

# **Fifth Grade Block One**

## **Weekly Planner Version: Four Weeks**

**First Main Block: Ancient India**

**Second Main Lesson Block: Botany: Part One**

*Could Be Use for August*

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### **SAMPLE**

#### **About this Sample**

Note that Earthschooling provides curriculum members with the option to use daily planners (such as this one) where everything is all planned out for you or lesson blocks (where the lessons are split into subjects that you arrange into your own schedule or integrate with other lessons you may have). Members have access to BOTH options and may choose one option or may switch between options at any time if they find that option suits them best.

This sample is from one of our Daily Planners for fifth grade. To sample one of our lesson blocks you can visit the website at:

<https://earthschooling.info/thebearthinstitute/products-page/fifth-grade/>

If you decide to upgrade after your purchase of a block we will credit you with the purchase you made.

## **The Fifth Grade Year**

*This year's theme is, "Who am I?"*

*Students are coming into themselves. Teachers should cultivate an awareness of the macrocosm of World History and how it compares to the microcosm of the student's development.*

Fifth graders begin to come to grips with the history of humanity with the study of ancient cultures from India, Persia, Egypt and Greece. They connect history lessons with their growing athletic prowess in a Greek--style Olympics in the spring. In geography they expand out to the United States and North America. In science they study plant life with botany. The math curriculum now includes decimals, percentages, and practical business math skills, as well as the introduction of geometry. Music, handwork and foreign language study become increasingly challenging.

The study of history brings the child into him or herself by beginning in ancient times and working up to the present day. Geography brings the child into the world by starting locally and expanding to the whole planet.

## Block One Weekly Themes

### **Week One:** Rhythm

*Student:* What is rhythm? Where do we find rhythm in nature? In the home? In music?

*Teacher:* Cornerstones: Rhythm

Find your natural rhythm this week through stories, verses, crafts and inner work. What time does your class naturally want to start? What time does your class get hungry for snack or to get some energy out on a nature walk? What household or classroom chores will you need to add into the schedule? Do you have farming or gardening chores to do? Baby care? Household chores? Anything else? Find the natural flow of your class. Rather than following the schedule strictly this week allow the natural flow of your day to modify it and see what happens.

### **Week Two:** Time

*Students:* What is the day of the week, month or season of the year? How do we know the time of day, month or year? What signs are there?

*Teacher:* Cornerstones: Schedules

Talk about the schedule of the classroom with your students, parents or self (inner work). What does the class need to change or modify or add? How did things go the first week? Talk about ideas and create a “test schedule” to try for the next week.

### **Week Three:** Guides

*Student:* Stories about manners, community and the importance of guidelines. Who is your guide? Who do you follow or learn from?

*Teacher:* Cornerstones: Guidelines

Talk about the guidelines of the classroom with your students, parents or self (inner work). What guidelines does the class need to function smoothly? You have had two weeks now to observe the temperaments, rhythm, and needs of your class. Use the stories and verses this week to model good manners and community cooperation to your classroom. You can even add some of your own stories or verses in. Does your class this year need some extra work with learning how to listen? Tell a story about listening. Does your class this year need some extra work with how to sit quietly for a story? Be sure to use the “Fairies of the Story-time” verse with them.

**Week Four:** Crops and Harvest: Depending on what area of the world you live in you will be celebrating planting, cultivation or harvest this week. If this week does not correspond to a harvest in your area you can still use this theme by exploring other meanings of the word harvest, harvest in other areas of the world or by doing simple harvest tasks on houseplants or during play time with props.

## **Special Block One Instructions**

Since this is the first month of lessons for the year more than half the lessons this month should be “corner-stone/review” lessons. These lessons should teach children very important skills they will use the rest of the year OR they teach the children the METHOD that they will use to build skills the rest of the year. For example when the kindergarten children learn to finger-knit this month, this will be a skill they will be able to use all year. However, when the first graders learn about the letter A, this is not all they will need to know all year but it is still a “cornerstone class” because they will be using the same method to learn the other letters all year. This month your fourth grader will be introduced to some of their fourth grade math for the year. They will start with the Man & Animal block because this block integrates language, science, reading, writing, grammar, history which all provide a cornerstone for the rest of the year.

As a teacher this will also give you an opportunity to practice some of the basic teaching methods you will be using the rest of the year.

So take some extra time this month and be patient with the children so they take time with the methods and learn some of the basics that will carry them through this year and the next years. Our themes each week are also designed to assist the teacher and class in developing a rhythm for the year. Remember to also be patient with yourself. Even after years of teaching it usually takes me at least a month to find our ideal rhythm for the year. I take a lot of notes for myself during the first month to help me make improvements, changes and additions the rest of the year.

Are you new to Waldorf or are you still unsure of what some of the basic skills you need are? This is the month to learn some of those in so enjoy and please e-mail us with any questions or post questions to the forum. The block one themes below correspond to the month of August for other ages and are the same for all ages of children. The weekly themes are provided as an optional tool you can use for all your students in a multi-age classroom. They are not required, nor are they part of Waldorf education. They are an optional extra you can use.

You will notice each week gets “shorter” as the month progresses and you will see fewer and fewer lessons in each week. This is because we have taken time to introduce and explain lessons towards the beginning of the month so you do not need those same explanations and lessons repeated each week. You only need to use the chart as a guide to know what to do each day. Corresponding lessons are included below the chart only if they have not already been introduced or explained previously.

## **Circle Time in Fourth & Fifth Grade**

You may remember that in fourth grade you did not have a circle time like you did in preschool, kindergarten, first and second grade. You used verses for holidays, for recorder lessons (see separate recorder music), and morning singing.

You started each day with one song, but did not do a complete circle time. Some of the verses had tunes to them and some did not. We also had some fun reciting poems in rounds or at least part of them in a round style.

Fifth graders start their day with a verse like all other ages. However, during fifth grade the focus is more on Oratory skills rather than fun, singing and recitation. Verses for the week will be based on the Main Lesson Block for that month. Teachers can share with the students that poetry was greatly respected in Ancient India and Ancient Persia to the extent that poets sometimes traveled the country and people would pay them to recite. In Ancient Greece poets were more respected than doctors. In Egypt poets were honored members of the royal court. Thus, when the student recites the poem of the week during circle time do the following meditation first (either daily or once at the beginning of the week or month). We consider the verse below as the “opening verse” for fifth grade. However, you can also use opening verses from the earlier grades (or use more than one and rotate them) if you wish. For this reason we have included some optional opening verses on the next page.

### **Recitation Meditation**

Original Meditation by Kristie Burns  
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I am the Persian travelling far  
In India I am a shining star  
I enjoy respect from the Greek doctor  
Of Egyptian temples I am proctor  
The rhythm of my voice is a song  
Enchanting, melodious, and strong  
The people gather when I recite  
Sunrise, Sunset, or Midnight

## **Optional Opening Songs for Fifth Grade**

We had different opening songs depending on the time of day we had class and the age of the children. I tried to choose an opening song that would be the same for each age so as the child moved up in age they looked forward to a different opening song. And don't worry that they get tired of it! Some kids I had sang the same opening song for two years and still loved it! Choose what is appropriate for your family/group below and start your circle time with your chosen song every morning. There are MP3s for these songs on your curriculum page or the Teacher Essentials Guide page.

### **Good Morning Dear Earth**

#### **Traditional Waldorf Song in English and Arabic**

Good Morning dear Earth

(Thumb and middle finger pinch wrist and rock)

Good Morning Dear Sun

(Like a beam coming on me)

Good Morning Dear Trees

(Like Morning only hand stays up and fingers outstretch)

And the Flowers Everywhere

(Make fingers together at tips and brush across top of nose)

("A" rubs down the other "A" and then shake finger in air like "shame" only the other way)

Good Morning Dear Beasts

(Make like a monkey)

And the Birds in the Trees

(Make a beak twice)

Good Morning Dear You and Good Morning Dear Me.

(hands reaching to each other, then hands cross over our chest)

Sabahil Xeyir ya Ardd.

Sabahil Xeyir ya Shams.

Sabahil Xeyir ya Ashgar.

Wi Alzuhuur Fi Kul Almakan.

Sabahil Xeyir ya Haywanet

Wil Assafeer fil Ashgar

Sabahil Xeyir leeki wi Sabahil Xeyir liya

## **The More We Get Together**

*In Spanish and English*

The more we get together, together, together  
The more we get together the happier we'll be  
'cause your friends are my friends and my friends are your friends  
The more we get together the happier we'll be

Lo mas que nos reunimos, reunimos, reunimos  
Lo mas que nos reunimos, seremos felices  
Tus amigos son mis amigos y mis amigos son tus amigos.  
Lo mas que nos reunimos, seremos felices

## **All Together Now**

Come on everybody, clap your hands  
And say hello to all your friends  
Come on everybody, we'll show you how  
We'll sing all together now, oh,  
All together now

La-la-la, la-la-la,  
La-la-la-la-la-la!  
La-la-la, la-la-la,  
La-la-la-la-la-la!

Come on everybody, give it a try  
Raise your voices to the sky  
Magic will happen here somehow  
If we're all together now, oh  
All together now

La-la-la, la-la-la,  
La-la-la-la-la-la!  
La-la-la, la-la-la,  
La-la-la-la-la-la!

Come on everybody, clap your hands  
And say hello to all your friends  
Come on everybody, we'll show you how  
We'll sing all together now, oh  
All together now

## **I Greet the Noon**

*Copyright Kristie Burns*

I greet the noon with open arms  
The sun has risen in the sky  
I spread my arms just like a bird  
I want to soar and jump and fly!

(Refrain)

Oh Sun...

Oh Sun...

Play with me, Sing with me, Shine your lovely rays on me  
Oh Sun....Walk with me, Talk with me, Dance with me so happily!

My friends and I we gather here  
And make a circle like the sun  
We play the afternoon away  
The Earth, the Heavens and we are one.

(Refrain)

Oh Sun...

Oh Sun...

Play with me, Sing with me, Shine your lovely rays on me  
Oh Sun....Walk with me, Talk with me, Dance with me so happily

## **Lunch Blessing Song**

*Traditional Waldorf*

Thank you for this food, this food  
This glorious glorious food  
And the animals and the vegetables  
And the friends who we are eating with us.

## **Snack Time in Fifth Grade**

This is all about creating traditions and teaching children to make healthy choices. We use the same “special snack” for preschool through grade five for two reasons. The first reason is that it makes it easier for the parent/teacher to work with multiple ages. The second reason is that it creates a weekly tradition that adds a comforting rhythm to each year. Imagine having 40 snacks each year that you can look forward to, that are familiar and that you have enjoyed before. And these snacks are special – we only have them once a year! Our students loved this tradition and we want to share this with you.

If you find a snack that does not suit your class because of allergies or special dietary needs please ask us for help at: [CustomerService@TheBEarthInstitute.com](mailto:CustomerService@TheBEarthInstitute.com). We have modified many recipes over the years and while we try hard to suggest alternate ingredients we may sometimes miss suggestions you could use. All the snacks we have provided can be modified successfully.

If you find a snack that your class/students do not like you can substitute one of your own family favorites. To find your own family favorites think about the snacks you enjoyed as a child. What was your favorite snacks or small meals that your parent or grandmother prepared? What was your favorite snack at school or at the babysitter’s house? What snack did you love to eat when visiting a friend or what did you look forward to when you stayed with grandma for the weekend? You probably have many snack traditions in your own history that have escaped your memory until you start asking these questions.

## **Why Do We Have Ten Blocks?**

Usually the word block means “one subject that is taught during one block of time”. In the Waldorf program a teacher may focus on only one block at a time and then move on to the next block. She may even work through part of a block, go on to the next one and then go back to the first block again. Some teachers, especially as students get older, will often work on two or more blocks at once.

The lessons are organized throughout the year to focus on one main block each 4-week period. This main block is accompanied by a complimentary subject which is not officially a main lesson block, but which compliments the main block. Typical subjects used for supporting blocks are math and language, which inherently are taught more effectively when integrated with other subjects. However, they are each given block time on their own as well.

The reason we have organized the blocks in this way is to make the blocks easier to organize. Many teachers will just teach using a “flow” method and teach until they “feel” a stopping point and then move on. They do not need a structure that tells them what to do each day or when the block should end. Some teachers say this structure actually inhibits the flow of their class.

However, some teachers and parents find it easier to plan when they have a specific guideline to work from. So we have scheduled ten “blocks” for your fifth grade year so you can easily organize these “blocks” a month at a time and, if needed, correlate them with multi-age classes (that are organized by month). You do not need to teach these blocks in order. Our schedule for the year will be as follows on the next page. You may print this next page for reference. Use the empty space below for teacher notes (if you have printed this out).

# Planning The Fifth Grade Year

## **Block**

Verse Focus

Main Lesson One

Main Lesson Two

Handwork Focus

## **Block One**

Verses from Ancient India

Ancient India Block PART ONE: Including Math, History & Science

Botany Block: Part One: Monocotyledon & Dicotyledon

Handwork & Art from Ancient India Block

## **Block Two**

Verses from Ancient India

Ancient India Block PART TWO: Including Math, History & Science

Math Block: The Indian Numbering System

Handwork & Art from Ancient India Block

## **Block Three**

Verses from Ancient Persia

Ancient Persia Block: Including Math, History & Science

Botany Block: Part Two: Moss & Algae

Handwork & Art from Ancient Persia Block

## **Block Four**

Verses from Ancient Persia

Ancient Persia Block: Including Math, History & Science

Fifth Grade Grammar Block

Handwork & Art from Ancient Persia Block

## **Block Five**

Verses from Ancient Egypt

Ancient Egypt Block: Including Math, History and Science

Math Block: Finding Averages and Decimals

Handwork & Art from Ancient Egypt Block

## **Block Six**

Verses from Ancient Egypt

Ancient Egypt Block: Including Math, History and Science

Math Block: Word Problems

Handwork & Art from Ancient Egypt Block

**Block Seven**

Verses from Ancient Greece

Ancient Greek Block: Including Math, History and Science

Fifth Grade Language: Greek Grammar Block (Language) & Sentence Diagraming

Handwork & Art from Ancient Greece Block

**Block Eight**

Verses from Ancient Greece

Ancient Greek Block: Including Math, History and Science

Block 2: Math Through Sewing

Handwork & Art from Ancient Greece Block

**Block Nine**

Verses from North America

North American Geography Block

Language: Short Stories and Essays

Handwork & Art: Window Stars

**Block Ten**

Verses from North America

North American Geography Block

Botany Block: Part Three: Plants & Trees

Handwork & Art: Window Stars

The list above is simply a quick reference list to print out so you can see quickly what you will be doing this year. This helps me to plan field trips, purchase tickets ahead of time for exhibits or events coming to town (that correlate with the lesson blocks) or to provide a file where I can put extra lessons I find that go with each block. I keep a file folder for each block and when I find something (event, tickets, lessons, poem, etc.) that fits with that block I slip it into the folder so it is all the extras are easy to find when I get to that block. For example, when we did this block there was an exhibit on Ancient Egypt in Minneapolis. I was able to plan a trip ahead of time so we could visit the exhibit since it was not coming to our town.

Using the blocks we have provided below is very easy. We have provided each lesson and all the instructions you need on the schedule so you can simply “open and go” with the lessons. You do not need to do any preparations at all. However, I do recommend that you glance over the lessons the evening before you teach them and read the stories once or twice through before your teaching day.

## **Modifying the Daily Planners**

We had a request to create these “daily planners” for preschool and they were so popular that we continued creating them for all the grades. However, if you find the daily planners are too restrictive, you can switch to using the lesson blocks (found on your Fifth Grade curriculum page) or you can modify them using the following ideas...

1. Follow the guide below in order but work at a faster pace
2. Follow the guide below but work at a slower pace
3. Insert your own lessons in some days instead of ours (this is recommended if there is a local resource available to you such as a museum tour, show or other)

## **The Three-Day Rhythm**

The Waldorf classroom is often run on a 3-day or 2-day rhythm. We may be using the three-day rhythm in some of the daily planners. However, in fifth grade we will also be moving to more 2-day rhythm days. There is more information about the 2-day rhythm below this section. There are many rhythms to Waldorf education that the teacher/parent must be aware of. One of these is the rhythm of between the head, heart and hands. In addition, there are the rhythms of the main lesson. These also involve a cycle of “three” like the head-heart and hands cycle. The first is the three-part cycle of the Main Lesson. The second is the three-day cycle.

### **Three Parts of the Main Lesson**

The main lesson for a student in first through eighth grade is usually two hours but it can be less or more depending on the student. This may seem like a long time for a grade school student but it is actually divided into three parts. Dividing it is very important to the lesson because each of these parts addresses a different part of the student and often a different temperament as well. If you follow the 3-part process you will find that your student feels more balanced in their learning process. You will also find that no matter what temperament your student is, that they will be able to connect with the lesson on some level. This is why, although we divide the lessons into three parts I do not designate a certain amount of time for each part. Some teachers do. In a private or public school situation where things need to be more structured and regular to fit within the school day and embrace multiple children the suggested time is 40 minutes per part of the block. However, I like to let the student’s temperament and needs decide, ultimately, how much time we will spend on each part. In our classroom it also depends on the day. Some days the child(ren) will be able to do two hours. Other days I can clearly see that two hours is not going to work. In such cases I may decide to get out of the classroom and focus on the block in other ways – even if they are subtle. For example, if we are doing math and the process is not “working” that day we can still take a nature walk, bake something or paint something and focus on the same number – just in a different way. We could even take a field trip and along the way I could ask the child(ren) to look for that number. You can see why adapting lessons and timing is so important when you read about the three parts below:

### **Part One**

This should be the “rhythmic” part of the lesson (the heart) where the student should participate in some kind of movement. Counting, memorizing math tables, walking while learning, repeating things, singing, speech exercises, poetry and other such tasks are rhythmic.

### **Part Two**

This should be the “thinking” part of the lesson (the head) where new material is presented to the student. This is usually when the teacher writes or draws on the board or tells a story. This part of the lesson has the intellectual content of the lesson.

### **Part Three**

This part is the “doing” part of the lesson (the hands) where the student should be actively working on what they have learned.

### **Three-Day Cycle**

On the first day the teacher should introduce the hands-on experience with the lesson. In math or science blocks this usually means drawing, using manipulatives, acting out math/science stories or actions, finding math/science concepts around the room or outside, building math/science concepts with blocks, or other hands-on experience related to the concept. In language or history blocks this usually means telling a story in a creative way or visiting a historical place and introducing the student(s) to the main idea of the language or history lesson. In the case of form drawing this usually means simply drawing the shape on the board and talking about how it is formed, acting out the shape, creating the shape in nature, or creating the shape in sand.

On the second day the teacher should discuss the lesson again with the student(s). In math this usually means introducing the lesson in a more formal way such as discussing the ‘how’ or ‘why’ of the lesson of the day before, or writing some of the math concepts on the board in a more formal way instead of just experiencing them or drawing them. At this point the student may go from drawing a divided square to writing out the fractions or from drawing “plus” to actually doing some addition problems. In language or history this means the teacher will discuss the lesson or story of the day before and involve the student in the story more by having them act out the story, do an assignment, or take part in a discussion. In the case of form drawing the student will often practice the form on the board or their own chalkboard.

On the third day the teacher will introduce the lesson in its final form and will have the student record the final result in the Main Lesson Book, or record it as a final project of some sort such as a play, a beeswax sculpture, clay sculpture or watercolor painting. This third day usually results in a Main Lesson Book page or other project so when we mention “have the student(s) put this in their Main Lesson Book” in your lesson blocks keep in mind that this will often happen on the third day and the stories, descriptions, concepts and smaller assignments that come before that are the days that lead up to it.

This three-day rhythm means that a student is introduced to something on the first day, is allowed to sleep and absorb this introduction, returns the second day to a familiar concept and is allowed to get closer to it, is allowed to sleep once again with the feeling that this concept is now a “friend”, and by the third day becomes part of the concept itself by creating a final page or project.

## **The Two-Day Rhythm**

As the student gets older they can switch from a 3-day rhythm to a 2-day rhythm depending on the concepts being introduced. We have made these decisions for you in the schedules we have created. However, if you find that we have used a 2-day rhythm somewhere and your students need an extra day you can set the lesson aside and fit it into the next day when you have some extra time. Usually the third day is very relaxed anyway – so fitting in 10-15 minutes of extra drawing or writing is not difficult.

## **Doing Two Main Lessons**

It is common practice to introduce two main lessons once the children start to get older – especially at the beginning of the year and when they are core concepts for the year being introduced. However, when working with two main lessons remember these rules:

1. If you do not get through both main lessons in the morning you can do the second one in the afternoon. Since our afternoons are dedicated to crafts and music it is usually easy to fit make up work into the afternoons, especially since some of the crafts we work with over three days may be done within a day.
2. You should take a break for a snack or a short walk between main lessons. Jumping rope, yoga or stretching is also a great way to get the body moving for a 5-10 minute period of time.
3. You should remember to keep the main lessons simple and focused on one part of the topic or one part of the story. Don't try to cover too much in one lesson. Focus on detail and covering something in depth rather than trying to cover as many facts as you can at one time.
4. This may not be as easy to accomplish in a classroom. The classroom “Main Lesson” is usually 1.5 - 2 hours but only because much of this time is taken with helping each individual child in the class and organizing the large group of students. At home Main Lessons are usually only 30-40 minutes each so you can fit both into the morning time. In the classroom, if you do two, you may need to do the second one later in the morning or the afternoon after a break.

## Handwork for the Year in Fifth Grade

**First Grade** was a bridge between kindergarten and the grades. A big theme for the first grade year was transitioning, awakening the child's powers of observation beyond imagination, training fine motor skills in preparation for their first grade tasks and discovering that behind all form lies the straight and curved line. Your first-grader worked on basic yarn skills like how to handle wool yarn and how to wind a yarn ball. They worked on finger-knitting and braiding projects. The first grader also learned how to knit a garter-stitch and how to cast on and cast off. They probably started the year by making their own knitting needles. Second graders should be comfortable with all these processes so they can start on their second grade crafts, art and handwork.

**Second Grade** was full of imagination but also of self-awareness and world-awareness. Children start to learn more about themselves and become more aware of the polarities of good and bad. Second graders learn these concepts through stories of saints, heroes and animal fables. Children graduate to crochet, which enhances their dexterity even more so they can tackle the tasks of cursive and more advanced writing in second grade. They may create some animals or items from the stories they hear in the realm of crochet. However, at the same time, the second grader will continue expanding their knitting skills. They will add purling, stockinet, ribbing, decreasing and increasing to their skill-set. They will start to experiment with using different colors together in their work. They may also do some prep-work for their third grade year so that when the third grade year comes they can focus on using their skills more instead of spending as much time on learning new skills. For this reason they may also be introduced to needle-felting during this time.

