

47

"Putting the Heart Back Into Teaching"

A MANUAL FOR JUNIOR PRIMARY TEACHERS

Written and compiled by
Stanford Maher and Yvonne Bleach

with assistance from
Gale Pullen

Illustrations by
Marybelle Donald

NOVALIS PRESS

CAPE TOWN

NOVALIS EDUCATION SERIES

Indian Education Revival Trust



Vertical text on the left margin, possibly a library or archival reference number, including the letters 'B', 'M', 'H', 'T'.

Copyright ©1996 Novalis Press, Cape Town.
Remedial Stories (pp 140-147) © Stan Maher.

Second Edition August 1997

All rights reserved.

No part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the written permission of the copyright owner.

Typeset by ProDox, Cape Town.

Published by Novalis Press, P.O. Box 53090, Kenilworth 7745, Cape Town, South Africa.

Printed and bound in the Republic of South Africa by Falcon Press, Cape Town.

ISBN 0-9583885-5-5

Stanford Maher has spent his working life as a communicator, as a journalist, author and teacher who has taught classes of children from first grade to high school. **Yvonne Bleach** and **Gale Pullen** are experienced Waldorf school class teachers who have taken classes from first grade through to eighth grade. All three are well-known to hundreds of state school teachers through The Novalis Institute's teacher enrichment programmes.

Cover : Alphabet Drawings by Gale Pullen, Constantia Waldorf School.

Also published in this series by Novalis Press :

Waldorf Education: Theory and Practice. *Richard Blunt.* An in-depth study of the principles of Waldorf education. 240pp. (1995). ISBN 0 9583885 4 7.

The Metamorphosis of Plants. *Jochen Bockemühl and Andreas Suchantke.* An introduction to the imaginative and scientific study of the world of plants. 72pp. (1995). ISBN 0 9583885 2 0.

Standing on the Brink - An Education for the 21st Century (Essays in Waldorf Education). *Edited by Stanford Maher and Ralph Shepherd.* This collection of articles by writers, educationalists and other commentators, examines the role of education in Africa at the present time. 120pp. (1995). ISBN 0 9583885 1 2.

Foreword

The methods in this handbook are drawn from the international Rudolf Steiner (Waldorf) school movement. The authors' work is based on their studies of the educational thought of Rudolf Steiner and their individual experiences as school teachers, as well as through their collective work as lecturers on the Novalis Institute's popular Teacher Enrichment Inset Programmes. These programmes provide school and centre based professional development workshops at which teachers and lecturers experience:

- A deep and human understanding of child development, as the basis for effective teaching
- Creative teaching methods based on the Waldorf approach to modern integrated studies
- Practical and artistic classroom skills to build teacher confidence and enliven and deepen the teaching process.

This handbook is intended as a manual for teachers from Grades 1 to 4 (Sub A to Std 2) and to those in training. Teachers of older classes should also find much in it that is helpful. It will also be of use to parents, as well as to anyone who is working in a school with few resources and textbooks. We hope it will enable teachers to find inspiration and renewal, and deepen their insights into their vocation. We hope it gives some indication of the fun and enjoyment we have had, learning together with the several thousand teachers who have participated in the programmes to date. We have called our courses "Putting the Heart Back Into Teaching", because in the opinion of educationists in State schools, colleges and universities who support our work, this is the element that is missing in modern education and the one which the Novalis programmes set out to provide.

The book is intended as a practical guide to practising teachers. It does not attempt in any way to be definitive about the very rich and broad canvas of Waldorf education. For an academic but very readable assessment of Waldorf education conducted independently of the Waldorf movement, see the companion volume in this series, *Waldorf Education: Theory and Practice*, by Richard Blunt. For a discussion on the role of education in the context of South Africa as a developing country, see *Standing on the Brink - An Education for the 21st Century*, a collection of articles edited by Stanford Maher and Ralph Shepherd.

Acknowledgements

A special word of thanks is due to the following educationalists who have believed in the value of the Novalis teacher enrichment courses as a way of helping teachers to improve the quality of their work in the classroom, and have helped to make them a reality:

Jean Baxen, curriculum planner and subject adviser; Moos Davis, Inspector of Schools; John Lyners, Director of Education; Fred van der Horn, Director of Education (retired); Madeleine Hancorn-Smith, subject adviser; Faruk Hoosain, Deputy Director, National Department of Education; Professor Leslie E. Peters, retired head of Springfield College of Education, now Director of Hexagon Trust; Dr Ozma Mbombo, School Medical Officer; Prof. Merlyn Mehl, Independent Development Trust; Sylvia Shepherd, lecturer, Edgewood College of Education; D.M. Moodley, Principal, Chatsworth Teachers' Centre; G. Naidoo, Principal, Phoenix Teachers' Centre; S.T. Padayachee, Principal, Pietermaritzburg Teachers' Centre; D. Pather, Founder Director, Hexagon Trust Teachers' Centre, Springfield; Lionel Samuel, Principal (retired), Durban Teachers' Centre, Springfield; B. Samuel, Principal (Acting), Durban Teachers' Centre, Springfield.

I also thank all my colleagues at The Novalis Institute, whose professionalism, team work and dedication have made possible this handbook and the workshops out of which it grew: Anne-Lise Bure, John Coates, Genevieve Daries, Eddie Dawes, Howard Dobson, Joan Eksteen, Peter King, Laurine Le Roux, Maria Rademeyer, Ralph Shepherd and Len Smith.

The Novalis Press, like The Novalis Institute, was founded through the vision, energy and commitment of my lifelong friend, Ralph Shepherd. It is his work that has made this new series of educational books possible.

I gratefully acknowledge the specific contributions by the following colleagues :

- John Coates for proof reading the manuscript and helping to improve it;
- Gale Pullen for her articles on writing and reading in Chapter 7, as well as the sections on *Imagination and Memory* and *The Power of Picture Images* in Chapter 3, and *Telling the Story* in Chapter 4, and also for contributing many of the verses in Part 3;
- Peter van Alphen for the article *Exploring the Qualities of Numbers* in Chapter 8;

- Yvonne Bleach, whose advice and assistance on many topics were invaluable, for her articles on arithmetic comprising Chapters 8, 9 and 15, the Morning Revision Lesson (Chapter 6), the section on Handwork (Chapter 16), and her help in compiling the source materials in Part 3;
- Eefke Young for the Xhosa plays in Chapter 14;
- Vida du Plessis for the section on second-language teaching in Afrikaans and the Afrikaans verses in Part 3;
- Marybelle Donald for her beautiful illustrations;
- Birgit Bernatzeder for the form drawings on page 73;
- Charles Abbott of Prototype, for his skilful guidance and copy editing, in addition to the typesetting.

Dedication

This book is dedicated to teachers everywhere, for they are in the front line trying to maintain values and prepare a new generation to make a contribution to society. All too frequently, they feel inadequate for the task. Two remarks by Rudolf Steiner may give them the necessary encouragement :

"The teacher must come into her class in a mood of mind and soul that can really find its way into the children's hearts. This can only be attained by knowing your children."

"Only if a teacher is willing to appear clumsy or awkward before his children can he make any progress at all."

Note on Terminology

At the time of writing Sub A (Sub-Standard A) is the first class in South African schools and equates to Grade One in United States schools. A child entering Sub A should be six years old and will turn seven by the end of the school year. Currently there is a move to drop the terms Sub A and Sub B and use the grade system, in which Sub A and Sub B correspond to Grades 1 and 2, and Standard 1 to Grade 3. In this book the terms are used interchangeably.

CONTENTS

Introduction	1
1 A New Way of Teaching	7
What this Book sets out to do	7
Achieving Real Quality In Teaching	8
What do Teachers Need to be able to Achieve this?	8
What is the Primary Teacher's Goal ?	9
The Waldorf Approach to Integrated Studies	9
Conductor and Orchestra	11
The Need for Teacher Self-Development	11
Part 1	
A NEW APPROACH TO CHILD DEVELOPMENT	
2 Exploring the Mystery of the Child	15
What is our Educational Goal?	15
The Four-Fold Nature of the Human Being	16
The Significance of the Three "bodies" for Teaching	17
Understanding the Twin Processes of Growth and Consciousness	18
The Growth Process in the Child	18
The Consciousness of the Child	19
Readiness for Learning	20
Rhythm: the Secret to Teaching the Junior Primary Child	21
The Threefold Structure of the Human Body	22
The Challenge to the Teacher	23
3 What We Have to Know	25
Focusing on the Essentials	25
The Crucial Question: What is the Child's Stage of Consciousness?	25
Overview : The Stages of Development between Birth and Puberty	25
Important Aspects of Child Development	26

The Task: Matching the Work to the Child's Stage of Consciousness	28
The Crisis during a Child's 10th year — A Particular Challenge	29
Reassuring the Child in Crisis	31
Imagination and Memory	33
The Power of Picture Images	33
Let them "Sleep on It"	34
Teaching on Three Levels — Why is it Necessary?	34
The Three-Stage Lesson Structure	36
Understanding Children's Temperaments	37
Working with Children's Temperaments	40
Don't Try to Change the Temperament	40
The Teacher's Temperament and its Effects on Children	42
The Importance of Arts and Crafts for Learning	43
Handwork	45

Part 2

NEW TEACHING METHODS FOR THE 21st CENTURY

4	The Story	49
	The Story as a Central Learning Resource	49
	The Traditional Folk Tale	52
	The Animal Fable	55
	Stories of the Saints	55
	The Legend or Myth	56
	The Nature Story	57
	The Bible Story	57
	The Teacher's Own Stories	58
	The Remedial (Healing) Story	58
	Telling the Story	58
	The Nature Story : An Imaginative Approach to Environment Studies	60
	Using an Imaginative Approach	60
	How to Prepare a Nature Story	62
	Teaching About Animals	63
5	Using the Seven Lively Arts	65
	Working Out of the Story	65
	The Importance of Movement	65
	Role-Play and Drama	66
	Music Creates the Right Mood	68
	Working with Verses — Rhythm and Rhyme	70

	A Simple Guide to Crayon Drawing	70
	Painting : Simply Try It	71
	Modelling Shapes in Three Materials	72
	Dynamic Form Drawing	73
	A Word about Remedial Work	74
	Continuous Assessment	75
	Readiness for Sub A	76
6	Morning Revision Lesson	77
	The All-Important Morning Revision Lesson	77
	What to Do	78
	A Typical Lesson Plan	80
7	Writing and Reading	81
	Introducing the Alphabet	83
	Teaching Through The Living Image	83
	The World of a Young Child	83
	What is a Sub A Child?	83
	How to Teach the Alphabet in an Imaginative Way	84
	The Lesson	86
	Planning A Strategy For Teaching Writing	88
	Working with the Mother Tongue	92
	Writing Compositions	92
	Introducing Grammar	93
	Second and Third Language Teaching	95
8	First Steps in Arithmetic	97
	Exploring the Qualities of Numbers	97
	The Importance of the Whole	97
	Counting : Numberland and the Arabic Numerals	100
	Counting	100
	Writing the Arabic Numerals	101
	Numberland	101
	Mental Arithmetic	102
	Multiples and Tables	102
	a : The Three-fold Being	103
	b : The Temperaments	103
	c : Individuality	103
	d : Group Awareness	103
	e : The Senses	104

When and How to do the Various Exercises	104
Rhythmic Walking	105
Movement	106
Classroom Space and Movement	106
The Multiples	107
Finding the Patterns	108
Form Drawing	110
The Tables	111
Games	111
The Multiple Chart	112
Using the fingers as counters	113

9 **Introducing the Four Processes** **115**

The Four Processes	116
Problem-Solving and Expanding the Four Processes	120
Problem Solving	120
Group Work	121
Expanding the Four Processes	122
Hundreds, Tens and Units	122
Vertical Sums	122
Word Sums - Sentence Sums	123
Std 1 Mathematics as Part of Integrated Thematic Work	123
Time : Weights : Measure : Money	123

Part 3

SOURCE MATERIAL : THE TEACHER'S TREASURE CHEST

10 **Selected Stories** **127**

LEGENDS AND FABLES	129
Saint Francis And The Swallows	129
A Legend of St Michael's Mount	129
Saint Felix	130
Saint Bartholomew And The Duckling	131
The Giant And The Child	131
Why the Soles of Our Feet are not Flat	133

	The Easter Hare	134
	First Woman And The Rain	135
	Sun And Moon	135
	Stone And Charcoal	136
	The Story Of The White Dove	136
	The Bundle Of Sticks	138
	The Stag At The Pool	139
	The Dog And The Shadow	139
	The Healing Story	140
	The Little Raindrop	140
	The Magic Shoes	142
	The Proud Mountain	144
	The Lazy Gnome	146
11	Verses and Poems	149
	Special Opening and Closing Verses	150
	Focusing Verses	151
	Calming Down Exercises	153
	Body Awareness and Spatial Orientation	154
	Movement and Rhythmic Work	156
	Nature Verses	161
	Speech Verses	168
	Verses for Working with the Temperaments	172
	Verses in Afrikaans	175
	Selected Poems	182
12	Songs	187
13	Games	199
	Warm-up Class Movement Games	199
	Singing Game	199
	The Wild Beast Game	200
	Chanting Verse	200
	Movement Game with Actions	201
	A-Hunting We Will Go	201
	Concentration Exercises	201
	Rhythmic Skipping Game	202
	Memory And Concentration Games	203
	Kim's Game and Variations	203
	Have You Seen My Sheep?	203
	Simon Says 'Do This ...'	204

Sequencing Exercises	204
Chalk Game	204

14 Plays 205

Intshontsho Lengonyama (Lion Cub)	206
The Lion Cub	210
"Intsomi" (The Old Woman and the Pig)	212
The Old Woman and the Pig	216
Ingonyama Endleleni (The Lion on the Road)	219
The Lion On The Road	222
Afrikaans playlet	225
Thor Se Hamer	225
Briar Rose (Sleeping Beauty)	228
The 12 Dancing Princesses	229
The Water Of Life	230
Grammar Play	232

15 Working With Numbers 235

The Birth Of Number	235
A Verse for Learning the Quality of Number	239
Alternative Verse for Introducing Number Qualities	240
Counting Verses	241
Counting with Actions :	241
Counting Backwards	242
The Four Brothers	243
Number Verses for the Four Processes	244
Arithmetic Game for Multiplication and Division	245
Tables And Multiples	246
The Multiples — Movement Patterns	246
Tables — Movement Patterns	249

16 Handwork 251

APPENDICES

The Von Hardenberg Foundation	273
Acknowledgement of Sources and Recommended Reading	276
List of Waldorf Schools Worldwide	277
UNESCO Report on the Rudolf Steiner Schools	280

Introduction

The first edition of *Putting The Heart Back Into Teaching* was intended to help teachers in South African schools seeking to further develop their teaching through the creative ideas and methods to be found in Waldorf education. A reprinting is now needed because, in addition to the interest shown by teachers in this country, copies were ordered by teacher training colleges as far afield as the United States, Australia and New Zealand.

The content of the book has not changed, for the approach of the Waldorf educational model to the teaching of young children is still very creative and innovative by modern standards. The approach is to educate in ways which meet the needs of the child by carefully matching curriculum content and teaching methods to the stage of the child's inner development. Waldorf education does this in a holistic, not merely intellectual sense, so as to develop the learner as a whole being. This is one reason why the United Nations Educational, Scientific and Cultural Organisation (UNESCO) has recognised Waldorf education as a form of education appropriate for the 21st Century.

At the time of writing, the Ministry of Education is systematically replacing South Africa's outdated, racially-based system of education with a new model. The combination of the new Curriculum 2005 with the concept of Outcomes-Based Education (OBE) is intended to deliver a more human, appropriate and equitable education. However, although it will demand much more of teachers than did the previous system, little is available to help teachers to learn the new skills needed and to gain the confidence to deliver the new model. This book is an attempt to help teachers to teach artistically and to bring movement, art and stories into each theme they are working on and offers material for broadening the base from which integrated and cross-curricular studies can be implemented.

It also offers practical help in implementing the new method of continuous assessment of pupils, something Waldorf schools have had since their inception. It goes further than this, however. It delves deeply into the unique Waldorf approach to child development as the basis for effective teaching at all levels. It also explains the successful threefold model of teaching which enables teachers to achieve academic goals without relying solely on intellectual activities which quickly tire young children. It advocates instead, reaching pupils through activities and the proper involvement of the emotions.

This means planning each lesson to balance the demands on the pupil's thinking, feeling and doing (willing), which has been the basis for Waldorf education since it pioneered these methods in Germany 78 years ago.

Achieving quality in the classroom should be at the heart of the transformation taking place in our schools. It can be achieved successfully through an integrated studies approach drawing on a wide range of artistic activity, which can be extremely simple in its practical application: crayon drawing, recitation, water-colour painting, singing, playing simple tunes on instruments, modelling materials such as plasticine, clay and beeswax, and physical movement.

Our previous educational model delivered an enormous amount of information, often without managing to inspire, enliven or empower either teacher or pupil. The information overload especially burdened children in the primary grades, where a too-intellectual approach can have devastating results, leading even to emotional and physical illness. Such an approach is bound to fail, because the nature of the young pupil's consciousness in the junior primary (foundation) phase is not intellectual, but imaginative.

It is the authors' belief that quality in education will be achieved only through *imaginative teaching methods* which involve the whole child in his thinking, feeling and doing. Without such a major shift in approach one is simply delivering more of the same — more of what has already proven inadequate — and the hoped-for transformation in schools will not occur.

Both teachers and pupils need to enjoy their daily classroom experiences through teaching which is lively and meaningful. Teachers today face a dual challenge. On the one hand they have to prepare pupils for a competitive, increasingly complex world. The current cry is for more maths and science, in the hope that a more intensive force-feeding will achieve the desired results.

That is simplistic, linear thinking, for as teachers know all too well, there are no quick fixes when it comes to human beings, who take a full year after birth to even get on their feet! Many of the ideas being put forward are not educational, but have to do with training, which can be achieved quickly when the readiness is there. Education has to do with *developing capacities*, which is an altogether different matter. The Grade One pupil who draws with crayons an S and a Y, learns the curved and straight lines which make up the shapes in our universe, and acquires physical and mental capacities through practising them. The pupil who learns his letters on a computer keyboard performs the same action for each result, but the fruits appear on the computer screen, not in the pupil, who has learned only one repetitive action. One of these constitutes education, the other training. It is a symptom of the illness of our century that the one form is so readily mistaken for the other.

Waldorf education leads to mastery of technology right from Grade One, but at the same time promotes enthusiasm for the world and for learning. In South Africa's new

education system children are termed learners. In this book we continue to call them children, not only because it is more human, but because children constitute a very specific type of learner. Their consciousness is imaginative rather than intellectual and, amazing as it may seem to adult scholars, facts do not enthrall them. Cold logic leaves them cold. On the other hand, mystery, paradox, humour, mischief, the wonderful differences in animal and human nature, a sense of God-driven destiny in human lives, fragments of the eternal struggle between good and evil — these do hold magic for them.

When the facts are wrapped in fantasy, moral truths told through stories with real substance, and numbers seen as the basis on which the universe was created, children learn quickly right from the start, through a sense of wonder, beauty and enjoyment.

Inability to recognise this fundamental truth has led to the failure of some clever school programmes. Even the United States with all its resources has experienced problems, as Joan Almon, an experienced American teacher and international lecturer, notes :

American public schools are facing a crisis in thinking, and educators everywhere are trying to understand why. There are three key manifestations of the crisis, as has been reported in the media and discussed at educational conferences.

At the **pre-school** level, many children are showing signs of stress and are not doing well in academically-oriented kindergartens. Educators are now recommending a return to a play-oriented curriculum in the kindergarten, rather than the academic one that has prevailed for the past twenty years.

At the **elementary school** level, one frequently hears about burnout among third- and fourth-grade pupils. After age nine, many children simply do not want to learn any more.

In the **high school**, educators say that many students seem unable to think. Ask them a defined question that requires a true/false answer or a multiple choice, and they do all right. But ask them to think through a problem and explain their solutions and many are at a loss.

Few educators seem to see a relationship between these three crises, but from a Waldorf point of view, the problems of the elementary school and high school follow on the heels of the early emphasis given to academics

* Joan Almon, *Educating for Creative Thinking: The Waldorf Approach*, in *Standing on the Brink – An Education for the 21st Century*, Novalis Press 1995. My emphases. SM.



in the kindergartens as surely as night follows day. The high school situation is of particular concern to American society, which is looking for an acceleration in thinking but is finding instead a decay.

There is no comfort in this for South Africa, now on the brink of a new era with a radical, idealistic transformation of the schools system, unless it can at the same time, find ways to humanise the learning process, with due regard for the nature of the learner. This book should prove a help in that task.

The new education model is divided into eight areas of learning through cross-curricular, integrated studies. In addition, the first six school grades are now grouped into two phases of learning, the foundation phase (Grades 1-3) and intermediate phase (Grades 4-6). Overall, there is a strong thrust to make pupils self-reliant by encouraging them to find their own information and do their own research, even in the lowest grades.

This can only be achieved successfully by working with a system of block lessons much longer than the former 30-minute lessons, as many teachers are now realising. It calls for a thematic approach — and this is an area where Waldorf education can contribute from its long experience of integrated studies.

Continuous assessment by the class teacher now replaces end-of-year examinations and many teachers are wondering how to do justice to the task of observing and assessing their pupils, especially in large classes. Here, too, Waldorf schools — established in South Africa for 35 years — have worked on this basis since their inception and have practical help to offer.

Many of the ideals envisaged through Outcomes-Based Education and Curriculum 2005 have been worked through since Dr Rudolf Steiner established the first Waldorf school in Stuttgart, Germany, in 1919, for the children of workers in the Waldorf Astoria cigarette factory. At that time it was, indeed, a school far ahead of its time: boys did handwork with girls in Grade 1 and girls did woodwork alongside the boys in Grade 5, as they still do today.

Teachers stayed with their primary school classes for up to eight years, acquiring insights into their children's needs, and a sense of responsibility for them, which could be obtained in no other way. Dr Steiner believed it was essential for the survival of different civilised cultures throughout the world that teachers learn to educate with a deep sense of commitment. In 1924 he stated*:

It is essential that we should develop an art of education which will lead us out of the social chaos into which we have fallen during the last few

* Rudolf Steiner, *The Roots of Education*, Rudolf Steiner Press (five lectures given in Berne, Switzerland) 1924.

years and decades. And the only way out of this social chaos is to bring spirituality into the souls of men through education, so that out of the spirit itself men may find the way to progress and the further evolution of civilisation.

It is evident that the social chaos of which he spoke has increased rather than diminished since then. Intellectual cleverness has given birth to a wonderful technology, but not to greater morality. Clearly, human progress in a moral sense cannot spring from the intellect alone, hence the need for a holistic approach to education.

If this handbook can share a philosophy of teaching which promotes initiative and creativity and, at the same time, can remove much unnecessary stress from teacher and child, it will have served its purpose.

Stanford Maher.

July 1997.

A New Way of Teaching

What this book sets out to do

We at The Novalis Institute believe the following :

- that real change in education can only come about by achieving quality in our teaching
- that only teachers can do this
- that teachers have the inherent ability to do this if they can renew their interest in and commitment to their vocation and trust their intuitive professional abilities
- that the best way to do this is to deepen one's professionalism by integrating into current teaching practice the creative and innovative principles and methods of Waldorf education, as one of the most effective and most human, child-centred, community-conscious educational models available.

Accordingly, this book sets out to provide some of that additional knowledge. It does so by offering :

- A deep, but practical approach to child development principles (**Part 1** of the book)
- New methods for working creatively in the classroom, particularly in arithmetic, writing and environment studies (**Part 2**)
- A guide to creative, artistic teaching skills for leading pupils into enjoyable learning activities (**Part 2**)
- A small treasury of resource material: stories, verses, poems, songs, plays and games (**Part 3**).

Understanding the nature of the child is the core of being a teacher and the first article will reveal how revolutionary is our approach. We hope that Part 1 will inspire you, Part 2 renew your hope and commitment, and Part 3 leave you with that wonderful feeling of relief when you realise you don't have to walk into the classroom with a knot in your stomach, because you have what you need to teach in the way you really want to.

Achieving Real Quality In Teaching

What would we see if we were to walk into a classroom in which quality in teaching was really being achieved? First of all, we would not expect to see any particular model of education being slavishly adhered to — not even the Waldorf model on which this book is based. Instead, we would expect to see teachers claiming the freedom to work in their own ways, using the best ideas available from a variety of sources, drawing on the wisdom of their communities, and blending their original teacher training with new and different insights.

We would see pupils enjoying their daily classroom experiences because they are lively and meaningful. These experiences would be shaped by the teacher out of her direct knowledge of the pupils, to take account of the ways in which *those particular children* in her care learn best.

She might well opt to teach out of a modern, integrated studies approach. This could mean, for example, bringing more movement, story, speech, music and drawing in to the lessons, so that learning not only becomes enjoyable, but influences the pupils at a deeper level than that of memorising and learning facts.

Children learn best when they are active and when their feelings can engage with the subject matter in appropriate and meaningful ways. Facts alone do not excite them. In their bare form, untouched by the imagination, they are often an unnecessary burden. Our children can only have a transformed learning experience if teachers bring it to them. That makes every teacher a potential change agent for the transforming of education. No-one else can do the job.

What do Teachers Need to be able to Achieve this ?

Before teachers can make learning experiences enjoyable and meaningful for their pupils, they need to be nourished themselves. This is particularly the case because education in South Africa has been in a rigid mould for many years, and teachers have not had access to some of the methods used internationally. In order to do their job creatively, teachers need the following:

- 1 A really human and practical understanding of how children develop and learn, stage by stage — and what content can suitably be brought to them in each year of the school curriculum.
- 2 Creative teaching methods to involve their pupils' feelings and engage them in suitable learning activities, through a modern, integrated studies approach.
- 3 The skills needed to implement an integrated studies approach. Teachers need to be able to lead children in movement activities, choose and make up songs and stories, teach through verses and poems,

engage in simple role play and acting, draw pictures both on the chalk board and with wax crayons, model simple shapes in plasticine, and so on. Unless they practise these skills themselves their pupils will not develop them — and these skills are essential for developing capacities among pupils in the primary school.

There is no need for teachers to be afraid of these requirements. They only need to be able to do all these things on a simple level, enough to be able to lead pupils in the various activities and learning experiences. Usually our pupils are able to do much more than we as teachers can do, but we have to show the way.

What is the Primary Teacher's Goal ?

The primary school child needs to develop capacities (physical, mental, emotional and spiritual) which will serve him or her throughout life. Learning information, important though this is, should be secondary to this purpose, which lays foundations of confidence, ability and initiative for the child. As an example, learning to *trace* a map will enable a child to reproduce the shape of a country. But learning to *draw* a map without tracing paper will gradually give the child *the skill* to draw maps in general.

The Waldorf Approach to Integrated Studies

The concept of integrated studies has come to mean combining subjects that would normally be taught separately (such as history and arithmetic) into the same lesson, so that the teaching brings concepts together in ways that are more related and hence meaningful for the pupil. In South Africa relatively few teachers have been formally taught how to teach in this way.

The Waldorf approach goes far beyond the combining of subjects. It seeks to *fully* involve the children in every lesson. This means teaching them *on three levels* by :

- stimulating their *thinking* by teaching imaginatively
- engaging their *feelings* so they really connect with what is being taught and thus become motivated learners
- promoting *activity* in the classroom through practical activities which are artistic in nature, such as drawing, drama, painting, speech, modelling, music and movement — what we have termed in Part 2 “the seven lively arts”.

By using all three levels the teacher can deepen the pupils' understanding of the work and the concepts involved in ways which cannot be achieved through intellectual learning and memorising of facts.

In a Waldorf school* organised around these methods, this depth in teaching is achieved through the Main lesson — a two-hour initial lesson given by the class teacher every morning, in which all subjects are taken in turn in block periods over three or four weeks. This allows each subject to be approached in depth without fragmenting the children's concentration by switching subjects every 35 minutes. However, any lesson can be approached on the three-level principle, simply by building in activities which represent each of the three levels of teaching: thinking, feeling and doing.

For example, a teacher might be using a Bible story to teach the events and moral truths contained in it. The lesson could include details of how people of that time built houses and farmed. In addition, sums in arithmetic could be introduced: a certain king has to harvest a field. How many sheaves of wheat must be gathered? How many workers has he and how many sheaves must each worker gather?

This is information the teacher wishes to get across to her pupils. The question is, how is she to do it? Telling a story will stimulate the children's imagination and their heads will thereafter be filled with images from the story. If the workers in the story have a song to sing while they work, or a verse to recite, the children can sing and recite, which will involve them in their feelings. If they draw pictures from the story with wax crayons, or paint them, make houses and sheaves out of sticks and straw, do role play or simple classroom drama, their need for activity is met and they will develop further skills in the process. Working in this way is economic teaching, for a single theme serves as a means to many ends. The teacher can vary the activities to develop the pupils in different ways — and she can easily plan her timetable for days and weeks ahead.

The benefits of teaching in this way are many. The lesson becomes more enjoyable for the children so their attention is maintained; for the same reason is it more satisfying and less stressful for the teacher. There is thus a greater degree of health in the classroom. It is also a more effective way of teaching. All teachers — especially those in the early classes — know how one can struggle to get pupils to understand abstract concepts. This is because they are usually taught conceptually through the *thinking*. As the child in junior primary has only begun to develop her thinking, she cannot access information satisfactorily through the intellect alone.

What the young child has in abundance, however, is *imagination* and *energy*. By teaching out of stories the imagination is stimulated and the children have ideas to work with (ideas the teacher has chosen, not those taken from television programmes watched the night before).

By introducing *activities* such as movement and simple drama or role play their energies are involved. And by ensuring that singing and recitation take place the

* See list of Waldorf schools worldwide in Appendix, pages 277–279.

children's *feelings* are brought into play. The teacher is then *teaching on three levels* instead of just one.

