Third Grade Planner One

Weekly Planner Version

Four Weeks

Could be Used for August

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Don't worry, this first planner has the longest introduction of the year. The following planners don't have introductions nearly as lengthy.

The Third Grade Year

Theme: Difference Between Self and Others. Where Do I Belong? Cultivate Confidence and Security.

By the third grade, children are beginning to comprehend the difference between self and other and wonder where in the scheme of things they belong. To fortify their growing personal identity, they read origin and creation stories (you can choose one or more of the following: Aboriginal, Native American, European, African, Asian, Old Testament or Others) Around the age of nine comes a very important psychological change. The child has a stronger experience of its own individuality or identity and therefore begins to question adult authority. S/he may feel isolated from family and friends and therefore need more sympathy and firmness from teachers and parents. Again, the subjects given to Class Three are carefully chosen and timed to relate to this inner psychological change. Creation and Origin stories give the nine-year-old an inner picture of the vast offerings of the world and the sense of wonder and potential the world holds. In handwork the children crochet a hat, a visible form of something protecting them. In the main lesson they learn about occupations such as house building, farming and traditional crafts. How do farmers provide our food. Farming, housing, building, measurement, and mastery of the multiplication tables and four arithmetic processes provide a practical foundation for scientific study and help ground the children. They may go away together to spend a week on a farm. The study of grammar helps them to develop rational thinking. Each child takes up a stringed instrument: violin, viola or cello.

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 & 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.

Teaching and Parenting the Nine-Year-Old

by Rahima Baldwin Dancy

Included with permission from Rahima Baldwin Dancy who shares the following: I wrote this article to describes the developmental changes of the nine-year-old child and how parents and Waldorf education meet this psychological stage. It first appeared in Mothering magazine. For further information we also offer a CD of a workshop by Daena Ross on "The Nine-Year Change: Leaving the Garden."

Parents of nine year olds often wonder, "What is happening to my child?" Children at this age can become very critical and argumentative, or very moody and withdrawn. Nightmares, irrational fears, headaches and stomachaches often arise. Some children feel as if no one at school likes them, or others become suddenly self-conscious about being rich, poor, or otherwise "different." Parents may be accused of being unfair or of not understanding, as the child rushes off and slams his or her door.

Searching for an explanation for the changes in behavior, parents sometimes blame a new teacher, a recent move, changes in the family such as separation or the birth of a sibling, or simply "growing pains." An understanding of what is actually taking place can help us avoid needless worry and provide the support and guidance that children need during this time.

What is Happening?

The special needs of the nine year old are the result of an important change in consciousness that marks the end of early childhood and the transition to a new developmental phase. Rudolf Steiner, the founder of Waldorf education, states, "In the ninth year the child really experiences a complete transformation of its being, which indicates an important transformation of its soul-life and its bodily-physical experiences."

Earlier, before the age of five or so, the child has a dreamlike state of consciousness in which the outer world and inner experience end to flow together. Outer events are not "observed," but are deeply taken in through unconscious imitation. Whereas babies learn nearly everything through imitation, kindergarten-age children continue to imitate many aspects of their world, such as the movements of the teacher or parent.

While the power of imitation is so strong, the child feels united with the world and experiences no sense of aloneness. But with the loss of this power around the age of nine, the child feels separated from the world. Something that was hidden and slumbering begins to awaken. Nine year olds suddenly have a strong experience of themselves as separate beings, with a new feeling of distance from the world and other people. This sense of self, first experienced around age two-and-a-half, recurs now in a much deeper way, as the inner emotional life of the child begins to develop.

Although children react differently to leaving the sweet, dreamlike world of early childhood, one response is nearly universal: children become more conscious of their surroundings. You will probably find that what was once passed by unnoticed is suddenly focused on and questioned. This awakening to the world may be met with quiet astonishment or sharp criticism, depending on the child's temperament.

A critical child may notice whether the statements people make are grounded in the real world or are a veneer. He or she may begin to question parents and teachers, wondering, "How do they know everything?" and, indeed, "Do they really know everything?" Something in the child is seeking reassurance that the authority of the adult will stand the test of quality, and that it carries an inner certainty.

In contrast, another child may become more withdrawn and start to look under the bed at night, or may have frequent stomachaches in response to this new sense of being alone. Parents whose children suddenly want to be alone often feel as if they are "losing" their children, as if the children no longer want to share their developing inner worlds. This is a time when intimations of mortality and death can enter a child's consciousness. Religious questions and concerns about good and evil may also emerge with the child's increased self-awareness and sense of choice and responsibility.

Usually, within six months after the ninth birthday (and sometimes earlier), the children are profoundly aware of this new sense of separateness between the self and the outer world. As the "I" penetrates into awareness, children begin to experience themselves as self-contained beings. The often feel as though they are in a threshold situation, poised, as it were, on the cusp of their own destiny. A 70-year-old woman wrote of this time in her life: "In this year I had a significant I-experience. I had just come from school in the city and had to change trams. In this moment of waiting, the complete certainty came to me that now all of life lay before me and that I was the one that must travel it.

Essentially, the nine year old is experiencing his or her own identity-to become a separate individuality, able to confront the outer world. Ideally, the child comes through this difficult time with a sense of connection with his or her higher self, a kind of "knowing" that will remain even after the heightened awareness is integrated.

My son spent many difficult months in the throes of "the nine-year change." One night, as he popped out of bed for the third time, I had to muster great self-control to say, "What now?" "I'm glad I'm me!" he announced, radiating like the sun. He went on to explain, "It's just like the song "The Age of Not Believing." The words of the Disney song ran through my mind: "You must face the age of not believing, doubting everything you ever knew. Until at last you start believing, there's something wonderful in you." We all shared in his joy and thanked God that family life could once again return to normal.

Parenting Tips

What can parents do to help their child through this important turning point at age nine? Understanding what is happening will help both your child and yourself as a parent. When both parents, or parents together with the teacher, consider a child and his real needs, it can help give the child balance. Be patient– this, too, shall pass. Ten is a wonderfully harmonious time between the crisis at age nine and adolescence, when the next intensifying of self-consciousness occurs. Be willing to let your child have her own inner emotional life. You can't "fix it." Honor her need for privacy or her sudden impatience with a younger sister. Be willing to let go and tolerate distance. Your relationship is changing and will improve again once alterations have been completed. Be nearby with understanding and reassurance that she is still loved. Share your thoughts with your child about things that go beyond the every-day affairs of life. But don't limit your child by providing "answers" or definitions that can't grow within the child when asked about things like God or death. Have faith in self-healing, in your child's ability to come through this phase. Support individual artistic activity that attracts your child (writing poetry, keeping a diary, drawing or painting, music). Support your child's interest in the world by providing opportunities to build things, visit a farm, plant a garden, do work in the real world. Encourage a connection with the plant and animal kingdoms and with simple human creative activities now before the child explores the world of technology, which is more appropriate for adolescence. Nourish your child with stories that illustrate the interconnectedness of life and the powers of fate and destiny. The story of Joseph and his coat of many colors has this element of the dream heralding his destiny and the patience he needed to see it manifest.

In the curriculum of the Waldorf schools, the Old Testament stories are told in third grade because they mirror the inner state of the nine-year-old child. The creation story, for example, describes the child's own experience of leaving the paradisiacal realm of early childhood, acquiring new self-awareness, and with it the added dimensions of choice and increasing responsibility for one's actions. In fourth grade the heroic tales of the Norse myths represent the exploits of the new ego in larger- than-life fashion. The Waldorf curriculum also introduces the child to the world through projects in house-building, farming, and the study of the plant and animal kingdoms, not as abstract sciences, but in relation to the human being. Recognize that the child needs to establish a new respect for adult authority that goes beyond the blind acceptance of the younger child. Parents can encourage this by honoring a child's new relationship with a teacher or other adults in his life.

Steiner states, "What matters is that at this moment in life, the child can find someone– whether this be one person or possibly several persons is of less importance–whose picture it can carry through life." Parents can also help themselves be this kind of authority by presenting a united front to the child and by both sitting down with the child when questions of discipline arise (single parents may want to bring in a teacher or other adult during this time).

The magnitude of the changes that a child of this age is going through can be better understood if you contemplate the differences between the child of seven and the child of twelve. The seven year old is light-hearted and always in movement. The limbs are active for learning (through touching, doing, walking the times tables, and so forth). In contrast, the head is relatively large and still dreamy. The seven year old is just beginning to get adult teeth. His or her emotions are easily influenced by impressions from the world, with tears changing to smiles relatively easily.

The twelve year old, on the other hand, has a head that is very awake for thinking and longer limbs which seem heavy, tired, and often awkward to control. There is a rich and sometimes over-powering inner emotional life; the older child brings a great deal more to each experience. Physically, the sexual organs are beginning to mature as the child enters puberty.

The nine-year-old is in the middle between the world of early childhood and the world of adolescence. The physical and emotional changes which you may observe in your nine-year-old child are the outer manifestations of the tremendous change in consciousness which is going on within the child's expanding inner world. By understanding the nature of these changes, we can better provide support in parenting the nine year old.

Awakening to the world and a new sense of self brings with it a new need: to understand the real world of everyday life, while at the same time long for intimations of something beyond ordinary life. As parents and teachers, our task is to become loving authorities for the growing child, sharing both a true picture of the world and a sense of our own inner striving.

Notes

1. Quoted in Hermann Koepke, *Das neunte Lebensjahr* (Dornach, Switzerland: Philosophisch-Anthroposophischer Verlag, 1983), p. 41.
2. *Ibid.,* pp. 32-33.
3. Rudolf Steiner, *Soul Economy and Waldorf Education* (Spring Valley, NY: Anthroposophic Press, 1986), p. 167.

For More Information

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Special Planner One Instructions

Since this is the first month of lessons for the year more than half the lessons this month should be “corner-stone/review” lessons. These lessons should teach children very important skills they will use the rest of the year OR they teach the children the METHOD that they will use to build skills the rest of the year. For example when the kindergarten children learn to finger-knit this month, this will be a skill they will be able to use all year. However, when the first graders learn about the letter A, this is not all they will need to know all year but it is still a “cornerstone class” because they will be using the same method to learn the other letters all year. As a teacher this will also give you an opportunity to practice some of the basic teaching methods you will be using the rest of the year.

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

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

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

This first block roughly corresponds to the month of August. However, it is not dependent on the season or month at all. This correspondence is only included to allow you some extra seasonal/monthly materials. It is also useful for parents/teachers who are teaching more than one grade at once since all of our grades are organized in a parallel manner and created to fit together. However, if you do not start school until September that is OK. You can use this block any time during the year to fill in when you need extra materials or at the end of the year as a review block. Since there are no major holidays in August this is an ideal block to move around.

Circle Time in Third Grade

Note that during third and fourth grade you will not have a circle time like you did in preschool, kindergarten, first and second grade. You will be using verses for holidays, for recorder lessons (see separate recorder music), and morning singing.

You will start each day with one song, but will not do a complete circle time. For this reason I have created a selection of songs for third and fourth grade that are the same. You will use only two or three of these songs each month. You can also select music (for morning song or for recorder) from the sheet music selections. You can choose if you want to start the morning with a verse or use it for afternoon music lessons. If your student enjoys singing and reciting verses they may want to use all the verses for the month. If they don't prefer this activity you can use just one shorter verse.

You will find that some of the verses have tunes to them. You will find these tunes on the MP3s. If you do not find a tune then you may create one using your own imagination or have a child in the class come up with a tune (they are often good at this). You can also sing the poem or verse to the tune of a song you already know and see if it fits. This works about 90% of the time. It is amazing! My favorite is to recite the poem and let the kids move with the sound of the poem with movements inspired by the sound of the poem or to recite the poem in a rhythmic way and use some gentle percussion (gourds, shakers) to accompany the poem.