**Third Graders**, like Adam and Eve, in the Old Testament that they study this year, are becoming more aware and realizing they will eventually need to “leave the parental nest/paradise”. Because of this, third graders will be reviewing all that was learned in first and second grade by focusing on farming and practical-life skills this year. In the process of “homesteading” they will do knitting, crochet and sewing. However, they will also learn things such as drop spindle work, weaving, simple embroidery and natural dyeing. Needle-felting, sewing, knitting and crochet will be used to create things for the nature table, home and clothing. Crochet work will also reflect their schoolwork. They will be creating some of the same geometrical shapes in crochet that they are creating in form drawing lessons. A child in second grade will get a hint of some of these third grade skills. However, unless the child is passionate about a certain project or skill then any intense study or focus on the skill should be reserved for third grade.

**Fourth Graders:** In fourth grade the student was ready for more intricate fine motor skills. They were encouraged to go beyond the basic knitting and crafting of their younger years and embark on more challenging tasks. They knitted with smaller needles, worked with embroidery and did clay modeling and beeswax modeling that was more precise. One of their biggest accomplishments last year was finishing some cross-stitching projects. Not only does cross-stitching involve fine motor skills but it also involves concentration, geometry and patience. These tasks also help the right and left-brain create more communication links, which enhance all other areas of study for the fourth grader. As the fourth grader moves into making closer observations of the world around them (through the Man & Animal Block and the Local Geography Block) this method of crafting and handwork helped them slow down from the fast-paced world around them and take time to notice the details and relax in the moment.

**Fifth Graders:** The fifth grader has journeyed through four grades and has reached the point where they are familiar with knitting, crochet, needle-felting, felting, wet-on-wet watercolor, wet-on-dry watercolor, block crayon drawing, form drawing, basket making, weaving, woodworking and much more. This year the fifth grader will focus on using those skills to experience their curriculum in enriching ways. The fifth grader will not be given a lot of new handwork and art skills this year. Rather, the fifth grader will solidify what they know about the handwork and art they have already done. We have done our best to include review where needed in these areas. However, if your fifth grader did not complete some of these previous tasks and you do not find the review sufficient, please write to us at: [CustomerService@TheBEarthInstitute.com](mailto:CustomerService@TheBEarthInstitute.com) so we can send you additional review materials. Review materials are free as long as they are needed to complete a lesson that is included in the daily planner.

## **Nature Stories & Nature Walks for Fifth Graders**

In preschool and kindergarten students did not hear “nature lesson stories”. Instead, their nature stories and lessons happened through real nature stories. These stories happened naturally as they took nature walks, heard weekly fables and stories that involved nature or animals, enjoyed weekly themes that were nature based and sang verses that taught nature concepts. First graders are emerged from the nature verses, playful stories of animals, and nature activities they did in preschool and kindergarten to hear animal fables as well as fairytales that sometimes take place in nature and/or with animals. They continued nature walks. All first graders learned a classic story about the travels of a water droplet. They also learned some stories about the animals that surrounded them.

More complex ideas about water, ice, the sun and the wind were covered in second grade. These stories were very basic and were told as if they were fairytales. In third grade the students went into more into depth about many aspects of nature including poisonous plants, volcanoes and other aspects of the natural world. The students also learned about farming. However, although the stories in their science block were more complex and scientific, the child was still at the stage where they were listening and enjoying only. All the concepts they studied will be covered in the upper grades in more depth.

During this fourth grade year the child will has a unit called “man and animal” which included a more scientific and philosophical view of both animals and man. They studied the features of animals in more depth through a variety of books and lessons that included specific lessons on animal signs, tracks, homes and scat as well as animal forms and habits. Last year was the student’s transition year into looking at science in a more academic manner. However, they also continued to take nature walks daily and connect these to their main lessons when possible.

The fifth grade year marks the first year that students will start focusing on science topics using a scientific approach complete with lesson books, experiments, scientific diagrams and reports in their Main Lesson Book. The year of fifth grade will be all about botany in depth. They will re-visit the water cycle and the ideas of photosynthesis again. They will also learn new things about plant cycles, geography, plant identification, herbs and much more. However, they should also continue to take nature walks daily and connect these to their main lessons when possible.

## **Telling Stories to Fifth Graders**

In first grade we started the year with very simple stories, verses and fables to introduce the students to the alphabet. We did some movement, found the alphabet in nature, drew letters in sand, shaped letters in bread, and wrote letters in the main lesson book. The letters were presented as pictures, which appealed to the child's imagination.

In second grade we did more of the same, but using lower-case letters.

In third grade we introduced the concepts of noun, verb and adjective and how to spell some words. We had the students do more writing this year.

During the fourth grade year the student did all of these things again (listening, writing and reading) but on a more advanced level. They wrote longer passages in their main lesson books, they started to build a spelling list for themselves and did not only practice their grammar but also experienced the teacher gently correcting some of their writing assignments. As with all Waldorf classes, the fourth grade student started the year with the teacher telling them stories. However, last year the students also experienced some 'mini-lectures' as the teacher talked to them about humans, animals, geography, history and more.

During the fifth grade year lessons will include more academic facts and less "storytelling". However, storytelling should still be used as much as possible. Sometimes, even after an academic "lecture" is given, a small story can compliment this. For example, if you are giving a lecture on the parts of plants in Botany you could tell a story about how you used to create whistles from long grass when you were a child. In some lesson blocks stories are included to balance the history, math and science lessons. For example, there are many myths from Ancient Egypt in the Ancient Egypt block.

## **Storytelling in Waldorf Education**

One of my favorite memories from a parent-child class we attended in the Chicago area at a Waldorf School was the first time I saw storytelling come to life with the figures on a table colored with silk scarves.

It was magical. The teacher told a fable to the two to five year-old class called "The Golden House on the Hill". It was enchanting, colorful and magical. She had set up a table covered with green silk to represent the farm down below the hill and of golden colored silk to represent the sun reflecting on the hill above. I think she used large bunches of wool under the silk to create the hill. At the top of the hill was something shiny. At the bottom of the hill was a charming little wooden boy.

Now anyone who knows the fable, "The Golden House on the Hill" knows that there is a beautiful moral to the story. However, the teacher did not share the moral, nor was that what was the focal point of the story. The preschoolers only saw the small charming boy, the beautiful green meadows, the shiny house reflecting the rays of the sun, the journey he took to the top of the hill and the gentle voice of the teacher telling them a simple, short tale.

They were enchanted imagining that perhaps they were that boy and making a journey to the top of a hill to see something shiny. Perhaps some of them were recalling beautiful days spent in the garden with mother when the teacher talked about the boy's life as a farmer.

Or, as the Fahkwang Waldorf Preschool in Thailand describes the experience, "When we tell a fable to children, we will use a smooth tone with acting by using our doll as an actor. not tell a fable by opening from Fable book. The teacher has to remember the whole story and intend in that fable to make the student more imaginative."

Years later, when we worked on the Fable Block we told the same story, but this time it was experienced in a much different way. I told the story to my student, I drew a picture of the story in chalk on the board, and they copied picture of the fable in their Main Lesson Book.

The process of drawing the fable, rather than using the figures was one thing that brought the story more into the moral realm for the student, but it was also their age. For the second grade student's heart needs to hear stories of saints, heroes and stories with morals and lessons. Since their heart craves this kind of story, this is what they will hear when the story is presented.

The process of drawing the story also made the same story a much different experience for the child. When we watched the teacher telling the story with ethereal silks, a gentle voice and gentle movements and colors it was enchanting and dreamy. When we picked up our block crayons and put colors and images on paper it was something solid and stable – like the moral itself. In her evaluation of Steiner kindergarten classrooms, Waldorf teacher, Mary-Jane Drummond says, “...constructing an account of a children’s imaginative play, around the idea of a doorway, or rather doorways....through a third door, children pass into a world that they will share with a wider society than that of their intimate friends. Here they become part, as and when they choose, of their whole society’s enduring stories. Through this door traditional stories, poems and songs that communities have shared together over the centuries. This is the door that opens whenever an educator brings children together to tell them a story, implicitly inviting them to recognize the role of myth, fable, and story in humankind’s search for meaning, implicitly inviting them to join that search. The themes of these important stories appear again and again in the observations in my notebooks.”

### **Fairytales for All Ages**

Although fifth graders do not officially hear fairytales are part of their main lessons teachers can always use fairytales for a main lesson or for story-time when they find an appropriate one. For example, perhaps you found the perfect fairytale that goes with an Ancient Persia lesson for the day. For example, we were at the library and found a book called, “The Persian Cinderella”. It was not on the lesson plan for that week but of course we checked it out and my student read it as a silent reading assignment.

You do not need to set these kinds of books or fairytales aside because “fifth graders do not do fairytales”. Fifth graders *can* listen to fairytales of their own and those of their younger siblings or classmates.

Clarissa Pinkola Estes, the author of *Women Who Run with the Wolves*, says, “We all begin the process before we are ready, before we are strong enough, before we know enough; we begin a dialogue with thoughts and feelings that both tickle and thunder within us. We respond before we know how to speak the language, before we know all the answers, and before we know exactly to whom we are speaking.”

As a graduate of Anthropology with a minor in linguistics I took many classes on folktales, fairytales and fables. The one thing that all cultures have in common is that they tell stories to their children from the time they are born. These stories are often told in groups so that multiple ages of children and adults are listening at the same time. The fascinating thing is that many of these stories have the same lessons and characters but each different culture has their own version. For example, there are over twenty stories of “Cinderella” around the world including one from Native American literature and another from Persia.

The other thing that runs as a constant across all tales across the world is that the secret to telling a good story to the right audience is not in the story itself but in the storyteller.

Rudolf Steiner realized this when he recommended that fables and fairytales be used as “gentle reminders” for children that had behavior issues (1) – for children of any age. Although he recommended focusing on different genres of stories at different times in the child’s life he did not restrict the telling of different genres of stories for discipline or other reasons.

He knew, as all great storytellers do, that it is the telling of the story that contains the key – and that there is a difference between the physical practice of something and the spirit behind something. This is why he gave so many lectures to his teachers. He wanted them to understand the spirit behind his recommendations rather than handing out a ‘raw curriculum’ to their students based on a set list of requirements like was traditional in public schools then and now. As teachers we don’t want to lose the meaning behind why we are telling the stories and we need to make that the central focus of our lesson.

In preschool and kindergarten children are experiencing the magic and fantasy realm of early childhood. Dreamy colors, gentle voices and stories they can relate to are repeated or include repetition. This being said, can you tell fables and fairytales to preschoolers and kindergarteners? Of course! Can you tell ANY fable and fairytale to preschoolers and kindergarteners in any manner you wish? No. When telling fables and fairytales to early childhood classes they must be chosen carefully. For example, a gentle story of The Three Bears, modified for an early childhood classroom can be very successful. And as we have seen above, a fable can be told in a magical “early-childhood” manner.

The children around about seven years should have the concentration to build their own vivid inner pictures when being told a story, and through such imagery will continue learning in the following years. Fairy tales are told by the teacher then retold and dramatized by members of the class. This cultivates the children’s imagination.

Some parents, looking ahead in the curriculum ask me questions like, “Can I tell Native American stories to my child now?” or “Australia requires that we study aboriginal culture at this age.” A standard reply given to them by someone following an “abstract list” would be “No, those stories are for fourth grade.”

However, in keeping with the spirit of the first grade year you can, indeed, tell such stories to the first grader! There are many fairytales contained in Native American and Aboriginal literature and they can easily be told with the spirit of the first grader in mind. They can then be re-told in a different way, with different lessons when fourth grade arrives. In fact, there are so many wonderful stories from the Native American and Aboriginal culture that you would not even need to repeat stories when the “appropriate time” arrived if you didn’t want to.

## Telling Stories in Different Ways

One of my favorite examples of how storytelling can be different comes from Dr. Clarissa Pinkola Estés. She explains how her family tells one classic story in a different manner than we are most familiar with. She says, “That’s why I like this story The Emperor’s New Clothes. But, the story is often told in a disparaging manner, like this: “The Emperor was conceited, so these guys came to him saying, ‘We’re going to make you a beautiful suit of clothes...and the Emperor is shown to be a fool. That is how the story is usually told. In our family, The Emperor’s New Clothes is told with the emphasis on the fact that people are afraid. That it isn’t conceit of the Emperor that causes him to go blind to those who take advantage of him and who actually cut off his avenues to showing his true gifts. Rather, it’s fear of being thought inferior and it’s fear of being criticized. It’s fear of being found wanting, inadequate. Our family story of The Emperor’s New Clothes tells that the Emperor actually sees and is a wonderful, delightful, jovial person and full of life... but he has taken on the trappings of being “the Emperor.” But when he is in his private chambers, he is funny and fun and silly and creative and inventive--constantly making things up and making people laugh and enjoying himself and having all kinds of wonderful plans for how the kingdom would be one day if he could only get people to agree with him.”

In another beautiful article she talks about how many people see Little Red Riding Hood as a tale that is meant to scare children from talking to strangers and illustrate the fragility of the young girl, but that it is really a tale of feminine wisdom and power. Reading examples like these from The Emperor’s New Clothes and Little Red Riding Hood can help inspire teachers to find their own voice when telling fairytales, fables and other stories to their students. Maria Tartar, the author of *Enchanted Hunters: The Powers of Stories in Childhood* says, “I am deeply committed to the idea of our creating our own versions of these stories. That is, if you’re not comfortable with Gretel getting behind the witch and pushing her into the oven, tell it in a different way, or rewrite it. Or you know, look at another cultural production that takes the story in a different direction....And so there is a certain kind of wisdom encapsulated in the tale. But for centuries I think we’ve made the mistake of trying to pin a single message or moral on the story....Yeah, Charles Perrault did this in France. He ended each story with a moral. William Bennett did this in *The Book of Virtues*...” Ullrich Heiner, in his book, *Rudolf Steiner*, says, “The Waldorf curriculum is not intended to be a mechanical aggregate for different series of content that stand in relation to the child’s development. Rather, the long-term organic structuring of content through the teacher is to ensure that ‘the child does not experience individual areas of knowledge as separate, but as a wonderfully, ordered, unified, cosmos (3).”

1. Steiner, Rudolf. “Faculty Meetings with Rudolf Steiner: 1919-1922”
2. Steiner, Rudolf, “Discussions with Teachers, August – September 1919”
3. Heiner, Ullrich, “Rudolf Steiner”
4. Drummond, Mary-Jane. “Another Way of Seeing: Perceptions of Play in a Steiner Kindergarten.”

## **How Many Stories Do I Tell Each Week?**

Traditionally only one or two stories are told each week for the main lesson. However, we have included more stories in some weeks so you have some flexibility in your lesson planning. Don't worry if you are not able to tell all the stories in a given week according to the lesson plans we have laid out each month. You are only required to tell one story a week. However, if you absolutely love the stories and don't want to miss out on any of them you could also use any extras for weekend or bedtime stories. Not every story has to be a lesson – even if it is listed on the schedule under “lesson”. Any stories you do not “tell” can still be exciting if you read them with expression and passion.

## **Tips for Fifth Grade Storytelling**

As stories become more complex, more technical and demand more accuracy (as in telling Norse myths) it can become more challenging for the teacher. However, using a few simple tips can help make this process easier.

1. You, as the teacher, become more adept at storytelling as you tell more stories. If you have been doing Waldorf inspired teaching since your student was in preschool or kindergarten then you may be ready to embark on fourth grade storytelling without any challenges. If not, go ahead and start the year by reading the stories to your class, glancing away from the page as often as you can until you have built up the skill you need to tell the story more than read it.
2. Focus on one part of the story instead of the entire story when telling it. You may read an entire chapter of the Norse myth to the class for their lesson that day or have them read it on their own. However, when it comes time to tell the story you should choose only part of the story to tell so you can focus on the telling and the details of that part in more lively manner. This also helps because you will have to memorize less.
3. Highlight key topics in the story you are telling
4. Read through the story once the night before
5. Use visual cues or props to tell the story
6. Draw visual cues on the chalk board to prompt you through the story
7. Use note cards like you did in high school speech class

# **Main Block: Ancient India**

## **Complimentary Block: Botany: Part One**

### **Blocks This Month**

Verses from Ancient India

Ancient India Block PART ONE: Including Math, History & Science

Botany Block: Part One: Monocotyledon & Dicotyledon

Handwork & Art from Ancient India Block

### **Introduction to the Ancient India Block**

I believe that where the child gets lost in history is between two points – there are commonly history books that try to contain so much information that each culture and time in history are condensed to four boring and almost meaningless paragraphs in the history book. This does not capture a child's interest and they soon decide “history is not for me”. Then, there is the other extreme. Most history books written that focus on one culture are so scared of not doing a good job on that culture that they overwhelm with information and make it impossible to know where to start. My goal in these blocks is to provide you with a solid overview of what you need to know for each culture, provide color and interest through various channels, provide lesson plan ideas, lesson plans and tie- in suggestions and then, to leave you feeling refreshed and ready to explore more or to delve deeper using some of the extra books and resources I've mentioned. I hope I have succeeded in finding this balance between the two worlds!

Ancient history in the fifth grade starts with the childhood of civilized humanity in ancient India, where human beings still lived in a very dream-like state. The ancient Persians who came next transitioned from the dream-like state to connect with the earth and felt the need to transform the earth & domesticate animals. The great cultures of Mesopotamia (the Chaldeans, the Hebrews, the Assyrians, and the Babylonians) come even more into our being as humans by recording their history in the form of writing. The Egyptians built an entire complex civilization of pyramids, pharaohs, writing and reading. The Greeks came last in this saga of ancient history with a developed civilization that is much like ours in many ways. Note that in these four blocks that topics are covered in the following manner:

1. General History, Summaries, Modern Connections, & Lesson Tie-In Ideas are found in the history block for that unit.
2. Literature and poetry for that culture are contained in the history unit, but also in extra books that are available for download from the fifth grade curriculum page. I have mentioned these extra books in the history guide.
3. Art for this culture is covered in suggested lessons for watercolor painting, and in form drawing lessons that you will find in the G5 Form Drawing unit (and NOT in this history block).
4. Recipes and Food of the region are mentioned in the history part of the block, and in the readings. I have included recipes and scattered them through the text so you can do direct tie-ins to certain foods. Other ways to explore food of the culture are to: go to a restaurant that serves food of the culture, make a meal from the culture using recipes you find in the lessons, in a cook-book or online, take a local class in Indian, Persian, Egyptian or Greek cooking (look at your local community colleges and community classes – you will be surprised what you find!) or to attend a local festival. Most cultures hold some kind of festival in your town or a town near you. Some are large (like our Indian Festival at a large park) and some are smaller (like the Greek Festival held by one small church in town). Another idea is to participate in local celebrations of the culture's holidays. When you do the Persian and Egyptian unit you will find that many local mosques would be happy to welcome you to a Ramadan meal, if you attend a Greek Orthodox church during Easter you will be welcomed with sweets and traditional foods, and if you find a local Buddhist or Hindu organization they would be happy to invite you to some of their lavish feasts! You will find that people love to share their culture.
5. One lesson we did a couple years ago was to do a “passport tour” around town. We went to all the local ethnic shops and purchased foods and snack items from each culture. The store-keepers had to sign our passports (that we had made) by writing a word in their language. Everyone was so welcoming and one person even told us fairy-tales.
6. I would also recommend attending any local shows that may come to town (we had an Indian Sitar player come to the library last year) and checking out authentic CDs from the library. I especially love Persian music!
7. Architecture of the time is occasionally integrated into the historical descriptions and is used as a tool for bringing history alive.

### **Extra Readers Recommended by Kristie & Members of Earthschooling**

These are optional books. Your child will get the information they need through the lessons provided in Earthschooling. However, you or your student/child may want more information about a certain topic or you may be interested in getting some books for silent reading time. I always like to make sure at least one of our “read out-loud together” books or one of our “silent reading” books is on the same topic as our main lesson. These are all 'Waldorf Approved'.

1. The Iron Ring by Lloyd Alexander
2. Aani and the Tree Huggers by Jeannine Atkins (Ancient India)
3. A Little Princess by Frances Hodgson Burnett (Pre-Modern)
4. The Conch Bearer, Mirror of Fire and Neela: Victory Song by Chitra Banerjee Divakaruni (Ancient)
5. Siddhartha by Herman Hesse (I read this in 6<sup>th</sup> grade and LOVED it. I read it when I was older and got something entirely different out of it. It is a book that has so many layers and meanings.
6. Homeless Bird by Gloria Whelan (Modern India/topic may need editing so this is best as a read out-loud book or for an older child)

# How to Teach History

By Rudolf Steiner

Excerpts from his Discussions with Teachers and other lectures

With notes by Kristie Burns of Earthschooling

## Introduction

Steiner Says:

*“Children are not mature enough to understand history before the age of twelve. You can certainly prepare them for learning about history by telling stories or by giving them short biographical sketches, or even by telling them stories with a moral. They become mature enough to learn history through learning about botany and zoology as I have described it. You can achieve a great deal in regard to history if, in botany, you have presented the earth as a unity and shown how the various plants grow upon the earth’s surface during the different seasons of the year, and if they understand the human being as a synthesis of various groups of animals—that is, if you have presented each of the animal groups as something one-sided which then harmoniously unites with the others in the human being. When children move through such ideas, you prepare them for learning history.*

*When we begin to teach children history, it is important that we use it to develop and support certain forces of human nature and, in a certain sense, to fulfill the longings of human nature during this period of life. If we present history in the ordinary fashion, however, we encounter considerable resistance. Today’s usual presentation of history is actually only the narration of certain events or the summarizing of those events or cultural forms from a particular causal perspective. It essentially emphasizes the superficiality of what occurred. If you remain objective about it, you will feel that this form of history fails to properly describe what really lies at the basis of human development.”*

## How to Start

*Steiner says, “However, if you first present the material as a whole, you will have covered the period of history that you want to teach the class. In that way you don’t do nearly so much harm when you skip over some of the details in your discussion. If you have an overview of the subject, it is very simple later to look up the details in an encyclopedia. Not to have learned the overview is, under some circumstances, a lasting loss. You can get a proper overview of a subject only under the guidance of a really lively person, whereas you can learn the details yourself from a book. We will discuss how to divide the material throughout the curriculum and among the grades later...”*

## How to Proceed

You need to start by showing the child how history has effected us in the present time. Show them that “this came from the Greeks” or “this came from Egypt” or “This word came from this”, etc...This is why I include a study of the Indian Number system in the lessons on India. This is often an eye-opening experience for the parent as well. As well as being a Waldorf teacher, I also teach natural healing to adults. Many adults are surprised to hear the history of medicine. They never realized that a lot of our modern medicine tools and knowledge came from the Arabs who added new ideas to what the Greeks and Romans did, but also saved the Greek and Roman literature from extinction by translating it. So, even though it is rare to find any original Roman or Greek documents you can still find those documents in translation.

