



# Four Tellings

*A weekly bulletin for family  
and friends of Four Winds  
Waldorf School*



November 30, 2011

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## Deepest Gratitude

Many thanks to everyone who helped clean the school on Saturday, November 12th.

- David, Satya, Esme, & Elisha Heater—cleaning and buffing floors.
- Michael Prah—cleaning and buffing floors
- Peggy Capala (mother of Shannon Prah)—Sunrise Garden fridge clean-out
- Dave Kruchko—raking and yard work
- Sean & Michael Blair—painting, cleaning vents & windows, de-bugging lights
- Mary, Mark, & Nate Kravchuk—raking grounds, planting bulbs
- Karen Friede—cleaning & organizing kindergarten storeroom
- Jocelyne Roy—cleaning & organizing kindergarten storeroom

A separate thanks to Robyn Abend, Rachel Vander Ploeg, Lynn Hill, Jocelyne Roy, and Kristie McHugh for helping clean the school every week since the beginning of the year and Victor Page for chipping in to vacuum.

—Buildings & Grounds

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## Four Winds Mission Statement

Four Winds Waldorf School is committed to awakening the intellect, imagination and determination of every child, leading to a life-long love of learning. Within a protective and nurturing environment, teachers and parents work together to build a community where each student's confidence, sense of responsibility and self-reliance unfolds.



## From the Desk of Marianne Fieber

Dear Four Winds Waldorf Community,

While on holiday in Hawaii to visit Liz Ganter, I had the opportunity to spend a morning at her school, Kona Pacific Charter School. It is a charter Waldorf School and that comes with some benefits and challenges as everything does. It was a wonderful opportunity for me to observe their Thanksgiving Assembly in the outdoor courtyard. The assembly began with the blowing of the conch shell “Pu” and each grade presented something. Liz had taught the 6th and 7th grade students the song “Autumn is the Time” which is one we are well familiar with. It was truly delightful to hear the song sung with vigor by the students on a Hawaiian Island and feeling a deep connection to them through song. Following their early dismissal, the school personnel met together for a potluck and created a gratitude circle on the mountainside which is a newly acquired piece of land. They have plans to create a farm to help feed the children and incarnate the school more sustainably on the spot. It was a momentous occasion which I happened to witness and I was inspired by the dedication these individuals have to building a school that meets even the basic needs of some of the poorest students. There have been many other adventures during this trip and some inspirational thoughts I hope to share about our grounds at some point.

I want to congratulate our students on a job well done at the *Hearts Hands and Voices* concert before our break. It was a truly remarkable offering of creativity and energy. Thank you to the teachers for preparing such a wonderful event and thank you to the parents for allowing Four Winds Waldorf School to receive your children.

## Introduction to Eurythmy

While the intention of this article is to give an introduction to Therapeutic Eurythmy, it is first appropriate to put Eurythmy into context.

The word ‘eurythmy’ comes from the Greek, meaning ‘harmonious movement’. Eurythmy came to birth at the beginning of the 20th century. In 2012 it will be 100 years old! Put into perspective, historically speaking, to other arts such as music, painting or sculpture, one could say it is still a baby— it is a very young art! Rudolf Steiner was its ‘midwife.’ And, it would be appropriate and timely to include this in the fact that this is the 150th year of his birth. Eurythmy was central to everything he represented and in particular as an integral part of the Waldorf School Movement. What began as a performing art, very soon evolved into a pedagogical, therapeutic and social application.

Eurythmy is an expressionistic art. It makes visible and audible through gestures and movements the archetypal laws of speech and song: it has its source not in the natural world (one could say it isn’t ‘natural’ ). Its wellspring lies beyond the physical plane. Nonetheless, the ‘instrument’ for Eurythmy to come to expression and resound is the Human Being and the physical body becomes the vehicle for the expression of these gestures and movements.

Two fundamental characteristics of these gestures and movements are that they are not arbitrary and that they are directly connected to the forces of levity—to the same forces that allow the plant to break through the asphalt. This force of levity could be called the ‘life force’ or ‘chi’; we know this by different names. We don’t normally ‘see’ these forces but we recognize how they manifest, for example



## This Week's Calendar

November 30, 2011 (Wednesday)

1:30–3PM Leadership Council  
3–4PM Executive Steering Committee

December 1, 2011 (Thursday)

*SCRIP Orders Due / Pick-up*  
8:00AM Groman Cafe  
8:15AM Parent Handwork Group—*all are welcome*  
10:30–11:30AM Social Inclusion Coordinating Group (SICG)  
3:15–5:30PM Faculty Meeting

December 2, 2011 (Friday)

*Newsletter Submission Deadline*  
3–4PM Student Service Committee Meeting

December 3, 2011 (Saturday)

1PM Oak Tree Advent Garden

December 4, 2001 (Sunday)

6PM Rainbow Garden Advent Garden

December 5, 2011, (Monday)

December 6, 2011 (Tuesday)

## Four Tellings



## Have You Seen...

Early Childhood is looking for some misplaced painting boards. They are white with rounded corners. The boards are half the size of the larger ones found in the other two kindergarten rooms. If you have seen them, please contact Naomi Studebaker at [nomignomie1@sbcglobal.net](mailto:nomignomie1@sbcglobal.net).

## Important Early Childhood Announcement

The date for Advent Garden for Early Childhood has *changed from Sunday, December 4th to Saturday, December 3rd.*

New Times:

- Oak Tree Kindergarten 1PM
- Rainbow Garden Preschool Program\* 6PM

\*Parent-Child, alumni, and all community members are invited to participate at the Rainbow Garden Preschool Program's event. Space is limited, so please contact the front office to reserve your spot.

## Is that a Star?

Next week, students of all ages will participate in a *Sparkle Star Scavenger Hunt* to prepare for the *Elves' Market*. Stay tuned for more details!

where there is buoyancy or vitality...or the lack of, if the force of gravity predominates.

Using the plant as an analogy is a very suitable example in considering the defining qualities of Eurythmy: it is living and has movement in its growth process and in its unfolding. It is forming and transforming in its growth cycle we can demonstrate this process of growth and transformation by using the photographic technique of speeding up the images. They show the transformation of the movements of the plant or flower from one phase to another, but in doing so destroy the tempo and rhythm of the growth process. Time and rhythm are essential elements of the movements. The plant's 'plan' of unfolding in its growth process has its own tempo and rhythm for healthy development. Those of you who garden know in observing your plants when there is an aberration in the plant's development—if it comes too quickly or slowly or too late or too early.

These qualities of rhythm and time (speed) are also essential for Eurythmy's manifestation and application; it is not only a matter of moving in space. The effectiveness of Eurythmy as an artist, social and therapeutic modality is dependent on these qualities of rhythm and time. Only then is wholesome transformation possible. Otherwise what is attempted in upholding the archetype falls into caricature.

