

Sixth Grade Weekly Planner One

Main Lesson: Roman History: The Aeneid

Complementary Main Lessons: Language & Astronomy

Creative Lessons: Sewing Felt Animals

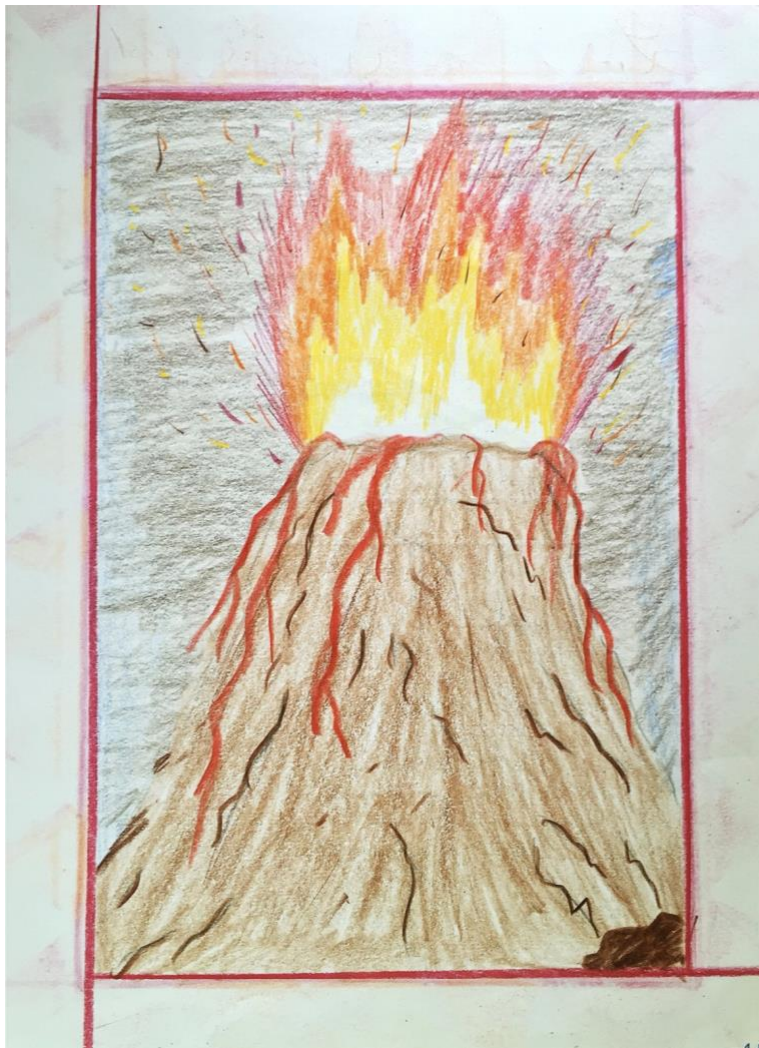


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The Sixth Grade Year

*Theme: 'Reality' – Thoughts Switch from Imagination to Intellectual (Cause and Effect).
Cultivate Skills to Guide them in their New Thought Processes.*

Children at this age are gaining a firmer relationship with the world they inhabit and want a more solid grasp on reality. At twelve, the child experiences another change. At this age the thinking begins to change from the picture building of the child to the intellectual (logical or cause and effect thinking) of the adult. However, it is only beginning, and science makes a memorable gateway to the awakening intellect for the child in pre-puberty. They study geology and begin physics with the exploration of optics and acoustics and the properties of heat, magnetism and electricity. In mathematics they learn to apply the basic processes to practical situations. They study ratios and begin algebra. English covers the writing of business and personal letters. Geography covers Central and South America. Sixth graders learn about the structural basis of modern society with the study of Roman law.

As you work through the year you can re-visit this summary every few weeks to keep you on track. The most popular question homeschooling parents and teachers have is, “am I doing enough?” Going back to these goals for the year can give you confidence that you are on the right track. The goal is not to do every lesson exactly as it is written below or even to do every lesson at all. The goal is to introduce the students to what they need to learn for this year and guide them through the topics above. Each class will have a unique way of doing that even within a curriculum guide.

Planner 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 Planner One Instructions

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

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 may get 'shorter' as the month progresses, and you may 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 Sixth Grade

You may remember that in fifth 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.

Sixth graders start their day with a verse like all other ages. However, during sixth 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 Rome and oration was an esteemed skill. 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 sixth 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

Roman Orator standing tall
Roman Soldier guards the hall
Roman Peasant stops to listen
Marble pedestal aglisten

I am an Orator standing tall
Adventures await down the hall
Whenever I stop to listen
I grow more sure of my position

Optional Opening Songs for Sixth 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

English

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 the top of nose)

('A' rubs down the other 'A' and then shake a finger in the 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)

Arabic

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

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

Spanish

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-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-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

by 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)

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 Sixth Grade

This is all about creating traditions and teaching children to make healthy choices. We use the same 'special snack' for preschool through grade eight 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. 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 sixth-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).

The Sixth Grade Schedule for the Year

Daily Planners One - Ten

Every block will include the following for the sixth grader:

- Verse Focus
- Main Lesson Block
- Complementary Main Lesson Block
- Handwork, Art, or Creative Focus

Planner One

- Verses from Rome
- Roman History: The Aeneid
- Language: Book Reports & Astronomy
- Waldorf Sewn Animals: Mouse & Cat

Planner Two

- Verses from Rome
- Roman History: Legend of Romulus & Remus, Seven Kings of Rome Part One
- Math: Algebra & Estimation
- Waldorf Sewn Animals: Horse

Planner Three

- Verses from Rome
- Roman History: The Seven Kings of Rome Part Two
- Math: Basic Business Math & Banking
- Making a Waldorf Doll: The Head

Planner Four

- Verses from Rome
- Roman History: Maps of Roman Times, The Rise of Rome & Great Men
- Math: Percentages & Graphs
- Making a Waldorf Doll: The Body

Planner Five

- Verses from Rome
- Roman History: Julius Caesar and Decline of The Empire
- Language: Discussion & Debate
- Form Drawing: the Human Embryo

Planner Six

- Verses from Rome
- Roman History: Rise of Muslim Empire & Rise of Christian Empire
- Math: Running a Business
- Woodworking Activities

Planner Seven

- Verses from the Mayan, Aztec & Incan Culture
- Cultures of South America
- Geography: Part One
- Form Drawing: Crystals (Mineral → Organic → Spirit)

Planner Eight

- Verses from Europe
- Cultures of Europe
- Geography: Part Two
- Form Drawing: Organic Forms (Mineral → Organic → Spirit)

Planner Nine

- Verses from Physics
- Physics
- Math: Geometric Formulas
- Drawing Spirit Forms (Mineral → Organic → Spirit)

Planner Ten

- Verses from Astronomy
- Astronomy
- Six Divisions of the Circle
- Language: Stories & Storytelling, Conditional Mood

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 you 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 you can put extra lessons you 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 all the extras are easy to find when I get to that block. For example, when we did the Ancient Egypt 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 planners 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 these 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 *Sixth-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 etc.*)

The Three-Day Rhythm

The Waldorf classroom is often run on a 3-day rhythm. As we have described in *Waldorf 101* (found on the *Essential Teacher-Parent Guide* Page) 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 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 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 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.
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 Sixth Grade

First Grade was a bridge between kindergarten and the grades. A big theme last 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 is 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 skillset. 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.

We have carefully chosen each craft for the week to work on a different second grade skill. For example, paper cutting, felting and working with beeswax are all skills the second grader will need to practice.