*Steiner says we must start with how the child experiences history NOW: We often hear that history should keep from talking about wars or other external events, and that it should instead present the causal relationships of cultural events. It is very questionable whether we are justified in assuming such causal relationships as, for example, that what occurred in the second half of the nineteenth century resulted from what occurred in the first half, and so forth. We could certainly express the basis of human historical development in a quite different way. In teaching history, it is important not to let ourselves go and try to teach in such a way that we ourselves understand only very little. Of course, we assume that we all learned history at the university, that we understand history as a whole, but that is not what I am talking about. What I mean is that when we begin to teach a particular history class, we normally just start somewhere and assume that what follows the given period will be properly taken up at a later time. That is why history is generally taught as just a series of events in time.*

*Teaching this way does not actually take into account for the forces that emanate from human nature. And yet that is what we must do. We should, for example, be clear that the most important thing is what we, as human beings living in the present, experience as history. If we take the children back to Greek history in an abstract way, even if they are at a college- preparatory level, it leads only to an abstract placement in an earlier time. The children will not concretely understand why modern people need to know anything about the Greek era. They will immediately understand what is important, however, if you begin by describing how we experience the effects of the Greek period in the present. Therefore we first need to give the children a picture of these effects, which we can do in various ways. We could have prepared that previously, but in teaching history, we must begin by describing how what existed at a particular historical time still exists in the present.”*

## An Example from Steiner's Class

*"An objective survey of our culture will easily show you the following. If I were to describe in detail what I now wish to outline, it would take too much time, but each of you can do that for yourself. Here I want only to indicate the general guidelines. Everything we have as comprehensive and universal ideas, that is, everything we have in terms of ideas, we essentially have inherited from the Greek period. Certain feelings about art that occupy our souls are only a result of the Greek period.*

*Take any of the most common examples, things we work with every day, for example, the concept of cause and effect, or even the concept of the human being itself. The Greeks developed every universal concept we have. They even developed the concept of history. Thus if we look at our entire life of ideas, we will find we have inherited it from the Greeks. We can describe our entire universe of*

*ideas and concepts for students at a quite elementary level without even mentioning that they arose in Greece. We can speak completely from the perspective of the present and leave it at that for the time being. We could then attempt to do something dramatic or lyrical with the children, so that we indicate, for instance, how a drama is divided into acts, how the drama is built up, leading to a climax, which is then resolved. In that way we can develop an elementary concept of catharsis. We do not need to develop any complicated philosophical ideas in children, but we can provide them with the concept of catharsis by showing how a certain feeling of tension is developed in the drama, how we are led into a feeling of sympathy or fear, and then how we can learn to have a balance in our feelings of fear or sympathy.*

*Then we can tell them how the Greeks developed all these as the most important aspects of drama. This is all possible when we have properly prepared the children for what they are to learn around the age of twelve. We can then show the children some Greek work of art, say, a figure of Aphrodite, and explain how beauty is revealed in it. We could even go so far as to explain the artistic difference between what is at rest and what is in movement. We can also give them some ideas about public life if we discuss the basic political ideas during the Greek period in connection **with modern public life.** **After we have discussed all of these things, we can try to present** the basic character of Greek history to the children.*

*We should try to make it clear to the children how the Greek city-states worked, and that people with a certain character lived in Greece. Our main task, therefore, is to show that these things we are discussing are still alive today and that they arose with the Greeks, for example by showing how sculpture developed during the Greek period or how cities developed and so forth.*

*Begin with what still exists today, then go on to show the children how such things first developed and took control of human development during the Greek period. That will give the children a very concrete idea of everything the Greek period gave to the development of humanity.*

*Through such a presentation, the children should get the idea that historical life is not something that endlessly repeats itself. Instead a specific period achieves something quite specific for humanity, something that then remains. The children should also **learn how later periods achieved other things, which also remain.***

### **On Avoiding a Causal History Lesson**

*Steiner says, in The Renewal of Education: Causal history assumes that what follows is always the result of some event preceding it. However, if you have a surface of water and you look at the waves, one following the other, can you say that each wave is the result of the one preceding it? Would you instead not need to look into the depths of the water to find the reasons, the general cause of the series of waves? It is no different in history. People look past what is most important when they look only for cause and effect. They look past the depths of human developmental forces that bring individual events to the surface in the course of time. We simply cannot present those events from the perspective of cause and effect. What occurs in one century is not simply the result of what occurred in previous centuries. It is, in fact, independent and only secondarily an effect. In my opinion, what occurs is brought independently to the surface out of the depths of the stream of human development.*

## General Roadmap for Ancient India

Although the lessons are planned out for you below I will share with you the general organization of the lessons so you can get a feel for what you will be doing for the next two months.

### How to Conduct the Lessons & Lesson Ideas

Following this method you will be doing the following with this unit:

1. First we will tell the class the “story” of how India started and came to be. As always I recommend memorizing the story and telling it in your own words, however, you can always use note-cards or highlighting to help you remember parts of it. However, I have found that in these history units it is really beneficial for me know them well enough to tell them because then I am more “free” to use my imagination, add details, ask questions and be creative in general. The less prepared I am the more it sounds like I am just “reading off facts”. There is something about the vibrancy of one's voice that conveys the depth of information you have behind your words.
2. Next we will take the child through the history a bit slower, but we will hinge each story on an activity helping them to “re-live” history in some way. At the same time we will also find ways to illustrate how this history is still “alive” today in some way. Try to tell stories of each lesson as if you lived in this era. You can even pretend you are someone who came from the past to tell your child/student about history. If you want, you can even dress in historical garb. If you don't want to get into character be sure to bring the stories even more alive by relating them to things the students are familiar with. As I've written each section below I've written some in conversational style to help give you an idea of how to do this.
3. Finally, we will transition the student into the next historical era with an activity or a story (or both) on how the “spotlight” in ancient history was passed from this civilization to the Persians (the next civilization we will speak about). Make sure this transition is clear.

## **Member Extra: India**

By Susan Murthy

Susan shared some of the India verses with us and had this to say, “  
My mother-in-law is from Mysore. My father-in-law is from Bangalore. We also have gujurati, bengali, tamil, and...saudi arabian family members! We have been teaching the children about India since they were small. My husband is brahman and he had a thread ceremony...so he is supposedly allowed to perform religious ceremonies, even weddings. He had to learn Sanskrit to participate in the thread ceremony or upanayam. (However, he is an international businessman and his PhD is in molecular biology.) The brahman priests wear these threads across one shoulder and then down under the opposite arm. The stories and foods are from what we do with all the children now to make sure they feel a real connection with their Indian heritage and culture. My mother-in-law is so good about speaking Kannada to the children when she is with them too.

I can also speak quite a bit of Kannada. Hindi is more common and universal but my Hindi is poor. The various states of India continue to use their own regional languages, though. Kannada is spoken in Karnatika state (cities of Bangalore & Mysore).

Bangara dancing is a type of dance that is popular in India. I have danced it with cousins at family weddings and it is a lot of fun!

Here is a You Tube video of children Bangara Dancing:

<http://www.youtube.com/watch?v=G9ccOLCmwdg&feature=related>

The following website is great for finding music of India. You can use this as background music when you are painting with one or two colors or you can play the music as a lesson or any time:

<http://www.musicindiaonline.com/>

## Introduction to the Botany Block

The fifth grader is now even more consciousness in the world and grown more accustomed to being an isolated self, seeing the world in a new perspective. Yet, like all students, she is about to leave another phase of childhood behind her and to cross a new threshold of experience. The curriculum will then continue to build on already established foundations, but will also introduce certain new elements to prepare him/her for her next step forward. This is so apparent in the biology unit! All those nature walks and gardening lessons are now going to provide the imagery for the solid lessons in biology your child will explore this year. Their familiarity with plants from younger years will help this lesson go much more smoothly than it would if they had not had all those years to explore in freedom and all those nature walks that brought them closer to nature and heightened their observation skills. Was biology a difficult class for you as a child? Don't be surprised if your child picks it up very quickly because of their early and ongoing exposure to the natural world of plants and things made from plants.

The study of American geography and botany emphasize contrast. In geography, every consideration of the earth's physical features is linked with a study of the way human life has been lived in the region, the human uses made of natural resources, the industry and produce. As a continuation of their study of the living earth, the fifth graders begin botany, the study of the plant world.

In this unit on Botany I have also included some suggestions for bringing botany into other areas of study. For example, finding examples of Botany in Persian carpets or in art pieces.

Keep in mind that you will find some botany suggestions in other areas of the fifth grade curriculum such as the Persian unit or the Ancient Egyptian unit. Try to tie these in to what you have already studied. Or, if you study the other units first, use this botany block as a way to remind them about the botany you have already studied. I have also included a short unit on Botany and Art to give you ideas.

As in all lessons, the joy and creativity you put into it will make the lessons exciting and interesting for the child/student. These blocks outline the basics you will need to be teaching and they provide some illustrations, pictures and suggestions for further resources. However, it is the process of drawing the charts and diagrams, visiting the plants in nature, exploring the botanical center and other activities that will be the real learning experience for the child. The black lettering in these lesson plans are considered as more of a teacher's guide. The blue font gives you some specific ideas for lessons you can do with your child. However, do not limit yourself by these lessons. Once you, the teacher, have the basics down you can expand on these basics in any way possible.

Here are some ideas for expanding:

1. Someone posts a lesson on their blog that is applicable to what you are studying – try it out!
2. You see there is an exhibit or lecture in town about the topic you are exploring – attend!
3. Your child comes up with an idea or asks, “Can I...?”
4. You see a book at the library or book store on the topic and find it interesting.
5. Check out the member’s private blog and see if we have added any extras there.
6. Check out the enrichment page for fifth grade and see if we have added any extras there.

## **Our First Unit**

*Our first lesson in the botany block will be...*

### **Introduction to Plants: Monocotyledons & Dicotyledons Mosses and Algae, Classification of Plants and Reproduction**

In this block fifth graders learn the very basics of identifying flowering plants (most of the plants you see around you and in your garden are flowering plants). They perform experiments that show them the difference between monocots and dicots and diagram the differences for their Main Lesson Book. The child will make various diagrams and charts, go on nature walks to identify plants, mosses and lichens and will even make a wet-on-wet watercolor painting based on lichens.

### **Online Resources**

Did you know there is actually a such thing as a plant museum? Not just a plant nursery – a plant museum! The Museum of Natural History keeps a large on-site data base of all plant life. You can also access a lot of this visually from their online data-base. If you need visuals to draw pictures from or just to download samples for class try out this link:

<http://www.nhm.ac.uk/research-curation/collections/search/results.jsp?mode=collections&department=32>

## How to Read the Schedule Charts Below

You will notice there are black words and blue words in the charts below. The black words are the general organizational format of the day and do not include the specific lessons. The specific lessons are in blue. These items in blue font are the exact lesson we suggest for that day and can be found below the chart in this document.

The black font is included for two reasons.

1. In the black font we have included notes as to what other children may be doing at this time. “EC”, for example, means “Early Childhood” and lets you know what your younger students or children can be doing at this time if you are working with multiple ages. If you are not you can ignore these suggestions.
2. The black font is the general format of what we suggest for you on this day. If you have another lesson for this day instead of the one we have offered this black font will guide you in how to integrate your own lessons and ideas seamlessly into these plans. For example, perhaps we suggest you read a story and draw a picture on day one. Perhaps you have your own story and picture you want to use on this day instead of ours from another curriculum, the Internet, Pinterest, or a book.

**Snack Suggestions:** Snack suggestions below are the same for all ages and are included as a suggestion but they can be ignored or modified as well. The snack suggestions are most useful for multi-age classrooms (since all the snacks are the same for all your classes) or for teachers/parents who need ideas for snacks each day. For the younger children these are “required” or “highly recommended”. However, as the child gets older, you can be more flexible with their snack experiences and let them do more of the planning.

**Empty Boxes:** The empty boxes are places where you can take notes. Some ideas for notes include: Meal plans, notes about what your other children will do during this time, notes about extra activities your students may be doing outside the classroom, notes about additions you want to make to the lesson that day, notes about birthdays or other holidays, or anything else you want to write that will help you plan.

**Snacks or Breakfast:** This time slot corresponds with the time when early childhood students are eating snack. Early childhood students have a need to eat more small meals throughout the day. Younger students need to start the day with a small breakfast, do their circle time, help prepare the snack and then enjoy a snack. Older students may skip breakfast and eat snack as their breakfast. However, everyone should start the day with a large glass of water and/or other drink. As the body ages it needs more time to engage in eating after “fasting” at night. It is usually a good idea to do at least one thing before eating in the morning (for older kids and adults). This is circle time in the chart below.

**Letters in the Charts (Morning A, B, C, etc..)** : The charts in the curriculum all have letters instead of times. We do not want to tell you what time you should do each block in the chart because each home or school has their own rhythm. You can either start the year by defining what time each letter is equal to OR you can simply do the blocks in order and not be worried about times. In our classroom we would do the blocks in order. The only time we worried about was lunch. We would make sure to have that between 12:30 and 1:00pm daily.

**Morning D1 and D2:** On the chart below you will see the morning lesson time is divided into two slots. This corresponds to “Morning D” for grades preschool through second grade. If you are working with one grade then you can ignore this note and just continue as you would through the schedule. If you are working with multiple grades you can use this in a few different ways.

**Method One:** You can make the main lesson\* for younger children last one hour and have the first main lesson for the older student last for a half and the second main lesson for another half hour. When I am in this situation I usually start by using 10-15 minutes with the younger kids to get them started on their main lesson. Then I leave the younger students to do their work while I use the next 10-15 minutes to teach the older children their main lesson. Then, while the older children are working I go back and check on the younger ones and help them along (perhaps teaching them a bit more of their main lesson). After that I return to the older students and teach them the second main lesson. I then use the rest of the class to help both sets of students through their main lessons.

**Method Two:** You can make the main lesson for the younger children last one half hour. You can then do the following:

1. Teach main lesson to younger students for 10-15 minutes
2. Leave younger students to work on their main lesson books
3. Teach older students their first main lesson for 10-15 minutes
4. Finish up with younger students and direct them to free play, reading, outdoor play, clean up, food prep, extra work or other work they can do alone.
5. Spend the last half hour focusing only on the older students and doing their main lesson

**Method Three:** You can split the morning into three and do the main lesson for the younger kids and then do the main lesson for the older students, and finally, do the second main lesson for the older students. During the times a student does not have a lesson you can provide them with activities like independent reading, free play in a section of the room, practice work, or other independent work. They are also welcome to listen in and participate (on their own level) with the other students that are not their age. *\*Refer to other sections of this introduction for “How to Do A Main Lesson”*

## Schedule Changes for the Fifth Grade Year

Like all of our schedules this schedule correlates with all other grades so it is easy to teach multiple ages together. The “daily planner” schedules are different from the planner/schedule we have on the website for people who are using the fifth grade lesson blocks.

For those using the daily planners, however, there are a few modifications that will be made in the fifth grade daily planners. If you have been using Earthschooling daily planners from preschool to fourth grade you will need to know about the following changes. If you are new to Earthschooling please take the following modifications into consideration when reading the instructions above and the charts below...

1. The seasons and holidays will still be mentioned as they are in the other blocks. However, this is mostly to help you coordinate fifth grade with your other students if needed.
2. Seasonal and holiday activities are usually formed into traditions by fifth grade and thus we will not be including specific activities for each season and holiday in the fifth grade curriculum. The curriculum in fifth grade has a larger focus on the curriculum itself and celebrations of the holidays and seasons are less integrated into the curriculum itself at this age. However, you can still find seasonal activities to use on the Cultural Enrichment Page and Member Blog pages. Please ask us if you need help finding these. In addition, if you find opportunities to integrate a holiday or season into the block you can certainly do this.
3. Fifth graders start their day with a verse like all other ages. However, during fifth grade the focus is more on Oratory skills rather than fun, singing and recitation. Verses for the week will be based on the Main Lesson Block for that month. You can see more information about this in the “Circle Time for Fifth Grade” section above.
4. Students will continue to do music in the afternoon, however, we do not provide music lessons at this advanced stage. We recommend students take private lessons in violin, piano or another instrument. We have provided lessons in soprano recorder if your student did not finish these lessons in third and fourth grade. They are located on the Fifth Grade Curriculum page in the Music Block section. However, they are not included in these daily planners.
5. Students should study another language this year. As students are at different levels and there are hundreds of different language options we do not provide full second language lessons as part of the Earthschooling curriculum. However, we do have many second language resources and lessons on the Cultural Enrichment pages that may help you. You can take these extra lessons and add them to your schedule where needed or you can find a language tutor or program like Rosetta Stone for your child. If you are a bi-lingual family/classroom you can integrate language studies into the main lessons and crafts and everyday lessons.

<b>Week One New Rhythm</b>	<b>Monday</b> Purple - Rice	<b>Tuesday</b> Red – Barley	<b>Wednesday</b> Yellow - Millet	<b>Thursday</b> Orange - Rye	<b>Friday</b> Green - Oats
Morning A Breathing Out	<b>Ancient India Verse</b>	Repeat verses & movement	Repeat	Repeat verses & movement	Repeat verses & movement
Morning B Breathing In	<b>Snack or Breakfast</b> Brown rice with grapes, blueberries, blackberries – something seasonal	<b>Snack or Breakfast</b> Barley with apple, raspberries, cherries, strawberries, watermelon	<b>Shape Cornerstone Bread One &amp; Snack</b> Millet w/ nuts, banana, squash pear, mango	<b>Snack or Breakfast</b> Rye with oranges, tangerines, mandarins, melon, mangoes	<b>Snack or Breakfast</b> Oatmeal with raisins, grapes, wheatgrass, snowpeas, apples, pears
Morning C Breathing Out	Prepare the table, eat & clean together	Prepare the table, eat & clean together	Prepare the table, eat & clean together	Prepare the table, eat & clean together	Prepare the table, eat & clean together
Morning D1 Breathing In	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson: <b>Ancient India Block</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Ancient India Block</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Ancient India Block</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Ancient India Block</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Ancient India Block</b>
Morning D2 Breathing In	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson: <b>Botany: Part I</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Botany: Part I</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Botany: Part I</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Botany: Part I</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Botany: Part I</b>
Morning E Breathing Out	<b>Nature Walk</b>	<b>Nature Walk</b>	<b>Nature Walk</b>	<b>Nature Walk</b>	<b>Nature Walk</b>
Lunch Breathing In	Lunch prep & eat together	Lunch prep & eat together	Lunch prep & eat together	Lunch prep & eat together	Lunch prep & eat together
Afternoon A Breathing Out	<b>Ancient India Art or Handwork</b>	<b>Ancient India Art or Handwork</b>	<b>Ancient India Art or Handwork</b>	<b>Ancient India Art or Handwork</b>	<b>Field Trip or Ancient India Art/Handwork</b>
Afternoon B Breathing In	<i>EC:</i> Rest Time <i>G1 and Up:</i> Handiwork, Craft: Continue Same Craft	<i>EC:</i> Rest Time <i>G1 and Up:</i> Music Lessons – <i>Private or Soprano Recorder</i>	<i>EC:</i> Rest Time <i>G1 and Up:</i> Handiwork, Craft: Continue Same Craft	<i>EC:</i> Rest Time <i>G1 and Up:</i> Music Lessons – <i>Private or Soprano Recorder</i>	<b>Field Trip or Catch Up Work</b>
Afternoon C Breathing Out	<i>EC:</i> Craft <i>G1 and Up:</i> Catch Up	<i>EC:</i> Craft <i>G1 and Up:</i> Catch Up	<i>EC:</i> Craft <i>G1 and Up:</i> Catch Up	<i>EC:</i> Craft <i>G1 and Up:</i> Catch Up	<b>Field Trip Or Catch Up Work</b>

## Verse of the Week

### Aaloo Bola (Potato Says)

#### *Hindi*

AALOO BOLA MUJHKO KHA LO  
MEIN TUMKO MOTA KAR DOONGA  
PALAK BOLI MUJHKO KHA LO  
MEIN TUMKO TAKAT DE DOONGI

GAAJAR BINDI BENGAN BOLE  
GOBHI MATAR TAMATAR BOLE  
AGAR HUMEIN BHI KHAOGE  
SEGRA BADE HO JAOGI

#### *English*

Potato says to little children, "Eat me  
I will make you fatter."  
Spinach says, "Eat me  
I will give you more strength."

Carrot, Lady Fingers and Brinjal\* say,  
Cabbage, Peas and Tomato say,  
"If you eat all of us also You will grow fast."

## **Main Lesson (Morning D1): Day #1: Ancient India**

*Today you will tell this story, read this lesson to the students, give it as a lecture or have them read it as a independent reading assignment. The preferred method is for the teacher to tell or lecture the story.*

### **Summary of Indian History**

One of the oldest civilizations was known as the Indus. But although they were one of the oldest they were actually very civilized and modern in many ways. They had a written language, complex building structures and even toilets. Some of the towns in the Indus valley were even as large as some of our small towns today, containing more than 30,000 residents. This civilization existed at the same time as the Ancient Egyptians. However, it outlasted them by many years.

Sadly, however, endurance was not to be forever. A group of people called the Aryans decided they wanted a bit of this lush and vast land to themselves. Perhaps the Indus were out of practice from being at peace for years or perhaps they were too confident of the mountains that protected them. We don't know exactly what happened. But we do know that the Aryans were very strong willed and overpowered them. They came out of the North in 1500 BC and took over everything - They even wiped out the local language . And although they “just moved in” and let the Indus stay, they changed their entire way of life. They developed the caste system (which is still in use today), established the basis of Indian religious life and even brought another language to the land – Sanskrit – which is still in use today. They eventually decided the Ganges Valley in the North of India was where they felt most comfortable so in about 800 BC they settled in there and built large kingdoms in the region.

However, it seems that just as the Indus and Aryans had gotten used to each other, someone else wanted a piece of the (very large) pie that was India. India was just too tempting. It was a popular trading post in the East and when traveling rulers and diplomats saw the gorgeous and protected lands they all felt motivated to come back and take some for themselves. India was almost like having a country's own private beach front property because India is basically a peninsula with the Arabian Sea on the west, the Bay of Bengal on the east and the Indian Ocean to the south. And that lovely beach-front property is protected on its other side by the Himalayan Mountains and a few deserts. The Himalayas separate India from much of Asia and China and include some of the tallest mountains in the world. The mountain passes are often treacherous and travel through the desert is never easy so it is not surprising that the invaders that did manage to get through were all very tough and strong willed. They wanted that “private beach front paradise”.

However, once they arrived they usually found out, too late, that although India seemed easy enough to conquer, the local population preferred to cooperate and stick around rather than fight “to the death”. They were just too welcoming! So over time as

the Persians, Greeks, Chinese, nomads, Arabs, British and others have invaded the country has simply become more complex and split apart into pieces. Not many rulers have been able to unify the country and control the vast land that is India.

Thus, it is not surprising that the second invasion of India was not a great success. The Persian kings Cyrus and Darius captured the Indus Valley in 500BC. However, only a short 150 years later they were conquered by the Greeks who also wanted a bit of India. Thus the Persian influence on India is nowhere near as great as the Aryan influence was.

The Greeks came in with flair and power – under the rule of Alexander the Great they swept through India and conquered King Porus and his famous army of 200 elephants. If you think elephants don't sound very scary think again. These elephants wore armor and were larger than any elephant you have seen and the zoo – and they were trained to fight. To the Persian army of elegant horses they seemed like great monsters, which is why, after their great victory in the Indus Valley they refused to continue and Alexander was forced to take a break from his expansion program.

At the same time that the Greeks were invading the Indus Valley and northwest India, the Aryan-based kingdoms were still going strong in the East and in 500BC Siddhartha Gautama, a prince of one of the kingdoms, founded the religion of Buddhism which is still widely practiced and still spreading today.

