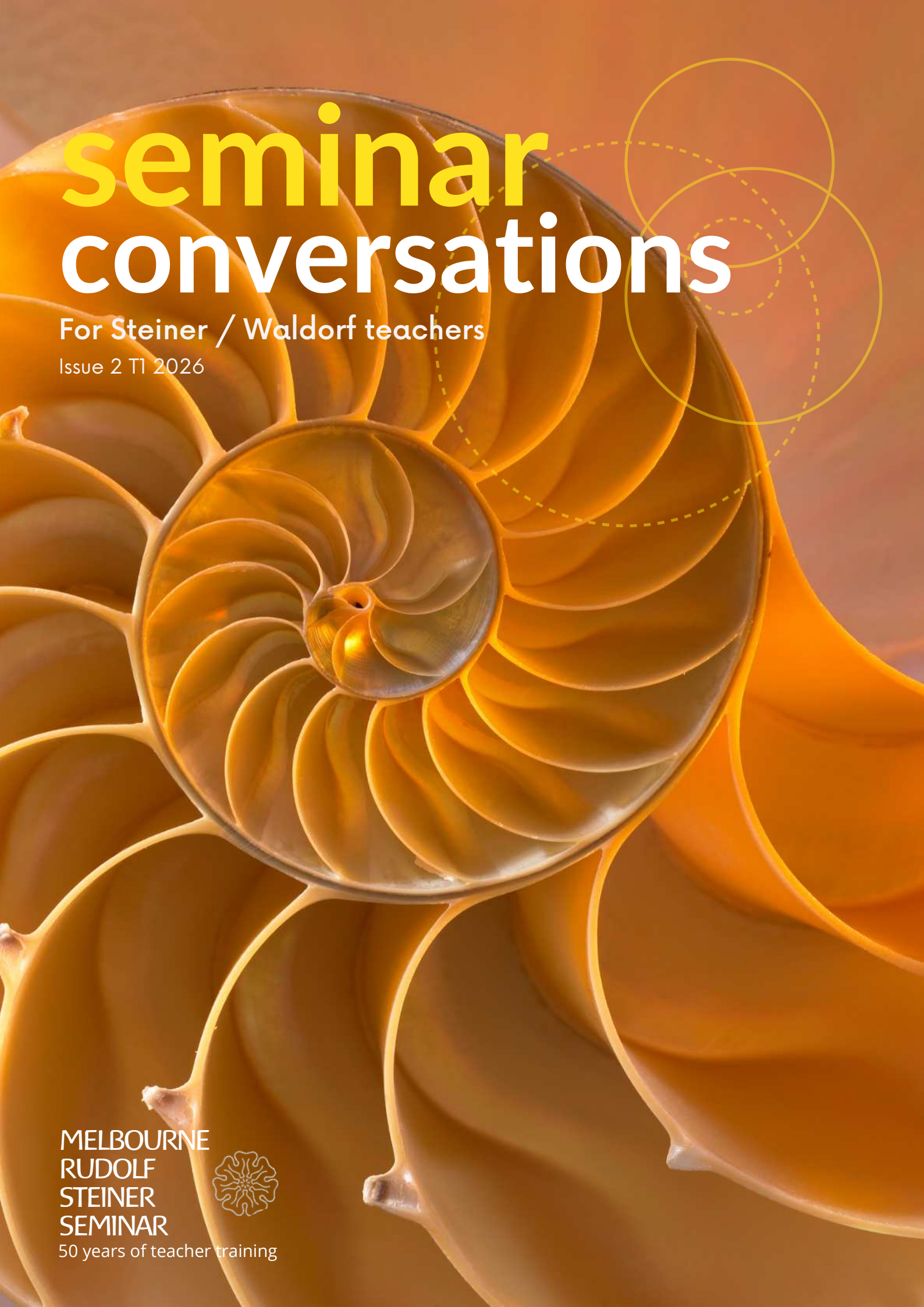




seminar conversations

For Steiner / Waldorf teachers

Issue 2 T1 2026

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50 years of teacher training



TABLE OF CONTENTS

01

How Do We Prepare Children for a Healthy,
Independent Power of Moral Judgement to Awaken at
the Time of Puberty?



02

Form Drawing:
Beyond Handwriting Towards Balance and Freedom



03

The Inner Fire and the Outer Form:
Copper-Beating as an Image of Adolescence



04

About the Tutors / Writers



05

Professional Development Courses





INTRODUCTION

Welcome to the second issue of *Seminar Conversations*

This issue of *Seminar Conversations* continues to cover aspects of child development, and the importance and relevance of some of the curriculum subjects in meeting the needs of children today.