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 dying. 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 is ready for more intricate fine motor skills. They are encouraged to go beyond the basic knitting and crafting of their younger years and embark on more challenging tasks. They may knit with smaller needles, work with embroidery and do clay modeling and beeswax modeling that is more precise. One of their biggest accomplishments this year will be finishing some cross-stitching projects which involve concentration, geometry and patience. These tasks also help the right and left-brain create more communication links, which enhance all other areas of study. As the fourth grader moves into making closer observations of the world around them this method of crafting and handwork, helps 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. During the fifth-grade year the fifth grader focused on using those skills to experience their curriculum in enriching ways. The fifth grader was not given a lot of new handwork and art skills last year. Rather, the fifth grader solidified what they know about the handwork and art they have already done.

Sixth Graders: The sixth grader will focus on creative handwork and art that connects them with reality such as creating a Waldorf doll and Felt animals that can be used in classrooms or given as gifts. Sixth graders will also hone their skills in the art of debate, writing reports, and writing book reports. Form drawing for the sixth grader will focus on forms taken from the world around them such as crystals, trees, and other forms. Sixth graders will also work on some useful but simple woodworking projects to prepare their minds for the more challenging woodworking projects that they will be doing in later grades.

Nature Stories & Nature Walks for Sixth 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.

In Fourth Grade, the child will have a unit called *Man and Animal*, which will include a more scientific and philosophical view of both animals and man. At this time, they will study the features of animals in more depth through books and lessons that include specific lessons on animal signs, tracks, homes and scat as well as animal forms and habits. This year will be your student's transition year into looking at science in a more academic manner. Fourth graders should continue 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.

A sixth grader will continue the tradition of taking nature walks, however, this will now be a time of freedom, space, and reflection for them to help balance their lessons which have become increasingly serious and structured. They are not required to connect their nature walks with any lessons, however, in some cases this may happen naturally. As a teacher you should always look for opportunities to connect nature to their lessons as well. For example, during the month you are doing astronomy lessons you may want to take some walks at night away from the city lights so you can see the stars and moon.

Telling Stories to Sixth 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 will do all these things again (listening, writing and reading) but on a more advanced level. They may write longer passages in their Main Lesson Books, may start to build a spelling list for themselves and will not only practice their grammar but will experience the teacher gently correcting some of their writing assignments. As with all Waldorf classes, the fourth-grade student will start the year with the teacher telling them stories. However, this year the students will also experience some 'mini-lectures' as the teacher talks to them about humans, animals, geography, history and more. During all these lessons the teacher can use any of the storytelling skills they have to make the lessons more engaging for the students. We have provided a storytelling review below.

During the fifth & sixth grade years 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 complement 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 and many stories in the Roman History block as well.

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 magic. 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 a 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 sixth 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”. Sixth 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.

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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 its 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 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)”

References

- (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 Sixth 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 Lesson: Roman History

Introduction

In six grade Roman History fulfills the sixth grader's hunger for facts. We are stepping out of the dreamy world that existed before starting with the fairyland of early childhood and extending into the 5th grade study of magical mythology. Sixth graders have the confidence and desire to exit from the world of dreams and tackle facts and logic. The study of Ancient Rome, history and timelines fulfills this desire. Don't be discouraged by how long this single unit is. Remember that sixth grade is the year in which you will immerse yourselves in history. You will be working on different aspects of this block all year so you will have plenty of time to finish. You can also choose to start early the summer before or go into the next summer depending on your family's style and needs. We enjoy choosing a topic we like and starting early in July or August and focusing only on that one block in an easy and slow manner. The basic order of study this year will be:

- Roman Mythology,
- The Roman Republic,
- Roman Empire,
- Decline of Rome, and
- the rise of European civilization in the Middle Ages.

Maps of Roman Times

Although I have included maps in the daily planner there are additional maps available to you on the *Sixth Grade Lesson Block* page. It is not required to use these extra maps. However, you may want to look at this file or print it before you start this block. You may want to integrate some mapping into each section of this block instead of doing it as an individual unit. It is your choice. However, I don't want you to start your lessons and then get to this mapping section and say "Oh, I wish I would have included that in the previous lesson." However, if this does happen, it is fine. Going over some of the locations and stories you have already talked about are great review – so either method is fine for this unit! You can study the maps with the period they go with or as an individual unit. If you find you need extra maps later, you can add in maps from this file. If you look at the maps later and realize you missed drawing one you can just have the students draw one in their Main Lesson Book as a form of review.

Topics for the Year

We have covered some of these topics in more detail than others. The guide below is meant to help you in getting an overview of the year as well as keeping an eye out for field trip and extra education opportunities in your area. The list below could also help you gather some library books to supplement your lessons this year. Supplementing is not required at all. You have everything you need for the year in the Earthschooling curriculum. However, outside books can be a useful source of images, or can provide extra reading for a very eager student.

The Aeneid by Virgil: The Life of Aeneas
Romulus and Remus: The Founding of Rome
The Seven Kings of Rome
Maps of Roman Times
The Roman Republic and How it Worked
Heroes of Rome
Daily Life in Rome
Timeline of Rome
Roman Debates
Roman Engineering
The Roman Government and Army
Julius Caesar
Mark Anthony and Cleopatra
Octavius (Augustus) Caesar and the Empire
Caligula and Nero
Jesus of Nazareth
Apostles Peter & Paul
The Decline of Rome
Germanic Tribes
Constantine & Byzantine
Roman Church
Medieval Judaism
The Torah and Talmud
Mohammed and Islam
The Dark Ages of Europe
King Arthur and Knights of the Round Table
The Castle and the Peasants
Arab and European Conflict
Charlemagne
Haroun Al-Rashid

The Aeneid by Virgil: The Life of Aeneas

This text is quite difficult and long so the method we used was to tell a summary of the story. I then chose some excerpts from each section (as many paragraphs as we could handle at a time starting from the beginning of each section) to illustrate the summary I told. I have provided you with the full text that comes with footnotes that also help explain the book. I have also provided you with summaries. However, I would recommend using this online version only for your own browsing and learning and to purchase or check out a book from the library for your child to look at during the time you are studying this as it is more cost-effective to purchase the paperback book than to print out 200 pages of an e-book you will not use much of.

Another method of studying this book is to tell the story in summary and then read the entire first chapter of the book only. I would not recommend spending the time or energy to read the entire book with your child unless you have them read some on Fridays for their reading practice time and/or you read a couple paragraphs each night before they go to bed. This is optional. However, if your child enjoys the story it is a fun way to have something to look forward to each night. It will take a few days to get used to the style, so you may want to introduce it during the day and give your child a few days with it and THEN start the evening story time series.

You can download the free full version of the book from the *Sixth Grade Lesson Block* page.

Complementary Main Lesson: Language

In 6th grade we will be learning about compositions, stories, discussion, and debate. You will also continue with dictation from the stories and lessons as a way to have the student(s) continue practicing grammar and spelling. You should do dictation with your student(s) once a week during the time you are focusing on your writing block and once every two weeks the rest of the year. Choose your passages to dictate from the lessons you are doing that week. The only rules you need to follow for the passage you choose are:

The passage should be only one paragraph long. At the most – two paragraphs.

The passage should be self-contained in some way. Do not dictate a run-off paragraph or stop in the middle of an idea or thought. Poems are good choices here, if possible.

Beyond the steady practice of dictation, we will be going beyond what we learned in fourth and fifth grade this year and entering into more complex forms of writing and communication. In fourth grade we learned about speech and public speaking and continued to practice these in fifth grade. In sixth grade we will learn about discussion and debate methods. I usually like to save the debate lessons and do them at the same time we are learning about the Roman forums. However, you can choose to do it at an earlier or later date and then just reference the earlier lesson with “do you remember when we learned about...?”

In fourth grade we learned about poetry and creative writing and continued to use these skills in fifth grade. In sixth grade we will enter the realm of longer stories and the more complex compositions. You will continue to assign book reports. I have included a repeat of the lesson from the fourth-grade curriculum just in case you need a reminder for the book report guidelines.