It is also fun to recite poems in rounds or at least part of them in a round style. If there is a verse or poem that you see below that does not have a tune and you would really love a tune for it please send me the verse at CustomerService@TheBEarthInstitute.com and the girls and I will try to come up with one for you. Between all of us we should be able to come up with something. However, depending on the time of year it may take a few weeks. I find that the circle times in third and fourth grade do not require as many tunes as they did when the children were younger. We often spend some of the circle time discussing things, doing some yoga or stretching and/or planning for the day. It is a centering time for us. Sometimes we do some of our music during circle time (harp or recorder). If you need more circle time music you may also take from the sheet music selections or the recorder book.

You may also use some of the songs on the next page as transition songs or as daily opening songs.

Opening Songs

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 top of nose)
("A" rubs down the other "A" and then shake finger in air like "shame" only the other way)
Good Morning Dear Beasts
(Make like a monkey)
And the Birds in the Trees
(Make a beak twice)
Good Morning Dear You and Good Morning Dear Me.
(hands reaching to each other, then hands cross over our chest)

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

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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 Third Grade

This is all about creating traditions and teaching children to make healthy choices. We use the same "special snack" for preschool through grade four 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 Planners?

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. S/he 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 occasionally work on two 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 nine “blocks” for your third 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. For example, you may choose to teach the block one and then move on to block five.

Third Grade Schedule for the Year

If using these daily planners your schedule is below. If you will be planning your own blocks you may want to use the other "general third grade" schedule on the third grade curriculum page.

Every Planner

Every block will include some of the following for the third grader so they are exposed to these subjects weekly even if they are not the main focus for that block:

- Farming Chores
- Math Practice
- Writing Practice
- Crafts & Handwork
- Soprano Recorder

Planner One

- German Form Drawing/Form Drawing
- Farming (Basic Lessons)

Planner Two

- Writing, Grammar & Spelling
- Farming (Planning Journal)

Planner Three

- Native American & Creation Stories
- House Building (Integrated with Native American/ Traditional Cultures)

Planner Four

- Old Testament (Or Other Text): Part One
- House Building (Integrated with Old Testament)

Planner Five

- Math – Volume & Space
- House Building (Integrated with Volume and Space)
- Farming (Integrated with Volume and Space)

Planner Six

- Math – Money and Time
- House Building (Integrated with Money and Time)
- Farming (Integrated with Money and Time)

Planner Seven

- Old Testament (Or Other Text): Part Two
- Writing, Grammar & Spelling: Part Two/Review

Planner Eight

- Textiles & Clothing
- Math: Long Division Review & More

Planners Nine and Ten

- Year End Review/Project

Note that you do not need to use these as ten planners. Some ways in which you can modify this format include:

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

Part One

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

Part Two

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

Part Three

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

Three-Day Cycle

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

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

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

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

The Two-Day Rhythm

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

Doing Two Main Lessons

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

1. If you do not get through both main lessons in the morning you can do the second one in the afternoon. Since our afternoons are dedicated to crafts and music it is usually easy to fit make up work into the afternoons, especially since some of the crafts we work with over three days may be done within a day.
2. You should take a break for a snack or a short walk between main lessons.
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 Third 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 skill-set. They will start to experiment with using different colors together in their work. They may also do some prep-work for their third grade year so that when the third grade year comes they can focus on using their skills more instead of spending as much time on learning new skills. For this reason they may also be introduced to needle-felting during this time.

Third Graders, like Adam and Eve, in the Old Testament that they study this year, are becoming more aware and realizing they will eventually need to “leave the parental nest/paradise.” Because of this, third graders will be reviewing all that was learned in first and second grade by focusing on farming and practical-life skills this year. In the process of “homesteading” they will do knitting, crochet and sewing. However, they will also learn things such as drop spindle work, weaving, simple embroidery and natural 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 school work. 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.

Nature Stories & Nature Walks for Third 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.

This year, in third grade, the students will go into more into depth about many aspects of nature including poisonous plants, volcanoes and other aspects of the natural world. The students will also have a focus block on farming and will work on many gardening and farming skills all year long. However, although the stories in the science block will be more complex and scientific, the third grade child is still at the stage where they were listening and enjoying only. All the concepts they study this year will be covered in the upper grades in more depth.

Next year during the fourth grade year 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 a variety of 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 will continue to take nature walks daily and connect these to their main lessons when possible.

Telling Stories to Third 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 will introduce the concepts of noun, verb and adjective and how to spell some words. Students will also do more writing this year.

Storytelling in Waldorf Education

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

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

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

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

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

Years later, when we worked on the Fable Block we told the same story, but this time it was experienced in a much different way. I told the story to my student, I drew a picture of the story in chalk on the board, and they copied picture of the fable in their Main Lesson Book. The process of drawing the fable, rather than using the figures was one thing that brought the story more into the moral realm for the student, but it was also their age. For the second grade student's heart needs to hear stories of saints, heroes and stories with morals and lessons. Since their heart craves this kind of story, this is what they will hear when the story is presented.

The process of drawing the story also made the same story a much different experience for the child. When we watched the teacher telling the story with ethereal silks, a gentle voice and gentle movements and colors it was enchanting and dreamy. When we picked up our block crayons and put colors and images on paper it was something solid and stable – like the moral itself.

In her evaluation of Steiner kindergarten classrooms, Waldorf teacher, Mary-Jane Drummond says,

> "…constructing an account of a children's imaginative play, around the idea of a doorway, or rather doorways….through a third door, children pass into a world that they will share with a wider society than that of their intimate friends. Here they become part, as and when they choose, of their whole society's enduring stories. Through this door traditional stories, poems and songs that communities have shared together over the centuries. This is the door that opens whenever an educator brings children together to tell them a story, implicitly inviting them to recognize the role of myth, fable, and story in humankind's search for meaning, implicitly inviting them to join that search. The themes of these important stories appear again and again in the observations in my notebooks."

Fairytales for All Ages

Although fourth 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 a man & animal lesson for the day. You do not need to set it aside because "fourth graders do not do fairytales." Fourth 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– for children of any age. Although he recommended focusing on different genres of stories at different times in the child's life he did not restrict the telling of different genres of stories for discipline or other reasons.

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

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

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

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

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

Telling Stories in Different Ways

One of my favorite examples of how storytelling can be different comes from Dr. Clarissa Pinkola Estés. She explains how her family tells one classic story in a different manner than we are most familiar with She says,

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

In another beautiful article she talks about how many people see Little Red Riding Hood as a tale that is meant to scare children from talking to strangers and illustrate the fragility of the young girl, but that it is really a tale of feminine wisdom and power. Reading examples like these from The Emperor's New Clothes and Little Red Riding Hood can help inspire teachers to find their own voice when telling fairytales, fables and other stories to their students. Maria Tartar, the author of *Enchanted Hunters: The Powers of Stories in Childhood* says,

> I am deeply committed to the idea of our creating our own versions of these stories. That is, if you're not comfortable with Gretel getting behind the witch and pushing her into the oven, tell it in a different way, or rewrite it. Or you know, look at another cultural production that takes the story in a different direction….And so there is a certain kind of wisdom encapsulated in the tale. But for centuries I think we've made the mistake of trying to pin a single message or moral on the story….Yeah, Charles Perrault did this in France. He ended each story with a moral. William Bennett did this in The Book of Virtues…" Ullrich Heiner, in his book, Rudolf Steiner, says, "The Waldorf curriculum is not intended to be a mechanical aggregate for different series of content that stand in relation to the child's development. Rather, the long-term organic structuring of content through the teacher is to ensure that 'the child does not experience individual areas of knowledge as separate, but as a wonderfully, ordered, unified, cosmos.

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."

Tips for Third 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: Form Drawing
Complementary Main Lesson: Farming I

Form Drawing in Third Grade

In third grade we experience an exciting change – the forms we make that cross over each other actually emerge into new forms. This has to be one of my favorite lessons and one that my son could do over and over again. It is no coincidence that at this age the brain is actually doing the same thing – it is creating cross over nerve impulses and creating, in the child, more of an ability for the right and left brain to communicate. The form drawing in third grade really helps to develop this ability.

We have already experienced some lessons in basic crossing and symmetry, crossing over symmetry, and Vertical symmetry. We will continue to explore metamorphosis of forms. Besides the symmetry and mirror exercises, one can start to practice perhaps from the Third Grade on the somewhat more difficult metamorphosis forms, which are mentioned in the same lecture. Here too our task is to enlarge and widen the stimulating suggestions given. Designs should be transformed in such a way that out of a harmonious parallel movement, a harmonious asymmetrical counter-movement is created.

If you have access to the Teacher Support Package you may want to watch the video, "How to Teach Form Drawing" for some great tips from Waldorf Teacher Diane Power.

Farming Basics

This year the children are ready to plan and take care of a garden on their own with a little help. This will be their main science lesson for the year and they will be involved in all aspects of gardening. I will provide lessons each month for what they need to do in the garden that month. However, it will be helpful to them to be able to look ahead and see what they will be doing. Perhaps they can create a garden calendar or add this list to their garden journal. All children should start a journal at this time, which should include:

- What they planted
- Plans for the garden
- A to do list
- A daily record of observations in the garden
- Anything else they wish to include in this journal

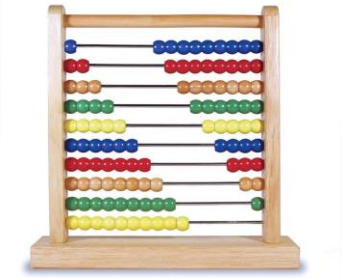
During this first month we will be doing some very basic lessons in gardening including creating a compost pile (or bin) and planting or planning a "Three Sister's Garden."

Glossary for Knitting

You may see the following terms used in some of the knitting patterns we provide or the knitting patterns you find online. Print out this guide to help you read patterns.

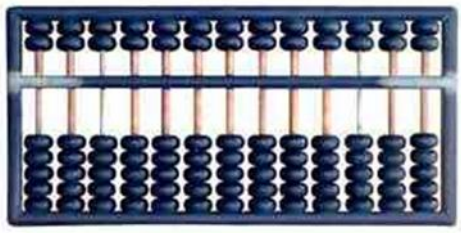
BEG = begin
BO = bind off
CC = contrasting color
CO = cast on, cast off
CM = centimeter
CN = cable needle
CONT = continue
DEC = decrease
DPN =- double pointed needle
INC = increase
K = knit
K1, S1, PSSO = knit one, slip one, pass slipped stitch over
K2tog = knit two together
K2tog tbl = knit two together through back loop
MC = main color
M1 = make one
P = purl
P2tog = purl two together
P2tog tbl = purl two together through back loop
PAT = pattern
PM = place marker
PSSO = pass slip stitch over
REM = remaining
REP = repeat
RS = right side
RND = round
SSK = slip 1, slip 1, knit two together
S1 = slip one
S1, K1, PSSO = slip 1, knit 1, pass slipped stitch over
ST = stitch(es)
St ST = stockinette stitch, stocking stitch
TBL = through back loop
TOG = together
WS = wrong side
WYIB = with yarn in back
WYIF = with yarn in front
YFON = yarn forward over needle
YFRN = yarn forward round needle
YO = yarn over
YON = yarn over needle
YRN = yarn round needle
* = repeat instructions following or between asterisk as indicated
[ ] = repeat instructions inside brackets as indicated

The Abacus



Another great way to practice math this month and the rest of the year is to continue your work with the abacus. If your child worked through Earthschooling first grade then they have already worked with the abacus. It is important they continue to practice with this tool so they are ready for more advanced work in third grade. If you don't have an abacus you can find a simple one at a store nowadays. They are even sold as "toddler toys" in colored wooden form. However, be sure to purchase the right kind of abacus for your child. For third graders and below I usually stick with a very simple design. This design is perfect for practicing tens because each row has ten beads of the same size and color. Your basic abacus will look like this. If you have a wooden box and some string you can even create one of your own out of string, beads and a box. This is a variation on the Russian Abacus. A true Russian Abacus would have two different colors in each row with two varying colors being in the middle.

The "real" abacus most people use and the one we use in the older grades has two levels – five beads on the bottom and two on the top. The beads on the bottom are called "earth beads" and have a value of one each. The beads on the top are called "heaven beads" and have a value of five each. Each column represents a value of ten. You can actually assign different values to the beads depending on what "base system" you are working in. However, of course our modern number system is base ten, so for now stick with the values of 1 and 5. Anything else is complex even for an adult to understand. However, I did want to mention it. Your abacus will look like this. This is called the Chinese Abacus.