We look forward to hearing from you for your feedback, questions, and suggestions of topics.

About the Cover Image

The Nautilus Shell

The inside of a nautilus shell reveals its cycle of growth. Starting from a tiny embryonic shell with 7–8 chambers, the nautilus continues this growth process, with adults expanding their shell to roughly 30 chambers over their lifetime.

Seminar Conversations is an initiative to contribute to a cultural fellowship amongst Steiner teachers and educators developing in Australia. We hope that by offering fresh perspectives and insights, born out of our work at the Melbourne Rudolf Steiner Seminar, we may contribute something towards deepening, extending and stimulating all Steiner teachers and educators' thinking and practice.

How Do We Prepare Children for a Healthy, Independent Power of Moral Judgement

To Awaken at the Time of Puberty?

by Rod Tomlinson



Some of you will have read my previous article in the first issue of *Seminar Conversations*, titled 'The Educator as Sculptor of the Contents of the Child's Soul'. In that article I outlined some of the key features of Steiner's picture of child development, during the first three seven-year periods of life.

In this article, I would like to draw attention to four key educational ideas when teaching primary school children,

that develop what Steiner calls 'aesthetic' or 'feeling' judgement; and it is these, in fact, which can serve to facilitate the free awakening of an independent faculty of moral judgement in adolescents.

During the seven years of children's second septennial between the ages of seven and fourteen, there are four principal ways available to us that, well-applied, can effectively shape and form the 'contents of the child's soul'. These can develop in children's

souls a capacity that Steiner describes as 'aesthetic judgement', or 'feeling judgement'. We cannot reach children and influence their moral being directly by lecturing them didactically about what is good or bad, desirable or undesirable conduct etc. During these Primary years, children are unmoved and indeed will come to resent such moralising. How then can we reach them and influence their moral formation in a healthy way?

a) The first of these 'ways' to influence the moral development of children between the ages of seven to fourteen, is the moral example of the teacher, what they carry into the classroom in their soul—what he or she makes of themselves. It is not only important what a teacher does, but who the teacher is, the attitude and mood of his or her soul.[1]

If our behaviour or conduct does not warrant the children's love, then we cannot reasonably expect them to behave for that teacher; as Steiner put it, "children remain disciplined only because they love the teacher." [2] We must assume responsibility for making of ourselves, someone worthy of the children's trust in our power of judgement and in the sincerity of our devotion to their best interests. Their trust in our power of judgement is fostered by the cultivation of three qualities in our being and conduct: consistency, impartiality and integrity—we make no concessions with inconsistency, partiality or hypocrisy in our dealings with the children.

b) The second consideration is maintaining a certain moral 'tone' in the classroom. "Punishment will not improve misbehaviour. That will become better only when you slowly create a different 'tone' in the classroom. The children who misbehave will slowly change if the 'tone' in the classroom is good." [3] This tone depends on our expectations of the children, and that our expectations are consistent and impartial—applied equally to all members of the class at all times—and that we follow through on our commitments (or explain why new information or new understandings have led us to change course and correct shortcomings in previous judgements and decisions) and that we have not just changed or dropped them without good reason or explanation.

[1] Rudolf Steiner, Faculty Meetings, 23.III.1921, Stuttgart, (GA 300a).

[2] Rudolf Steiner, Faculty Meetings, 6.II.1923, Stuttgart, (GA 300b).

[3] Rudolf Steiner, Faculty Meetings, 25.IX.1919, Stuttgart, (GA 300a).

MORAL PARABLES

In this regard, it is worth noting the distinction between discipline and punishment and natural consequence. Some of our contemporaries question the validity of using the term 'discipline' in relation to child-rearing. I can appreciate their concern but the word is etymologically the best suited to Steiner's purposes, in both English and German. The German word he uses is *die Disziplin* which derives from the same Latin root word—*discipulare*, 'to learn'—as our English word 'discipline'. So, discipline is what we do to support our learning in the classroom. The possibility to remedy less-than-ideal behaviour or conduct, as distinct from *punishment*, is to impose a remedial consequence. If I am responsible for carelessly breaking a window, I work with the maintenance staff to replace the pane of glass; or if I wantonly damage plants in the garden I do some chores to earn money to buy replacement plants, plant and tend to them; if I carelessly, or spitefully, knock my classmate's drink out of their hand, I go to the staffroom or canteen to get them a replacement, or bring one from home the next day, along with an apology for my long-suffering classmate etc. These are all 'consequences' to restore any adverse impact my actions or conduct have had on others—not punishments.

c) The third consideration with regard to moral education during the Primary years is what Steiner called 'moral parables', stories which reflect the children's behaviour and moral character, by offering cautionary tales—animal fables or the like—and therapeutic tales which show ways that characters can resolve, re-direct or overcome their shortcomings, offering insights, understandings and strategies to the children.