However, at this point you can encourage the student(s) to be more creative in their book reports and present them as a speech or as an art project or even as a story of their own.

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 the full 'daily planner' 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. 'G' is for Grades one and up.
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: below are the exact 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.

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.

How to Use the Planners

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, 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 students of different ages.

*Refer to other sections of this introduction on *How to Do A Main Lesson*.

Schedule Changes for the Sixth Grade Year

Like all 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 sixth-grade lesson blocks.

For those using the daily planners, however, there are a few modifications that will be made in the sixth-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 sixth grade with your other students if needed.
2. Seasonal and holiday activities are usually formed into traditions by sixth grade and thus we will not be including specific activities for each season and holiday in the sixth-grade curriculum. The curriculum in sixth 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. Sixth graders start their day with a verse like all other ages. However, during sixth 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 Sixth 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.
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 bilingual family/classroom you can integrate language studies into the main lessons and crafts and everyday lessons.

Week One of Four: Roman History & Language/Astronomy

Week One: New Rhythm	Monday Purple – Rice	Tuesday Red – Barley	Wednesday Yellow - Millet	Thursday Orange - Rye	Friday Green - Oats
Morning A Breathing Out	Weekly Verse 'Opening to the Aeneid'	Repeat Verse Do Eurythmy	Repeat Verse Do Eurythmy	Repeat Verse Do Eurythmy	Repeat Verse Do Eurythmy
Morning B Breathing In	Snack or Breakfast Brown rice with grapes, blueberries, blackberries – seasonal foods	Snack or Breakfast Barley with apple, raspberries, cherries, strawberries, watermelon	Cornerstone Bread #1 & Snack Millet, nuts, banana, squash pear, mango	Snack or Breakfast Rye with oranges, tangerines, mandarins, melon, mangoes	Snack or Breakfast Oatmeal with raisins, grapes, wheatgrass, snow peas, apples, pears
Morning C Breathing Out	Snack: Prepare the table, eat & clean up together	Snack: Prepare the table, eat & clean up together	Snack: Prepare the table, eat & clean up together	Snack: Prepare the table, eat & clean up together	Snack: Prepare the table, eat & clean up together
Morning D1 Breathing In	<i>EC:</i> Free Play <i>G:</i> Main Lesson: Roman History: Aeneid: Book 1. Tell story using summary then read a few of the original verses to students.	<i>EC:</i> Free Play <i>G:</i> Main Lesson: Roman History: Aeneid: Book 1 Retell story using summary. Then have students read original verses.	<i>EC:</i> Free Play <i>G:</i> Main Lesson: Roman History: Aeneid: Book 2. Tell story using summary then students read original verse.	<i>EC:</i> Free Play <i>G:</i> Main Lesson: Roman History: Aeneid: Book 3. Read original verse & discuss.	<i>EC:</i> Free Play <i>G:</i> Main Lesson: Roman History: Aeneid: Book 3. Tell story using summary.
Morning D2 Breathing In	<i>EC:</i> Free Play <i>G:</i> Complementary Main Lesson: Language: Book Reports: Review. Students write one page about Book 1.	<i>EC:</i> Free Play <i>G:</i> Complementary Main Lesson: Language: Book Reports: Student draw image from Book 1.	<i>EC:</i> Free Play <i>G:</i> Complementary Main Lesson: Language: Book Reports: Students write one page about Book 2.	<i>EC:</i> Free Play <i>G:</i> Complementary Main Lesson: Language: Book Reports: Student draw image from Book 2.	<i>EC:</i> Free Play <i>G:</i> Complementary Main Lesson: Language: Book Reports: Student draws image or writes about Book 3.
Morning E Breathing Out	Nature Walk	Nature Walk	Nature Walk	Nature Walk	Nature Walk
Lunch Breathing In	Prepare, eat, and clean up together	Prepare, eat, and clean up together	Prepare, eat, and clean up together	Prepare, eat, and clean up together	Prepare, eat, and clean up together
Afternoon A Breathing Out	Handwork/Craft Sewn Felt Animals: Mouse	Handwork/Craft Sewn Felt Animals: Mouse	Handwork/Craft Sewn Felt Animals: Mouse	Handwork/Craft Sewn Felt Animals: Mouse	Field Trip or Sewn Felt Animals: Mouse
Afternoon B Breathing In	<i>EC:</i> Rest Time <i>G:</i> Handwork/Craft Continue Same Craft	<i>EC:</i> Rest Time <i>G:</i> Music Private Lessons or Soprano Recorder	<i>EC:</i> Rest Time <i>G:</i> Handwork/Craft Continue Same Craft	<i>EC:</i> Rest Time <i>G:</i> Music Private Lessons or Soprano Recorder	Field Trip or Catch Up Work
Afternoon C Breathing Out	<i>EC:</i> Craft <i>G:</i> Catch Up	<i>EC:</i> Craft <i>G:</i> Catch Up	<i>EC:</i> Craft <i>G:</i> Catch Up	<i>EC:</i> Craft <i>G:</i> Catch Up	Field Trip or Catch up

Weekly Verse

Opening to The Aeneid

By Virgil

Of arms I sing, and of the man,
whom Fate First drove
from Troy to the Lavinian shore.
Full many an evil, through the mindful hate
Of cruel Juno, from the gods he bore,
Much tost on earth and ocean, yea,
and more in war enduring, ere he built a home,
And his loved household-deities brought o'er
To Latium, whence the Latin people come,
Whence rose the Alban sires, and walls of lofty Rome.

Main Lesson: Day One: Roman History: The Aeneid

Start by reciting the verse of the week.

Why Start with the Aeneid?

It is important to share with students why you are having them read the Aeneid and why we are starting our Roman History block with this story. I remember reading the Aeneid in English class as a student and it was presented to us as ‘great literature’ which automatically made it either a fun challenge to read (just so you can say you read it) or a boring assignment created by some adult who decided this was a great book (cue rolling eyes of every student). What if, instead, it was introduced as an epic adventure? The Aeneid is actually an adventure story of the man who left a city in ruins after defeat, was told he would be the founder of a great city in the west, believed this prophecy, and did everything he could do fulfill his destiny. It is a testament to his commitment that Rome still stands today and was once one of the great powers of the world.

This adventure can teach students many things. But one of the many lessons I find inspiring is that even one man can make a difference and that one never knows what their destiny is. There is also a great story of overcoming ‘failure’. When he settled in Lavinium it was not the magnificent city of Rome it became after his death. Did he think he failed when he really succeeded? And what about the fall of Troy? Did he think his life was over and there was no way to redeem his life after everything he knew was destroyed? What kept him going? And what about all those years wandering the Mediterranean? How did he feel being in that limbo? I can relate to each of these feelings at various points in my life and I am sure our students can too. Bring these up before the lesson even starts to give them things to think about as they are reading. It will give the book more meaning. You can also share with your students this quote and a little bit about Aeneas before you start.

“Learn courage from me, and true toil; from others the meaning of fortune.” - Aeneas to his son Ascanius. Virgil, *Aeneid* 12.435.

The Aeneid was a Latin epic poem written around 20 BCE by the Roman poet Virgil. It bridges the Greek empire that we studied in 5th grade with the Roman empire we will study in 6th grade. The book tells the story of Aeneas in 12 parts, who left the city of Troy (located in what is now western Turkey) in flames, wandered the Mediterranean Sea, and was then told he was destined to form a new great city of Rome so he travelled to Italy.

His history before the Aeneid could also have been made into an epic poem, however. It is said that Aeneas’ father, Anchises was tending his sheep on mount Ida and was approached by the goddess Aphrodite. She was so enamored of him that she bore him a son, Aeneas. However, Anchises could not stop bragging about who the mother was so one day Aphrodite arranged to have him struck blind by lightning to teach him a lesson.

