work.

In 1997, our daughter Claire Louise was born and our lives took new direction again. We put half of our belonging in storage to allow for baby accoutrements in our one bedroom apartment in mid-town. After six months of dodging diesel trucks at crosswalks

with a baby stroller on the way to Central Park, the family traveled together to San Francisco for a three-month gig with the San Francisco opera. Claire and I listened to the trees sing in Alamo Square park, atop a hill overlooking San Francisco, and



Top: Patricia, age 5, with her family: mother and father, William and Willetta Harrington, and sister Lee Ann, 1960  
Above: Patricia as Sheila in a 20-year anniversary production of *Hair*, Dallas, 1989  
Left: Patricia as Marie Antoinette, Dallas, 1986

explored the sand between our toes by the Pacific ocean. We returned to New York long enough to put our apartment in order for a ‘house swap’ with friends in Toronto. This adventure south of Riverdale lasted eighteen months, with many delightful explorations of the Danforth area.

Then the family Mac Master was off to the beautiful city of Wien - Vienna, Austria. Most of our belongings were left in storage in North America, with all new horizons ahead in Europe. This city is enriched by significant cultural history, beautiful art and architecture, and great musical offerings, not to mention wiener schnitzel, apfel strudel and all things hazelnut. We explored the





For **Francis Murchison '98** life after TWS can be described in general as “out of the country.” After finishing high school, he spent a month in Mexico, a year in Switzerland volunteering at the Fondation Perceval (Camphill), followed immediately by a year in Tenerife, the Canary Islands, doing much the same in a Canaryized version of a Camphill called Asociacion San Juan. A short attempt at stationary living saw this Footloose move to Montreal for two years of BA degree-ship studying theoretical linguistics at Concordia University where he met fellow itchy-foot and future life-mate Johanne Pelletier. The twosome soon embarked on a bicycle trip from British to South American Columbia that took eighteen months. Francis’ and Johanne’s son, Oscar, was conceived near the end of the voyage and is now a year and a half old. The young father is currently finishing his bachelors’ degree, doing independent course work on the language of the Tule natives of Panama.



**Anna Purcell '91** currently lives in sunny Victoria, BC, with her sweetheart and his thirteen-year-old lunatic, er, son. She knits, felts, makes oatmeal, and precariously positions piles of unresolved clutter that she likes to think of as a game of household Jenga-In-Progress. She completed her BA in the ever-marketable fields of theatre and women’s studies, and while she has considered graduate work, she has found lying around watching grass grow difficult to give up. She dreams of writing, and sometimes actually does it.

The TWS Alumni/ae Association includes all former students who attended TWS for at least one year. Register yourself online at <http://www.torontowaldorfschool.com/alumni/index.html>.



**Jo Russell '89** completed a Bachelor of Arts/ Bachelor of Physical & Health Education from Queen’s University in Kingston in 1994, a Bachelor of Education from Exeter University, UK, in 1996, and a Post Graduate Diploma in Kinesiology from the University of Saskatoon in 2001. After graduating from Toronto Waldorf School, she combined education and travel, working as a math, physical education, and English as a Second Language teacher, a waitress, a personal trainer, and finally a health promotion officer in places like Guyana, England, Ontario, Quebec, Saskatchewan, British Columbia, and the Northwest Territories. She now lives in Yellowknife, Northwest Territories. By day she is a health promotion coordinator, and in her off hours, she can be found Skijoring, which is a combination of cross-country skiing and dog sledding, as well as playing music - the clarinet, piano, recorder, and bass guitar - and traveling whenever and wherever possible.



**Daniel Schulbeck '90** teaches biology and math as well as career and entrepreneurial studies in the high school at TWS. He is an alumnus of Toronto Waldorf School, and after graduating from high school he completed a Bachelor of Science honours program at the University of Guelph. After traveling around the world and working on a number of youth empowerment projects, he returned to school to get his teaching certificates at the University of Victoria in British Columbia. He has been working in the Toronto Waldorf School high school since 2002. He enjoys hiking, camping, gardening and sculpting in both wood and bone.

SCOTT MURLEY con’t from p 23

responds, “No. My kids bring home bad habits and attitudes from Sunday school. There are kids there whose parents think it’s ok for them to watch Aliens vs. Terminator and things like that when they’re seven! So, the choice to home-school is really for social reasons. It’s funny because we get people saying, ‘They’re all by themselves, don’t they get to interact with anybody?’ Well actually we interact with a lot of people. There are horseback riding lessons, violin lessons... they’re out all over the place.”

As we speak I become aware of a subplot weaving its way through our conversation, which is Scott’s passion for film. At one point he tells me a story of being brought to see “Born Free” at the age of five. He remembers the look of the film, the swelling soundtrack, and the fact that it moved him to tears. Many people have a memory of their first movie theatre experience, but what makes Scott’s unique is his level of analysis. As he sat there he asked himself, “How come I’m crying? I’m just watching a movie.” He concluded that his reaction was due to the combination of the environment, the story, and the music. “That was the first time that I realized that with film you could have this great power over emotion.”

Recently, a veteran cinematographer purchased a cottage next to Scott’s, and sitting on the dock listening to this man talk about the projects he has worked on has re-kindled an old dream for Scott. While reading novels he often experiences words flying off the page and forming visual images in his mind. He doesn’t see himself as a writer, however, but rather as a director or cinematographer. “I love telling stories. I love the long-form telling of stories, and if someone came to me with a blank cheque and said ‘go tell a story’ I’ve pretty much decided what I would do is a mini-series. In a mini-series you get to build character. To put something up on the screen and move people, that’s what I want. I don’t want to change the world, I’d like to give you a point of view, and hopefully because of that point of view (kind of like Mr. Krause) as you go through life making decisions you will think about them through that lens.”

When Katja approached me about writing an alumni/ae feature for this year’s *outofbounds* I was given the choice of two interviewees. It was Scott Murley’s name that jumped out at me because I was curious to see who he had become all these years later. When I asked Katja about him she told me that he had originally demurred when she approached him, saying, “Why do you want to interview me? I’m just a regular guy.” Spending a couple of hours looking at the world through the lens of this thoughtful, passionate, emotional, and funny man, I found myself thinking that what the world could use is a lot more “regular guys.” ■

PATRICIA MAC MASTER con’t from p 55

house where Mozart wrote *The Marriage of Figaro*, the streets where Beethoven took his morning walks, and the school where Schubert studied music. We learned about the politics of the Hapsburg Empire, the painting techniques of Gustav Klimt, and the tonal qualities of the Vienna Philharmonic. In our second year, Claire attended kindergarten and I taught grade eleven and twelve English at the Pötzleinsdorf Rudolf Steiner Schule in Vienna, while John performed with the Wiener Volksoper and other opera houses in Europe and North America.

I had first learned of Rudolf Steiner and Waldorf education while studying spiritual sciences in New York City. One friend had helped to establish a Waldorf school in Orange County, CA, and others had enrolled their children in a Waldorf school in upstate New York. When it came time for Claire to enter kindergarten, the Steiner Schule was by far the best choice. We were entranced by the kindergarten, as so many others around the world have been. Our first experience of the Waldorf community was one of warmth and generosity of spirit. This warmth extended beyond language and cultural barriers to welcome us into its midst. That year, I had the delightful opportunity to introduce Shakespeare texts to the grade eleven class, and current events and 19<sup>th</sup> and 20<sup>th</sup> Century literature and poetry to the grade twelve class at Pötzleinsdorf. This experience brought a new sense of direction yet once again. Through my study of and research into Steiner’s philosophy of education and child development, I realized that this teaching environment offered the possibility for me to incorporate all my interests into a singular focus: to establish an integrated approach to learning that encompassed all aspects of the individual.

My husband and I joke that it is possible that the real purpose for our time in Vienna was to enable me to teach at the Toronto Waldorf School. When we decided to come back to North America, the city of Toronto was high on the list of possible locations. We searched the Internet for Waldorf-inspired schools, and contacted TWS through e-mail. Eric Philpott and I then began a long dialogue via e-mail and long-distance telephone conversations about possible teaching opportunities. Thus, the Mac Masters returned to North America and Toronto in July of 2001. Claire enrolled in kindergarten and I began teaching high school English and choral music at TWS in September of 2001. We unpacked all the boxes that had been in storage for those many years and finally settled into Richmond Hill. Here we again experienced that Waldorf sense of community first encountered at Pötzleinsdorf, and it has continued to nurture and sustain us over these past six years, through times of growth, times of challenge, and times of celebration.