Soon after it was time for India to have another surge of power. Not since the civilization of the Indus had the Indians had this chance. But a king known as Chandragupta was ambitious and sent troops up even as far as what is now Afghanistan and created one of India's largest dynasties – the Maurya. The next king, Ashoka took over in 268 BC and was doing just as well as Chandragupta – he even managed to conquer nearly the entire subcontinent. But he didn't have the stomach for it. When he saw the reality of what it meant to take all the lands – all the bloodshed and families lost and trauma and horrors of war – he actually told his troops to stop and return home. He then converted to Buddhism and swore off war. Alexander the Great and Chandragupta and his Aryan ancestors would not have been pleased with his decision.

It is not surprising that the Maurya empire then collapsed only 100 years after his death.

However, although he did not bring more land to the Indian empire, he did bring something of great value. He became a tireless missionary for Buddhism and is responsible for the fact that Buddhism exists in most of central Asia now. If not for Ashoka, Buddhism may never have come to places like China, Nepal or other Asian countries. Buddhism became, and still is, a main part of the culture in much of India and has served them well. In fact, when the Greeks returned briefly to conquer in 150 BC, the Greek King Menander quit fighting as well and became a Buddhist! Perhaps word got around about this “magical” thing called Buddhism that seemed to turn warriors into

gentle monks because the Romans wanted nothing to do with India. They decided to expand west instead!

In 319AD Chandragupta the Second founded the Imperial Guptas dynasty, built lavish and amazing temples which are the main feature for tourists to India today, and created six thriving kingdoms in India. Culture and economy then remained stable until the Muslim invasions hundreds of years later.

## Complimentary Main Lesson (Morning D2): Day #1: Botany



Picture by student of Diane Power, Copyright Earthschooling

Today we will start out by giving students a general overview of how they can categorize plants in general. Start by writing the following on the board:

### **Taxonomy**

Kingdom/ Phylum/Class/Order/Family/Genus/Species

*(King Philip Came Over For Good Soup)*

**The Kingdoms are: Animalia, Protista, Fungi, Monera, Plantae**

*Plants are of the Plantae kingdom.*

You will then explain taxonomy and categorization of plants a bit more using words. As a final part to the lesson students should copy the information from the board into their Main Lesson Book and make a cover page for their botany book like the one by Diane Power's student above (their picture on the cover can be anything – this is just an example). The following information is what you will talk about in your lecture:

### **Categorizing Plants**

Plants can be categorized in three ways – Taxonomically, by seed leaves and by life-cycles.

### **Taxonomy**

Kingdom/ Phylum/Class/Order/Family/Genus/Species

You can remember this by remembering the following phrase which is more familiar:

*King Philip Came Over For Good Soup*

**The Kingdoms are: Animalia, Protista, Fungi, Monera, Plantae**

*Plants are of the Plantae kingdom.*

Plants can be further classified by grouping them into phylums, classes, orders, and families. You will not have to learn how to classify plants that extensively. You will know how plants are universally named. Plants are named universally IN LATIN using their Genus and Species classification. For example, Scientific Name: *Quercus virginiana*, is the scientific name for **Live Oak**. Plants are identified in Latin so people around the world can talk about plants and be speaking a common language. This is so important! In my work as an herbalist there is one incident that comes to mind. When I lived in the Middle East there was a famous seed called the “Black Seed” or “Black Cumin”. However, cumin is a very different spice in most areas of the world. It was necessary to call it *Nigella Sativa* so everyone knew what you were talking about. Imagine if an herbalist told someone to take a formula to heal them and they took the wrong one? Using Latin names prevents misunderstandings.

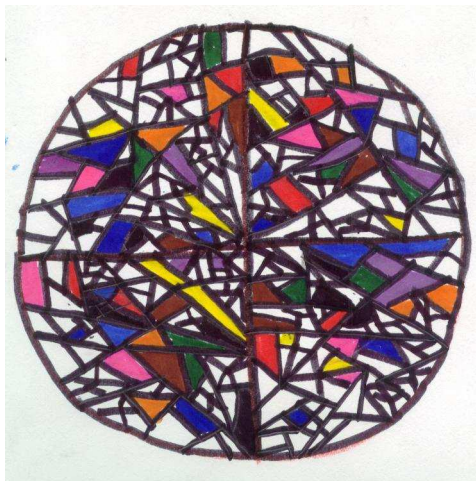
## Handwork/Craft Project for the Week: Start on Day #1: India

### Introduction to Mandalas

Today we will start work on Mandalas. As you work through these lessons keep in mind that you can coordinate these with the lessons of the day in a deeper way if you have ideas or see opportunity. For example, a lesson from Ancient India can become part of the Mandala. It is also very common to make plants part of a Mandala. Also keep in mind that I have presented all of these lessons as DRAWING lessons. However, that is for presentation purposes only. You should alternate the methods by which your students create the mandalas. The methods described will be the same. However, some additional ideas are:

1. Form a flat circle with terra cotta clay and draw the forms into the mandala with a stick
2. Form the mandala using sticks on the ground and then fill it in with colorful leaves and other natural materials.
3. Form a mandala with popsicle sticks or other standard sized thick sticks, then fill it in with colored sand.
4. Create a mandala using watercolors
5. Create a mandala using colored pencils
6. Create a mandala using crayons
7. Create a mandala using markers

I will not specify which method you should use each week. You will choose based on the desires of your students or the resources available to you. Mandalas help with learning development, cultivating creativity, form drawing skills, writing skills, drawing skills, healing, physical coordination, fine motor skills, meditation and relaxation and more.



Mandala in Marker

## Age Guidelines

Mandala drawing is ideal for ages 7-13 years of age and beyond. Many adults enjoy Mandala drawing in many different ways. All of these lessons can also be done for younger children. I have labeled the stories and verses according to age. However, the lessons themselves are the same for each age. You just need to adjust them for the younger children. For younger children (under age 7) you need to do the following:

1. A younger child cannot draw a free-form circle. Have the trace a bowl if they can. If they cannot trace you can draw the circle for them and then they can do the mandala activity.
2. Make sure you use the appropriate story and/or verse. The complexity of the mandala will sometimes depend on this so if you use a story that is too complex the younger child will not be able to understand or comprehend or even get much out of the lesson.
3. The older a child gets the more complex their mandala will be and the more they are able to stay within the guides of the circle. For a little child you may want to actually cut the circle out so they cannot work outside the circle. Additionally, you need to let them experience the circle and do what they can to their ability. Do not focus on the final result as much as you focus on the process.
4. Let the younger child do more than one mandala...perhaps even 6 or ten! For an older child the lesson, enjoyment and skill is in focusing on ONE (or perhaps 2). For the younger child they enjoy repeating the activity.

Today we will talk about Mandalas and what they mean before we do any activities with Mandalas.

## Insights into the Circles of the Mandala

*From Cobham Brewer 1810–1897. Dictionary of Phrase and Fable. 1898.*

The superstition of magic rings and circles arose from the belief that magicians had the power of imprisoning demons in rings. The power was supposed to prevail in Asia, and subsequently in Salamanca, Toledo, and Italy. You can tell students about the following magic rings and/or you can find the books at a local library and assign one or more of them for independent reading assignments.

*Magic Circles:* These are mathematical puzzles.

*Corcud's Ring.* This magic ring was composed of six metals, and insured the wearer success in any undertaking in which he chose to embark. (*Chinese Tales: Corcud and his Four Sons.*)

*Dame Li's Ring:* This was given by her to Sir Gareth during a tournament. It insured the wearer from losing blood when wounded.

*Fairy Ring:* Whoever lives in a house built over a fairy ring will wondrously prosper in everything. (*Athenian Oracle*, i. 307.)

*Luned's Rin:* This rendered the wearer invisible. Luned or Lynet gave the ring to Owain, one of King Arthur's knights.

*Reynard's Ring:* The ring which Reynard pretended he had sent to King Lion. It had three gems: one *red*, which gave light in darkness; one *white*, which cured all blains and sprains; and one *green*, which would guard the wearer from all ills, both in peace and war. (*Henrik von Alkmaar: Reynard the Fox.*)

*The Steel Ring,* made by Seidel-Beckit. It enabled the wearer to read the secrets of another's heart. (*Oriental Tales; The Four Talismans.*)

*The Talking Ring* given by Tartaro, the Basque Cyclops, to a girl whom he wished to marry. Immediately she put it on, it kept incessantly saying "You there, and I here." In order to get rid of the nuisance, the girl cut off her finger, and threw both finger and ring into a pond. (*Basque legends.*)

Beyond the magic of the circle or the ring itself are some additional basics that you will find helpful to know as you teach the lessons. You can integrate this information into the lessons or you can just read it as the teacher and know it as you teach.

*What Does Mandala Mean?*

The word "Mandala" is from the classical Indian language of Sanskrit. Loosely translated to mean "circle," a Mandala is far more than a simple shape. It represents wholeness, and can be seen as a model for the organizational structure of life itself--a cosmic diagram that reminds us of our relation to the infinite, the world that extends both beyond and within our bodies and minds.

Describing both material and non-material realities, the Mandala appears in all aspects of life: the celestial circles we call earth, sun, and moon, as well as conceptual circles of friends, family, and community.

*The Mandala in Nature*

The "circle with a center" pattern is the basic structure of creation that is reflected from the micro to the macro in the world as we know it. It is a pattern found in nature and is seen in biology, geology, chemistry, physics and astronomy. On our planet, living things are made of cells and each cell has a nucleus -- all display circles with centers. The

crystals that form ice, rocks, and mountains are made of atoms. Each atom is a Mandala.

Within the Milky Way galaxy is our solar system and within our solar system, is Earth. Each is a Mandala that is part of a larger Mandala.

Flowers, the rings found in tree trunks and the spiraling outward and inward of a snail's shell all reflect the primal Mandala pattern. Wherever a center is found radiating outward and inward, there is wholeness--a Mandala. Pinecones, flowers and other natural objects that follow the Fibonacci pattern are also Mandalas.

#### *Mandalas in Buddhism*

The process of constructing a Mandala for Buddhist monks is a sacred ritual. It is a meditative, painstaking process that can take days or even weeks to complete.

Before a monk may participate in the construction of a mandala, he must undergo a lengthy period of artistic and philosophical study. In the Namgyal monastery, the personal monastery of Dalai Lama, this period lasts three years.

Traditionally, four monks work together on a single Mandala. The Mandala would be divided receives an assistant who helps fill in the colors while the primary monk continues to work on detailed outlines.

#### *Mandalas in History and the World (Outside Buddhism)*

In the sciences Mandalas could be associated with fractals, which are images based on numerical sets and which consist of repetitive patterns in literally infinite detail.

Mandalas are also considered part of "Sacred Geometry" which is an entire field of geometry that integrates math and spirituality

Carl Jung became interested in the psychological application of Mandalas. As well as making his own, he incorporated Mandalas into his therapy. He believed that Mandalas are an outward projection of the psyche, representing a safe refuge and movement towards psychological growth and healing. Carl Jung said that a Mandala symbolizes "a safe refuge of inner reconciliation and wholeness." It is "a synthesis of distinctive elements in a unified scheme representing the basic nature of existence." Jung used the Mandala for his own personal growth and wrote about his experiences.

Mandalas can be represented on paper, or as in Navajo and Tibetan tradition, sand. Sand Mandalas are often group projects constructed with great detail and beauty, using dyed sand or crushed semi-precious stones. After completion Tibetan sand Mandalas are ceremonially dismantled to demonstrate the impermanence of life.

The Mandala pattern is used in many religious traditions. Hildegard von Bingen, a Christian nun in the 12th century, created many beautiful Mandalas to express her

visions and beliefs. As a side note Hildegard was also an accomplished herbalist and composer and is one of my inspirations.

In the Americas, Indians have created medicine wheels and sand Mandalas. The circular Aztec calendar was both a timekeeping device and a religious expression of ancient Aztecs.

In Asia, the Taoist "yin-yang" symbol represents opposition as well as interdependence. Tibetan Mandalas are often highly intricate illustrations of religious significance that are used for meditation.

### **Today's Mandala Experience**

You will tell the following Mandala inspired story today. However, we will not start creating our first mandalas until tomorrow. Tell the story and then explain how it connects with mandalas.

#### ***The Silkworm and Spider***

*By Aesop*

*Having received an order for twenty yards of silk from Princess Lioness, the Silkworm sat down at her loom and worked away with zeal. A Spider soon came around and asked to hire a web-room near by. The Silkworm acceded, and the Spider commenced her task and worked so rapidly that in a short time the web was finished. "Just look at it," she said, "and see how grand and delicate it is. You cannot but acknowledge that I'm a much better worker than you. See how quickly I perform my labors." "Yes," answered the Silkworm, "but hush up, for you bother me. Your labors are designed only as base traps, and are destroyed whenever they are seen, and brushed away as useless dirt; while mine are stored away, as ornaments of Royalty."*

I always start the Mandala lesson block with this story. For it forms the very basis of making a Mandala...we are creating something that endures, not just making "circles and lines" to get the job done. What endures could be in our heart or be on paper. However, it is something thoughtful and creative.

Most likely you have heard about Mandalas and you have a general idea of what they are. Perhaps you have even seen some wonderful artistic examples of what they can be when drawn by an experienced artist. Most people think of Mandalas as an Eastern healing and meditation tool. But did you know that Mandalas can also be a teaching tool? A Mandala is a circle, and putting information or drawings into a circle, rather than on an 8" x 10" piece of paper inspires a different way of thinking and brings out skills, thoughts and memories you never knew you had. It may be hard to believe that a simple circle can be so many things. However, as a healer I notice one thing that is consistent throughout my healing practice...in our pursuit of wisdom, health and happiness we often miss the simplest or easiest routes there. Somehow, we feel that if

something is not complex enough or supported by enough scientific research that it cannot be very helpful. Creating Mandalas can help you see beyond this way of thinking.

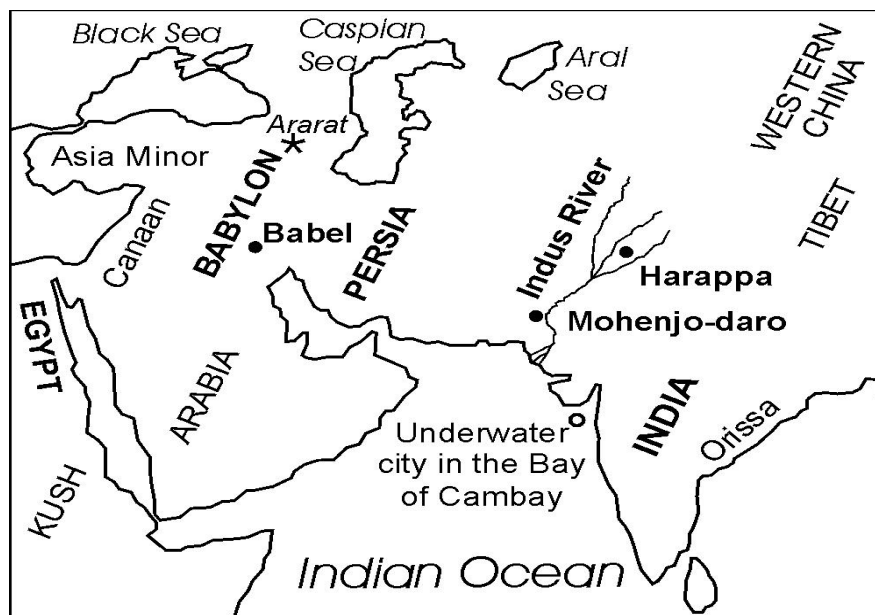
You CAN do Mandalas with mixed-age classrooms and younger children can do this lesson with older students/siblings. There are people who create mandalas every day of their life from the time they are five year's old. So there is definitely not a limit to how often you can create a mandala.

## Main Lesson (Morning D1): Day #2: Ancient India

Re-tell the lesson from day one asking for feedback and see if the students can tell the lesson. How much do they remember? This will all be verbal. Then go on to the next part of the lesson. Today's lesson is to get a visual summary of ancient India in the same way we had a verbal summary yesterday. You will do this by presenting the short introduction and then having students copy the map below. The preferred method is to draw this map on the board and add some color and then ask students to copy it. However, they can also copy it from the paper itself. We will be working on this same lesson tomorrow so you may want to have students draw the map today and then color and label it tomorrow.

### Lesson One: The Indus

Remember, of the oldest civilizations was known as the Indus. But although they were one of the oldest they were actually very civilized and modern in many ways. They had a written language, complex building structures and even toilets. Some of the towns in the Indus valley were even as large as some of our small towns today, containing more than 30,000 residents. This civilization existed at the same time as the Ancient Egyptians. However, it outlasted them by many years.



As students are drawing the map or as you are drawing the map on the board you can also highlight different areas of the map with the following lecture:

Although agriculture seems to have come late to India, arriving sometime around 5000 BC, India was one of the first regions to give birth to civilization. Only a few centuries after the first Mesopotamian cities sprang up, a people living along the northern reaches of the Indus River discovered urbanization, metalwork, and writing. For much of history we knew little about the Indus but recent archeological digs have brought forth a lot of new information. In 1920 archaeologists discovered more than 80 cities under the Indus mounds in Pakistan. They named the area Harappan after the first city they discovered and this is what we call the Indus civilization. What is amazing is that before these archeologists found all these ruins under the mounds people viewed history in a completely different way and had almost forgotten about the Indus!

However, the Indus had a lot in common with many other civilizations – and the one main thing they had in common was that their civilization was based on a life-giving river. Just as the Egyptians settled on the Nile and the Greeks started their great civilization surrounded by the rich blue waters of the Mediterranean Sea, the Indus grew along the river Indus.

The river, however, was not as peaceful and gorgeous as the Mediterranean Sea. The Mediterranean Sea is so peaceful that it is a popular place for people to take cruises on cruise boats today. The Indus River was also not as steady and calm as the Nile. The Nile is so peaceful that you can often see homemade felukka (wooden sailboats) floating on it, enjoying the calm waters. The Indus, however, had a temper. And this is what may have been the downfall of the Indus civilization. For while the ground around the river was, of course, rich and fertile, it also had a tendency to flood, ruining crops and razing cities to the ground. Some cities had been flooded and built up six times before the people finally were forced to give up. Think of some areas in your current world that have been flooded. My friends in Cedar Rapids (only an hour away) had their home completely covered when the entire six blocks of the city near the river came under water. And of course, if you are living in America, you remember Hurricane Katrina. Now imagine this happening six times! These people were certainly persistent. It must have been a very beautiful and rich valley to make them want to stay so badly.

There are some indications from the ruins as to why they loved it so much. Bricks to build were plentiful by the river and fertile crop land was plentiful too. In addition, there were also numerous forests so wood was also readily available. Imagine how wonderful that would have been for the people of Indus! They didn't need to rely on importing so many things as we do today. They had everything they needed right at home. In fact, they had so many things that many people came through their cities to trade. And then they had even more. In fact, they seemed to enjoy trading for more exotic things. Since they had a lot of the staple items they needed to live they tended to enjoy acquiring

more exotic fare. We know from stamps and seals found in the archeological digs that they enjoyed elephants, rhinos and tigers and kept camels, cats, dogs, sheep, goats and buffalo as pets and farm animals. Many of these were not native to the region. It is amazing to think that the cat that sits on my desk as I type this now could have had relatives in ancient India!

As far as we know today the Indus (perhaps until archaeologists dig up another surprise) the Indus were actually the first people to plan building their cities. Although the Roman civilization often gets credit for this it is simply because they were better at recording their achievements. They actually didn't built anything until 2500 years later. The cities of the Indus are built in much the same way our modern cities are laid out – in a criss-cross pattern of streets running in perpendicular patterns to each other. They even had the same features we do on our streets – they had drains, sewers and even latrines. However, I suspect their drains were backed up a lot. Have you ever seen it rain so much that the drains back up? It has near my home. I'll bet with all that flooding the Indus had the same problem.

Even their houses were modern. Have you heard how we are trying to build more environmentally friendly houses in today's world? There is a lot of talk about solar power and people building in such a way that their homes don't use as much heat or cooling air. However, the Indus were already experts in this area of eco-building thousands of years ago!

The Harappan house is an amazing example of a native people, without the benefit of technology, adapting to local conditions and intuitively producing an architecture perfectly suited to the climate. The house was planned as a series of rooms opening on to a central courtyard. This courtyard served the multiple functions of lighting the rooms, acting as a heat absorber in summer and radiator in winter, as well as providing an open space inside for community activities. There were no openings toward the main street, thus ensuring privacy for the residents. In fact, the only openings in the houses are rather small - this prevented the hot summer sun heating the insides of the houses.

Some of their other city features we do not share in the Western world but are still being used in India today. One example is the "Great Bath". This kind of bath is still being used in India today as part of the Hindu tradition. We cannot be certain that back then it was not used for religious ceremonies. However, the invading Aryans seemed to like the idea enough that they adapted it for use in Hindu ceremonies where it is still used today.

The only thing we have not yet discovered about the Indus are hints as to what their religion was. In all the archaeological digs so far, no temples or other religious artifacts have been discovered. This may be why it was so easy for the next civilization, the invading Aryans, to introduce their religion of Hinduism to the local Indus. There is one

mystery, however, that archeologists pursue, even today and that makes me very curious too. In the Vedic texts of the Aryans there is a passage that says, "nomadic invaders conquering mighty citadels ...under the banner of their God, Indra ...". So where are the remains of all these mighty citadels? Did the river Indus claim them like in the story of Atlantis that was claimed by the sea? Were the Indus like the Alanteans of India?

## **Complimentary Main Lesson (Morning D2): Day #2: Botany**

Today we are going to balance yesterday's very scientific introduction with a spiritual view on plants. You should write the following summary on the board (or at least part of it) and then recite it to the students and ask them to repeat it as well. Once the verbal part of the lesson is over have students write the information in their Main Lesson Books and then draw a picture like the sample provided. The "picture" today will be a frame with a nice background and very neat writing of the "plant story".

### **The Plant Balanced Between Earth and Sun**

Seasons are like the times of day. Morning is spring, noon is like summer, evening feels like fall, and night is like winter. Summer is like all of our dreams, hopes, and wishes got out into the world. Mother earth dreams in the summer because she gives us heat and we are all happy and that is mother earth's dream. In the winter she is awake because like us, we are all happier in our dreams.

We think of the giant Ymir to think about how the sun is the heart of mother earth because Ymir's heart is the sun. Because if you think about the human body, we can't stay alive without our heart giving warmth to our body. It is the same thing with the sun. The earth needs heat to stay defrosted and the sun is the microwave for the earth.

We can all help to care for Mother Earth. We could use more electric things and less gasoline! Walk more places drive less. Pick up litter if we see it just lying on the ground. Recycle! So there are many things you can do to help Mother Earth.

We will also talk about how science sees the balance between earth, plant and sun by exploring how we categorize life cycles of the plant:

**Annuals:** Plants that complete their life cycles in one growing season such as squash.

**Winter Annual:** A plant that completes its life cycle, which includes growth in the winter such as wheat.

**Biennial:** A plant that completes its life cycle in two growing seasons such as carrots.

**Perennial:** A plant that needs three or more years to complete its life cycle, such as azaleas and trees.

# The Plant

## Balanced between earth and Sun


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Walk more places drive less. Pick up litter if we see it just laying out on the ground. Recycle! So there are many things you can do  to help Mother Earth.