Back to Aeneas, though; once he arrived in a place called Lavinium (the parent town to Rome), he settled there and raised a family. Romulus and Remus, who we will learn about in the next block were the direct descendants of Aeneas. They were related through their mother's father, Numitor. So, although it is often said that Rome was founded by Romulus and Remus, the prophecy of who would be the founder the 'great city in the West' was actually told to Aeneas, who is the true founder.

Lesson Plan Overview

For each book, you will start off by telling them the story using the summary.

Then read or have the child read the short passages that come from that summary.

Have the child tell you what part of the story the short passage comes from and do a painting, drawing, theater, writing or dictation lesson after the lesson depending on the day of the week (see the schedule).

Comprehensive Summary for Parent/Teacher

(This is for the teacher only, so you have an overview. For the student you should tell the story in parts so they can look forward to each adventure.)

Book One Aeneas is shipwrecked on the coast of North Africa, near where Dido, the young Phoenician queen - herself a refugee from her homeland - is building a city which will become Carthage. Aeneas, who had escaped death when Troy fell to the Greeks, has been wandering in search of a new land in the west, where it has been prophesied, he shall establish a race whose destiny is to rule the world in peace and prosperity. The people are the Romans, and Aeneas' mission comes from Jupiter, king of gods and men. Unfortunately, Juno, queen of heaven, is set on thwarting Aeneas - because she knows that Rome is destined to destroy Carthage, her own favorite city. But it is inevitable that Aeneas and Dido meet - and she falls hopelessly in love.

Book Two begins with Dido begging Aeneas to tell her his story. She falls more deeply in love with him as he warms to the tale. He begins with the building of the Wooden Horse and shows the Trojans' agony at the destruction of their home and way of life. As yet, he does not fully comprehend the gods - why have they allowed Troy to be destroyed? Why won't they let him die fighting gloriously for his land like any other hero? Only when the ghost of his wife Creüsa (who'd somehow disappeared in the rush to leave) tells him about a western land where he is destined to find a new bride, does he begin to have a faint glimmer of understanding of what the gods have in store for him. He does not yet know that the sack of Troy was to be the beginning of his troubles.

Book Three Aeneas carries on telling Dido about his adventures - his fruitless search for his promised land all over the Mediterranean. In Sicily his beloved father Anchises had died - but the rest of the party were soon on route for Italy, when Juno's storm brought them to Carthage instead.

Book Four takes up the story of Dido's deepening love for Aeneas from Book 1. She had sworn never to get involved with a man again, after the murder of her husband. But there is something about Aeneas.

Meanwhile, in **Book Five & Six**, Aeneas has returned to Sicily - where he celebrates the anniversary of his father's death with games. But Juno takes the opportunity to strike - she makes the women set fire to the ships. Most of the ships are saved, but Aeneas decides to press on to Italy with a leaner force, leaving those without the relish for further fighting behind in Sicily. At last he reaches Italy.

Book Seven, Aeneas finally reaches Italy - where he's welcomed by king Latinus. Latinus had a beautiful daughter, Lavinia - and there was a prophecy that she should marry a foreigner. So he at once offered her to Aeneas, angering his wife Amata. But she already had a suitor, Turnus of the Rutulians. Juno stirs up war between them and the Trojans.

Book Eight, Aeneas is reluctant to fight his new hosts, but is promised help by Evander, a Greek whose capital is on the future site of Rome. Venus asks Vulcan for new armor for her son for the coming battles. The shield is decorated with scenes from the future history of Rome, right down to the Battle of Actium, where Augustus had recently defeated Antony and Cleopatra.

Book Nine takes place while Aeneas is away. Turnus blockades the Trojan camp, but Nisus and Euryalus are killed trying to take the news to Aeneas. Iulus, Aeneas' son thwarts Turnus' bid to capture the camp.

Book Ten Aeneas returns, with his new allies, Pallas, young son of Evander and an Etruscan contingent. He wins a great victory over Turnus, but Pallas is killed.

Book Eleven opens with celebration and mourning, for the young hero Aeneas had promised his father he would protect. It's decided to settle the quarrel with single combat between Aeneas and Turnus, but fighting breaks out, in which Turnus' ally the Volscian warrior princess Camilla is killed.

Book Twelve, Turnus and Aeneas are ready for their duel, but it is again interrupted, when Juturna, Turnus' sister, stirs up the Rutulians. Aeneas is wounded in the fighting but healed by his mother. The Trojans take the unguarded city of Latinus, and Amata kills herself. Turnus returns and faces Aeneas at last. He is wounded, but Aeneas intends to spare his life, until he sees the spoils from Pallas that he is wearing. Aeneas in rage buries his sword in Turnus' body.

Main Lesson Book Activity: Aeneid: Book One

There is no requirement to write in the Main Lesson Book today. Your lesson will be telling the student about why we are reading the Aeneid and sharing the first book of the Aeneid with them. As an option they can copy the verse of the week into their Main Lesson Books.

Start off by telling them the story using the summary, your own details and your own imagination (consult the teacher basics or the storytelling video on the *Sixth Grade Teacher Support Page* on how to do storytelling). Then you can read a few passages from the original text.

Aeneid: Book One Summary

Fate sends Aeneas to Latium to find Rome, but Juno's hostility long delays his success. Descrying him and his Trojans in sight of Italy, she bribes Aeolus to raise a storm for their destruction. The tempest ravages their travels which causes great despair for Aeneas.

One Trojan ship is already lost, when Neptune learns the plot and lays the storm to rest. Aeneas then escapes, lands in Libya, and heartens his men. He encourages them to go on and tries to inspire them. Venus also sees all the pain and destruction and how depressed Aeneas and his men are and appeals to Jupiter, who comforts her with assurance that Aeneas shall yet be great in Italy. His son shall find Alba and his son's sons Rome. Juno shall eventually relent, and Rome under Augustus shall be empress of the world.

Mercury is then sent to secure from Dido, Queen of Libya, a welcome for Aeneas. Aeneas and Achates, while reconnoitering, meet Venus in the forest disguised as a nymph. She tells them Dido's story. Aeneas in reply bewails his own troubles but is interrupted with promises of success. Let him but persist, all will be well. Venus changes before their eyes from nymph to goddess and vanishes before Aeneas can utter his reproaches. He and his men are once again encouraged to continue.

Hidden in a magic mist, the pair approach Carthage, where they find a building. They reach the citadel unobserved and are encouraged on seeing pictures of scenes from the Trojan war painted on the side. Without being seen themselves in the thick mist they can see Dido appear and take her state. Then, to Aeneas' surprise enter, as suppliants, Trojan leaders, whom Aeneas had imagined dead.

Ilioneus, their spokesman, tells the story of the storm and asks help.

"If only Aeneas were here," he says.

Dido speaks him fair and echoes his words, "If Aeneas were here!"

The mist then scatters. Aeneas appears and thanks Dido and greets Ilioneus. Dido welcomes Aeneas to Carthage and prepares a festival in his honor. Aeneas sends Achates to summon his son and bring gifts for Dido. Then Cupid, persuaded by Venus to personate Ascanius and inspire Dido with love for Aeneas, comes with the gifts to Dido's palace, while Ascanius is carried away to Idalia. The night is passed in feasting. After the feast Iopas sings the wonders of the firmament, and Dido, bewitched by Cupid, begs Aeneas to tell the whole story of his adventures.

Excerpts from Aeneid: Book One

Of arms I sing, and of the man, whom
Fate First drove from Troy to the Lavinian shore.
Full many an evil, through the mindful hate
Of cruel Juno, from the gods he bore,
Much toat on earth and ocean, yea,
And more in war enduring, ere he built a home,
And his loved household-deities brought o'er
To Latium, whence the Latin people come,
Whence rose the Alban sires, and walls of lofty Rome.