For the exercise of touching ten I always use an abacus. Teaching students how to use an abacus properly is a wonderful way to introduce them to the number ten and the power of what a base ten number system can do. For an activity today teach your students how to use an abacus. This lesson may take a few days. Don't worry if the students don't understand this right away. However, once they know how to use it, start to integrate the abacus in their daily (or at least weekly) math practice. Using the abacus helps them gain visuals of the process and can assist them in their visualization process as they work with larger and larger numbers. Using the basic abacus is very simple. You can use it to add, subtract and even multiply. A basic abacus can be used in a few different ways. However, as a first grader we will use in in a very basic manner. In this manner the first row represents your 1s, then 10s, then 20s. This means the bottom of your abacus will be the last row and will enable the child to count to 100 if they were to count every bead from the beginning to the end. Keep in mind that this is not a "true abacus" method. We will not be introducing place value until next year because children are only working with single digits this year.

Here are a few ways in which you can use your simple abacus to help the child with tens, as well as other concepts this year:

1. Students should start by knowing that the right hand column are the numbers they are using and the left hand column are numbers they are not using. So they can add numbers together by sliding them over into the right hand column. So to add 3 + 5 the student would first slide three of the beads in the top row over to the right (the color blue in the picture above). They would then slide five beads over to the right. They would then count the total of the beads. This is an easy way to visualize adding numbers together.
2. To practice "the tens" students can slide an entire row over to the right and each time they do they can see what the total number of beads is. If you start at the top and go down the student would be able to count 10, 20, 30, 40, 50 and so on…
3. Challenge the student to find a different way to make ten on each row. For example. In the first row they might slide over one and then nine. In the second row they would slide over two and then eight. They can do something different in every row and finally they can see, visually, that all the rows ended up the same (all ten) even though they did something different each time!
4. You can also use this simple method to subtract. Do this by having the child slide all the beads in all the rows over to the right. Then have them count those beads up to 100. They will always be 100. Now have them subtract different numbers from ten. How many are left in each row? For example, tell them "please subtract three beads from the first row." They will then slide three beads over to the left and will see there are seven left. This represents 10 – 3 = 7. You can give them a different problem for each row and have them copy the results in their Main Lesson Books.
5. You can also use this simple abacus to multiply. Give the child a simple problem like 2 x 4. Show them that to do this they have to slide over groups of four twice. They may have to carry into the next row when the numbers get higher. They can then count the total of beads.
6. To use the simple method to divide you can have the student re-create some of their division problems on the abacus. Write some simple division problems on the board and then have the student slide beads on their abacus to represent the written problem. For example, if you wrote 8 divided by 4 on the board you would have the child slide eight beads over to the right. You would then ask them "how many sets of four can you make using only those beads?" They will then slide four of them a bit more over to the left (but not touching the unused beads to the left) and see that four are left on the right so they have created two sets of four.

How to Read the 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.
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, 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.

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

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

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

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

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

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

1. Teach main lesson to younger students for 10-15 minutes
2. Leave younger students to work on their main lesson books
3. Teach older students their first main lesson for 10-15 minutes
4. Finish up with younger students and direct them to free play, reading, outdoor play, clean up, food prep, 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 for "How to Do A Main Lesson"*

Week One New Rhythm	**Monday** Purple - Rice	**Tuesday** Red – Barley	**Wednesday** Yellow - Millet	**Thursday** Orange - Rye	**Friday** Green - Oats
Morning A Breathing Out	**Circle Time & Math Practice** Farming Chores	Circle Time & Math Practice, Farming Chores	Circle Time & Math Practice, Farming Chores	Circle Time & Math Practice, Farming Chores	Circle Time & Math Practice, Farming Chores
Morning B Breathing In	**Snack or Breakfast** Brown rice with grapes, blueberries, blackberries – something seasonal	**Snack or Breakfast** Barley with apple, raspberries, cherries, strawberries, watermelon	**Shape Cornerstone Bread One & Snack** Millet w/ nuts banana, squash pears, mango	**Snack or Breakfast** Rye with oranges, tangerines, mandarins, melon, mangoes	**Snack or Breakfast** Oatmeal with raisins, grapes, wheatgrass, snowpeas, apples, pears
Morning C Breathing Out	Snack: prep, eat & clean	Snack: prep, eat & clean	Snack: prep, eat & clean	Snack: prep, eat & clean	Snack: prep, eat & clean
Morning D1 Breathing In	*Early Childhood:* Free Play *G1 and Up:* Main Lesson: Form Drawing	*Early Childhood:* Free Play *G1 and Up:* Main Lesson Form Drawing	*Early Childhood:* Free Play *G1 and Up:* Main Lesson Form Drawing	*Early Childhood:* Free Play *G1 and Up:* Main Lesson Form Drawing	*Early Childhood:* Free Play *G1 and Up:* Main Lesson Form Drawing
Morning D2 Breathing In	*Early Childhood:* Free Play *G1 and Up:* Main Lesson: Farming: Basic Lessons	*Early Childhood:* Free Play *G1 and Up:* Main Lesson Farming: Basic Lessons	*Early Childhood:* Free Play *G1 and Up:* Main Lesson Farming: Basic Lessons	*Early Childhood:* Free Play *G1 and Up:* Main Lesson Farming: Basic Lessons	*Early Childhood:* Free Play *G1 and Up:* Main Lesson Farming: Basic Lessons
Morning E Breathing Out	**Nature Walk** or Advanced Nature Story	**Nature Walk** or Advanced Nature Story	**Nature Walk** or Advanced Nature Story	**Nature Walk** or Advanced Nature Story	**Nature Walk** or Advanced Nature Story
Lunch Breathing In	Lunch: prep, eat & clean	Lunch: prep, eat & clean	Lunch: prep, eat & clean	Lunch: prep, eat & clean	Lunch: prep, eat & clean
Afternoon A Breathing Out	**Crochet**	**Crochet**	**Crochet**	**Crochet**	**Field Trip** or **More Crochet**
Afternoon B Breathing In	*EC:* Rest Time G1 and Up: Handiwork, Craft. G3: (or Farming)	*EC:* Rest Time G1 and Up: Music **Soprano Recorder**	*EC:* Rest Time G1 and Up: Handiwork, Craft. G3: (or Farming)	*EC:* Rest Time G1 and Up: Music **Soprano Recorder**	**Field Trip** or Catch Up Work
Afternoon C Breathing Out	*EC:* Craft *G1 and Up:* Catch Up	*EC:* Craft *G1 and Up:* Catch Up	*EC:* Craft *G1 and Up:* Catch Up	*EC:* Craft *G1 and Up:* Catch Up	**Field Trip** *Or Catch Up Work*

Weekly Verse

Tingaleo

Spanish
Tingaleo, ven borriquito ven
Tingaleo, ven borriquito ven
Burrito veloz y lento tambien
Mi burro viene y mi burro va
Burrito veloz y lento tambien
Mi burro veine y mi burro va
Tingaleo, come little donkey come

(Repeat)

Day #1: Math Practice

Dice! Lucky 7

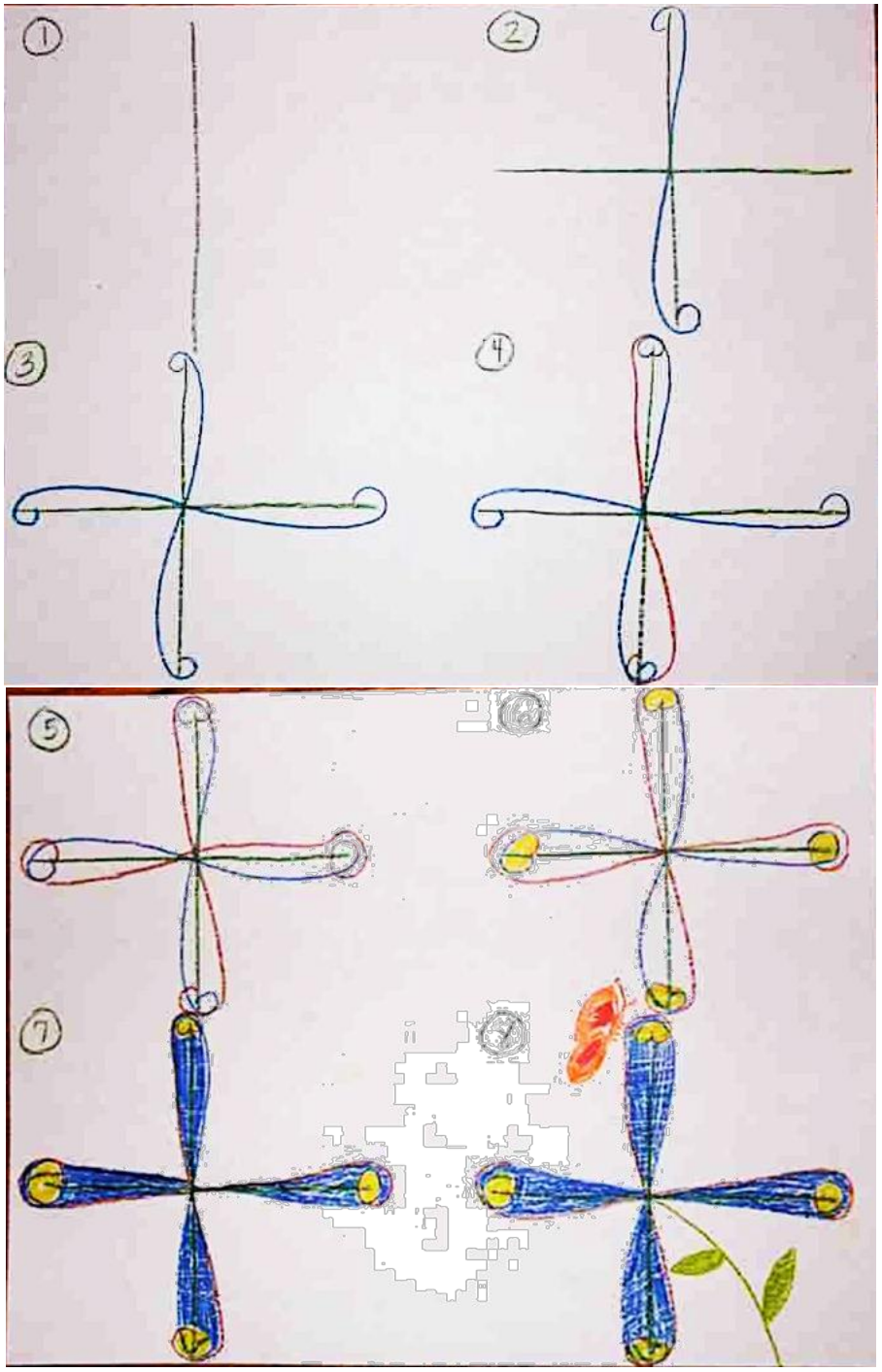
Your goal this month is to make sure students are completely comfortable with their basic math facts. To increase this comfort level we will put problems on the board or do an activity with students every day this month. This first week we will work on addition facts, the second on subtraction facts, the third on multiplication facts and the fourth week on division facts. You may receive some protests from students who say, "I know this already" or "we did this before." However, I guarantee you there are very few third graders who are already proficient with these facts. It is these basic facts that provide the very core of math learning for the rest of their lives. Most students who have issues with math later in life do not have issues because they are not good at math or don't understand the new concepts. The core issue is that they are not yet proficient at their math facts and so their poor brains need to make two calculations for every problem instead of just one. Proficient means that when the teacher says "9 x 9 is" and student should automatically be able to see the number 81 in their head and not need to do any figuring at all. The only way to get to this point is by playing games, recitation and practice. It may take your third graders the entire year to reach proficiency and they may even be working on some of the basics into their 4^{th} or 5^{th} grade year. Daily practice is the key.

Today we will start with a game to practice adding up to seven. Did you know that if you roll a die that each side of the dice (the bottom and the top) will always add up to seven? Tell your student to roll the dice ten times and then quickly tell you the total of what is on the top and bottom. How many rolls does it take them to "catch on" to this trick?