I now have the opportunity to engage with the bright lights of the coming generations. The classroom is a forum to explore humanity’s deepest questions. What is truly real in this world? Is the reality of Faust the same as the reality of Margarete? How can someone live with great suffering and find a way to transform it into great beauty, as Beethoven did? Are integrity and honour as important in the 21<sup>st</sup> Century as they were during Parzival’s time? Each day offers a new occasion to examine vital issues of humanity with the fresh perspective that these students bring to the discussion.

I am beginning to understand that the journey is not about arriving, it is about being engaged each day. The journey is about learning to truly be – here – now.

And so the journey continues. ■

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1. Patricia expreinces her first real winter - in NYC, 1992
2. John and Patricia's wedding reception, NYC, 1993
3. John, Claire, Patricia - Vienna, Austria, 1999
4. Patricia and Claire, San Francisco, 1997
5. Patricia and Claire, San Francisco, 1997







# Leed Jackson

16 years at the school!

*by Leed Jackson*

*recent photos by Katja Rudolph '84, May 2007  
other photos courtesy of Leed*

The sun is shining on a beautiful morning as I watch two doves fly over the neighbour's maple trees enjoying the warm rays on their wings. The theologian Martin Buber spoke about human beings of today being in transition from an I-It relationship to the world towards an I-Thou relationship. The physicist Ernst Lehms spoke about moving from a spectator's consciousness to a participatory consciousness. Emily Carr portrayed the weaving forces behind the world of appearance. "Art reveals what nature conceals," as Goethe expressed the role of art in life. We all wish to achieve a greater sense of self and meaning in the world. We need not be confined by occupation and religion, or by ethnicity, gender, or creed as we learn to live, love and reflect.

My twenties were spent discovering the great philosophies of the world, delving into the foundations of science, working at being a sculptor, and wishing to serve humanity. I came to see that all is woven together by the act of cognition, the uniting

of the individual's perceptual content with her or his own thinking. The words of Teilhard de Chardin resounded in my soul: he wrote that after the atomic bomb humanity must take up its own evolution. Where is the road map to such an endeavour? The spiritual science of Rudolf Steiner gives such a map, which he left up to free individuals to walk. Rudolf Steiner helped found an education that, in my experience, shows how to move from an I-It relationship to the world to an I-Thou relationship. This is why I strive to be a Waldorf teacher.

My early experiences and education led to an existential crisis when I was the young age of seventeen. I was sitting in my room looking out over a rainy, dull April day. My heart saw all the pain and forces of destruction at play in the world: nuclear weapons, pollution, the inevitable burning out of the sun, be it billions of years hence. The assertions of science were undeniable to my young mind. I'd been taught to think of humanity as but temporal sentient beings that experience pleasure and pain without purpose. "Ashes to ashes, dust to dust." If life is a random lottery leading inevitably to death, thought I, so be it and let the end be sooner rather than later so that the pain of existence can be limited. There certainly seemed to be no sense in waiting around for post-nuclear radiation sickness! The logical weight and absolute clarity of modern materialism left me, I thought, with complete freedom to stay or go. Why not willfully enter the realm of nothingness, since it makes no difference either way? I was calm and unemotional in many respects when I found myself at this lowest of points; the only question I posed to myself was about the easiest way to exit this world. But a voice spoke to me at that moment as real and clear as if a long forgotten friend had reappeared. It was a quiet, confident voice in a tone inaudible to the outer ear. "If all that is spoken today and proclaimed as truth under the banner of scientific materialism is in fact true and you are but a temporal vortex in the march of entropy, your consciousness will certainly expire soon in the great span of time. But what if there is more? Wouldn't it be wise to search? Even if it took your whole life to come to your own conclusions?"

The deep effect of this experience remains like the warm radiance of rocks after the sun has set. Whether the voice was my higher self, my conscience, an angel, a flight of fancy matters little. What matters is that from that day on I chose to be a searcher rather than a despairing nihilist.

But you must not think that my youthful crisis arose from an unhappy childhood. The contrary is true; it was rich and filled with nature and love. But that is not always enough. The physical landscape of my childhood and youth in the late 60s, 70s, and early 80s was as much a reason for my becoming a Waldorf teacher as any. We lived in a red brick house beside my grandparents' place. Across from us was the entrance to the town cemetery. The Sequin River lay to the east of us just beyond the little ditch, the pond, and the pine trees, which were always

teeming with life. So, the spontaneous generation of life was always right next door to me. Frogs, turtles, bugs of every sort, white pines with warm sap gleaming in the sun, all spoke of the creative word in nature. It was most likely a nightmare for Mom who had to wash her seven children's clothes.

I experienced my small home-town on the Canadian Shield as made up of the huge lumber piles generated by the lumber mill, which sawed up the steady stream of trees that came down the river. I remember the huge wheels that cut them into boards, the smell of saw-dust and the acres of play-ground this created for us. The square piles were thirty feet high.

We would jump from one to the other or crawl underneath, playing hide and seek. We would go into the mill and watch the wood being cut and piled. Running on the logs in the river during the spring certainly helped develop a sense of balance, though it is really a wonder that any of us are alive today.

To the south of us was our neighbour's garden. It was filled with rich treasures. Farther south was the railroad bridge and hydro dam. The huge turbines buzzed in the air, generating electricity while we played in the multitude of streams and little pools that each carried different life forms depending on temperature and amount of moving water. We would capture snapping

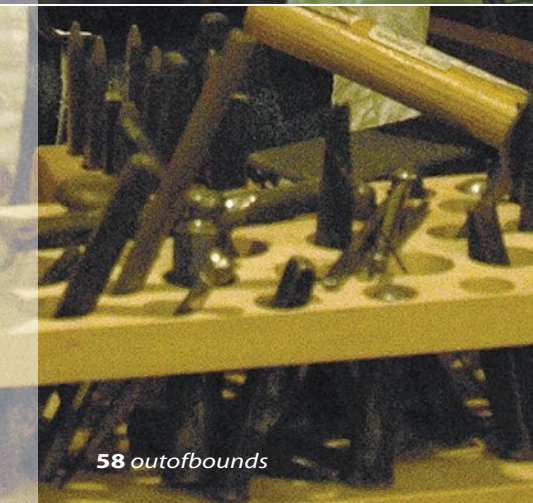
turtles and try to get the blood-suckers off their legs. We were inspired by Jacques Cousteau. We would get into the old water tunnel that was pitch black except at one end where the pipe dipped down and out to the light. This exit provided no light until we had almost reached it. Then it appeared as a bright circle that was a magical escape from our journey through the darkness.

During the summers, we would swim in the upper dam and in the rapids, and in winter-time skate on lakes or out-door rinks. We had a rink in our backyard that Grandpa would make in minus forty degree weather late at night. Love as deed. My grandmother would feed us cookies and hot homemade cocoa. She always wanted to be a teacher and she was a teacher to her grandchildren. She taught us that kindness and care go into building soul and body. My mother taught me so many things, but one of the most important was to appreciate the beauty in our own backyard. She was devoted to her children, driving us in the early mornings to the hockey rink where we were to become little Bobby Orrs. That dream ended for me one day when I woke up on the ice after being hit by R.P. He was leaning over me saying in a deep slow voice, "Are you okay?" I knew then and there that my future career in the NHL was not to be.

My father was a businessman but really he just liked to fix anything electronic or otherwise. He would bring us to people's homes where



Leed, at left, in Grade 3 - with brother Aaron, Bobby Orr, and brother Chris





he would build antennas or fix TVs. He was kind to all the people he met and an active listener. Many of the people were poor in material possessions and money. They were native folk or poor farmers who lived way out in the wood and could often pay only in cabbage or game or fish, which caused my book-keeping mother great distress as the banks didn't always accept the promise of venison at the next hunting season as the mortgage payment. It goes without saying that the TV repairman in Parry Sound, my dad, was well respected. The venison always arrived and the pickerel was good.