O Muse, assist me and inspire my song,
The various causes and the crimes relate,
For what affronted majesty, what wrong
To injured Godhead, what offence so great
Heaven's Queen resenting, with remorseless hate,
Could one renowned for piety compel
To brave such troubles, and endure the weight
Of toils so many and so huge.
O tell How can in heavenly minds such fierce resentment dwell?

There stood a city, fronting far away
The mouths of Tiber and Italia's shore,
A Tyrian settlement of olden day,
Rich in all wealth, and trained to war's rough lore,
Carthage the name, by Juno loved before
All places, even Samos. Here were shown
Her arms, and here her chariot; evermore
Even then this land she cherished as her own,
And here, should Fate permit, had planned a world-wide throne.

But she had heard, how men of Trojan seed
Those Tyrian towers should level, how again
From these in time a nation should proceed,
Wide-ruling, tyrannous in war, the bane
(So Fate was working) of the Libyan reign.
This feared she, mindful of the war beside
Waged for her Argives on the Trojan plain;
Nor even yet had from her memory died
The causes of her wrath, the pangs of wounded pride, —

The choice of Paris, and her charms disdained,
The hateful race, the lawless honors taken
By ravished Ganymede—these wrongs remained.
So fired with rage, the Trojans' scanty train
By fierce Achilles and the Greeks unslain
She barred from Latium, and in evil strait
For many a year, on many a distant main
They wandered, homeless outcasts, toast by Fate;
So huge, so hard the task to find the Roman state.

Scarce out of sight of Sicily, they set
Their sails to sea, and merrily ploughed the main,
With brazen beaks, when Juno, harboring yet
Within her breast the ever-rankling pain,
Mused thus: "Must I then from the work refrain,
Nor keep this Trojan from the Latin throne,
Baffled, forsooth, because the Fates constrain?
Could Pallas burn the Grecian fleet, and drown
Their crews, for one man's crime, Oileus' frenzied son?"

"She, hurling Jove's winged lightning, stirred the deep
And strewed the ships. Him, from his riven breast
The flames outgassing, with a whirlwind's sweep
She caught and fixed upon a rock's sharp crest.
But I, who walk the Queen of Heaven confessed,
Jove's sister-spouse, shall I forevermore
With one poor tribe keep warring without rest?
Who then henceforth shall Juno's power adore?
Who then her fanes frequent, her deity implore?"

Such thoughts revolving in her fiery mind,
Straightway the Goddess to Aeolia passed,
The storm-clouds' birthplace, big with blustering wind.
Here Aeolus within a dungeon vast
The sounding tempest and the struggling blast
Bends to his sway and bridles them with chains.
They, in the rock reverberant held fast,
Moan at the doors. Here, throned aloft, he reigns;
His scepter calms their rage, their violence restrains:

Else earth and sea and all the firmament
The winds together through the void would sweep.
But, fearing this, the Sire omnipotent
Hath buried them in caverns dark and deep,
And o'er them piled huge mountains in a heap,
And set withal a monarch, there to reign,
By compact taught at his command to keep
Strict watch and tighten or relax the rein.
Him now Saturnia sought, and thus in lowly strain:

"O Aeolus, for Jove, of humankind
And Gods the sovran Sire, hath given to thee
To lull the waves and lift them with the wind,
A hateful people, enemies to me,
Their ships are steering o'er the Tuscan sea,
Bearing their Troy and vanquished gods away
To Italy. Go, set the storm-winds free,
And sink their ships or scatter them astray,
And strew their corpses forth, to weltering waves a prey.

"Twice seven nymphs have I, beautiful to see;
One, Deiopeia, fairest of the fair,
In lasting wedlock will I link to thee,
Thy life-long years for such deserts to share,
And make thee parent of an offspring fair."—
"Speak, Queen," he answered, "to obey is mine.
To thee I owe this scepter and whate'er
Of realm is here; thou makest Jove benign,
Thou giv'st to rule the storms and sit at feasts divine."

So spake the God and with her hest complied,
And turned the massive scepter in his hand
And pushed the hollow mountain on its side.
Out rushed the winds, like soldiers in a band,
In wedged array, and, whirling, scour the land.
East, West and squally South-west, with a roar,
Swoop down on Ocean, and the surf and sand
Mix in dark eddies, and the watery floor
Heave from its depths and roll huge billows to the shore.

Complimentary Main Lesson: Day One: Language: Book Reports

Today you will review how to do book reports with your students. They have probably done these before. However, each year they do these they will see them in a different way. The sixth grader doing a book report is not the same as a fourth grader doing a book report. During this year they should also be encouraged to go outside of the standard format. Once they are comfortable with the standard format, they should try others.

Main Lesson Book Activity: Book Report Review

Use the information below to review book reports with your students. Then, have your students write a one-page book review of Book One of the *Aeneid*.

Book Report Summary

For example, oral book reports are a good way to practice public speaking as they follow a similar format (beginning, body, end) and they are 'safe' enough that it is a good first public speaking activity for a shy child. They are not 'put on the spot', rather they are 'just talking about a book'.

Have the student choose one of the book report/book report usage methods below:

1. Give an oral and informal book report to someone who may be interested in reading the book.
2. Have them submit the book report to the local library newsletter or volunteer to write more book 'reviews' for them on an ongoing basis.
3. Share the book report with a friend or family member.
4. Keep a main lesson book of 'book reports' so that siblings or friends can refer to it when checking out books from your child's 'library'.
5. Create a library system for those books where people can check them out and in.

If the student chooses to write their book report (and they should do this at least once) then they will choose one of the formats below. Describe the formats below and perhaps even give them a verbal example of how to do this by talking about a book you have read recently, or one you remember from when you were younger. You can also practice how to do book reports by giving a report on a movie you have seen.

The Standard Book Report Format

Introductory Paragraph

This paragraph should include the title of the book and name of the author. It will also describe the setting and quickly summarize what the book is about. Don't get too detailed here. It's just the introduction.

Body Paragraphs

This is where the real content enters the picture. By reading this part of your book report (three to four paragraphs), your teacher will be able to determine whether you read the book and understood the story.

Start by describing the main characters of the story. Then, describe the conflict. Common conflicts include man vs. man, man vs. nature and man vs. himself. Your book may present a different kind of conflict. Describe it in detail.

The remaining body paragraphs should summarize the plot and describe how it relates to the conflict. Begin with the rising action, the part of the story where events build. Then describe the climax, where the story reaches its most dramatic or interesting point. The third paragraph should describe the falling action, when the conflict or problem is resolved.

The Conclusion

This is an appropriate place to state your personal opinion of the book. What did you think of it? Describe its strengths and weaknesses. Would you recommend it to others? Why or why not? Remember, a winning paper will use examples from the book to back up comments.

Journalism Book Report Format

A more journalistic aspect (and this is good practice for journalism) is to follow the who, what, where, when, why and how approach. As you are writing the book report be sure to answer all those questions. Include an opening paragraph, answers to all the questions and then a conclusion.

The student should make sure to answer the following in the book report:

Who are the characters?

What is the conflict, plot, and/or central theme of the story?

Where does the story take place?

When did the story take place? How old was the character(s)?

Why did the story happen?

How did the characters resolve their issues?

Handwork: Day One: Sewing Felt Animals

Today's lesson will just be preparation. We continue the Waldorf tradition of allowing children to honor and cherish the time spent in preparation and clean up just as much as the time spent in creation. If you do not yet have the supplies needed for this project this is a good day to get them or gather them from around the home. Ideally you should purchase wool felt and wool roving as stuffing. However, in a pinch you can go to any craft store or department store and purchase regular felt and synthetic stuffing. These can even act as 'stand-ins' while you wait for an order you have made to arrive in the mail.

After the supplies are gathered you will review with your students the whip stitch and running stitch on a practice piece of felt.