Conductor and Orchestra

Properly equipped, the teacher can manage her class as a conductor does an orchestra. She understands why, just as trumpets play a different role in an orchestra to that of the violins, so she also has both types of children in her class, as well as others. She knows intuitively that there are times when the classroom needs to experience some energetic trumpet activity, and other times when one needs the violin mood for a story, so that the children are really listening and learning. This is because children have different temperaments and because the way they respond to teaching depends to a large extent on their particular mixture of temperaments. (See pages 33-37 in Chapter 3.)

Warming up the Class

Children arrive at school in various states of unpreparedness for learning. Some are sleepyheads who are not yet fully awake, others so-called "hyperactive" children who aren't yet ready to concentrate on academic work. Temperaments also play a role: sad "melancholic" children will be inwardly withdrawing while their fiery "choleric" counterparts have far too much energy to sit behind a desk right away. For all of them the initial cure is the same: the morning revision lesson. This lasts 20-40 minutes, depending on the age of the pupils, in which the teacher warms them up for "head" learning. She does this by combining action verses, short poems, a song or two, some movement and either language or number work. (See Page 77 for a fuller explanation)

The Need for Teacher Self-Development

Like most professionals and crafts people, teachers need to learn throughout their lives. No parent would buy her child a pair of shoes and expect them to fit for the rest of her life. As the child grows, so new shoes are needed. Similarly, as children develop inwardly in their souls from month to month and year to year, so their needs for knowledge and understanding change. The teacher who does not understand this can struggle unnecessarily and even blame the child for being "difficult." We cannot blame the children - teaching them is the destiny we have chosen. Instead of blaming or allowing ourselves to become frustrated, we must develop ourselves to be able to handle the challenges. This means learning ever more about the mystery of the child, because the more we understand the child the more satisfying our teaching becomes and the less formidable the difficulties.



A story can be used for many purposes (see page 10), but before this is possible it must first be allowed to work its magic. In the Bible story of Joseph the dream of his brothers' sheaves bowing to his sheaves is later fulfilled, when as Pharaoh's official, he distributes food to them. The harmony and purpose in the story reassure children that each of them has a destiny and that it is in God's hands. This provides an inner support which no amount of mere information can achieve.

Part 1

A New Approach To
Child Development

Exploring the Mystery of the Child

What is our Educational Goal?

As teachers we need to ask ourselves: "What do we mean by education?" In today's hard times do we see our task as preparing the children for jobs in industry, or do we look beyond this to something broader, a preparation for life? That would be quite a different task. It would mean educating the children's inner capacities so that they can cope with life in every way, physically, emotionally and spiritually. The question is: how can the teacher do this? What must she do to meet the needs of the child and lead her into the world?

One can compare the growth of a young child with that of a plant. We can look at a plant during three different stages in its life — as a tiny seed starting to put out roots, as a growing plant with green leaves, and later as a fully mature plant bearing flowers or fruit. We see it differently during these various stages, yet it is all the same plant. It is the same picture when we look at the child. We see the baby, the toddler, the child in pre-school, the primary school child and later the adolescent leaving childhood to enter adulthood.

What do we expect from the plant at these various stages in its life? When it is a seed, we simply expect it to grow. When it sprouts green leaves we know that it is still not able to take any weight, even if it is one day going to be an oak tree. Also, we wait until the end of its cycle of growth before we expect it to bear fruit. We acknowledge the long preparation necessary before a plant can bear fruit. Are we as patient with the child? Don't we tend to expect it to bear fruit (produce answers) rather quickly? Do we allow the child the slow, patient growth in learning that a human being requires?

A slow growth is characteristic of the human being. A young horse is on its feet within hours of being born. It takes the human child a year to do this. The more complex the organism, the more slowly it tends to develop to maturity. The human being is a very complex creation. As a teacher or parent one can have the feeling that the more one looks at a child the greater the mystery becomes.

These days the saying "what you see is what you get" is used to denote something

that is straightforward, with no hidden aspects to it. When a teacher looks at a child she knows that this saying is only partially true — much more is going on than is visible.

It is true that close observation of a child will tell us much. The physical constitution, the way he walks, the way he works in class all reveal important information. But the subtle ways in which he may respond to his teacher show that the real being of the child is deeply hidden. This is because he is a spiritual being living in a physical body.

That makes teaching a very complex affair indeed. As teachers, we are not simply educating the child's intellect. In everything we say and do we affect his soul and his spirit. These are difficult concepts in an age where science has tended to make us all very neutral about our beliefs — e.g. "there may or may not be a God, but my job is simply to teach children."

It makes a very big difference, though, whether the teacher believes there is a God — as much difference as it might to an astronaut whether or not he believes in the force of gravity! To take the analogy further: it could be very important to our astronaut to know which buttons on the control panel work the TV cameras, which receive information, and which ones fire the rockets and drive him to a destination, planned or unplanned.

It is similarly crucial for a teacher to know that children have souls as well as intellects, and to know how they engage in the different learning activities and are affected by them. A teacher's greatest joy is in encountering the mystery of the child. Let's take a deeper look at this mystery.

The Four-Fold Nature of the Human Being

The human being stands surrounded by the three kingdoms of nature :

- The solid earth with its rocks and minerals
- The plants and vegetation which cover the earth
- The animals which roam about on the earth in their many shapes and forms.

She shares something with each of these three kingdoms :

- The *bones* and solid substances of her body she shares with the *mineral* world
- The *life forces* in her body which promote growth and reproduction, she shares with the world of *plants*
- The *feelings, sensations* and *emotions* she shares with the *animal* kingdom.

But above her connections to these three kingdoms, she feels a fourth reality — her own identity. She is a *self-conscious* individual. She can learn to know herself and direct her own destiny. It is this divine spark of God in her, which Rudolf Steiner, the founder of Waldorf education, called the ego, or *spirit*. At birth each of us receives a body which

has come from our parents and ancestors. To this extent we are strongly affected by heredity. But the spirit, being divine, does not come from the world of earth. This means there is a basic polarity in our being. We are *spirit* living in *body*.

The *soul* is the mediator between these two. Everything we experience through our thinking, our feelings and our deeds makes up the life of the soul. That is why when we teach, we directly affect the child's soul life. In fact, that is our main task — to influence the child's soul life positively, for the good.

The fact that we as individuals are connected to the world through the mineral, plant and animal kingdoms means that vital processes are happening within us on these different levels every moment of the day. There are processes happening on the physical level, on the level of our life forces and on the level of our feelings.

We understand the first level very well. We are fully aware of our physical bodies — as we are of the physical world. This is something we can see quite easily and which science can measure.

Moving up one level, we are usually blissfully *unaware* of the life forces in our bodies, unless we feel especially well, or ill, "below par." We simply take our health for granted. In much the same way, we take it for granted that there are life forces in nature, and that plants grow and reproduce. We assume that the life energies in plants have somehow to do with their physical bodies.

The third level — our emotional life — is something of which we are half conscious. It is not as clear to us as our thinking, but is a kind of dream life. Only our thinking is wide awake.

Let us assume for now that just as our physical shape is constructed as a body, so are the other two levels of which we are intuitively aware — the life forces and the feelings/sensations within us. We can imagine our individuality (our "I" or spirit) as a divine spark or flame living within three bodily sheaths — one made up of feelings, one of life forces and one of the substances of the physical earth.

All of them are alive and active in every child we teach.

The Significance of the Three "bodies" for Teaching

We live in a materialistic age. Not since the world began has a civilisation imagined (as ours does) that that which is living can somehow exist without coming into existence from a divine source. Life only comes from what is already alive. The physical body, marvellous as it is, is "powered" so to speak by the life body, which forms and shapes it from within from birth onwards. Without this life body the human frame immediately becomes a corpse.

The feelings and sensations which live within us are not just "moods." They are

part of the life of the soul which lives within our physical and life bodies and is intimately connected to them. We experience this soul life as the surging interplay between two opposite feelings, one of sympathy towards things and one of antipathy against them. Everything we experience through this soul life is connected with our individual development and destiny.

In a child these three bodily sheaths (physical, life-force and sensation) are busy forming and developing. They underlie all the changes we see in the child's physical body and in his behaviour. In fact, the behaviour indicates that important development processes are going on inside the child. The more we try to understand these inner processes the less of a mystery will the child's behaviour be to us — and the more we will be able to help him.

For junior primary teachers two of the most interesting and important developments in children are the process of growth and the development of consciousness. They work together in a way that underpins and affects everything the teacher does.

Understanding the Twin Processes of Growth and Consciousness

Understanding the growth process is vital for teachers, because to educate the child properly we need to know not only *what* to bring in the way of learning, but *when* to bring it. We also need to understand the awakening of consciousness, which is a separate process. It is our knowledge of the working of these two mysterious forces, growth and consciousness that enables us to teach the child effectively. How do they develop in the child? Let's look at this from our own experience as parents and teachers, asking what do we observe and what phenomena do we see taking place?

The Growth Process in the Child

At birth the head is the largest part, measuring one-quarter of the length of the child's body. As the child grows the proportion of head to body reduces, so that by age 12 it measures only one-seventh, and by age 21 one-eighth. The head is the most complete part at birth and the rest of the body catches up with it. We can see this in the stages of growth of the trunk and limbs, which gradually develop the completeness that the head already has at birth. Between birth and puberty there are periods of growth in the breadth of the trunk and in the lengthening of the limbs. When one realises that in a new-born baby the trunk and legs are only one and a half times the length of the head, it is more accurate to say that children do not grow up, but down!

The body which the child receives at birth comes through the parents' line of heredity. Sometimes one can look at a child and see the parents it came from because

parent and child look so alike. All the cells in the body are constantly changing, because it is a living organism and because there is an individual living in it. This individual reveals himself very slowly. During the first seven years the changes culminate in the arrival of the second set of teeth.

The teeth are the hardest cells in the body and are the last to change*. Every outer change we can observe is the expression of important inner processes in the child. The change of teeth marks the completion of the important first stage of growth. It indicates that the energies of the body, which have been primarily occupied with physical growth, are now available for other tasks. This is one reason why the six-year-old is ready for formal learning, while the five-and-a-half-year-old is not. Research shows that 30% of pupils starting school at 5½ to 6 years failed, compared with 9.25% of pupils aged 6 to 6½ years and only 6% of 6½ to 7 year olds**. When children enter Sub A before the growth process is complete the teacher has to work with children who are not ready to learn, as the high failure rate of young pupils shows.

The Consciousness of the Child

There is another reason why six-year-olds can cope with Sub A while five-year-olds do not. When you walk through a doorway into a room you are entering one world, but at the same time leaving another. The child entering Junior Primary is leaving the pre-school stage, which is a world of doing things. Activity is the very nature of the pre-schooler.

We first see this activity soon after birth in the limb movements of the baby. As it grows into a toddler it continues to express itself mainly through activity. The toddler explores and it needs a safe basis from which to venture out — mother, routine, rhythm, security. In the pre-school child, alongside the activity of the limbs a rather chaotic life of feeling begins to develop, but it is still too unsettled for the learning tasks in Grade One — and clear thinking is still very far away.

What I have described as a process connected with limb activity is the awakening of consciousness in the child. It can be pictured as a separate and complementary force as powerful as the growth force itself. While the growth force is connected with the head at birth, the force of consciousness is its polar opposite. It arises in the activity of the hands and feet, streams through the chest region (where we recognise it dimly as our feeling-emotional life), and eventually reaches the head, which we associate with our thinking processes.

* It was Dr Rudolf Steiner, the founder of Waldorf education, who first made these observations, some of which have since been confirmed by medical science.

** Extract from a paper delivered by Dr M.C. Grove of Randse Afrikaanse Universiteit at Unisa in 1981, and published by the South African Association for Learning and Educational Disabilities, March 1982.

We say the child "wakes up." He does — literally. The waking up process lasts from birth until puberty and proceeds in three phases. In the pre-school years the emphasis is on *activity*. In the junior primary period the emphasis moves more towards the child's *emotional* life. By puberty it has become focused on the *thinking*.

Readiness for Learning

Every Sub A teacher knows that not all pre-schoolers are ready for formal learning. We talk about school readiness and we set little tasks to test this. We ask the children to put their chubby little arms over their heads and see if they can touch their ears. If they can't we say they're not ready, because this simple test shows that the growth of the limbs which should be taking place at this stage has not been completed. Intuitively, we feel that an inner readiness has also not been achieved.

Together with the physical readiness we look for a readiness in the feelings. How is the child coping at school without Mommy? How does she relate to the other Mommy called teacher? Can she co-operate with others? Can she listen or does she want her own way? In particular, can she listen to a story, because in Sub A the stories carry much of the learning content? If this inner readiness has been achieved it means there has been a shift in the child's development from behaviour based on *outer* activity to an *inner* activity, involving a certain maturity in the feelings. This change means the child is truly ready for Sub A.

However, if we teach the child by bringing information to her as abstract concepts as we would to an adult, she will not understand. To do this she would have to have developed her thinking, and she has only just begun to make the transition from activity to feeling. Her ability to think abstractly will develop slowly (in keeping with the slow process of human growth), flowering around puberty, the next big milestone in her development.



Rhythm: the Secret to Teaching the Junior Primary Child

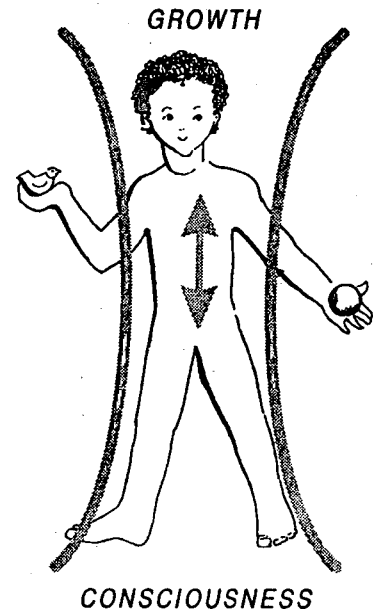
Growth and consciousness are therefore two distinct processes active in the child. The growth process flows from head to feet, while consciousness awakens in the hands and feet and flows towards the head. These two streams are actual developmental forces, energies which move through the child. *At the age of six or seven years they meet in the area of the chest.* There, the heart beats rhythmically, giving four beats to each complete in and out breath of the lungs.

This rhythmical physical activity is the basis for our feeling life. Because of this, during the years from the change of teeth to puberty, the child responds to the world strongly out of his feelings. The rhythmic nature of this feeling life demands that he be educated with rhythmic principles in mind. We can easily misdirect our efforts unless we take this into account, because intellectual exercises leave his feelings untouched and he is therefore uninvolved. This is why so much effort expended by teachers sometimes yields disappointing results. But by using rhythm in our teaching we can capture the young pupil's interest and

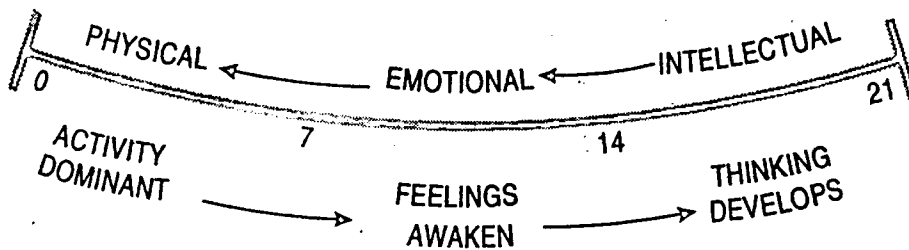
involvement, because he is unconsciously deeply connected — through the life processes taking place in his body — with movement and rhythm.

The fact that in the pre-school child the principle of *activity* is dominant, while in the junior primary child it is the *feelings*, and that at puberty the child moves towards logical *thought*, indicates two important principles :

- 1 The human being's inner life has a threefold nature made up of activity, feeling and thinking. We see this reflected in the structure of the body.
- 2 These three faculties develop in a certain order during three successive phases of development.
- 3 All three faculties are always present, but at each stage of development, one of them is dominant. This theme will be explored in more detail in Chapter 3.



The Stages of Development



Although the emotions and intellect are present from an early age, their full emphasis only begins during a particular 7-year period of development.

The Threefold Structure of the Human Body

There are many bones in the head, but they are fused together so nicely that we have a round shape on our shoulders. This head is the basis for our thought life. It likes to be cool, still and undisturbed. Our arms and legs are the polar opposite of the head because they have a few long, straight bones. The legs carry us about so that we can work with our arms and hands.

In the chest are the curved ribs. The upper ribs are round like the head. Near the hips they straighten out like the bones of the legs. The chest thus forms a bridge between the head and the limbs.

Our head, our chest and our limbs are the basis for our thinking, feeling and willing activities. In the same way that the chest forms a physical bridge between head and limbs, so the feelings, which are linked to the rhythmic activity in the chest, are the bridge between the thinking which takes place in the head, and the willing or doing activity of our limbs. Together, they make up the threefold structure of our soul life.

Something we do not normally stop to think about is that we experience three different forms of consciousness in our daily *waking* life. All the hours that we are awake we are *awake* only in our heads, in that we can form our thoughts in a logical manner. Our feelings are not so much under our control but have a *dreamy* quality. (We know this from those times when we make logical decisions which our hearts do not really

support). The instinctive movements performed by our limbs are completely beyond our conscious control. Like the work of our digestive system, they appear to function by themselves. In this area the consciousness of the human being is simply *asleep!* It is a sobering thought that a teacher has to work with the reality that only a part of the pupil is awake and an equally important part (the feeling life) is dreaming.

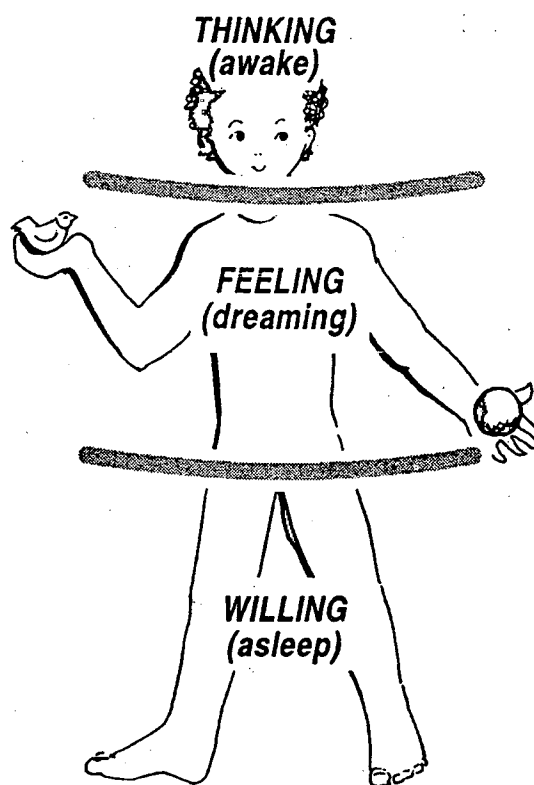
The Challenge to the Teacher

If the human being has been created in this imaginative way, shouldn't we try to educate the child in a way which is in accordance with this divine three-fold design? This would mean teach-

ing so that we educate each of the three parts of the child, the thinking, the feeling and the willing — the three faculties of the human soul. We as teachers would then be teaching the whole child instead of simply his intellect. The benefits for teacher and pupil are considerable, because teaching the intellect by simply conveying information is tiring and uninspiring for both. Teaching the whole child is stimulating and renewing — and all it requires is a little imagination and the courage to try new methods.

If children's feelings are left untouched the teaching is directed mainly at their intellect. Contrary to modern belief, this is the most superficial area of the human being's consciousness. The intellect can study and analyse things which are past and finished, things which have become "facts." It is an immensely useful kind of "shorthand," which quickly computes and categorises. It does not however possess the forces for future creativity and initiative. These lie deeper, wisely buried in the feelings and the will. Unless they are educated and nourished they will not develop appropriately.

To return to our starting point at the beginning of this article: the child who has not been educated as a whole person cannot help the development of our country by "meeting the needs of industry," because the creative forces needed to conceive new ideas, and the will to carry them out have not been developed. He has only been taught to reproduce what already existed.



3

What We Have to Know

Focusing on the Essentials

The Crucial Question: What is the Child's Stage of Consciousness ?

If we understand what is going on in the inner life of children of different ages, we will be able to understand their learning needs *from their perspective*. We can then teach them more confidently because we are attempting to meet these inner needs:

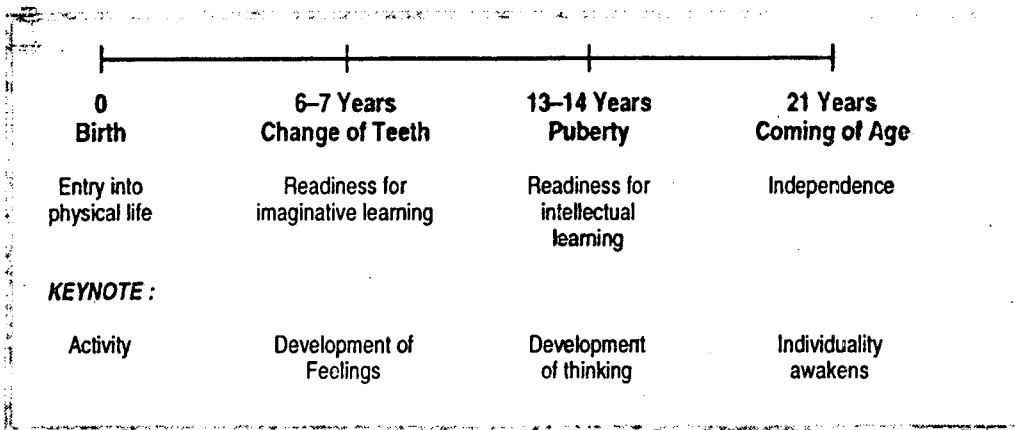
- With the right content
- With the right methods
- At the right age and stage of development

We can use the learning content in the syllabi *appropriately*, by carefully deciding *how* we will bring this information to the children in ways suitable for their age and stage of development. We will then be meeting the aims of the curriculum and correctly meeting the needs of the child. These needs change from year to year. If we think of a pre-schooler and a child entering Sub A we can easily recognise the different ways in which each of them learn. The pre-schooler learns unconsciously through play-filled activity and by imitating adults. The child in Sub A, as has already been mentioned, has entered a different stage of development. He needs a teacher who will present the world around him as a place filled with wonder and interest which he can enthusiastically explore. Let us look at a quick overview of the three main periods of schooling: pre-school, primary and high school.

Overview : The Stages of Development between Birth and Puberty

The diagram shows the three main periods of schooling — pre-school, primary and high school. These fall naturally into three seven-year cycles — one from birth to seven years,





one from seven to 14 years and one from 14 to age 21. We all know that puberty, which begins around 12 to 13 years, is a major milestone in children's development. It is flanked by two others, one occurring seven years earlier, the other seven years later. The later one at age 21 is traditionally the time when one receives the "key of the door" to life — in other words, we have become mature. About seven years before puberty children reach an earlier milestone, the change of teeth. During each of these seven-year cycles of development the child has a particular way of experiencing the world and learning, so our teaching needs to be adapted to match each phase.

Important Aspects of Child Development Between the ages of 6 and 12 years

The development of the child is a mysterious and wonderful process which we as teachers are privileged to share. The child entering Sub A gradually moves from experiencing the world largely through *imitative and creative play activity* to experiencing it primarily through her *feelings*. There is a sound practical reason for this: in the child's physical development there is now a change in emphasis from *activity in the limbs* to *activity in the chest region*, which is the centre of the emotional life.

Up until now the child has expressed himself by and experienced life through outer activity. Now, the activity of heart and the lungs in the chest becomes a new focus of physical and emotional development. And because of this the junior primary child *feels* more deeply than he did before. His emotions express themselves in opposites like joy and sorrow, love and hate, fun and seriousness. These feelings will play into anything his teacher tries to do with him. If she tells a story, the children will experience the emotions evoked by the story. If she teaches a poem the children will want to chant it, recite it or do movement to it. Also because the development of the junior primary child is centred in the *rhythmical* activity in the chest, the child is ripe to be taught through methods using rhythm, whatever the subject.

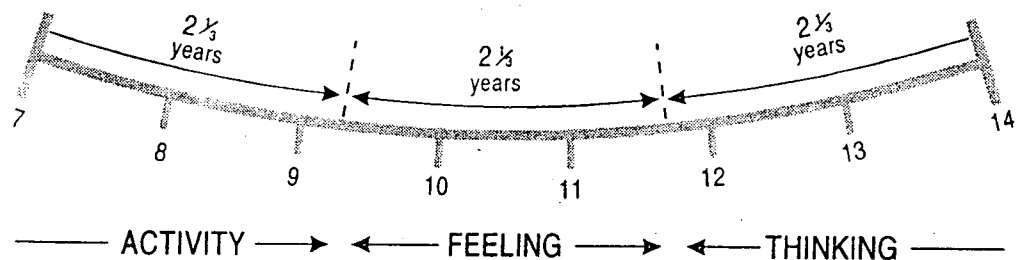
The child is drawn more and more into inner activity, through the feelings. His thinking develops at a slower rate and teaching needs to take account of this. More than any other factor, it is the failure of teachers to understand this which hampers effective teaching and places unnecessary stress on children in the first few school classes.

As the child approaches puberty his thinking ability matures noticeably. There are important stages along the way that teachers need to note. Up to age nine a child does not distinguish himself from the world around him, and this leads to a developmental crisis between the ninth and tenth years.

In addition, logical, abstract thinking only *begins* to emerge after age 12 with the approach of puberty, when the focus of physical growth which previously was centred in the chest, moves to the skeleton, the muscles and the tendons. Because of this, at this stage an understanding of cause and effect awakens. Previously the child had an imaginative consciousness rather than a logical, scientific one. As puberty approaches, children want to understand the truth of things, the meaning that lies behind them. In the upper primary, this desire should be nourished in an imaginative way, to prepare the child for high school.

Between the ages of seven and 14, therefore, children develop from an emphasis on activity, through feelings which swing this way and that and are filled with both sympathy and antipathy, to the point where clear thinking begins to emerge to challenge the world and see whether it is worthy of their trust. The three-stage sequence of development between birth and age 21 is repeated during the seven-years from the change of teeth to puberty in three sub-phases, as shown in the diagram:

The Sub-Phases during Primary School



The gradual changes taking place in the child's consciousness pose knotty problems both for the teacher and for senior education officials. How is the child to be taught most effectively without doing damage to his humanity? We will now examine this by looking at what Piaget and Rudolf Steiner have had to say about the way in which young children experience the world, and see what help this offers the teacher in correctly choosing and bringing the learning material in the classroom.

The Crucial Task: Matching the Work to the Child's Stage of Consciousness

By studying the development of the child we can improve our understanding of his constantly changing inner consciousness. To teach him effectively we need to match the learning content to his stage of awareness. We also need to ask which methods work best, and this aspect will be discussed in the sections following this one.

Piaget, the Swiss psychologist who was a contemporary of Rudolf Steiner, made interesting observations about the ways in which young children see cause and effect in the world. The psychologist Greta Fein discusses these in her book *Child Development*:*

Piaget has spent a great deal of time investigating children's explanations of movement, because he believes they represent "the central point to which all the child's ideas about the world converge." ... They view all bodies as having some ability to move of their own will, although they believe that bodies are also controlled by outside influences. Piaget asked children about the movement of clouds and noted five different stages in the development of causal explanations.

The first stage is a magical belief that the clouds "move when we walk... We make them move by walking." This view is characteristic of five-year-olds, although Piaget has found traces of it in older children. ("The cats, when they walk, and then the dogs, they make the clouds move along.")

The second stage, characteristic of age six, believes that clouds move because God or people push them along. The child senses the importance of some external factor. Clouds are however still seen as alive and conscious. After all, they have the ability to obey commands.

In the third stage, at about age 7, children believe that clouds move by themselves, but in response to other heavenly bodies like the sun and moon. The force exerted on the clouds (by the sun's rays) is still seen as a personal act by the heavenly bodies, rather than a physical cause and effect.

The fourth stage, typical of nine-year-olds, is the view that the wind pushes the clouds, but that the wind itself comes out of the clouds. There is still difficulty in distinguishing between self-willed movement and actions caused by external forces.

* Greta Fein, *Child Development*, Prentice-Hall Inc., New Jersey 1978, p. 337.

Finally, by age 10, children arrive at the mechanical explanation that the wind does push the clouds, but that the wind is not in any way produced by the clouds.

Piaget has found similar developmental patterns in children's causal explanations of a variety of things — in explanations of the sun, the moon and water (rivers, lakes, seas), in explanations of the origin of wind and breath, and in explanations of how machines such as the bicycle and the steam engine work.

Piaget's observations of how children's thinking changes from the idea that "I make the clouds move when I walk" at the age of five, to a more objective one at nine years, accord with Rudolf Steiner's. He describes the child moving from the pre-schooler's at-oneness with the world, through the imaginative delight of the child of Sub A and Sub B age, in a view of nature that is alive, to the more objective (but less life-filled) consciousness the child develops after the 10th year crisis.

The Crisis during a Child's 10th year — A Particular Challenge

Something which deserves special mention is the crisis that all children experience in the year in which they turn nine years old, which plays itself out until their next birthday. This milestone was first documented by Dr Steiner, who also offered a solution to the problem. It is particularly significant, because it occurs during the transition from junior to senior primary, with the additional stresses this entails, such as a change of teacher and more demanding work.

If, as a teacher or a parent, one looks at the development of children from babyhood to puberty, something inescapable confronts one. The very young child has an aura of angelic innocence and appears to have arrived as a gift from another world. The child entering puberty, on the other hand, is obviously coming to grips with powerful forces in his or her physical body, life energies and emotional nature. The baby is hardly on the earth; the child in puberty is encountering the powers of reproduction and sexuality, and is firmly gripped by the very forces that enable human beings to continue to live on the earth. One could say without exaggeration that this contrast is the difference between heaven and earth.