Day #1: Main Lesson: Form Drawing

Crossing the Midline Steps 1-8

In this lesson the child is practicing how to divide a line in half visually. They then practice how to coordinate crossing through that same point in the line multiple times. I have provided two samples here. The first is more basic, the second is more complex.



Day #1: Complementary Main Lesson: Farming

Prepare Your Garden

There are two ways to do the lesson this week. You can do a quick "overview" of everything the garden will be doing this year as we have laid out in the lessons this week. OR, you can focus on just the *one* aspect of the garden you will actually be working on now and leave the other lessons for their appropriate time (print them out or bookmark them with the appropriate month for your region so you can go back to them). You will also want to prepare for next week by ordering worms and getting seeds. You can order earthworms online, dig them up from your garden or get them from any place that sells live fishing bait. The seeds you purchase will be corn, beans & peas as well as a few seeds that usually grow in your region. I like herbs because they are easy to care for and do not require a lot of care. Squash, cotton, watermelon and sunflowers are also favorites for kids. You might even want to start the week with a drawing on the chalk board like one of our Earthschooling members did.

Earthschooling Member, Sofie Brodebeck

Our Learning Garden

This year the children are ready to plan and take care of a garden on their own with a little help. This will be their main science lesson for the year and they will be involved in all aspects of gardening. All children should start a journal at this time, which should include:

- What they planted
- Plans for next year's garden
- A to do list
- A daily record of observations in the garden
- Anything else they wish to include in this journal

Have them copy the following schedule into their Main Lesson Book (this will also be penmanship, writing and language practice). You can adjust this schedule for the area of the world you live in by changing the months. I've lived in the Southern Hemisphere before and we were able to follow a similar schedule by changing the names of the months with each task. We also had to plant more heat-hardy plants (like cotton instead of beans) because we lived in a desert area. For specific plants that do well locally please consult local resources. You can also create an indoor "farm"/garden using the lessons below.

Garden Schedule for the Year (Northern Hemisphere)

AUGUST
- Harvesting (and wild-crafting! This is something extra!)
- Composting (you will be doing this ALL YEAR)

SEPTEMBER
- More harvesting
- Extending the gardening year

OCTOBER
- Storing the harvest

NOVEMBER
- Reading the garden for next year

DECEMBER
- Indoor gardening

JANUARY
- Designing and Planning a Garden

FEBRUARY
- Starting the garden indoors
- More designing and planning

MARCH
- Planting
- Learning about beneficial insects and pests

APRIL
- Planting
- Learning about nutrients in the soil

MAY
- Weeding
- Learning about what a weed is

JUNE & JULY
- Watering the garden
- Learning about the "garden water cycle"

Day #1: Handwork: Knitting & Crochet Review

Note that if you need some extra time to get your rhythm going or need this time to catch up with your main lesson you can save knitting until next month. Your student will have a handwork project each month to do. However, a third grader should be comfortable with knitting already. So we will be doing one basic knitting project this month as a review.

I have also included a crochet project below for review. We did this project last year. However, we will repeat it to review the process of crochet. If your student does not know how to crochet or knit they will need to do both of these projects so you may need to allow them to continue the projects into their free time and/or next month.

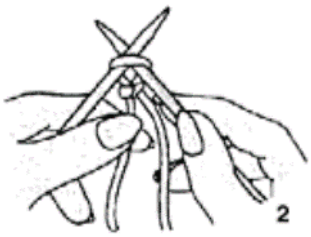
Basic Knitting Skills

If the teacher does not know how to knit she should watch “How to Knit: How to Knit a Rabbit” on the Essential Parent/Teacher Guide page (also may be found on your curriculum page). This short video will teach you all the basics as well as a story you can tell the kids. You will be introducing them to knitting this month. We allow a month for this introduction to accommodate all the temperaments. The sanguine will watch what you are doing, take the instruction and jump right in. If they make mistakes it won’t bother them, they will forge ahead, and learn how to correct the mistakes. The choleric will insist on seeing everything laid out before them a few times and will be eager to start on their own. However, they will need a lot of individual help at first as they like everything to be ‘just right’. They will not forge ahead and make mistakes as the sanguine. They will wait for you to help move them along until they are quite adept at it. They are quick learners but need a lot of personal attention at first. The Melancholic may not enjoy the story or may become confused by it if it is not told exactly corresponding to the technique. They will relate to the technique and movement more than the story. Once they understand the process and order they will be able to repeat it with great skill. The phlegmatic will want to watch others try and fail first. It may take them a month (or so) to decide to try themselves. However, until they are ready it will be of great benefit to them for you to show them the process again and again, tell them the story-poem over and over and allow them to watch you and others knitting. Along with the visuals in the video we have provided step-by-step pictures below. A nice supplement to these lessons would be to join a local knitting club or group.

Casting On

Step 1: Make a slip knot on the shaft of one needle. This counts as your first stitch.

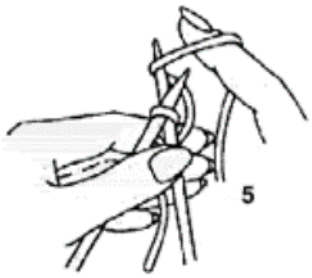
Step 2: Place this needle in left hand. Hold other needle in right hand to control the yarn. Insert point of right needle, from front to back, into the slip knot and under the left needle.



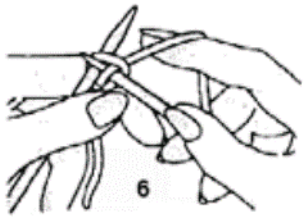
Step 3: Hold left needle still in left hand, and move left fingers over to brace right needle.

Step 4: With right index finger, pick up the yarn from the ball.

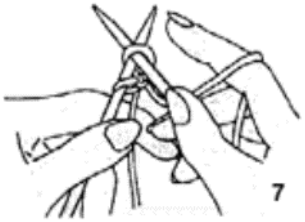
Step 5: Release right hand's grip on the needle, and use index finger to bring yarn under.



Step 6: Return right fingers to right needle, and draw yarn through stitch with point of right needle.



Step 7: Slide point of left needle into back of new stitch, then remove right needle.



Step 8: Pull ball yarn gently to make the stitch fit snuggly on needle. You have now made one stitch (called casting on), and there are two stitches on left needle (slip knot is counted as a stitch).

Step 9: Insert point of right needle, from front to back, into stitch just made, and under left needle. Repeat Steps 5 through 9, 26 more times, until you have 28 stitches on the left needle. This completes the cast-on row, which is the way all knitting is begun.

KEEP THIS ROW ON YOUR NEEDLE!

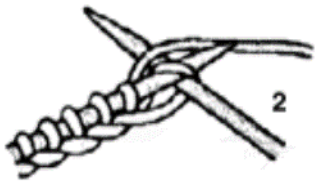
Knitting a Row (First Row and Onwards)

Here is a POEM I use to remember how to knit (for beginners) as you do each step you can repeat the following rhyme:

Knitting Poem
In through the front door (step one)
Out around the Back (step 2)
Leaps through the window (step 3)
And off jumps Jack! (step 4)

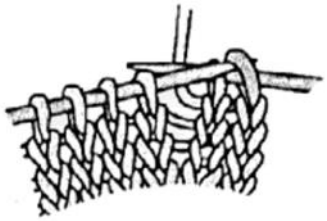
Step 1: Hold needle with stitches in left hand; insert point of right needle in first stitch, from front to back, just as in casting on.

Step 2: With right index finger, bring yarn from ball under and over point of right needle.



Step 3: Draw yarn through stitch with right needle point.

Step 4: This step now differs from casting on: Slip loop on left needle off, so new stitch is entirely on right needle. This completes one knit stitch. Repeat Steps 1 through 4 in each stitch still on left needle. When the last stitch is worked, one row of knitting is completed.



Binding Off

Step 1: Knit the first 2 stitches; insert left needle into stitch you knitted first, and pull it over the second stitch and completely off the needle. One stitch is now bound off.

Step 2: Knit one more stitch, insert left needle into first stitch on right needle, and pull it over the new stitch and completely off the needle. Another stitch is bound off; don't work too tightly.

Step 3: Repeat Step 2 until one stitch remains; now cut yarn from skein, leaving a 6" end. With needle draw end up and through last stitch to secure it. Thread yarn end into yarn needle and weave end into several stitches to secure it.

Knitted Square Project

To complete your project you will continue to knit the stiches on your first row until you have completed the 28 stiches. Keep in mind that the first row is always the hardest to knit. Sometimes I have to help students with this first row.

After you finish the first row continue to knit for 30-40 more rows until you have a square. This can serve as a hot pad or serving pad for dinner dishes or for snack time plates and dishes.

Crochet Doily Project

We did this project in second grade. To review crochet terminology and process we will be repeating it now. If you need a visual for how to do this project there is a video on the Third Grade Curriculum page under "Teacher Tutorials."

Key

ch = chain stitch ss = slip stich
sc = single crochet
hdc = half double crochet dc = double crochet
yo = yarn over

Foundation Loop

- ch 4
- ss into first chain to create a loop

Round 1

- ch 3
- dc 13 into the center of the loop
- ss into the top of your ch 3 to complete the circle

Round 2

- ch 3
- dc 2 into the same stitch that your ch 3 is coming from
- {ch 3, skip 2 stitches, dc 3 into the next stitch}
- Repeat { } 3 times
- ch 3
- ss into top of first ch 3 of Round 2

Round 3

- ss 1
- Make a shell (all go into the same stitch): ch 3 (this serves as your first dc of the shell), dc, ch 2, dc 2
- {ch 4, make a shell (dc2, ch 2, dc 2)}
- Repeat { } 3 times
- ch 4
- ss into top of first ch 3 of Round 3

Round 4

- ss 1
- ss into ch space
- ch 3, dc 4 into the same stitch that your ch 3 is coming from.
- {ch 2, dc 3 into ch space, ch 1, dc 5 into next ch space}
- Repeat { } 3 times
- ch 2, dc 3 into ch space
- ch 2
- ss into top of first ch 3 of Round 4

Round 5 – Edging

- ss 2
- sc into the same stitch where your ss is coming from, hdc, dc, hdc, sc
- {ch 5, sc, hdc, dc, hdc, sc into the center of next group of either 3 or 5 dc from round 4}
- Repeat { } 8 times
- ch 5
- ss into your first sc of Round 5
- Fasten off leaving a tail. Weave in the beginning and end tails.

Notes

1. You may change color each round. Tie the old color and the new color yarn ends together making a strong square knot. Leave long enough tails that you can weave them into your work.
2. Depending on your yarn and how tightly you crocheted, you might need to "block" your work to help it lay down flat. To block, soak the doily for a minute in warm water. Wring gently. Lay the doily onto a foam or wool or other mat surface. Place push pins, T-pins or quilting pins into the edges to hold your work in the correct shape. Allow to dry, remove pins.
3. Doilies traditionally are made with very thin yarn or crochet thread and a slim hook, such as a size B or smaller. Once you get the hang of making doilies, challenge yourself to make a traditional, thinner doily. If your student has already made a doily in second grade and they are comfortable with crochet this may be the perfect time to switch them to a thinner yarn for more challenge.
4. Create your own edging, or challenge yourself to make your own pattern to create a different look.