Picture by Student of Diane Power, Copyright Earthschooling

## **Craft/Handwork Day #2: India**

Today we will create our first mandala but we will start with a verse.

### **Mandala Verse for the Week**

When creating Mandalas I usually recommend that you create them in silence. However, you can play any of your favorite music while you create them. Classical or folk music is most suitable. Eastern Indian, African, and Moroccan music are also suitable. Anything that is calm, suitable for you or your child, and helps evoke emotion or insight is suitable. The verses and circle games I have included below are just for fun – they are circle games or verses that inspire work with a circle and working within a circle. Some of the verses talk about life-cycles. Please choose the verses and games you feel are suitable to your child or group and use those. Start with one verse and one game and add one every three days until you have done all of the ones on your “list”.

#### **A Circle is Round**

*Meditative Mandala*

Make new friends, but keep the old.  
One is silver, the other is gold.  
A circle is round, it has no end.  
That's how long, I will be your friend.  
A fire burns bright, it warms the heart.  
We've been friends, from the very start.

You have one hand, I have the other.  
Put them together, We have each other.  
Silver is precious, Gold is too.  
I am precious, and so are you.

#### **The Meditative Mandala**

We will start with the most basic of Mandalas, the Meditative Mandala. I always start the Mandala lesson block with a meditative Mandala because this will be the base upon which you will create all your other Mandalas.

First you need to quiet your mind. You may already have a favorite form of meditation process, prayer, or other technique that you use to quiet the outside world and enter the sacred space within yourself. If your religion devotes its attention to a named god or goddess, please follow the concepts of your own faith in finding a peace inside.

For those who don't regularly follow a spiritual pathway or religion, I would suggest a very simple way of relaxation called "The Mindfulness Meditation". This has been adapted and inspired by *Journey into Healing* by Deepak Choprah. Although this technique has been used for thousands of years around the world.

## The Mindfulness Meditation

The Mindfulness Meditation technique is a simple meditation procedure that can create a deep state of relaxation in your mind and body. As the mind quiets down but remains awake you will experience deeper, more silent levels of awareness.

1. Start by sitting comfortable in a quiet place where you will have a minimum amount of disturbance.
2. Close your eyes.
3. Breathe normally and naturally, and gently allow your awareness to be on your breathing. Simply observe your breath, trying not to control it or alter it in any conscious way.
4. As you observe your breath, you may notice that it changes of its own accord. It may vary in speed, rhythm, or depth, and there may even be occasions when your breath seems to stop for a time. Whatever happens with your breathing, innocently observe it without trying to cause or initiate any changes.
5. You will find that at times your attention drifts away from your breath and you are thinking about other things or listening to noises outside. Whenever you notice you are not observing your breath, gently bring your attention back to your breathing.
6. If, during the meditation, you notice that you are focusing on some feeling, mood, or expectation, treat this as you would any other thought and gently bring your attention back to your breathing.
7. Practice this meditation technique for fifteen minutes.
8. At the end of fifteen minutes, keep your eyes closed and just sit easily for two or three minutes. Allow yourself to come out of the meditation gradually before opening your eyes and resuming your activity.

As you finish your meditation or prayer, you may wish to offer a word of thanksgiving to your God or to the Universe at large for the gifts of paper and colors with which to do this exercise. You may also wish to request guidance -- it is very common for Mandala artists to feel an inner compulsion to draw a shape here or fill in a shape with a particular color and you may also feel this. Welcome this feeling into the children with the following verse:

### **Mandala Verse**

*By Kristie Karima Burns*

I open my heart  
I open my hands  
To receive  
Pictures from the Universe  
And I will draw  
What the Universe  
Speaks.

### **Creating the Mandala**

First, place a plate or other round shape flat down on the paper and with a light color or pencil, trace around it.

Your task is only to fill the circle with whatever you feel belongs there. Fill it with whatever shapes, colors, combinations feel right to you. There are no rules here, and only very few guidelines. Also, there are no accidents -- what seems like a squiggly mistake at first can become one of several ripples on water, or smoke wafts of winter winds or whatever you feel it should be. If you draw more quickly it allows your inner spirit to draw instead of your conscious spirit so keep this in mind. However, also keep in mind that some children tend to rush through projects. For those types they should be encouraged to draw in a more mindful manner. Other children get bogged down with details and have a hard time "letting go". Those children should be encouraged to try at least one "quick" Mandala.

At some point you will feel you are "done". When you feel this -- you are done. I have seen children fill the entire circle with color, while others feel they are done after a few well-placed shapes. It is also acceptable to stop the Mandala for a time and go back to it. Be sure to put a date on your Mandala. On the second day have the child post the Mandala on the wall and meditate on it, looking at it during snack time, etc.

On the third day have the child share some thoughts about what the Mandala means to them or how it makes them feel. If they cannot write you can write their thoughts in pencil on the back of the paper. If they can write, have them write their own thoughts in colored pencil on the paper around the Mandala.

## Special Snack of the Week Day #3: Cornerstone Bread

*Cornerstone breads are the ones you use the most throughout the year...*

### Basic Yeast Bread

#### Ingredients

6 cups of warm water – if you have boiled potatoes potato water works the BEST for bread.

2 TBS. dry yeast

6 TBS. sugar or honey

3 TBS. salt

16 cups various flours (my favorite combination is 10 whole wheat, 2 oatmeal, 1 bran, and 3 white)

#### Directions

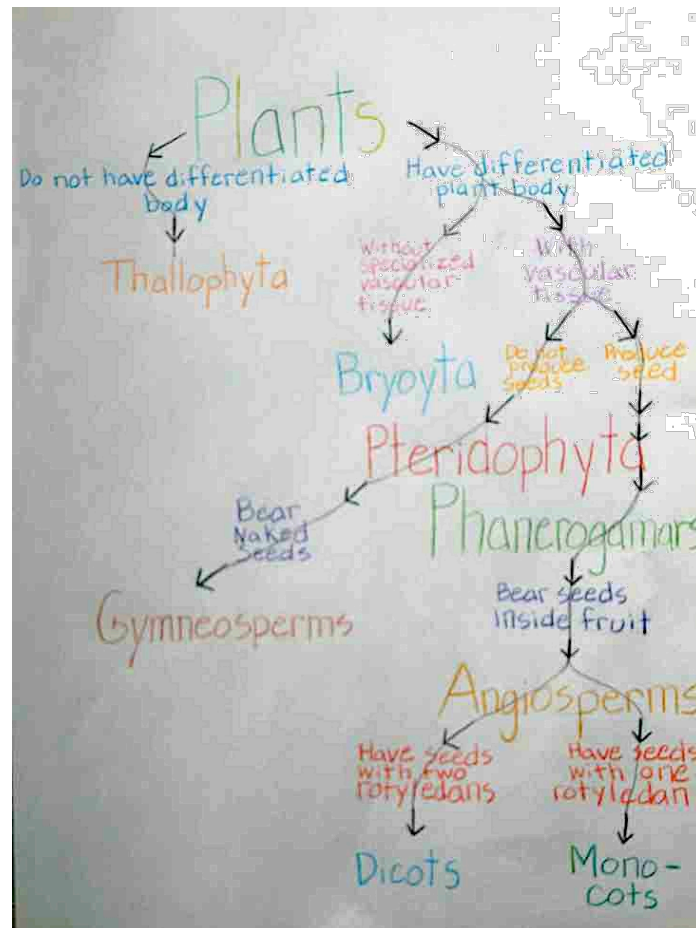
1. In a mixing bowl dissolve yeast in 2 cups of warm water. Add the sugar and salt. Let it stand 5 minutes.
2. Stir in 4 cups of water and 6 cups of flour. Beat well. Let stand for 30 minutes. This resting period is important to give extra rising to the bread.
3. Add the remaining flour and knead 8 minutes or until dough is flexible but not sticky.
4. Cover with a damp cloth and let rise (in a bowl) until it is tripled in size, about 6 hours.
5. Punch down, make into loaves, and put into loaf pans. Let sit for 30 more minutes and then bake OR roll out and spread with any filling like a jelly roll and roll up. But into rolls and put on a pan and bake for 20-30 minutes at 400 degrees.

## Main Lesson (Morning D1): Day #3: Ancient India

Act out, draw, paint or write about the story from the day before. Students can finish their map today and/or teachers can finish the lecture from yesterday or ask students to review it with them.

## Complimentary Main Lesson (Morning D2): Day #3: Botany

Today you can start the lesson by creating the following image on the board for students to copy in their Main Lesson Books. We will then talk about the classification of plants and leaves a bit more. However, this should just be a general overview. The point of this lesson is to expose the students to this knowledge and not to have them memorize it and be tested on it. Allow them to focus on the areas that interest them and ask questions about things as they will. More advanced botany will be introduced in high school. That is when they will need to start remembering category names and data. For now, be sure to keep things very low pressure and fun. Focus on the drawing, the interesting sounding long names and the fact that there are different ways to categorize plants.



Plant Chart by Student Mosi Mandil, Copyright Earthschooling

## Classification of Leaves and Plants

The following information will help you explain the chart that you have put on the board (or you will print out for students) and that students will copy into their Main Lesson Books.

When the first leaves emerge from the soil, a plant can be determined to be a monocot or a dicot. Dicots have two seed leaves when they sprout and monocots have one seed leaf when they sprout.

There are three levels of categorizing plants that I define in my classroom. There is the complex classification that scientists use (the Taxonomic System), there is the simple scientific classification that all plants start with (the monocot/dicot system) and there is the basic category of common laymen's terms that we commonly define plants with (system is not listed above because it is a simplification of the first two systems). In Waldorf education you start with the parts and work up to the whole. So once your child has learned about each kind of plant they are ready to make a flow chart of all kinds of plants. As a parent, however, we tend to think in terms of the “map and then getting there” so I am putting this part of the lesson first for you to look at. Throughout the Botany unit these flow charts are *your* map as a parent. These flow charts are what the botany unit is all about. You will be teaching your child/student how to identify plants, what different kinds of plants exist and how they relate to other plants. In the end the flow chart will become natural for them and they will be able to see which plants fall into which category. However, this flow chart and its lesson should be done last, *after* you complete all the other botany lessons.

Keep in mind also that taxonomy of plant species can be very complicated and even scientists disagree on how it should be done. Historically, plants were categorized by morphology—physical characteristics, such as shape or color of their leaves, fruit, bark, etc. If you have done the Herbs for Kids unit you will know how that ties into how people also used to decide on what plants to use for healing based on color and shape. So not only was taxonomy useful for the scientist, it was useful for the common man. Since the 1960s, however, taxonomy has become less useful for the common man and more useful for just scientists because during this time a new classification scheme emerged that groups plants based on their evolutionary similarities—for example, their chemical properties and reproductive mechanisms. This way of classifying plants is especially very useful for chemists that created herbicides and for breeders who wanted to breed different strains of plants.

In general, plants are assigned to the same taxonomic levels used to classify animals. We talked about this on day one. Do you remember the memory trick we learned? Ask students if they can remember it. This hierarchical structure includes kingdom, phylum, class, order, family, genus, and species. Beneath the species level, plants can be classified as to subspecies, just as in animal taxonomy. There is an additional classification for plants at this level called variety (abbreviated as "var."). Plant taxonomy also includes additional taxa (groups) between kingdom and phylum called subkingdom, superdivision, and division that distinguish between broad categories of plants. The subkingdom level distinguishes between vascular and nonvascular plants. Within vascular plants, there are two superdivisions—seed plants and seedless plants. Seed plants are divided into various divisions, the largest of which is flowering plants. This all seems really confusing until you put it into some charts. The chart you started the class with today will really help students visualize the information below. You can have them follow along with the chart as you talk about it.

### **Laymen's Scientific Categorization**

In basic terms we are dividing plants into just a few categories – the categories of plants or fungi, then dividing plants into non-flowering and flowering plants. Within those categories we can define plants with flowers, conifers, ferns, mosses and algae.

### **Simple Scientific Categorization**

In simple scientific categorization we recognize the following categories as the basis by which all plants are categorized:

First, all plants are in the KINGDOM of “Plantae” and categorized into TAXA of Cryptogamae or Phanerogamae. Cryptogamae are non-flowering and non-seed bearing plants Phanerogamae are flowering and seed-bearing plants. We could just stop there but we can go even deeper into categorizing plants.

### **Complex Scientific Categorization**

Once you decide which category your plant falls into of those two you can go even farther.

The TAXA of *Cryprogamae*:

1. **Thallophytas** are plants where the body is not differentiated into a root, stem and leaf. This category can be further broken down into algae, fungi and lichens.
2. **Bryophyta** have false roots and leaves and spores are produced in a capsule (ie: riggia or funaria).
3. **Pteridophyta** have true roots and leaves and spores are borne on the under-surface of the leaves (ie: ferni)

The TAXA of *Phanerogamae*:

1. **Gymnospermae** are naked seeded plants. They do not produce flowers, but rather produce seeds on the end of modified bracts, such as pine cone. Many have scale or needle-like leaves. Arborvitae, junipers, Douglas fir, fir, ginkgo, pine, and spruce are examples of Gymnosperms.
2. **Angiospermae** have seeds in a fruit. This category can further be divided into monocots and dicots (which we learn about below). produce seeds through flowering. Most have broadleaf leaves.

Angiosperms are divided into two taxa, **monocotyledon** (monocots) and **dicotyledon** (dicots). Distinguishing between monocots and dicots is a common practice in landscape management. For example, some of our common herbicides work at the monocot/dicot level. Lawn weed sprays (such as 2,4-D and Dicamba) kill dicots (broadleaf plants like dandelions) but not monocots (the grass). Other herbicides will kill monocots but not dicots, allowing the gardener to kill grass (a monocot) in the shrub or flowerbed (dicots).

This last part is very important because we are going to talk about monocots and dicots later in this month. Students will then be able to see that monocots and dicots are a small part of the plant world and yet they are important to humans because they provide us with food.

### **Craft/Handwork Day #3: India**

Today students will work more on their Meditative Mandalas or create a second one. You can tell the following story from Ancient India that involves a ring before you start the lesson today.

#### **Magical Circle Stories**

These kinds of stories usually involve fairytales of some kind. These are suitable for first and second grade and up so younger children can do this lesson with your fifth grader. You can listen to the stories and then draw any kind of mandala. Or, you can have the children draw a mandala inspired by the story. You can even have them find the circle in the story, draw that circle and then create the mandala inside of it. Another idea is to use an object from the story and make a mandala inspired by that circular object – a well, a ring, a castle, or other object. They can also work more on their meditative mandala today or create a second one.

## The Magic Ring

*East Indian*

*This is a very long story so you can tell it in parts or you can read it and then shorten it as you tell it or you can simply read it to your class.*

Once upon a time there lived an old couple who had one son called Martin. Now, when the old man's time had come he stretched himself out on his bed and died. Though all his life long he had toiled and moiled, he only left his widow and son two hundred florins. The old woman determined to put by the money for a rainy day, but, alas! the rainy day was close at hand, for their meal was all consumed, and who is prepared to face starvation with two hundred florins at their disposal? So the old woman counted out one hundred florins, and giving them to Martin, told him to go into the town and lay in a store of meal for a year.

So Martin started off for the town. When he reached the meat market he found the whole place in turmoil and a great noise of angry voices and barking of dogs. Mixing in the crowd, he noticed a stag hound which the butchers had caught and tied to a post, and which was being flogged in a merciless manner. Overcome with pity, Martin spoke to the butchers, saying:

"Friends, why are you beating the poor dog so cruelly?"

"We have every right to beat him," they replied. "He has just devoured a newly killed pig."

"Leave off beating him," said Martin, "and sell him to me instead."

"If you choose to buy him," answered the butchers derisively; "but for such a treasure we won't take a penny less than one hundred florins."

"A hundred!" exclaimed Martin. "Well, so be it, if you will not take less"; and taking the money out of his pocket he handed it over in exchange for the dog, whose name was Schurka.

When Martin got home his mother met him with the question:

"Well, what have you bought?"

"Schurka, the dog," replied Martin, pointing to his new possession. Whereupon his mother became very angry and abused him roundly. He ought to be ashamed of himself, when there was scarcely a handful of meal in the house, to have spent the money on a useless brute like that. On the following day she sent him back to the town, saying: "Here, take our last one hundred florins and buy provisions with them. I have

just emptied the last grains of meal out of the chest and baked a bannock; but it won't last over to-morrow."

Just as Martin was entering the town he met a rough-looking peasant who was dragging a cat after him by a string which was fastened around the poor beast's neck.

"Stop!" cried Martin. "Where are you dragging that poor cat?"

"I mean to drown it," was the answer.

"What harm has the poor beast done?" said Martin.

"It has just killed a goose," replied the peasant.

"Don't drown it—sell it to me instead," begged Martin.

"Not for one hundred florins," was the answer.

"Surely for one hundred florins you'll sell it?" said Martin. "See! Here is the money."

And so saying he handed him the one hundred florins, which the peasant pocketed, and Martin took possession of the cat, which was called Waska.

When he reached his home his mother greeted him with the question:

"Well, what have you brought back?"

"I have brought this cat, Waska," answered Martin.

"And what besides?"

"I had no money over to buy anything else with," replied Martin.

"You useless ne'er-do-weel!" exclaimed his mother in a great passion. "Leave the house at once and go and beg your bread among strangers." And as Martin did not dare to contradict her, he called Schurka and Waska and started off with them to the nearest village in search of work. On the way he met a rich peasant, who asked him where he was going.

"I want to get work as a day laborer," he answered.

"Come along with me, then. But I must tell you I engage my laborers without wages. If you serve me faithfully for a year I promise you it shall be to your advantage."

So Martin consented, and for a year he worked diligently and served his master faithfully, not sparing himself in any way. When the day of reckoning had come the peasant led him into a barn, and pointing to two full sacks said: "Take whichever of these you choose."

Martin examined the contents of the sacks, and seeing that one was full of silver and the other of sand, he said to himself: "There must be some trick about this. I had better take the sand." And throwing the sack over his shoulders he started out into the world in search of fresh work. On and on he walked, and at last he reached a great gloomy wood. In the middle of the wood he came upon a meadow, where a fire was burning, and in the midst of the fire, surrounded by flames, was a lovely damsel, more beautiful than anything that Martin had ever seen, and when she saw him she called to him:

"Martin, if you would win happiness save my life. Extinguish the flames with the sand that you earned in payment of your faithful service."

"Truly," thought Martin to himself, "it would be more sensible to save a fellow-being's life with this sand than to drag it about on one's back, seeing what a weight it is." And forthwith he lowered the sack from his shoulders and emptied its contents on the flames, and instantly the fire was extinguished; but at the same moment lo and behold! The lovely damsel turned into a serpent and darting upon him coiled itself around his neck and whispered lovingly in his ear:

"Do not be afraid of me, Martin. I love you and will go with you through the world. But first you must follow me boldly into my father's kingdom, underneath the earth; and when we get there, remember this—he will offer you gold and silver and dazzling gems, but do not touch them. Ask him, instead, for the ring which he wears on his little finger, for in that ring lies a magic power. You have only to throw it from one hand to the other, and at once twelve young men will appear who will do your bidding, no matter how difficult it is, in a single night."

So they started on their way, and after much wandering they reached a spot where a great rock rose straight up in the middle of the road. Instantly the serpent uncoiled itself from his neck, and as it touched the damp earth it resumed the shape of the lovely damsel. Pointing to the rock, she showed him an opening just big enough for a man to wriggle through. Passing into it, they entered a long underground passage which led out on to a wide field above which spread a blue sky. In the middle of the field stood a magnificent castle build out of porphyry, with a roof of gold and with glittering battlements. And his beautiful guide told him that this was the palace in which her father lived and reigned over his kingdom in the underworld.

Together they entered the palace and were received by the King with great kindness. Turning to his daughter he said:

"My child, I had almost given up the hope of ever seeing you again. Where have you been all these years?"

"My father," she replied, "I owe my life to this youth, who saved me from a terrible death."

Upon which the King turned to Martin with a gracious smile, saying: "I will reward your courage by granting you whatever your heart desires. Take as much gold, silver, and precious stones as you choose."

"I thank you, mighty King, for your gracious offer," answered Martin, "but I do not covet either gold, silver, or precious stones; yet if you will grant me a favor, give me, I beg, the ring from off the little finger of your royal hand. Every time my eye falls on it I shall think of your gracious majesty, and when I marry I shall present it to my bride."

So the King took the ring from his finger and gave it to Martin, saying: "Take it, good youth; but with it I make one condition—you are never to confide to anyone that this is a magic ring. If you do, you will straightway bring misfortune on yourself."

Martin took the ring, and having thanked the King he set out on the same road by which he had come down into the underworld. When he had regained the upper air he started for his old home, and having found his mother still living in the old house where he had left her, they settled down together very happily. So uneventful was their life that it almost seemed as if it would go on in this way always without let or hindrance. But one day it suddenly came into his mind that he would like to get married, and, moreover, that he would choose a very grand wife—a king's daughter, in short. But as he did not trust himself as a wooer, he determined to send his old mother on the mission.

"You must go to the King," he said to her, "and demand the hand of his lovely daughter in marriage for me."

"What are you thinking of, my son?" answered the old woman, aghast at the idea. "Why cannot you marry some one in your own rank? That would be far more fitting than to send a poor old woman like me a-wooing to the King's court for the hand of a princess. Why, it is as much as our heads are worth. Neither my life nor yours would be worth anything if I went on such a fool's errand."

"Never fear, little mother," answered Martin. "Trust me; all will be well. But see that you do not come back without an answer of some kind."

And so, obedient to her son's behest, the old woman hobbled off to the palace, and without being hindered reached the courtyard and began to mount the flight of steps leading to the royal presence chamber. At the head of the landing rows of courtiers

were collected in magnificent attire, who stared at the queer old figure, and called to her and explained to her with every kind of sign that it was strictly forbidden to mount those steps. But their stern words and forbidding gestures made no impression whatever on the old woman, and she resolutely continued to climb the stairs, bent on carrying out her son's orders. Upon this some of the courtiers seized her by the arms and held her back by sheer force, at which she set up such a yell that the King himself heard it and stepped out on to the balcony to see what was the matter. When he beheld the old woman flinging her arms wildly about and heard her scream that she would not leave the place till she had laid her case before the King, he ordered that she should be brought into his presence. And forthwith she was conducted into the golden presence chamber, where, leaning back among cushions of royal purple, the King sat, surrounded by his counselors and courtiers. Courtesying low, the old woman stood silent before him.

"Well, my good old dame, what can I do for you?" asked the King.

"I have come," replied Martin's mother—"and your majesty must not be angry with me—I have come a-wooing."

"Is the woman out of her mind?" said the King, with an angry frown.

But Martin's mother answered boldly: "If the King will only listen patiently to me and give me a straightforward answer, he will see that I am not out of my mind. You, O King, have a lovely daughter to give in marriage. I have a son—a wooer—as clever as youth and as good a son-in-law as you will find in your whole kingdom. There is nothing that he cannot do. Now tell me, O King, plump and plain, will you give your daughter to my son as wife?"