What is happening in between these two extremes? The child in Sub A is a tender creature still at the angelic stage. After a year of careful teaching however, she can become fairly robust, and (if she hasn't been "failed" for academic reasons) is usually a confident and willing worker. During the second school year this confidence should grow as the child develops her abilities and acquires more capacities. One is aware, in comparing children in the playground, for instance, that an eight-year-old in Sub B

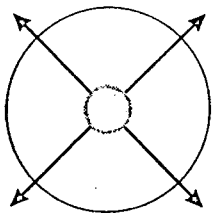
appears more substantial, more earthy than she was the previous year.

This process continues during the following school year (Standard One). One sees the children's outlook change from the rich, imaginative perceptions of the Sub B child into greater familiarity with, and confidence in, everyday "earthly" things. As they do so, their *practicality* and *logic* develop, but unfortunately, their rich, imaginative inner life begins to fade. There is a price to be paid for everything. It is to the discredit of much modern education that in our desire to see children become early readers and computer operators, we fail to value properly the gifts and talents they already have, and which all too soon, they lose.

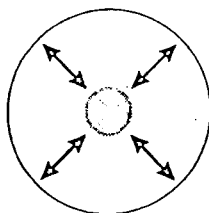
As children move through the year between their ninth and tenth birthdays many who were formerly confident become shy, timid, even fearful. Night fears show themselves in fear of the dark. The unquestioning love for the teacher of the previous year becomes critical, doubting, questioning. The change can be so complete that it is sometimes those closest to the child with whom he is now most unhappy. What has happened?

The development in the child's feeling-emotional life which began at the change of teeth, has matured. The child's inner identity begins to emerge and express itself. Feelings have now become *objective*. Because of this, the child cannot live unconsciously in her feelings as she did at the age of seven or eight. She observes her environment and the people in it, still through the feelings more than the thinking, but she begins to *judge* what she sees.

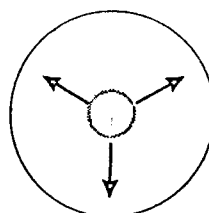
The emergence of her identity means that the child now *experiences herself consciously for the first time* as being quite separate from the world around her and from other people in it. She becomes aware of her *self*. It is an important development and can be a time of great loneliness, as are all times of inner growth. Extra understanding is required from teachers and from parents, who often need to be advised about it by teachers who understand it.



Before the crisis
the child lives in
its surroundings



The crisis :
"I am separate
from the world"



Awareness of self :
"I see the world
as object"

It is important to realise that the child now sees the world in a different way. Previously, the world was clothed in colours of the imagination, woven from an innocent

trust in Creation. As this imaginative, picture-filled consciousness starts to fade, giving way to objective thought, the world suddenly seems duller, harder, more ordinary. We adults can perhaps only appreciate this sorrow by comparing it with the loss of a deeply felt love, after which life for a while seems not worth living. The poet Wordsworth characterised the gradual loss of children's intuitive knowledge of a divine world and its replacement by more intellectual ways of seeing life, as the whole process of growth from childhood to adulthood, in his poem *Intimations of Immortality*, from "Recollections of Early Childhood" :

Our birth is but a sleep and a forgetting:
The soul that rises with us, our life's star
Hath had elsewhere its setting
And cometh from afar
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come
From God, who is our home:
Heaven lies about us in our infancy!
Shades of the prison-house begin to close
Upon the growing Boy,
But he beholds the light and whence it flows,
He sees it in his joy;
The Youth, who daily farther from the east
Must travel, still is nature's priest,
And by the vision splendid
Is on his way attended;
At length the Man perceives it die away,
And fade into the light of common day.

Reassuring the Child in Crisis

We can reassure the child going through the crisis of the tenth year in several ways. The fact that the pupil connects more strongly with the world and is gradually less intensely focused in his own inner, imaginative world of pictures, gives us two clues to help any child:

- The farther the child moves from his intuitive inner connection with the world as an expression of the divine, towards a more outward focus on it as an "ordinary," practical world, the more the teacher and parents need to strengthen and support the child.
- The more the child struggles with the difficult realities of life, the more we need to give *meaning* to these struggles, as God-given trials placed before the developing human soul.

32 The child, beginning to recognise himself as a self separate from others, feels the foundations of his safe, secure world giving way. He needs to know that the adults around him recognise a higher authority in God. This should be evident no matter what we are teaching, be it nature study, science, music or farming. The child must be aware his teacher knows that this created world is permeated by living spirit. Anything else has no meaning and often, the children inwardly will not wish to study it!

Stories from the Old Testament provide constant reassurance of the protection and love of a divine being. They therefore reassure the Standard One child who is moving towards an awareness of self, and is feeling "alone" in the world. The stories of Adam and Eve thrust out of Paradise into the physical world is something with which the pupils can inwardly identify. The wanderings of the Hebrews in the desert, their endless quarrels, fears and uncertainties, strike an inner chord with their own state of development.

In later classes, stories from the Norse and Greek mythologies (suitable for Standard 2 and 3 respectively) and then from Greek and Roman history, show the focus of human development moving naturally (as in the development of the child) from the divine to the human, with the heroes in the stories taking more and more initiative in the unfolding of their own destinies. These heroic figures are inspiring examples providing sources of faith and courage, which do much more for the child's inner growth and stability than learning which centres on acquiring only information, without the moral and emotional content of these stories of human development.

Secondly, the children must be helped to develop a relationship to the world of nature around them. This fits in well with the themes of farming and home-building. Farming should be approached from the viewpoint of human beings deriving a living from the earth, through co-operation with and understanding of the earth, the seasons and the activities of sun and moon. Similarly, houses or house-building, a favourite theme for teachers, can be used to show how human beings all over the earth successfully come to grips with their environment. Whether Eskimos or desert dwellers, people everywhere survive and build appropriate dwellings (See Chapter 4: *An Imaginative Approach To Environment Studies*). Note that the theme of "homes," which can theoretically be taught in any class, is particularly appropriate at this stage of development because it reassures children about the ability of human beings to cope. Sub-consciously, the children feel 'homeless,' like Adam and Eve. Paradise has been lost and courage and faith need to be found.

Grammar is best taught after age nine because the child, feeling separate from the world, needs the help of language to understand it. The verb is active and is easiest for the child to learn. The adjective is connected with feelings and descriptions, while the noun enables us to name things and remain separate from them. The three human faculties of doing, feeling and thinking are thus experienced in the language classes.

The above themes give confidence to the child who is feeling vulnerable in his newly-discovered self.

Imagination and Memory

One has only to observe a young child playing or talking to a friend to realise that theirs is a world filled with imagination. It is naturally there and requires no training to develop it. Unfortunately, too much television (or even picture books) eventually inhibit the imagination. Children become so used to seeing ready-made images that they become lazy and stop producing picture images of their own.

The use of the imagination in forming picture images is a young child's training for when he becomes older and imagination is replaced by thinking. The forming of pictures keeps the young mind mobile and active, while the will power is strengthened. As the child grows older — after nine — imagination begins to give way to the ability to reason and think. The more active and healthy is the imagination, the more active and mobile the thinking will become. If the imagination has not been properly encouraged, or if it has been stunted by too many ready-made images, the thinking too will be inhibited and sluggish.

Imagination is closely related to *memory*. If asked what you did on New Year's Eve, your mind may sift through a series of pictures until you see yourself wearing a red dress, party hat and surrounded by people. You recall an *image* and the answer pops into your head. So memory is associated with the recalling of pictures. It is also related to concentration. Asking children questions about a story they have heard concentrates their awareness of the images in the story. Drawing their impressions of the story with wax crayons imprints it and gets it into definite colour and form.

If we want children to remember what they learn, we should train the memory daily, by asking them to recall the previous day's story in detail by remembering the images contained in it. If this is done thoroughly in the first two classes the child should have a well-trained memory and an ability for clear, original thinking in later years. How well they remember depends a great deal on the teacher's gift for creating clear and detailed images.

The Power of Picture Images

An image is a picture you see in your mind. If I say: "I saw a man today," all you see is a man in general (no detail). If I say: "I saw a young man with short, bristly beard, straw hat and long coat with yellow buttons" you now see a more precise and clearer picture. The clarity of an image in the pupils' minds depends on your description. When telling a story, make use of as many of the senses as possible to describe things — what you see, hear, smell, taste, touch, how things feel.

Be truthful, for the child is learning about the world and believes everything they hear, especially from the teacher. Many children are disappointed when they learn Father Christmas is not real. They lose trust and will not easily believe you again. So don't

make the bear fly, or pull out a gun and shoot an elephant, for even if the child enjoys the story now, it begins to erode his trust. The teacher must use her imagination, but not become so fanciful that the story becomes pure nonsense.

When making up or choosing a story the teacher should not only think of the actual lesson, but how to use the story to teach the child something about life.

Let them "Sleep on It"

It is important to take account of the night's sleep in between one day's teaching and the next. One of the great mysteries is the extraordinarily strong life energies children possess. These life energies are connected to the growth processes in the body. The force which builds the body cells is the same force which, we noted earlier, flows from the head organism throughout the rest of the body. It is a *shaping* force. We are familiar with it as the mysterious force which renews our bodies while we sleep.

Everything a child takes in during the day continues to work on in him during sleep. The life force which gives shape to his growth also connects with what the child takes into his mind and soul. Because this life force tries always to create a perfect form for the growth of the child, it also does the same with what the child learns during the day. Overnight, what you as a teacher have taught a child, is worked on and is even corrected. This means that work which is continued over a number of days benefits from the unseen work which carries on every night.

Teaching on Three Levels — Why is it Necessary?

In the first article on child development we said that the human being has three faculties of the soul, described as thinking, feeling and willing. These three faculties perform different tasks for us, and because of this they operate on three very different levels of consciousness. Our feeling and our willing are deeper and stronger than our thinking — but less awake. How can we understand how these three faculties operate, and how can we use this knowledge to educate the child in ways which have a deep and positive influence for good?

Let's briefly recall that thinking, feeling and willing make up our entire inner life of soul, or the way in which we experience ourselves and the world. They are related to our bodies — our thinking is related to the head, our feelings to the activity going on in the chest and our deeds have a connection with our limbs.

The challenge to the teacher is that each of these aspects of our soul life operates according to different laws and therefore needs to be educated with *different methods*. Because we are fully *awake* in our heads we can form our thoughts in a logical manner

and plan our lives. Our feelings are not so much under our control but have a less conscious, *dreamy* quality. Often, we know what we *think* about something but are still unclear how we *feel* about it. (We might take action on the basis of logic and afterwards discover that we don't really feel the way we thought we did).

The instinctive movements performed by our limbs are beyond our conscious control. Like our digestive system, they appear to function by themselves. In this area the consciousness of the human being is simply *asleep*! Frequently, we have little or no conscious awareness of the fact that we are moving our limbs and we are unaware of the processes involved in the digestion of our food.

Now thinking, feeling and willing are intertwined with these areas of our body. This means that they share these three different kinds of consciousness! Our thinking is *awake*, our feelings live in a *dream* world, and our doing activity happens without our being conscious of it. If you doubt this just raise an arm, then ask yourself: How did that happen?

When we teach a child we are attempting to educate three different aspects of its soul life. One of these (the thinking) can be approached with concepts. But the child's thinking, unlike the adult's, is a kind of thinking-in-pictures. We can teach this picture-thinking of the child imaginatively through stories.

Another aspect (the feelings) is connected to everything that has to do with sympathy and antipathy, the push and pull of opposites. It is also strongly connected to everything rhythmical. Anything we teach through verses, poems or songs, which have their own rhythm, beat or melody, reaches down to this level of the child, which is deeper, but less conscious, than the thinking.

Whatever we do through activity (movement, role play, drawing, modelling with clay) influences the third and deepest level — the will.

For practical purposes we can structure a lesson in three parts so as to build in activities which reach some or all of these levels of the child.

The practical application of teaching on three levels is also dealt with in the section on the *Morning Revision Lesson* in Chapter 6.

The Three-Stage Lesson Structure

Unless all three parts of the child's inner being — the thinking, the feeling and the willing — are fully involved, we are not educating the whole child. This means we are neither being fully effective in our work, nor helping the children to build the strong inner capacities they will need to face the future.

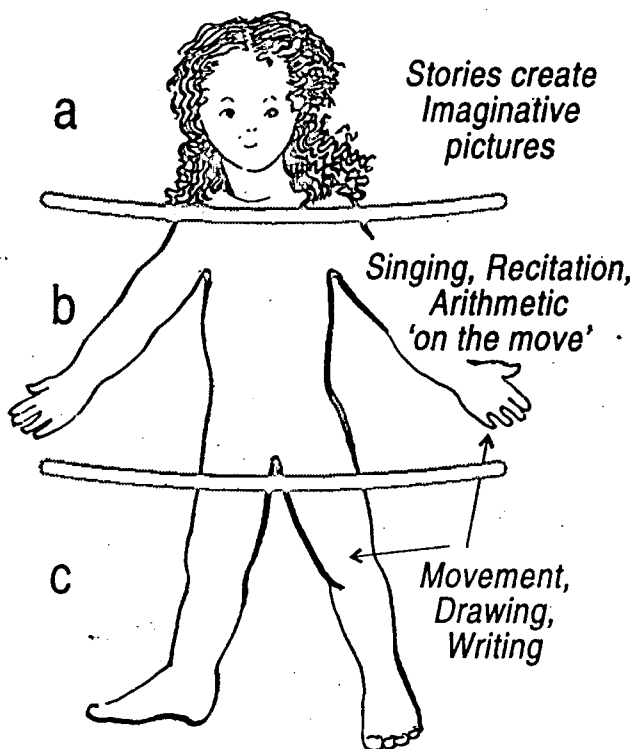
We can, however, structure any lesson in a way that enables us to do this. We do it by ensuring that each lesson has :

- a An imaginative, conceptual part,
- b A rhythmic part, and
- c A part for practical work.

Using this scheme, the rhythmic section would include speech exercises, verses, poems, singing and movement. The imaginative part would centre around a story, to give the pupils ideas and pictures out of which to work. The practical work could include doing work such as written sums in arithmetic, drawing pictures, or writing in books and illustrating the work with pictures drawn by the children.

Generally, the rhythmic section is done first to warm up the children, create inner movement and arouse their interest. This could mean that the verses and songs in this section would relate to work they already know and probably did the previous day. The story which follows may contain new themes which will be worked on over the next few days. The practical application of the work, the third section, could apply either to previous work or to the new work being introduced.

In this way the teacher is always ahead of the children in one or other aspect of the work. Either the rhythmic work, the images from the story or the practical application, are carrying the class forward from day to day. (See 'The Lesson' in *Teaching Through the Living Image*, Chapter 7.)



Understanding Children's Temperaments

Imagine that you have the four elements found in nature in your classroom — fire, air, water and earth. Would it be exciting and helpful, or just pandemonium? It might depend on whether each element was properly controlled. Fire in a fireplace is fine; fire in dry bush country is a disaster. Water running freshly over a waterfall is a pleasure; water lying in a stagnant unmoving pool is not. It may surprise you to know that you have both these possibilities — and others — in your classroom.

Every teacher has four basic types of child in her class: a Fire-Child, an Air-Child, a Water-Child and an Earth-Child — as well as certain mixtures of the four. The ancient Greeks knew them as the *four temperaments* — they called them the choleric (fire), sanguine (air), phlegmatic (water) and melancholic (earth). They believed they were related to the “four humours” in the body: blood, phlegm and two kinds of bile. They thus recognised that a person's temperament is ingrained into the physical constitution and cannot be changed.

Rudolf Steiner brought a modern understanding of the temperaments which has proved very helpful to teachers, parents and therapists. On one occasion he characterised them somewhat in this way:

Four children are walking, one after the other at some distance, along a path on their way to school. The *first child* finds her way blocked by a pile of stones, sticks and bushes which make it difficult to go either through it or around it. This first child to arrive is tall and thin with a sad face, lacklustre eyes and a drooping (one might even say tragic) mouth. She looks at the obstacle, her body sags and her eyes fill with tears. Throwing out her arms she addresses the world: “Why does this always happen to me?” (Recognise her?)

The *second child* joins her suddenly. She is of normal build, slender, with a well-formed body. She has a distracted air and arrives skipping merrily along the path.

“What's the matter?” she asks, hardly waiting for an answer.

The sad child points helplessly at the pile of rubble.

“Oh, is that all? Why don't you just jump over it?” And she proceeds to skip over the lowest part of the obstacle, tearing her skirt. She does not notice that she has dropped her bag of school books and will arrive there without them.

The *third child* to arrive is a boy. He is well-built in a rounded way, even plump. His eyes are quiet and calm and he appears not to notice the birds flying in front of him. He arrives at the obstacle and stands there looking at it. He wonders who will do something about it so he can get to school. And he is prepared to wait quite a long time for someone to come.

Someone does come. The *fourth child* is a short, stocky boy with lots of energy who walks as if pressing his heels into the ground at each step. He has a strong build and his short neck is pressed down into big shoulders. His eyes stare straight ahead of

him, almost in a glare, as if challenging anyone to get in his way.

"What's this?" he says irritably, looking at the pile of sticks and stones. He rushes at it and starts kicking. Soon the pile of branches is strewn over the path and there is no longer an obstacle. He stalks on his way, feeling somehow satisfied and less irritable.

The third child who has been watching, stands looking at the mess, then, realising that he doesn't have a problem any more, slowly ambles on his way to school, munching a sandwich he had intended to keep for lunch.

This little story demonstrates the difference between the four types of children. The sad child is the *melancholic* or Earth-Child.* She feels life to be a burden right down to the weight of her physical body, and there is always a kind of inner despair in her. She believes that she alone suffers under the blows of fate.

What a difference the second child, the *sanguine* Air-Child presents. Life has no cares for her. She simply side-steps unpleasantness whenever possible and skips on her way. The next bend in the road will always be better, and so will a new friend.

The third child is the *phlegmatic*, or Water-Child. Life flows steadily along like a river, or can sit like a stagnant pond for this type of child. He does not like to make an effort and is perhaps the hardest kind of child to teach in a normal classroom. Often he may appear lazy, but it is because of his temperament, which just cannot get going without a push.

The fourth child is the *choleric* or Fire-Child. An inner strength fills him with energy and initiative. He will take risks, fight and push his way through all obstacles. A classroom in which there is no movement, drama or adventure will bore him. or turn him into a rebel without his meaning to. All he wants is a challenge worthy of his powers. He is a natural leader and the teacher who has him on her side will have far fewer classroom behaviour problems!

Rudolf Steiner wrote the following verse about the four temperaments:

Lightly the sanguine one jumps over the stone
Quick and with grace
If he trips he cares not
With a laugh he continues on his way.

Grimly the choleric kicks at the stone
Hurling it out of his way.
As he exalts in his strength
See how his eye flashes fire.

* The names of the four temperaments — phlegmatic, melancholic, sanguine and choleric — are never mentioned to the children, and they are not discussed with them; the pupils should not feel they are being labeled or categorised.

Now the phlegmatic appears
 And pensively slows down his step
 "If this stone will not move from my path
 Then I must go around it, that's all."

Silently stands by the stone
 Brooding, the melancholy one,
 Grumbling and plunged in despair
 At his eternal bad luck.

Are these four children stuck with what they have? Are the melancholic girl and the phlegmatic boy stuck with difficult temperaments, while the sanguine airy girl and the fiery boy skip and push their way through life without problems? Not at all. Each temperament has both its positive and negative aspect.

The sad Earth-Child who finds life such a burden will feel deeply about the meaning of life and empathise with others, while her airy friend is likely to be superficial, often skipping along the surfaces of things. The one will look for deep meaning and listen eagerly to stories of people's sufferings and strivings, while the other may seek sociability and a succession of distractions.

The slow-moving phlegmatic boy is hard to start, but he always finishes things. He has enormous energy and will outlast all the others in ongoing tasks. He also has an inner harmony that makes him an expert in energy conservation. The fiery, confident boy who is otherwise so well-equipped is likely to have one big obstacle he always carries around with him — himself. Other children don't like to be bossed and domineered as if they don't know what's good for them. The choleric child, like the choleric adult, always thinks he knows best.

Each temperament (in adults as well as in children!) has its positive and negative side:

<u>Temperament</u>	<u>Positive Benefits</u>	<u>Negative Results</u>
<i>Melancholic</i>	Seriousness	Depression
<i>Sanguine</i>	Sociability, cheerfulness	Superficial, easily distracted
<i>Phlegmatic</i>	Inner harmony, stamina	Lack of direction and initiative
<i>Choleric</i>	Energy, initiative, self-confidence	Aggression, temper

Working with Children's Temperaments

The Fire-Child : Because the choleric Fire-Child has so much energy, initiative and self-confidence, he respects teachers and other adults who have the same qualities. It is necessary, therefore, that the teacher, whatever his own temperament, should win and retain the respect of these energetic children who have so much to give. Get them on your side and your life will be much easier! Be organised and decisive but do not confront these children without good cause. Arguing with a steamed up choleric is like throwing wood onto a fire — the fire does not get smaller. Rather listen patiently, retain your composure and *afterwards* (perhaps the following day) confront the child with the things he or she did wrong, when the "fire" has died down.

To challenge them, set difficult tasks which demand their best work, concentration and initiative. Ask them to lead others — they are natural leaders.

The Air-Child : The social scene is often their reason for living. To lose a friend can be a disaster. These sanguine children are not out to change the world like the choleric. Their nature draws them into a hundred passing interests and one cannot change this. However, if the teacher can help each of these children to find one real and significant area of interest it will stabilise and centre them in themselves. They also need to love and respect a significant person in their lives — which could well be their teacher.

The Water-Child : It can be very frustrating to teach a very phlegmatic child. They just *sit* there and appear to do nothing. Little interests them. Sometimes you have to drop a big book nearby and make a bang to wake them up. In fact, one way to wake them up is to *appear* indifferent, but be inwardly as a teacher very aware of them and interested in them, watching for clues of possible movement. These phlegmatic children take longer than others to get started and to finish their work. They need to be made aware of what the other children are doing so it can rub off on them.

The Earth-Child : These melancholic children believe they suffer more than others and that life is full of trials for which they are always on the lookout. It usually doesn't help to try to cheer them up, although a teacher's gentle humour will sometimes be accepted, but these children's serious concern for themselves can be directed towards others. Any story which gently touches on suffering undergone by others will evoke their interest, draw them out of themselves and strengthen them.

Don't Try to Change the Temperament

It is not possible to change a child's temperament because it is deeply rooted in his constitution. It is, however, possible to help a child to achieve a balanced outlook on life by working with the temperament in a positive and conscious manner. In drawing, painting and clothing, each temperament favours certain colours — the choleric red, the



Four types of children (clockwise from the top) : the Air-Child skips through the world, the Water-Child dreams through it, the Fire-Child acts on it, and the Earth-Child broods about it.

sanguine yellow, the phlegmatic green and the melancholic blue.

In working with the children, note the tendencies of each temperament and work consciously with them. Melancholics are serious people, sanguines light-hearted. Let each give what he is naturally equipped to offer.

Similarly, the teacher should be aware that different aspects of a story or a lesson will interest children in various ways, according to their temperaments. Some will be motivated by activity, or stories about people who show initiative and will — others will be intrigued by the intricacies of human relationships.

Seating : Young children should as far as is possible be seated near those of like temperament. It is obvious that a Fire-Child sitting next to a sad Earth-Child will make his or her life miserable. Seated next to a fellow Fire-Child however, he knows that every punch will be returned — and that is somehow more satisfying than a flood of tearful appeals to the teacher.

Similarly, the phlegmatic Water-Children near one another will gradually become frustrated that *nobody* is doing anything and will reluctantly feel an urge to act. Sanguine Air-Children will distract one another for a while (which they would do with anyone) until the lack of progress will become evident even to them — and they will work, their social needs having been met. Melancholic Earth-Pupils need quiet in which to be serious and they provide that for one another.

The Teacher's Temperament and its Effects on Children

Imagine a choleric Fire-Child transformed into a teacher! Imagine there is no control of the negative aspects of this very dynamic part of your constitution. You might end up throwing a chalkboard duster at a child's head. Of course, no teacher ever does! — at least, not those who have control of their temperament.

A fiery teacher can strike terror not only into little hearts, but into tummies and digestive systems as well. Choleric must learn to manage their tempers, and the only way is through increased self-knowledge.

Imagine a sanguine teacher. "Good morning class, please open your geography books at page 31 and begin right away."

"Doing what, miss?"

"No, don't do that. Put your books away and stand up behind your chairs. Siphon, why are you still at your books? I think we'll go outside. Oh dear, it's raining. No, go back to your desks after all and take out your books. No, not *those* books. Now where's your homework? Oh, didn't I set homework?"

This could drive anyone crazy. One could make a whole class of normal children utterly distracted, unable to concentrate and drain away all their energy through the

constant lack of focus and centredness on the part of the teacher.

Imagine a slow-moving, slow-thinking phlegmatic teacher who appears unaware of the pupils' needs, doesn't respond to them and seems to live in a kind of watery dream. One could suffocate inwardly in such a class and become extremely nervous inside because there's no way of making contact.

Imagine a melancholic teacher, with sorrowful face greeting you at the door each day.

"Good morning Esme. (unsaid: it's another awful day, isn't it?)"

Picture this teacher, tormented by real or imaginary problems, but focussed inwardly on herself, not the children. She literally disappears inside herself, day after day.

Think how, as a child, you might well keep your feelings and thoughts to yourself, rather than add to the burdens of one who obviously suffers so much already. Think how guilty you could become and how difficult it could be to breathe normally in such a class.

Teachers have temperaments and they affect children whether we know it or not — in fact, all the more when we are unaware of what our temperaments are doing.

The Importance of Arts and Crafts for Learning

There is such pressure on teachers to get the children through the curriculum and make sure they are up to the mark in what they have to learn, that many opportunities for teaching on a deeper level fall by the wayside. This is likely to happen when the teaching methods in question do not pop out of the text book, but instead involve doing activities with arts or crafts and require an involvement from the teacher herself. Perhaps they also require skills she feels she does not possess, or in which she is not confident.

This is understandable — one works with what one knows. Usually the problem is not that the teacher doesn't want to try something new. More likely it is that she is under pressure to get her pupils to a certain standard and she feels she does not have the time to do it in any but the tried and tested way, often using certain drills and rote learning techniques. She may also be dubious about the results to be delivered by trying out learning based on artistic activities such as drawing, painting, modelling, music and movement.

This is short sighted, because learning activities involving the arts mentioned above can deliver results which cannot be obtained in any other way. Also, often it is much easier to teach by using the arts than by trying to get certain concepts through to the children in an intellectual way only. Let's briefly look at some reasons why working with artistic methods really delivers results :

- 1 We know that the junior primary child's consciousness is of a pictorial kind and that he goes about with a head filled with fantasy and imaginative images. Because of this, artistic work can reach his thinking easily and directly. It happens much more easily than trying to get him to understand an abstract concept, which is quite foreign to his type of consciousness at this stage.
- 2 Learning occurs on different levels. Actually *doing* knitting is quite different to reading about it. Drawing with wax crayons and painting with water-colours transfer skills and perceptions that cannot be obtained any other way. Shaping a material like clay or plasticine into a recognisable shape provides its own unique skills. Without actually doing these activities the child simply does not acquire the skills and the satisfaction to be obtained through experiencing them.
- 3 Children need to express their emotions and they need to move a great deal. It is difficult to meet these needs in a classroom in an acceptable way without using the arts. Drama, role play, recitation and singing, for instance, allow pupils to move and express themselves while remaining focussed on the work in hand.
- 4 All the arts lay a sound foundation for later intellectual learning. Drawing and painting lead on to geometry and writing. Music is intimately related, through its rhythms, to language and mathematics.
- 5 Many children are traumatised in their social and home environments. Artistic work is a great healer. It allows the child to express emotions and do something creative and useful.
- 6 Artistic activity builds confidence. There is no right or wrong in drawing, painting and modelling, only the need for effort and an attempt to improve. What is created stands there in its own right as honest work. There are no "answers" to be got.
- 7 These activities satisfy many needs of the developing child — needs for melody, harmony, rhythm, colour, touch and composition, to name a few.
- 8 Art develops the ability to create something new and promotes initiative.
- 9 This kind of work is community building. We sing and move together. We harmonise and fit in with one another. It breaks down barriers in a way that nothing else can.

Handwork

Like the arts, handwork is often seen as not being a worthwhile subject in itself but rather as a break from "real" learning. How superficial our civilisation has become. We easily dismiss activities that have proved themselves over the centuries in favour of quick "solutions." Dr Greg Pastoll points out that "many types of work consist of manipulating abstractions, rather than engaging with the real world." He goes on to argue that craft work and handwork is essential for social health in general, and says it provides creative exercise of both mind and hands, as well as building a sense of self-sufficiency in children for later life.

This ability to depend on oneself is needed to help children find their identity in a world in which, more and more, they meet a faceless industrial society. By contrast, when a child engages in craft work "the decisions about what is worth doing, what to use and how to do it remain his or her own preserve," says Dr Pastoll.

Right from Grade One children should do handwork, boys and girls together as is done in Waldorf schools around the world. This helps the two sexes to understand one another as they grow and learn together. In Waldorf schools boys knit in Grade One, and when they do woodwork in Grade Five, why, the girls are doing it too, alongside them — and later, they all do metal work in the high school.

Learning to knit, crochet, sew, make toys, shirts and other garments develops many capacities in the children. They choose their own articles to make, including the colour and style. The articles must be practical and useful. Seeing through a difficult task enables them to manage practical everyday problems with ability and confidence.**

One of the main reasons for doing handwork at an early age is that it promotes cognitive development. The body and mind are intricately inter-related. Just as crawling and walking at the right ages develops the baby's and toddler's nervous system, so knitting in Grade One promotes logical thinking later on. It also does it in the best way, indirectly, and not by exercises in logic which only weaken a child's thinking.***

* Craft and the Real World, by Dr Greg Pastoll, in *Standing on the Brink — An Education for the 21st Century*, Novalis Press (1995)

** *Waldorf Education: Theory and Practice*, by Richard Blunt, Novalis Press (1995), p. 151.

*** *op. cit.*



Part 2

New Teaching Methods for the 21st Century

Every teacher is a powerhouse of abilities she probably hasn't used. As we grow away from childhood we forget how naturally learning can arise out of simple play. Movement, singing, drawing, the things children like to do and are good at — these are teaching tools.