Mrs Hall, my grade three teacher, would read Old Testament stories to us every day and these are enshrined in my memory as holy moments of wonder. I still can see, even today, Joseph thrown into the hole or Noah building the Ark. The first book that I remember reading was *Jonathan Livingston Seagull* in grade six or seven. I knew then that life was not going to be so straight-forward and had an inner feeling that happiness was not going to be found in a two-car garage. The next part of my journey would be a series of books found or given me by my teachers that informed many of my future thoughts and deeds. The next book I read was about the Donnelly brothers, which showed that appearances can be misleading. Out of our own doing we create the enemy. *The Rise and Fall of Adolf Hitler* invoked in me the sense of individuals as pawns in a greater inhumanity. Questions arose in me about how it was possible to create a climate in which a whole group of people could assent to taking the road to self-destruction and more importantly, how this could be prevented from happening again. *The Prophet* by Khalil Gibran was a balm to my soul, which was thirsting for a point of view beyond the motto, "Work hard, shoot hard, and don't rip yer jersey."

This inner life was, of course, only part of my life. My regular every day life was filled with sports, sports and more sports. But my academic life also came together in grade eight when I was awarded a proficiency award. I think it meant that I liked to learn everything I could except grammar and spelling. My grade nine English teacher taught us various mythologies, which formed my sense that there were two worlds (Martin Buber's I-It and I-Thou). I didn't know how they related but I knew that finding the bridge between science and religious belief/ mythology was the key and that my heart would not rest in peace until I did. My grade ten biology teacher, Les Nemes, knew that I had chosen to try to think for myself and in his loving perceptiveness gave me two books before he left the school that year: *The Wisdom of Insecurity* by Alan Watts and *Gifts of Unknown Things* by Lyall Watson. These books helped to clarify two principles of being that I have striven to take hold of in my life: the courage to think for oneself and the courage to let the phenomena of life and its experience speak to one. It is not repeatability alone that guides the natural scientist but also the edge of the exception where new ideas and ways of thinking are discovered.

These books and that high school teacher helped to save my life. You see why, when my life became a large, cosmic dust-bowl as described above, there was an inner space in which to hear a few words of wisdom. The kind interest of our fellow human beings does not necessarily take our journey away from us nor the pain that shapes us but gives us the ability, courage, and hope to change our course and

meet it in a new and heretofore unforeseen way. Thank you, dear Les Nemes for seeing me before I could.

After my existential crisis the following year, I encountered two important guides. My grade nine English teacher, Jack Morgan, became the wise old librarian and because of my questions about mythology and science he ordered *Man and his Symbols* by Carl Jung and his associates. It states that the human being is on a road to self-actualization and that our inner and outer worlds interweave through dreams and symbols. My chemistry partner in grade twelve was John Warner, the son of a biodynamic farmer. The two aspects of my life began to find a peaceful coexistence. I was beginning to see how the world of inner imagination and the outer world of matter were one and the same; what Novalis called magical idealism. I told John one day that we can actually have out-of-body experiences if we develop inner capacities. He said, "Oh ya, we have an ego, astral, etheric and physical body." I grabbed hold of him and demanded that he tell me more. He smiled and said he didn't know more but that his father did. We went to meet his parents who fed me biodynamic carrots, and the rest is history! This was my first introduction to anthroposophy and would lead me to a life as a Waldorf teacher. Shortly thereafter, in 1980, I attended my first Eurythmy performance at Seneca College. I have been making every effort since then to become more conscious of maintaining a healthy relationship to the physical body while cultivating the inner life of soul and spirit. We stopped on the way to the performance to visit Elisabeth Koekebakker and I knew upon entering her house that I had found my existential home. If you can imagine what it is like never to have seen a Rembrandt, or much of any kind of art at all, or never to have seen your own inner life reflected in outer surroundings, then you'll know how I felt encountering this new environment. It is amazing that so many years later she is a dear and beloved colleague.

The meeting with Hans and Magdeline Warner in the biodynamic garden and the scientific approach of Hans in the use of Ehrenfried Pfeiffer's crystallization experiments led me to study physics and mathematics at MacMaster University. There I tried to expand the existing scientific paradigm to include the anthroposophical view of the world as complementary to existing scientific laws and principles. I could see in the anthroposophical approach the importance of studying and understanding constructive forces as opposed to just destructive forces. Newton's question about how the apple falls can only be really understood if, like Ruskin, we ask how it got up there in the first place.

My university days during my twenties provided me with another context to meet a series of important people who shaped, held and formed my soul. I will tell of one who helped enable me to see Rudolf Steiner as a friend and guide. His name was Friar Noel O'Donahue, a Carmelite monk, who after a few minutes' conversation knew that Rudolf Steiner played a large role in my life. Noel was a very funny man and told me in his thick Irish accent that Steiner spoke about three angels - the one up there and the one down there and the one in the middle - and said that if I stick with the one in the middle I'd be okay. He told me I should stay with Philip and Ali Newel, who were my friends at the university, and learn about love and community. He said that if in life one was always in

community one's path towards spiritual knowledge would be safer. I also met former students of Emerson College, England, at McMaster, and their kindness and friendship helped guide me to enroll at Emerson College myself, taking the anthroposophical sculpture course and some Waldorf pedagogical training.

My three years at Emerson College allowed me to encounter more remarkable people. Francis Edmunds, the college's director, exemplified how ideas become ideals and life is renewed. He had me teach *The Philosophy of Freedom* by Rudolf Steiner for one term. My friend and teacher of sculpture, Axel Ewald, emphasized the importance of a love of development and that the teacher needs to honour the path and process of the student even more than his or her final achievement. I returned to Canada in 1987 after some travel in the States, and worked at Hesperus Fellowship Community for a few years until, finally, in 1991, I joined TWS's faculty as the part time mathematics and grade five and six woodwork teacher.

In my final conversation with Francis Edmunds, he told me that I should be a high school teacher and this has been my endeavour over the last thirteen years. Thank you, Francis, for seeing me before I was able to see myself. As a Waldorf teacher, I have striven to bring light and warmth to my subject area as well as to my students by working together with them and by working on myself. The fundamental endeavour of a Waldorf teacher is to leave no rock unturned and to look with head, heart and hands at the creation of the world in which we walk. The indigenous people have so much to tell us about the heart of the matter and not only its various uses.

The teacher often only helps to mirror the genius of students back to them. Emerson writes, "A person should learn to detect and watch that gleam of light which flashes across his or her mind from within, more than the lustre of the firmament of bards and sages." Alfred Körber, who was my friend and teacher of metal-work at TWS, always showed that even the gravest mistakes in metal-work could be transformed into splendid works of art after seeing them anew, accepting what is, and learning from the experience. It was often not until the silver was cleaned and polished that the real beauty of the project shone.

Dear former students and friends: never give up, always strive; and withhold judgement on your own or others' lives until the final polish has been done. My life has, from early on, been a quest to find the "something more" on this Earth that is available to us all. I feel blessed to have met all the different people at all stages of my life who have pointed a way forward. I am truly thankful to those people. I only hope that through my opportunity to teach young people I can similarly serve as a guide; that I can help them see life as a mysterious and beautiful opportunity for searching and discovery - even if it takes a whole lifetime for them to come to their own conclusions. ■ jacksonleed@gmail.com



1. Leed's sister Shirley's wedding, family photo - Back row, left to right: Douglas Jr., Douglas Sr. (father), Wayne (brother-in-law)  
Middle row, left to right: Preston, Shirley, Victoria (mother), Fae.  
Bottom row, left to right: Aaron, Chris, Leed - Parry Sound, 1972  
2. Aaron, Wayne, Leed, Douglas Sr. out fishing  
3. Leed's family cottage on Gorgian Bay - Leed being silly, 1972  
4. Parry Sound Regional Hockey Champions, Parry Sound, 1975 - Leed, front center  
5. Family with Shirley's new baby, Graeme: left to right, Shirley, Aaron, Preston, baby Graeme, Victoria (mom), Leed, Beagle, Doug (dad), Parry Sound, 1982  
6. Leed with daughter Margaret, 2001



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# Antje Ghaznavi

TWS Eurythmy teacher  
1974-1978; 1985-1999

*by Antje Ghaznavi  
current photo by Katja Rudolph '84  
other photos courtesy of Antje*

When I was a teenager a psychic read my cards and told me that I would have two life-long careers and would live across the Big Water. Although one doesn't really take these things seriously, my two passions were to become music and Eurythmy. In 1972, I immigrated "across the Big Water" to Canada with my husband and two small children.