Day #2: Math Practice

Dice! Lightning Addition

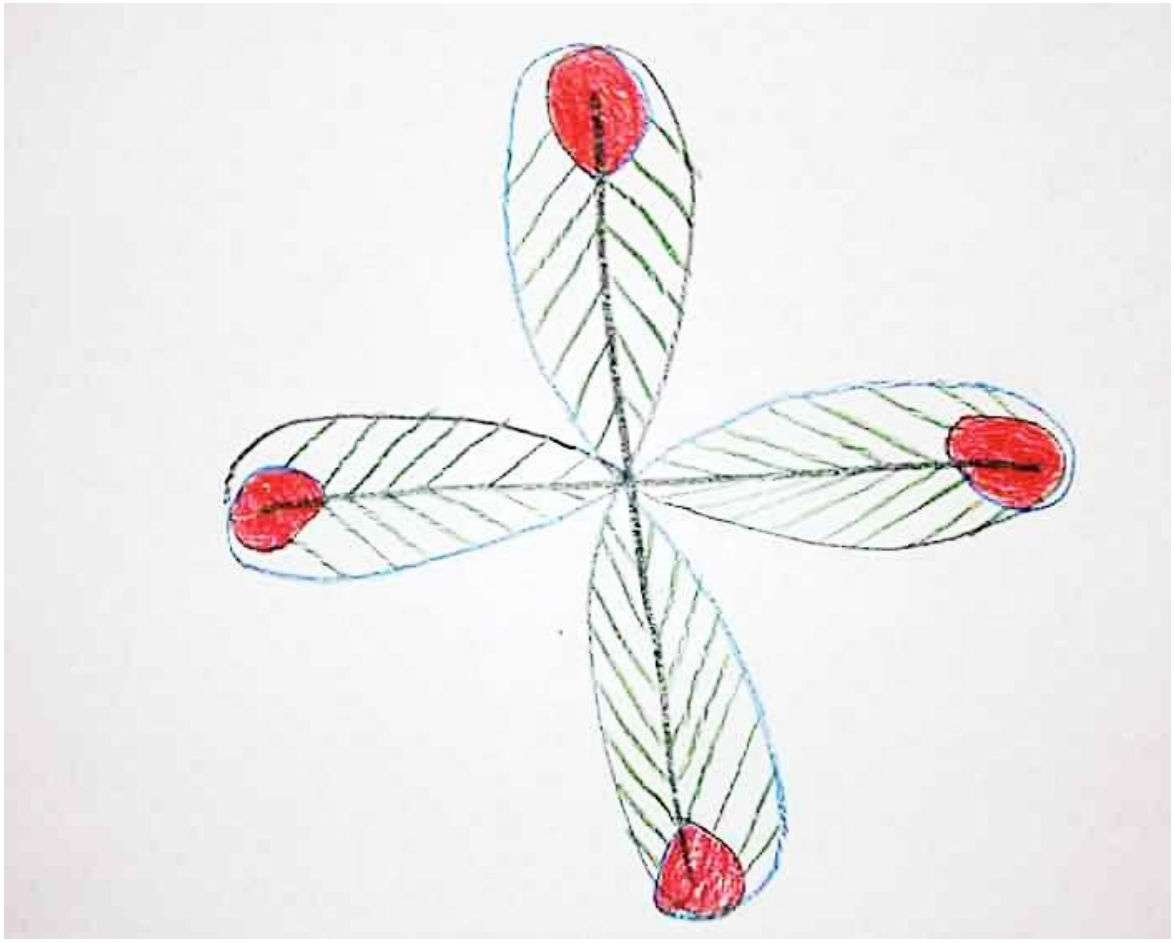
Your goal this month is to make sure students are completely comfortable with their basic math facts. To increase this comfort level we will put problems on the board or do an activity with students every day this month. This first week we will work on addition facts, the second on subtraction facts, the third on multiplication facts and the fourth week on division facts. You may receive some protests from students who say, "I know this already" or "we did this before." However, I guarantee you there are very few third graders who are already proficient with these facts. It is these basic facts that provide the very core of math learning for the rest of their lives. Most students who have issues with math later in life do not have issues because they are not good at math or don't understand the new concepts. The core issue is that they are not yet proficient at their math facts and so their poor brains need to make two calculations for every problem instead of just one. Proficient means that when the teacher says "9 x 9 is" and student should automatically be able to see the number 81 in their head and not need to do any figuring at all. The only way to get to this point is by playing games, recitation and practice. It may take your third graders the entire year to reach proficiency and they may even be working on some of the basics into their 4^{th} or 5^{th} grade year. Daily practice is the key.

Today we will play another adding game with dice. Have your students roll two dice ten times. Each time see how long it takes them to add up the numbers on the dice. Challenge them to do this another ten times and see if they can do it even more quickly. Then have them roll the dice five times and put those problems in their Main Lesson Book with the answers.

Day #2: Main Lesson: Form Drawing

Crossing the Midline Peacock Feathers Example

This is how the lesson looks when I drew the form with my son. As you can see he was inspired to add all sorts of things to the original form. Today you will have your students create the same form they did on day one. However, today they will add decorations to it like we did below.



Picture by Sunii Mandil, Copyright Earthschooling

Day #2: Complementary Main Lesson: Farming

The Cycle of the Seed

Today we will tell a story about a plant that nature grows all by itself. We will talk about how we will plant seeds in our garden. However, we will also talk about how nature plants her own seeds. Plants that we call weeds are actually very useful herbs for both people and wildlife. But how do they grow without us needing to plant seeds every year? What happens is that each plant releases its seeds in a different way (like the fluff on a dandelion or the black seeds in the middle of a sunflower), the seeds then drop to the ground, are stepped on by animals and grow into another plant. Or, they are sunk into the ground by rain and they grow into another plant. Sometimes animals or birds eat the plant or seeds and when they leave their scat (animal poop) or droppings (bird poop) on the ground the seeds can be distributed in different places.

In my garden I feed the birds sunflower seeds. You can tell how seeds are naturally distributed by observing where sunflowers have now grown around the garden. If I walk around the garden today I see a sunflower on the back fence, one along the side of the house and another outside the fence. These are sunflowers that I never planted. Try setting up a birdhouse outside your classroom window and making these same observations all year. This is an optional project and can be done in your free time, during your nature walk time or on the weekend. All you need to do for this project is purchase a pole, a small birdhouse and some seed from a local store. Today you can have students draw the following image in their Main Lesson Books to show the "life cycle of the seed."

Life Cycle of the Seed by Earthschooling Member Susan Howard Murthy

This is a story you will tell about one plant grown by Mother Nature that is very common in Europe and America …

The Nettle Plant

Inspired by The Storyland of Science*, most parts of the story have been completely changed to be more suitable to a third grade audience. This version contains many original passages and is copyrighted by Earthschooling.*

Once upon a time a young girl named Cynthia saw a large butterfly flying over the weeds that grow at the foot of the wall. Oh, what a magnificent butterfly! On the upper side its wings are red, fringed with black, with big blue eyes; underneath they are brown with wavy lines. It alights.

The little girl made herself as small as she could and then approached softly on tip-toes. She put out her hand, and, all at once, the butterfly was gone. Instead of a butterfly her hand grasped a leaf that was at first soft and inviting but then suddenly she felt as if she had been bitten by one hundred bees or perhaps even a scorpion!”

"A scorpion has stung me!" she cried and ran back to her home.

Her mother replied, “there are no scorpions in our garden, let me see your hand.”

"But it feels like a scorpion! I ran after a butterfly, and when I put out my hand to catch it on the weeds at the foot of the wall, something stung me. See!"

So Cynthia’s mother walked out to the garden wall with her to see what creature may have bitten Cynthia.

“Perhaps it was a bee?” mused her mother.

But as they approached the wall she could see immediately what must have happened. For near the wall where Cynthia had seen the butterfly was “nature’s pincushion” – and it was not a bee, nor a wasp, nor a scorpion. It was a small green plant that really looked quite friendly and soft.

“This plant is called nettles,” explained Cynthia’s mother, “It’s leaves, stems, slightest branches are covered with a multitude of bristles, stiff, hollow, and filled with a venomous liquid. When one of these bristles penetrates the skin, the point breaks, the little vial of venom opens and spills its contents into the wound. From that comes a smarting but not dangerous pain. You see, the nettle's bristles act like the weapons of venomous creatures. It is always a hollow point that makes a fine wound in the skin, and passes a drop of liquid into it. Thus nettle is not a venomous insect like the scorpion but it is venomous. It is a venomous plant!”

"But if it is so venomous then how does that little caterpillar crawling there even survive?" exclaimed Cynthia.

"Ah!" replied her mother, "*Venomous* is not the same thing as *poisonous*. *Venomous* is said of a substance that, introduced into the blood by any kind of a wound, causes injury in the manner of the scorpion's venom. *Poisonous* is said of a substance that, swallowed or introduced into the stomach, may cause sickness or death. Nettles will not cause you or the caterpillar to die. It will not poison you. It will just make you itch and make you very uncomfortable."

Cynthia looked at the nettle plant again. "It reminds me of a porcupine," she said. Porcupines look so fuzzy and sweet but I know that if you touch them their bristles can hurt. So many plants and animals have tricks that they play on us!"

"Yes," replied Cynthia's mother, "Nature has many tricks it plays on us. Do you know why?"

Ask your students why they think nature plays tricks on us. The answer is because nature has many ways to protect itself against predators that are human and non-human.

Day #2: Handwork: Knitted Square/Crochet Doily Project

Students should continue their knitting or crochet project today.

Day #2: Soprano Recorder Lesson

If your child has not completed their lessons in pentatonic recorder you can use the pentatonic recorder block to catch them up or you can simply skip to the soprano recorder block. If you skip to the Soprano recorder block you will miss the pentatonic recorder story and some of the basic exercises in holding the recorder. However, we need to review those at the beginning of the year so we will do that now.

General Teacher Instructions for Soprano Recorder this Year

Make sure your child knows how to hold, blow into and take care of their recorder. If they have been using a pentatonic recorder in second and third grade they already know how to do this. If not, I have provided the information here again.

Choose the sheet music you want to play (according to season, interest, etc...) from the Waldorf Basics page. There are sets of sheet music on that page arranged according to month and intended to be used for recorder, xylophone or even violin or piano lessons.

Print out multiple copies of the file “Soprano Recorder Music Cards.” Arrange these cards in the order you need to play the music you have chosen. This makes it easy for you to teach the lesson if you are not familiar or comfortable with the recorder.

Once you have done a few lessons as the leader, have your child choose some music from the Sheet Music Selections and arrange the cards by themselves.

Make sure they know how to read the beats on each note of the regular sheet music and can indicate this on the cards they lay out (see the sample below from the pentatonic music book).

As they become more confident encourage them to read straight from the music. By the end of the year they should be able to read straight from the sheet music and play the recorder. By following this simple process above this will happen. No additional instruction is needed.

Getting to Know Your Recorder

When you think of recorders you most likely think about the style pictured to the right. However, this is not a pentatonic recorder. This is a soprano recorder with double holes. You can also buy them with single holes. This is a nice Mollenhauer. However, this style is also the same style you will find in the less expensive plastic recorders. This is tuned to C. If you want to use the charts I have in book two you need to get what we all know as a "common recorder."

To be very accurate we can say it is a "soprano recorder with double holes and Baroque fingering." This sounds confusing but it is just a very specific way to let you know what kind of recorder you are purchasing. There is a vast and complex world of recorder players out there – beyond school. For this reason you will find all professional recorders are labeled with such complex names. So if you purchase from a professional music store or online location you know what to ask for. If you go to a regular music store or even a toy shop you just need to get "a recorder." It is ideal to purchase wood. However, you can use a plastic one if you need to. If you purchase any other kind of soprano recorder you will need to use the fingering charts that come with the recorder. I have chosen this recorder as the most popular soprano recorder in use at Waldorf schools and homes around the world. Children will start using this recorder in fourth grade.

Some soprano recorders come in a number of parts known as joints. The top part you blow into is the HEAD JOINT. The park you put between your lips is called the BEAK. What you blow into is the WINDWAY. The air coming out of the windway strikes a sharp edge called a LABIUM (this produces the sound) and the opening from the end of the windway to the other end of the labium is known as the WINDOW (and it looks like a little one).

The main part of the recorder with most of the holes is the BODY JOINT. The bottom part of the recorder is the FOOT JOINT. It has the last finger hole/s in it. It must be turned so that the hole is slightly to one side and not lined up with the others.

Have students draw their recorder in their main lesson book.