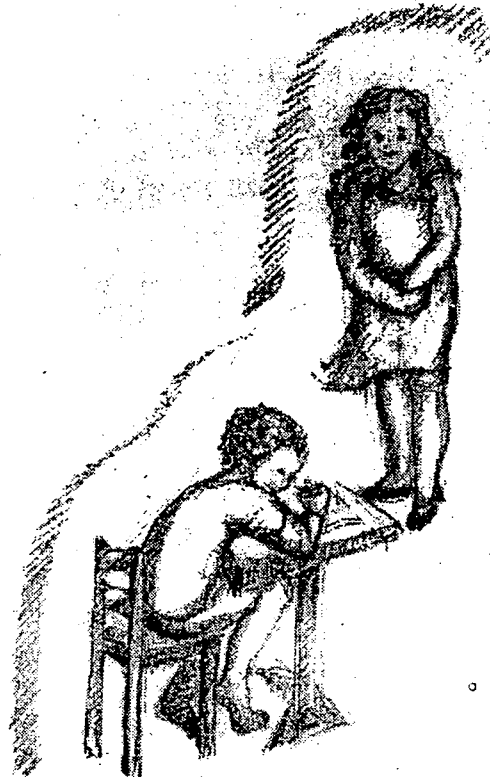
And they all grow out of the story.



The daily story is the springboard that carries the teacher's work forward. It gives birth to a wide range of activities : writing, drawing, painting, modelling, recitation, singing, drama, role-play and movement.

The Story

The Story as a Central Learning Resource



The story is the teacher's greatest asset. More than just a teaching tool, it is a multi-purpose instrument which can be finely tuned to meet any need. Some teachers may ask: "Why waste valuable teaching time in telling stories? What have they to do with real learning?"

Stop for a moment and think about your life as a grown-up. You have finished teaching for the day — what do you do to relax and amuse or interest yourself in the world around you? Do you pick up a book? Switch on the television? Drive in your car and listen to the radio? Go to the movies, opera or ballet? Whatever you do it's because there's a story there somewhere. That's what interests us as human beings.

Stories hold children's interest in a similar way. They are particularly effective because they speak in an imaginative way, and whatever is contained in them is taken in by the children as pictures. Because their feelings are affected they feel strongly about these pictures and are motivated to do something to express their feelings. If the teacher has modified a story or created a story herself there is the added benefit that what she has put into the story doesn't come from the television set. It creates the pictures she wants her children to work out of!



After hearing the story the children could :

- say a verse or poem connected with the story, accompanied by gestures
- sing a song
- do some movement
- play a tune on simple instruments
- draw a picture
- paint colours (not works of art)
- shape something with their fingers in clay, plasticine or bees-wax
- act out some roles from the story in small groups or as a class.

To sum up: stories are the royal highway to a child's soul and have great power. Enormous trust is placed in a teacher by her children. The story speaks indirectly about people and events but takes on a kind of truth —and because this truth is coming from *her*, a beloved teacher, whatever she brings through a story goes very deep. It makes all the difference that the mental images aroused in the children's minds comes via a specific human figure who carries a certain authority for them. It also makes for very effective learning because it stimulates the imagination and the feelings together, and the result is that the children want to act out of what they have heard by doing something. What more could a teacher want?





Some stories, such as traditional folk tales (wrongly termed "fairy" tales), should be told simply and without too much drama. You can, however, bring in the temperaments by emphasising the nature of the characters in the story, in terms of what you think their temperaments might be.

There are several types of stories.



The Traditional Folk Tale

Original traditional tales are the residue of ancient folk wisdom in many lands. For instance, the "household tales" collected by the Brothers Grimm were handed down in communities throughout Europe. They were tales told by elders of the community and such was the respect in which they were held for their innate wisdom, that no changes were made to them. Like other kinds of traditional tales the stories are archetypal — i.e.

they speak of good and evil as forces personified as princes or chiefs' sons, and witches.

Some adults have turned against these tales for various reasons. In our scientific, information age some highly-educated people have become dismissive of "fairy" tales, believing them to be irrelevant nonsense. The fact is that in their original versions, fairies are hardly to be found in them. Unfortunately, the true folk tales have been distorted and commercialised and the truths contained in them have been lost.

Many of us grew up on tales like Cinderella and remember being told about a fairy godmother and Cinderella's wonderful carriage that turned into a pumpkin at midnight. None of this is in the tale, which is far more serious and reveal-



Nothing less than the integration of the human soul and spirit is symbolised by the union of prince and princess in a real fairy tale.

ing. The fairy godmother is a distortion of a young girl's prayer on her mother's grave! There is no coach and no pumpkin. There is a glass slipper (an interesting symbol), but the curious deeds of the two ugly sisters in cutting off their toes and heel respectively to try to fit this transparent vessel, has been similarly cut from our knowledge these days. Apparently we are not considered strong enough to bear these pictures. We get animated films about pumpkins instead. In this way we are censored from year to year and important literary nourishment is lost.

Some teachers and librarians in their wisdom have decided that some of the events in the stories are too cruel for children to hear about. This view is correct only if the details in the stories (which are usually simply stated) are emphasised so as to take on physical reality in the children's minds, which would be quite wrong. The events in the stories are symbolic. When a terrible fate does happens to someone, it is either because that person has wickedly suggested it should happen to someone else — as in the case of the false princess in *The Goose Girl* — or, as in *Snow White*, because the wicked queen has repeatedly acted out of pure evil throughout the story. We should not be surprised at this — *there are* consequences for our actions.

"Fairy" tales come from the realm of *faery* or *fantasy* — literally another world in which powers exist which can have affects in this world. They tell of wickedness and retribution, of duty and reward, in a non-moralistic way that shows the consequences of a person's actions. They also show how human beings struggle against obstacles and win through despite all odds, promoting the development of courage and faith in children. This brings us to the crux of the matter: these old tales are filled with wisdom about the conduct of life, and should not be interpreted in a simplistic way, or treated lightly.

The tales can benefit children because they are symbolic pictures which tell of the development of the human soul and spirit. They come from many lands, are universal and apply to people everywhere. Some highly educated minds have spent a great deal of time and effort in trying to understand them.

Looking at typical *faery* tales we find the following :

- The male figures, the king and the prince, express initiative, direction and authority which can be seen as representing the human *spirit* or ego in every human being. This spirit should be in control giving direction to life, but sometimes (as is expressed in the stories) it goes away on a journey, leaving the princess (who represents the soul) to suffer without its guidance. Both the spirit and the soul of a person have to undergo development.

* See *Once Upon a Fairy Tale* by Dr Norbert Glas MD., St George Publications, Spring Valley, New York, 1976.

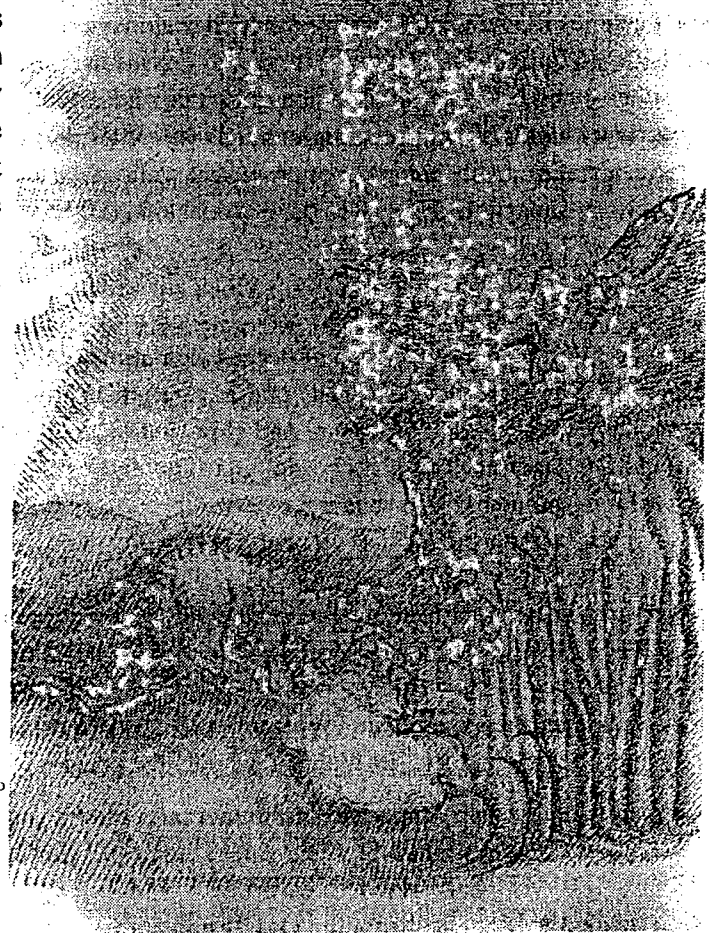
- The princess symbolises the human soul in each human being, a thing of great beauty and worth, which however can be so tempted or overwhelmed by the attractions of this world, that it can lose its direction unless the spirit is fully integrated with it.
- The integration of the human soul and the divine spark of the human spirit is symbolised by the fairy tale wedding between prince and princess. There is no chauvinism intended, for prince and princess represent powers in every human being — we have a spirit because we are created by God, and we have a soul through which we can experience life on earth.
- Experiencing life on earth means suffering. The soul is drawn by desires, as are both *Red Riding Hood* and the mother of *Rapunzel*, tempted by the powers of evil (the wolf) or seen as something precious that these powers wish to destroy (*Snow White*).
- Witches and wolves represent powers that wish to prevent the human soul and spirit from developing. They usually seek to hinder a beautiful young soul in its destiny.
- Characters in the fairy tales sometimes have to choose between wise and foolish courses of action. Often, the older sons of a king are arrogant (they lack an openness to the kinds of knowledge that come from animals, for instance) and it is the apparent simpleton who wins through (*The Golden Bird*).
- The characters in a story may have to choose between the riches of this world and things of enduring worth (the ugly sisters and *Cinderella*).
- The suffering that is experienced is never meaningless, but is for a higher end and is part of a necessary process of development. The soul may suffer on earth for the sake of our immortal higher being, as in *The Handless Maiden*. Sometimes suffering comes about because progress always means a loss as well as a gain. Thus in *Rapunzel*, the maiden is shut up in a high tower when she becomes 12 years old. The tower here represents the way our thought life becomes imprisoned in our skulls at puberty, when logical intellectual thinking comes to the fore — and with it, a loss of childhood innocence. In the story, Rapunzel keeps up her spirits in the tower by singing and this attracts the prince. Significantly she cannot reason her way out of the tower, but has to use an artistic approach!

Fairy tales are filled with wonderful images to which children in Sub A readily respond. Tell one of these and you are guaranteed beautiful drawings with wax crayons the next day. The drawings enable them to express their feelings after having been deeply touched by these wonderful images.

The Animal Fable

Fables, such as those by Aesop or in traditional African stories, show the instinctive qualities of the different animals, as opposed to those of the conscious human being who thinks out of his own individuality. Because humans all have animal qualities within them, these stories, while telling about the outer world of animals he sees, also speak to the young Sub B child about his own hidden animal nature. They do this in ways which he can bear without feeling oppressed by the cruelty of the animal world.

Each story carries within it a moral truth which is stated indirectly in a picturesque way. The teacher should not point out these morals to the children. Not only is this unnecessary, but it would undo the work of the story itself. Animal stories should not be too dramatic and this is why the fables are ideal. They express the cunning of the jackal or wolf, the silliness of geese and chickens, without passing judgement or crossing the line into savagery. Some examples of fables are given in Part 3.



Stories of the Saints

Stories about the lives of the saints who lived during the Middle Ages may seem an unusual choice — and are they relevant today? But think for a moment about what was said above about animal stories. These stories speak about the animal nature, whether it is in the animal or in ourselves as human beings. This is a lower aspect of our nature which is not guided by reason. The stories about the saints serve a particular purpose here, because the saints were people who, through self-discipline and strict training, *overcame* their own lower

natures. This is pictured in the stories as outer encounters with animals, in which the moral strength of the saints enables them to face the wildness of the animal nature and transform it.

Thus we see St Jerome instructing a lion to overcome his pride and take on the work of a donkey who was stolen while the lion was sleeping on the job! St Francis faces a fierce wolf in the Italian town of Gubbio, and arranges for the townsfolk to feed him so that he no longer has to hunt people to survive. Stories about St Francis in particular may surprise the tough boys in your class. Here is a man born wealthy, a knight in battle who becomes ill and almost dies, and who has a dream in which he sees golden armour and is urged to fight for a spiritual cause. He leaves his father's mansion to live among the poor — and he alone of all the knights finds the courage to walk among the lepers. His fellow knights are brave enough to fight in battles, but not to do what he does.

Such stories do not belong to or promote a particular religion. They show the children that spiritual strength is different to the physical kind and has to be won in a different way.

The Legend or Myth

These stories are about the deeds of heroes (sometimes about those of gods and angelic beings like the Archangel Michael) and have a much more vigorous and lusty feel to them. They stir the blood of teacher and child and awaken energy for work. They tell of courage and endurance and, if chosen appropriately for the different ages, are suitable for children throughout the primary school.

Myths include the stories of peoples of many lands: the African and American peoples, the Norse (German) peoples as well as the Scandinavian and Finnish — also stories from ancient civilisations such as India, Persia, Babylon, Egypt, Greece and Rome. They belong to us all, because whatever race we may be in this life, we have connections with all peoples in the world. A Waldorf pupil once defined a myth as “something true that history can't tell you about.” Working with children using the Greek myths naturally leads on to Greek history. In Waldorf schools the progression in the curriculum is :

- Grade 1 :** Fairy tales and traditional tales (archetypal and moral).
- Grade 2 :** Animal fables and saint stories and simple legends (coming gently down to earth).
- Grade 3 :** Stories from the Old Testament (reassurance and support).
- Grade 4 :** Stories of courage and endurance from the Norse mythology.
- Grade 5 :** The mythology of ancient civilisations: India, Persia, Babylon, Egypt and Greece (knowledge about how communities develop, struggle and progress). Mythology gives way to Greek history.
- Grade 6 :** History of ancient Rome and the Middle Ages.
- Grade 7 :** The Renaissance and the great voyages of discovery.

Note: This is the "story" curriculum in Waldorf schools, not the history/geography one, which begins with Local History in Standard 2 and includes Khoisan society, traditional African cultures and much more, covering the histories of many cultures. As such, it falls within the senior primary work and is outside the scope of this book.

The Nature Story

These are imaginative stories based on facts, in which the child learns about the natural world around him — e.g. conversations between sun and wind, the life cycle of the butterfly, the nature of insects, plants and animals. Here exact detail is important and the aim is for the child to be filled with wonder and reverence for the world in which he lives.

Nature stories are a wonderful blend of science and religion. The facts in them must be true, but they need to be painted in imaginative colours so that the young child (having a pictorial consciousness) can relate to them. Also, the facts of science only express *the part which we understand*. The remainder we experience as a mystery. The caterpillar eating leaves and spinning his cocoon is something we can understand. The fact that he dies, we can accept. That he dissolves into a chemical soup in his cocoon leaves us without an answer. And the emergence of a butterfly from the caterpillar's grave is something no logic can predict. It has to do with transformation — and that means having to take a mathematical leap in our thinking. Our lives are filled with transformations of which the caterpillar and butterfly are a permanent symbol, engraved into the world of nature by the Creator.

The use of nature stories is discussed more fully in the section which follows, on an imaginative approach to teaching environment studies.

The Bible Story

At the age of nine Bible stories offer important support for children starting to go through the development crisis explained in the section on child development in Part 1. Just at a time when the child begins to feel on his own because he is becoming aware of his separate identity, stories of God's authority, power and help to human beings provide a very real support. See the section on the 10th year crisis in Part 1 for fuller details, as well as the section on teaching grammar in Part 2. It should be noted that the stories in the Old Testament tell about the inner development of the human being and therefore belong to everyone. *Stories From the Bible*, by Walter de la Mare is an excellent book to work from.*

* *Stories From the Bible*, by Walter de la Mare. Faber & Faber, 3 Queen Square, London W.C.1 (editions 1929 - 1977)

Important Bible story themes include: The Creation of the World, the Fall of Man, the Flood, stories about Joseph (his dream, slavery, imprisonment and rise to power as counsellor to Pharaoh in Egypt), stories about Moses (his birth, petitions to Pharaoh for the release of the Israelites and the flight from Egypt), the wanderings of the Israelites in the desert, Samson the strong man, Samuel the prophet, King Saul and King David.

The Teacher's Own Stories

These can often have a far deeper effect than a story taken from a book, for you can alter and emphasise your story to meet individual teaching needs. Your own effort to create it and the fact that you are battling to find the most appropriate images will cause you to tell it in a more vibrant and interesting manner. It will also develop capacities in you of which you were hitherto not aware. A particularly important kind of story is the remedial or healing story, told by the teacher to meet a child's special needs.

The Remedial (Healing) Story

Often there is a child in your class for whom you feel deeply, and whom you wish you could help — but the problem appears to be deep-seated. Perhaps there is a difficult home situation. The child may be oppressed in some way, lacking in courage or will, or in some other way needing support. Or perhaps the child is aggressive and is acting badly towards other children.

If a child manifests some form of disturbed behaviour, or something has happened that distresses him, like the death of a close relative, a story can often put things right in a way that direct talking cannot accomplish. The child lives into the story and sees his actions and their results, or the solution to his problem, happening to someone else in the form of an imaginary character in a story. In this way children can often face things that they would not be able to otherwise.

In all these cases the remedial or healing story is a powerful tool. It is, however, most important if a teacher creates a story to help a child in this way, that *the child should never be able to recognise himself consciously through the story*. If the child with the real life problem is a boy, this difficulty can be overcome by making the main character in the story a girl, and vice versa. In Part 3 of this book there are examples of such healing stories, both for individuals and for a whole class.

Telling the Story

Storytelling is a teacher's art. Some teachers know naturally how to do it while others have to study techniques. The teacher must know when to tell a story simply and let it work its own effect, when to embellish and bring in moods of humour, drama, tension

etc. Often, it depends what you want to do next and how the story can be used to achieve this.

Fantasy is important, but stay away from the fantastic — e.g. pink elephants that fly to the moon in space craft. If using a story from a book, choose a traditional tale that is based on wisdom and real insight — Grimm's Fairy Tales or traditional African tales. There are so many stories, especially on television, that carry no moral or soul content, and that are designed to entertain for commercial reasons, to attract a young audience around the set for advertising purposes.

If you cannot find a suitable story it is better to make up your own. You will soon improve with practice. The story must not be too long. Details help to make the images clearer, so use the five senses.

Some useful tips for making up a story.

Describe:

- What you *see* around you. What things look like.
- *Smells* — flowers, dried grass.
- The *sounds* you hear — crickets, birds.
- *Taste* — cool, sweet water.
- *Textures* — roughness of bark, smoothness of silk.

Cast your characters into one of the four temperaments — for example :

- A choleric (Fire Person) character in a story might be bold, courageous, loud, big, strong and short-tempered, with fierce eyes.
- A melancholic (Earth Person) could be thin, tall, wear drab colours and be sad, easily frightened, timid, feeling sorry for everything.
- The phlegmatic (Water Person) is a fat, round-faced, jolly, motherly, slow-moving type, who loves to eat and sleep.
- The sanguine (Air Person) is petite, happy, flighty, friendly, notices everything, quick to lose interest, bouncy.

Invoke different moods: happiness, sadness, fear, love, anger, jealousy, anguish.

Do not tell of what happens only. Describe the characters, the scenery, how they do things. Children develop a faculty for language by listening to you speak. Well told stories will end up eventually in well written essays. Accents and grammar will improve.

Allow the children sometimes to take part in the story. They love making or repeating sounds, like the buzzing of the bees or the song that the pretty maiden sings. This can be built into your story at regular intervals. It is also an excellent tool for teaching the sounds of the alphabet — e.g. "flirting fishes flashing freely," for the f sound.

Get the children to recall the story the next day.

The Nature Story : An Imaginative Approach to Environment Studies

Environment Studies help to lay a basis for the child's understanding and appreciation of the world around him. It also has close links with the beginnings of teaching Geography and History. The state school syllabus for the junior primary classes states the prime purpose of Environment Studies as being "to make the pupil aware of the splendour, beauty and order of God's creation." Other aims are to give the pupil a clearer idea of himself as an individual, to develop an appreciation for the culture of people in his own country, and to arouse in the pupil an interest in and love for the subject. Most teachers intuitively know these objectives, but the difficulty is often how to achieve them in the classroom.

The starting point is as always, to be aware of the consciousness of the child. Up to the age of nine years the child feels the whole world to be connected to himself, and in teaching nature study (or indeed any subject) we have to recognise this. Also, he really has no abstract reasoning powers as adults understand them. Instead, he "thinks in pictures." The information the teacher wants to convey should therefore be brought as imaginative pictures rather than as sets of facts.

It is important to bear in mind that as teachers we are educating the child's soul as well as his mind. We do this in two ways: by ensuring that the learning material and the teaching has a moral content, and by not asking the child to take in information for which he is not ready. The moral content is there when we bring everything to the young pupil in a way which will enable him to perceive the world with a sense of wonder and reverence for God's creation. When a baby is born it requires mother's milk, because it cannot digest adult food. When a child enters Sub A it requires "soul milk," because it cannot digest adult concepts!

Using an Imaginative Approach

Nature Study should gently awaken the child to a more conscious awareness of the world around her. We can work in harmony with the pupil's natural development if we use an imaginative approach. As both Piaget and Rudolf Steiner have shown, the small child feels herself to be part of the sun, wind, rain, clouds, earth, mountains, rivers, plants and animals. She identifies totally with the elements. It is perfectly natural to her for these elements to hold conversations with one another. The wind can talk to a man and a lion to a mouse, because they are all alive and all form a unity. The world for her is filled with feeling-filled relationships, and she is extremely sensitive and receptive to impressions.

She understands concepts best if they are presented as images, as colourful mental pictures in which a great deal of feeling is involved. What we teach, however, must be true. Teaching out of the imagination does not mean denying the truth of what exists in the world. It means making it palatable to the young child. It is the difference between



serving up raw food and a cooked meal: the food is still the same, but the young child can no more access abstract information in an adult way, than she can digest raw meat.

In presenting the earth with its minerals, insects, plants, and animals, we should take care to show them as a whole, because children see the world as a whole and only later focus on the parts. The world is a unity in which everything interacts. The elements, like everything else in the world, are alive and hold conversations with one another about their feelings, their duties and the things they do.

The aim in Sub A is to delight the child with the adventure of knowledge, to meet his innate sense of wonder about, and reverence for, the created world. For a teacher, that is a moral act, one that can help to create a harmonious society. In Sub B, the pupil can be helped to become *gradually* more objective about the world around him, although this will not occur fully for a few years yet. The "pure" archetypal conversations between the wind, sun and rain, for instance, can give way to more robust dialogues between everyday creatures such as for instance, a fox and a goose on which the fox has designs. It is still too early to introduce animal studies in any depth (ideally this should be done in Standard 2), but the inner qualities of the animals can be experienced through stories. African tales and animal fables such as those of Aesop are ideal. They can also easily be acted out in the classroom.

How to Prepare a Nature Story

The following may help in preparing nature stories for the children in the first two classes: The teacher can choose a plant, animal or insect about which she plans to tell the story, and make a note of its outstanding characteristics (e.g. the quick lizard, the slow snail, or the keen-sighted eagle). The next step is to choose images that will convey the information to the child. (e.g. The lizard darting in and out of rocks, the snail, patiently sliding along, the eagle high in the sky looking for its dinner, the busyness of the hard-working bee and ant, the laziness of the frog in the fable who won't move until a cart wheel squashes him flat). One could call these the "gestures" or habitual movements of the animal or insect. When one has a set of images that convey the information these can be put together in the form of a simple story.

For Example : A lizard encounters a snail. What does he say to his slow friend? "How can you move so slowly? I can dart in and out of my shady place in the rocks a hundred times before you have moved a few steps." The snail might reply: "Ah, but I don't need to keep looking for my house — I carry it on my back." What else could they learn about one another through such a dialogue?

Likewise, a bee might say to a wasp: "You robber! I slave all day to make honey and you just steal what you need from others. Do you know that I have to fly a distance equal to going all around the world, just to make one spoonful of honey?" Imagine what an impact that makes on a child, when he learns the effort that lies behind having a spoonful of honey spread on his bread. It helps to find (or make up) songs and verses which combine with the subject matter. Sometimes a little humour helps:

The Ant

I am an ant, I work all day long.
I work with a will and I work with a song.
My legs are strong — I can carry a lot.
If it makes you angry, I care not a jot!
I take from fathers and sisters and mothers
And carry it all back home to my brothers.
Watch out! Watch out!
When next you see me.
I'll walk off with the sugar you put in your tea.

In Standard 1 children start to turn nine years old. This is the year during which the child begins to separate himself from the world around him in his thinking. The world now becomes more objective, an object to be studied, rather than unconsciously lived in (one might say more appropriately "dreamed through"). This can make the child feel lonely and environment studies can play an important role in providing a degree of stability. What is said below should be read from the viewpoint of teaching nature study, and compared with what is discussed in a following section about the developmental crisis of the child's tenth year.

Farming and house-building activities help the child to "ground" herself. Using "homes" or "house-building" as a theme, the teacher can help the child to study the dwellings and cultures of different animals and peoples at this stage, in order to feel at home within herself. Everything from the way in which birds make their nests and beavers build their dams to the homes of human beings can be used. People's homes range from igloos to desert tents and log cabins in forests. Wherever one looks, there is a lesson to be learned about the way people have found the courage and ingenuity to adapt to their environment.

In farming, the rhythmic life of the farm, which depends upon a correct understanding of the four seasons, is a good theme to work with. The teacher can invent an imaginary farm on which all the work takes place, and this is experienced and expressed through stories, writing, drawing and acting. The pupils can make small models of typical dwellings (tents, huts, houses) out of clay, sticks, straw and scraps of paper. A class can also keep a small garden plot.

For inner support, telling the children stories which picture the loving authority of the Creator (from the Old Testament, for instance) gives them a sense of security.

Teaching About Animals

All environment studies are an introduction to a branch of science. It is best (and easiest) to work from what is closest to the growing child. After the conversational nature stories about plants, insects and the elements, referred to above, one can begin teaching about animals in a more objective way. The fact that they have an inner nature involving sensations and feelings, is something with which children can identify. One begins with the domestic animals in Standard 1 and continues the following year with the wild animals.

The teacher can ask herself: what is the *specific nature* of each animal as expressed through its shape and its behaviour? One can picture the lofty and lonely flight of an eagle, the majestic, powerful lion choosing his dinner at will, the timid and nervous mouse trying not to be seen, and the patient cow slowly chewing and turning grass into milk. How different they all are and what different gifts they have. The eagle has keen sight, lives up high in the mountains and touches the earth only to catch his prey. The lion is a miracle of harmony and rhythm in movement that few other animals can match. The cow is heavily bound to the earth and gives herself selflessly in continual digesting to give us milk.

One can see a link here with the threefold nature of the human being described earlier as thinking, feeling and willing. The eagle in its flight can be likened to human thought which can picture anything, anywhere at any time. The lion, in which breathing relates perfectly to blood circulation, is an example of perfect harmony in movement, expressed through the chest region where the breathing and the heart are working. The cow and bull with their powerful metabolic systems, have a connection with the human digestion and the nature of action. In teaching, it is necessary only to let the children

experience the differences between the animals and to point these out.

The animal, like everything else in the child's environment (farming, house-building) should always be studied in relation to the human being. The children can be shown that whereas the separate animal species specialise in particular abilities, the human being combines within himself to some extent the qualities of all the animals, while at the same time being freed from the burden of having all of a particular quality. Man can be cruel, but what would he be like if with his logical brain he had all the cruelty of a tiger, all the cunning of a fox and so on. He would then be ruled completely by these animal impulses. Seen



in this light, perhaps human freedom stands on the sacrifice of the entire animal kingdom.

Animal and plant studies in greater detail than we have discussed really belong in the senior primary classes. The same applies to physics, chemistry and mineral studies. They will be covered in a separate handbook for senior primary teachers. However, a few observations may illustrate the different approaches needed in bringing these subjects to junior and senior primary children.

One reason why plants are more easily studied in Standard 3 than earlier, is that the plants do not share the sentient feeling life of the animals which makes the animals so appealing and interesting to children. However, the plants grow and reproduce and are filled with these life-giving energies. They are therefore much more alive to the young child than rocks and minerals, which are lifeless. Plants are studied in relation to their surroundings and their life cycles through rooting, leaf development and flowering.

Mineral studies, chemistry and physics are best introduced after the age of 12, because it is only then that the pupils have undergone the inner development which prepares them to understand the mechanical, lifeless world, as well as concepts such as cause and effect.

5

Using the Seven Lively Arts

Working Out of the Story

Modern education too often treats children as though they were little adults whose minds work in the same abstract way as grown-ups. They don't. The seven lively arts referred to in this section are activities which work on children in ways other than the intellectual mental faculty. The mind is always involved, but just as one can sometimes work through a difficulty more easily by going for a walk than by sitting thinking about it, so these arts work on other areas of the pupil, on the feeling and the will as well as the mind. The seven arts are: *Drama, Drawing, Movement, Modelling, Music, Painting and Speech.*

Children can't sit behind desks for long periods. After listening to a story they need to express themselves in some way. This can be by drawing a scene from the story, by doing movement, reciting a verse, singing a song connected with the story, or modelling a shape from the story in clay, plasticine or (more alive) beeswax.