Therapeutic Eurythmy is used in schools, clinics and hospital, factories and work places generally as a leavening for the harmonizing of imbalances or tendencies in the human organization; it invites the body to heal itself, to find its equilibrium. This is particularly so in the context of the school setting. More specifically, it can address issues such as asthma, allergies, bed-wetting and night terrors, hyperactivity and lethargy, challenges in concentration and focus, vestibular and spacial orientation, handedness and laterality; it can address emotional issues such as fear, anxiety or low self-esteem.

In the context of the school day a child having a 'block' of therapeutic eurythmy will usually have 2-3 sessions a week over a period of 6-7 weeks. However, it is also possible to have a session every day for a shorter period of time. The sessions, unlike the pedagogical eurythmy lessons which involve the whole class, take place one-on-one with a therapeutic eurythmist. Therapeutic Eurythmy is not a 'quick fix' to a problem. It invites a process of unfolding and transformation just as a plant has its time of unfolding and transformation. In the course of the sessions a child will learn a sequence of exercises involving movements and gestures that are encouraged to be learned—to achieve a degree of independence, mastery and ownership. This is an opportunity of engaging the will of the child. So it is not a passive therapeutic process.

What began as part of the first Waldorf School, has evolved into an evermore relevant way of addressing issues that threaten the well-being of our children today.

—Johanna Rohde

"Unless we first permeate ourselves with the realization that only through the artistic can we penetrate into the realm of truth, there can be no question of acquiring a real understanding of the supersensible world in accordance with the present age of the conscious soul." —Rudolf Steiner

## Elves' Market Update—Let the Countdown Begin!

In the last newsletter, we highlighted activities we have planned for children during the event such as storytelling and crafting. We will begin opening a limited number of spaces for these activities for pre-registration starting at the beginning of next week so that you can be assured that your children will be well entertained while you do secret shopping. (The *Sparkle Star Market* and *Cookie Cottage* will not require advanced registration.)

**To further help in planning out your time, we are very excited to announce that there will be childcare available during the Elves Market!** Starting next week, you can pre-register for a limited number of available **Renter Elves** who will escort up to two of your children for hour and a half of the Market. (Be sure to also sign up for other activities to make your Elf's time easier, and don't forget to tip your Elf well!)

While your children are busy with their Elves, be sure to check out some of these more adult-oriented attractions:

- **Artisan Crafts:** Shop local for this holiday season! Find unique and handmade gifts from a number of artisans in our Community Room. Some of the items that will be for sale include: homemade bath and body products, stained glass, jewelry, ceramics, beeswax candles, crystals and incense, children's toys, original watercolor paintings, needle-felted items, books, and a few more special surprises! Our bookstore will also be fully stocked with many new items, including lots of smaller gifts for those finishing touches.
- **Two Mother's Food and Cafe:** In our 5th grade room, stop in for a bite to eat with Two Mother's Food. They will be offering a variety of local and organic offerings at affordable prices.
- **Sweet Shoppe:** If you're in the mood for lighter fare, stop by our Parent-Child room for a cup of coffee or cider and something from our bake sale. Throughout the day, musicians from our community will be also be playing music. And before you leave, don't forget to bid on one of our silent auction items!
- **Winter Solstice Room:** Perhaps you're looking for some space this season for quiet reflection. Come to our Rainbow Garden room for some peace and quiet.
- **Talent Show:** Most of the children's activities will end at 4<sup>PM</sup> so that everyone may join together and support those who have signed up for the talent show. All members of our community are invited to participate—don't forget to sign up for your five minute time slot in the front office!!

The purpose of the *Elves' Market* is threefold. First and foremost, it is an important community building event, where families can come together over the holiday season, and enjoy the warmth of each other's friendship. Secondly, it is an outreach event. We have been promoting the Market to the outside public and prospective families, who are still learning about our school and the rich childhood experiences we have to offer. And thirdly, it is an important fundraiser. *As such, we hope that you come prepared to give and consider bringing friends and family to share in the merriment.*



## Warrenville Lantern Walk

Please join the Four Winds Waldorf community to lead the parade for Warrenville's annual Holly Days festival on December 2nd. We have been asked by the Warrenville Park District to walk with our lanterns and light the way for the parade to celebrate the upcoming holiday season. Please call the office and sign-up if you are interested in joining us and if you have a lantern. We'll meet at the Warrenville Community Building at 5:30<sup>PM</sup> for a 6<sup>PM</sup> start.

*See my candle glowing with a golden light....*

## Sparkle Star Market Crafts

The *Elves' Market* on December 10th will feature a children's *Sparkle Star Market* where gifts can be purchased for friends and family. We are asking all families to donate at least 10 items valued between \$0.50 and \$5.00. For ideas, see the attached list.

Are you interested in joining our *Elves' Market Handwork Group*? Stop by the Sunrise Garden room on Thursday after drop off for an hour. We will be crafting wonderful treasures for the shop. Younger siblings are welcome.



## Classified & Newsletter Submissions

Please submit classifieds and newsletter content by Friday afternoon before school ends to be published the following Wednesday.

Classifieds should to be submitted to the front office. Ads cost \$5 for a 50 word ad that will run for two weeks. All classifieds are subject to editing.

Newsletter content can be emailed to Kassia Shaw at [kassia.shaw@me.com](mailto:kassia.shaw@me.com).

## Pictures This Week

The *Four Tellings* needs pictures!!! Please send your pictures to Kassia Shaw ([kassia.shaw@me.com](mailto:kassia.shaw@me.com)) by Friday, for a Wednesday publication date.

Many thanks this week to Marianne Fieber and Brenna McLachlan for submitting pictures this week!



## Elves' Market—How Can I Help?

The fairs and festivals take a tremendous amount of work on the behalf of our *entire community* to organize and make memorable. The more help we have, the more we can do! Be on the lookout for volunteer sign-up sheets in the hallway. *If any events don't fill up, we will consider dropping them at the end of this week.*

Here are ways we hope every family is able to support our upcoming *Elves' Market*:

- Volunteer to help!!! Sign up sheets are available near the front office.
- We are asking each family to contribute *at least 10 items* to the children's "Sparkle Star Market." If your children will purchase more than 10 items, please consider contributing additional items to the shop to cover that amount, plus more for our guests who might be new to school. See the attachment to this week's newsletter for ideas on things you can make or purchase.
- We will be hosting an Ornament Fundraiser during the Market. Please think about donating a handmade ornament for the bookstore to sell at the event. Ornaments will sell for \$15 each.
- Bring a bake sale item the day of the fair.
- Do you have a service or something of value to add to our silent auction?

From the *Elves' Market* Team: Marianne Fieber, Angela Murray, Melissa Rutkowski and Kassia Shaw.