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

Cornerstone breads are the breads will be the ones you use the most throughout the year…

Basic Yeast Bread

Ingredients

6 cups of warm water – if you have boiled potatoes potato water works the BEST for bread
2 TBS. dry yeast
6 TBS. sugar or honey
3 TBS. salt
16 cups various flours (my favorite combination is 10 whole wheat, 2 oatmeal, 1 bran, and 3 white)

Directions

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

Day #3: Math Practice

Addition Problem Set

Your goal this month is to make sure students are completely comfortable with their basic math facts. To increase this comfort level we will put problems on the board or do an activity with students every day this month. This first week we will work on addition facts, the second on subtraction facts, the third on multiplication facts and the fourth week on division facts. You may receive some protests from students who say, "I know this already" or "we did this before." However, I guarantee you there are very few third graders who are already proficient with these facts. It is these basic facts that provide the very core of math learning for the rest of their lives. Most students who have issues with math later in life do not have issues because they are not good at math or don't understand the new concepts. The core issue is that they are not yet proficient at their math facts and so their poor brains need to make two calculations for every problem instead of just one. Proficient means that when the teacher says "9 x 9 is" and student should automatically be able to see the number 81 in their head and not need to do any figuring at all. The only way to get to this point is by playing games, recitation and practice. It may take your third graders the entire year to reach proficiency and they may even be working on some of the basics into their 4th or 5th grade year. Daily practice is the key.

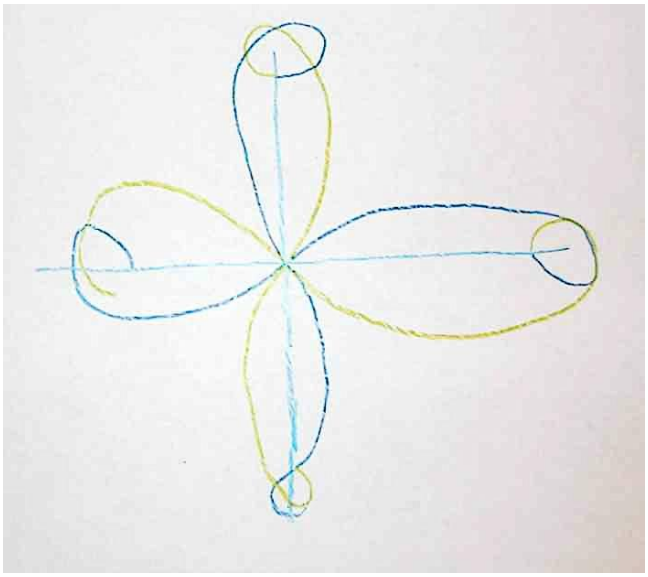
Write the following problems on the board (without the answers) and have students copy them into their main lesson books;

1. 7 + 2 = 9
2. 5 + 4 = 9
3. 2 + 6 = 8
4. 5 + 7 = 12
5. 7 + 7 = 14
6. 9 + 9 = 18
7. 6 + 6 = 12
8. 7 + 4 = 11
9. 8 + 3 = 11
10. 9 + 2 = 11

Day #3: Main Lesson: Form Drawing

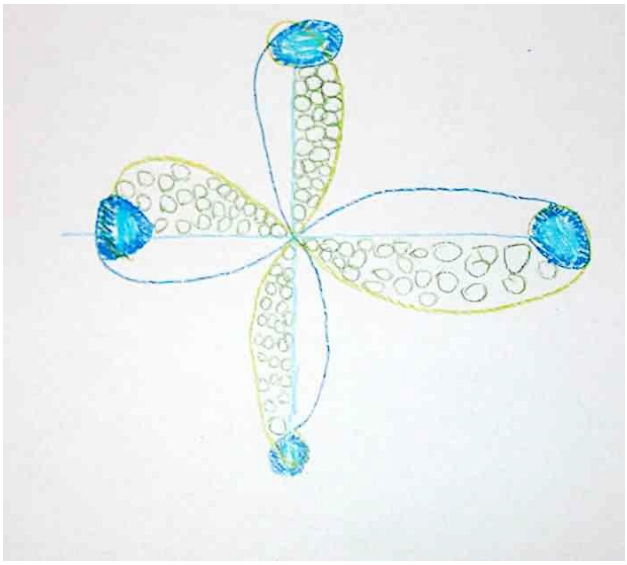
Crossing the Midline with Balance

As you can see from this example, Sofi was not able to get the form correct the first time. This is to be expected. Your own children/students may also need to draw the form a few times before they create a balanced form. Have your students practice this form again in their Main Lesson Book today.



Sofi Mandil, Copyright Earthschooling

As you can see from this second picture, Sofi was able to create a more balanced form the second time. In this case I had her do the second attempt the next day. In some cases, however, you may find that you need to come back to the form in another week or another month or two.



Sofi Mandil, Copyright Earthschooling

Day #3: Complementary Main Lesson: Farming

Harmful Insects in Farming

Students should continue working on their planning book. Today we will talk about cultivating and caring for plants and a bit about beneficial & harmful insects.

Today we will tell a story about some harmful insects...

Plant Lice

Inspired by The Storyland of Science*. Most parts of the story have been completely changed to be more suitable to a third grade audience. This version contains many original passages and is copyrighted by Earthschooling.*

One day Samantha was exploring the elder bush in the garden. It was white with flowers. Bees, flies, beetles, butterflies, were flying from one flower to another with a drowsy murmur. On the trunk of the elder, amongst the ridges of the bark, a large number of ants were also crawling, some ascending, some descending.

Those ascending are the more eager. They sometimes stop the others on the way and appear to consult them as to what is going on above. Being informed, they begin climbing again with even more ardor, proof that the news is good. Those descending go in a leisurely manner, with short steps. Willingly they halt to rest or to give advice to those who consult them. One can easily guess the cause of the difference in eagerness of those ascending and those descending. The descending ants have their stomachs swollen, heavy, deformed, so full are they; those ascending have their stomachs thin, folded up, crying hunger.

You cannot mistake them: the descending ants are coming back from a feast and, well fed, are returning home with the slowness that a heavy paunch demands; the ascending ants are running to the same feast and put into the assault of the bush the eagerness of an empty stomach.

But what kind of buffet were these ants feasting on? Samantha wanted to find out so she got her magnifying glass and looked a bit more closely. What she saw amazed her! She saw hundreds of black velvety lice, not moving and simply sucking the sweet sap from the bark of the elder bush.

Oh my! Were the ants eating these little lice? No wonder they were so full!

But as Samantha watched more closely she could see that the ants were not eating the lice at all. So what were they eating? She looked again more closely. When she looked again she could see that at the end of their back, teach lice had two short and hollow hairs, two tubes from which a little bit of sugary liquid would drop from time to time.

And those clever little ants! They were scurrying from louse to louse licking up the sugary liquid that dropped from them. It was so funny! It was like watching a cat run around a barn and try to get drops of milk from a cow's udder!

Then Samantha realized something amazing! Ants have herds of cows just like people do! Of course Samantha didn't know these little black bugs were plant lice so she just made up a name for them. She called them "ant cows."

Samantha became very excited! It was like there was a miniature farm right in the middle of her back yard. She wondered if there were more "ant cow farms" on other plants.
So she wandered around the garden and found "ant cows" on the beans, poppy, nettle, willow, poplar, and oak trees. Her yard was filled with farms!

But she was also curious – how did the ants keep their cows on the farms? If her grandfather didn't put up fences and a nice barn for his cows to sleep in at night they would wander around the countryside. So she looked for little fences and barns but she did not find anything. This confused her. But then she realized – if a barn was built on the leaf of the plant it would probably fall over. Perhaps the ants had built a little barn for their cows on the ground?

So Samantha looked very closely on the ground at the bottom of the plant and guess what she saw? She saw a little mound of dirt shaped into a vault, with one of the roots of the plant used as a beam in the little building. Then she noticed there were quite a few of these little "buildings" built by the ants on the stems just above where the little "ant cows" were feeding.

No wonder they did not run away! These "ant cows" were very comfortable under their little barns and they had all they could ever need to eat. The ants were very clever to take care of them in this way. In fact, she would not be surprised if these clever little barns didn't also attract some ant cows that were running wild.

Samantha saw all the ants that crowded in the garden as well as all the new baby ants that were getting ready to hatch (the ants had placed their white eggs under a nice warm rock to hatch them) and she imagined they must need quite a lot of 'ant cows' to feed their hungry village. In fact she thought about it so much that she started searching the garden for more. Perhaps she could help gather more for the ants so they would not be hungry. Poor ants. Samantha's mother saw her scurrying around the garden looking worried and asked her what was wrong.

"I am looking for ant cows," replied Samantha.

Well of course her mother was confused.

"There is no such thing as ant cows." Replied her mother.

So Samantha explained what she had seen to her mother. Her mother explained that the little creatures were plant lice and that they were actually not very healthy for the plants in the garden.

“Please do not bring any more into the garden, “ she asked Samantha, “it is fine if they want to live on the weeds along the garden fence but plant lice and ants are not very good for our garden plants so don’t encourage them to come into our yard.”

“But if we don’t share with them won’t they starve?” asked Samantha sadly.

“No,” replied her mother. And she told her the following story,

There was once a king of India who was much bored. To entertain him, a dervish invented the game of chess. On a board something like a checkerboard two sets of figures battled. One is white and one is black. There are pieces of different values like pawn, knight, bishop, castles, queens and kings.

When the action begins. The pawns, simple soldiers, are destined as always to receive the first of the glory on the battlefield. The king looks on at their extermination, guarded by his grandeur far from the battle. Now the cavalry charge, slashing with their swords right and left; even the bishops fight and the battle continues until the queen is captured and one of the kings win.

This clever game, an image of war, pleased the bored king very much, and he asked the dervish what reward he desired for his invention.

Answered the inventor, “A poor dervish is easily satisfied. You shall give me one grain of wheat for the first square of the chessboard, two for the second, four for the third, eight for the fourth, and you will double thus the number of grains, to the last square, which is the sixty-fourth. I shall be satisfied with that. My blue pigeons will have enough grain for some days.”

“This man is a fool,” said the king to himself; “he might have had great riches and he asks me for a few handfuls of wheat.”

So of course he agreed.

In the meantime the courtiers whispered among themselves, astonished at the singular pretensions of the dervish and the king gathered the learned men to hold a meeting and calculate the grains of wheat demanded. The dervish smiled and moved aside while awaiting the end of the calculation.

And surprisingly, under the pen of the calculators, the figure grew larger and larger.

“Oh dear king,” said the accountant, “arithmetic has decided. To satisfy the dervish's demand, there is not enough wheat in your granaries. There is not enough in the town, in the kingdom, or in the whole world. For the quantity of grain demanded, the whole earth, sea and continents together, would be covered with a continuous bed to the depth of a finger.”

“And that is why,” said, Samantha’s mother, “there will always be enough plant lice and enough ants. For they have many children and you have seen that a number, even very small, when multiplied a number of times by the same figure, is like a snow-ball which grows in rolling, and soon becomes an enormous ball which all our efforts cannot move.” Then Samantha started to worry again.

“But then will these little ant cows and the ants eat all of our plants in the garden?” she exclaimed, “We worked so hard on our garden. I don’t want them to eat all of our food.” “Don’t worry!” replied her mother, “For there is another bug that helps us in our garden. This bug is like the guardian of our garden and makes sure there will never be too many plant lice or ants. Because as you can see from the story they could multiply to cover the entire world if they were not stopped!”

So her mother took Samantha over to a roundish bug with red wings and black spots. “A ladybug!” exclaimed Samantha.

“Yes, this is a ladybug,” explained her mother, “and this bug loves to eat plant lice just like you love to eat ice cream. For such a pretty, dainty little thing it can be quite a monster when it comes to plant lice. It gobbles them up by the mouthfuls and eats hundreds a day.” “Wow,” sighed Samantha, “I am glad the ladybugs are working so hard because if they didn’t work so hard we would have to eat all the plant lice and they don’t look very tasty to me.”

“Indeed,” replied her mother, “and we would never be able to eat as many as the tiny ladybug so in that way the ladybug is more powerful than a human.”

Day #3: Handwork: Knitted Square/Crochet Doily Project

Students will continue to work on their knitting or crochet project today.