MRSS classroom chalkboard drawing by Jasminka Ward-Matievic

"It should not be overlooked that bad habits may be overcome completely by pointing to appropriate examples that shock or repel the child. Reprimands give but little help, at best, in the matter of habits and inclinations. If, however, we show the living picture of a person who has given way to a similar bad habit and allow the child to see where such an inclination actually leads, this will work on the young imagination and go a long way toward uprooting the habit... It is important to teach children moral parables and not moral rules." [4]

One should give the child images of the good through the portrayal of people who have been good or who are good, graphic narratives or anecdotes of good human beings.

d) The fourth consideration is habituation to good conduct and behaviour. "We must ask ourselves how we can influence the child's feeling in a good way. We can do that only when we have repetitive activity. You cannot have the proper effect upon the child's will when you tell the child just once what is right, but only when you allow the child to do something today, tomorrow and the next day. The proper action does not at all lie in reprimanding the child or giving the child rules of morality, but in guiding the child to something that you believe will awaken a feeling for what is right and allowing the child to repeat this. You must raise such deeds to habit." [5]

[4] Rudolf Steiner, *The Education of the Child*, pp.25 and 28 (GA 34).

[5] Rudolf Steiner, *The Foundations of Human Experience*, Lecture 4, Stuttgart, 25 August 1919 (GA 293).

“One should give the child images of the good... The appeal is not to the intellect, but to sympathy with the good, which appears before the child’s soul in images, and to antipathy toward the evil. In this way the soul is prepared so that the judgement of feeling can later mature into an intellectual judgement at the proper age... The point is not to communicate the commandment ‘You shall’, but to awaken in the child an aesthetic judgment—so that the good pleases them and they feel sympathy toward it, and that they feel displeasure and antipathy toward the evil when their feeling encounters moral realities... one leads the child to an aesthetic pleasure in the good and an aesthetic displeasure in the evil, for within aesthetic feeling lies the seed from which the intellectual is meant to unfold. A directly developed intellectual judgment [at this age] is like a flower cut off from its stem and root.[6]”[7]

This faculty, if successfully cultivated throughout their Primary School education, will critically form the foundations and the necessary preconditions for the awakening of an independent moral discernment, or power of judgement at the time of puberty. Steiner draws attention to the fact that cultivation of this capacity for aesthetic judgement in children, is the foundation for the free awakening of this faculty of moral judgement in adolescents and that, understanding this gradual unfolding is the greatest and most meaningful question of education. [8]



[6] “Within aesthetic feeling lies the seed from which the intellectual is meant to unfold. An intellectual judgment developed directly is like a flower cut off from its stem and its root.” Rudolf Steiner, *The Study of Man*, Lecture 9, 30.VIII.1919, Stuttgart (GA 293).

[7] Rudolf Steiner, *The Spiritual Ground of Education*, Lecture 4, 19.VIII.1922, Oxford (GA 305).

[8] Rudolf Steiner, *The Spiritual Ground of Education*, Lecture 4, 19.VIII.1922, Oxford (GA 305).

If, when the child's intellect and independent power of judgement awakens with the onset of puberty and they do not have these feelings of pleasure in the good and displeasure in the forces in the world that draw us aside from the good, their memories of ready-made moralising-intellectual judgments from childhood will leave them feeling inwardly enslaved. They may not be conscious of this feeling of being inwardly enslaved, but for the rest of their life they lack that enormously important experience which expresses itself in the feeling that: *this moral element by which I can confidently navigate my own life, awakened in me of itself; I unfolded my moral judgment myself; it is my own.*

This inner satisfaction can only be experienced in adolescence and throughout all later life, through the careful preliminary cultivation of this aesthetic judgement during the child's second septennial.