## Think Scrip for the Holidays!

The holiday season is upon us. Many would agree that when giving a gift it is the thought that counts the most. Please think of Four Winds School this holiday season, and give a gift to Four Winds School just by using Scrip for your holiday and regular purchasing needs.

There are so many ways to use Scrip this holiday season be it as a gift card given directly to a friend or family member, using Scrip cards to purchase holiday gifts for others, food for a holiday meal, for your holiday greeting cards, special occasion clothing, gas for a journey, and so much more. Many retailers are making it even easier to help Four Winds earn more this holiday season by increasing the percentage donated back to the school for a limited time. These retailers include Bath & Body Works (18%), Boston Market (16%), Bucca di Beppo (10%), California Pizza Kitchen (6%), Express (12%), LL Bean (17%), Lands End (18%), Sears (7%), Shutterfly (14%) and more. Please see [shopwithscrip.com](http://shopwithscrip.com) and click on "Specials" for the complete list of promotional offers.

As always, to register to order through Scrip, go to [shopwithscrip.com](http://shopwithscrip.com) and enter enrollment code **L99B27DD227L2** to place your order from over 600 vendors. If you've already registered, just go to [shopwithscrip.com](http://shopwithscrip.com) and place your order online. **Please remember that your order must be placed and paid for by cash or check in the office by 8:30 am on Thursday to be included in the school order (orders paid with PrestoPay can be received as late as 10AM). Unpaid orders remaining in the system will be cancelled after 2 weeks of nonpayment.** If you forget to place or pay for your order on time or an unforeseen need arises, a limited selection of cards is also available for purchase from the office at any time. If you have any questions about the Scrip program, please contact Corrie Goldberg at [corrie23@sbcglobal.net](mailto:corrie23@sbcglobal.net).

**Scrip Tip of the Week:** Does the holiday season have you scrambling? If you forgot to order your Scrip cards in all your haste, stop by the office before you shop to purchase cards direct from the inventory for immediate use. Inventory vendors include most local grocers, gas stations, drug stores, and home improvement stores as well as big box stores such as Target and Meijer, and casual dining options such as Panera Bread, Starbucks, Chipotle, and Jamba Juice. It will only add a couple minutes to your day but will add up to big savings for our school.

## Continuing Education: New Waldorf Coursework

Great Lakes Waldorf Institute in Milwaukee, WI, is offering a new course, "Contemplative Practice: Beginning a Path of Transformation" that will start with a weekend retreat January 6-7, 2012, and continue online after that. If you are interested in developing your own meditative practice or in exploring the Anthroposophical approach to mindfulness, this course may be for you. For more information, please contact Lori Barian, Director of Administration, [lori.barian@greatlakeswaldorf.org](mailto:lori.barian@greatlakeswaldorf.org), or 414-616-1832.

## Classifieds

☞ Seeking Occasional Nanny/family care for 7 year old four winds student. As needed help for when primary nanny is unavailable. Must be Waldorf minded, and have conscious eating habits. Location: Your home, & ours (Oswego) Pay preferred, also open to barter on occasion. Contact Aurora Giattino: [aurorainchicago@yahoo.com](mailto:aurorainchicago@yahoo.com)

☞ Seeking housemates at our growing farm house in Oswego! Currently 2 Waldorf families here. Open to single parents, an average size family, or single male/female. You are health conscious, organic eating, have kitchen skill, community minded, family oriented, enjoy kids, financially stable, interested in farming, co-op's & animals. Rent negotiable: \$500+, open to partial barterers. Contact Aurora Giattino: [aurorainchicago@yahoo.com](mailto:aurorainchicago@yahoo.com)

☞ Nanny available for fellow waldorf families. Currently provides care for one Four Winds student, and is enrolled in Waldorf early childhood training. Services: Childcare, home-care, meal prep, mothers helper, healthy lifestyle consulting. Contact Sareen: (831) 818-8410

☞ Exchange Students Arriving in West Suburbs: Host Families are needed for a 2 week stay. The Toulouse/Marseille-Chicago student exchange program enables high school-age students the opportunity to live with an American host family. During the weeks of April 15-April 28 or April 21-May 5, French students ages 15-18 will be placed with local families. Students originate from high schools in France. All students arrive with insurance via the French international exchange organization. Hosting an exchange student allows your family to share American hospitality, creating life long friendships and reciprocal travel opportunities. For more information, contact Dottie Lipinski or Amy Hansberger at: [dottie.lipinski@gmail.com](mailto:dottie.lipinski@gmail.com), or (630) 251-4270 or (630) 779-3340.

☞ Experienced professional roofer looking for off season odd jobs. Gutter cleaning, snow removal, last minute leaf removal, heavy lifting, garage clean up, repairs, interior painting etc. Very reasonable pricing on all. Contact Jonathan Goodwin (630) 809-8174.



*Drawing from Egyptian block by fifth grader, Sophia Anastasia.*

## Focus on a Grade: Fifth Grade

*Focus on a Grade* is a year-long series. Each grade represented at Four Winds Waldorf School will be featured in the *Four Tellings* for an entire month. We will be looking at different aspects of that grade from what's going on in the classroom, to student work and activities.

This final week in November, fifth grade teacher, Mrs. Cooper has selected a Parent Education article by Eugene Schwartz, "Discover Waldorf Education: The Teaching of History," to share with the community. Please see the attached article at the end of this newsletter.

# Discover Waldorf Education: The Teaching of History

**For over ninety years, the Waldorf school approach to the teaching of history has been based on two principles. Throughout the tumultuous and mutable twentieth century, and now into the twenty-first, the Waldorf history curriculum has remained true to its focus on the myths, legends and biographies that underlie the development of "Western culture."**

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For over ninety years, the Waldorf school approach to the teaching of history has been based on two principles. Throughout the tumultuous and mutable twentieth century, and now into the twenty-first, the Waldorf history curriculum has remained true to its focus on the myths, legends and biographies that underlie the development of "Western culture." The principle that underlies the Waldorf curriculum is its concern that history not be taught as a specialized subject, but rather as a topic thoroughly integrated with subjects as diverse as mathematics, handwork and singing. Recent anxiety about the lack of "cultural literacy" among American children has begun to point to the wisdom of the first principle, while increasing indications that the assimilation of factual information is meaningless unless the ability to synthesize that information is cultivated as well would suggest the value of the second principle, the integrated history curriculum.

The history curriculum generally follows these lines:

- Grade One: Fairy Tales. "History" is not a separate subject.
- Grade Two: Legends and stories of saints. "History" is not a separate subject.
- Grade Three: Stories of the Jewish Bible. "History" is not a separate subject.
- Grade Four: Norse mythology. History is taught as part of an introduction to the cultural geography of the child's local surroundings.
- Grade Five: Ancient History. The peoples of India, Persia, Egypt, Babylonia and Greece: their myths, their monuments and their everyday life.
- Grade Six: Roman History, from Aeneas to the decline of the Roman Empire and the crowning of Charlemagne as Holy Roman Emperor.
- Grade Seven: The Late Middle Ages and the Renaissance. The Age of Exploration.
- Grade Eight: From the Reformation to the Age of Revolution. American history. Twentieth Century history.