Supplies

Paper for drawing the pattern

Pencil and eraser

Chalk or fabric pencil

Ruler (optional)

Fabric (organic, naturally dyed cotton jersey or felt are best)

Fabric shears

Scissors to cut paper

Thread to match or contrast stitch the animals (strong cotton or poly blend sewing machine thread)

Sewing needle with a sharp tip

Thimble (optional)

Organic wool roving for stuffing

Embroidery threads and needle (optional for ears, face, etc.)

Wool yarn (if needed for tails, manes, whiskers)

Wood coffee stir stick for stuffing wool into legs and other skinny areas

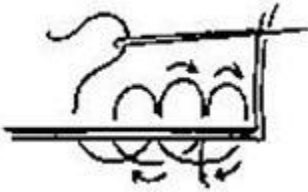


Roving for stuffing felt animals

Reviewing Stitches

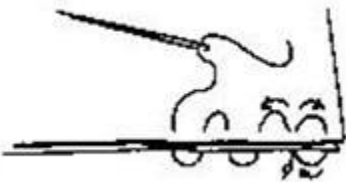
Whip Stitch

Make sure students know the whip stitch. You can have them practice this below. The whip stitch is used to finish edges on lightweight materials, like ruffles, napkins, rollers, etc. Roll the edge of the material with your left hand toward you, then spiral the thread around, not through, the roll, entering the fabric from the top side.



Running Stitch

Make sure students know the running stitch. You can have them practice this below. The running stitch is fast and easy, but not very strong or tight. As with any other stitch, start with a backstitch (see above), then simply run the needle from right to left up and down through the material along the stitching line, making several small stitches at a time. Keeping the stitches close will help a lot in strengthening the seam. The running stitch is most useful for seams not subject to a lot of stress, quick repairs and making gathers.



Main Lesson: Day Two: Roman History: The Aeneid

Main Lesson Book Activity: Aeneid: Book One

Today the parent/teacher will re-tell the summary of book one as they did on the first day and then allow the student to read the original version provided in the day one section. There is no need to have the student read the entire Book One. However, if they do want to you can find it on your *Sixth Grade Lesson Block* page.

Complimentary Main Lesson: Day Two: Language: Book Reports

Main Lesson Book Activity: Aeneid: Book One Drawing

Students may take time today to finish their book report from yesterday as well as draw an image (inspired by the verse below) to go with it.

Aeneas at the Court of Dido

“Speak, Queen,” he answered, “to obey is mine.
To thee I owe this scepter and whate’er
Of realm is here; thou makest Jove benign,
Thou giv’st to rule the storms and sit at feasts divine.”



Handwork: Day Two: Sewing Felt Animals: A Mouse

Before the student starts their activity today you can go over some basic tips with them on sewing.



Mouse by Earthschooling Member Debbie Ridley

Tips

1. Remember to make legs, ears, tails, and other skinny-stuffed areas a little bit bigger on the pattern than you think that they should be. There is a fine balance between overstuffing and under-stuffing animals! If stuffing is bursting between stitches as you are closing up the animal, take a bit out. If you under-stuff, the animal might feel wobbly and not want to stand (which is fine if your goal is to make a soft animal for a baby to hold).
2. Take your time, especially when making your first animal.
3. If you run out of thread when sewing, knot and start a new thread a couple of stitches back to overlap the two threads. Hide ends inside of the animal.
4. Material option: Some animals are traditionally sewn together right-side out, such as a horse, so that the stitching shows. If you choose this option, you will only draw/trace one line and will stitch your edges together carefully as you go, rather than have a ½ in. edge inside of the body. Since your edges show, the smaller and closer the stitches, the better.
5. If you do not want to create or use a pattern, start by purchasing a kit that comes with all the supplies and material cut out. Once you make a bird or dog or bunny, you will feel comfortable and confident about creating your own designs!
6. Start small but think big! Incorporate your handwork with lessons about the farm, biology, zoology, measurement, and seasons. Feature your animals on your nature table or play with them and create stories and songs.

Steps for Cutting out a Pattern

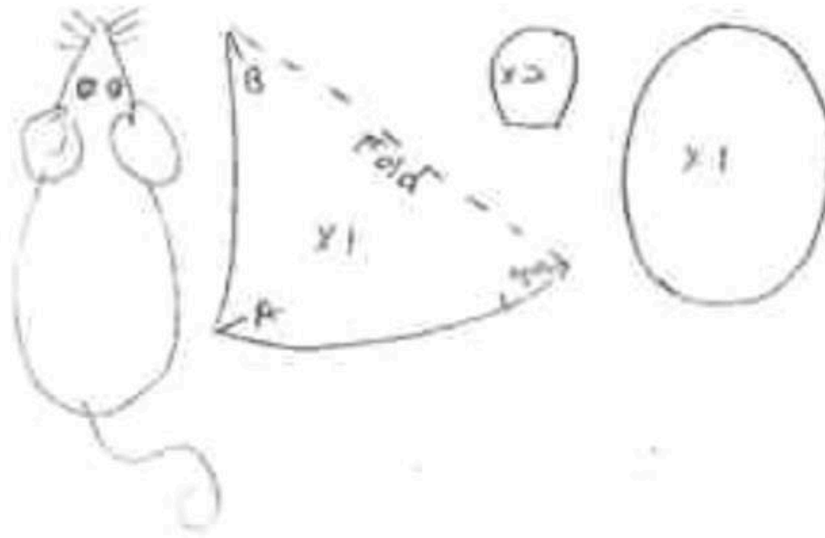
1. Draw or copy your pattern onto a sheet of paper with a pencil.
2. Cut the pattern pieces out. If you create your own pattern (this is more advanced), think about the top and the side view of the animal. For example, a horse will need a 'gusset' piece for the bottom side of the body and legs to make it stand and be 3-dimensional. The picture of the bottom of the rabbit and the horse here are examples of gussets. I always think of the 'gusset' part as the bottom of the Velveteen Rabbit when the 'real' rabbits made fun of him for not having feet. Do you know the story of the Velveteen Rabbit?



Mouse Pattern

Your mouse pattern will look like the image below. You will have the student draw it on a piece of paper before they cut it out. I've included some tips after the image.

Mouse



Tips for the Mouse

1. The picture where it says 'fold' means that the fabric is folded there, and you are cutting in that shape. So when you unfold it the shape will actually be twice as big and a reflection of itself. You will cut out one of these.
2. You will cut out 2 ears. It is hard to see the number two in the image.
3. You will cut out one oval.
4. The oval will be the gusset that we talked about above. It will be attached to the bottom of the mouse.
5. Remember you need to cut a bit larger, so you have space to sew together. So
 - A. Trace the pattern pieces (sew line)
 - B. Draw a line $\frac{1}{2}$ inch away from the pattern pieces (cut line).

Music: Day Two and Four: Lessons

We are not putting the music lessons in this book, because by sixth grade, the lessons for each student and class become very individualized. Ideally, your student should be learning a stringed instrument by now. They can do this with a private instructor, or through an online video program. There are a lot of free harp and violin videos online, including on YouTube. Another option is to enroll your student in piano lessons. Ideally, they would have a private tutor. If that is not possible, they can learn on their own through YouTube and online videos. In some cases, the piano itself (if electric) will even have lessons built in. Private advanced lessons are our first choice for all sixth-grade students.

However, if your student is not ready for advanced music or if you are unable to provide them with an instrument or lessons there are a few other options for this afternoon music block twice a week:

1. Use this time to get out the eurythmy videos and focus on doing those twice a week.
2. Repeat the soprano recorder lessons (included under lesson blocks on the *Fifth-Grade Curriculum* page).
3. If your student is experienced with recorder, they can purchase the music of their choice online or at a music store and choose their own music to play on the soprano recorder twice a week. They can choose music from a favorite band, renaissance music, movie music or even music from the 'sheet music for the year' selections on the *Teacher/Parent Essentials* page. Many of these pieces have already been used in the second and third grade curricula. However, many have not.