The King listened to the end of the old woman's strange request, but every moment his face grew blacker and his features sterner, till all at once he thought to himself: "Is it worth [419] while that I, the King, should be angry with this poor old fool?" And all the courtiers and counselors were amazed when they saw the hard lines around his mouth and the frown on his brow grow smooth, and heard the mild but mocking tones in which he answered the old woman, saying:

"If your son is as wonderfully clever as you say, and if there is nothing in the world that he cannot do, let him build a magnificent castle, just opposite my palace windows, in twenty-four hours. The palaces must be joined together by bridge of pure crystal. On each side of the bridge there must be growing trees, having golden and silver apples and with birds of paradise among the branches. At the right of the bridge there must be a church with five golden cupolas. In this church your son shall be wedded to my daughter, and we will keep the wedding festivities in the new castle. But if he fails to execute this my royal command, then, as a just but mild monarch, I shall give orders

that you and he be taken and first dipped in tar and then in feathers, and you shall be executed in the market place for the entertainment of my courtiers."

And a smile played around the King's lips as he finished speaking, and his courtiers and counselors shook with laughter when they thought of the old woman's folly, and praised the King's wise device and said to each other: "What a joke it will be when we see the pair of them tarred and feathered! The son is just as able to grow a beard on the palm of his hand as to execute such a task in twenty-four hours."

Now, the poor old woman was mortally afraid, and in a trembling voice she asked:

"Is that really your royal will, O King? Must I take this order to my poor son?"

"Yes, old dame; such is my command. If your son carries out my order he shall be rewarded with my daughter; but if he fails, away to the tar barrel and the stake with you both!"

On her way home the poor old woman shed bitter tears, and when she saw Martin she told him what the King had said, and sobbed out:

"Didn't I tell you, my son, that you should marry someone of your own rank? It would have been better for us this day if you had. As I told you, my going to court has been as much as our lives are worth, and now we will both be tarred and feathered and burned in the public market place. It is terrible!" And she moaned and cried.

"Never fear, little mother," answered Martin. "Trust me, and you will see all will be well. You may go to sleep with a quiet mind."

And stepping to the front of the hut Martin threw his ring from the palm of one hand into the other, upon which twelve youths instantly appeared and demanded what he wanted them to do. Then he told them the King's commands and they answered that by next morning all should be accomplished exactly as the King had ordered.

Next morning when the King awoke and looked out of his window, to his amazement he beheld a magnificent castle, just opposite his own palace, and joined to it by a bridge of pure crystal.

As each side of the bridge trees were growing, from whose branches hung golden and silver apples, among which birds of paradise perched. At the right, gleaming in the sun, were the five golden cupolas of a splendid church, whose bells rang out as if they would summon people from all corners of the earth to come and behold the wonder. Now, though the King would much rather have seen his future son-in-law tarred, feathered, and burned at the stake, he remembered his royal oath and had to make the best of a bad business. So he took heart of grace and made Martin a duke, and gave his daughter

a rich dowry, and prepared the grandest wedding feast that had ever been seen, so that to this day the old people in the country still talk of it.

After the wedding Martin and his royal bride went to dwell in the magnificent new palace, and here Martin lived in the greatest comfort and luxury, such luxury as he had never imagined. But though he was as happy as the day was long and as merry as a muffin, the King's daughter fretted all day, thinking of the indignity that had been done her in making her marry Martin, the poor widow's son, instead of a rich young prince from a foreign country. So unhappy was she that she spent all her time wondering how she should get rid of her undesirable husband. And first she determined to learn the secret of his power, and with flattering, caressing words she tried to coax him to tell her how he was so clever that there was nothing in the world that he could not do. At first he would tell her nothing; but once, when he was in a yielding mood, she approached him with a winning smile on her lovely face, and speaking flattering words to him she gave him a potion to drink, with a sweet, strong taste.

And when he had drunk it Martin's lips were unsealed, and he told her that all his power lay in the magic ring that he wore on his finger, and he described to her how to use it, and still speaking he fell into a deep sleep. And when she saw that the potion had worked and that he was sound asleep, the Princess took the magic ring from his finger, and going into the courtyard she threw it from the palm of one hand into the other. On the instant the twelve youths appeared and asked her what she commanded them to do. Then she told them that by the next morning they were to do away with the castle and the bridge and the church, and put in their stead the humble hut in which Martin used to live with his mother, and that while he slept her husband was to be carried to his old lowly room; and that they were to bear her away to the utmost ends of the earth, where an old king lived who would make her welcome in his palace and surround her with the state that befitted a royal princess.

"You shall be obeyed," answered the twelve youths at the same moment. And lo and behold! The following morning when the King woke and looked out of his window he beheld to his amazement that the palace, bridge, church, and trees had all vanished, and there was nothing in their place but a bare, miserable-looking hut.

Immediately the King sent for his son-in-law and commanded him to explain what had happened. But Martin looked at his royal father-in-law and answered never a word. Then the King was very angry, and calling a council together, he charged Martin with having been guilty of witchcraft, and of having deceived the King, and having made away with the Princess; and he was condemned to imprisonment in a high stone tower, with neither meat nor drink, till he should die of starvation.

Then, in the hour of his dire necessity, his old friends Schurka (the dog) and Waska (the cat) remembered how Martin had once saved them from a cruel death; and they took counsel together as to how they should help him. And Schurka growled and was of

opinion that he would like to tear everyone in pieces; but Waska purred meditatively, scratched the back of her ear with a velvet paw, and remained lost in thought. At the end of a few minutes she had made up her mind, and turning to Schurka, said: "Let us go together into the town, and the moment we meet a baker you must make a rush between his legs and upset the tray from off his head. I will lay hold of the rolls and will carry them off to our master." No sooner said than done. Together the two faithful creatures trotted off into the town, and very soon they met a baker bearing a tray on his head and looking around on all sides while he cried:

"Fresh rolls, sweet cake,  
Fancy bread of every kind,  
Come and buy, come and take,  
Sure you'll find it to your mind."

At that moment Schurka made a rush between his legs—the baker stumbled, the tray was upset, the rolls fell to the ground, and while the man angrily pursued Schurka, Waska managed to drag the rolls out of sight behind a bush. And when a moment later Schurka joined her, they set off at full tilt to the stone tower where Martin was a prisoner, taking the rolls with them. Waska, being very agile, climbed up by the outside to the grated window and called in an anxious voice:

"Are you alive, master?"

"Scarcely alive—almost starved to death," answered Martin in a weak voice. "I little thought it would come to this, that I should die of hunger."

"Never fear, dear master. Schurka and I will look after you," said Waska, and in another moment she had climbed down and brought him back a roll, and then another and another till she had brought him the whole tray load. Upon which she said: "Dear master, Schurka and I are going off to a distant kingdom at the utmost ends of the earth to fetch you back your magic ring. You must be careful that the rolls last till our return."

And Waska took leave of her beloved master and set off with Schurka on their journey. On and on they traveled, looking always to right and left for traces of the Princess, following up every track, making inquiries of every cat and dog they met, listening to the talk of every wayfarer they passed; and at last they heard that the kingdom at the utmost ends of the earth, where the twelve youths had borne the Princess, was not very far off. And one day they reached that distant kingdom, and going at once to the palace they began to make friends with all the dogs and cats in the place and to question them about the Princess and the magic ring; but no one could tell them much about either.

Now, one day it chanced that Waska had gone down to the palace cellar to hunt for mice and rats, and seeing an especially fat, well-fed mouse, she pounced upon it, buried her claws in its soft fur, and was just going to gobble it up when she was stopped by the pleading tones of the little creature, saying: "If you will only spare my life I will be of great service to you. I will do everything in my power for you; for I am the king of the mice, and if I perish the whole race will die out."

"So be it," said Waska. "I will spare your life, but in return you must do something for me. In this castle there lives a princess, the wicked wife of my dear master. She has stolen away his magic ring. You must get it away from her at whatever cost. Do you hear? Till you have done this I won't take my claws out of your fur."

"Good!" replied the mouse. "I will do what you ask." And so saying he summoned all the mice in his kingdom together. A countless number of mice, small and big, brown and gray, assembled and formed a circle around their king, who was a prisoner under Waska's claws. Turning to them he said: "Dear and faithful subjects, whoever among you will steal the magic ring from the strange Princess will release me from a cruel death, and I shall honor him above all the other mice in the kingdom."

Instantly a tiny mouse stepped forward and said: "I often creep about the Princess's bedroom at night, and I have noticed that she has a ring which she treasures as the apple of her eye. All day she wears it on her finger, and at night she keeps it in her mouth. I will undertake, sire, to steal away the ring for you."

And the tiny mouse tripped away into the bedroom of the Princess and waited for nightfall; then, when the Princess had fallen asleep, it crept up on to her bed and gnawed a hold in the pillow, through which it dragged, one by one, little down feathers and threw them under the Princess's nose. And the fluff flew into the Princess's nose and into her mouth, and starting up she sneezed and coughed, and the ring fell out of her mouth on to the coverlet. In a flash the tiny mouse had seized it and brought it to Waska as a ransom for the king of the mice. Thereupon Waska and Schurka started off and traveled night and day till they reached the stone tower where Martin was imprisoned; and the cat climbed up the window and called out to him:

"Martin, dear master, are you still alive?"

"Ah! Waska, my faithful little cat, is that you?" replied a weak voice. "I am dying of hunger. For three days I have not tasted food."

"Be of good heart, dear master," replied Waska. "From this day forth, you will know nothing but happiness and prosperity. If this were a moment to trouble you with riddles, I would make you guess what Schurka and I have brought you back. Only think, we have found you your ring!"

At these words Martin's joy knew no bounds, and he stroked her fondly and she rubbed up against him and purred happily, while below Schurka bounded in the air and barked joyfully. Then Martin took the ring and threw it from one hand into the other, and instantly the twelve youths appeared and asked what they were to do.

"Fetch me first something to eat and drink as quickly as possible; and after that bring musicians hither and let us have music all day long."

Now, when the people in the town and palace heard music coming from the tower they were filled with amazement, and come to the King with the news that witchcraft must be going on in Martin's tower, for instead of dying of starvation he was seemingly making merry to the sound of music and to the clatter of plates and glass and knives and forks; and the music was so enchantingly sweet that all the passers-by stood still to listen to it. On this the King sent at once a messenger to Starvation Tower, and he was so astonished with what he saw that he remained rooted to the spot. Then the King sent his chief counselors, and they too were transfixed with wonder. At last the King came himself, and he likewise was spellbound by the beauty of the music.

Then Martin summoned the twelve youths and said to them: "Build up my castle again and join it to the King's palace with a crystal bridge. Do not forget the trees with the golden and silver apples and with the birds of paradise in the branches, and put back the church with the five cupolas, and let the bells ring out, summoning the people from the four corners of the kingdom. And one thing more—bring back my faithless wife and lead her into the women's chamber."

And it was all done as he commanded, and leaving Starvation Tower he took the King, his father-in-law, by the arm and led him into the new palace, where the Princess sat in fear and trembling awaiting her death. And Martin spoke to the King, saying: "King and royal father, I have suffered much at the hands of your daughter. What punishment shall be dealt to her?"

then the mild King answered: "Beloved Prince and son-in-law, if you love me, let your anger be turned to grace—forgive my daughter and restore her to your heart and favor."

And Martin's heart was softened and he forgave his wife, and they lived happily together ever after. And his old mother came and lived with them, and he never parted with Schurka and Waska; and I need hardly tell you that he never again let the ring out of his possession.

## **Main Lesson (Morning D1): Day #4: Ancient India**

Re-tell the lesson from the previous day asking for feedback and see if the students can tell the lesson. How much do they remember about the Indus? This will all be verbal. Then go on to the next part of the lesson. After discussing the Indus you will tell the story of the Aryans today. There will be no drawing or additional part of the lesson. However, if you want to you can assign students to write what they remember about the Aryans in their Main Lesson Books for writing practice.

### **The Aryans**

Sadly, however, endurance was not to be forever. A group of people called the Aryans decided they wanted a bit of this lush and vast land to themselves. Perhaps the Indus were out of practice from being at peace for years or perhaps they were too confident of the mountains that protected them. We don't know exactly what happened. But we do know that the Aryans were very strong willed and overpowered them. They came out of the North in 1500 BC and took over everything - They even wiped out the local language . And although they “just moved in” and let the Indus stay, they changed their entire way of life. They developed the caste system (which is still in use today), established the basis of Indian religious life and even brought another language to the land - Sanskrit - which is still in use today. They eventually decided the Ganges Valley in the North of India was where they felt most comfortable so in about 800 BC they settled in there and built large kingdoms in the region.

Sanskrit became a very popular language to write in and a lot of Indian literature we have that is still surviving today is in Sanskrit. At this time they wrote down a poem called the Rig Veda (I have included excerpts below) and an epic story called the Upanishads – all stories about the Vedas. Hinduism is a way of living according to the one's understanding of principles of Vedas and Upanishads. The Aryans called themselves the "noble ones" or the "superior ones." Their names are lost; their tribal names are lost. But when they found themselves conquerors, they gave themselves the name "superior" or "noble." This is what the word “Aryan” means. It is interesting to note that they also gave their name to one of the places they conquered. Iran, which was part of the region of Persia, which we will learn about next, comes from the word “Aryan”. As a side note, this was a popular habit of the time as Ireland's name also comes from the root “ir” (which creates the word Aryan). It sounds like when a tribe started calling themselves “Superior (Aryan)” it was very bad news for the locals! The Aryans were originally tribal and nomadic peoples living in the far reaches of Euro-Asia in hostile steppe lands barely scratching out a living. Trying to live in such a deserted land probably made them very strong, tough and creative. It also put them in a very bad mood! They were always looking for ways to get more food for their hungry families and invading other areas was their favorite way to do this. It is not surprising that the god they worshiped was a storm-god that also loved to go to war. And because they loved war they were also very good at it. They all knew how to ride horses and drive chariots quite well and were quite adept at other war skills too.

## **Complimentary Main Lesson (Morning D2): Day #4: Botany**

Once again, to balance the complexity of yesterday's scientific discussion we will focus on a simple lesson today and discuss just one part of the plant – the roots. Have students write about roots in their Main Lesson Books after talking about them. You can draw some roots on the chalkboard or show students roots of plants in your home, in your yard or on your nature walk. Notice how each root is unique.

### **The Roots**

The plants roots are at once the “most dead” and the “most living” part of the plant. They are dead because of their often hard and tough texture, their pale, ghostly color and their connection to the lifeless minerals surrounding them. They are living because the roots never stop growing and are always reaching out, deeper and deeper into the earth. The most \* part of the root is its tip.

Although root hairs are very delicate, roots can have enormous strength. The more moisture, the more root hairs sprout to curl around soil particles like little hands clasping a ball. The roots carry on the circulation of the waters between earth and sky.

Plants have different root systems. A root that stretches down deep into the earth is a TAP ROOT. Strawberries and buttercups are known as RUNNERS. They have a FIBROUS ROOT system that grabs the topsoil as they spread. BULBS are buds\* produced on the underground part of the stem. RHIZOMES are stems, which grow horizontally. Some plants have slender rhizomes with swollen tips. The tips are called TUBERS.

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Roots, By student of Diane Power, Copyright Earthschooling

## **Craft/Handwork Day #4: India**

Today we will do a craft that focuses on celebrating Holi, the largest Hindu festival (February or March, Google for the current date).

This “Festival of Colors”, (also called Holaka, Phagwa, Dhulheti, Dhulandi or Dhulendi) is a popular Hindu spring festival observed around the world. Holi is a time when humans and nature shake off the gloom of winter and rejoice in the colors of spring. The holiday is primarily observed in India, Nepal, and countries with large Hindu populations such as Suriname, Guyana, Fiji, Mauritius and Trinidad.

The annual festival is celebrated on the day of the full moon in the Hindu month of Phalguna so, since it is a moon festival (much like the all familiar Chinese New Year) you will need to check the calendar each year for the current date. This festival does not have a set date on the Western calendar.

The most important day, Holi, is celebrated by Hindus throwing colored powder and colored water at each other. The Holika Dahan (or Chhoti Holi) is celebrated by lighting bonfires. These are two things you can improvise at home or in your classroom.

### **The Story of Holi**

*This is a short story you can tell to your student(s), modifying it where you need to.*

The legend that is commemorated by the festival involves an evil king named Hiranyakashipu. He told his son, Prahlad, that he was not to worship the god Vishnu but to worship him instead. Prahlad worshipped Vishnu anyway. The king became angry and poisoned Prahlad. However, the poison turned to nectar in Prahlad's mouth. The king ordered Prahlad to be trampled by elephants yet remained unharmed. He was put in a room with hungry, poisonous snakes and survived. Finally, he told Prahlad's sister, Holika, to put Prahlad on a pyre over a fire on her lap. It was believed that Holika would be immune from the fire due to her magic shawl. Prahlad prayed to Vishnu (Now called Lord Krishna) to keep him safe. Prahlad was unharmed by the fire, while Holika burnt to death. The king declared that she would be remembered from that point on Holi. Later Lord Vishnu took the form of half-man and half-lion (Narasimha) and killed King Hiranyakashipu at dusk on his porch steps by restraining him on his lap and mauling him with his claws.

However, that is not the only story associated with Holi. Holi is also associated with the love between Radha and Lord Krishna who was reincarnated from Vishnu. The reason why Hindus smear powdered paint on their faces is because it is said that Lord Krishna was jealous of Radha's darker complexion, so his mother told him to smear colors on his face to change his appearance.

After you tell the stories you will teach students to create natural Holi colors. If you will not be participating in a local Holi festival you can use these colors to paint something else. Since they are natural and wash out easily you can use them to paint the trees in your back yard, the swing-set, a play-house or a fence. On Holi day they throw the colors so have some fun with it. Because Indians themselves have been looking for more modern ways to celebrate some ideas they have used in their modern Holi celebrations are to fill balloons with the paint and to have a balloon fight, to wear white T-shirts and splash each other with color or to splatter paint on paper that is then cut up to make Holi cards to send to people.

### **Traditional Holi Flower Paint**

Note that modern Indians usually purchase synthetic paints but this is the way that the paints were made in ancient India. You can choose either method. You may also need to substitute local flowers for the Indian ones if you cannot find them. Another idea is to visit a local Indian store (if you have one in town) and see what they have there. This provides additional cultural experiences for your students.

#### **Ingredients**

Tesu flowers: Half a kilogram

Strainer

**Step 1:** Purchase some dried Tesu flowers. Unless you live in India or have an Indian market in your town you may have to purchase these online or use a local flower that is very vibrant when soaked in water. You can even experiment with this and use many different local flowers to see which produces the best Holi colors. Other traditional Indian herbal ideas are Neem, Kumkum, Haldi, Bilva, or other medicinal herbs usually prescribed by Āyurvedic doctors.

**Step 2:** Boil half a bucket of water and soak the Tesu flowers in it overnight.

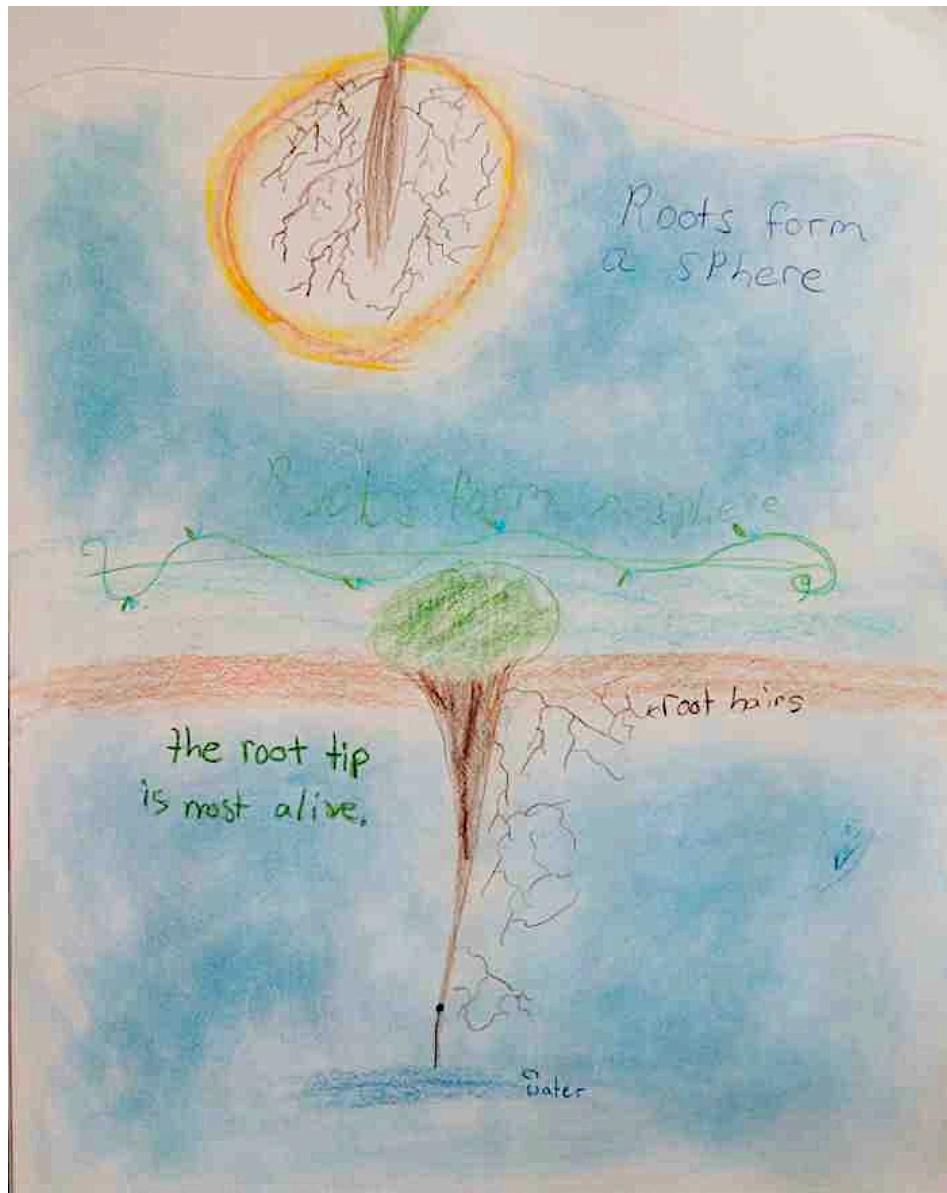
**Step 3:** Strain the mixture to get a yellowish orange liquid and get ready to splash!

### **Main Lesson (Morning D1): Day #5: Ancient India**

Talk about the Aryans. Have students write about what they learned yesterday, talk about it, draw a picture or paint a watercolor.

## Complimentary Main Lesson (Morning D2): Day #5: Botany

Today students will continue to focus on the roots of the plant by drawing a root diagram like the one below. Roots form a sphere when they grow. The root tip is most alive. Root hairs. Roots can pull water from the ground so plants can drink even when there is no rain.