As the above enumeration indicates, in the first two grades, the story content of fairy tales and legends underlies all of the subjects that the children study. As Waldorf students grow older, sagas and myths lay the foundation for the study of history as a separate subject, which begins formally in the fifth grade. The fifth grade history curriculum spans a period of time that stretches from 3000 BC. to 300 BC. This is not to say that the child learns no history until

she is eleven years old; rather, the history is so interwoven with all else that is learned that it does not yet take on the quality of a discipline separated from the child's whole experience. We might say that the third or fourth grader still looks at the past with more of the credulous and dreamy nature of a Herodotus rather than the clear-eyed wakefulness of a Thucydides.

At this grade level, great stress is placed on the mythological dimension of ancient cultures, and the legendary human beings who stood halfway between the gods and humanity, i.e. the "heroes." The Waldorf schools' approach to history teaching in the middle grades is based on the premise that the need for heroes in the growing child is as natural and healthy as the need for mother's milk in the developing infant. Experience has convinced us that children can penetrate the *Zeitgeist* of a civilization most thoroughly by re-experiencing the deeds and sufferings of that culture's champions.

Although this may run counter to the anti-heroic stance of our own time, Waldorf teachers find that children in the middle grades seek to emulate heroes wherever they can be found. While the ancient mythologies consistently present heroic figures who embody the highest ideals and qualities of the human being, modern American children must rest content with such paragons as the Mighty Morphin Power Rangers or Batman. These modern figures often represent distortions and caricatures of the human form. By watching them by the hour in darkened rooms, by wearing them as icons on shirts, bedclothes or bath towels, by assembling them as "action figures" around his bed, the young child is drawn into what could be characterized as a modern form of idolatry.

In his recent study of the crisis in American public schools, *The End of Education* (1995), Neil Postman acknowledges that "For school to make sense, the young, their parents, and their teachers must have a god to serve, or, even better, several gods. If they have none, school is pointless. Nietzsche's famous aphorism is relevant here: 'He who has a why to live can bear with almost any how.' This applies as much to learning as to living. (4). In a similar vein, the distinguished University of Chicago Professor of Social and Political Ethics, Jean Bethke Elshtain (Snell, 1995), cites a story told by the psychiatrist Robert Coles "of a little girl named Ruby whom he met during the early days of desegregation":

*Coles became intrigued by the 7-year-old, who had to be escorted to school by federal marshals. She would get out of the car and be met by jeering mobs who shouted racial epithets at her. She would pause, bow her head for a moment, and then walk into the school staring straight ahead. He got to know Ruby's family, and finally felt comfortable asking Ruby why she always paused before she went into class. She said, "I'm saying a little prayer. I'm saying, 'Father forgive them, for they know not what they do.'" This little girl had access to a religious story and tradition, and it gave her great strength.*

*Where are the stories today? The Mighty Morphin Power Rangers won't do it: If you're being harassed in the school yard, just karate chop your way out of a jam! So many of the stories that our kids are being told or are watching on television are totally bizarre and otherworldly. They're made up of creatures that aren't human; they're made up of plots that don't speak to anything that's tethered to everyday life. (71)*

So it is less of a question as to whether heroes are needed for a child's healthy development than which heroes are going to be espoused; it is not whether stories will be presented in school, but rather which stories will be heard. Paradoxical as it may appear, it is those myths

which were told in the distant past that best explain the present to a child, and it is those demigods and heroes whose nature is divine who are best able to tether today's child to everyday life. The eminent psychoanalyst Rollo May, wrote the book *The Cry for Myth* (1991) after decades of research into the psychological and social illnesses of our time:

*I speak of the cry for myths because I believe there is an urgency in the need for myth in our day. Many of the problems of our society, including cults and drug addiction, can be traced to the lack of myths which will give us as individuals the inner security we need in order to live adequately in our day. The sharp increase in suicide among young people and the surprising increase in depression among people of all ages are due, as I show in this book, to the confusion and the unavailability of adequate myths in modern society. (9)*

The figure of a Heracles or Krishna, Moses or Achilles, imaginatively apprehended by the young child, tends to take root and grow as an heroic impulse within the child. The plastic and electric Power Ranger, its facial expressions simulated by computer, will soon reveal its feet of clay (or polystyrene). As the modern media heroes are recognized as mere creatures of artifice, born and bred in the special effects studio, the child who had been mesmerized by them may fall prey to disillusionment, and eventually feel that nothing is real or worth valuing. The consequence of the real hero is the inculcation of heroism; the consequence of the "superhero" is the antihero.

During a recent visit to a New York City public school classroom I experienced something of the "healing power" of the heroic myth. When I entered the combined 4th/5th grade room, the teacher told me that she had to set aside her lesson plan for a while in order to deal with an argument that had arisen between two girls involving jealousy and cliqueishness, which had led to some acrimonious insults. Utilizing a "brain-storming" methodology, the teacher set up a flip chart and asked two students to moderate. The two principals in the conflict were asked to give their versions of what had happened — which led to more acrimony — and other children were asked what they thought was best to do in such a situation. Ideas and suggestions were duly noted and recorded on the flip chart: "Ignore people who insult you," "Be nice to your friends," "Don't use bad language," etc. It was clear that by this time of year (late December) such discussions were not new among the children, nor had they proven terribly effective. The overall feeling I had was of children who had been trained to intellectualize their emotions in order to "control" them, but whose real feelings were lurking behind the scenes, ready to erupt as soon as the discussion ended and the flip chart was put away.

During a break time, the teacher, her principal and I discussed what I had seen, and she acknowledged that little or no progress had been made in healing the rift between the two antagonists. I stated that Waldorf teachers perceived such a love of arguing, or even vindictiveness, as a natural part of fourth grade behavior.

"So what do you do about it?" she asked. "What do you do in a Waldorf school when this stuff breaks out."

I smiled. "We tell a story," I said, "In which the antagonists are given a mythical dimension. That tends to objectify the experience. In fact, in fourth grade we tell many Norse myths, in part because the Norse gods are the most argumentative and aggressive gods in world mythology — that, and their liveliness, provide an accurate reflection of the fourth grader's own nature. We don't say very much directly to the children involved, but let them 'digest' the

story and see the effect of their behavior as though it were happening to someone else."

The teacher looked skeptical.

"And that works?" she asked.

"It takes a few weeks," I conceded, "Or a few months, or sometimes a few years. But, yes, eventually it works."