I was born in Rostock in 1936. Rostock is near the Baltic Sea in Germany. We moved to Bremen, but together with my two siblings we spent the last three years of World War II in the countryside near Rostock on the estate of my mother's family. My memories of the war are of the very end when we were back in Bremen with my parents: of bombs, burning houses, and sirens that warned us to run to the nearest bunker.

Although I was raised Protestant, when it was time for my confirmation I had many questions that led me, when I was a high school student, to the Christian Community Church and my first encounter with Waldorf students and Waldorf education. My questions had to do with my relationship to the New Testament and life after death. This then became the entry for me to Rudolf Steiner's works, Anthroposophy, and the idea of karma and reincarnation. I was studying music at the Conservatory of Music in Bremen when the Bremen Waldorf School asked me to accompany the Eurythmy lessons with

piano, and, after having done so for two years, I left the conservatory to study Eurythmy myself. I had always connected music with movement, and took like a duck to water to tone-Eurythmy when I discovered that it could express music in dance not only through personal interpretation, but could manifest all the invisible musical aspects like intervals, tone gestures, pauses, how to move out of one's inner centre and at the same time reach out with one's gestures into infinite space. In other words, I saw that Eurythmy could make music visible.

After I received my diploma in Dornach at the Goetheanum, the Bremen Waldorf School hired me as the new Eurythmy teacher and I found myself face-to-face with my first grade ten students who, as they pointed out to me, looked not much older than I. The year was 1959 - I was twenty-three years old - and marked the beginning of nearly forty years, with few interruptions, of teaching Eurythmy in several countries (Germany, Switzerland, the United States, and Canada). During the early years I was also part of the performing stage group at the Goetheanum, completed my therapeutic Eurythmy training in Vienna, and received the curative Eurythmy diploma in Dornach from Clinic Arlesheim. In the 1960s, I moved to Berlin and worked as a curative Eurythmist at the Heilpaedagogical Therapeuticum, a Waldorf day-school for mentally challenged children - a type of work I continued to do for many years also in Canada.

In Berlin, I met my future husband, Yaqoob, who was studying for his master's degree in Wirtschafts-Ingenieurwesen at the Technical University. The 60s were exciting times for students and I was drawn into this new world through Yaqoob. Many significant events occurred; an uprising of students at the universities, and a giant leap towards freedom from the constraints of the dictatorial power of the professors; the start of APO (the Anti-Parliament Opposition) and the Non-Aligned Movement; the visit of the Shah of Persia, which triggered a massive student demonstration that ended with the death of Benno Ohnesorge, a student shot by the police. It was also a time of hope and new impulses: the visit of Kennedy ("Ich bin ein Berliner!"), Rock and Roll, the Beatles, dancing the Twist, Bertold Brecht, Hildegard Knef, Bertrand Russell, Sartre, Brigitte Bardot...I could go on and on. A renaissance of cultural life!

My daughter, Corinna, was born in Berlin and, three years later, my son, Nadim, was born in Hamburg. When Germany would not renew Yaqoob's visa we faced difficult decisions and were finally able to immigrate to Canada. The timing was good: Corinna could start kindergarten and become a member of the first grade one class in the new TWS building with Gerhard Rudolph as her class teacher and myself as the class mother. Two years later, I began to teach Eurythmy in the kindergarten at TWS and then took on more classes, especially when my colleague Renate Krause took a two-year sabbatical in 1977 with her husband Helmut. At one point, I was teaching Eurythmy to the entire lower school.

In 1979, our lives changed very suddenly in an unforeseen way. Yaqoob, who worked for Burroughs, a well known American corporation, was transferred first to the headquarters in Detroit for one year, and then to Hong Kong for four years, then back to Detroit for another year and finally, just as suddenly, we found ourselves back in Toronto. Happily, TWS was again looking for a second Eurythmy teacher and I was glad

to rejoin the faculty. Those six years away changed all of our lives. We were exposed to two very different cultures: inner-city Detroit, where 45% of the Waldorf students were African American, and where I taught, and then the international community in the Hong Kong schools where we were surrounded by Chinese culture. It was an amazing learning experience, and would prove helpful later when, as a class advisor, I had a Chinese student from Hong Kong who was experiencing severe culture shock. I could understand what she was going through.

My time teaching at TWS was exciting and diverse: co-teaching the "Just Desserts" drama course with Duncan Alderson and later, Anne Greer, as well as being class advisor to two classes over the course of eight years helped me to develop a close relationship with high school students. As a Eurythmy teacher, I taught both ends of the curriculum: I taught kindergarten and the very small children in the lower school, and was also asked to develop a Eurythmy program as a performing art option in the high school. This was tough going in the beginning. In the first year, eight girls chose Eurythmy and rode out the criticisms dealt them by other students ("what a boring subject...", "why would you choose Eurythmy?"). We reached a milestone when three exchange students, all boys, from Germany, Switzerland, and France, chose the course. This encouraged two TWS boys to join as well. When Rowan Hughes '94 opted for Eurythmy, the only student out of his class in grade ten, not a word was said against him. Although that class was a particularly strong boys' class, which didn't want anything to do with Eurythmy, Rowan was a good athlete and his choice was accepted, even admired. From then on, more and more boys joined so that, a few years later, we were able to perform the fairytale of the twelve swans with twelve boys and an additional two male roles! Eventually, the program was so well-developed that we could offer two courses, a general level course for students from grade nine through grade twelve, and an advanced level course for students from grades ten through twelve who



Opposite page: Antje in June 2007  
This page: TWS high school students back-stage while at the Chicago Waldorf School with "Peter and The Wolf", TWS Eurythmy tour, 1995





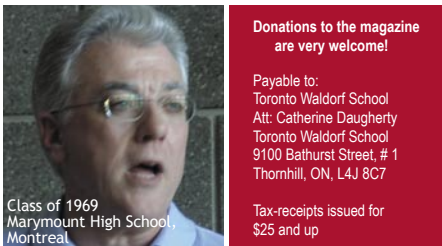
**Lucas Sorbara '88** arrived at TWS in 1979, joining Miss Hoffman's (now Chomko) Grade Four class, an experience which, to this day, still recalls a profound sense of joy and gratitude. After one year at York University directly after graduation, Lucas spent the next few years working with his close friend Laurens Wit '88 and traveling around the world. He finally returned to university in Halifax, filled with a renewed passion for school and for a certain girlfriend, Amanda Murray '91. She would marry him in the summer after third year, with the first of their four children born while trying to complete the last few courses of their undergraduate degrees. He earned his BA and MA in social anthropology from Dalhousie University and received international scholarships to pursue doctoral studies at the University of Sussex in England. After a year at Sussex, Lucas abandoned his PhD work to return to Canada with his family. He then worked in the area of healthcare research. Now he is TWS's high school English and History teacher and is happily raising his kids.



**Christine von Bezold**, TWS's receptionist, having had an excellent academic education herself in England, found that and much more in Waldorf education, notably at a Toronto Waldorf School open house in the late 1970s. This inspired her to join the group starting the London Waldorf School, where she became the school secretary. She came to the Toronto Waldorf School in 1991 so that her children could go to high school. They have now graduated and gone their separate ways. Christine continues to watch the world go by (and help it along) from the vantage point of the school's front desk. She has also taken up bookbinding, and has been able to substitute for Helga Sieber in the Grade 11 bookbinding course.



**Matthew Temple** graduated from the Summerfield Waldorf School in Santa Rosa, California, in 1995, though he attended six Waldorf schools in three countries during his tenure as a Waldorf student. After graduating high school, Matthew formed an a cappella trio, Voicewell, with two fellow classmates and, three years later, toured Europe with the trio. After that, Matthew moved his young family to Vermont where he returned to college and eventually graduated from Marlboro College, Marlboro, Vermont, with a degree in film and political science. During his time at Marlboro, Matthew wrote and produced the award-winning feature film *Senses of Place*, which played at over a dozen film festivals around the country. Matthew has recently returned to Los Angeles, which is his birthplace, to further his career as an actor and filmmaker. He is the founder and director of NetworkM, founded in 2006, a web-based organization specifically designed to unite like-minded people and groups working to affect social and spiritual change in the world.