The Importance of Movement

Children need to move. We know that they cannot sit still and absorb too much information because we as adults get restless ourselves when asked to do this. A child's attention span is even more limited. Without movement and a good flow of oxygen the child simply "goes to sleep." We can provide the movement in two ways. One way is by actually doing movement in the lesson to a verse, or an arithmetic exercise involving physical movement. Another is, after interesting the children in the work by giving the information imaginatively in the form of a story, to recite a verse or a poem to do with the work, sing a song, or do a simple role play or drama out of a story. All of these move the child's feelings and stimulate the breathing and blood circulation.

The movement can be minimal, such as adding gestures while reciting a poem. It can be more than this, moving with the pupils in a line or a circle and stepping to emphasise the rhythm of a verse. Doing movement to the different rhythms used in poetry helps to balance the children, just as does speaking poems which have these rhythms.

In the example below the rhythm is short-short-LONG, which is particularly helpful for junior primary children. The children take two light short steps followed by a longer, heavier one :

Brave and truc will I be
Each good deed sets me free
Each kind word makes me strong
I will fright for the right
I will conquer the wrong

All the main rhythms used in poetry should be experienced through saying different poems. These rhythms have different purposes as teaching tools; some stir and arouse the child, others calm down. When all of them are practised they have a balancing effect. Wherever possible the pupils should step around the classroom in time to the rhythm of the verse, while the teacher says the verse. Possible rhythms include :

The iambic	(short-LONG)
The anapaest	(short-short-LONG)
The trochee.	(LONG-short)
The amphibrach	(short-LONG-short)
The creticus	(LONG-short-short-LONG)

Movement can also be allowed in the form of a classroom game. These are not substitutes for the sports field, but to allow the children to breathe out after doing concentrated head work. When space is limited the teacher can call out a line of a verse, while throwing a ball or a beanbag to a child. The pupil throws it back and recites the same words. Clapping in time to a rhythm is possible, however limited the classroom space.

Role-Play and Drama

Ask the average teacher to let her children do role play or drama and she's likely to say shrilly: "Drama! I'm not an actress or a stage director — just a teacher." Relax! Role play can be of the simplest kind, especially for junior primary children. Imagine that you have told the story of Briar Rose (Sleeping Beauty), in which a spell is cast on a princess and she must sleep (and the whole castle with her) until a prince comes to awaken her.

Generally, stories have a few main pictures which the teacher should be aware of. If we grasp these picture images as whole scenes, much as if in reading the story we were watching a play, we can use them as a framework on which to hang activities such as role play. In the story of Briar Rose these scenes are as follows :

- A king and a queen long for a child and are told by a frog that a baby will be born to them.
- A party is held to celebrate and the 12 good fairies in the kingdom are

invited. Eleven of them offer their gifts to the baby. The 13th (wicked) fairy forecasts that the child will die at puberty. The 12th fairy softens the spell by saying that the princess will only fall asleep for a hundred years.

- The baby grows up. On her 15th birthday she pricks her finger on a spindle and falls asleep — and all in the castle with her.
- A thorny hedge springs up around the castle. Many princes try to see the sleeping beauty, but are caught in the hedge.
- At last the true prince comes, the hedge parts and the thorns turn into flowers. He awakens the princess with a kiss.

How can this be acted out? First, the teacher has to think of the picture scenes in the story as given above, and describe them in one line each. These lines will become the verses for the song. The teacher then thinks of a simple tune to match. It may be a well known little melody which the children already know well. For example :

Briar Rose



Briar Rosebud was a lovely child, lovely child, lovely



child, Briar Rosebud was a lovely child, lovely child.

Then the teacher tries out the verse lines herself, singing them to the tune she has chosen :

- A king and queen longed for a child, for a child, for a child. A king and queen longed for a child ... for a child.
- The frog said "You'll have a daughter fair, daughter fair, daughter fair. The frog said you'll have a daughter fair ... daughter fair.
- "Ah," said the king "great joy is ours, joy is ours, joy is ours ..." etc.
- Twelve fairies came to wish her well.
- and so on. (The full text of this little play is in Chapter 13 of this book).

Working with all the children in a ring, all the scenes can be gone through and experienced simply by singing them and moving to and fro, in and out of the centre of

the circle, or sideways, first to one side then the other. The repetitive nature of the song and the song itself will capture the children's attention. Meanwhile, the imagery of the story they have previously heard is being deepened for them.

The children can all be the king and queen, the good fairies and the wicked fairy, in succession. They can form the thorn hedge that springs up around the castle and be the king, queen and servants falling asleep in odd positions. (The cook was just about to box the kitchen boy on the ear when the spell struck). They can be the princes trying to get through the hedge, failing and being held fast (children link arms). At last the time is ripe for the spell to wear off and one prince succeeds. He awakens the princess and everyone with her — and the kitchen boy tries to escape the box on the ear that has awaited him for 100 years.

Watch your children doing this sort of role play once they know it. You will be able to see their temperaments clearly. Who is most forceful in fighting his or her way through the hedge? Who feels saddest when the princess pricks her finger?

The rhythms of the verses and the simple song will hold the children's interest and make the story go deeper than it otherwise would. At the same time they are learning language and expressing themselves in movement. The verses learnt can also be used as sentences for writing exercises, because the children have already made an emotional connection to the scenes they describe. This serves as a real motivation for writing.

Music Creates the Right Mood

The example given above in the section on role play and drama shows already that singing makes an impression on the child's mood. Often, the teacher will find it important to lead the children into an appropriate mood for a particular kind of learning. The teacher can use singing or music for a variety of purposes: to wake up the children, to get them into a mood which will prepare them for other work to follow, or to deepen their feelings about work already being done. However, music goes far beyond this, because, as stated at the beginning of Part 2 of this book, all artistic activities are valuable teaching tools in their own right.

Like other arts, music has a *shaping* effect on the children purely in itself. Just as exercise keeps physical bodies healthy, so music "tunes" and heals the soul life of the human being. Its effect, as we all know, is instant, powerful and appealing. It is even necessary to human beings, as the enormous quantity of music played on our radio stations, on television, at concerts and so on, testifies. Shakespeare said: "A man that hath no music in him is fit for stratagems"

The junior primary teacher can use music in the classroom in two ways: through singing, or by leading the children in simple melodies played on simple instruments. (Please note that we are not talking here about specialist music lessons, but about how class teachers can use music to enhance their daily teaching activities). She can choose

a song from a song book, or if she has even a basic idea of melody she can teach the children a song. This can be done by playing tunes on a recorder, tin whistle, chime bars, a glockenspiel (marimba), lyre, guitar or whatever you have.

The recorder, tin whistle or bamboo pipe is the teacher's friend. Instead of issuing instructions for a string of daily activities, you simply play a tune they have come to recognise as "getting ready for lunch," "coming in from play," "lining up to go outside," or whatever you wish. It makes the classroom a melodious place to be in.

Children in the first two grades (Sub A and Sub B) love *pentatonic* (five-note) songs because they fit naturally with their stage of development and therefore harmonise with what they feel inwardly. Pentatonic songs are those which leave out the third and seventh notes in the full octave — in other words the sharps and flats. They have the great advantage for the teacher that *any* tune made up on this basis (leaving out those two notes) will automatically make a good usable tune — *irrespective of the order in which you decide to use them!*

Until the age of nine, children are naturally attuned to the pentatonic musical scale. It fits easily with their inner being. This can be more readily understood if one realises that in many parts of the world this kind of five-tone music has lived on. It is a remembrance of earlier times when the world was younger, more natural and less sharply intellectual than it is today. This is one reason why young children, who live in a more naive way than adults, find this music suited to them.

Many teachers have found that songs which use the interval of the fifth, using the leap between the first note and the fifth note, are similarly well-suited to young children. Because young children are relatively late arrivals on the earth their souls "sit lightly" in their bodies. Their music, too, needs a light feel about it, almost like a leaf drifting on the wind. For this reason, their songs need not come to rest at the end of each verse on the home note or tonic, but can float up the scale a bit, finding an ending on the third or fifth note interval.

The singing of rounds, in which the class is divided into groups singing different parts, should only be begun after the age of nine. This is because the children's emerging individuality enables them to hold their part in a way which they cannot do before this age.

Music teachers and those with some experience of singing will be able to advise their colleagues, perhaps through a shared discussion on these topics. And remember many teachers now singing and playing fairly confidently with their classes started out knowing nothing. They simply had the interest and the courage to try. All children in the first class should learn to play the recorder. If you are going to be a Sub A teacher next year, why not teach yourself the recorder this year?

As with verses and poems, songs can be chosen to meet the mood of the season — spring, summer, autumn or winter. These can fit in with themes for stories, drawing of pictures and writing. These little tunes can also set the mood for listening to a story.

Working with Verses — Rhythm and Rhyme

The importance of reciting verses regularly is underscored by the research into success in reading done by Lynette Bradley and Peter Bryant at Oxford in England.* This research indicated that the amount of rhyme and alliteration experienced at the age of 4 to 5 years was a significant factor in reading progress three years later. Alliteration (rhymes in which initial consonants are repeated, such as flying, flashing, feather-finned fish) reinforces learning of letters.

However, verses can be used for many purposes: for movement, for setting a mood and for language and literature teaching. As with songs, they can be given seasonal themes. Giving different groups of children in the class different lines in a poem to speak, brings the experience alive for them. Children need poetry in the same way that they need music, air, food and play. Like music, speech has a shaping and healing power. The opening words of the Gospel of St. John are :

"In the beginning was the Word ..."

Sounds and rhythms have power. Standard Five teachers can take a metal plate known as a Chladni Plate, sprinkle it with salt or light sand, draw a cello or violin bow down one side of the plate — and watch as the musical vibrations make the grains dance around and form geometric patterns!

Children should learn and enjoy as much poetry as possible and they should recite every day. They should always be learning a new poem every week. In this way a rich store of sounds and rhythms will be acquired, right from Sub A, which will support them in their later development. See *The Morning Revision Lesson* Chapter 6.

A Simple Guide to Crayon Drawing

"I can't draw." It's the shamefaced admittance of many, if not most, junior primary teachers. Of course not. Did you do much drawing when you were in junior primary yourself? Probably not. It's a skill that has been undervalued in the classroom. But just hear the word "remedial" spoken and suddenly everyone, especially the psychologist, wants that child to draw things, to see what she *really feels* about her environment and the people in it. Drawing is a skill we can all learn. Not that we can all be artists, but we can certainly produce reasonable shapes and forms of colour, either on the chalk board or on paper with wax crayons, as teachers attending the Novalis teacher enrichment programmes have discovered. Here are some ground rules :

* Lynette Bradley and Peter Bryant : *Children's Reading Problems*. Psychology and Education (Oxford) 1985.

Drawing is not arithmetic —

It is not arithmetic and it has different laws. In arithmetic, anyone who doesn't produce the same answer is wrong. In drawing, the idea is for everyone to produce their own, different answer. Among Grade One children the pictures may look pretty much alike, but gradually they will become more individual. There is no right and no wrong. Whatever you draw is an expression of the feelings and images in your heart and head. Everything is acceptable.

Get away from the outline —

You have to be something of an artist, or rather gifted, to draw outlines of shapes that will satisfy even yourself, let alone others. Right from Grade One there are some children who will draw like Chagall, and others who can only draw stick figures with no real shape or substance to them. Most of us have to learn a few techniques. Tear the paper off a stick crayon, break it in half and draw with the side of the crayon. Draw in patches of colour. Draw a stomach and pull out of it a neck and some legs. If you draw lightly at first until you know what your picture is going to look like, you can avoid many mistakes. A shape that has grown too large can, if you have drawn it lightly, be made smaller by using another colour around the edges of it, as a sky, or the side of a house, or whatever it may be. A shape that is too small can be made bigger. There is no outline to get in the way and say "this went wrong."

You don't have to draw faces with eyes, mouth, nose, but just a shape. Little children imagine everything that isn't there anyway. That's one reason why television is bad for them — it leaves them nothing to imagine. It does all the work.

After the age of about nine children are ready to swap their wax crayons for coloured pencil crayons. These are harder to use effectively when the children are young, because the points are thinner and harder and force them to draw outlines. Very soft pencils (3B, 4B up to 6B) are excellent not only for drawing, but for teaching cursive writing.

Painting : Simply Try It

Painting is more difficult, except for children. I have fooled several classes of children into thinking I could draw, but I think they never really believed I could paint. (Pre-school children are in my experience the best painters. They come into the world with their souls filled with colour and wisdom and it takes a lot of schooling to knock that out of them).

Painting is possible for most junior primary teachers, however little ability they have, if they stick to exploring the beauty of the colours on the paper, and do not attempt too much in the way of shapes and forms. In any case this is the most appropriate approach for young children, who should experience the form of an object as arising out of the meeting of the colours. There are no lines around things in the world — only in

drawings. This "colours only" approach enables teachers who "can't paint" to "teach painting" to their young pupils. By this I mean that they lead the pupils in a painting exercise they have thought out — accompanied by a simple story.

For instance : "Here is a lonely little Blue, sitting all by himself. He is so sad because he has no friends. Suddenly, along comes Yellow and sits near to him. A nice green feeling grows up between them. Life now seems more cheerful to lonely Blue. Then Red arrives. He talks to Yellow and a lovely orange appears, full of warmth and excitement. He talks to lonely Blue, and a deep, satisfying (melancholic?) purple appears about which one can feel and think for a long time."

That's not an impossible painting lesson, is it? Note that you are not painting anything but colours. The children can experience the beauty of the colours and the aliveness of painting with colours and water, and learn about the primary colours red, blue and yellow and about the secondary colours of orange, green and purple.

A word about paints. There is a tradition of using poster paints in junior primary. To my mind they are inferior painting materials. They dry out leaving rather dead looking pictures. Water-colours are more alive. If you wet the painting paper with a sponge before beginning, letting surplus water dry off before painting, you will get glorious, shining colours which will do the children's souls good. Let the colours move on the watery paper and let the children enjoy the enchanting shapes they make. They will learn by themselves how the meeting of the primary colours give rise to other colours. The one discovers that one only has to buy the primary colours — and large brushes. If there is a lot of flu around and the children are not well, a painting lesson will renew their forces for their work in other subjects.

Modelling Shapes in Three Materials

Modelling shapes is a lovely thing to do during or after hearing an appropriate story. A simple nature tale can be accompanied by the children shaping a goose, a mouse, a snail, etc. in their hands. There are three modelling materials: clay, plasticine and beeswax.

Clay — is very satisfying to work with, but messy. It requires modelling boards on the desks and aprons to save the children's clothing. It is also very draining of their life forces and the time spent on working with it should be carefully limited. Clay tends to break down as well and it is best to keep to simple, small shapes in the first two classes. It comes into its own in Standard 1 when the farming and house-building themes are most suitable. Pots, huts and animals can be modelled.

Natural beeswax — is a truly wonderful material with which to model. It can be bought in honey or other coloured strips and a little goes a long way. It can be drawn out in thin sheets through which a candle flame will shine. Beeswax warms up between the hands and promotes a very good mood in the classroom. Like honey, it appears to have special qualities.

Plasticine — is not alive as is beeswax, but it is easy to work with and is a good choice on most occasions. The children can begin modelling by forming an egg shape between their hands, taking just enough material to fill the hollow space between their palms. Forming the egg takes time and is a valuable experience in itself. Out of this egg can grow any shape. Tease out a head and a few legs and you can shape most animals. The teacher needs to lead the way and this means practice beforehand, after having chosen a story and found a picture of the shape you want to model.

It's not that difficult. Take some plasticine home, or into the staff room and try it.

Dynamic Form Drawing

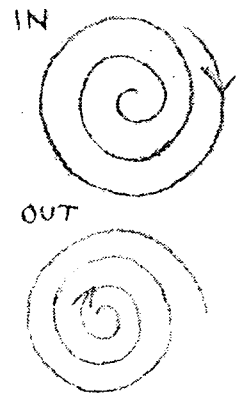
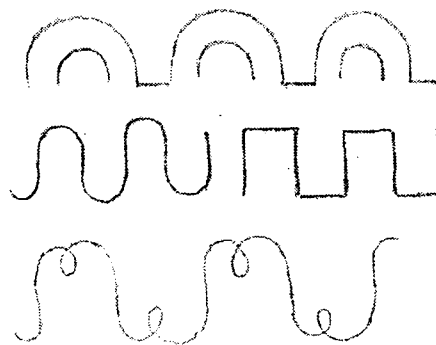
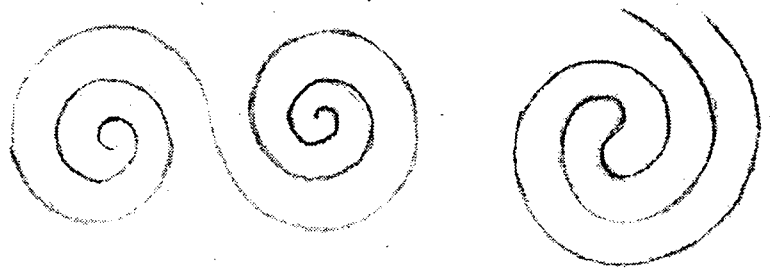
Form drawing (sometimes called dynamic drawing) was developed in Waldorf schools as one of the methods (together with drawing and painting) through which the pupils are led to writing. It is invaluable as an aid in promoting the sensory development of the child. The pupil is taught the basic polarity of the straight line and curved line, from which all shapes in our world arise.

The forms are experienced first through movement. The Sub A child

"draws" a straight line in the air in front of him before repeating the form on a large A3 size sheet of paper on his desk. Just as the shapes of the letters can be drawn in the earth of the playground so can the forms. At first the forms are simple combinations of straight lines or curves, but gradually the level of difficulty is increased until by Standard 2 quite complex patterns involving a "weaving" of lines are produced.

Form drawing concentrates the pupil and promotes both gross and fine motor

Go in in one colour, out in another



co-ordination. It also has a very centring effect on the pupil. To draw a perfectly straight line, or a curved one which is constant throughout, requires complete concentration and a feeling of stability. Pupils who are not centred in themselves will encounter difficulties, but will develop the very strengths they lack in persisting with the exercises.

A Word about Remedial Work

Remedial work is a specialist field. However, as is the case with every mother, junior primary teachers can do a tremendous amount to prevent children with learning difficulties from developing emotional ones as well. They can also do a great deal to assist children with learning difficulties — which helps the very overburdened specialist remedial teachers.

All the examples of learning activities given above under the section "Working out of the Story" by using the seven lively arts, constitute remedial work! Just as a vaccination can prevent a child from falling ill, so this work prevents problems developing.

They are also diagnostic tools which point to problems that already exist.

To illustrate : Suppose you do a simple walking action verse such as :

Brave and TRUE I will BE
Each good DEED sets me FREE.

The child is walking to a *short-short-LONG* rhythm. How does she walk? Is she up on her toes or are her heels planted firmly on the floor? Most important of all, can she keep to the rhythm? After all, that is what this exercise is about. She may have a very clever head and a body which can't step in time to a rhythm. If she can't step in time, can she clap in time to the rhythm?

During one of the Novalis enrichment workshops, movement specialist Adrienne Milne discovered that one of her colleagues (who has three university degrees) had great difficulty in stepping in time to the rhythms she was teaching! This discovery illustrated Adrienne's point beautifully — head learning is one thing, body learning quite another.

Form drawing will reveal a child's difficulties in forming straight lines and curves.

Crayon drawing will reveal many secrets, from the degree of harmony in the child's emotional life (through the colours chosen and what is expressed in the drawing generally) to how well the child is settled in her body. (Is the house firmly on the earth? Are the windows rightly placed — not against the sides of the house? Do the human figures have hands and feet? How much detail appears in the drawing?)

All this has to be taken in the right spirit. One cannot pronounce judgement on a child through a few simple indications, especially if one has not studied and worked with the indications for a period of time. The purpose here is simply to indicate that the

activities which arise out of the lively arts both help to identify many learning difficulties and at the same time offer a possible solution.

If a child is having a difficulty in movement, then movement can help him. If a child is expressing frustration, anger or sorrow in her drawings, then drawings and stories can help her.

The lively arts are all healers in themselves. Whatever the diagnosis of an expert might be, working out of the arts will have a healing effect. Burdening the child's mind with too many facts may well have an opposite effect.

Continuous Assessment

The new system of continuous assessment introduced in primary schools is giving many teachers headaches. It needn't! Let's look at the Promotion Schedule for Sub-standards A and B as an example. The Schedule form asks for basic information about the pupil (age, date of birth, and time spent in that particular class). It then has 37 categories falling under the headings Personality Traits, Perceptual Skills and Scholastic Progress. The last of these is sub-divided into mother tongue language, Maths, second language and General.

The teacher is asked to measure the pupil's qualities and abilities in areas ranging from "adjustment to school life" to "artistic aptitude." Some teachers find it easy to give a mark to such attributes while others find it difficult. My starting point is that one can only measure what a pupil *does*. For instance, if the teacher tells a story she can notice who is concentrating and paying attention and who is not able to do this on a regular basis.

Terms such as "visual discrimination" and "auditory discrimination" can be interpreted more simply as "can the child tell the difference between different shapes and colours?" and "can she recite a poem or sing a song reasonably well, distinguishing between the notes and the sounds?"

It should be noted that some of the categories on which children are tested depend on how the teacher is teaching! Categories like "artistic aptitude" "adjustment to school life," "self-confidence" and so on are examples of this. In addition, categories such as "perseverance" actually relate to the child's innate temperament as much as the work in the classroom. A sanguine Air-Child will have far less in-built perseverance under any circumstances than a phlegmatic "Water-Child." Perseverance is a feature of the phlegmatic and melancholic temperaments and not of the choleric and sanguine ones.

In future, assessments of children will need to be based on the realities of child development processes and the real inner nature of children, and not on academic abstractions.

Readiness for Sub A

Many teachers do simple tests to try to assess a child's readiness for Sub A. The exercises given below are not definitive, but they can collectively present a picture of a small child's stage of development. One tries to assess hand-eye co-ordination, balance and movement. The most important factor is the child's age. Six-year-olds who will turn seven during Grade One are ready for school *in the whole of their being*. Clever or precocious five-year-olds are not. Their heads may seem ready, but their arms, legs, hearts and souls are not.

Simple readiness exercises :

Body growth —

Stretch arm over head and touch opposite ear.

Establishing eye dominance —

1. Teacher asks child to make a ring with fingers and look through it.
2. Roll up a paper tube to form a telescope.
(Look to see which eye the child is using and which hand.
Is it right eye, right hand (correct response), or left eye, right hand?)

Ear —

3. Listen to tapping under table, puts ear to table top. (Look to see which ear)
4. Check by asking the child to listen against a keyhole.
5. Listen to a shell or a watch ticking.

Foot —

6. Kick a ball placed a few steps in front of them.
7. Hop across room and hop back after a pause to check foot being used.
8. Jump over imaginary river.

The exercises can be made up into a game :

Teacher : "Look through the (hand to eye) telescope. What do you see?"

Child : "An old man".

T : "What's he doing? "

C : "He's whistling."

T : "Who to ...? "

C : "A band of smugglers."

T : "Let's go and alert someone."

And so on: *Jump* with leading foot over river. *Follow them* to the old inn.
Peer through keyhole (hand and eye), *listen* at keyhole (ear hand).

Morning Revision Lesson

The All-Important Morning Revision Lesson

by Stan Maher and Yvonne Bleach

In junior primary the way to engage the children is through their hearts. As mentioned earlier the lesson should have a threefold character to appeal to head, heart and hand (thinking, feeling and willing). As the appeal to the children is usually through the heart and the feelings in the first instance, the teacher should begin the school day by engaging her pupils in a session of rhythmic activities. Anything of a rhythmic nature has to do with the feelings, and songs, verses and movement have their own rhythms.

This early morning work, in which many short activities are drawn together to be worked upon, is called the Morning Revision lesson. It combines action verses, short poems, a song or two, movement and much of the everyday repetition work from the arithmetic or language work. It is best done in the classroom, by working with the children either standing behind their desks or, preferably, standing in a circle at the front of the class. Space can be created by pushing desks against the wall, or into the centre so that one can walk around them. Best of all is a carpet for sitting down at the front of the classroom in a circle.

The Morning Revision work is a social experience in which learning is done in ways that are fun. It builds language development and involves the whole body. It warms up the children and gets them ready for the more conceptual part of the lesson to follow, together with whatever activities flow naturally out of that work. It wakes up the sleepy heads and calms down those children who may have arrived at school over-excited.

When the children have sung, recited and moved, they are more awake and ready for mental work. They are also deepening and remembering the work of the day before. A verse, poem, song or piece of movement connected with a story the teacher has been using, deepens the concepts the teacher has been working with out of the story. The

rhythmic nature of verse and song strikes a chord in the children and keeps the imagery and concepts of the story alive.

Delaying the taking of the register until after this first part of the lesson is complete also has a further healing aspect. There are always those children who, often through no fault of their own, sometimes arrive late for class and feel anxious. If they walk into a warm, activity-filled space which they can easily join they feel welcomed and relieved. They should also be made to feel that they are worthwhile in themselves, and that their presence matters even more to the teacher than their work.

This rhythmic part of the lesson should last about 40 minutes in Sub A and Sub B and 30 minutes in Standard 1.

There should be a balance between :

- standing and sitting
- fast and slow
- old and new
- singing and speech
- hard and soft
- movement and stillness.

Intersperse the activities — don't sing three songs in a row. Note that singing tends to let the children breathe out and noise and chatter usually follow this activity. Group speech, on the other hand, has more of a centring effect and will bring more order. So don't end a session with singing.

What to Do :

You could include, each day, in Sub A :

An opening verse to centre the children and to set the tone.

Singing :

- 1 Something they know very well and can sing with gusto.
- 2 Something you are currently working on, or which has to do with a work theme or the season of the year.
- 3 A new song they are learning, verse by verse.

Speech/ verses :

- 1 A speech exercise. This can be a nonsense rhyme which has value because of the sounds involved.
- 2 A consonantal verse to help with language work and the letters, using the consonants you are working with.
- 3 A poem, either thematic, seasonal or just one that is beautiful or funny.

With verses, as with songs, you should have something old and familiar, something current and something new.

Action song or verse :

This could be a specific song or verse, or you could incorporate actions into any of the above.

Arithmetic :

Counting and multiples.

Mental arithmetic with beanbags, or in a game.

All the above done with movement. Walk the form of the numbers on the carpet.

Again, something old, something current, something new.

Letters :

Consonantal verses and walking the forms of the letters on the floor.

Draw the letter in the air or with the foot on floor.

Walk the alphabet.

Find words beginning or ending with the consonants currently being taught.

Finger Exercises :

Left-right orientation. This can be done with a verse.

Games :

Concentration games like "Seek, don't speak."

"Hide the chalk" or fun games.

Games are excellent for social development and discipline.

In Sub B you would still have songs, verses, action songs, games etc. At this age you could add phonics instead of the alphabet and multiples and tables instead of counting.

In Standard 1 the tables, mental arithmetic and spelling play a greater part. Verses and songs can run parallel with any thematic work you are doing.



An Example —

A Typical Morning Revision Lesson
in Sub A lasting some 40 minutes

Opening verse

Song

Counting —

up to 30 (aim to go up to 100 and beyond by the end of the year).

Rhythmic walking —

1 2 3 4 5 6. Clap on the multiples of the number emphasised.

Sing the multiples of 2 —

to the tune of *London's Burning* ("Umzi Watsha"): 2 4 6 8 2 4 6 8

Say a verse to seat the children on the floor

Mental arithmetic (using bean bags)

Finger exercise

Concentration game

Stand: Do an action song

Verse

Walk the alphabet

Say a consonantal verse

Walk the form of a letter

Find words with that letter (bean bag)

Speech exercise

Song

Closing verse

[Note how many of these activities involve *active participation* of the children]

Writing and Reading

Teaching writing and reading is one of the most demanding tasks a first grade teacher faces. "Starting off" in any activity or task is always difficult. There is an inertia to be overcome and basic skills to be taught. All the more reason, then, for ensuring that the child's first experience in learning reading and writing is a positive one which will not dampen her enthusiasm and joy for learning.

In the Waldorf approach writing comes first because it is the more concrete, practical and less intellectually demanding activity. In writing, the whole being of the child is involved, whereas in reading only the head is physically engaged — mainly the eyes. Writing involves more physical movement, and when done with wax crayons brings in the use of colour. It can be done in very large sizes at first, on A3 sheets of paper or in A3 size books, the writing gradually reducing in size. When done on this scale the form of the letters is emphasised and the children come to grips with the differences between the straight lines and the curves which together make up the shapes of the letters.

Teaching the letters of the alphabet is one aspect of a whole process of leading the pupils from writing to reading. The concrete practical activity involved in writing the letters is reinforced by the Waldorf practice of forming the letter shapes in the air and on the floor, and by drawing, painting and modelling them.

Reading is much more difficult. When children have learned to write, however, and have recited the little verse they are writing, have practised the blending of consonants and phonics and copied sentences from the board, reading arises naturally out of what they have written. They can "read" with confidence because they are not confronted by words they do not know. When the necessary confidence has been acquired, they can gradually be introduced to printed text.

In addition to a great deal of work in phonics, much work with rhyme, verses and alliteration is needed, because the laws for writing follow those of speech. The sounds and rhythms learned in speech are used for writing and reading.

The Waldorf method of teaching writing before reading, as well as the concept of teaching the alphabet through pictures, as explained below, follows the natural development of civilisation. The first writing was picture writing in Sumeria, Egypt and North America. Writing as we know it today, in which letters as symbols replaced the original picture, evolved slowly and gradually out of this picture consciousness. The abstract

little shapes of printed letters which adults use are completely foreign to young children.