"If you tell these kids a Norse story, they'll just use it to make fun of each other even more," she said, "And they probably won't even listen in the first place."

"Let him try it," said her principal. Within a few minutes I was standing before the class, relating the tale of Loki's jealousy towards Baldur. The envious and spiteful Loki finds a way to kill the almost immortal Baldur, but, instead of being accepted by the Aesir, he is scorned all the more. In the tried-and-true Waldorf method, I did not draw any link with the events of the morning as I told the story, and I did not look at the two girls involved, but rather spoke to the class at large. They proved to be a quiet, attentive and completely involved audience.

Later that afternoon, as I was preparing to leave, one of the antagonists came up to me and handed me a piece of lined paper. Upon it she had written her name, her school name, the date, and the following (spelling has not been corrected):

## NORSE GODS

ODIN = King      ASGAARD  
 THOR = King's son      AESIR = GODS BEINGS  
 LOKI = Jokester      OF LIGHT  
 BALDUR = Nice man

Comments: I think the story was nice and it had a good morale.

Morale: Should not be jealous enough to kill!

Your a great Teacher!

P.S. Can you come again?

You don't have to answer me now!

Since all of the fairy tales and heroic sagas to which I refer arise out of oral traditions, Waldorf teachers always commit the stories to heart and tell them to their class. It is difficult in our time for an adult to convey the nature of heroes and their deeds without lapsing into cynicism, but every effort is made to see the hero from the child's perspective, which is still filled with unconditional love and belief. Fostering such love so that it unfolds as idealism in adolescence — rather than jaded disillusionment — is probably one of the greatest challenges facing teachers today.

After the children have heard such a story for the first time — for example, the life of the great Persian sage and hero Zarathustra — the teacher does not immediately throw out questions to test the children's comprehension. Instead, the teacher allows the children to "sleep on it," and engages the whole class in an oral review of the story the next day. (Although

we do a lot of "reading comprehension" these days, not enough is done to assure that youngsters listen to what the teacher says!) Now that the children have inwardly pictured events from the hero's life, the teacher may draw a definitive scene from that life on the blackboard, or ask the children to depict an event with which they felt linked.

On the third day, the teacher tries to guide the children to connect their own lives and strivings with that of the hero. Following this discussion the teacher may give a written assignment. That is to say, on the first day the children took in the story as a sensory experience, related to their thinking processes; on the second day the tale's content arises in their feelings, and on the third day it is accessible to their will. This is, obviously, a slow process, which values the child's depth of penetration over his facility at rattling off newly-acquired facts. The pre-adolescent thrives on those assignments in which she feels her life as one with the life that under study. Here are excerpts from a fifth grade girl's response to the story of the birth of Zarathustra, the ancient Persian sage:

### *I Am Zarathustra*

*My nation was at one point one nation, but things changed  
Our god, Ahura-Mazdao, gave our king, King Yimir, a golden blade. Ahura-Mazdao told Yimir to cut through the earth with that blade, and then to sow seeds into it. This was the first farming ever done. When they saw the next year that the seeds had grown, about half of the Turanians rejoiced at this, and followed his example. Now these were the first farmers. After that, they learned how to raise cows, build fences, grow vegetables etc. This new people called themselves Iranians...*

*The Turanians became more and more evil...and one day the Iranians couldn't take it anymore. So a war was fought. The Iranians kept losing the war because they were not very experienced fighters. So they prayed to Ahura-Mazdao.*

*Ahura-Mazdao heard their prayer, and promised to send a prophet. But he said that the prophet would take many years to descend. He told the wise men to look up to the sky, and they would see the prophet's Daena [soul] in a star form.*

*So they waited many years, and the wise men saw the star growing bigger and closer every year.*

*One day my Daena became a baby bird. I came into a nest, where two snakes had attacked the eggs. So I went up into the tree and attacked the two snakes. For this, the parent birds fed me. One of them fed me a seed. I chewed it, and spat it out.*

*That chewed seed became my new Daena. I was growing very quickly, and within one night I was fully grown. The people of the town thought this was a sacred plant. They called it a Haoma plant.*

*One night, a young woman of fifteen had a dream, that she was to bear the son of Ahura-Mazdao!...While she was sleeping, there was a light around her, that grew brighter every day. Some said that her light was bright enough to give light to the whole town. The townspeople thought that she must be a sorceress. So they brought her to another town where the people gladly accepted her. Her name was Dugdhova. She had a husband whose name was Pouroshaspa.*

*Pouroshaspa also had a dream one night. He dreamt that he took a piece of the Haoma plant and mixed it with milk. When he woke up, he did just as he was instructed to do. He gave his wife one half of the mixture and he drank the other.*

*About nine months after that, Dugdhova gave birth to me. They named me Zarathustra. Just as I, Zarathustra, was born, a very bright light covered the town and*

everything around it. This disturbed Ahriman greatly. He told the Turanians to go and destroy this child at once.

So they went, a whole army. When they arrived, they pushed down our humble door. There they stood, with weapons drawn. But I just laughed and said, "I think that Vohu Mana [the leader of good forces] will conquer Ako Mana [the leader of demons]." With that they all fled. Kings of the Turanians were to try to overcome me, but always in vain...

Rosemary Boyd (Margulies, 1996), a Waldorf graduate now active in economics and politics, recalls, "Waldorf gave me a good foundation in World History. For example, I remember studying Zoroastrianism (10th grade), the ancient Middle Eastern culture centered around the pillars of fire that burned over oil seepages. This historical insight helped me build a strong relationship with the Persian Chief of the Oil and Gas Division of the World Bank, which led to my assisting him with his book on financing energy projects in developing countries..." (42).

In this eleven year-old's work, the mood is one of a healthy acceptance of the transcendent nature of the Persian hero, and the stark contrasts of the battle of the forces of good with the forces of evil. It should be noted that this essay is not a "creative" work, drawn from of the child's still-nebulous life of feeling, but is rather a re-creative effort, drawn from a melding of the teacher's presentation and the child's inner response to the material. Re-creation stands as a necessary foundation for the truly creative work which will be done by the adolescent youngster a few years hence; it is sad that our times the word "recreation" has been so trivialized.