Alan Ward is TWS's board chair. His association with TWS began almost ten years ago when his elder daughter, Sage, enrolled in the Parent & Tot Program. His younger daughter, Eden, is currently in the kindergarten program. Alan, originally from Montreal, lived in Calgary for nine years before moving to Ontario in 1986. He was a social worker before answering the siren call of business and earning his MBA from Western. He is currently the Vice President of Human Resources with Staples Business Depot. Alan has been a member of the TWS Board of Trustees since 2003 and has sat as board chair for two years. His volunteer journey at TWS was prompted by an ad for HR expertise in the Waldorf Weekly.

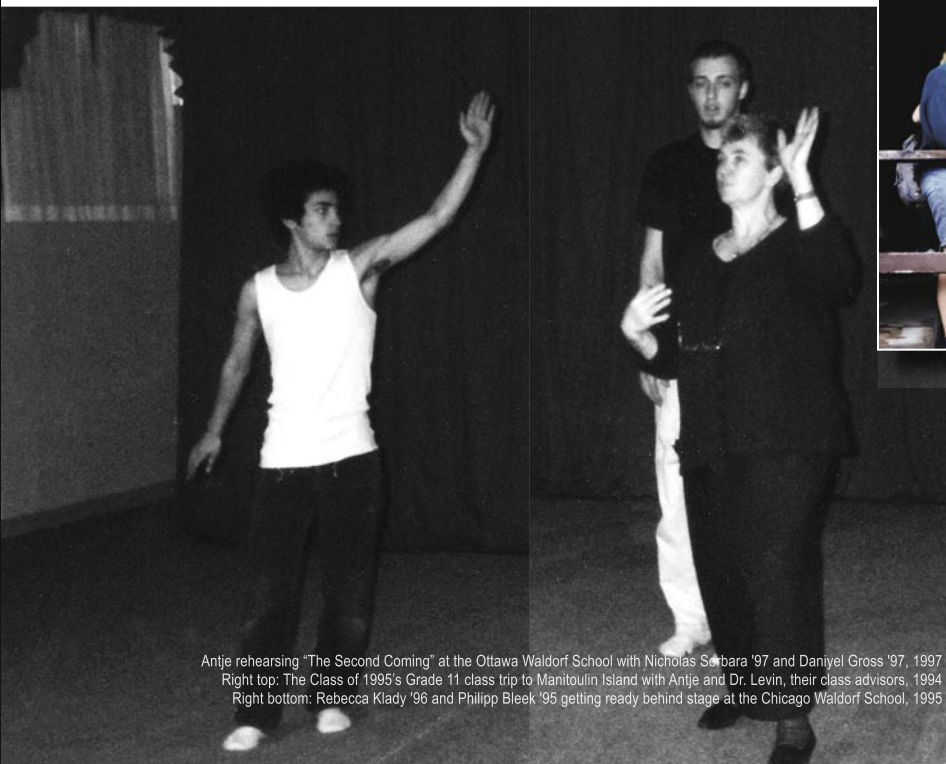
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as a postdoctoral fellow and is presently examining the influence of numerous neuroanatomical, cognitive and social variables that influence treatment outcomes in amnesiacs. Although most clients have attested to the positive difference that the Memory-Link program has made to their lives to date, the program has not yet been scientifically evaluated, something Eva hopes to accomplish in the coming year. She and Dr. Richards, along with the help of computer scientists at the University of Toronto, are also in the process of developing exciting new tools that will enable amnesiacs to acquire new information independently and more efficiently. Also under development are tools that may be applicable to individuals in the early stages of Alzheimer's disease, something that Drs. Svoboda and Richards hope will sustain independent functioning in patients and delay eventual institutionalization. Research aside, Drs. Svoboda and Richards are working towards enabling all amnesiacs in Canada and those in other countries to have access to the memory intervention services now under development at Baycrest. Eva is also currently completing the final clinical registration requirements (one year supervised clinical practice; three professional exams) to become a clinical psychologist in Ontario. As for her future, she has many research ideas to keep her and amnesiacs occupied for years to come. She hopes to head a clinical practice in cognitive neurorehabilitation, push the frontiers of this field with further research, and perhaps teach at a university on the side.

All that said, Eva is by no means a stereotypical scientist, which likely, very few scientists are! She still has the appreciation for the arts that she cultivated at TWS, and when not working, Eva pursues her painting, piano playing, and love of the wilderness – indeed, what Waldorfian doesn't have some appreciation of these kinds of activities? Despite all the changes over the years, TWS has always had a somewhat wild and natural look about it, something that Eva says she still craves in her life. With her husband, whom she married on a beach in St. Lucia in 2005, she frequently finds herself canoeing in Algonquin Park, among other places. After all, the man she married grew up in a log house on the steps of Algonquin Park. The couple love to ski, camp, hike, canoe and cycle – the last of which Eva did all the way across Canada prior to beginning her graduate studies. She admits to me, however, that if she'd known then what she does now about the brain she probably would not have undertaken such a risky trip. ■

ANTJE GHAZNAVI con't from p 63

wanted to perform. During this time Kathryn Humphry, a class teacher who loved Eurythmy and could join the advanced group during her spare lesson, became part of the lessons, performances, and tours. Initially, we only performed at home, then we began to venture farther afield to Waldorf schools in Detroit, Ann Arbor, Chicago, Baltimore, Washington DC, Ottawa, and Montreal. Through our annual tours, which occurred from 1991 to 1999, we became ambassadors for Eurythmy and Waldorf education. All of this was made possible with the support of the high school faculty, the teachers at the schools we visited, and the many individuals who accompanied us to help and drive the many vans and cars borrowed from colleagues and friends. Above all, I want to mention Graham Jackson who was an integral part of this. He gave unlimited support and time, and wrote several music scores for the fairytales we always included in our program. It was pioneering work: we had no budget in the first years and it required dedication and hard work from the students who became ingenious at creating stage settings from nothing, made costumes and were real co-producers. We had a lot of fun and often encountered hilarious situations. To mention just a few: the boys needed to wear slips under long Eurythmy costumes. These were borrowed from mothers, sisters and other sources. The first group saw the reason for this, and had to convince the next year with a certain glee that this really was a lark and very necessary. One particular full-length silver-grey slip with lace was in high demand. One year on the way to Chicago, after the train had stopped at a station and was again pulling away I saw Matthew running along the platform. He had jumped off to buy cigarettes and didn't make it back onto the train in time. Imagine the excitement! (He did manage to rejoin us in Chicago.) To chaperone these



Antje rehearsing "The Second Coming" at the Ottawa Waldorf School with Nicholas Sorbara '97 and Daniyel Gross '97, 1997  
Right top: The Class of 1995's Grade 11 class trip to Manitoulin Island with Antje and Dr. Levin, their class advisors, 1994  
Right bottom: Rebecca Klady '96 and Philipp Bleek '95 getting ready behind stage at the Chicago Waldorf School, 1995



groups on tour was another source of hilarity and also some anxiety on my part – after all they had to be in good shape early next morning for the performances. And when leaving, everybody had to be there on time and not go shopping at the last minute!!