It is worth remembering that reading came much later, following the introduction of printing in Europe in the 15th century. As recently as 100 years ago relatively few people could read or write. In the article that follows, Gale Pullen discusses her approach to teaching the letters. After that, we place the teaching of the alphabet in the context of a strategy for teaching writing.*

Although this method of teaching the alphabet using picture images was pioneered by the Waldorf movement, it is as well to remember that there are probably as many methods as there are teachers, both in Waldorf and other schools, because every teacher takes a method and stamps her own style on it. Also, teachers in very different types of school might well use similar methods without knowing it.

The research by Bradley and Bryant** in Oxford showed that one of the most significant factors in producing good readers was *the amount of rhyme and alliteration they were exposed to in pre-school!* Waldorf schools have been using these methods, emphasising sound, rhythm and movement, since 1919. Many teachers are intuitively in touch with this kind of approach. Rudolf Steiner once said that one should be able to observe two classes of children of the same age and not realise they were learning the same topic, because the teachers of the classes had chosen completely different methods for getting the content across. It seems that rhyme, recitation and drama (so much a part of Waldorf education) has been used educationally by pre-school teachers in many kinds of school environment, with great success.

* The pictures of the alphabet are illustrated on the cover of this book.

** See note on Page 70.

Introducing the Alphabet

Teaching Through The Living Image

by Gale Pullen

In this article I will discuss the needs of a Sub A child and look at the nature of imagination and its importance to the child. I will then go into detail on how to teach the letters of the alphabet in an imaginative way, which not only makes learning the letters easier for the child (and teaching them easier for the teacher), but also helps to counter the aggression and disinterest so prevalent in society.

Stories are of central importance in working with the imagination. Some ideas on how to choose and tell them and how to make up your own stories are included in the section on *The Central Importance of the Story*, in *The Teacher's Treasure Chest*.

The World of a Young Child

A little child has not been in this world for long, thus he is still learning about it. He is all eyes and ears. He soaks up everything — good and bad — like a sponge, without judging it. A young child has no morality — he does not understand right or wrong. Once he is taught this it remains for life, but we must be careful not to teach it in such a dogmatic way that we make him rebellious and put him off. Stories are the best way to lay a moral foundation because they speak indirectly to the child, and because the moral truths contained in them are not given as hard, dry precepts, but as subtle pictures which appeal to the child's imagination..

In my view, the Sub A teacher is the most important of all. The teacher is an authority whom the young child loves, respects and usually copies and trusts. In that first year a foundation is laid for life. If this is shaky the whole structure of life could collapse in later years. So:

What is a Sub A child and What Does he Need ?

- He is innocent, knows very little, and trusts you to be his guide and teacher.
- He is trusting, believes everything you or anyone else says. You must therefore ensure that all you teach or tell him is based on the truth and is not wildly fantastic.
- He is as yet unable to think logically and form judgements. These are adult abilities. Many people believe that because the child can do sums or read,

he can reason. This is not so, for he is merely responding to your training and what he has learnt. We do a child great harm when we explain things in a dry, rational and intellectual manner.

- The young child lives in a world filled with imagination where animals can talk, fairies and witches live and all kinds of wonderful things happen. When playing with a stick he sees it in turn as an aeroplane or a train, a man etc. We must recognise this world of fantasy and use it in our teaching. The child will learn far more quickly and easily, and because he has not been forced to work in an adult way with concepts and faculties that have not yet matured, it will have a healthy influence on his later life.
- He is full of will power, always active and cannot sit still for long. We must use this knowledge to see that our lessons are flexible and filled with variety.
- Whatever we wish to teach should contain at least three elements :
 - (i) an imaginative part;
 - (ii) an active or movement part;
 - (iii) a part where they apply what they have learnt.

The child's concentration is short, so he cannot listen to a teacher droning on for most of the lesson. It is a good thing to begin a lesson with some kind of action verses. Not only does this enable him to break free of the previous lesson, but it unites the class anew.

- He is eager to learn and easily motivated.
- Whatever has happened to him or been taught at school, he takes into his dream world at night. This is a very important key to teaching a young child. Never teach and expect him to apply what he has learnt on the same day. Always allow him to sleep on it first, for then he will find it much easier to remember and to apply his lessons.

How to Teach the Alphabet in an Imaginative Way

We have observed that a Sub A child's world is filled with imagination, activity and flexibility (he needs change). Everything you teach a Sub A child should be imbued with *imagination*, because this nourishes him at the deepest level. The child lives in an imaginative inner world of his own and when the teacher approaches him on this level he intuitively understands what she is saying and where she is leading him. Approached with adult concepts, or through dry information, he feels as an adult might if handed a heavy text book written in dry and difficult language.

Without the help of imagination the child can become apathetic, anxious or burdened by the weight of knowledge he does not understand. And because what affects him emotionally eventually works right through into the physical body, his physical organs and whole nervous system can become prey for all sorts of malfunctioning. He can grow apathetic towards his environment, or strongly aggressive to his lessons or even his whole education. This can be seen in the aggressive behaviour of so many school children.

To counter this and to forestall the infinite number of remedial lessons that are needed to help normal children, one of the things we can do to help is to present the alphabet, the foundation to all later reading and writing, as pictures. People are generally too hasty to get children to read — even though they have a whole life time of this ahead of them. Teachers tend to present the alphabet with the use of mnemonic aids for the letters e.g. :

B for bat + picture of a bat
A for apple + a picture of an apple

The sound, picture and letter have *no connection*. The child is required to put them together and remember them. This is purely an intellectual activity which does not take the child's imagination into consideration, for in fact all he does is memorise. We should rather teach the alphabet in a way that appeals to his imagination and makes use of his need for movement, so that he connects on the deepest possible level.

This is an investment for the future, for by laying a sound basis one prevents many of the problems of learning to read. In using this approach we introduce the pupil to the letters of the alphabet as representing objects that exist in the world. However, in order to intrigue the child (who isn't interested in "facts") and to find a way into his mind, we clothe the object in *pictures* which appeal to the child's imagination. In everything that follows, the picture is the key.

Usually, teachers in Waldorf schools introduce the children to the capital letters first, because they are archetypal and relate to the early history of our civilisation. The letters of our alphabet were once pictures themselves. The first writing was a picture writing in which pictures were drawn to represent objects in the world. Gradually, the pictures gave way to the abstract shapes we use today. However, teachers in South African state schools usually do not have time to teach the capital letters first, followed by the small letters. In the method which follows, both capital and lower case letters are introduced at the same time.

Preparation :

- 1 All children love stories and pictures, so we make use of them.
- 2 Choose a letter you wish to teach your class — e.g. the letter F. (In this example we also give ideas for two other consonants, W and H, to show a range of ideas. Usually, one consonant will be enough —

to work with more would confuse the children).

- 3 *Think of a picture* that you can draw that will look like your letter F — e.g. a Fish. (For the W you could think of drawing a Wave and for the H a House). Your fish does not have to look exactly like the conventional image of a fish. It can be adapted to suit the shape of the letter.
- 4 *Now build a story around this image.* The fish must be the central theme or the main character of the story, which can be a published one that you change to suit your purposes.
- 5 Make up a 1–2 line poem in which every letter begins with F. This is called a *consonant verse* — e.g. :

for the f :

flirting fishes flashing freely

or, for the w :

Over wind-swept waves,
the white seagulls wildly sweep.

The Lesson

The lesson should preferably be done over three days. This allows the child to dream about the stories and letters, thus imprinting them deeply. If the concepts are given too quickly the children forget. This makes teaching difficult.

Day 1

- 1 Before the lesson begins, let the children make a circle or stand somewhere they can move a bit. They now say the consonant verses and gradually put actions to them. Begin first with one of the verses, and after having said it a few times the child begins to clap on the letter F while saying the words. Next, he claps and stamps or steps on the letter W each time he says a word beginning with that letter. Follow this up with the other verses.
- 2 Draw your picture images of the letters F, W and H on the blackboard. (This can also be done before school if there is not enough time during the lesson.) The drawing should be done as one combined picture with earth, sea, sky and sun, and not as three separate pictures.
- 3 Tell your story.
- 4 Allow the children to make a drawing of the story. They need not

copy yours.

Day 2 (Your drawing must still be on the blackboard.)

- 1 Repeat the consonant verses, stamping and clapping them.
- 2 Now ask the children which sounds they hear most regularly repeated — e.g. flirting fishes flashing freely = F.
- 3 Get them to say the sound F repeatedly.
- 4 Can they think of words that begin with this sound?
- 5 Once you have worked through the sounds and words, without showing them what the letter looks like yet, you are ready to proceed to the next part of the lesson. Individual children are now given the chance to recall the story as accurately as possible.
- 6 They now copy your drawing on the blackboard as accurately as they can onto a large sheet of drawing paper.

Day 3

- 1 Repeat the consonant verses — emphasising the sounds.
- 2 Emphasise the sounds you have taught them. Find more words beginning with these sounds.
- 3 Once again recall the story briefly.
- 4 You now show them that the sounds they have learnt are to be found in the pictures they have drawn. "This is what the sound F looks like" — *draw the letter F over the fish in your picture*. Do the same with H over the house and with the W over the waves. The three letters now stand out clearly over the three corresponding picture images.
- 5 Say the sound that goes with each letter.
- 6 Children now practice the forming of these letters through movement. They first do it with their fingers in the air forming large letters, then on the floor with their toes, on the desk and finally on the paper with a thick wax crayon. The letter should first be drawn as large as possible so that they really get a feel for its shape, followed by regular practice in a smaller form.

Using this method, not only will you find the children will never forget the letters and sounds, but it also later prevents things like the reversals of *b* and *d* and confusing *h* with *b*. The three-day rhythm of the lesson can later be speeded up.

Planning A Strategy For Teaching Writing

A Conversation with Gale Pullen

Gale works to her own formula in teaching writing, the children's reading developing alongside the writing. Her first step is to teach the letters out of the picture images as explained above. Sometimes it is necessary to adapt a story for the letters so that a capital and a small letter can be taught together — for example, the story chosen may mention a house, but not a hut. Add the hut into the story to provide the picture images needed to draw both House and hut.

At the time of writing it is the end of the second term of Sub A, and Gale has taught eight consonants (16 counting capitals and small letters combined). She usually chooses consonants such as H F W T M C, which can easily be used to make up three-letter words, but includes one difficult one such as Q. Then, having taught these and practised using them, she switches over to teaching the vowels. These she calls *angel letters* (long vowels — ay ee ai oh oo). She also teaches the short sounds — a eh ih ohh uhh — as in hat, pet, it, on, up.

It is important to get the sounds firmly seated in the children. A lot of repetition is needed and to get the pupils to say the sounds repeatedly without being bored, she taught them a vowel verse to the tune of the well-known carol *Jingle Bells* during the first term. (The sounds in the verse below are used as in hat, het, hit, hot, hut). At that stage the children didn't know what a vowel was, but Gale was looking ahead and sowing seeds for later work. This seed planting was to prepare them for the formal introduction of the vowels.

The verse goes like this (tune: *Jingle Bells*):

a eh ih
a eh ih
a eh ih ohh uhh
a eh ih
a eh ih
a eh ih ohh uhh *etc.*

In the second term she introduced the vowels through the angel letters (vowels). They also sang the vowel song repeatedly. When they knew the sounds well, Gale returned to the consonants she had already taught, the pictures of which she had kept on display in miniature at the top of the chalk board — a house for H, tree for T, etc. She then taught them to add a consonant in front of the vowels in the song they were singing — adding H gave:

ha, heh, hih, hohh huhh

and adding T :

tah, teh, tih, tohh, tuhh.

She did this until the idea of a consonant always being in front of the sounds in the song they were singing had taken root. Then she added a second consonant to the end of the sound, making up three letter sounds and (in some cases) words :

hat het hit hot hut.

The singing, in its new form, continued. These consonants at the beginning and end of the three-letter words could be changed to give new combinations.

Gale then began calling up the pupils to the front of the class, to write down the sounds for these letters (e.g. — HAT) on the chalk board, and to identify words they knew when they heard them. The writing process happened automatically out of this work. Everything grew organically out of what they had done.

After singing the short and long vowel sounds, writing the sounds on the board and contrasting them, the children began to distinguish between sounds like HAT and HATE. The former is a short vowel, the latter a long one. The long vowels were identified from the outset as angel sounds which need the angel letter E placed on the end to make it sound like its name. The angel sounds always have the letter E (E for engel in Afrikaans) added to help it say its name.

Gale notes: "You have to manage time extremely well using this scheme and make sure that the picture images and the story are very clear."

By the end of the second term her pupils are not yet writing the small letters which have ascenders or descenders, because she feels they are not yet mature enough. They will do them in the third term of Sub A. She believes that the richness of the story material available during the first school year makes it possible to lay a solid foundation for many concepts, as long as the imagination is involved. These concepts, laid in seed form in Sub A, can then be worked with further in Sub B and consolidated during Standard One.

"The longer you work with a concept the better," she says.

Her pupils will get four terms to work through the introduction and repetition of the consonants and vowels. This way, they never have to work to the point where fear is induced through being uncertain about the work. It is tackled in easy stages because "they can't handle very much at a time."

There are two general approaches in teaching writing and reading. One is through phonics, which emphasises the sounds of vowels and consonants. The other is "look and say," which is based on recognising words that are too difficult to work out through phonics.

Gale makes use of both methods. In between doing the phonics work (on which a lot of time is spent) the children are copying sentences from the board daily, repeating the same words often (such as "the") and reading their own writing. The work with

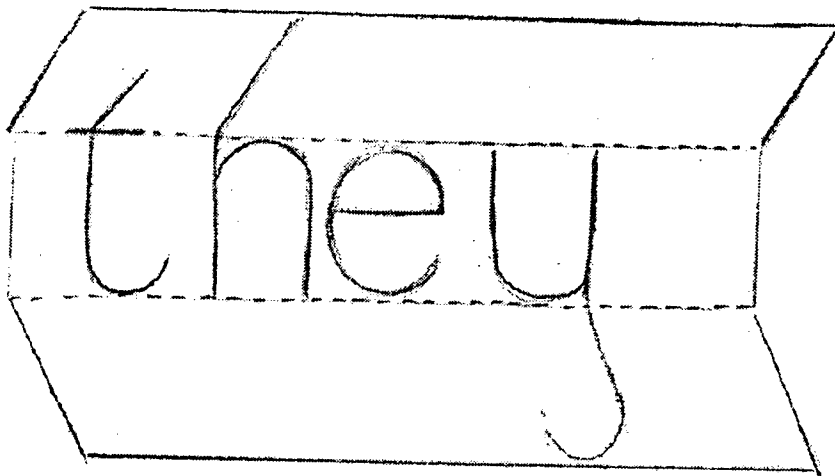
Phonics links up with the singing of the verse and building the three-letter words. When the pupils know all the sounds new words are introduced and explained. Collectively they write new three-letter words on the board. They also learn to write the long sounds by adding E to words — so *man* becomes *mane*, and *pin* becomes *pine*.

In Grade 2 one has to be conscious of the form of the small lower case letters. Gale works with block shapes to help them recognise the letters. She might write on the board a sentence such as :

The man fell on the elephant

T **h** **e** **m** **a** **n**

Block shapes are also written up to accompany the shapes of the letters. These alert the pupils to the shapes of the letters and words. From the beginning they learn the use of capital and small letters and they write in small letters unless a capital letter is needed. Cursive script comes easily in Class 3 (Standard 1). Practice in pattern drawing helps, so it is done for a term, along with handwriting exercises for shapes for each letter. Because the children already have a two-year foundation of working on, above and below the line, they don't have to struggle with this in cursive. They have already learned it using a page folded in three sections.



They also do it physically, sitting on desks with knees up to make a letter on the



line, holding one arm up to show an ascender and hanging a leg down to show a descender. They face the way they write and indicate the shapes of the various letters.

Reading : The pupils are "reading" from Sub A, first practising words with the long vowels, then with the short vowels, but at that stage they do not know the blends (PR, FL, etc.) The use of a concept such as the angel letters helps a great deal.

Gale has made her own readers for her class. They are made up of four sets of picture books with removable texts which are held in place like photos in an album. There are four sets of texts with different stories of varying levels of difficulty.



Working with the Mother Tongue

"In words there lies untold wisdom, far beyond the grasp of man"

— Dr. Rudolf Steiner

A love of language in all its forms is one of the greatest gifts a teacher can bestow on her pupils. It is a rich treasure which will serve the children throughout their lives. In many ways it will shape them, nourish and steady them and open doors for them. A person who cannot articulate his needs and thoughts is greatly disadvantaged in today's world. A person who cannot read for enjoyment and in whom there are no songs and poems echoing from his schooldays is poor indeed.

Because little children take in everything from their environment like sponges, it is important that a teacher's speech be of good quality. In South African schools, which are undergoing a transformation at this time, children from many backgrounds meet, with varying abilities in the language of instruction at school. Those who are disadvantaged can be greatly helped if the teacher tells the class stories which the pupils can retell to her in their own words.

Because the imitative faculty is still strong up to age nine, the children can imitate to some extent the teacher's dialect, which comes to provide a "standard dialect" for her class and has a socially strengthening effect.

Poetry is one of the best ways to promote a love of language. However the poems should above all not be analysed for meaning, which tends to strip them of their beauty for young children. Instead, they should simply be spoken about to paint a picture of what the poems are about before reciting and learning them. The musical rhythm of the poems will work on the children in subtle ways, strengthening and nourishing their inner beings.

Writing Compositions

Writing essays and compositions demands that a child speak out of his personality. In the first three classes the children are not really able to do this without damage, because the Self has not yet emerged from its subjective experience of living in the world. The necessary objectivity for writing out of one's own personality, let alone arguing a point of view, does not yet exist. The writing of compositions up to the age of nine-and-a-half therefore should amount to no more than a retelling or remembering of their own experiences.

Introducing Grammar

Introducing children to grammar may well appear one of the least exciting tasks a teacher can face. Many of us remember from our own schooldays the grind of distinguishing between verb, noun, adjective, adverb, preposition, conjunction and so on. In fact, teaching this subject can be much easier on teacher and pupil than it might seem.

There are two reasons for this :

- 1 The child already uses grammar. He speaks the most complex sentences without knowing the grammar he is using. Learning grammar really means becoming conscious of the rules of speech which the child already knows.
- 2 Grammar is related to the growing child and the world around her in a very living way. When one discovers this it makes it easier to teach the various parts of speech as *having different qualities*, rather than merely as a set of definitions.

Teachers intuitively know these things. We talk to the children about *doing words*, *naming words* and *describing words*, but what does this really mean? There is more behind this than just finding simpler words for verb, noun and adjective. We are working with three parts of speech that relate to the three aspects of the children's soul life — doing, thinking and feeling, respectively.

We tell the children that a doing word is an action. "I jump, I swim, I kick, I shout." These are things the child can do. Once he grasps this the pupil knows that "mouse" cannot be a verb because he cannot do anything with it. He cannot mouse someone.

Similarly, mouse is a naming word and has a different quality to that of a verb; it is something one can point to objectively, outside of oneself, and say: "That is a mouse." Verbs have to do with people's actions, while nouns are objects.

Games can be played to emphasise these differences, either to emphasise different actions or to aid memory recall of objects. (*See Kim's Game in Part 3*).

"The adjective is a describing word. It tells us more about a noun." That statement in itself is just a definition, rather like the one we use so often for the noun: "A noun is a name of a person, place or thing." The children recite this, but when pressed to say whether "thorny," say, is noun, verb or adjective, they feel uncertain. This is because suddenly, as they think about it, they realise they *do not know* what part of speech "thorny" is in reality. Their knowledge is only skin deep (actually, intellect-deep), a matter of terms and definitions, as it was for most of us at school.

We can help the children really understand the differences by *experiencing* them. One way to do this is to strongly picture the differences between one set of adjectives, for instance, and another. Here the story comes to our rescue. The Bible story of Adam

and Eve being cast out of Paradise contains pictures which illustrate the differences between living in Paradise and being cast out of it. These differences can be *felt* by the children. This particular story fits well with the teaching of grammar when the child is nine years old because at this age he is inwardly experiencing exactly what the Bible story describes — the loss of Paradise through growing up out of the feelings into a thinking approach to life! Learning grammar at this stage helps him to find himself because he can look at the world objectively and use language accordingly.

In the Bible story, Adam and Eve are living in paradise.

What do they do? (Verbs)

Let's say that they *lie* in the sun, *run* on the soft green grass and *play* with the gentle animals, with the lion as well as the lamb. They are surrounded by angels who *sing* and God *speaks* to them.

What do they see around them in their environment? (nouns).

Beautiful *trees*, *sunshine*, *gentle rain*, *flowers* and *animals* to which Adam has given names. "I am going to call you a *lion*, because that is a powerful and beautiful name."

How might the children describe this paradisaal environment of air, earth and water?

The air is *warm*, *soft*, the breezes are *light*, the rain is *gentle*, the soil is *moist*, the grass is *green*, the trees are *low* and *shady*, the animals *friendly*, the sky is *blue*, and so on

Then a terrible change comes about.

Cast out of Paradise for disobeying God, Adam and Eve find in the unknown outside world, all the opposites to what they have experienced in the lovely environment of Paradise. Now the objects around them are experienced differently and the children describe them differently, as adjectives. The earth is *hard* and *stony*, the trees are *thorny*. The wind is *rough* and *wild*, the rain *cold* and the sky is *grey* or even *black* and *stormy*.

What do Adam and Eve do now?

They *run* and *hide*, *creep* into the shelter of a cave. Whereas before they ate golden fruit off the trees, they now have to *light* their own fire, *cook* their own meals, *grow* their own grains, and later on *hunt* their own game and *make* clothing for themselves.

Two learning themes are coming together in this exercise. One is that the experience of Adam and Eve in leaving Paradise for the harder, more demanding world outside is something with which the nine-year-old child can sub-consciously identify. It feels familiar because the veil of magic and mystery which has protected him up to now is dropping away and everyday reality is intruding. The other factor is that grammar is making this new experience of his surroundings objectively conscious.

Rudolf Steiner explained it this way :

"Grammar is essential as it brings to consciousness what is already unconscious in speech. In drawing forth the conscious knowledge of grammar at the right time and in a living way, you are simply bringing forth the ego-consciousness of the child."

An imaginative approach to grammar can solve many problems. For instance, in the above examples, verbs are related to the child in action (the limbs). Nouns are things the head decides on ("I call a thing this"). Adjectives and adverbs are descriptive and are more related to the feelings.

Conjunctions (and, but) are parts of speech that *join* other words, much as a railway *junction* joins sets of tracks.

A preposition points to the *position* of an object. It is behind, between, on top of, before, after, etc.

There are verses the children can recite which characterise the various parts of speech. For a very helpful guide to the teaching of English and grammar, see *An English Manual*, by Dorothy Harrar*.

Second and Third Language Teaching

Because toddlers learn by imitating everything around them, they absorb the sounds, rhythms and nuances of their mother tongue easily. They master in speech the most complex tasks long before they meet any school teacher. This imitative ability is still strong in the child up to the age of about nine; it should be used in teaching second and third languages.

Until the age of nine languages other than mother tongue should be learned orally, through speaking, recitation, poems, games and songs. The more repetitive they are the better. Simple action and singing games work very well because of the rhythms and gestures involved. Conversations can be held using the same selection of words, to which the children get used. The teacher can choose a story using words the children have already learnt. A play in which a few easily recognisable characters meet, greet each other and perform actions, is a useful approach.

* *An English Manual* by Dorothy Harrar, published by the Association of Waldorf Schools of North America through Mercury Press, 241 Hungry Hollow Road, Spring Valley, New York, NY 10977.

The important thing is to allow the children to grasp the rhythms and sounds, the "music" of the second or third language, which is unique for each one. The emphasis is on helping the children to develop an ear for the different sounds and rhythms. Written work should come after Standard 2 (Grade 4).

From age nine grammar can be explored on the same basis as for mother tongue, by identifying the verbs first, as the most active part of speech, then the nouns and adjectives.

First Steps in Arithmetic

Exploring The Qualities Of Numbers

by Peter van Alphen

Children perceive the world as a place full of wonder, and as teachers we can deepen this sense of wonder by bringing it into every subject. An appreciation of the qualities of numbers — what is one-ness, what is two-ness, what is three-fold, four-fold, etc. — can be a very meaningful experience for the children, through which they can make a very special relationship with the world of numbers.

It helps them understand that numbers are not just quantities, things which are calculated and manipulated, but are important concepts built into the shapes in our world. For instance, the four directions in space, North, South, East and West, have a *meaning* that goes beyond having four objects which add up to one more than three or one less than five.* This experience of the qualities of numbers will re-appear again and again in later classes, even in other subjects such as nature studies, physics and geography.

Every number has a particular significance, and in introducing a Sub A class to learning the numbers for the first time, we have a wonderful opportunity to allow children to experience what each number holds hidden within itself.

We explore the meaning of the numbers in a three-fold way: first through *movement*, then through *reflection* and finally through *drawing* and *writing*.

The Importance of the Whole

Let the class experience themselves as a whole. Stand in a circle holding hands, and we say: altogether we make one class, we are a whole. This can lead to an activity we might like to do together (a dance, a song or a ring game) and later discussion on

* When one realises that numbers are "God's mathematics" inscribed into the universe, one sees how poverty-stricken is the child who is taught arithmetic via a calculator when very young. It seems he is being given advanced technology, when in reality he is being robbed of his humanity. SM

being a whole. One could discuss the wholeness of a family, for example. This could be concluded with a drawing, perhaps of children holding hands in a circle, or a group of people being together (let the children choose ...).

FIRST DAY : the number One —

Movement : Each child finds his/her own space to be quite alone — pretend you are away from everyone else, in your own little space (in your own little “bubble”) and feel what it is like to be just one. (No talking during this exercise.) What would you do in your own little “bubble”? (Show, without talking, what you would do if you were like that in your own little world.) Now be quite still again and feel what it is like just being by yourself — just being one.

Reflection : The children sit down to reflect on their experience, and to ponder on the number One. What did it feel like being on your own? What did it feel like being just one? Of what do we have only one in the world? What is one in the world? (one God, one world, one sun ... one head, one mouth, one body ... there is only one of each of us ...)

Working : Children draw a picture of their choice of what is one.

Repetition is very important, and allows a deepening of the experience, as well as further possibilities for movement, for example :

Movement : Moving (or clapping, etc. ...) to a 1-beat rhythm. Each step or clap is on its own, and we count “1” for each. Repeat yesterday’s movement sequence.

Reflection : Further reflection and discussion.

Working : Draw the number (we first teach the Roman Numerals, only later introducing the Arabic 1, 2, 3, etc.). Draw a large number 1, then lots of tall, straight but smaller number 1’s.

SECOND DAY : the number Two —

Movement : Repeat, in a shorter form, the experience of being a whole, being one. Now get into pairs with a partner. What does it feel like being a pair? (No talking.) What can you do when you are 2? What shapes can you make when you are 2? What happens if you pull in opposite directions, pull away from each other? How does it feel when you come together again? Now just be 2 again (quietly together). Feel what it is like to be 2.

Reflection : As before. How did it feel to be two? Compare it to being alone ... etc. ... Of what is there two? (2 arms, 2 legs, etc. ... day and night, land and sea ... father and mother ... good and evil ...)

Working : As before.

Additional Movement for day 2 : Move in 2-beat time by stepping or clapping, counting 1, 2, 1, 2, 1, 2 ... swaying left and right, counting 1, 2, 1, 2, 1, 2 ... etc.

Follow through with all the numbers up to ten, or even twelve in the same manner as described. A very good technique for deepening, experiences is to work in a 3-day rhythm: *introduction* on first day, a further *deepening* on second day, and some form of *recapitulation* on the third. This can be just thinking back for a few moments to the two previous days, doing some of the movement exercises in shortened form, or looking at what we have drawn and written in our books. We can move on to the new work on the third day, after this recapitulation.

Some possible responses that could be drawn from the class :

The number Three :

Sun, moon and stars
head, trunk and limbs
father, mother and child

God the Father, God the Son, Holy Spirit.

Movement : include making triangles with ball of wool
(3 children hold string at points)

Drawing : include (separately from free drawing) drawing of triangle

The number Four :

Four seasons
north, south, east, west
forwards, backwards, left, right

Movement : include making squares with arms, later with ball
of wool as above.

Drawing : include drawing of square

The number Five :

five-pointed star
head, with 2 arms and 2 legs, making 5-pointed star

The number Six :

6-sided crystals
6-sided bee-cells
Star of David

The number Seven :

7 colours of rainbow
7 days of week

The number Eight :

eight legs of spider

The number Nine :

nine months of pregnancy

The number Ten :

10 fingers, 10 toes

A wonderful exercise is for children to go into the garden at school and at home and look for 2's, 3's, 4's, 5's, etc. in plants and trees.

Counting : Numberland and the Arabic Numerals

by Yvonne Bleach

Counting

As soon as the children have discovered the qualities of the different numbers they can begin to count. Many of them will have been counting for some time, but still have difficulty in counting specific objects. They cannot co-ordinate the counting (speech) with pointing the finger and the number of objects.

It is very good to let them step and count at the same time. There are numerous exercises.

Count and step up to 10.

Count and step up to nine and clap. (*once*)

Count and step up to eight, clap, clap. (*twice*)

Or start 1, 1 2, 1 2 3, 1 2 3 4, etc.

Later this will develop into rhythmic counting.

1 2 (stamp or clap on 2) 3 4, 5 6.

OR step each number but don't say the uneven numbers:

. 2 . 4 . 6 This leads on to the multiples.

Some children find it difficult to remember which of the 10s comes next (e.g. 29, 30). (It would be very simple if they could be taught two-ty, three-ty, four-ty, five-ty). You could give them the picture of nine being a key (and looking like one when stretched

out on its side) and each time you come to nine you turn the key and open the door to the next 10s room, until you come to the double doors of 99 and turn both keys into the hall of 100.

Number bonding, more than, less than, can all be done in movement.