This is the second of a series of articles seeking to understand this increasing sense of entitlement and demand for instant gratification in contemporary classrooms and the training of our perception of children's behaviour in an endeavour to reach the source rather than just the symptoms of these behaviours and to explore further indications of Steiner's on creating healthy learning environments. Join us on 16-17 May for the Classroom Management: from Chaos to Chorus Autumn intensive. Click [HERE](#) to find out more.

Feedback and Questions?

Click [HERE](#) to communicate with us.

[8] Rudolf Steiner, The Spiritual Ground of Education, Lecture 4, 19.VIII.1922, Oxford (GA 305).

[9] Rudolf Steiner, The Spiritual Ground of Education, Lecture 4, 19.VIII.1922, Oxford (GA 305).

Form Drawing: Beyond Handwriting Towards Balance and Freedom

by Tania Hungerford



Do we create forms, or does the act of forming shape us in return?

This question lies at the heart of pedagogical and artistic practices that work through form—sculpture, modelling, drawing, geometry, and the crafts. In each of these disciplines, the process of forming engages the whole human being, weaving together movement, perception, and inner experience in ways that are both expressive and deeply formative.

In essence, when we form we are in movement, movement that becomes visible, tangible and enduring. Movement is closely bound to who we are and to who we are becoming. It reflects how we meet the world and reveals something of our inner life. Movement is not separate from development; it is one of its most truthful expressions.

Education as a Formative Act

Childhood is often described as the formative years, and as educators, we take this notion seriously. Education is not solely concerned with transmitting skills or knowledge for later use. While these are important, education reaches further. It offers children the opportunity to form themselves through meaningful activity, rich content, and experiences that nourish the whole human being.

Over time, habitual patterns of movement, thought, feeling and actions take shape. These habits arise through inheritance, imitation, and lived experience. Life brings joy and vitality but also challenge and imbalance. When balance is disturbed—physically, emotionally, or inwardly—we are often carried by forces that feel beyond our control, whether outer pressures or the momentum of our own habits. This loss of balance is visible in our movement; it is felt in constriction, tension, and a sense of limitation.

Yet movement and balance are reciprocal. Just as imbalance expresses itself through movement, so too can intentional, meaningful movement help restore balance. When balance returns, new possibilities open. We regain the capacity to move freely—outwardly and inwardly. Movement becomes more effortless, and with this ease comes a quiet but profound experience of freedom.

This leads to an essential pedagogical question: *Can intentional movement practices, such as form drawing, support the development of balanced thinking, feeling, and willing—and thereby contribute to development and a lived experience of freedom?*



Form Drawing: Transformation Through Movement

At its essence, drawing consists of two basic elements: the straight line and the curved line. Every form arises from the interplay of these two gestures.

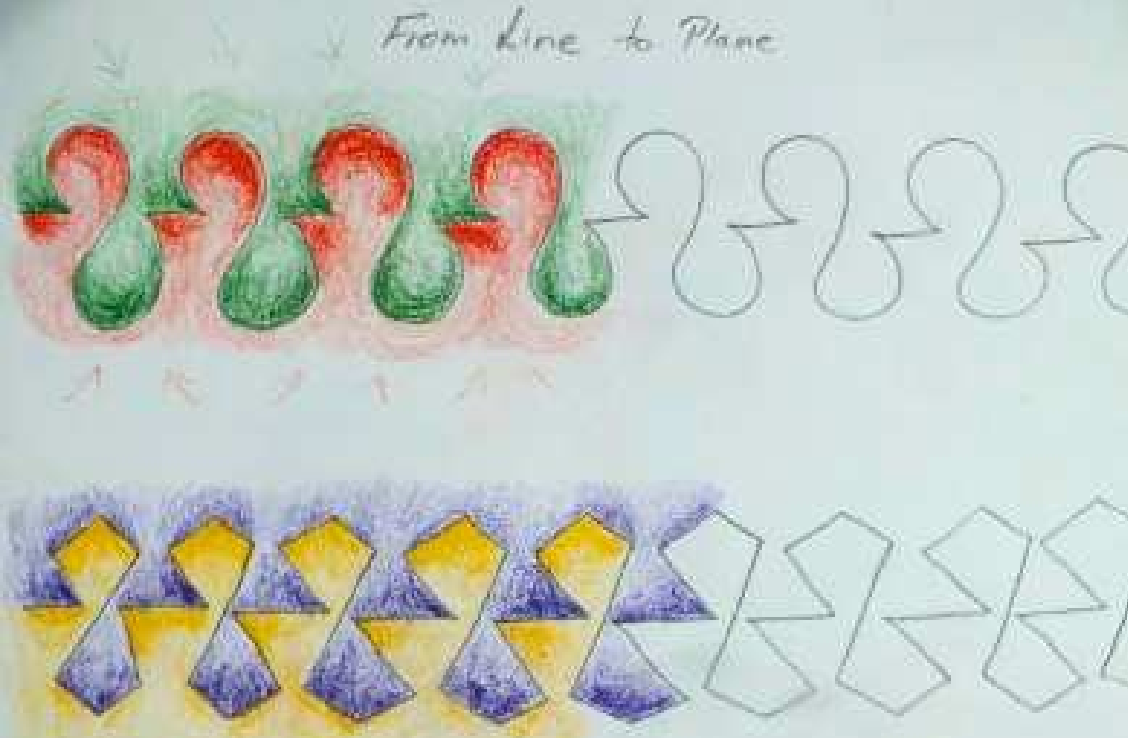
A straight line moves directly from beginning to end, expressing clarity, direction, and resolve. A curved line travels more gradually, revealing flow, receptivity, and continuity. When explored consciously, these two movements are often experienced quite differently.