Root Diagram by student of Diane Power, Copyright Earthschooling

## Craft/Handwork Day #5: India

Finish up with any craft work you have not finished this week, put finishing touches on a craft or do one last meditative mandala.

<b>Week Two Time</b>	<b>Monday</b> Purple - Rice	<b>Tuesday</b> Red – Barley	<b>Wednesday</b> Yellow - Millet	<b>Thursday</b> Orange - Rye	<b>Friday</b> Green - Oats
Morning A Breathing Out	<b>Ancient India Verse</b>	Repeat verses & movement	Repeat	Repeat verses & movement	Repeat verses & movement
Morning B Breathing In	<b>Snack or Breakfast</b> Brown rice with grapes, blueberries, blackberries – something seasonal	<b>Snack or Breakfast</b> Barley with apple, raspberries, cherries, strawberries, watermelon	<b>Shape Cornerstone Bread Two &amp; Snack</b> Millet w/ nuts, banana, squash pear, mango	<b>Snack or Breakfast</b> Rye with oranges, tangerines, mandarins, melon, mangoes	<b>Snack or Breakfast</b> Oatmeal with raisins, grapes, wheatgrass, snowpeas, apples, pears
Morning C Breathing Out	Prepare the table, eat & clean together	Prepare the table, eat & clean together	Prepare the table, eat & clean together	Prepare the table, eat & clean together	Prepare the table, eat & clean together
Morning D1 Breathing In	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson: <b>Ancient India Block</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Ancient India Block</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Ancient India Block</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Ancient India Block</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Ancient India Block</b>
Morning D2 Breathing In	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson: <b>Botany: Part I</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Botany: Part I</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Botany: Part I</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Botany: Part I</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Botany: Part I</b>
Morning E Breathing Out	<b>Nature Walk</b>	<b>Nature Walk</b>	<b>Nature Walk</b>	<b>Nature Walk</b>	<b>Nature Walk</b>
Lunch Breathing In	Lunch prep & eat together	Lunch prep & eat together	Lunch prep & eat together	Lunch prep & eat together	Lunch prep & eat together
Afternoon A Breathing Out	<b>Ancient India Art or Handwork</b>	<b>Ancient India Art or Handwork</b>	<b>Ancient India Art or Handwork</b>	<b>Ancient India Art or Handwork</b>	<b>Field Trip or Ancient India Art/Handwork</b>
Afternoon B Breathing In	<i>EC:</i> Rest Time <i>G1 and Up:</i> Handiwork, Craft: Continue Same Craft	<i>EC:</i> Rest Time <i>G1 and Up:</i> Music Lessons – <i>Private or Soprano Recorder</i>	<i>EC:</i> Rest Time <i>G1 and Up:</i> Handiwork, Craft: Continue Same Craft	<i>EC:</i> Rest Time <i>G1 and Up:</i> Music Lessons – <i>Private or Soprano Recorder</i>	<b>Field Trip or Catch Up Work</b>
Afternoon C Breathing Out	<i>EC:</i> Craft <i>G1 and Up:</i> Catch Up	<i>EC:</i> Craft <i>G1 and Up:</i> Catch Up	<i>EC:</i> Craft <i>G1 and Up:</i> Catch Up	<i>EC:</i> Craft <i>G1 and Up:</i> Catch Up	<b>Field Trip Or Catch Up Work</b>

## Verse of the Week

### Ginti Geet (Counting Song)

Contributed by Member, Susie Murthy

#### *Hindi*

Ek do, kabhi na ro theen  
chaar rakhna pyar paanch che,  
mil kar rakh saath aat  
pad le paat nov  
das jore se hans.

#### *English*

One Two, never cry  
Three Four, have love  
Five Six, join and live  
Seven Eight, read your lessons  
Nine ten, laugh loudly.

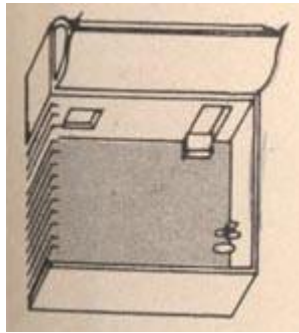
**Member Susie Murthy says you can listen to this song at:**

<http://www.masteranylanguage.com/cgi/f/IView.pl?li=AS35&pc=MALHindi&tc=ChildrensSongs>

## Main Lesson (Morning D1): Day #1: Ancient India

We will continue talking about the Aryans today. Use the information below to give a lecture to your students or you can simply read the information to your class (with enthusiasm and feeling).

What is interesting, however, is that when they invaded India, they didn't have any interest in the nice houses or palaces the Indus had built. Perhaps they were so used to being Nomads they just simply didn't want to upkeep the places. Whatever the reason, they preferred to stay in their tribal structure, ruled by what they called a "raja". When they did settle in a place for a brief period they constructed simple village houses. Hardly any of these structures are around today, but they inspired the architects who built most of the simple and beautiful Buddhist architecture that people still use today. The Vedic houses did not have courtyards like the houses of the Indus. They were simple and practical "little boxes" and looked a lot like this:



Notice, that although the house was simple, they did take the time to build a really tall fence around their back-yard. This was to protect them from the wild tigers and other beasts that would sometimes wander into the village. Can you imagine having to worry about being eaten by a wild tiger every time you play in your back yard? That would be really annoying.

They also maintained a caste system so within each tribe there were sub-classes of people. These sub-classes were a lot like the classes you hear about today – upper class, lower class, middle class or, in some ways, they were a lot like a division between cultures – caucasian, African American, Mexican, Chinese, etc. The only difference is that in their system once you were part of a caste you could never get out of it. Your caste came with certain prejudices, rules and restrictions and it was passed down to you from your grandparents and parents and then you would pass it down to your children. The Aryans started out defining people as "nobles" or "commoners" but they eventually settled on a system of four divisions - the **caturvarnas**, or "four colors." At the top of the *caturvarnas* were the priests, or **Brahmans**. Below the priests were the warriors or nobles (**Kshatriya**), the craftspeople and merchants (**Vaishya**), and the servants (**Shudra**), who made up the bulk of society. These economic classes were legitimated by an elaborate religious system and would be eventually subdivided into a huge number of economic sub-classes which we call "castes." Social class by the end of

the Rigvedic period became completely inflexible; there was no such thing as social mobility. Through reading the Mahabharata and the Ramayana we can see a reflection of how this system worked and how the Aryans mixed with the locals they had conquered. Through reading the Vedas we can learn a lot about how the Aryans lived and what their culture was like.

*After your lecture is over have the following discussion with your students verbally...*

Have your student(s) imagine what it would be like if they had to stay in the same "caste" that you are in. First you must create a caste for yourself (artificial). What cultural category do you fall into, what is your income, what is your job and where do you live? What privileges and restrictions do you have in society? Now have your student imagine that they must adjust their life to these same rules.

### **Complimentary Main Lesson (Morning D2): Day #1: Botany**

Start the lesson today by drawing the following images on the board. It is hard to read the words from the picture below so we have provided them on the next page...

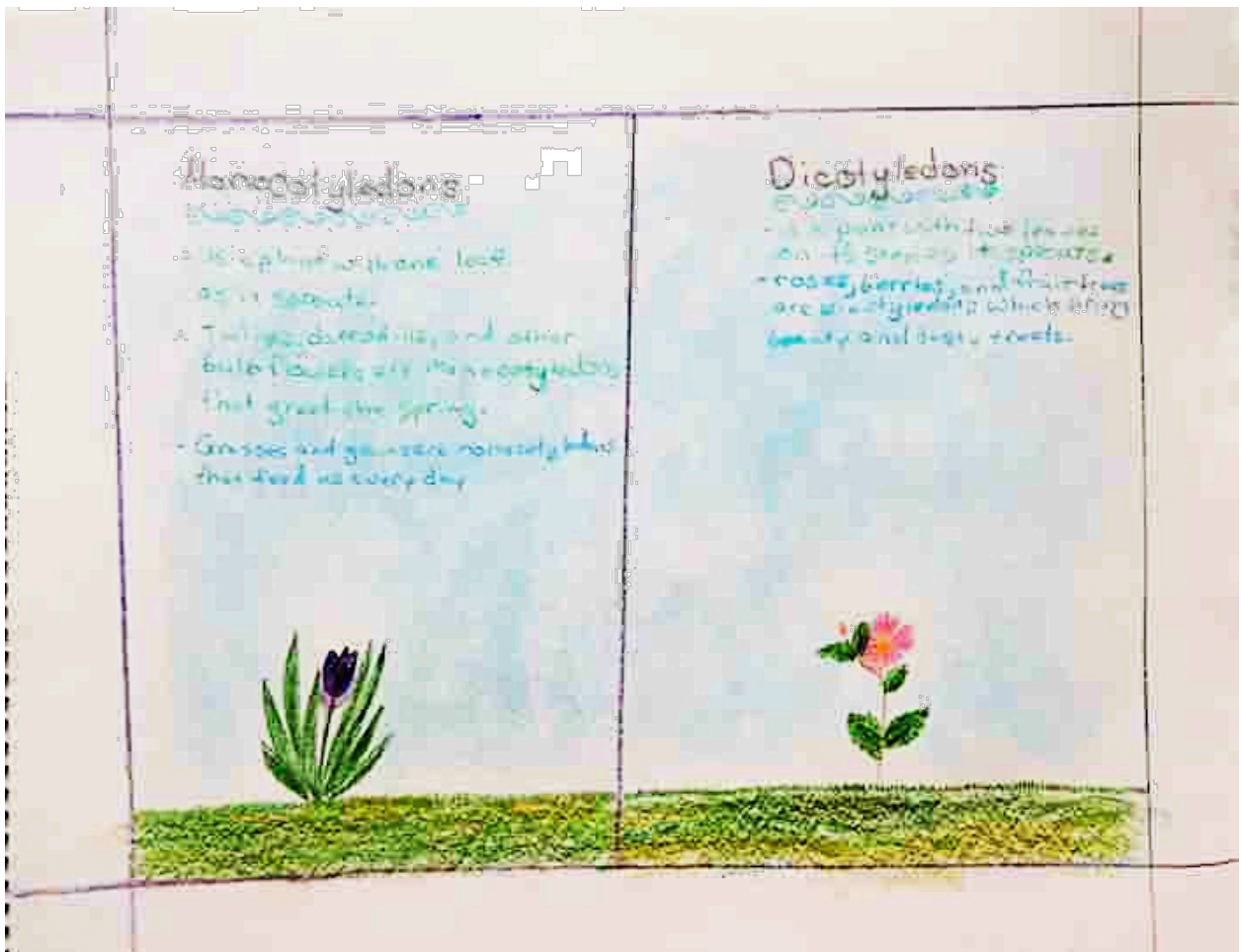


Image by student of Diane Power, Copyright Earthschooling

The words on the picture above say:

### **Monocotyledons**

- Are plants with one leaf as they sprout
- Include tulips, daffodils, and other bulb flowers
- Include grasses and grains that feed us every day

### **Dicotyledons**

- Are plants with two leaves on their stem as they sprout.
- Include roses, berries, and fruit trees
- They often bring beauty and tasty treats

After you draw these images and write the words on the board give a “mini lecture” to students explaining what your picture and words mean. Then encourage students to copy the picture and the words into their Main Lesson Book after your lecture. Use the information above to lecture your students, or if you need to, you can read the information below to your class with feeling and emotion, adding in your own thoughts and wisdom if anything comes to mind. Let students know that you will now be expanding on the basic information you just learned about monocots and dictots.

### **Monocotyledons & Dicotyledons (*Monocots and Dicots*)**

As a parent/teacher I will share with you that the classification of *flowering plants* (remember, this classification is only for flowering plants, we are only talking about flowering plants here) for a long time, has been made on the basis of number of cotyledons they possess in the form monocot vs dicot system of categorization. The categorization or classification of plants on this basis often runs into problems in the scientific field because morphology of seed types is the only criterion being used in this kind of grouping. Therefore, problems in process of classifying plants arise regularly. Occurrence of dissimilar characteristics among plants that are placed under the same group (monocot or dicot) takes place in many instances. The classification system based on cotyledons is however, still in use. These two kinds of classifications show up in many classification charts so we will explore what these two terms mean.

The basic difference between monocots and dicots, as their names suggests, is the presence of single and double cotyledons respectively. To put it simply, monocots have a single embryonic leaf, while the dicots have two of these; the embryonic leaf is also referred to as seed leaf. Plant species included in the monocot category are mostly grasses and other plants similar to grasses. The irises, lilies and amaryllises are plants commonly found in this category. Dicotyledonous plants are of the following groups: bushes, trees, vegetable garden plants, etc. One fact that has to be considered while studying monocots and dicots is that, not all dicots or monocots have characteristics which clearly separate them from each other.

Back in preschool and kindergarten your child most likely made a little potted garden and watched with anticipation as those first little leaves sprouted from the ground. Little did they know that when they saw one leaf sprout up (as in corn) that this was a Monocotyledon and that when they saw two leaves sprout that this was a dicotyledon! Now is the time to remind them of those early childhood explorations in nature and to recall all the times after that you have both gone to the garden to check on the progress of the newly planted seeds. All this time, without knowing, you were checking to see if your plant was a monocot or a dicot. Fifth graders who have started to mow the lawn may find it interesting to know that when they are mowing they are actually mowing over a bunch of monocots. My son, Sunii, thought this was funny when he first started mowing the lawn. We will also do a review hands-on lesson of what these are (see below). However, the differences between monocots and dicots are actually more varied than the differences in how their leaves emerge Here are some more differences:

Draw an empty chart on the board and have students draw an empty chart into their Main Lesson Books. Then go through each item on the chart and talk about it. As you write it into your chart have students copy the information into their chart as well.

<b>Monocots</b>	<b>Dicots</b>
Monocots bear flowers that are trimerous	Dicots bear flowers that are tetramerous or pentamerous.
The arrangement of vascular bundles in monocots is scattered	In dicots vascular bundles are arranged in concentric circles
The roots of the monocot are adventitious and carry on their shape by chance and not by a certain design	Development of the root system in dicots takes place from radicles and often stems from a tap root
Monocot plants have a single pore in every pollen grain	Dicot plants have three pores in a each single pollen grain
The arrangement of major veins in a monocot is parallel form – like as in a blade of grass	Dicot plants have reticulate major veins that branch like a river or delta just like on the maps we drew of India
Monocot seed pods are divided in three parts. Seeds present in pods and are large in size	Dicots have seed pods that vary in shape and size. The number of parts/chamber containing seeds also vary in number

## **Handwork/Craft Project for the Week: Start on Day #1: India**

Today we will be working on a healing mandala. In general, all Mandalas are healing. However, we can go even deeper than that and focus on certain healing qualities in the Mandala itself. Students will start by drawing a circle and then filling that circle with different colors according to the guidelines below. Allow them to choose colors based on their healing needs. Share the information below with the class before they start. Use the following as a guide. To place the colors into the mandala have students divide the mandala into four parts and then use their color in one part of the mandala. They can use their color to create lines, shapes, starbursts, fire shapes, flowers or anything. The only requirement is that they must be able to mirror these shapes in the remaining three sections of the mandala once they are done. They can choose more than one color.

### **Healing Colors**

*Red:* Brings warmth, energy and stimulation. It is good for energy, fatigue, and colds, and those of the phlegmatic type. Red energizes heart and blood circulation, it builds up the blood and heightens a low blood pressure.

*Orange:* Orange is warm, cheering, non-constricting. Orange has a freeing action upon the body and mind, relieving repressions.

*Yellow:* Helps strengthen the nerves and the mind. It helps awaken mental inspiration and stimulates higher mentality. It is the best color for nervous or nerve-related conditions or ailments. It can also be used for conditions of the digestive system.

*Green:* Green is the color of nature and the earth. It is balance and harmony in essence and possesses a soothing influence upon both mind and body. It is neither relaxing nor astringent in its impact. Green can be used for just about any condition in need of healing. It is good for the heart. It can like the emotional and the physical for more balance and is good for the immune system.

*Blue:* Is cooling, electric, astringent. It can cool down inflammations of all kinds – even fevers and headaches. It brings tranquility. It is used for throat ailments.

*Indigo:* Is a great purifier of the bloodstream and also benefits mental problems It combines the deep blue of devotion with a trace of stabilizing & objective red. Indigo is cool, electric, and astringent. It is used for problems with the eyes and/or ears.

*Violet:* Violet heals melancholy and brings spiritual insights and renewal. These colors slow down an over-active heart so they can help with insomnia, anxiety and stress. Leonardo da Vinci advised that you can increase the power of meditation by meditating under the rays of violet, as found in church windows.

## **Mandala Verse of the week**

### **We'll All Join the Circle**

*Physical Mandala: Act out the actions in this chant as you say it...*

We'll all join in the circle,  
We'll all join in the circle,  
We'll all join in the circle,  
And sing a song or two.

We'll all clap hands together,  
We'll all clap hands together,  
We'll all clap hands together,  
And sing a song or two.

We'll all stand up together,  
We'll all stand up together,  
We'll all stand up together,  
And sing a song or two.

We'll all join hands together,  
We'll all join hands together,  
We'll all join hands together,  
And sing a song or two.

We'll all turn 'round together,  
We'll all turn 'round together,  
We'll all turn 'round together,  
And sing a song or two.

We'll all stand still together,  
We'll all stand still together,  
We'll all stand still together,  
And sing a song or two.

We'll all sit down together,  
We'll all sit down together,  
We'll all sit down together,  
And sing a song or two.

We'll all be quiet together,  
We'll all be quiet together,  
We'll all be quiet together,  
Now singing time is through.

## **Main Lesson (Morning D1): Day #2: Ancient India**

*Today we will work a bit more on the geography of India. This is a summary you can tell or read to the class as an introduction to the map below...*

However, it seems that just as the Indus and Aryans had gotten used to each other, someone else wanted a piece of the (very large) pie that was India. India was just too tempting. It was a popular trading post in the East and when traveling rulers and diplomats saw the gorgeous and protected lands they all felt motivated to come back and take some for themselves. India was almost like having a country's own private beach front property because India is basically a peninsula with the Arabian Sea on the west, the Bay of Bengal on the east and the Indian Ocean to the south. And that lovely beach-front property is protected on its other side by the Himalayan Mountains and a few deserts. The Himalayas separate India from much of Asia and China and include some of the tallest mountains in the world. The mountain passes are often treacherous and travel through the desert is never easy so it is not surprising that the invaders that did manage to get through were all very tough and strong willed. They wanted that "private beach front paradise".

After you share this introduction you will draw a map of Ancient India on the board and have students copy it into their Main Lesson Books. Alternately, students can copy from the lesson plans here or can copy from your Main Lesson Book (if you use that instead of the board). As you draw your own map describe the picture as if your words are creating the picture. Your description will sound much like the lecture you shared above. Use the map on the next page as your guide.

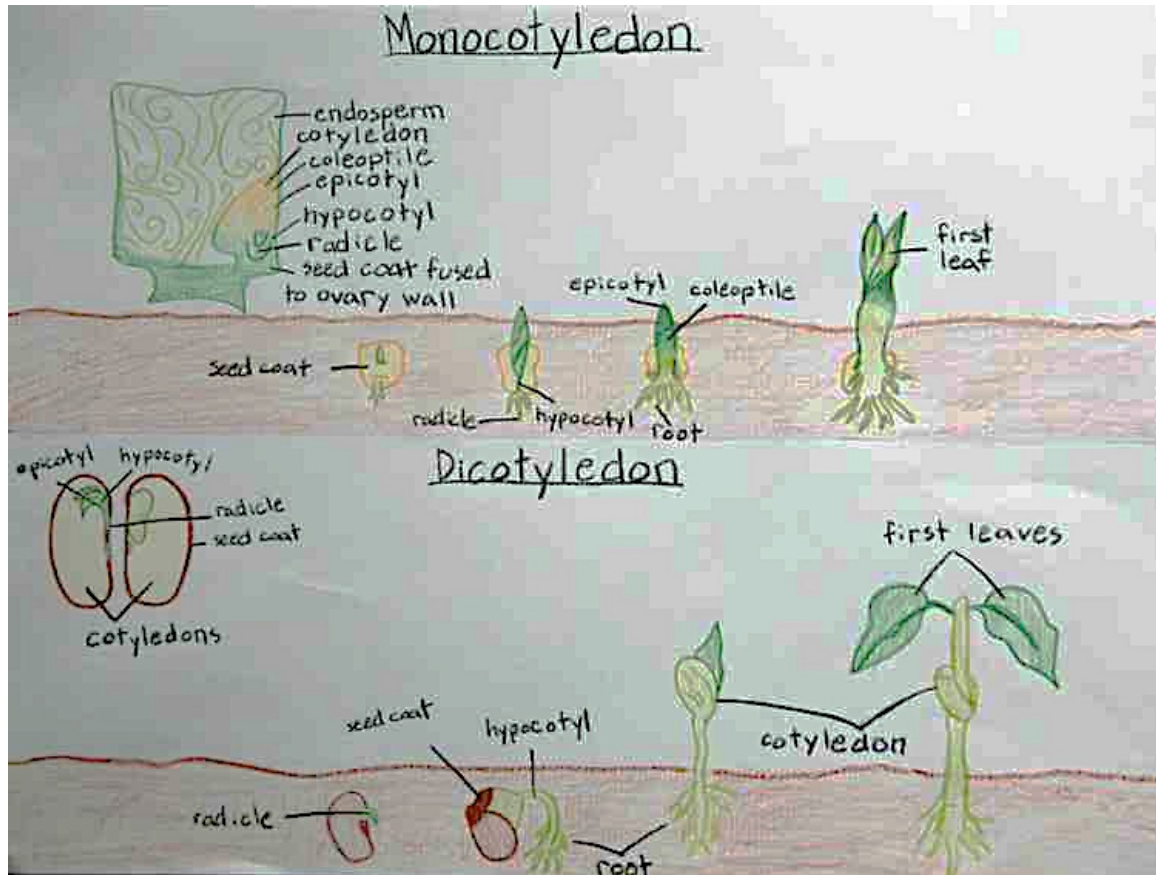
Students do not need to finish the entire map today. We usually do the outline over one or two days and then fill in colors and words the next one or two days.



Map of Ancient India

## Complimentary Main Lesson (Morning D2): Day #2: Botany

Lesson: Draw the following picture on the board and then have your child copy the following picture into their Main Lesson Book. Ask students what they recognize from this picture. Are there things they remember talking about yesterday? Note that pictures are becoming more scientific and less “ethereal” as students experience their fifth grade year.



Picture by Mosi Mandil, Copyright Earthschooling

## **Craft/Handwork Day #2: India**

Today you will have students start on their second healing Mandala and they will choose a shape as well as two colors. Start by talking about the shapes and as you talk about each shape have students fill a page of their main lesson book with the shape you are speaking about. This process will help them choose the shape that “speaks to them” or “that they enjoy the most” today. Have them follow the same process of creating the mandala as we did on day one. However, today they are creating using both their chosen color and shape.

### **Healing Shapes**

#### *Circles*

Note that you can include circles INSIDE your Mandala circle.’ The circle, which is the outline of a circle is the symbol of wholeness, unending life force, and the unity of creation—the beginning and end of all things.