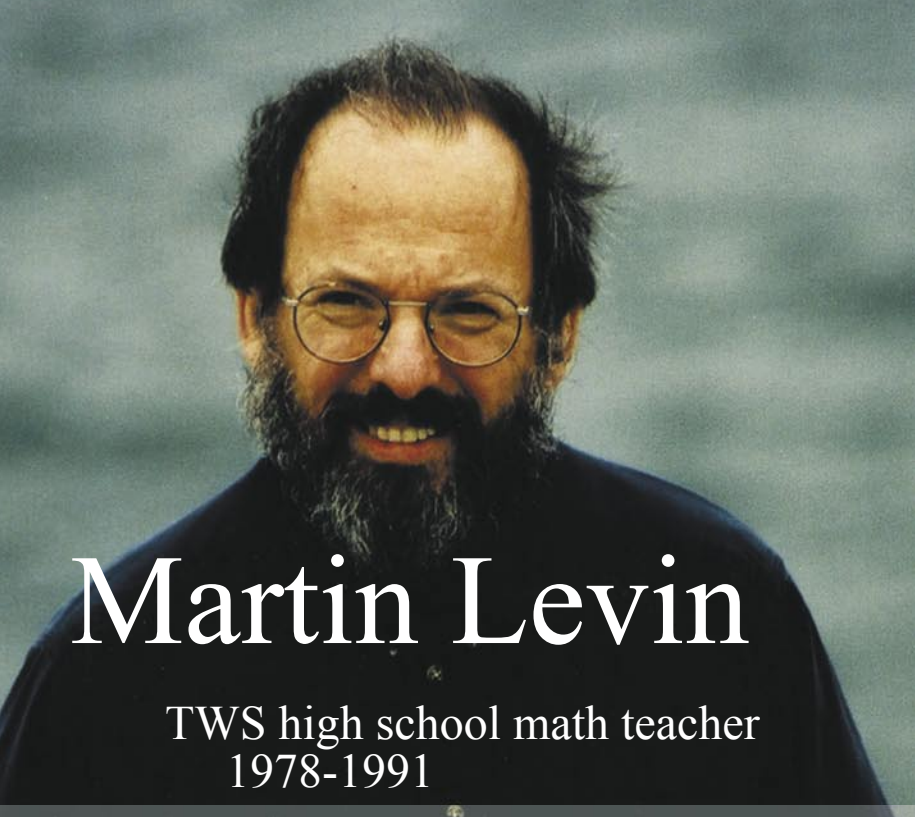
Reflecting back, the opportunity to teach Eurythmy to high school students was a real privilege and joy. The majority realized, from a certain point on, that it was much more than just a movement class. For many it became a music appreciation class for classical music as we had to study the musical elements and to explore what it was we wanted to express in movement. The same was of course true of the poetry and speech pieces we performed. But in addition, there is an inner aspect to Eurythmy that requires one to connect with one's quiet core, an inherent soul- or spiritual-realm, out of which one has to reach to create and make visible what lives as an element in speech and music. Interestingly enough, the students discovered this themselves without me having to point it out in so many words. After a while, they started to see by looking at each other who had developed gestures through which certain life-forces became fully visible. They too realized that to do real Eurythmy one needs to practice - one can't fake it.

In the curriculum of a Waldorf school, Eurythmy is taught all the way from kindergarten to grade twelve in an age appropriate way. One can see it reflected in the children if a school does not have Eurythmy. My hope is that Eurythmy became a seed in these children and young adults who worked with me, one that germinated into true self-reflection about the way we meet each other as human beings through the course of our lives.

I retired from TWS in 1999 after nineteen years of teaching there, but continue to be part of the Pedagogical Section Council of North America, which keeps me in touch with Waldorf education on this continent, especially with Eurythmy programs. Once in a while I still teach - now only my colleagues rather than children - which allows me to remain engaged with my two beloved, intertwined careers of music and Eurythmy, just like the psychic said. ■  
ghaznavi@sympatico.ca







# Martin Levin

TWS high school math teacher  
1978-1991

by Martin Levin  
photos courtesy of Martin

In high school I took science very seriously. I tried to understand who I was by picturing my body as made of gazillions of atoms and my place in the world by picturing the earth as an insignificant speck in the vast universe. This worldview did not help me answer real life questions such as, “How do you talk to girls?” and “What should I do with my life?”, but I persisted in trying to make this worldview work for me, because I wanted to understand, and this was the only tool I had.

When I was a senior mathematics undergraduate at Wayne State University in Michigan, I was walking down the street toward a place where I hoped to find a friend, whose name was Arthur, and an image came into my mind of Arthur walking towards me on the street that I knew to be around the next corner. I hardly noticed the image; it was just a picture of what I was looking for. Then I turned the corner and encountered exactly the image that had been in my mind a moment before. I became quite distressed and actually fell to the ground. Arthur said that I had “blown my mind.” I had never heard this idiom before - the year was 1963! It was very apt.

My scientific worldview could not accommodate this simple experience of precognition. I could not have told you so at the time, but in that moment I knew that there was “something more,” that there had to be a way to understand this something more, and that this was what I wanted to do. This led me a few years later to the works of Rudolf Steiner. There I found clarity of thought and precision of language that inspired my trust, along with a profound description of human development and consciousness that gave me the tools with which to begin to understand the

real questions in life. I received my PhD in mathematics in 1969 from the Johns Hopkins University and taught for a few years at colleges and universities. Time and again when I would be introduced to someone as a mathematician, the warmly extended hand would suddenly go limp, and in a cold sweat he or she would tell me about traumatic experiences of grade school and high school mathematics. In my experience, it was rarely possible to inspire those traumatized by mathematics once they had reached university. So I decided to leave university teaching and become a high school math teacher. I thought that Waldorf education with its deep understanding of the growing child would minimize mathematical traumas and provide a fertile ground in which to teach. So, in the autumn of 1978 I came to the Toronto Waldorf School. I was thirty-five. The school had its first grade twelve class; it was just finishing its pioneering phase.

In my first years at TWS, the faculty meetings were still run as if it were a school with a handful of teachers, which it no longer was. Teachers would write agenda items on a chalkboard, and we would go through them in the order in which they had been written until we got too exhausted to continue, and then we would deal with urgent items that remained, postponing the rest and staying very late. But there was still the wonderful enthusiasm typical of a pioneering school, and there was always Gerhard Rudolph to remind us to be flexible with small matters and to bring our attention to what was essential. I found it exhilarating to collaborate with colleagues who were working hard and striving towards the same ideals. Later our meetings became more organized.

There was no Waldorf high school teacher-training program available in English at that time. So I observed a few classes in a couple of Waldorf schools and I met with Hans Gebert at the Detroit Waldorf Teacher Training Institute (later to become Sunbridge College in New York). Hans gave me orally a summary of the math main lesson curriculum that he had taught. Then I jumped in. After years of teaching polite college students, it was a great shock to be confronted with adolescents. If the lesson did not hold their attention, then unruly behavior (oops! behaviour) quickly ensued. In his lectures to teachers, Rudolf Steiner said that we learn how to teach by observing the children/adolescents. So, I reviewed each lesson in my mind, especially the bad ones (of which there were many), and thought about what I had done, what the kids were experiencing, and what had led to what. I gradually became more understanding, more skillful, and more relaxed, and after a few years was able to feel at home in my teaching. So much so that when Alexander Koekebakker (Class of '84) and one other of his classmates - was it Luke Wintjes or Robert Teuwen maybe? - jumped out of my second floor classroom window, I assumed that they had put a mat below (indeed they had!), and I went on with the lesson unfazed, much to their disappointment. (Alexander has since become a Waldorf phys. ed. teacher, Luke a public school environmental science teacher, and Robert a Waldorf class teacher!) Likewise, when the Class of 1983 made a web of string, filling up their classroom, I complimented them on their ingenuity and, ducking between the twine, still managed to



teach a lesson. In the summer before entering grade nine, Angela Runge '85, riding in my car all the way to Nova Scotia, couldn't bear to call me “Dr. Levin” in that setting and so gave me the nickname, “Doc,” which stuck.

I had great fun creating and teaching the main lesson blocks. I will mention here just two examples. In grade ten “Pi and Trigonometry,” we realized that pi could be found only through thinking, not measuring, and then we studied Archimedes’ method of calculating it. After two weeks of developing his ideas and carrying out the calculations, students would exclaim with admiration, “Archimedes thought of all that!” My university students always complained about studying proofs for which they saw no purpose. After the Pi and Trig block, my Waldorf students never made that complaint. They understood why we prove things. In grade eleven projective geometry, there were always very animated discussions about the existence of infinitely distant points.

Soon after arriving at the school I requested and was granted that the school offer two levels in the mathematics subject lessons. This made it possible, beginning with the Class of 1983, for the advanced level class to complete a grade thirteen calculus course in their grade twelve year. It was the first grade thirteen course offered at TWS.