In any group of form drawers, one can observe natural tendencies—some are drawn more readily to straight lines, others to curves. These preferences reflect habitual ways of meeting the world.

Engaging with the forms that do not come easily can feel challenging, yet it is precisely here that form drawing becomes formative. Through practice, one learns to move between firmness and flexibility, direction and openness—developing balance rather than reinforcing habit.

Form drawing also brings attention to rhythm. Some forms move in clear segments; others unfold in continuous flow. These qualities mirror inner rhythms and can gently reveal areas of imbalance. Through repetition and variation, rhythm and sequence are harmonised, not only in movement, but also inwardly.

Flexibility—our capacity to adapt in thinking, feeling, and action—is another essential quality supported by form drawing. Flexibility allows us to meet change with healthy resilience, to respond creatively, and to remain inwardly mobile. Through developmental and transformative forms, form drawing quietly cultivates adaptability and inner resilience.



Alongside these inner qualities, form drawing strengthens spatial awareness, coordination, fine motor control, and the capacity for sustained focus. In this way, it supports the whole human being—child and adult alike.

Form Drawing in the Waldorf Curriculum

Within the Waldorf curriculum, form drawing unfolds as a quiet, formative art that works beneath the surface of learning. Through a carefully sequenced progression from the early grades into middle school, it speaks first mainly to the will, then gradually to feeling and thought, accompanying the child's unfolding consciousness.

In the lower grades, forms arise directly out of movement. Straight and curved forms allow the child to experience contrast—tension and release, firmness and flow—while cultivating orientation, balance, and confidence in space. Through repetition and gentle variation, rhythm and steadiness enter the growing organism.

Symmetrical and mirror forms invite an experience of equilibrium and polarity, strengthening inner balance and spatial awareness. Running forms, drawn in continuous movement, foster rhythm and continuity, supporting concentration without strain and engaging the whole being rather than the analytic mind.

As the child matures, form drawing becomes more inward and intentional. Interlacing and knotwork require the capacity to hold form inwardly while guiding the hand with care, uniting movement, perception, and emerging thought. In the upper grades, geometric and metamorphic forms introduce clarity, proportion, observation skills and transformation, reflecting the student's growing ability to meet form consciously and with discernment.

In its later, more expressive gestures, form drawing offers a space where imagination may move freely within lawful structure. Throughout all stages, it works gently yet deeply into the life of the senses, laying a living foundation for learning, self-awareness, and artistic expression.

Freedom Through Balance

Rudolf Steiner spoke of receiving children with reverence, educating them with love, and allowing them to go forward in freedom. Such freedom expresses itself as inner independence, confidence, and self-direction. It arises from inner strength, balance and harmony within the human being.

Though outwardly simple, form drawing supports these formative processes in a quiet and enduring way. Through intentional movement, rhythm, and repetition, children work deeply with their senses, develop coordination and self-awareness, and cultivate inner balance. These capacities form an essential foundation for learning, emotional regulation, identity formation and a healthy relationship with the world.

When guided with care and purpose, form drawing is far more than preparation for handwriting. It becomes a way of learning how to meet life with clarity, adaptability, and intention. In this sense, form drawing shapes not only the hand, but the whole human being, gently nurturing the capacity for balance and freedom.

Join us for the second term of the Foundation Course to learn Form Drawing, the 12 Senses, and more. Click [HERE](#) for details.