By way of comparison, excerpts from an eighth grader's work indicate an understanding of the complexities of a relatively modern figure — in this case, King Henry VIII of England:

*Weak and tired, he looked down at his obese, flaccid body as he lay on the bed. Henry sighed. How happy life once was! But now, now he was just an old man, with many worries. If only he could return to those years when he had just become King. If only; if only...Blackness. Then the sound of familiar music; people laughing; but it seemed so far away...He sat on his throne, dressed in rich finery--but who was this sitting next to him?*

*Catharine? Catharine of Aragon? The former Queen of England sitting at his side? It could not be! And yet, Henry felt young, alive! He saw his musicians, playing the piece he had composed, the dancers dancing at his command, people laughing and talking. Henry smiled--it was the old, happy life again.*

*One of the dancers caught his eye. It was his second wife, Anne Bolyen. Henry suddenly realized that he didn't want to go through all those long years again. Taking over the Catholic Church, divorcing Catharine, marrying Anne and then beheading her...*

*She stood on a platform and said, "Henry, I love you and will always love you!" And with that, she kneeled and placed her head on the block. The ax came down as if in slow motion. A split second before it severed her head from her body, there was blackness once again...*

*The smell of the streets faded away. Henry felt ill and tired and could hardly breathe. Catherine Parr, his last, loving wife, sat next to his bed, weeping. But he was not in the bed...or was he? There was a duplicate of himself on the bed. Henry looked down upon*

*it from where he seemed to be floating...King Henry VIII was dead.*

The eighth-grader's composition, like that of the fifth-grader, was based on material presented by the class teacher, but the adolescent writer brings more boldness and individuality to her treatment of the subject matter. Reversing the chronological sequence, placing a far greater stress on the subject's emotional response to his deeds than did the teacher, and charging all the events with high drama, the author makes it clear that she is ready to strike out on her own and write in a more original and creative vein.

This narrative approach contrasts markedly with the methodology proposed by the team of scholars and teachers responsible for setting the standards for teaching history in the next century. In the history curriculum developed as part of the "national standards" to which the federally-mandated Goals 2000 program aspires, history-as-story disappears. This living and stirring approach to history is replaced by the tired warhorses of academia: history-as-ideology, history-as-concept, in short, history as the inexorable pressure of abstract forces. Compare these sample essay assignments from the Goals 2000 (Shanker, 1995) study with the Waldorf student essays above:

*Analyze gender roles in different regions of colonial North America and how these roles changed from 1600 to 1760...*

*Summarize the evidence for and against the proposition that Mesolithic peoples, such as lake-dwelling Maglemosians, were pioneer innovators taking advantage of opportunities offered by changing climate, rather than its victims...*

*Analyze the relationship between Muslims and Hindus in the [Mughal] empire and [compare] Akhbar's governing methods and religious ideas with those of other Mughal emperors, such as Aurangzeb...*

In the middle school years, the activities of the gods and nature beings withdrew, to allow for the deeds and sufferings of the heroes. With the onset of puberty, the Age of Heroes fades, and young people are eager to hear biographies, tales of flesh-and-blood figures whose lives can be documented, who lived and struggled and died bearing physical bodies as tangible as the bodies the pubescent students are themselves taking on. In order for the study of history to awaken and vitalize the forces of feeling and will that the contemporary child possesses in such abundance, teachers must bring human beings, rather than abstract forces, to the forefront of their lessons.

The epistemological foundation for this approach may be found in such thinkers as R.G. Collingwood. In his *The Idea of History*, (1973), we read:

*The historian, investigating any event in the past, makes a distinction between what may be called the outside and the inside of an event....By the inside of an event I mean that in it which can only be described in terms of thought: Caesar's defiance of Republican law, or the clash of constitutional policy between himself and his assassins... [The historian's] work may begin by discovering the outside of an event, but it can never end there; he must always remember that the event was an action, and that his main task is to think himself into this action, to discern the thought of its agent. (213)*

Although each history main lesson block focuses on this single subject, the interdisciplinary

nature of the curriculum calls on every class teacher to weave a number of other subjects around this central core. Above all, it is essential for the Millennial Child to bring every subject into her will; after studying the neurological development of school-age children, Robert Sylwester (Hancock, 1996) of the University of Oregon said, "Children need to be more physically active in the classroom, not sitting quietly... Knowledge is retained longer if children connect not only aurally but emotionally and physically to the material..." (59)

In sixth grade, for example, the study of Rome, from its ancient origins to its regeneration as the "Holy Roman Empire" is studied. In those weeks in which the sixth graders are learning their history, a number of other subjects are attended to as well:

- English and Composition: Students in the Waldorf grade school do not use textbooks, but create their own "texts": the "Main Lesson Book," described above is a compilation of all that a student has learned about a subject during a particular block. Much of the text of a sixth grader's main lesson book has been written by the student in draft form, corrected by the teacher and then rewritten neatly into the book. Compositions are also read aloud as part of each day's reviewed, critiqued by classmates and teacher etc., so that every history block is also a period of intensive work in composition.
- Drawing and Painting: Rather than cut and paste magazine illustrations or photocopy textbook illustrations, Waldorf students learn to draw and paint images that they copy from primary sources or imaginatively create themselves. As a youngster carefully recreates a detail from a Roman sarcophagus or depicts a naval battle against Carthage, he lives much more fully into the subject than he would by passively gazing at photos or digitized images on "interactive" software. Clay modeling is another artistic medium that can be put to good effect in this grade.
- Mathematics: From three to five times a week, the class teacher will begin the morning with a few minutes of math work, using worksheets or asking the class to do "mental arithmetic." Here, too, the children's interest in Roman life can be put to good use, e.g., "A Roman legion was composed of 10 maniples of hastai, 10 maniples of principes, 10 maniples of triarii and 10 turmae of cavalry. Maniples of hastai and principes each were made up of 150 javeliners, 50 velites and 10 commanders. Maniples of triarii were composed of 60 spearmen, 40 velites and 10 commanders. Turmae of cavalry had 30 horsemen and 6 commanders. How many men were in such a legion? The legion was led by six tribunes; that meant that each tribune commanded how many men? Create a pie graph that tells us what percentage of the soldiers were on horseback. What percentage were spearmen?" And so on! Time/distance problems involving the construction of the Via Appia, area problems involving Roman monuments and arenas, or problems concerning the growing and decreasing population of Rome through the ages exemplify the way in which the children's enthusiasm for history can be channeled toward other subjects.
- The Sciences: The integrated Waldorf curriculum for sixth grade indicates Mineralogy as the central natural science for this year, while Mechanics will be central in the Physics studies of seventh grade. The engineering genius of the Romans, and their thorough mastery of quarrying and masonry, provides much in the way of source material and cross-referencing for the science work in both sixth and seventh grades. An excerpt from a sixth grader's composition illustrates how history and science can intersect. It was written from the point of view of an African infantryman who accompanied Hannibal across the Alps.