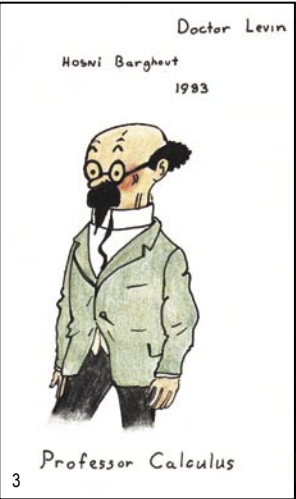
The class trips were in many ways wonderful experiences, but what one remembers most vividly are the dangers and mishaps. On the French River canoe trip, the grade nines thought that there was nothing dangerous about walking across a long single-track railroad bridge, high above a rocky river. On the grade ten bicycle trip to Stratford, I heard on the phone from the OPP that Rhys Bowman had been hit by a truck and only later found out that he was not hurt. On a Killarney canoe trip it was great to paddle a wonderful canoe made by some of the kids in the class, but on the first night out we discovered that Mr. Pickering had left behind the pack with all the toilet paper and peanut butter! On other trips there were a couple of emergency-room visits to get a few stitches here and there. When we pulled into the school parking lot at

the end of a trip, I always heaved a huge sigh of relief that we had all returned in one piece.

My marriage to Kathy ended in divorce. Several years later, in June 1991, I married my present wife, Judy. I acquired a family as well. Judy’s children, Jason and Iris, had just finished grades four and two at the Washington Waldorf School. The wedding was the first use of the new wing of the Toronto Waldorf School, and the community was there to help me celebrate. Carla Sorbara and Amanda Murray from the Class of '91 made us a gorgeous wedding cake. It was one of my happiest experiences ever. After spending a year’s sabbatical in Washington, I moved my new family up to Toronto. Unfortunately, there were major problems with one of my children’s class teachers that I was unable to resolve. With my child’s interest at heart, I moved in 1995 to the Shining Mountain Waldorf School in Boulder, Colorado. Later I moved to the Washington Waldorf School and taught there until my retirement from teaching last June.

I am presently enjoying my retirement, studying math, writing, and doing a little bit of teaching. It has been a great joy and privilege over the years to experience all of these young people, working hard to understand, striving to grow themselves into adults and to find their place in the world. I am grateful to Rudolf Steiner whose works helped open my eyes to better see these people and their striving, and I am grateful for the opportunity that the Waldorf schools have given me. ■

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# POINT OF VIEW



*Matthew Temple graduated from the Summerfield Waldorf School in Santa Rosa, CA, in 1995. An actor and filmmaker now living in LA, he is the founder of NetworkM. Leslie Loy graduated from Summerfield Waldorf School in 2001. She completed her Waldorf teacher training at the Center for Educational Renewal in Santa Rosa, and is now studying at Reed College. She is NetworkM's Waldorf Schools Liaison and Outreach Coordinator.*

## Participation is the Precipitation of Spiritual Life: NetworkM, an On-line Network for a Global Community

*by Matthew Temple and Leslie Loy*

“It is our communication that unites us.” *Orland Bishop, Network Meet-up, February 2007*

Today, more than ever, we have the means to work and communicate with people from around the world, allowing us to connect to each other whenever we want or need to. On a daily basis, we find ourselves communicating with people hundreds and thousands of miles away; they live in different time-zones, function within different natural rhythms, and experience vastly different cultures. Yet, despite the great differences and distances, we are able to connect and exchange ideas.

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Hence, we so often say that the world is getting smaller. And, indeed, every day seems to prove this. But if the old adage holds true that ‘the more you know, the more you know you don’t know,’ then it would also follow that ‘the more people you know and the more you are aware of what is happening in the world, then the more you know who and what there is yet to know.’ So, in this sense, ironically, the world is also getting vastly bigger and it is important to realize that it takes effort, of varying magnitudes, to make the world small enough again so that we can connect to the people we wish and need to connect to in order to affect positive change in the world.

And affecting positive change in the world by bringing together like-minded people and communities is the mandate of NetworkM, a new web-based organization founded in California in 2006 by myself, Matthew Temple, an alumnus of Summerfield Waldorf School and Farm. It was specifically designed to unite people and groups working to affect social and spiritual change in the world. NetworkM brings together people with questions, initiatives, projects, ideas, and the passion to cultivate relationships for more effective social action.

All around the world, people are doing so many amazing things; some are working for organizations that benefit society, others are creating art, music, film, while still others are exploring new ideas and philosophies. Since many of these people (and organizations, such as Youth for Environmental Sanity, Art Everywhere, IDEM, and Aramitan, to name just a few) are spread all over the world, they often need means through which they can make the connections to other groups and people that would make their work all the more effective. Many of these people attended Waldorf schools or come from anthroposophically-informed backgrounds and there are many more who would gladly take part if only they knew of, or had access to, organizations like these. NetworkM was founded to fill this gap.

The dilemma has always been how to get the

word out in a cohesive way about the various activist and arts groups that are often working in isolation from each other, thereby allowing people to sift through the information and find the initiatives they are interested in supporting or participating in. In the case of Waldorf students, there is often a time post-graduation when they seek to continue their education in some way; to both continue to grow as human beings while simultaneously doing good work in the world. Some are fortunate enough to find those connections – and will always look to develop their work or community. Others, however, may be unsure of how to proceed. Our vision at NetworkM is to provide a virtual space for people to come together, to share ideas, and to resolve the questions, “Where is everyone who shares my commitments?” and, “What now?”, into something far more inspiring: “Now that I have a sense of the groups and organizations out there, where do I want to channel my efforts?” The way to do this lies in connecting people, connecting ideas and projects, and providing new thoughts or questions for people.

The inspiration for NetworkM began with a personal experience for me (Matthew). I have been to several international youth conferences in North America and abroad, and one thing that stood out each time was the awe that the participants felt when they realized that there are so many others like them all over the world. Unfortunately, at the end of many of the conferences, there was no fabric binding the participants together to continue the work that began there. This sentiment has been vocalized by Waldorf alumni/ae as well: many feel a need to find and stay connected with former students from their own school but in addition wish to be connected to Waldorf alumni/ae worldwide.

As discussed above, the prevailing means of connecting on a worldwide scale is through the Internet. So I brought this into reality, beginning to develop a virtual community by contacting friends and people I’d met at conferences to help me with the content of my

the Network M  
The Micha’el Network



Uniting socially and spiritually striving individuals

vision. Over time, my site has evolved into a budding forum that consists of articles, movie, music, and book reviews, events listings and registration links, chat-rooms and more.

But once NetworkM was formed, it became obvious to me that we needed something more. We knew that for action to really take place, we had also to find a way to get our members physically together and to work in a more practical way. There are always these wonderful events and conferences – people meeting all over the world. However, the constraints of having to travel far and take time off work have limited our ability to network in person. So, I thought about it and soon formed the idea to create local group meet-ups that would gather all over the world on the same day to discuss and share ideas. The question became how to take NetworkM beyond being just an on-line resource and communication tool, to something bigger, so the idea of one-day local mini-conferences made sense. These meet-ups are intended to bring people together to play games, to share thoughts, to meet new people and deepen old friendships, and to delve deeply into a particular theme or issue. The first meet-up, which was held on February 3, 2007, consisted of eight groups meeting around the world on five continents: Africa, Europe, North America, South America, and Australia. The fact of all those meetings happening at the same time, building out of local community a greater international community, was inspiring!

To kick-off the meet-up, Orland Bishop, mentor, teacher and Executive Director of the Shadetree Foundation, was chosen as the speaker and gave a thirty-minute talk on the Spiritual Significance of Community, which was then podcasted around the world on the meet-up day, and served as the basis for the day’s discussion. The next day, reports came in from South Africa, Brazil, New Zealand, Germany, Canada and the States describing what had happened

*This section allows alumni/ae to share their knowledge, opinions, & observations with each other. The views expressed in this section and in any alumni/ae or faculty/staff article do not necessarily reflect the views of the Toronto Waldorf School.*

in each group. One group reported drawing a mural while listening to the talk; the mural later served as their talking board. Another group met in a villa overlooking the ocean and shared discussion over glasses of wine in view of the sunset. But what all the groups had in common was the desire to communicate on a local level and to share that internationally. It was about building and growing our community and developing our ability to work together, while knowing that groups in other countries and continents were doing the same.