Feedback and Questions?

Click [HERE](#) to communicate with us.

THE INNER FIRE AND THE OUTER FORM:

Copper-Beating as an Image of Adolescence

by Tom Hungerford

Copper-beating is a deeply engaging and meaningful craft within the Waldorf curriculum. While it can be offered to many age groups for different purposes, I would like to focus particularly on the young adolescent. Over the years, I have observed how closely the outer process of working with copper reflects the inner transformation unfolding in students of this age. For us as Waldorf teachers, this correspondence is not incidental; it speaks directly to our understanding of development and to the pedagogical intention behind the crafts.

The first essential step in working with copper is annealing. The metal is heated until it glows red hot and is then plunged into water. Although cool to the touch afterward, it remains soft, pliable, and receptive to change.

The parallel with the adolescent is striking. At this stage of life, students require warmth—both literal and soul warmth. They must be met with enthusiasm, interest, and genuine human connection. Just as copper must be heated to become workable, the young person must feel inwardly warmed in order to become flexible and open to transformation. Without this warmth, both metal and adolescent become brittle.

Once annealed, the copper is placed over a wooden mould in the shape of a dish. Using a wooden mallet, the student begins shaping the metal. The blows follow a spiral movement, from the periphery toward the centre and back again. The form gradually emerges through rhythmic, purposeful activity.

Here we witness something profoundly aligned with Waldorf pedagogy. The spiral movement itself mirrors a breathing process—expansion and contraction, centre and periphery. The student is not merely producing an object, they are entering into a formative gesture. Through repetition and rhythm, they experience how steady, directed effort brings order and coherence to a surface that at first seems resistant.



Very soon, it becomes evident that the more the copper is worked, the harder and more brittle it becomes.

At this point, it must return to the fire. The copper requires renewed heat to regain its pliability.

This moment offers a powerful pedagogical image. Adolescents, too, can “harden” under excessive demands. If expectations become too intense without sufficient warmth and encouragement, resistance appears. As teachers, we recognise the need to reintroduce warmth—to rekindle interest, to restore relationship, to provide renewed enthusiasm. Without this conscious tending, cracks may appear—whether in the copper or in the confidence of the young person.

As the basic bowl begins to take shape, the work changes. The craftsperson may focus repeated blows on a single area while subtly shifting the copper within the mould. Gradually, the entire surface is encouraged to assume the curve dictated from within. The interior activity determines the outer form.

In early childhood, formative forces work strongly from within. We see this in the rounded fullness of a young child’s face, in the organic curves of growing fruit. The shaping power presses outward from the centre. By adolescence, however, a shift has begun. The expansive forces of early childhood recede, and the young person awakens more consciously to the outer world.

At this stage in copper-beating, the bowl is removed from the wooden mould. The wooden mallet—relatively soft and forgiving—is set aside. In its place come a steel dome and a steel hammer. The process now moves into planishing. The bowl rests upon the dome, and the shaping force comes from the outside. The hammer no longer strikes expansively but with measured precision. Each blow is smaller, more exacting. The copper is no longer stretched dramatically; it is refined.



The Young Person Increasingly Encounters Outer Forces

This transition offers us a clear image of the adolescent condition. The young person increasingly encounters outer forces—social expectations, peer dynamics, cultural influences, intellectual challenges. These forces “form” them from the outside. Unlike the child, who is shaped largely by inner growth and imitation, the adolescent begins to experience themselves in tension with the world. The question arises: which of these outer forces will I allow to shape me?

Technically, planishing requires the bowl to remain in steady contact with the steel dome. The craftsperson moves it only millimetres between blows, eventually working across the entire surface. When the hammer strike is true, it produces a gentle ringing tone and a subtle rebound. The surface becomes smoother, brighter, more resilient. Strength and beauty arise through precision and attentiveness.

Is this not also the task of adolescence? The young person begins to refine themselves consciously. The shaping is no longer exuberant and expansive but thoughtful and deliberate. They test ideas, encounter resistance, and gradually form a more defined inner contour. When guidance is steady and true—neither too forceful nor too lax—something harmonious can emerge. The “ring” of authenticity can be heard.

For us as Waldorf teachers, copper-beating is therefore more than a technical craft. It is a pedagogical gesture. In offering this work at the right developmental moment, we provide students with an outer experience that resonates with their inner journey. They experience warmth and resistance, expansion and refinement, inner shaping and outer influence. Through this process, they do not merely create a vessel; they participate in an image of their own becoming.