*...Today our commander Hannibal did the strangest thing. We had come to a mountain*

*pass that was completely blocked by a huge boulder. We were all certain that we would have to head back. There was no way that our elephants could ever go over that rock. Hannibal only shouted out, "Gather wood and pile it around the boulder!" We did that, and then he told us to light the wood so that a great bonfire was created. But didn't our commander know that rocks don't burn? He shouted out once more-- "Empty your wineskins onto the boulder!" Our wineskins!! Did he want us to die of thirst? But you know how it is with Hannibal-- we did what we were told, and quickly! Then, wonder of wonders, as we poured our wine over the boulder, it sputtered and groaned and CRACK! The boulder split into a million smithereens, and we could easily march over it! One of the soldiers from Carthage told me that Hannibal knew that something in the wine could dissolve the boulder, which he said was made of "limestone." When I return home, I must learn more about these wonderful things, but right now we are bound for the conquest of Rome!*

- The Performing Arts: An historical period is never taught in a Waldorf classroom without being accompanied by poetry and song from that particular period. Waldorf students routinely learn long poems by heart, and, through the grades, sing increasingly demanding musical pieces, from American folksongs to Gregorian chants and Elizabethan madrigals. Macauley's lengthy poem Horatius at the Bridge is often recited by sixth graders during their Roman history block, and many classes learn poetry in Roman Latin and Church Latin as well. No less important are the class teacher's efforts to embody the historical period as a class play, which is performed for the entire school at the end of the year. Students not only learn their parts; they are also responsible for helping to design costumes, props and sets, so that all that they have learned now takes palpable physical form. A modern youngster who is able to experience the weight and warmth of a toga (up to eighteen feet of cloth gathered around one body) learns a great deal about the aggrandizing nature of the Roman aristocracy.

These examples only hint at the fullness of experience that the Waldorf curriculum provides the developing child. The class teacher, who must, of course, prepare for all of these subjects, and who never gets to repeat anything for eight years, is similarly enriched as she teaches. A multitude of integrated curricular examples could be garnered from the teaching of history in the seventh and eighth grades, but these would go far beyond the scope of this section. It is my hope that what has been discussed indicates that history can be successfully taught as part of an integrated curriculum. If, as Cicero has said, "Those who do not learn what happened before they were born must always remain children," the teaching of history in our turbulent times is a grave responsibility. To teach history in such a way that it illumines every other subject in the curriculum is a challenge that we should forcefully take up.

Two examples may give some sense of the effect that the Waldorf approach to history may have on students. Elyssa Moseley, a former student of mine, visited Israel in the summer after eighth grade, and in a letter described a visit to David's Tower, a medieval castle:

*I had never been in a castle before, and as soon as I was on the drawbridge I was struck with a sense of wonderment, considering all that I had learned about castles from a certain teacher of mine. The history! I was delighted, entranced, excited and amazed at the courtyards, the gardens, the towers, and the excavations going on in them. You see,*

*people kept rebuilding this castle on top of the remains of the castle before, until it extended into great depth. The whole feeling of being in that castle, and imagining how the medieval ladies had sat in the gardens sewing, and how the soldiers had stood at the slit windows to shoot arrows or pour greek fire — perhaps in the very place where I was standing! It was very exciting! Experience is so much more rewarding when you have learned about its history beforehand. I have to stop now, my mom wants to write something. Sincerely, your history-intoxicated student...*

For Elyssa, history was a magnifying glass that allowed her see the myriad interweavings that make up humanity's collective past. For another Green Meadow graduate, history becomes a lens allowing insight into the future. Will Eaton is an engineer who is working in Hanford, Washington, with Westinghouse, to turn radioactive waste into glass that will contain the radioactive components for hundreds of thousands of years. In a recent interview (Margulies, 1996), he remarks:

*I am one of the engineers whose task it is to develop test plans for the process, monitor the tests, collect data, and evaluate the results. It's quite a project. We're essentially on new ground here, and there are few models to fall back on. The most important aspect of Waldorf education is that it teaches you how to think. Real problems in life or in work come up all the time where you say, there's no way to solve that with the tools I've been given. How do you picture a hundred thousand years from now? In a way, mythology, and an understanding of how various cultures developed through history is closer to that kind of thinking than analytical, scientific thinking. Every day I have to attack problems where I have to think freely to gain any foothold, and that's the kind of thinking that was cultivated in the Waldorf schools. In a Waldorf school that don't break subjects up into well-defined categories, like this is math, this is physics, this is chemistry. We had these three-week blocks where we'd study a piece of something, like Greek history, or art history, or light, and we'd experience how all these disciplines, or subjects, were woven together into what we call culture. By studying different cultural epochs, by studying various disciplines and science in an artistic way, you get a larger perspective of life — a broader vision. I'm able to think of the life of my planet instead of just my lifetime. (44).*

[Click here to view slideshows](#) of Waldorf student work in History classes Grades Five through Eight on Eugene Schwartz's web site [www.millennialchild.com](http://www.millennialchild.com).

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## Sparkle Star Market Gift Ideas

We are asking that every family help us build up our inventory for the “Sparkling Star Market” for this year’s Elves’ Market on December 10<sup>th</sup>. Children will be able to buy gifts with the help of an “Elf,” if needed, for their family and friends.

It is a very special shop that allows them to buy gifts they might otherwise not have the money or opportunity to buy. The price of items should range between \$0.50 to \$4.00 – the children will purchase items for the price of a single star (\$1.00). We recommend that families donate a minimum of 10-20 items.

The gifts, much like our beloved “Acorn Shop” tradition should either be handmade of natural materials, or purchased with attention to their natural or creative uses. They should be appropriate for children and adults. You can start sending your items to the Front Office anytime, but certainly no later than December 9<sup>th</sup>.

### Purchased gifts ideas might include:

Small crystals or special rocks  
Paint brushes  
Fancy crayons  
Fossils  
Arrowheads  
Wooden tops  
Small wooden vehicles  
Modeling Beeswax (purchased from our bookstore) cut in half  
Waldorf-friendly used books (like-new condition only please)  
Small pots with package of soil & seeds or bulb  
Shell with an air plant  
Beeswax candles  
Seashells  
Geodes  
Smencils  
Tubes of Paint  
Colored Pencils  
Cookie Cutters  
Natural Playdough (that will last for at least 3 weeks without refrigeration)  
Tubes of glitter  
Grab bags of art supplies  
Nature Stamps

(Good stores where to look for something you can buy are Science & Surplus, Nature-watch.com, Amazon.com, Oriental Trading Company (avoid plastic items please), Michaels, Hobby Lobby, Etsy.com, Goodwill)

Handmade gifts might include:

Clay animals (paper clay at the craft shop dries quickly)

Beaded bracelets

Pencils with fancy toppers (flowers, ribbon, sewn-felt shapes, etc.)