Day #4: Math Practice

Addition Problem Set

Your goal this month is to make sure students are completely comfortable with their basic math facts. To increase this comfort level we will put problems on the board or do an activity with students every day this month. This first week we will work on addition facts, the second on subtraction facts, the third on multiplication facts and the fourth week on division facts. You may receive some protests from students who say, "I know this already" or "we did this before." However, I guarantee you there are very few third graders who are already proficient with these facts. It is these basic facts that provide the very core of math learning for the rest of their lives. Most students who have issues with math later in life do not have issues because they are not good at math or don't understand the new concepts. The core issue is that they are not yet proficient at their math facts and so their poor brains need to make two calculations for every problem instead of just one. Proficient means that when the teacher says "9 x 9 is" and student should automatically be able to see the number 81 in their head and not need to do any figuring at all. The only way to get to this point is by playing games, recitation and practice. It may take your third graders the entire year to reach proficiency and they may even be working on some of the basics into their 4th or 5th grade year. Daily practice is the key.

Today you will write the following problems on the board and have the student say them and provide the answers as quickly as possible. Have them do it a second and third time and see how quickly they can do it the third time. Do not include the answers when you write these on the board.

1. 1 + 7 = 8
2. 2 + 6 = 8
3. 8 + 5 = 13
4. 8 + 6 = 14
5. 3 + 5 = 8
6. 4 + 4 = 8
7. 8 + 8 = 16
8. 8 + 9 = 17
9. 8 + 11 = 19
10. 8 + 10 = 18

Day #4: Main Lesson: Form Drawing

Crossing the Midline Flowers and Insects Example

Have your students continue practice these forms in different ways. They can draw more in their Main Lesson Book, draw them in chalk on the board or even draw them in sand or in the air. Here are some more samples from an Earthschooling member…

Drawings by students of Earthschooling Member, Unita Walburn

Day #4: Complementary Main Lesson: Farming

Harvest

Today students will continue working on their planning book. Today we will talk about harvesting and storing harvest. What are some ways plants are harvested in your community? What are some ways you can harvest plants? If you have ever gone berry picking or picked an apple from a tree you have harvested a plant! Other ways to harvest are with scythes, tractors, horses, teams of people, or machinery.

What are some different ways to store plants? You can freeze them, dry them, can them, process them and cook them. Factories often can plants so you can buy things like canned green beans.

Today we will tell a story about a more complex method of storing and harvesting plants. Sometimes to harvest and store a plant is more complex than just picking it and putting it in a bag, can or jar. And not all plants are made for eating. Some plants we farm are made for clothing, paper or medicines.

Flax, Hemp & Cotton

Inspired by The Storyland of Science*. Most parts of the story have been completely changed to be more suitable to a third grade audience. This version contains many original passages and is copyrighted by Earthschooling.*

Once there was a little boy named Hans who loved to eat. He was always asking his mother when dinner was ready or if breakfast was done yet. His mother would get so weary from feeding him she finally said to him one day, “Hans, we have plenty of food in the garden, why don’t you get some food from there?”

So from that day on Hans would go out to the garden every time he was hungry and he would eat what his mother cooked. So Hans grew taller and taller and larger and larger very quickly. One day he found he could not fit into his shirts or pants anymore so he asked his mother for some new shirts and plants.

“We have no money to buy new shirts and pants,” replied his mother, “you will need to sew some pants and shirts together to make them larger.”

But Hans was not very good at sewing and he couldn’t figure out what his mother meant by “sewing a couple together” so he went to the garden and cried. He was very sad. He cried and he cried and soon he felt a small tickle on his shoulder. He turned his head and there on his shoulder was a small fairy with a little wand.

“What is wrong little Hans?” the fairy said.

“I need more clothes,” said Hans, “and I don’t know how to make them.”

“Oh that is easy!” exclaimed the fairy, “Don’t you have this garden?”

Hans looked at the fairy in confusion.

“But the garden has food to eat. Plants are to eat. I can’t wear plants,” Said Hans.

“Oh yes you can,” answered the fairy, “I will show you how.”

She started to explain that certain plants like cotton, hemp, and flax were perfect for making clothing. Hans had a lot of flax in his garden. In fact he loved picking the delicate blue flowers when they bloomed each year.

“The outside of hemp and flax is composed of long threads which are very fine and supple yet strong - much like the spider webs we make our clothing from,” explained the fairy, “You can take those threads and weave clothing from them.”

“Like I wove a rug with my class last week?” asked Hans.

“Yes,” said the fairy, “only these threads are very thin so you need a very skilled weaver and a special loom to weave linen from flax.”

“Are you a good weaver?” asked Hans.

Well, of course fairies like to brag a bit so this was the perfect question for Hans to ask. After he asked this question of course the fairy had to show him how skilled she was. So she extracted the threads of flax from the plant and she quickly wove a shirt. In fact she wove so quickly than little Hans had only just blinked his eyes and a shirt appeared.

This was a wonderful thing for Hans and being the clever boy that he was he carefully planned his next question.

“Is that all you can weave with? Aren’t there other plants in the garden that can be woven too? How about carrots?”

“Oh silly boy!” exclaimed the fairy, with just a touch of superior attitude, “You cannot weave from carrots but you can weave a thicker cloth from hemp.”

So the fairy got to work, once again, on creating some fibers and then weaving them. First she harvested the hemp, and then separated the seeds by thrashing them.

Then she did something called retting which made the filaments of the bark, or the fibers, as they are called, easily separable from the wood. These fibers are usually pasted to the stem and stuck together by a gummy substance that is very resistant and prevents separation so the fairy had to separate all these fibers.

People usually do this retting by spreading the plants in the fields for a couple of weeks and turning them over now and then, until the tow detaches itself from the woody part or hemp-stalk.

Sometimes people will even tie the hemp in bundles and keep them submerged in a pond to release the fiber. But the fairy did not have time for any of that. She worked away with her quick fairy fingers and it was done.

And if she had been a person she would have had to dry the bundles and then crush them between the jaws of an instrument called a brake, to crush the stems into small pieces and separate the tow then pass it between the iron teeth of a sort of big comb called a heckle. The fiber would then be spun either by hand or by machine.

But the fairy did not have time for any of this. She simply blew her magical breath on the threads and they were ready. Then, when she had her threads ready she quickly wove Hans a pair of pants.

Hans thanked the dear fairy for being so intelligent and skilled with the garden. The fairy was so flattered she didn't even notice that Hans had managed to get a very nice pair of pants and a lovely shirt out of their conversation.

So after that day, whenever Hans needed new clothing all he did was go out into the garden and call for the fairy. When she arrived he would simply say, "Oh wise fairy, teach me more about how plants can become clothes. It is such a wonderful magic you have!"

Day #4: Handwork: Knitted Square/Crochet Doily Project

Students should continue their crochet or knitting project today.

Day #4: Soprano Recorder Lesson

Soprano Recorder Review

Students should already be familiar with the items below. If they are not have them practice caring & blowing every time you have a recorder lesson for at least ten minutes until they are comfortable with the process. This process is also demonstrated in the video, How to Teach Pentatonic Recorder, that comes with the Teacher Support Package and the First & Second Grade Curriculum Packages.

1. Do not touch the labium of the recorder. This is the sharp edge that produces the sound. If it is damaged the entire recorder is useless.
2. If the windway is blocked with moisture don't poke anything into it. Cover the window without touching the labium and blow hard. This will clear it.
3. When taking your recorder apart (if possible to do on your model) you need to twist it rather than just pulling the joints apart. Pulling will damage it.
4. You should occasionally oil the inside of a wooden recorder with linseed oil (but not the labium or window).

Blowing Into The Recorder

To practice correct blowing technique hold the recorder any way and don't worry about where your hands are. Put the mouthpiece between your lips and don't bite. The recorder should not touch your teeth. Whisper the word “too” or “do.” Remember to start each note by whispering the word “too.” This is called tonguing and produces a sharp, clear note. Practice saying “too” as well as “tooooo” and even “tooooooooooo.” Do NOT say “who.”

Holding the Recorder

Put your left hand on top. The left hand covers any back hole there may be and the top three holes. The right hand should be at the bottom and cover the bottom 4 (or two) holes. Be sure to cover the holes completely with the FLAT part of your fingers. Do not use your fingertips. Fingers that are not covering holes should be hovering over their assigned holes or resting on them if there are “closed” holes on the recorder. Once you have the hands positioned correctly hold the recorder in a triangle shape from your body. Remember – if you don't completely cover the hole or blow too strongly you will produce squeaks instead of nice sounds.

Day #5: Math Practice

Addition Problem Set

Your goal this month is to make sure students are completely comfortable with their basic math facts. To increase this comfort level we will put problems on the board or do an activity with students every day this month. This first week we will work on addition facts, the second on subtraction facts, the third on multiplication facts and the fourth week on division facts. You may receive some protests from students who say, "I know this already" or "we did this before." However, I guarantee you there are very few third graders who are already proficient with these facts. It is these basic facts that provide the very core of math learning for the rest of their lives. Most students who have issues with math later in life do not have issues because they are not good at math or don't understand the new concepts. The core issue is that they are not yet proficient at their math facts and so their poor brains need to make two calculations for every problem instead of just one. Proficient means that when the teacher says "9 x 9 is" and student should automatically be able to see the number 81 in their head and not need to do any figuring at all. The only way to get to this point is by playing games, recitation and practice. It may take your third graders the entire year to reach proficiency and they may even be working on some of the basics into their 4th or 5th grade year. Daily practice is the key.

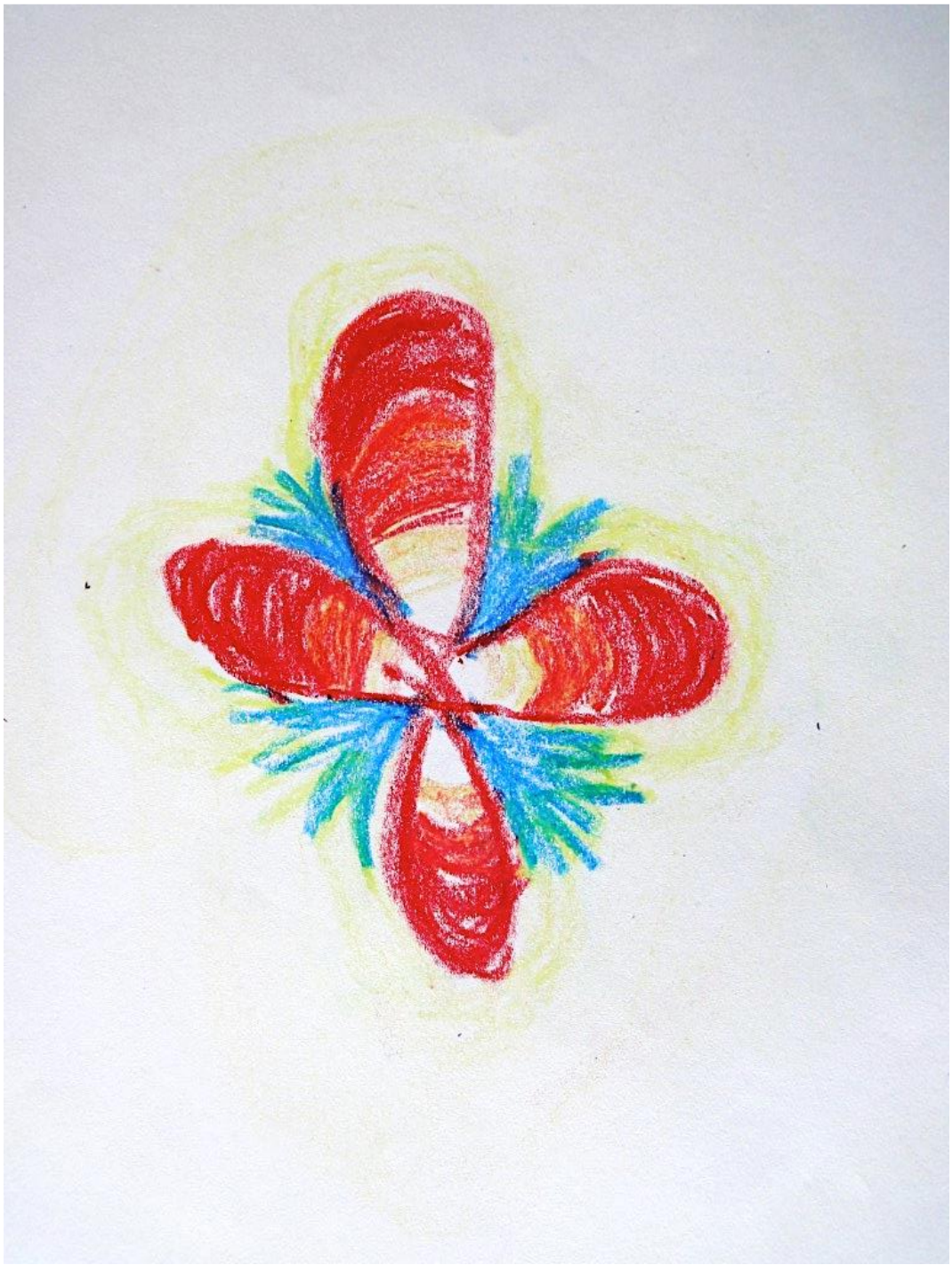
Today you will write the following problems on the board and play a game with the student to see if they can answer quickly. You will say the problem and then throw a soft beanbag, ball or stuffed animal at them. They will need to reply with the answer before they catch the item. Use these problems. Do not include the answers on the board.