When thoughtfully guided, the craft strengthens not only the copper but the will. It cultivates perseverance, sensitivity, discernment, and resilience. And perhaps most importantly, it offers the adolescent a living experience of transformation—an experience that speaks directly to the profound changes unfolding within them.

Feedback and Questions?

Click [**HERE**](#) to communicate with us.



About the Tutors - Writers

Tania Hungerford

Tania Hungerford is both the First Year Coordinator for students and a tutor in many subjects. She has been teaching adults and working with Anthroposophy for 30 years, drawing on a background in sculpture, social science, biography work, counselling and art therapy. She teaches units including Sculpture, Form Drawing, the Twelve Senses, Human Development, the Four Temperaments, Professional Communication and Conflict Resolution, understanding and working with trauma, and developing inclusive teaching practices for working with children with individual learning needs. Tania has offered many professional development programs to Waldorf teachers in schools around Australia and in Asia.

Tom Hungerford

Tom Hungerford is the Second Year Coordinator and has taught in Steiner Schools for over 25 years, principally as a Bothmer Gymnast and Physical Education Teacher but also extensively in the high school in the Hard Crafts. Most recently Tom was a Class Teacher at Sophia Mundi Steiner School in Melbourne. Tom has been teaching at the Seminar for 30 years. He teaches Anthroposophical Studies, Pedagogy, Epochs, Pedagogical Drama, Hard Crafts, Festivals, Physical Education and is also a Second Year Student Co-ordinator and the Practical Placement Co-ordinator.

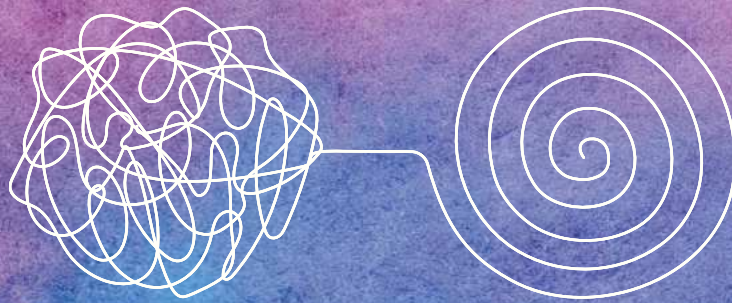
Rod Tomlinson

Rod grew up in Tasmania, encountering Anthroposophy while at the University of Tasmania studying classical and modern European languages. He helped establish Tarremah, the first Steiner school in Tasmania and has since been involved in a number of other Australian Steiner schools over the past forty years as a Primary Class Teacher, a High School Class Guardian and English, Literature, History teacher, and teacher trainer. Rod has and continues to work with school management and governance in NSW, Tasmania, Western Australia and Victoria.

Professional Development Courses

Classroom Management: *From Chaos to Chorus*

Face-to-Face Intensive - May 16-17, on campus



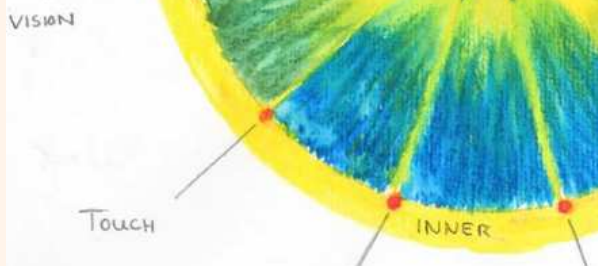
Join us in this weekend workshop to return to the foundations of all meaningful social interaction, revisit key aspects of child development through the lens of Rudolf Steiner's insights, and explore the elements of Class 1-8 teaching that nurture respectful collaboration, joyful learning, and the healthy unfolding of each child, both individually and within the group. Presented by Tania Hungerford, Tom Hungerford, Terri McMillan, and Rod Tomlinson. Click the link below to view the timetable and details.

Early Bird pricing is offered if registration and payment are received on / before 6th April

<https://teachsteiner.org/ClassroomManagement>

Foundations of Steiner Education II - *12 Senses, Form Drawing, & Foundations of Human Experience*

Online, Tue 7-9pm, Term 2 starting, starting Apr 28



The second term of Foundation Courses will cover the **12 Senses** and one of Steiner / Waldorf education's developmental tools, **Form Drawing**. We will also explore some of the principles that form the basis for the renewal of the art of education from Rudolf Steiner's lectures in "Foundations of Human Experience".