Small, handmade wreathes of natural materials

Fairy or wizard wands (do a search on etsy.com for inspiration)

Candles with beeswax shapes pressed on

Bath bombs (list ingredients please)







Homemade bath salts (list ingredients please)

Keychains






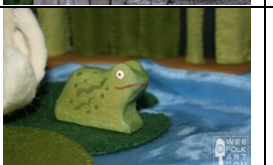



Paper mache boxes (from a craft store) decorated / painted / jeweled

Homemade knitting needles

More Ideas with pictures and/or tutorials:

|                           |   |   |
|---------------------------|---|---|
| Folded Transparency Stars |    | <a href="http://arwenart.com/tutorials/windowstars/">http://arwenart.com/tutorials/windowstars/</a>   |
| Painted Silk Scarves      |   | <a href="http://tinytwistcreative.com/2010/09/silk-painting-with-my-four-year-old/">http://tinytwistcreative.com/2010/09/silk-painting-with-my-four-year-old/</a>                 |
| Handmade Soap             |  | <a href="http://www.goplanetearth.com/bases_melt_pour_soap.html">http://www.goplanetearth.com/bases_melt_pour_soap.html</a>   |
| Rolled Beeswax Candles    |  | <a href="http://slowlivingessentials.blogspot.com/2011/10/hand-rolled-beeswax-candles.html">http://slowlivingessentials.blogspot.com/2011/10/hand-rolled-beeswax-candles.html</a> |
| Lavender Sachets          |  | <a href="http://insightfulnana.com/fun-times/crafts/making-lavender-sachet-gifts/html">http://insightfulnana.com/fun-times/crafts/making-lavender-sachet-gifts/html</a>           |
| Tissue Covers             |  | <a href="http://www.marthastewart.com/274503/felt-crafts#/269869">http://www.marthastewart.com/274503/felt-crafts#/269869</a>   |

|   |   |   |
|---|---|---|
| Sewn Hats                                   |    | <a href="http://www.marthastewart.com/275245/sewing-projects-for-kids/@center/326405/sewing-projects#/270340">http://www.marthastewart.com/275245/sewing-projects-for-kids/@center/326405/sewing-projects#/270340</a>   |
| Snow Globes                                 |    | <a href="http://www.marthastewart.com/276346/how-to-make-a-snow-globe/@center/307034/christmas-workshop#/193481">http://www.marthastewart.com/276346/how-to-make-a-snow-globe/@center/307034/christmas-workshop#/193481</a> (Please add a layer of glue around the lid band so that the globes don't leak.) |
| PomPom Animals & Snowmen                    |    | <a href="http://www.marthastewart.com/how-to/pom-pom-snowman?czone=holiday/santas-workshop/santas-handmade-gifts">http://www.marthastewart.com/how-to/pom-pom-snowman?czone=holiday/santas-workshop/santas-handmade-gifts</a>   |
| Melted Crayon Chunks                        |   | <a href="http://www.instructables.com/id/MINI-MUFFIN-CRAYONS-A-New-Life-for-Broken-Crayo/">http://www.instructables.com/id/MINI-MUFFIN-CRAYONS-A-New-Life-for-Broken-Crayo/</a>   |
| Finger Puppets                              |  | <a href="http://www.marthastewart.com/274943/stocking-stuffers/@center/307035/santas-workshop#/270532">http://www.marthastewart.com/274943/stocking-stuffers/@center/307035/santas-workshop#/270532</a>   |
| Marbleized Pencils / Paper / Journal Covers |  | <a href="http://www.marthastewart.com/264240/marbleized-pencils?czone=holiday/santas-workshop/santas-handmade-gifts">http://www.marthastewart.com/264240/marbleized-pencils?czone=holiday/santas-workshop/santas-handmade-gifts</a>   |
| Candles decorated with beeswax              |  | <a href="http://www.novanatural.com/creative-learning/candles/decorating-wax">http://www.novanatural.com/creative-learning/candles/decorating-wax</a>   |

|                    |   |   |
|--------------------|---|---|
| Magnets            |    | <p>In an old Altoid tin, glue pictures (cut outs from watercolor paintings) on bottom (face up) on clear glass, flat bottomed, marbles from Michael's, then glue a magnet on the back of that</p> |
| Star Lanterns      |    | <p><a href="http://www.homebakedonline.com/2010/11/star-lantern-tutorial.html">http://www.homebakedonline.com/2010/11/star-lantern-tutorial.html</a></p>  |
| Wool Roving Angels |    | <p><a href="http://weefolkart.com/content/wool-roving-angels">http://weefolkart.com/content/wool-roving-angels</a></p>  |
| Ribbon Rings       |    | <p><a href="http://weefolkart.com/content/fairy-ribbon-rings">http://weefolkart.com/content/fairy-ribbon-rings</a></p>  |
| Felt Balls         |   | <p><a href="http://weefolkart.com/?q=node/371">http://weefolkart.com/?q=node/371</a></p>  |
| Wooden Animals     |  | <p><a href="http://weefolkart.com/content/wooden-frogs">http://weefolkart.com/content/wooden-frogs</a></p>  |
| Treasure Pouches   |  | <p><a href="http://weefolkart.com/?q=node/183">http://weefolkart.com/?q=node/183</a></p>  |
| Barrettes          |  | <p><a href="http://weefolkart.com/content/additional-contour-clip-barrettes">http://weefolkart.com/content/additional-contour-clip-barrettes</a></p>  |
| Mouse Bookmark     |  | <p><a href="http://weefolkart.com/?q=node/380">http://weefolkart.com/?q=node/380</a></p>  |

|   |   |   |
|---|---|---|
| <p>Reusable lunch bags or snack pacs</p>                  |  | <p><a href="http://weefolkart.com/?q=node/244">http://weefolkart.com/?q=node/244</a></p>  |
| <p>Warm Compress Rice Bag</p>                             |  | <p><a href="http://weefolkart.com/content/warm-compress-rice-bag-0">http://weefolkart.com/content/warm-compress-rice-bag-0</a> -- (Include directions on this item)</p> |
| <p>Clay snowmen (could be needlefelted with wool too)</p> |  | <p><a href="http://www.thatartistwoman.org/2009/12/how-to-make-little-snowman.html">http://www.thatartistwoman.org/2009/12/how-to-make-little-snowman.html</a></p>      |

When all else fails, do a search on Google for “handmade holiday gifts.”



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The Marseille/Toulouse-Chicago student exchange program enables high school-age students the opportunity to live with an American host family for two weeks. Arriving the week of *April 15th, 2012*. French students ages 14-19 will be placed with local area families. Students originate from several high schools in Marseille & Toulouse, France. Hosting an exchange student allows your family to share American hospitality. Call today to learn more about the hosting opportunity and how to choose your student! To find out more contact:

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**[HOSTChicago2@gmail.com](mailto:HOSTChicago2@gmail.com)**  
**630.251.4270**

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## Warren Tavernia Historical House

3 South 540 Second St. • Warrenville, Illinois

*Behind Walgreens at the Northwest corner of Warrenville and Winfield Roads.*

*For further information please call Deidre Levin, (630) 665-6801.*



*Is there any sight as beautiful as a Beeswax Candle alight...  
it's mood lifting magic of golden light we caress. Here's to their  
perennial cheer, for winter and all the year through.*