Special Snack of the Week: Cornerstone Bread Recipes

#1 Basic Yeast Bread

This recipe is my favorite hand-made bread. I include this, so you have the instructions on how to make bread by hand. You can use the ingredients in the other recipes and follow the instructions of this one to make the bread by hand. If you want to use the machine, just follow the order of ingredients I have listed under the other recipes.

Ingredients

6 cups of warm water (*potato water works the best for bread if you have it*)
2 Tbs. dry yeast
6 Tbs. sugar or honey
3 Tbs. salt
16 cups various flours — my favorite combination is 10 cups whole wheat, 2 cups oatmeal, 1 cup bran, and 3 cups white

Directions

1. In a mixing bowl, dissolve yeast in 2 cups of warm water.
2. Add the sugar and salt. Let it stand for 5 minutes.
3. Stir in 4 cups of water and 6 cups of flour.
4. Beat well. Let stand for 30 minutes (this resting period is essential to give extra rising to the bread).
5. Add the remaining flour and knead 8 minutes or until dough is flexible but not sticky.
6. Cover with a damp cloth and let rise in a bowl, until it is tripled in size (about 6 hours).
7. Punch the dough down. Make them into loaves and put them in the loaf pans.
8. Let the dough sit for 30 more minutes, and then bake them at 375°F for 30-40 minutes.
9. Variation: Roll out and spread with any filling like a jelly roll, then roll it up. Cut into rolls and put on a pan. Bake for 20-30 minutes at 400°F.

Main Lesson: Day Three: Roman History: The Aeneid

Main Lesson Book Activity: Aeneid: Book Two

Today the teacher will tell the story of Book Two using the summary below as a guide. Teacher reads part of the original and then the student reads the original of Book Two. Have them read just the excerpt below.

Aeneid: Book Two Summary

Now Aeneas tells his story to Dido to impress her. The Greeks, baffled in battle, built a wooden horse, in which their leaders took ambush. Their fleet sailed to Tenedos. The Trojans, but for Capys and Laocoon, had dragged the horse forthwith as a trophy into Troy. Then, Sinon, a Greek, brought before Priam, feigns righteous indignation against Greece as a way to gain entrance into their fortress of a city. The Trojans sympathize and let him in. They believe his story of wrongs done him by Ulysses.

Sinon shares that when Greek plans of flight had often been foiled by storms, oracles foretold that only a human sacrifice could purchase their escape. Chosen for victim, Sinon had fled. He solemnly declares the horse to be an offering to Pallas. He tells Pallas, "Destroy it, and you are lost. Preserve it in your citadel, your revenge is assured."

But then many of us know what happened next because 'Trojan Horse' is a common phrase used in today's world. Treachery triumphed! Laocoon's cruel fate is ascribed to his sacrilegious attack upon the horse, which is brought with rejoicing into Troy, despite a last warning, from Cassandra.

While Troy sleeps, the fleet returns, and Sinon releases the Greeks from the horse. Hector's wraith warns Aeneas in a dream to flee with the sacred vessels and images, and Panthus brings news of Sinon's treachery. The city is in flames. Aeneas heads a forlorn hope of a rescue that never comes.

He and his followers exchange armor with certain Greeks slain in the darkness. The ruse succeeds until they are taken for enemies by their friends. The Greeks rally. The Trojans scatter. At Priam's palace a last stand is made, but Pyrrhus forces the great gates, and the defenders are massacred. Priam's fate is death. The sight of his headless corpse draws Aeneas' thoughts to his own father's danger. Hastening homewards to help his blind father he espies Helen, and is pausing to take vengeance and her life, when Venus intervening opens his eyes to see the gods aiding the Greeks.

Aeneas make it to his home. But Anchises obstinately refuses to flee, until a halo is seen about the head of Ascanius, whereupon he accepts the omen and yields. They escape, with Aeneas carrying his blind father on his back. In a sudden panic, however, Creusa, Aeneas' wife is lost. Aeneas, at peril of his life, is seeking her throughout the city, when her wraith appears and bids him away, "she is dead in Troytown. But in Italy empire awaits you." She vanishes and day dawns. Aeneas, with Anchises and the surviving Trojans, flees to the hills.

Excerpt from Aeneid: Book Two

All hushed intent, when from his lofty seat Troy's sire began,
"O queen, a tale too true,
Too sad for words, thou biddest me repeat;
How Ilium perished, and the Danaan crew
Her power and all her willful realm overthrew:
The woes I saw, thrice piteous to behold,
And largely shared. What Myrmidon, or who
Of stern Ulysses' warriors can withhold
His tears, to tell such things,
As thou would'st have re-told?"

"And now already from the heaven's high steep
The dewy night wheels down, and sinking slow,
The stars are gently wooing us to sleep.
But, if thy longing be so great to know
The tale of Troy's last agony and woe,
The toils we suffered, though my heart doth ache,
And grief would fain the memory forego
Of scenes so sad, yet, Lady, for thy sake
I will begin," — and thus the sire of Troy outspoke;

"Broken by war, long baffled by the force
Of fate, as fortune and their hopes decline,
The Danaan leaders build a monstrous horse,
Huge as a hill, by Pallas' craft divine,
And cleft fir-timbers in the ribs entwine.
They feign it vowed for their return, so goes
The tale, and deep within the sides of pine
And caverns of the womb by stealth enclose
Armed men, a chosen band, drawn as the lots dispose."

“In sight of Troy lies Tenedos, an isle
Renowned and rich, while Priam held command,
Now a mere bay and roadstead fraught with guile.
Thus far they sailed, and on the lonely strand
Lay hid, while fondly to Mycenae’s land
We thought the winds had borne them. Troy once more
Shakes off her ten years’ sorrow. Open stand
The gates. With joy to the abandoned shore,
The places bare of foes, the Dorian lines we pour.”

“Here camped the brave Dolopians, there was set
The tent of fierce Achilles; yonder lay
The fleet, and here the rival armies met
And mingled. Some with wonder and dismay
The maid Minerva’s fatal gift survey.
Then first Thymaetes cries aloud, to go
And through the gates the monstrous horse convey
And lodge it in the citadel. Even so
His fraud or Troy’s dark fates were working for our woe.”

“But Capys and the rest, of sounder mind,
Urge us to tumble in the rolling tide
The doubtful gift, for treachery designed,
Or burn with fire, or pierce the hollow side,
And probe the caverns where the Danaans hide.
Thus while they waver and, perplexed with doubt,
Urge diverse counsels, and in parts divide,
Lo, from the citadel, foremost of a rout,
Breathless Laocoon runs, and from afar cries out;”

“Ah! wretched townsmen! do ye think the foe
Gone, or that guileless are their gifts? O blind
With madness! _Thus_ Ulysses do ye know?
Or Grecians in these timbers lurk confined,
Or ‘tis some engine of assault, designed
To breach the walls, and lay our houses bare,
And storm the town. Some mischief lies behind.
Trust not the horse, ye Teucrians. Whatso’er
This means, I fear the Greeks, for all the gifts they bear.”

“So saying, his mighty spear, with all his force,
Full at the flank against the ribs he drove,
And pierced the bellying framework of the horse.
Quivering, it stood; the hollow chambers gave
A groan, that echoed from the womb’s dark cave,
Then, but for folly or Fate’s adverse power,
His word had made us with our trusty glaive
Lay bare the Argive ambush, and this hour
Should Ilium stand, and thou, O Priam’s lofty tower!”

Complimentary Main Lesson: Day Three: Language: Book Reports

Main Lesson Book Activity: Book Report on Aeneid: Book Two

Students will read book two (excerpt and summary) and then write a book report on it using a different book report method than they did yesterday.