<https://teachsteiner.org/foundationcourse>

Clay and Wellbeing - *a Therapeutic Journey through Touch, Movement, and Creativity*

Part-time online, starting July 13th



This course invites participants into a healing, creative relationship with clay as a living medium. Clay engages the four foundational senses (touch, life, movement, balance), supporting will development, nervous system regulation, and embodied presence. Sessions combine hands-on clay work with reflective practice, offering tools for personal wellbeing and for use with children or groups in therapeutic and educational settings.

<https://teachsteiner.org/ClayandWellbeing>

Professional Development Courses

Primary Maths through Hands and Feet

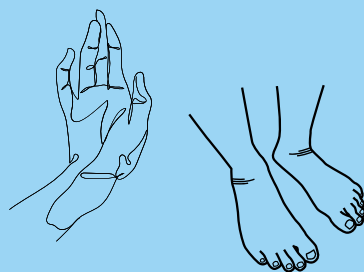
Online, Term 3, Thursdays, 7 - 9pm, starting 16th July

This course aims to equip teachers with visible and tactile methods for the development of primary maths. As an example of the classroom teaching method, the teacher guides the children through phases of visible picture-making to memory and mental picture to concept. This addresses the need of all children to inwardly picture number-relationships, and especially the needs of those who struggle to do this. An understanding of this approach enables teachers to create their own techniques.

Tutor Gordon Woolard is an experienced Maths and Physics teacher of Waldorf high school Maths and Physics, Kindergarten, Extra Lesson and SpLD (Dyslexia).

For more details and timetable, visit

https://teachsteiner.org/Maths_Hands_Feet



The Art of Communication

Communicate and Relate Professionally and Handle Conflict

Part-time online, starting Oct 7th

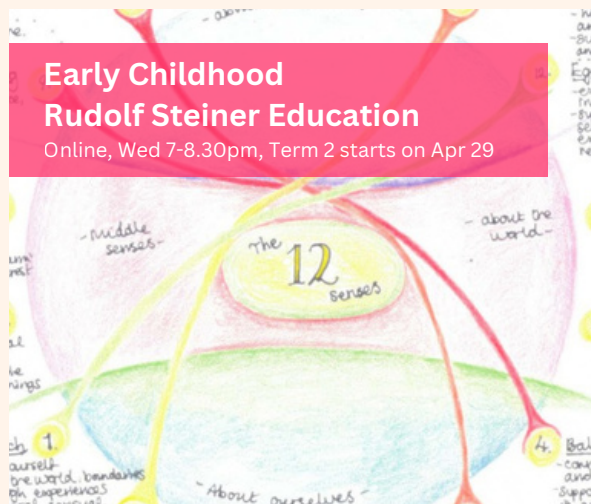


Learn the Art of Goethean Conversation, anthroposophical and mainstream insights and techniques of communication and apply the skills to conversations with children and teenagers, family, friends and colleagues, in group meetings, but also 'self conversation'.

<https://teachsteiner.org/communications>

Early Childhood Rudolf Steiner Education

Online, Wed 7-8.30pm, Term 2 starts on Apr 29



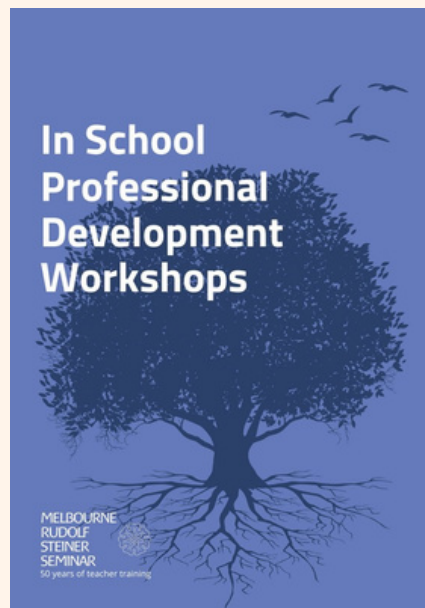
Term 2 of this one-year part-time course will cover the development and support of the 12 Senses. It offers parents and early childhood educators the opportunity to deepen their understanding of Rudolf Steiner education for the first 7 years of childhood.

<https://teachsteiner.org/EarlyChildhood>

Other Professional Development Courses

In-School Professional Development Programme

Click on image to download, and
a price list is available [HERE](#).



Sydney Rudolf Steiner College PD courses

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Other PD courses listed on Steiner Education Australia

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