Writing the Arabic Numerals

Once the children are counting and have an understanding of the quality of each number, they can be taught to write the Arabic numerals (1 2 3 4 5 etc.). It is best to introduce this with a little story, *Numberland* :

Numberland

DEEP DOWN in the caves beneath the earth the gnomes were busily chipping away at the rocks. The cave glistened with jewels, crystals, gold and silver that were embedded in the rocks. It was hard work and when they were finished they had to carry the precious stones all the way to the mouth of the cave where MR COUNTER waited for them. It was Mr Counter's task to count all the stones, crystals and jewels. He marked them all on the rock face (I, II, III, V, X, etc.) and at the end of the day he saw that they were carried up to the treasury of the King.

One day a very lively gnome arrived at the cave and asked Mr. Counter what he was doing.

"I'm keeping a count of all the jewels, gold and crystals for the King. See, I scratch a mark on the rock for every precious find. It's all very tiring, though, because it takes such a long time to count all the marks at the end of each day."

"Well," said the visitor, "my name is Mr. Number and I come from Numberland. Let me show you a quicker way of writing the numbers just as we do it in Numberland."

So he showed Mr. Counter how to write (1, 2, 3, 4, 5, etc.). Mr. Counter was so happy because when he had a whole pile of, say, 20 jewels, he just wrote 20 — and it made his task much easier.

As each numeral is introduced the children need to experience it with the whole body, so let them walk the numerals on the classroom carpet. Let the children imagine that they are pencils, so that they move without rotating themselves to face directions other than the way they would face when actually writing. Put a marker on the floor to indicate where the numeral starts.

Let us take the number five. The child faces the top of the page and walks the numeral the way he would write it on paper. Moving "downwards" from the top, he takes three steps backwards (the stem of the numeral), then five steps curving in a semi-circle to the right — then jumps to the marker and takes another two steps to the right. All this is done facing forwards. The rest of the class stand watching quietly.

The value of this exercise is twofold. The child doing the movement experiences with his body the shape of the numeral. Those watching also experience it by seeing the movements the active child is making. For both, the shape of the numeral is made more concrete and the actions needed to make it, more conscious.

After this, let the whole class "draw" the number five in the air with their hands, on their neighbours' backs and on the floor with their feet, to reinforce the learning. If these exercises are done regularly you will find there is very little number reversal. Children with learning difficulties can be allowed to model the numerals in plasticine or clay — an even more concrete experience.

Mental Arithmetic

This can also be done in movement, especially in the morning revision lesson, working in a circle when the children are fresh. The teacher throws a beanbag to a child with a question :

"What number comes before eight ?"

More difficult questions can be asked of faster pupils. Later, when using a bean bag to work with the tables, you can set a certain table, say the five times table, and when the pupil answers correctly he or she throws the bag with a question to another pupil — still dealing with the five times table.

Mental arithmetic is very good in that it keeps the mind agile. However, do remember to cater for the weaker pupils. The bean bag helps to keep order and also helps in directing your questions.

Multiples and Tables

The learning of Tables is a many faceted experience for the child. As much as learning should be fun it should also speak to the whole child.

- a : to the three-fold being — *thinking, feeling and doing*
- b : to its individual temperament
- c : to its individuality
- d : to its group awareness
- e : to the senses.

a : The Three-fold Being

This is satisfied if the tables are taught in a varied, enthusiastic and artistic way.

Thinking : committing to memory
recalling individual tables
calculation

Feeling : rhythmic stepping
repetitive movement
artistic work e.g. form drawing

Willing : activities
walking, clapping, etc.
writing the tables.

b : The Temperaments

If one addresses each of the four temperaments — *Choleric (Fire element)*; *Sanguine (Air element)*; *Phlegmatic (Watery)* and *Melancholic (Earth)* in each lesson, one is sure to address each child individually. In artistically presenting the way each table is moved, e.g.

<i>fast and difficult</i>	for the choleric
<i>light and varied</i>	for the sanguine
<i>slow and ponderous</i>	for the phlegmatic
<i>careful and correct</i>	for the melancholic

It not only speaks to a particular temperament, but allows a whole experience for the class. Tables should never be boring.

c : Individuality

The teacher must develop the "eagle's eye" and be able to spot the quality of participation of each pupil. The child should be encouraged to set goals and challenges for itself in learning the tables : "How fast can I say it?" "How many can I remember?" "How well do I know it?" The child should be competing with itself — not with others.

d : Group Awareness

The development of social awareness is essential for the child; saying the tables in unison with the class; moving at the same pace; waiting his/her turn; helping others; not disturbing while somebody else is busy; participating to make it work.

e : The Senses

Tables should be taught in as many ways as possible to speak to the senses.

<i>Movement</i>	walking, bending, hopping, jumping, skipping
<i>Touch</i>	holding hands, clapping with partners, etc.
<i>Balance</i>	body balance, balance in fast and slow, easy and difficult
<i>Warmth</i>	working together and achieving together.
<i>Taste</i>	the "flavour" of each table: "How does 3 differ from 4?" etc.
<i>Hearing</i>	listening carefully, teacher's clarity, etc.
<i>Speech</i>	careful diction, be alert to see whether they are repeating it correctly — pay special attention in rote learning.
<i>Sight</i>	seeing the tables written.

Some children learn by hearing better than by sight, by rote better than by committing to memory or vice versa. All aspects must be covered to encompass all individuals in the class and their specific learning needs.

When and How to do the Various Exercises

Class 1 (Sub A)	Rhythmic walking Sing 2 and 3 multiples
Class 2 (Sub B)	Multiples 2, 3, 4, 5, 10 Tables 2, 3, 4 Form Drawing 2, 3, 4
Class 3 (Std 1)	Multiples 6, 8, 9, 11, 12, 7 Form Drawing 5, 6 Find patterns All tables.
Class 4 (Std 2)	Repeat all. Work on speed. Recall individual tables e.g. $8 \times 7 = 56$
Class 5 (Std 3)	Speed: time the Multiples Add the square table.

Rhythmic Walking

From the beginning of the first class, children in Waldorf schools step rhythmically to verses, songs, and when they are counting. In the first lessons of music and eurythmy* they step or clap to the beat of :

Short-long; short-short-long; long-short-short; short-short-short-long, etc.

Many and mighty the mountains to climb
Courage and strength to continue are mine.

It is then easy to introduce rhythm into the numbers :

1 2 3 , 4 5 6 , 7 8 9 etc.
 clap *clap* *clap*

or 1 2 , 3 4 , 5 6 , etc.
 stamp *stamp* *stamp*

and 1 2 3 4 ; 5 6 7 8 ; 9 10 11 12
 jump *jump* *jump*

or a a a 4 , a a a 8
 clap *clap* *clap* *clap* *clap* *clap*

It is of the utmost importance, however, that the stepping is done beautifully and carefully. Each exercise must kill many birds with one stone. Some young children find it very difficult to walk in line, to keep in time, to walk up straight, to hold concentration. Care must also be taken with their speech — when they count the larger numbers make sure that they pronounce each syllable, e.g. thir-ty, thir-ty-three, thir-ty-six. Alongside the beauty and care remember the FUN, the TEMPERAMENTS and VARIETY.

* An art of movement developed by Dr Rudolf Steiner, in which musical tones and speech can be represented through movement and gestures.

Movement

If you observe a young child you will notice that he is constantly moving. Put him onto a chair that is too high for him and he swings his legs. So it follows that you should use that natural movement to help him learn with his body. All movements can be incorporated into learning the patterns in numbers (multiples) and the tables —

walking : stamping : stretching; bending : hopping : jumping; crouching : turning : swaying; clapping, etc.

Because of the particular quality of each set of multiples you can develop a 'movement pattern' specific to that set. This helps the child with memory as well. It is of course wonderful if you take the same class of children through Sub A, Sub B and Std 1, because each time you launch into the movement pattern for (say) the multiple of 4, they will immediately connect with these numbers. It is possible to change the movement sequence each year or even each day, but it could muddle the slower learners or badly co-ordinated pupils, who then need to concentrate on the movement pattern and not the number sequences.

Classroom Space and Movement

The ideal classroom for Sub A and B has a clear carpet space at the front or back of the room. This is the space where storytelling, play, reading, news and other such activities can be done. It is also the space for morning revision and movement work.

- 1 If there is no such space then move the desks away from the walls and walk around the desks.
- 2 If there is a space but it is too small to accommodate all the pupils, alternate the days and let some do the movement while the rest sit at their desks saying the words.
- 3 Movement can be done at their desks (clapping, waving etc.).
- 4 You could take the pupils to the playground. This takes up time and they lose concentration when not contained in a specific space. It is also difficult to hear them outside. However, it can be done.

The Multiples

The simpler multiples are derived from the rhythmic walking. Once they have practised the walking often enough they can be done in a pattern without stopping — e.g. 3, 6, 9, 12. Stand and swing arms backwards in a circle. 3 Right arm, 6 left arm, 9 right arm etc.

(For examples of movement patterns, see *Teachers Source Material* in Part 3.)

Singing the Multiples

In the first class they can sing the 2-multiples to the tune of *London's Burning* (Xhosa: *Umzi Watsha*) and the 3-multiples to the French tune of *Frère Jacques* (Afrikaans: *Vader Jakob*):

London's burning, London's burning
2 4 6 8, 2 4 6 8

Call the engine, call the engine
10 12 14, 10 12 14

Fi-re fi-re, Fi-re fi-re
16 18 16 18

Pour on water, pour on water.
20 22 twenty-four.

Vader Jakob, Vader Jakob
3 6 9 12 3 6 9 12

Slaap jy nog? Slaap jy nog?
15 18 21 15 18 21.

Hoor hoe lui die kerkklok
2 4 & 2 7, 2 4 & 2 7

Hoor hoe lui die kerkklok
30 33 and 36

Ding dong del
Ding dong del.

Umzi Watsha, Umzi Watsha
2 4 6 8, 2 4 6 8

Kangele phaya, kangele phaya
10 12 14, 10 12 14

Um-lilo Um-lilo
16 18, 16 18

Galela manzi, galela manzi
20 22, twenty-four,

Mtakhwethu, Mtakhwethu
3 6 9 12 3 6 9 12

Ulele na? Ulele na?
15 18 21, 15 18 21

Vuku-betha intsimbi, vuku-betha intsimbi,
2 4 and 2 7, 2 4 and 2 7,

kelekenke kelekenke
30 33 36

Fre-re Jac-ques Fre-re Jac-ques
3 6 9 12 3 6 9 12

Dor-mez vous? Dor-mez vous?

15 18 21 15 18 21

Son-nez les mat-i-nes, son-nez les mat-i-nes

2 4 & 2 7, 2 4 & 2 7

Din din don din din don.

30 33 and 36 30 33 36

As you can see it does not fit exactly. Find other tunes which the children know or make something up.

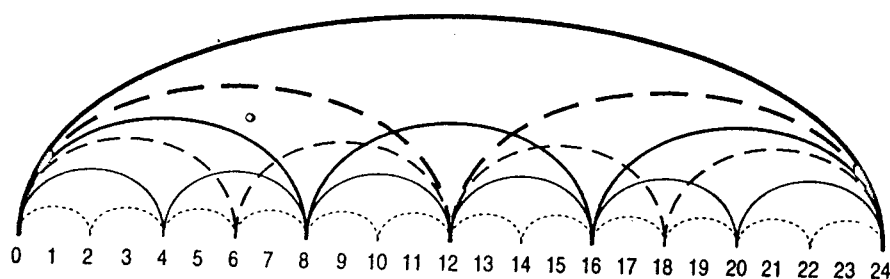
The more advanced multiples are found by looking for the recurring patterns that appear when you repeatedly add the multiple to itself. When these are first introduced the children should count way beyond 12x that particular multiple, e.g. 8 16 24 32 40 48 56 64 72 80 88 96 104 112 120 128 136 144 152 168 176 184 etc.

When the movement pattern for particular multiples has been introduced and they can count in it with ease, they can then count it backwards as well. Counting backwards, however, should only go from 12x to 1x.

Remember to keep an eye open to see that every child is participating, and watch their speech and posture.

Finding the Patterns

In about Standard 1 when they know the easy multiples and you are introducing the rest, it is fun to do a number line and look for the multiples. Use coloured pencils if possible.



First join all multiples of 2 : 2 4 6 8 10 12
Then join all multiples of 3 : 3 6 9 12 15 18 etc.
Then join all multiples of 4 : 4 8 12 16 etc.
Then join all multiples of 6 : 6 12 18 24
Then join all multiples of 8 :
Then join all multiples of 12 :
Then join all multiples of 24 :

Let them write the multiples in a vertical column and connect the repetitive numbers,

e.g.,

The 8 multiple has a pattern of 8 6 4 2 0 etc.

The 6 multiple has a pattern of 6 2 8 4 0 etc.

The 12 multiple has a pattern of 2 4 6 8 0

The above are all for the right hand column. See what you can find for the left :

6	6	8	8	12	2	9
12	2	16	6	24	4	18
18	8	24	4	36	6	27
24	4	32	2	48	8	36
30	0	40	0	60	0	45
36		48		72		54
42		56		84		63
48		64		96		72
54		72		108		81
60		80		120		90
66		88		132		99
72		96		144		108
78		104		156		117
84		112		168		126
90		120		180		135
96		128				etc

Multiples of 9 :

You will see with the multiples of 9 that the one column decreases while the other increases.

And if you add the digits :

$$36 \quad 3 + 6 = 9$$

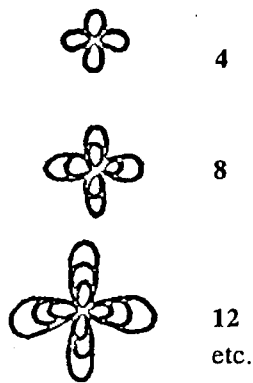
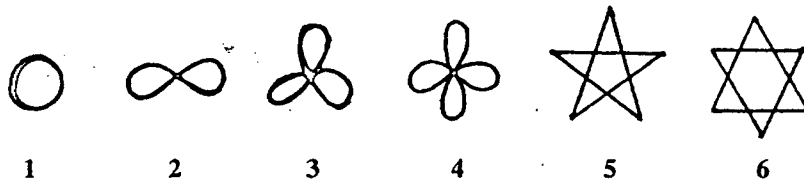
$$45 \quad 4 + 5 = 9$$

$$108 \quad 10 + 8 = 18 \quad \text{i.e. } 1 + 8 = 9$$

The multiples of 7 can be introduced after all the other multiples are known and then the 7's can be extracted, e.g. in the multiple of 3, $7 \times 3 = 21$.

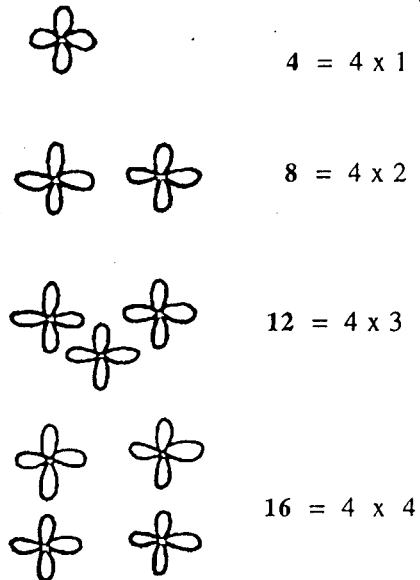
Form Drawing

Three basic forms can be drawn alongside basing the multiples, either purely as form drawing, or for use in writing the multiples in a more creative and colourful way.



To use in writing the multiple, or do each round in a different colour and write corresponding number in same colour.

Form drawing can also be used in writing the tables.



The Tables

As soon as the multiples are known by the class then the table of that multiple may be introduced. The tables may be recited backwards and forwards but it is not necessary to go beyond 12x in any set. We always go from the *whole* to the *part* e.g. $8 = 4 \times 2$, because the young child still sees the world and all that is in it as a whole — e.g. a forest, not a group of trees, a house, not a number of rooms and components. Later this is a great help with division.

Again the 7 x table is the last to be introduced. This number sequence does not have any easy pattern to find so take it from all the other tables.

The movement sequences for the tables do not have to be as varied as those for the multiples. You can group like numbers e.g. 2, 4, 8, & 12, and have one sequence. (See *Teachers Resource Material*). Do remember, though, to vary the movement as much as possible by using movement suited to the temperaments.

Although the children learn their tables quite easily at this age it is not easy for them to snap out answers if questions such as "What is 8 x 9?" are fired at them. That will only come in Std 2 or 3 after they have had daily practice. Rather use games for mental arithmetic or a multiple CHART to assist in computation and calculation.

GAMES

Games may be introduced at any time as long as they are suitable for the age group. Fizz Pop can be started in the 2nd class and added to each year.

FIZZ POP —

This is a counting game. Start with *fizz* which replaces all multiples of 3. Only go as far as 36 in the beginning but later you can go to 100+. Let the pupils sit in a ring. One starts and the next child calls out 2, the next "*fizz*" etc.

1 2 *fizz* 4 5 *fizz* 7 8 *fizz* 10 11 *fizz* etc.

Now repeat the exercise but leave "*fizz*" and substitute "**pop**" for all multiples of 5. After a few more days they should be ready for "FIZZ POP" :

1 2 *fizz* 4 **pop** *fizz* 7 8 *fizz* **pop**
11 *fizz* 13 14 *fizz* **pop** 16 17 *fizz* 19 **pop** etc.

Later add a CLAP for all multiples of 4 :

1 2 *fizz* CLAP **pop** *fizz* 7 CLAP *fizz* **pop**
11 *fizz*- CLAP 13 14 *fizz* -**pop** CLAP 17 *fizz* 18 CLAP -**pop** etc.

OTHER GAMES —

Teacher stands in centre of ring and throws a soft ball to somebody — they answer the question.

Lions and Elephants :

Make 2 lines. Call out a table $8 \times 7 =$

The first 2 children jump up and the first to answer correctly.

gets a point for that team. Next question — the second 2 children jump up.

RULES — Anybody else who calls out loses a point for their team, likewise, anybody who prompts. It is a good idea for the teacher to choose the teams and to match the opponents (similar ability), and then to seat them with the weaker pupils in the front and the brighter ones at the back.

Ask easier questions in the beginning.

The best games are those that you make up yourself.

The Multiple Chart

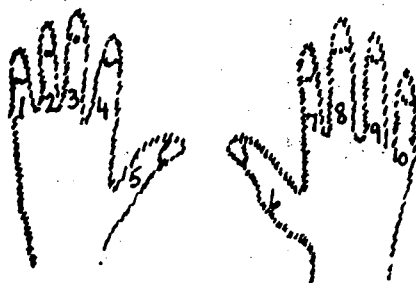
Once the children have learnt the multiples through movement, addition and finding the patterns they could make their own multiple chart :

1	2	3	4	5	6	7	8	9	10	11	12
2	4	6	8	10	12	14	16	18	20	22	24
3	6	9	12	15	18	21	24	27	30	33	36
4	8	12	16	20	24	28	32	36	40	44	48
5	10	15	20	25	30	35	40	45	50	55	60
6	12	18	24	30	36	42	48	54	60	66	72
7	14	21	28	35	42	49	56	63	70	77	84
8	16	24	32	40	48	56	64	72	80	88	96
9	18	27	36	45	54	63	72	81	90	99	108
10	20	30	40	50	60	70	80	90	100	110	120
11	22	33	44	55	66	77	88	99	110	121	132
12	24	36	48	60	72	84	96	108	120	132	144

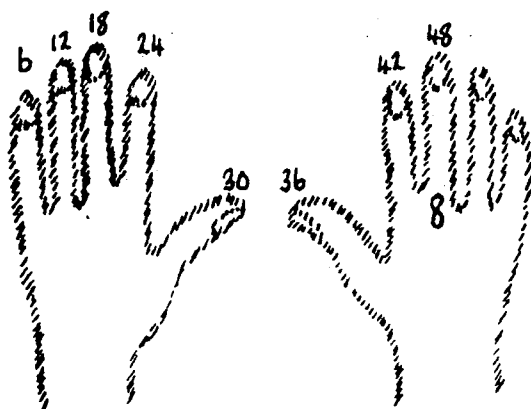
They can use it for easy reference. Just run across and down e.g. $6 \times 4 = 24$.

Using the fingers as counters

In the second class they can be taught to number their fingers so that when they have learned the multiples they can use their fingers as counters if they need a backup system.



Bump your chin Bump your fists
(as in 'One potato, two potato, ... etc.)



"Now say the multiples of 6 and give me the answer to 8×6 ."

Introducing the Four Processes

by Yvonne Bleach

The child in Sub A lives in imaginations — he sees the world in dream-pictures, rather than in intellectual concepts. It is very important to develop and nurture this way of living in imaginations, and if we change all his learning experiences from intellectual concepts into colourful imaginations, we are not only working with the child at his true level of being, but also developing strengths that will be of great benefit in later life.

We introduce the four processes in arithmetic in story-form, so that the children form an immediate and joyful connection with what they have to learn. Furthermore, we introduce all four processes together, at the same time, in one story. In this way we give them an understanding of the whole: the processes in their four different types. Working from the whole, and then later in more detail in the parts is very healthy for the children, because they experience the unity, the completeness first, rather than working in disconnected fragments. This way of working also brings economy into teaching, saving time and energy in learning.

Each of the four processes has a different character, and therefore the story will contain four very different personalities for the operations, in accordance with the four temperaments (four basic types of human personalities). The names of the four temperaments — phlegmatic, melancholic, sanguine and choleric — are *never* mentioned to the children in the same way as one would never discuss paranoia, insecurity or other such psychological terminology with a young child. Later too, one could never directly 'accuse' a child of, say, being melancholic.

Here follows an example of an introductory story.

The Four Processes

DAY 1 : STORY

MEANWHILE, in the kingdom of Numberland, on the earth above the caves (see story about the gnomes and jewels under *Numberland* in Chapter 6), the king was trying to put some order into his treasure house. He had too many jewels for the shelves and so there were piles of jewels and bags and boxes all over the floor. His storerooms, too, were full to the brim with grain and fruit and vegetables. (Add more detail). All the farmers in the kingdom brought him supplies, but most of the food came from a very large farm owned by FARMER PLUS.

Now it was not only Farmer Plus's farm that was large, but he was as well. He was tall and very wide, and he wore an enormous pair of green trousers, no shirt because of the heat, but a long green tie and a broad green belt.

(Give a description of Farmer Plus : He ambled, he puffed on his pipe, he chomped a piece of biltong ...describe his comfortable, cosy house, all the good food he enjoyed eating, etc. Talk about his farm, his workers gathering the fruit, grain etc.. You could even add his livestock. Note that all this, his comfortable attitude to life, his interest in food and cosiness, all adds up to the fact that Farmer Plus' temperament is phlegmatic.)

He went from worker to worker adding the baskets etc.

$9 = 6 \text{ PLUS } 3$ (from the whole to the part).

Activity : $6 \text{ PLUS } 3 = 9$.

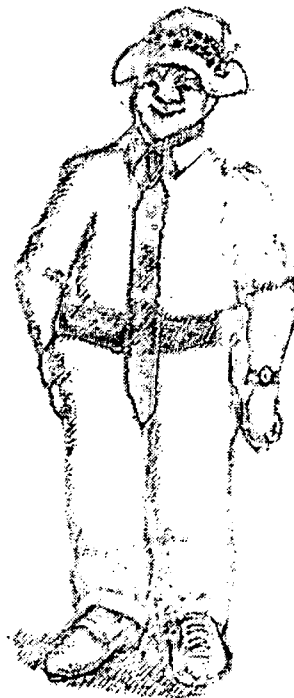
(Have the counters etc. available)

and do the activity – no writing –
but many possibilities
and examples (problem solving).

DAY 2 :

Ask the children to recap the Farmer Plus story and continue with "ADDING" activities (problem solving). The teacher could draw a picture of Farmer Plus and his farm on the board. Start verse :

"I'm Farmer Plus and I can add
Big and small and good, not bad
Apples plus carrots and pumpkins I'll bring
To the store of our Numberland King."

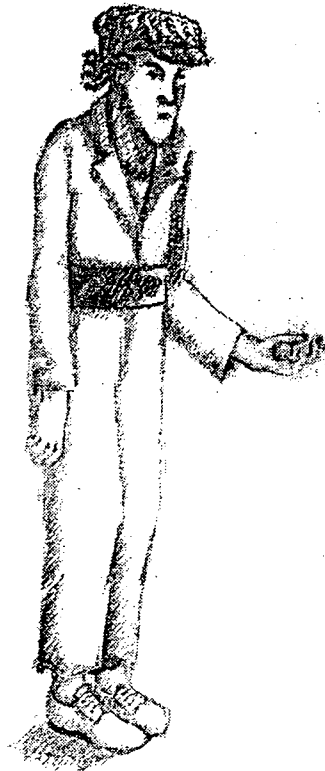


DAY 3 :

Act out the Farmer Plus story (use verse). They can take turns at being Farmer Plus. Then they can draw the picture of Farmer Plus (by copying from the board or by drawing their own version) and copy some sums from the board. Remember to make the plus sign green, the colour that fits the phlegmatic temperament.

DAY 4 : STORY

... Now the king was very worried about his bulging stores. Whenever he went for a walk in his kingdom he saw people who were hungry and poor and he said to himself: "I must give my people more food and riches, but how do I do it?" So he called a meeting of his council and told them his problem. One of the councillors said, "I have a friend who lives in the next village. His name is MR MINUS and he loves to give things away. So the king told him to summon his friend. The next day while the king was standing on his balcony, he saw a very tall, thin man walking slowly towards the palace.



The king went out to greet him and what a sight he saw. Mr Minus was the saddest looking fellow, tall and lean and dressed all in blue with a dark blue belt at his waist. He looked as if he was continually looking for something he had lost or given away. (Mr. Minus' temperament is melancholic).

"I'm Mr Minus, I give away
I minus everything each long day
All the jewels the gnomes have brought
I'll give them away till we're left with naught."

The king showed him to his stores and he started to give everything away.

(Description of what he gave away e.g. 10 pumpkins: gave away 4, had 6 left). Just gave anything away to anybody. "Giving away" is far more morally meaningful to the child than "taking away.")

Activity : $10-6 = 4$ with counters
and other problem solving from the story.

DAY 5 :

Recap the Minus story experience. Continue with the subtracting activities. No writing yet. The teacher

draws a picture of Mr Minus giving away the King's stores. Say Mr Minus verse.

DAY 6 :

Act out Mr Minus. Take turns. Then draw the picture and copy sums from the board. Remember to make the minus sign blue.

DAY 7 : STORY

... Now you can imagine what happened. Some of the people were very upset because they only received carrots while their neighbours had jewels. So they sent for the king to sort it out and he promised that the next time it would be done fairly. The king was however a bit disgruntled, because all he had had for breakfast was a potato and a turnip. Mr Minus had given everything away. So after he had called on Farmer Plus and had taken what few supplies were left, he realised he had to do something quickly to make his stores "more". So he called a meeting of his council and told them his problem. One of the councillors said, "I have a friend who lives in another village. His name is TOMMY TIMES and he knows how to make things "more." So the king told him to summon his friend. Early the next morning the king was woken up by singing etc.

(Description of Tommy Times : He is dressed in yellow, with orange cross-over bands —the multiplication symbol — has a bell on his hat, is a chatterbox, does back flips and turns cartwheels (multiplication symbol again). His temperament is very sanguine.

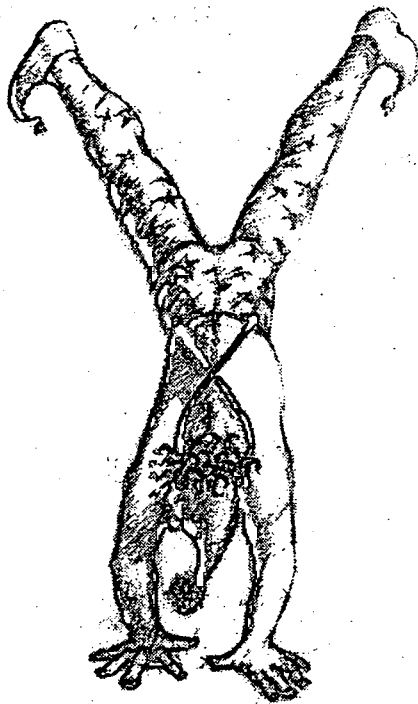
"I'm Tommy times I make everything more
And I can do cartwheels across the floor
I multiply this and I multiply that
I'm always happy so I'll jingle my hat. "

So he took the king to Farmer Plus and he showed him how to multiply everything. "You only have 3 rows of carrots and you need at least 12. So $12 = 4 \times 3$, etc. Then they went to the gnomes and he showed them *how to use a cart* to multiply the amount they could carry to the surface. (The cart wheels have crossed spokes, once again representing the multiplication symbol). He showed them how to put everything into rows to make it easier and quicker to count : $5 \times 4 = 20$.

Activities : to follow with counters. (Problem solving.)

DAY 8 :

Recap Tommy Times. Multiplying activities. Teacher to draw picture of Tommy Times on the board. All say verse.



DAY 9 :

(As for Days 3 and 6.) Act out Tommy Times. Draw the picture, etc. Remember to make the times sign yellow or orange.

DAY 10 :

... Now everything went very well in Numberland for a while, but soon the King's stores and treasury started to bulge again. "O dear .. O dear ... what do I do? I can't ask Mr Minus to give it all away because I'll have a riot on my hands ...". So, he called a meeting of his council and told them his problem. One of the councillors said, "I have a friend who lives over the hill. His name is Mr Divide. He is very good at organising others and sorting out problems but he is very quick tempered. I will go and fetch him." The next day Mr Divide arrived.

(Description of Mr Divide : Angry, short, dressed in red and dark red belt and two enormous red buttons, one for his shirt and one for his pants. In a hurry, "I'll take charge ..." His temperament is choleric.)

"I'm Mr Divide, I'm always fair
I make sure all have an equal share
I divide up everything that I see
Equal shares for you and you and me!"