Handwork: Day Three: Sewing Felt Animals: A Mouse

Cutting the Fabric

1. Place the fabric on a table, wrong side up (if it has right/wrong sides).
2. Lay the pattern pieces on top of the fabric, leaving at least 1 inch around the edges and between pieces. Picture which way each of the pieces will be on the animal so that you know if you are facing the pattern pieces in the correct direction. With chalk or fabric pencil, draw two lines around each pattern piece (you may have already done this):
 - A. Trace the pattern pieces (sew line)
 - B. Draw a line $\frac{1}{2}$ inch away from the pattern pieces (cut line).
 - C. With fabric shears, cut your material along the outside cut line.
 - D. Keep your pattern pieces in a folder for later use.

As an example, here is a felted bunny. From the bunny side view, as compared to the gusset/bottom view (above). You can see that two side pieces and a gusset piece are needed in this pattern. Ears and pom-pom tail are sewn on at the end.



Main Lesson: Day Four: Roman History: The Aeneid

Main Lesson Book Activity: Aeneid: Book Three

Today the teacher will read the summary to themselves and just share the excerpt with the student. What can students tell you about Book Three just from listening to the original verse? This can be a verbal lesson or written down. They will find out if they are right tomorrow.

Aeneid: Book Three Summary

In obedience to oracles the Trojans build a fleet and sail to Thrace. Seeking to find a city, they are warned away by the ghost of Polydorus and visit Anius in Ortygia. Apollo promises Aeneas and his descendants a world-wide empire if they return to 'the ancient motherland' of Troy, which Anchises declares to be Crete. However, they reach Crete, only to be again baffled. Drought and plague interrupt this second attempt to find a city. On the point of returning to ask Apollo for clearer counsel, Aeneas in a dream is certified by the home-gods of Troy that the true motherland is actually Italy.

Anchises owns his mistake and recalls how Cassandra had in other days been mocked for prophesying that Troy should eventually be transplanted to Italy. Landing in the Strophades, they unwittingly wrong the Harpies, whose queen Celaeno thereupon threatens them with a portentous famine. Panic-stricken, they coast along to Actium, where they celebrate their national games and leave a defiance to the Greeks.

At Buthrotum they find Helenus and Andromache in possession of the kingdom of Pyrrhus, and by them are entertained awhile and sent upon their way with gifts and guidance. The voyage from Dyrrhachium and the first glimpse of Italy. They land and propitiate Juno: then coast along till they sight Mount Aetna. At this location they see a man who has been enslaved by a giant and they rescue him. His name is Achemenides. However, the rescue is not smooth and they end up running for their lives to escape from Polyphemus the giant. They then continue their voyage but it is not without sadness for Anchises dies at Drepanum.

Excerpts from Aeneid: Book Three

When now the gods have made proud Ilion fall,
And Asia's power and Priam's race renowned
Overwhelmed in ruin undeserved, and all
Neptunian Troy lies shouldering on the ground,
In desert lands, to diverse exile bound,
Celestial portents bid us forth to fare;
Where Ida's heights above Antandros frowned,
A fleet we build, and gather crews, unaware
Which way the Fates will lead, what home is ours and where.

Scarce now the summer had begun, when straight
My father, old Anchises, gave command
To spread our canvas and to trust to Fate.
Weeping, I leave my native port, the land,
The fields where once the Trojan towers did stand,
And, homeless, launch upon the boundless brine,
Heart-broken outcast, with an exiled band,
Comrades, and son, and household gods divine,
And the great Gods of Troy, the guardians of our line.

Far off there lies, with many a spacious plain,
The land of Mars, by Thracians tilled and sown,
Where stern Lycurgus whilom held his reign;
A hospitable shore, to Troy well-known,
Her home-gods leagued in union with our own,
While Fortune smiled. Hither, with fates malign,
I steer, and landing for our purposed town
The walls along the winding shore design,
And coin for them a name 'Aeneadae' from mine.

Due rites to Venus and the gods I bore,
The work to favor, and a sleek, white steer
To Heaven's high King was slaughtering on the shore.
With cornel shrubs and many a prickly spear
Of myrtle crowned, it chanced a mound was near.
Thither I drew, and strove with eager hold
A green-leaved sapling from the soil to tear,
To shade with boughs the altars, when behold
A portent, weird to see and wondrous to unfold!

Scarce the first stem uprooted from the wood
Black drops distilled, and stained the earth with gore.
Cold horror shook me, in my veins the blood
Was chilled and curdled with affright.
Once more A limber sapling from the soil I tore;
Once more, persisting, I resolved in mind
With inmost search the causes to explore
And probe the mystery that lurked behind;
Dark drops of blood once more come trickling from the rind.

Much-musing, to the woodland nymphs I pray,
And Mars, the guardian of the Thracian plain,
With favoring grace the omen to allay,
And bless the dreadful vision. Then again
A third tall shaft I grasp, with sinewy strain
And firm knees pressed against the sandy ground;
When O! shall tongue make utterance or refrain?
Forth from below a dismal, groaning sound
Heaves, and a piteous voice is wafted from the mound:

Spare, O Aeneas, spare a wretch, nor shame
Thy guiltless hands but let the dead repose.
From Troy, no alien to thy race, I came.
O, fly this greedy shore, these cruel foes!
Not from the tree—from Polydorus flows
This blood, for I am Polydorus. Here
An iron crop overwhelmed me, and uprose
Bristling with pointed javelins.'—Mute with fear,
Perplext, aghast I stood, and upright rose my hair.

Complimentary Main Lesson: Day Four: Language: Book Reports

Main Lesson Book Activity: Aeneid: Book Two Drawing

We will draw an image inspired by Book Two.



Which scene in the story do you think this picture portrays?

Yes, it is Aeneas carrying his father out of Troy

Handwork: Day Four: Sewing Felt Animals: A Mouse

Sewing the Felt Animal

1. If the sewer has not done whip stitching before, practice on a scrap piece of the same material that you are using, first. Remember...tiny, tiny stitches are best! Wool stuffing will want to poke out between every stitch, so the smaller, the better. Think about where the easiest place to stuff will be in the animal (usually the bottom of the body), and plan to keep that area open, for now.
2. Thread your needle. The thicker the material that you are using, the sharper the needle that you will need. Make a knot or anchor it by making 3 stitches in the same place on your material. Sew animal body using tiny whip stitches with the fabric inside out along the sew line.
3. Leaving an opening for stuffing, turn the animal right side out (needle and thread are dangling...do not cut off yet).

Main Lesson: Day Five: Roman History: The Aeneid

Main Lesson Book Activity: Aeneid: Book Three

Once the students and teacher have discussed the original verse from yesterday the teacher can tell the summary of the story (found in yesterday's section) and students will get a chance to see how close they were in understanding the original verse.

Complimentary Main Lesson: Day Five: Language: Book Reports

Main Lesson Book: Book Report of the Aeneid: Book Three

Students will read book three (excerpt and summary) and then write a book report on it using any method. They may also choose to add an image. A sample is provided below.



Book Three: Polyphemus Pursues the Trojans

Handwork: Day Five: Sewing Felt Animals: A Mouse

Completing Your Sewn Felt Animal

1. Start with legs and other skinny areas. Wrap a wisp of wool around a wood coffee stir stick and gently poke into the appropriate areas. Continue to do this until the areas feel firm.
2. Pull a larger piece of wool and wrap it around your fingers to form a ball.
3. Stuff carefully into the body. Add pieces with your fingers or the stir stick until the shape feels right.
4. Once stuffed, take your time sewing up the hole, pushing the edges of the material inside. Tiny stitches!



Pig with embroidered eyes, ears sewn on, and blanket stitch around seams.

Finishing Touches

Embroider details, add extra contrast whip or blanket stitching along the seams, sew on felt ears and yarn tails or manes. Manes and tails may be made as pom-poms or tassels, and then trimmed down and sewn on, depending on the type of animal. You can also sew on individual pieces of yarn with a similar color thread to blend in.