#### *Triangles*

The triangle is the symbol of penetration to higher levels of existence. It awakens the mind to the higher levels. It points upward, and connects this world to the higher worlds. The triangle is a symbol of manifestation. It will amplify anything put into it. In the 1970's triangle shapes were even used to preserve milk and other food without refrigeration. (This might be fun to experiment with by leaving one cup of milk out alone and one in a triangle. Although I would not recommend giving away your refrigerator yet LOL)

#### *Squares*

A square represents the foundation. It is the root of all and helps to stabilize people and objects. It is also representative of the 4 elements of, fire, air, water, earth. In Buddhist philosophy it represents the four limbs and from those roots come forth the four noble emotions of, compassion, affection, love, and fairness.

#### *The Five Pointed Star*

The Star, a regular five-pointed star is a focus for energy between this world and higher worlds. It is a channel between the manifested world and the realm of pure being which is the source and essence of our life.

#### *The Cross*

This configuration affects all four elements of earth, fire, water, air. The cross brings in the perfect balance of feminine and masculine energy. Therefore it touches all aspects of the human form.

#### *The Diamond*

The diamond shape is the DNA blueprint of the primal force upon which all is built. It brings forth all things.

## Special Snack of the Week Day #3: Cornerstone Bread

Note that you can use any of these breads any day. We just introduce them one day during the month and designate that the “first introduction day”. When I led my own class we used to start each day with making bread before snack time and then we would eat it with snack each day.

### Bread Machine Listed

- 1 ¼ cups of water
- 3 Tbs. of Oil (Olive is the best)
- 3 Tbs. of Sugar (Pure cane and not white is the best)
- 2 tsp. Salt
- 4 cups of flour
- 1 Tbs. of instant yeast

### Directions

Put this all in the bread machine in order and turn it on dough-only cycle OR use the ingredients in the recipe instructions for number one.

*My favorite combinations are:*

- Two cups white flour
- ½ cup oatmeal
- 1/8 cup buckwheat flour
- 1/8 cup spelt flour
- 1 ¼ cup brown flour (local heavy variety with the bran)

- 1 cup white flour
- 2 ½ cups brown flour
- ½ cup oatmeal
- 2 cups white flour
- ½ cup oatmeal
- 1 ½ cups ww flour

## **Main Lesson (Morning D1): Day #3: Ancient India**

Have students get out their maps of Ancient India. You will also have a map on the board or in your own Main Lesson Book. You will take some time to point out the features on these maps. Today you will talk about these maps in more depth with your students using the information below. You will also have students finish up their maps from yesterday. Use the information below to talk about the maps again...

“The most striking element of Indian geography is the natural barrier formed by the mountain ranges in the north of India. For India is a continental plate that is crashing into the Asian continental plate. As it does, both continental plates push up the earth where they meet into a forbidding range of mountains.

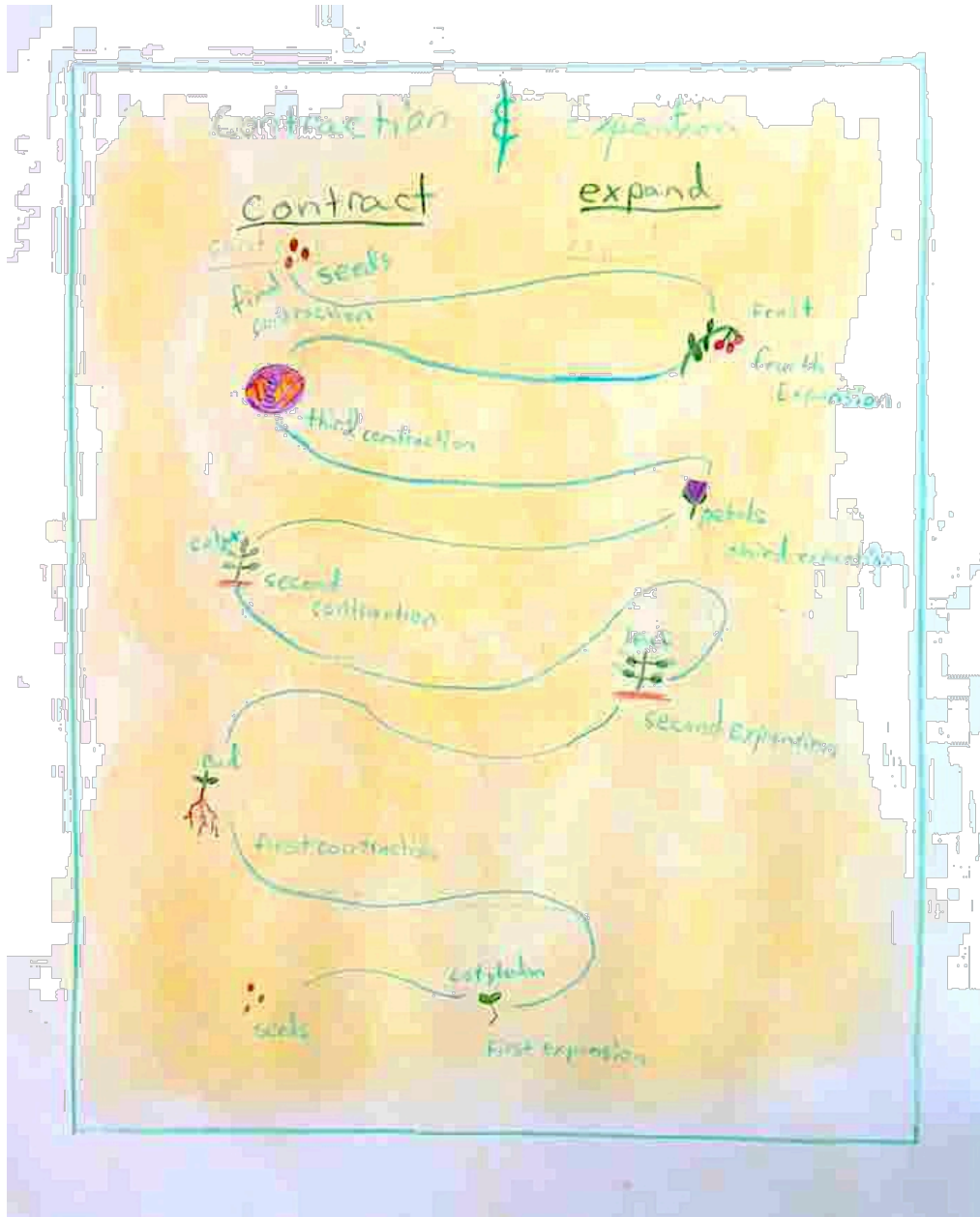
The central mountain range, passing across in the shape of a sword near the northern edge of the Indian subcontinent, is the Great Himalayas. These northern mountains, which are less of a barrier in the west, have naturally isolated India from its neighbors. (Draw the outline of India now and the barrier mountains)

All along the southern edge of this great mountain wall are rich soils that are generously rained on; even though this region lies in the temperate zone, it is lush and subtropical. To the south are the extensive flood plains of the Indus River in the west and the Ganges in the east. With rich soil renewed every year by river flooding and with generous summer rains, these plains in the north are among the richest agricultural areas in the world. (Draw the Indus River and the Ganges River)

The southern portion of India is a large peninsula with a forbidding mountain range all along the western coast. (Draw this mountain range along the western coast) and a large flat plateau called the Deccan in the center of the sub-continent. (Shade in the plateau). The eastern coast is flat land and affords many opportunities for harbors; from this area Indian culture had the widest contacts with foreign peoples.

## Complimentary Main Lesson (Morning D2): Day #3: Botany

Start the lesson today by drawing the following on the board. The words can be hard to read in the picture so we have included them below the picture on the next page.



Picture by student of Diane Power, Copyright Earthschooling

The following words are in the picture on the previous page:

### **Contraction and Expansion in Plants**

#### **Seeds**

First expansion cotyledon

First contraction bud

Second expansion leaf

Second contraction calyx

Third expansion petals

Third contraction

Fourth expansion fruit

Final contraction seeds

After you draw the picture you will talk about the picture with your students.

You will say...

“Just as we go through a contraction and expansion experience in our own lives so do plants. When we breathe we contract and expand. When we go through the rhythm of the day we contract into ourselves and then expand out into activities that involve others. There are so many ways we experience expansion and contraction. Can you think of more? Plants go through this same process. Let’s look at the chart we created and talk about each step the plant goes through and the rhythm of it’s development...”

*At this point you will read through the picture you created, pointing out each stage in order. Students will either follow along with you in their own Main Lesson Books or they will create their own drawings at this point.*

### **Craft/Handwork Day #3: India**

Today students will finish their healing mandalas from the days before or create another healing mandala using the shapes and colors they have chosen from the days before.

They can also choose new shapes and colors today if they desire.

## **Main Lesson (Morning D1): Day #4: Ancient India**

*Today we will talk about how the Greeks came into India. You will share the following information with your students as a story or lecture. Alternately, you can simply read the following information to your students. The lesson today is to share this information and perhaps discuss it. You will not be creating any drawings or pictures. However, after the lecture, you can have students write about what they remember in their Main Lesson Books if you feel they need more work or writing practice today. This is optional.*

The Greeks came in with flair and power – under the rule of Alexander the Great they swept through India and conquered King Porus and his famous army of 200 elephants. If you think elephants don't sound very scary think again. These elephants wore armor and were larger than any elephant you have seen and the zoo – and they were trained to fight. To the Persian army of elegant horses they seemed like great monsters, which is why, after their great victory in the Indus Valley they refused to continue and Alexander was forced to take a break from his expansion program.

At the same time that the Greeks were invading the Indus Valley and northwest India, the Aryan-based kingdoms were still going strong in the East and in 500BC Siddhartha Gautama, a prince of one of the kingdoms, founded the religion of Buddhism which is still widely practiced and still spreading today.

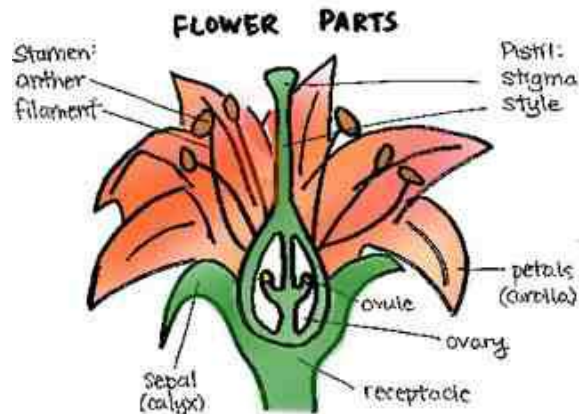
Although the Greeks invaded India they didn't have any lasting cultural effect on the country. In fact it may have been more of the opposite. Aesop's Fables, that we still tell today, were written by a man who took the fables from Indian literature. One thing that did come about from the Greek invasion, however, was that the two cultures got to know each other much better. Before the invasion they hardly said “hi” to each other. After the invasion there was a lot more trading of ideas and products between the two lands. The Indians were lucky Alexander wore himself out conquering Egypt and Persia before them.

I am sure he was greatly disappointed in not being able to fully conquer India, however. Because back then, in the time of Alexander, they believed that the entire world existed within the boundaries of a great river they called “Ocean”. Since the Indian land was surrounded on all three sides by this “Ocean” they believed it to be the last tip of the world they could conquer. It isn't surprising, then that Alexander wanted to push his troops past those forboding mountains even when they were exhausted. He was like a racer that sees the finish line. Have you ever run a race? You know that feeling you get when you see the finish line? He probably felt a lot like that when he got to India.

## Complimentary Main Lesson (Morning D2): Day #4: Botany

We could go onto talking about another category of plants now but before we do we want to learn a bit more deeply about plant reproduction because to understand moss and algae (we will talk about these in a later lesson) students need to understand the different types of reproduction or at least be aware of them. Be sure to have your child add words to their “spelling and/or vocabulary boxes” as you go through this lesson.

It will help students to understand some of this reproduction if they can visually see the parts of the plant. Before they do the vocabulary activity, have students copy this image into their Main Lesson Book and label it. They can copy it from this lesson page or from a drawing you make on the chalk board or your own Main Lesson Book.



Flower Parts

Today, you will simply have students write the vocabulary words in their Main Lesson Books and write a simple definition next to them. They do not need to completely understand these concepts. The point of today’s lesson is to be aware that there are different ways plants reproduce. You can change some of the language below based on the level of sex education your student(s) already have. For example, instead of “sexual reproduction” you could say, “how plants create baby plants”.

**Anisogamy** refers to a form of sexual reproduction involving gametes of different sizes. The smaller gamete is considered to be male (sperm cell), whereas the larger gamete is regarded as female (egg cell). Many algae can reproduce using this method of reproduction.

**Oogamy** is a form of anisogamy in which the female egg cell (gamete) is significantly larger than the male gamete and is non-motile. Moss always reproduce in this way. To make more moss there are sporophytes that are a phase of the moss cycle that feeds off the green parent plant. This sporophyte is a stalk that grows after the haploid sperm of one moss plant mixes with the haploid egg of another female moss plant. The resulting diploid cell grows into the sporophyte stalk. When it is ready, spores stored in the sporophyte are released and these then grow into new moss plants. This is called **oogamous fertilization**.

**Isogamy** refers to a form of sexual reproduction involving gametes of similar morphology, differing only in expression in one or more mating-type regions. Since both gametes look alike, they cannot be classified as "male" or "female." Instead, organisms undergoing isogamy are said to have different mating types, most commonly noted as "+" and "-" strains. Fertilization occurs when "+" and "-" gametes fuse to form a zygote. Algae can also reproduce using this method.

Conifers, on the other hand reproduce in a different way. While there are male and female mosses, conifers produce two types of cones on the same tree. So each tree has female AND male cones. One of the cone types gives off pollen (the **staminate** cone). The other type of cone (the **ovulate** cone) catches the pollen if the wind is moving in the right direction. Again, the pollen and megaspore (receiving haploid cell) are haploid and combine to form a diploid cell. That diploid cell grows into a zygote (baby conifer) that eventually lives in a seed.

The most advanced of the plants have their own way of sexually reproducing. It is a very fancy and very complex process. Plants that rely on **flowers** for reproduction are also very dependent on outside help such as insects and animals. While conifers have the two structures on one tree, flowering plants went one step further and put the devices that make and receive pollen in the same structure.

## **Craft/Handwork Day #4: Botany**

Today we will take a break from our mandalas and do a craft that goes with our botany lessons.

1. Give each student 2 glass jars and have them line the inside with wet paper towels, They can use wool felt to stuff the inside and keep the paper towels against the side of the jar. If you use colored wool roving this can be a very beautiful display!
2. Have each of your children/students put three centimeters of water in the bottom of the jar.
3. Have them place about 7 bean seeds in one jar between the paper towel and the glass.
4. Do the same with the other jar for the corn seeds.
5. Over the next three days students should add water to keep the paper towels/seeds wet.
6. Ask questions – what parts of the plants appear first? What happens to the seeds? Can you see the parts you drew in the picture?
7. Compare the seeds when the roots start to appear. How many seed leaves does the corn have and how many does the bean have? So which is a monocot and which is a dicot?

## **Main Lesson (Morning D1): Day #5: Ancient India**

Draw a picture, talk about, write about or create a watercolor of the lesson from yesterday.

## Complimentary Main Lesson (Morning D2): Day #5: Botany

To expand on and review our plant reproduction talk from yesterday we will draw another plant diagram and talk about the miracle of the flower. Use the pictures and captions below to create this lesson:



**The Form of a Flower**

Corolla, Pistil, Stigma style ovary seeds, Stamen filament anther, Calyx, Sepal, Stem

## The Miracle of the Flower

The four parts of a flower are; the pistil, the corolla, the stamen, and the calyx. The stamen holds the anther, and the filament attaches the stamen to the anther. The ovary is the round part at the bottom of the pistil where the fruit and seeds grow. The style is the long shaft that connects to the stigma. The stigma is on top of the pistil is sticky, so when an insect comes by it might brush against the stigma and pollen will stick. It will grow a shoot \* and fertilize the ovaries. This is how the flower will bear fruit and create seeds.



*The earth laughs in flowers. –Ralph Waldo Emerson*

## **Craft/Handwork Day #5: Botany**

Today we will do another craft that goes with the botany block. Students will grow a monocot and dicot.

Clear glass jars (recycle ones used for jam or other foods)

Water

Two small mixing bowls

Paper towels

Corn seeds and mung beans

### **Pre-Preparation for Lesson**

Fill the mixing bowls with water. Place the beans in one bowl and the corn seeds in the other bowl and soak them overnight then drain them in a colander or strainer.

1. Each student gets one corn seed and one bean seed.
2. Have the student talk about how each seed is different. Show them the scar that it got from its parent plant. We like to joke that this is like the seed's "belly-button" ;)
3. Have each student remove the seed coat from the beans. Discuss why this seed might need a coat.
4. Pry apart the two parts of the bean and look inside. Point out the parts of the bean from the picture that they drew earlier in this block in their main lesson book. Have your child/student identify the embryo and food supply in the seed.
5. Now try to do the exact same with the corn seed. Can you? Why or why not? Can you easily break it open? Is there a coat?
6. Which is the monocot and which is the dicot? Why?

<b>Week Three Guides</b>	<b>Monday</b> Purple - Rice	<b>Tuesday</b> Red – Barley	<b>Wednesday</b> Yellow - Millet	<b>Thursday</b> Orange - Rye	<b>Friday</b> Green - Oats
Morning A Breathing Out	<b>Ancient India Verse</b>	Repeat verses & movement	Repeat	Repeat verses & movement	Repeat verses & movement
Morning B Breathing In	<b>Snack or Breakfast</b> Brown rice with grapes, blueberries, blackberries – something seasonal	<b>Snack or Breakfast</b> Barley with apple, raspberries, cherries, strawberries, watermelon	<b>Shape Cornerstone Bread Two &amp; Snack</b> Millet w/ nuts, banana, squash pear, mango	<b>Snack or Breakfast</b> Rye with oranges, tangerines, mandarins, melon, mangoes	<b>Snack or Breakfast</b> Oatmeal with raisins, grapes, wheatgrass, snowpeas, apples, pears
Morning C Breathing Out	Prepare the table, eat & clean together	Prepare the table, eat & clean together	Prepare the table, eat & clean together	Prepare the table, eat & clean together	Prepare the table, eat & clean together
Morning D1 Breathing In	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson: <b>Ancient India Block</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson: <b>Ancient India Block</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson: <b>Ancient India Block</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson: <b>Ancient India Block</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson: <b>Ancient India Block</b>
Morning D2 Breathing In	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson: <b>Botany: Part I</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson: <b>Botany: Part I</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson: <b>Botany: Part I</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson: <b>Botany: Part I</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson: <b>Botany: Part I</b>
Morning E Breathing Out	<b>Nature Walk</b>	<b>Nature Walk</b>	<b>Nature Walk</b>	<b>Nature Walk</b>	<b>Nature Walk</b>
Lunch Breathing In	Lunch prep & eat together	Lunch prep & eat together	Lunch prep & eat together	Lunch prep & eat together	Lunch prep & eat together
Afternoon A Breathing Out	<b>Ancient India Art or Handwork</b>	<b>Ancient India Art or Handwork</b>	<b>Ancient India Art or Handwork</b>	<b>Ancient India Art or Handwork</b>	<b>Field Trip or Ancient India Art/Handwork</b>
Afternoon B Breathing In	<i>EC: Rest Time</i> <i>G1 and Up:</i> Handiwork, Craft: Continue Same Craft	<i>EC: Rest Time</i> <i>G1 and Up:</i> Music Lessons – <i>Private or Soprano Recorder</i>	<i>EC: Rest Time</i> <i>G1 and Up:</i> Handiwork, Craft: Continue Same Craft	<i>EC: Rest Time</i> <i>G1 and Up:</i> Music Lessons – <i>Private or Soprano Recorder</i>	<b>Field Trip or Catch Up Work</b>
Afternoon C Breathing Out	<i>EC: Craft</i> <i>G1 and Up:</i> Catch Up	<i>EC: Craft</i> <i>G1 and Up:</i> Catch Up	<i>EC: Craft</i> <i>G1 and Up:</i> Catch Up	<i>EC: Craft</i> <i>G1 and Up:</i> Catch Up	<b>Field Trip Or Catch Up Work</b>

The full Daily Planner can be purchased on the website. This sample is missing details for week three and four.

<b>Week Four Crops/Harvest</b>	<b>Monday</b> Purple - Rice	<b>Tuesday</b> Red – Barley	<b>Wednesday</b> Yellow - Millet	<b>Thursday</b> Orange - Rye	<b>Friday</b> Green - Oats
Morning A Breathing Out	<b>Ancient India Verse</b>	Repeat verses & movement	Repeat	Repeat verses & movement	Repeat verses & movement
Morning B Breathing In	<b>Snack or Breakfast</b> Brown rice with grapes, blueberries, blackberries – something seasonal	<b>Snack or Breakfast</b> Barley with apple, raspberries, cherries, strawberries, watermelon	<b>Indian Chapati Bread &amp; Snack</b> Millet w/ nuts, banana, squash pear, mango	<b>Snack or Breakfast</b> Rye with oranges, tangerines, mandarins, melon, mangoes	<b>Snack or Breakfast</b> Oatmeal with raisins, grapes, wheatgrass, snowpeas, apples, pears
Morning C Breathing Out	Prepare the table, eat & clean together	Prepare the table, eat & clean together	Prepare the table, eat & clean together	Prepare the table, eat & clean together	Prepare the table, eat & clean together
Morning D1 Breathing In	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson: <b>Ancient India Block</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Ancient India Block</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Ancient India Block</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Ancient India Block</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Ancient India Block</b>
Morning D2 Breathing In	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson: <b>Botany: Part I</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Botany: Part I</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Botany: Part I</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Botany: Part I</b>	<i>Early Childhood:</i> Free Play <i>G1 and Up:</i> Main Lesson <b>Botany: Part I</b>
Morning E Breathing Out	<b>Nature Walk</b>	<b>Nature Walk</b>	<b>Nature Walk</b>	<b>Nature Walk</b>	<b>Nature Walk</b>
Lunch Breathing In	Lunch prep & eat together	Lunch prep & eat together	Lunch prep & eat together	Lunch prep & eat together	Lunch prep & eat together
Afternoon A Breathing Out	<b>Ancient India Art or Handwork</b>	<b>Ancient India Art or Handwork</b>	<b>Ancient India Art or Handwork</b>	<b>Ancient India Art or Handwork</b>	<b>Field Trip or Ancient India Art/Handwork</b>
Afternoon B Breathing In	<i>EC: Rest Time</i> <i>G1 and Up:</i> Handiwork, Craft: Continue Same Craft	<i>EC: Rest Time</i> <i>G1 and Up:</i> Music Lessons – <i>Private or Soprano Recorder</i>	<i>EC: Rest Time</i> <i>G1 and Up:</i> Handiwork, Craft: Continue Same Craft	<i>EC: Rest Time</i> <i>G1 and Up:</i> Music Lessons – <i>Private or Soprano Recorder</i>	<b>Field Trip or Catch Up Work</b>
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