1. 6 + 3 = 9
2. 9 + 10 = 19
3. 9 + 2 = 11
4. 9 + 4 = 13
5. 1 + 8 = 9
6. 2 + 7 = 9
7. 5 + 4 = 9
8. 4 + 5 = 9
9. 9 + 7 = 16
10. 9 + 11 = 20

Day #5: Main Lesson: Form Drawing

Crossing the Midline Color Burst Example

Students should continue practicing this lesson in different ways. This is another example from an Earthschooling member…



Drawing by Students of Earthschooling Member Debbie Tran

Day #5: Complementary Main Lesson: Farming

Garden Water Cycle Review

Today students will continue to work on their planning book. We will talk more about cultivating and caring for plants by reviewing the Gardening Water Cycle. We will also learn about nutrients in the soil and other needs of plants. To live and grow plants need four basic elements. Have students divide a page in their Main Lesson Book into four parts and draw each of these elements in one part of the page. Plants need water, air, nutrients, and sunlight.

Today we will tell a story about the needs of plants. By reviewing the gardening water cycle in more detail than we did in second grade we will learn about a very important item that plants need to live – water.

Clouds and Plants

by Kristie Burns, copyright Earthschooling

Once in a village at the bottom of a mountain there was a boy named Peter who was planning a garden. He had learned that all gardens need sunlight, nutrients, water and air so he was busy making sure all his plants had everything they needed. He found the best soil with all the best nutrients in it, he planted his seeds under the bright sun and of course there is air all around us so he did not have to worry about that.

There was only one problem. There was no water. For many days there was no water. So Peter waited. But still, after one week there was no water. Peter knew his plants would die without water so he tried to think of what he could do to solve this problem.

In his village there was no such thing as hoses or running water so the only thing he could think of was to fill buckets with water and bring them to the garden.

So he went down to the creek, filled a bucket with water, and poured it on his garden. The garden drank all of the water instantly. It soaked it up into the soil until you could not even tell he had added any water at all. So Peter went back to get more water. Then he went again. And again.

After a few hours Peter realized this method was taking too long and was wearing him out so he went to sleep very tired that night and dreamed of another solution.

That night he dreamed that there were rain clouds on the ground. He knew that clouds held a lot of rain and that meant a lot of water for his thirsty plants. So just before the sun came up Peter ran to the garden to see if there really were any clouds in his garden.

And there were! Across the grass he could see fog swirling up and around the yard and the garden – just like tiny clouds. Peter was so excited he could hardly contain his excitement. He ran indoors to tell his brother about the rain clouds in his garden.

However, just as he was going inside the sun came up and soon all the fog and mist vanished from the grass. By the time Peter ran outside again with his brother all the "clouds" were gone.

He tried to convince his brother that there had been clouds in the garden. But his brother just laughed.

"You mean those clouds that are way up there?" his brother asked him, pointing up to the mountains.

Peter looked at the mountains. Those sneaky clouds had escaped to the top of the mountains! Peter was going to have to go get them and ask them to come back down.

The clouds on the mountain looked like light flocks of curly wool. They were dazzling white against a bright blue sky. But Peter knew that these clouds were not the kind that he wanted. He had heard the village elders tell of a special kind of cloud called Cumulus. This Cumulus cloud was a bit like if all the white fluffy sheep clouds had been herded together in one large mountain of cotton.

He had also heard the village elders talk about another kind of cloud called Nimbus. This cloud was formed of a group of gray clouds so crowded together that is was impossible to distinguish one cloud from another. When he saw them from the ground they often looked like stripes across the sky. Those clouds always had rain, too.

He knew that he would need to make one of these things happen to bring the rain to his plants. So he made some plans. He packed up a meal for the day to keep him energized while he trekked up the mountain and he brought along his favorite sheepdog, Frances.

Frances was very excited to be going on an adventure with Peter so he jumped around with his tail wagging in the air.

It took Peter and Frances about half the day to reach the top of the mountain. When they reached the top Peter told Frances to herd the clouds together so they would make rain clouds. He knew that if all the little droplets of rain became too crowded in the herd of clouds that they would have to release themselves from the herd and fall to the ground. He also knew that if his fog-clouds from the morning had already risen up to the sky to join the other clouds (through evaporation by the sun) that the raindrops up here must be getting crowded already! Frances wagged his tail and barked and was very excited about his new task. He chased the clouds back and forth and soon Peter could see that it was working – the clouds were starting to gather together.

Then suddenly Frances whimpered and stopped running. A flash of lightning had struck the ground near where he was. Both he and Peter looked around for a place to hide but only ten seconds later they heard a large “Craaaaaaaack” of thunder. They were in trouble. The thunder fairy of the mountain was nearby and he was not happy.

But Peter knew that sound travels slower than light and so if the lightening had struck and the sound had followed a few seconds after that the thunder fairy was still not directly above them. They still had time to run.

So Peter and Frances ran down the mountain. Behind them they saw another flash of lightening. Eight seconds later there was another clap of thunder.

They ran faster.

Behind them they saw yet another flash of lightening and four seconds later a clap of thunder. The thunder fairy was getting closer.

Finally Peter and Frances reached the door of their home and ran inside. Just in time, too! For just outside they saw a flash of lightening and almost immediately after a clap of thunder and a voice, “Why are you doing my job?” shouted the thunder fairy.

But Frances couldn’t answer because he was a dog. And Peter didn’t have to answer because he was safe inside his home. And with the thunder fairy came a strong rainstorm that watered Peter’s garden so even though things didn’t happen the way he had planned he was still very happy with the results – even if the thunder fairy was a bit grouchy for a few weeks after that.

Cloud Experiment

You can do this "cloud" experiment with your students today:

1. Start with a bottle of very cold water. This water would ideally be from a bottle that was inside the refrigerator.
2. Wipe the outside of the bottle clean so no moisture is left on the outside.
3. Put the bottle on a completely dry plate.
4. Now observe what happens and have students talk about this. They can also draw this experiment in their Main Lesson Books. *Teacher Note: What will happen is that the bottle will get covered with a kind of fog and then little drops will appear that will drip down on the plate.*
5. Wait for 10-15 minutes.
6. Now ask students: Where did this water come from? Did it come from the inside of the bottle? Did the water inside somehow get to the outside? *Answer: No, the water came from the surrounding air, which cools off on touching the bottle and lets its moisture distil. If the bottle were full of ice the deposit of liquid drops would be even more.*

This experiment of the bottle teaches us two things: first, there is always invisible vapor in the air; in the second place, this vapor becomes visible and changes into fog, then into drops of water, by cooling. This return of invisible vapor to visible vapor or fog, then to a state of water, is called condensation. Heat reduces water to invisible vapor, and cold condenses this vapor, that is to say brings it back to a liquid state or at least to the state of visible vapor or fog.

This is how clouds form as well. A continual evaporation takes place on the surface of the damp earth as well as on the surface of the different sheets of water, lakes, ponds, marshes, streams, and above all the sea. The vapors formed rise into the air and remain invisible as long as the heat is sufficient. But since heat diminishes as the height increases, there comes a time when the vapors can no longer be kept in complete solution, and they condense into a mass of visible vapor, into a fog or cloud.

In fact, did you know, that when you are watering the garden outside you are also watering the air and helping to create clouds?

Day #5: Handwork: Knitted Square/Crochet Doily Project

Students should continue to work on their crochet or knitting project.

Week Two Time	**Monday** Purple - Rice	**Tuesday** Red – Barley	**Wednesday** Yellow - Millet	**Thursday** Orange - Rye	**Friday** Green - Oats
Morning A Breathing Out	**Circle Time & Math Practice** Farming	Circle Time & Math Practice, Farming Chores	Circle Time & Math Practice, Farming	Circle Time & Math Practice, Farming	Circle Time & Math Practice, Farming Chores
Morning B Breathing In	**Snack or Breakfast** Brown rice with grapes, blueberries, blackberries – something seasonal	**Snack or Breakfast** Barley with apple, raspberries, cherries, strawberries, watermelon	**Shape Cornerstone Bread Two & Snack** Millet w/ nuts bananas, pears, mango	**Snack or Breakfast** Rye with oranges, tangerines, mandarins, melon, mangoes	**Snack or Breakfast** Oatmeal with raisins, grapes, wheatgrass, snowpeas, apples, pears
Morning C Breathing Out	Snack: prep, eat & clean	Snack: prep, eat & clean	Snack: prep, eat & clean	Snack: prep, eat & clean	Snack: prep, eat & clean
Morning D1 Breathing In	*Early Childhood:* Free Play *G1 and Up:* Main Lesson: **Form Drawing**	*Early Childhood:* Free Play *G1 and Up:* Main Lesson **Form Drawing**	*Early Childhood:* Free Play *G1 and Up:* Main Lesson **Form Drawing**	*Early Childhood:* Free Play *G1 and Up:* Main Lesson **Form Drawing**	*Early Childhood:* Free Play *G1 and Up:* Main Lesson **Form Drawing**
Morning D2 Breathing In	*Early Childhood:* Free Play *G1 and Up:* Main Lesson: **Farming: Basic Lessons**	*Early Childhood:* Free Play *G1 and Up:* Main Lesson **Farming: Basic Lessons**	*Early Childhood:* Free Play *G1 and Up:* Main Lesson **Farming: Basic Lessons**	*Early Childhood:* Free Play *G1 and Up:* Main Lesson **Farming: Basic Lessons**	*Early Childhood:* Free Play *G1 and Up:* Main Lesson **Farming: Basic Lessons**
Morning E Breathing Out	**Nature Walk** or Advanced Nature Story	**Nature Walk** or Advanced Nature Story	**Nature Walk** or Advanced Nature Story	**Nature Walk** or Advanced Nature Story	**Nature Walk** or Advanced Nature Story
Lunch Breathing In	Lunch: prep, eat & clean	Lunch: prep, eat & clean	Lunch: prep, eat & clean	Lunch: prep, eat & clean	Lunch: prep, eat & clean
Afternoon A Breathing Out	**Crochet**	**Crochet**	**Crochet**	**Crochet**	**Field Trip** or **More Crochet**
Afternoon B Breathing In	*EC:* Rest Time G1 and Up: Handiwork, Craft. G3: (or Farming)	*EC:* Rest Time G1 and Up: Music Soprano Recorder	*EC:* Rest Time G1 and Up: Handiwork, Craft. G3: (or Farming)	*EC:* Rest Time G1 and Up: Music Soprano Recorder	**Field Trip** or Catch Up Work
Afternoon C Breathing Out	*EC:* Craft *G1 and Up:* Catch Up	*EC:* Craft *G1 and Up:* Catch Up	*EC:* Craft *G1 and Up:* Catch Up	*EC:* Craft *G1 and Up:* Catch Up	**Field Trip** *Or Catch Up Work*