Through NetworkM, individuals can foster an inclusive dialogue amongst various movements (e.g., the Waldorf movement, social entrepreneurs, peace builders, the anthroposophical movement, Non-Violent Communication, etc.), with the aim of creating a vibrant network of linked communities and strengthening the potency of all people’s work. We make every effort to remain as accessible as possible. It has always been my belief that, for the most part, people want the same things: they want to go to bed knowing they will sleep safely, they want the world to be a better place, they want to be a part of doing something good for the world or something the world needs – they want to be a part of making positive change. The execution or outcome of pursuing these goals may be very different, but nonetheless, the fundamental desires remain the same. It is the commonality of being a part of doing something the world needs that binds the diverse members of NetworkM in community.

We invite all TWS alumni/ae and members of the TWS school community to join us on our site and support our efforts to foster a worldwide open communication network. We welcome participation in any way and look forward to working together in the future.

For more information about NetworkM go to [www.theNetworkM.net](http://www.theNetworkM.net). To find out about

the next meet-up, log-on to the site and find out about what is happening in your area. The theme of the May 2007 meet-up was “Social & Community Action” and included developing tools for inter- and intra-personal communication. This year will see four meet-ups: Winter, Spring, Summer, and Fall, with such guests as Mark Finser, CEO of the Rudolf Steiner Foundation; Nina Simons, Executive Director of Bioneers; and Gary Baran, former Executive Director of the Center for Nonviolent Communication.

### About the name:

According to Austrian philosopher Rudolf Steiner, at the end of the twentieth century a specific ‘spiritual school’ that he called the Micha’el School would emerge - this would be comprised of a group of striving souls who would carry the work of progressive social and economic action forward as well as continue the pursuit of knowledge and freedom. These people are now here, and NetworkM aims to connect us together.

The M also references Mani, the ancient mystic who recognized that in order for light to be in the world there must also be darkness. The symbolism is that of striving for something higher in a world where there is so much adversity. In order for us to succeed, we must accept the darkness and the adversity and find ways of working together. This is the role of NetworkM. ■  
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[leslielal@yahoo.com](mailto:leslielal@yahoo.com)

### NetworkM:

- Enables people from all over the world to contact one another
- Facilitates a support system and context within which members can do their work
- Provides easy access to information, ideas and services, events and projects
- Hosts regular meet-ups and conferences
- Connects people and organizations with common interests globally



# WELCOME to the alumni/ae community...



Erik Worm  
Graeme Stewart-Wilson  
David Fulop  
Sarah Iannicello

Katarina Eriksson  
Eliza Cassey  
Neil Stratford  
Nicole Tarrington

Maddy Philpott  
Boris Petrov  
Yassmina Taghi Ganji  
Agoston Koroknai

Rachel Lam  
Yakutia Muminova  
Matthew Evans  
Julia Figueiredo

PHOTOS BY KATJA RUDOLPH '84

## ...graduates of 2007

## ...and the rest of the Class of 2007

Carlisle Anderson-Frank  
Rodney Anton  
Nayiri Apkarian  
Jessie Beauchamp  
Oriana Bedard  
Dorothee Bohlmann-Peiper  
Jamie Breedon  
Jessie Burke  
Bianca Bykhovsky  
Daniella Catala  
Louis Chu  
Emma Cullen  
Robert Czuryzkiewicz  
Max Dannenberg  
Larissa Davies  
Vivek Dhanda  
Jeremie Dupont  
Ahmed Elkhazendar  
Orfelia Endres  
Woosuk Chun  
Ethan Garber  
Nicholas Giancola  
Meirav Gilad  
Robert Gioulassarian  
Carolyn Goettler  
Amba Goulding  
Christoph Huwiler  
Talia Jokic-Baroncelli  
Max Karpinski  
Hannah Kliewer  
Matthew Klein  
Angela Koch  
Eugene Kurolap  
Eva Kose  
Brenna Laffey

Gregory Massad-Johnson  
Anna Mueller  
Michelle Munger  
Robert Nason  
Sahar Nooraei  
Justin Nozuka  
Gillian Macdonald  
Bryn Robins  
McLeod  
Thomas Rossini  
Jaime Roth  
Hillary Roulston  
Kayla Russman-Walberg  
Canan Schlagenhof  
Viola Schrey  
Camilla Schroeder  
Franziska Seith  
Tiffany Sereda  
Nicolaus Soukup  
Alyosha Stalk  
Yudhi Srinivasan  
Amanda Sutton  
Katrina Tan  
Nicole Tarrington  
Maurice Thurrott  
Simon Tuechelmann  
Carolina Vargas  
Moller-Hergt  
Michael Yamashita  
Kelly Yang  
Osten Yu  
Sacha Zanoncello

Apologies if anyone is missing  
from this class list - if so, contact  
Katja at [katjarudolph@aol.com](mailto:katjarudolph@aol.com),  
416.538.9536

TINA AND NICK SORBARA con't from p 53

Day, where, during the latter, the band dressed in full military regalia in support of gays and lesbians in the military who were prohibited from wearing their uniforms in the parade. Dragonette is just beginning to catch the wave of commercial success; although their single "I Get Around" did not receive the airplay they had hoped for in the UK, Toyota has picked up their song "Get Lucky" for an upcoming worldwide advertising campaign.

Nick's creative energy has also had him hobnobbing with stars and has taken him into the international arena with production credits on several music videos for major recording artists including Matthew Barber, Metric, The Constantines, and Justin Routledge. He also produced Dragonette's sole video release for their single, "I Get Around", which was filmed in Toronto earlier this year. Also this year, a short film that he worked on along with Toronto director Mona Zaidi, was chosen for the European Short Film Awards. Though the film did not win, the experience of taking a film to a European Award Festival was gratifying and a testament to the considerable energy and time Nick has put into making his dream of becoming a film producer a reality.

Nick got his start in the Toronto film world working for another TWS alumnus, Jeff Cowan '89. For some time, Nick worked as a production assistant, doing all the numerous and varied jobs that go on in the background of a film shoot. He learned the trade working on commercials and music videos. His big break came when he was given the opportunity to produce a music video for Canadian singer-songwriter Matthew Barber. This led to further music video work for other Canadian artists and Nick is now developing his own studio and production company, Magnet Film and Video, producing small commercials, public service announcements and music videos. His favourite project so far, a video for Canadian band Metric's single, *Monster Hospital*, even saw him (actually just his hands) make an appearance on the other side of the camera.

From the time he began working as a production assistant and gopher on various film and TV projects after dropping out of film school, Nick has dedicated most of his energies to working his way up in the very competitive field of film in Toronto. To be sure, there has been the occasional flirtation with other endeavours such as a short-lived attempt by Nick and close friend Dan Gross '97 to make money on Toronto's booming real estate market by buying, renovating and reselling houses. However, since opening his own production company, Nick has had little time for other endeavours, and work is so plentiful that he is now having to turn away jobs. Explaining to me his role as film producer, Nick describes it as "making the whole thing happen." The producer, he tells me, is in charge of turning the wild ideas of the director into reality within a budget. "They tell me what they want. And my job is to say 'Okay. This is how it's going to be. This is how we are going to do it.' I tell everybody what to do. I make the rules so that everybody is happy." I guess, after a childhood of being the youngest of a crowd of siblings, Nick is now getting his turn to call the shots.

Growing up in a family as large as ours, we often fought, but as we have grown up, we have managed to become not just siblings but best friends. And while our lives have grown farther apart in some ways, in others they have grown much closer and we share in each other's triumphs and trials. As their older brother, it has been a constant source of entertainment and joy to watch these two individuals grow into themselves and see their talents and their dreams unfold. And as awkward as it is to write about one's family members in such a way, it is also an opportunity to tell everyone how amazing and absolutely wonderful I think they are. ■  
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Tina's creations





COURTESY OF TWS ARCHIVE - TWS STUDENTS STUDYING IN THE SCHOOL LIBRARY - EARLY 2000s

*inbounds*