Once he saw that there was a task to be done, though, he became quite friendly and settled down to work. He divided everything equally, and gave it to Mr Minus to take to the people of Numberland. What was left he gave to the king and even kept a little for himself.

Activity : Here are 20 tomatoes and there are 4 houses.

$20 \div 4 = 5$. So we'll take 5 to each house.

Continue with dividing and sharing.

DAY 11 :

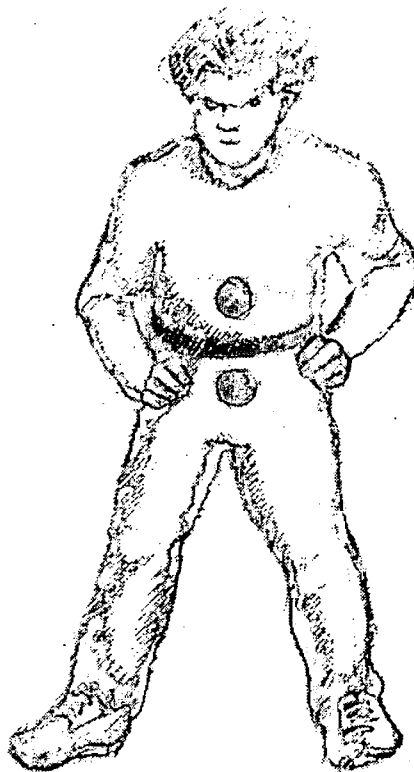
Recap Mr Divide. Do more problem-solving activities. Verse. Teacher draws a

picture of Mr Divide on the board.

DAY 12 :

Act out Mr Divide. Draw the picture and copy sums from the board. Remember to make the division sign *red*.

Now the children have an *imaginative* picture of the four processes. They may not yet be able to calculate freely but with group work and problem solving activities they do have a foundation on which to build. One story can take them a long way, especially if that story is taken into the dramatic. A few simple costumes would further enhance the picture, e.g. a green belt, tie and hat for Farmer Plus, a blue belt, blue cap and cloak for Mr Minus, etc. Bunches of carrots, potatoes, stones painted gold, semi-precious stones all add to the dramatic. Remedial pupils and slow learners need the concrete — later when they use counters they will relate to those earlier realistic or creative counters and to the images presented in the story.



Problem Solving and Expanding the Four Processes

Problem Solving

Once the teacher has presented the picture, as story or picture image, she can step back and let the children discover for themselves. They then create their own pictures or build on and expand the imaginations first presented to them. They may work in groups or individually and, depending on their ability, should soon be able to calculate freely in the four processes. They will have the back-up system or parallel practice in counting, number bonding, multiples and tables in movement. Initially, however, they won't be able to use these in their computations as they will take at least till the end of Junior

Primary to be fluent in all the multiples and tables. These are the foundation stones for arithmetic in the Senior Primary where long multiplication, long division and fractions are formally taught.

The teacher should not limit the child to calculating only within the $2x$ or $3x$ table or to counting up to 34. They must be able to solve problems with larger numbers, e.g. Tommy Times told Farmer Plus to plant 4 rows of cabbages and each row should have 8 cabbages in it. The children then work out ways of calculating how many cabbages there will be altogether. They could use counters and just count them, or they could fill up each row from the bottom row to make rows of 10 or they could come to $16 + 16$. The same applies to division. Give them 50 potatoes to be shared between 6 pupils. How could they do it? They will solve it for themselves whether individually or in interactive groups. At this point the teacher becomes a facilitator or co-ordinator going from group to group or individuals and offering suggestions or help in finding ways to do it. Remember the answer is not as important as the *process*.

Group Work

There are many ways of grouping pupils, with the teacher taking the role of facilitator. We must not lose sight, though, of the fact that the whole class is also a group. The development of social interaction and communication in the whole group is essential, especially in Sub A and B.

When the young child first comes to school he or she looks up to the teacher as someone who knows everything, someone who can help out in any situation, someone who loves and cares. When the class is listening to a story, each child needs to be sitting comfortably at the desk facing the teacher, or on the carpet in a group or in a circle. Once the desks are set up for group work it is unfair to expect a child to twist his body to listen to a story. Much can also be achieved in the morning revision lesson where the whole class works together.

Groups without moving desks : This is especially good for mental arithmetic or practice in number bonding and the tables. It can be created spontaneously— e.g. back row, front row, window row, etc. When the children are a little older they can have teams with fun names, e.g. giraffes, lions etc. If this is to be used in a competitive manner then the teacher should select the teams so that they are more or less equally matched. It is also good to number each child 1, 2, 3 etc. in each team, numbering the weaker pupils of each group with the same number. Then when you call number 7 both number 7's stand and you give them a sum suitable to their ability. The one to answer correctly gains a point for the team. Anybody shouting out of turn loses a point for their team. This is an excellent lesson in self discipline.

Temperament Groups : At certain times they can be seated in their temperaments. In Sub A though, it is still fairly difficult to read the temperaments easily as children of this age are still generally very sanguine. If they are seated in temperament groups,



however, working with problem solving maths can be a delight. The sanguine group needs great variety, the choleric need real puzzling problems or great quantities which need to be done with speed. The melancholics can be given problems with meaning and feelings and the phlegmatics, who work slowly and thoroughly, will need 1 or 2 sums which cover a lot of ground.

Ability Groups : This is a great help to the teacher. The most capable groups can be given tasks to do on their own, thus freeing the teacher to be able to work with the slower or weaker pupils. This can lead to social discrimination, though, with the weaker pupils being called 'dummy' etc. by the faster, stronger workers and needs to be handled with sensitivity.

Mixed ability groups : This is very good for project work, but the pupils need to be coached to be interactive and inclusive. The teacher needs to have good facilitating skills and to move freely between groups. It is often a good grouping for weaker pupils as they can have more say than in a whole class situation, as well as for the stronger pupils, who learn to care for others.

Expanding the Four Processes

If one introduces each new concept or section with a story or picture image this gives the weaker or remedial pupils something firm to grasp. It is not necessary to think up a new story each time, building on the old story can be even more effective.

Hundreds, Tens and Units

... Now the King's storeroom became very messy with Mr Divide and Mr Minus sharing out and giving away and Farmer Plus and Tommy Times working hard to deliver great mounds to the storeroom. The King called in MR NUMBER, who showed them how to sort it all out ...” One now needs small containers which could be made by the pupils, or by an older class — e.g. paper boxes, circles of cloth with tie threads, screws of paper — sheet of paper rolled into a cone, etc.

Once you have the 'containers' they can be filled with UNITS. These could be peanuts, raisins, popcorn, stones, etc. Let each child fill a few containers with 10 units. The next step would be to have bags or boxes which take 10 of the first containers comfortably. So, for example, 6 boxes, three bags and 4 peanuts = 634. It is the activity of opening a bag or box which gives rise to 'carrying' and 'borrowing'. This can be further enhanced by the teacher drawing a large picture. Have stick-on-bags and boxes or cut slots in the main picture and add inserting tails to the boxes and bags. This allows the remedial pupils to experience the activity in a concrete way.

Vertical and Horizontal Sums

Here again pictures and stories enhance and help remedial pupils. A drawing of a

double storey house with basement is good for addition. However, as most schools have now gone over to decimal decomposition and work with expanded notation (horizontal sums), vertical sums are not taught as a method. Of course, pictures and stories still work when used with the new method.

Word Sums - Sentence Sums

If one works with the method of using stories to introduce new concepts then one is working with story-sums and the range is unlimited.

“One day Farmer Plus was walking to the King’s store room with a bag of fresh green lettuces. He had added up all the lettuces and found there were 13 in the bag. What he did not know was that there was a hole in the bag and 3 lettuces fell out along the way. Half way along he met his wife who gave him another 2 lettuces from the kitchen garden. By the time he reached the king’s store room he thought he had lettuces but in fact he only had ” etc.

Building on the story means the children are already familiar with the language and they have a picture. It is far easier for them to compute because they would immediately have worked out that the farmer only had 10 lettuces left in the bag before adding another 2. (One *could* have said “take 13, subtract 3 and add on 2” but their only picture image then would have been the abstract numerals.)

Std 1 Mathematics as Part of Integrated Thematic Work

Time : Weights : Measure : Money

Here again one starts with a story. Useful themes for this year are Old Testament Stories, Farming, Building and Crafts. Within the above material one can find numerous examples for the introduction of TIME : WEIGHTS : MEASURE : MONEY. As the possibilities are so vast and interlinked one can only give a few examples, starting with a story :

After Adam and Even were banished from the Garden of Eden, they had to fend for themselves. They had to build a shelter, they had to hunt for their meat and gather fruit, nuts and roots. Eventually human beings settled and this meant the building of permanent shelters and planting crops.

So within farming and building we find :

Time : the seasons - night and day.

Measure : stepping out the land, the foundations for building,

As people became more settled and their farming and building more sophisticated they had to have clay pots and baskets - modelling and weaving for storage. People started trading with their neighbours.

Measure : windows, doors, furniture, clothing,

Weights : crops, produce, baking,

Money : trade, bartering, money — the need for more accurate measure,

An ideal exercise during this year is to give the class their own garden patch in the school grounds and to let them prepare the soil, add compost (prepared earlier as part of environment studies) and sow seeds. Later they can harvest and enjoy the fruits of their work. If thematic work is not being done then each subject is introduced on its own.

Time : The Creation Story. The year and its seasons. Months and days of the week — the meaning of the names, for example: Monday = Moon's day. The day, yesterday, today, tomorrow, the day before etc. 24 hours, 60 minutes, 60 seconds, the twelve hour clock, the digital clock.

Measure : The history of a mile, a yard, a foot. Let the pupils measure out the classroom with their feet, an inch from thumb nail to knuckle — let them measure books etc. in inches. A span with hand out-stretched from thumb to tip of baby finger. This relates measurement to the human being and retraces the actual process of development that took place in human history. Then come to modern measure. Let them pace the school ground, classroom, passage. Do the same with a metre stick. Let them measure their books, desks etc. with a ruler.

Weights : The history of weighing by judging a handful of wheat. The introduction of the scale — bring scales and grains and foodstuffs to the classroom. Let them weigh a handful of sugar and a handful of flour. Later in the year let them make biscuits by weighing the ingredients from a simple recipe. Bake bread,

Money : This can be an extension of all the other activities. One could start with bartering and swapping and let the pupils see the need for a standard — e.g. "I'll swap 2 oranges for a cake." "These oranges are too small". Set the classroom up as a shop — have corners for weighing, for measuring, for banking. The possibilities are endless.

Each time it should also have meaning and relevance to the child both developmentally and for his everyday life.

Time : Birthday. Time he wakes and time he sleeps.

Weight : Own weight. Weight of friends and family.

Measure : Distance to school, own height, etc.

Money : Bus fare, change, money spent at tuckshop, etc.

Part Three

SOURCE MATERIAL

**THE TEACHER'S
TREASURE CHEST**

STORIES, VERSES, POEMS, SONGS,
GAMES AND PLAYS

149 20
231

Selected Stories

In Part 2, tales collected by the Brothers Grimm are mentioned as containing old folk wisdom handed down by communities through the ages. These stories speak in veiled ways about human beings leaving their heavenly home and coming to birth on the earth, suffering trials and hardships and overcoming them. Because of the picture imagery in the stories, children can be told these ancient truths in picture form without intellectually thinking about what is contained in them. And because of the archetypal nature of the stories they derive strength and comfort from them. Some important stories are listed below. Some interpretation is given to illustrate the depth of the ancient wisdom contained in them.* It cannot be stressed too strongly that the following explanations should never be given to children; the tales themselves convey the truths in pictures suitable for the child-like consciousness:

Snow White : A queen dies, representing an epoch in human evolution passing away. She dreams of a beautiful child who represents new forces coming into the world. The king marries again, but the child's stepmother has old, magical (and therefore witchlike and evil) powers. (She gets her advice from a magic mirror instead of her own clear thinking). The stepmother tries to have Snow White killed. She makes three attempts, using tight stays for her bodice, a poisoned comb for her hair and finally a poisoned apple. Recall the notes in Part 1 on child development on the threefold nature of the human being: thinking, feeling and willing. This ancient story shows how the wicked queen attacks Snow White in these three areas: the bodice (chest, breathing), the head (thinking) and the digestive system (eating the apple paralyses the will) and Snow White falls into a deep sleep and appears to be dead. She is awakened by the prince. In fairy tales the female figures represent the soul qualities and the male figures the spirit whose task it is to guard and support the soul. Both spirit and soul natures are beyond the concepts of male and female so there is no chauvinism intended: these are age-old truths.

Red Riding Hood : A mother sends her daughter to visit her grandmother. Three generations are represented here. The child loves her grandmother so much she wears a

* The interpretations which follow are based on several sources, principally *Once Upon A Fairy Tale* by Dr Norbert Glas. St George Publications, Spring Valley, New York 1976.

red cap. Red is the colour of blood, meaning the inherited family gifts. The child takes bread and wine (the holy communion substances) with her to renew the grandmother's strength. A wolf tempts her to stray from the path. The pretty flowers (desires for the world) tempt her and she forgets her task. The wolf (the Devil) devours both Red Riding Hood and her grandmother, but the huntsman (someone who has skills and the courage to act) rescues both.

Rapunzel : A woman desires a vegetable (Rapunzel, a radish) from a witch's garden. Her husband steals it. The man and the woman (or the spirit and the soul) pay dearly for the soul's feverish desires. The witch demands a child which is to be born to them. She takes it from them and names it Rapunzel. When the girl turns 12 she shuts it up in a high tower. It is the time of puberty, when children leave behind the imaginative world of childhood and are, in a sense, shut up inside their skulls, in their intellectual thinking. A prince falls in love with Rapunzel but the witch makes him fall from the tower into thorns. He is blinded and Rapunzel is sent away. After many years of suffering they find one another and her tears give him back his sight. Desire, the trials of growing up, suffering and the power of love are all contained in this beautiful story.

Furskin* : A king loses his beautiful queen and in despair decides to marry his daughter, the only one who looks enough like his late wife to comfort him. (He longs for the old ways, for what is past). The girl asks him to make her a cloak of skins of all animals in his kingdom and she wants three dresses: one filled with the light of the sun, one with the light of the moon and one with the light of the stars — in other words, all the forces or gifts of the heavens. He does so and she flees to another kingdom where she wakes up in a hollow tree. She has covered herself with dirt and put on the animal-skin cloak and so no-one there recognises her in her true nature. She is "the furry animal" (in German, *Allerleirauh*). The girl works in the kitchen for the king of this land. On three nights she puts on one of the dresses to go to a ball and shows herself in her true or ideal nature. The king discovers that beneath the furry cloak she wears a dress of starlight — in other words, that beneath her human form is a heavenly being. The divine nature hides within the human form.

Other suitable Grimms stories are :

Briar Rose (Sleeping beauty), The Twelve Dancing Princesses, The Water of Life, Cinderella, The Bremen Town Musicians, The Valiant Tailor, The Seven Ravens and Mother Holle.

* Original German title *Allerleirauh* — the "many-furred creature"

LEGENDS AND FABLES

Saint Francis And The Swallows

ONE DAY Saint Francis was walking along with some of his friends, when they came to a place with a wall round it, like a garden.

"This would be a good place," said Saint Francis, "to stop and tell the people about God our loving heavenly Father."

So they went into the walled place. When all the people who lived nearby heard that they were there, they came flocking to hear what they had to say; for everyone loved Saint Francis and his friends.

So Saint Francis began to speak to them; but in the walls all round them were many swallows making their nests, and they made such a twittering that nobody could hear what he said.

Saint Francis looked up to where the birds were perched.

"My little brothers the swallows," he said, "please be quiet while I am speaking." And to the astonishment of all who were there, the birds at once ceased their twittering, and not another sound did they make till Saint Francis had finished speaking. When he had done, the good man went on his way; but first, you may be sure, he thanked his little brothers, the swallows, who had helped him in his work.

A Legend of St Michael's Mount

(from Normandy)

WHEN THE SEASON of winter returned to the earth, Satan felt his powers grow strong. Then he longed above all to overthrow St Michael, the archangel with the sword of light. He was sure that when the nights became long and dark the strength of Michael would wane like the sun. So he challenged Michael to a contest.

"O Michael," he said, "let us see who can make the most beautiful winter castle, and the one who fails must do homage to the victor." Michael agreed.

Then Satan with all his strength threw up a mighty pile of grey rocks. He was sure that Michael could do nothing to equal it. But in the meantime Michael had breathed upon the waves and the clouds, and there appeared among them the most beautiful shining palace, formed from crystals of ice and snow, and flashing like the stars.

Satan, writhing with envy, said, "Let us give each other the castles we have made."

Michael again agreed. Then he blessed the pile of grey rocks so that men who loved

him were inspired to build upon it a great and noble church.

Satan hoarded the palace of ice with jealous care, but when the spring came and the warmth of the sun returned, the crystals melted and disappeared once more into the clouds.

And so Satan lost his bargain, but St Michael's Mount in Normandy still stands for all the world to see.

Saint Felix

THERE WAS ONCE a good man called Saint Felix, who lived in Italy, in a city called Rome. The Emperor of Rome was very angry with Saint Felix because he was a Christian; and he shut him up in a dark prison. There Saint Felix had to stay for a long time. He was given so little to eat that he grew very, very thin.

Then one day, God showed him how to escape from his prison, and he ran right away from Rome. But the Emperor's soldiers rode after him on swift horses and though he ran his fastest, he knew that they would soon catch him up and take him back to prison again.

He ran and ran, and presently he came to a valley which lay between high mountains. On either side were nothing but hard rocks. Saint Felix thought to himself that now he must surely be caught; he could not climb the mountains, and there was no place to hide in the rocks.

But just then he saw a narrow crack in one of the rocks, and he said to himself. "Since I am so thin, perhaps I could squeeze through there." So he tried, and he just managed to get through. On the other side of the crack there was a deep, dry well. Saint Felix scrambled down into it and thought that perhaps now he would be safe.

But presently he heard the sound of horses' hooves, and knew that the soldiers were looking for him in the valley.

"Where can he have gone to?" said one of them.

"Look," said another, "here is a crack in the rock — perhaps he is through there. I am going to see."

Poor Saint Felix felt his heart go bump, bump. But then he heard another soldier say, "No, he can't be there — look, there's a spider's web across it. No one has gone that way." So the soldiers rode on.

Then Saint Felix knew that in some wonderful way God must have sent a spider to spin a web across the crack and save his life, and he said a "thank you" prayer to Him. He stayed in the dry well for a long time, and kind friends brought him food. But at last it was safe for him to go home again to his family and friends.

He told them of his escape and asked them always to be kind to spiders.

Saint Bartholomew And The Duckling

SAINT BARTHOLOMEW lived on the island of Farné, where there are many water fowl such as ducks and geese. There they make their nests and bring up their little ones in peace.

One day, as Bartholomew was sitting on the island, he felt something tugging at his cloak. Looking down, he saw a mother duck. She kept tugging and tugging, till at last he got up to see what she wanted.

Off she went, and he followed till they came to a cliff. The mother went to a crack in the rock and peered down, and Bartholomew looked too and saw a little duckling which had fallen down and was clinging to the rock with its small wings.

Climbing down, Bartholomew gathered up the little bird and brought it back safely to its mother. She gave a joyous "Quack!" which seemed to say "Thank you." Then she collected up all her other little ducklings, which she had left while she went for help, and led them all joyfully into the water. And Saint Bartholomew went back to his prayers.

The Giant And The Child

LONG, LONG AGO, a giant was as bad as he was big. He was as big as six men; he was as bad as ten.

He was as strong as ten men, too.

He told a bold monk so, one day. But the bold monk did not bat an eye-lash.

The bold monk said:

"It is good to be strong, if we help men with this gift. The King who is *my* king did; and no-one is as strong as he."

"If I am less strong than he is," said the giant, "he is fit to be *my* king, and I, too, will help men. How can I do this?" The bold monk told him:

"You can bear men over the river on your back. For it is too big and too deep and too fast for them to cross."

And when shall I see my so strong king?" said the giant.

"When you do not think to see him," said the monk.

"Then who will tell me who he is?" said the giant.

"You will not need to be told, said the monk.

"Shall I tell *him* who I am?" said the giant.

"*He* will tell *you*," said the monk.

The giant cut the twigs from a tree; and he took the trunk for a staff, to help him over the river.

He went to the bank of the river. On its brink he put tree-trunk on tree-trunk till he had a hut to rest in.

He slung a big bell on the wall of the hut, for men to call him with. From it he hung a long string for them to pull, to ring the bell.

When men rang the bell, *ding-dong, ding-dong*, he went to them. He bent his long legs; he bent his long back; he swung them up on his back.

And in seven giant steps he took them over the river.

One winter day it was cold as cold and wet as wet. The wind was wild. The river went by with a rush. It flung up spray at the giant's hut.

"No-one will wish to cross on such a wild day," said the giant. "I can stay snug in bed, and get a good long sleep."

He had just got snug in his bed when the big bell rang. It did not ring *ding-dong, ding-dong*; it rang a small, small *ting-a-linga-ling*.

Up the giant got from his bed. He took his big, strong staff in his big, strong hand. And out into the cold, wet wind he went. And who stood by the bell-string?

Who but a small, small child!

The wind swung that small, small child. The spray stung that small, small child. But that small, small child just clung to the bell-string; and he stood as still as still.

"Can you bear me over the river, good Giant?" said the small, small child.

"On my hand, said the giant.

"On your back will be best, good Giant," said the small, small child. "I may not be as small as you think."

The giant swung the small, small child up on his back. And into the river, the deep, cold, fast, wild river, the giant went. He took one giant step in the river. It felt as if he had no-one on his back.

"What a small, small child," said the giant, "is this small, small child!

He took two giant steps in the river. Now he felt the child big on his back.

"This small, small child," said the giant, "must be a man!" He took another three giant steps in the river. Now he bent under the child on his back.

"This small, small child," said the giant, "must be a tree!" He took a further four giant steps in the river. The child on his back bent him till he clung to his staff.

"This small, small child," said the giant, "must be a hill!" He took another five giant steps in the river. The child was now so heavy that the giant sank to his hips.

"This small, small child," said the giant, "must be the sky!"

He took six giant steps in the river. The child on his back lit all the land.

"This small, small child", said the giant, "must be the sun!" He took seven giant steps in the river. He bent his long legs; he bent his long back; he bent his long neck; and he set the small, small child dry-shod on the bank.

On the bank the winter grass was as fresh as if it were spring. The winter trees were

as full of buds as if it were spring.

"This small, small child," said the giant, "must be my king!" "Yes, I am your king, good Giant," said the small, small child. "And from now on, *you* are Christopher, He-who-bears-the-Christ."

And from then on, the giant *was* Christopher.

Why the Soles of Our Feet are not Flat

(from Serbia)

LONG, LONG AGO when the devil was cast out of the heavens, he fled to earth. On his way he stole the sun and, piercing it with his spear, carried it off upon his shoulders.

Mother Earth cried out to God that she was being burnt. God sent his Archangel Michael to bring back the sun by fair means or foul.

The Archangel Michael went down to earth and pretended to make friends with the devil, but the devil suspected something and was on his guard.

One day as they walking together they came to the sea. The Archangel Michael spoke and said, "Let us see who can dive the deepest." The devil agreed. St Michael dived first. Deep down to the depths he dived and arose bringing sand from the ocean bed. Now it was the devil's turn to dive, but he was afraid that the Archangel Michael would seize the sun in his absence, so he thought of a plan. He stuck the spear with the sun upon it firmly into the earth. He spat upon the ground and lo, out of his spittle a magpie appeared to guard the sun whilst he dived to the depths for some sand from the ocean bed.

As soon as the devil had disappeared, St Michael made the sign of the cross over the waves, and behold the sea was covered with eighteen feet of the thickest ice. Then he quickly took the sun and flew with it to God.

The magpie flapped his wings and croaked with might and main. Down in the depths the devil heard his husky cry and swam to the surface, but he could not break through the frozen icy sea. He plunged to the depths once more and, seizing a rock, hurled it through the icy crust, and squeezing through the hole he chased after the wise Archangel. St Michael had just placed one foot upon the threshold of Heaven when the devil clutched at his other foot and tore a piece of flesh from his sole. Thus wounded, the Archangel Michael brought back the sun unto God. "Oh Lord God, what shall I do thus crippled?" "Sorrow not," spoke the Lord God, "henceforth all men shall bear this mark upon the soles of their feet."

So it was, so it is, and so it shall be.

The Easter Hare

IN THE TIME when the Jesus Child lived among men, the earth was beginning to die; the stout oaks could no longer withstand the storm; the delicate aspens shook as with a 'flu, and the flowers opened their blossoms only to gaze at the sun and wither away. Men and women wandered over the earth with sad hearts and listless eyes.

Only the Jesus Child knew that the earth would not die for he had come to bring life and hope. So he called the animals to him and said, "Which of you will be my messenger and journey through the world saying to everyone you meet, 'The earth will live anew, for the Christ Child has come'."

Then all the animals pressed around him saying, 'Send me, send me.' The Jesus Child saw that it would be difficult to choose so he said, 'The one who can most quickly circle the earth and return shall be my chosen messenger.' Then the wild stag thought 'I am the fleetest afoot — I shall win the race.' And he went bounding over the hills. But when he came to the rocky highlands, he could not resist leaping over crag and stream and so happy was he in his game that he forgot the passing of the hours.

The salmon said to himself 'I can dart through the water, and float with the tide — I shall far outstrip the heavy-footed beasts.' But when he saw the sunbeams sparkling on the stream, he thought they were golden flies. All day long he leapt, hoping to catch the bright winged vagrants. And so the day turned to its close.

The hawk exulted, 'I am the swiftest of all who circle the earth.' But suddenly his keen eye saw a tiny field mouse creeping among the corn. Straight as a plummet, he swooped — his journey was forgotten in the joy of the chase.

Only the hare kept quietly on his way. Turning neither right nor left, gazing ever before him, he steadfastly held his course, and just as the sun was setting, he completed the circle of the earth. Thus it was that the hare became the messenger of the Jesus Child.

But when our Lord told him to bear the good tidings to all mankind, the hare was overcome with fear. 'How shall I make them believe me?'. Then the Jesus Child asked the raven for the gift of one of his eggs. "Show them this egg," said our Lord "and say, 'Just as the golden yolk shines in the egg, so the child who has come from heaven, has brought the light of the sun to earth and the earth will not die but live anew'." Then the hare set forth upon his way with joy.

For many years the hare journeyed from place to place telling the glad news and at last he came back to the hills of Palestine. But when he returned he found that Christ had already died upon the cross and his body had been laid in the dark earth. But the hare knew the wonderful truth. He knew that just as the golden yolk is hidden within the egg, so the light of heaven was now to be found in the innermost heart of the earth.

So it is that every Spring the hare is still the messenger of joy and brings us the Easter egg.

First Woman And The Rain

THERE WAS A TIME, that the rains did not come. The mealie plants were dry and shrivelled up, the grass was brown and hard, and the cows got thinner and thinner. The leaves from the trees hung down limply, and no birds were singing at all.

One evening, First Woman cried out: "Nkulunkulu, Nkulunkulu, the beautiful world is dying. Nkulunkulu, have pity on your world, have pity on your people." All night she stood outside her hut with her arms uplifted, called out to Nkulunkulu. When Nkulunkulu heard her voice, His heart grew soft. So He called upon His Father, Nvelingange: "Father, Father, send rain to the people, or the people will die."

And because Nvelingange grew sad for His Son's earth, He let one little cloud appear in the sky. He let the cloud grow bigger and bigger and bigger. When the people saw the cloud, they all started begging for the rain to fall. And the cloud saw the people, but was afraid to give all his rain away, because without the rain, the cloud would be no more.

All of a sudden there was a big cloudburst - the cloud had given himself away - all the way - and the rain started pouring down pouring on the grassland, pouring on the trees, pouring on the thatched roof of First Woman's hut, filling the pools and filling the rivers. Slowly on towards evening the rain started to fall more gently. Now the birds started singing again, and the leaves of the trees stretched themselves firmly; the grass got green again and the cows got fatter and fatter. Then First Woman stretched her hands up to heaven again, this time to thank Nkulunkulu.

Sun And Moon

An Old African Tale

SUN AND MOON lived in a fine little house. Sun said to Moon: "Let us invite a guest — let us ask Water to visit us." Moon went to Water and invited him. Water said: "Do you know, that that is a dangerous thing; I won't be able to stop myself rising, once I am there." "Oh no," said Moon, "don't worry, we'll be pleased to see you. Do come!"

So Water came and flowed into the house and rose higher and higher. Sun and Moon jumped up on the table. "I cannot help it," said Water, "I warned you." Water rose and rose. Sun and Moon jumped up onto the roof. Water rose higher.

In the end Sun and Moon jumped up into the sky, and there you can still see them to this day.

Stone And Charcoal

ONCE A PIECE of charcoal rolled out of a bag and fell on to the road, where a beautiful round pebble lay.

"You dirty coal!" cried the pebble, "go away, what are you doing here?"

"Oh, beautiful round pebble," said the charcoal, "although I am not so nice and smooth and round as you are, I have a lot to share."

"Puh" said the pebble, "Look at me, do you see those nice glittery spots on me?"

"Yes," said the coal, "but what's inside you?"

After a while the pebble said: "Well, just stone You'll have that too."

But the coal answered: "Inside me is a lot of warmth and that warmth I give away to anybody who needs it."

From that moment on the white pebble felt proud and happy to be next to the charcoal.

The Story Of The White Dove

(Original Swazi Story)

THERE ONCE WAS A YOUNG man by the name of Sanfu, who was always successful in hunting. Whenever he would go out and hunt some game, he would come home in the evening with a kill slung, over his shoulder.

One fateful morning he left the kraal to go hunting. It was a perfect day, yet he could not catch any game, however hard he tried. Then he saw, rising, up before him, two high twin mountains. Thinking that he might have some more luck in that region, he started to climb the slope of the mountain. Again he could only catch fleeting glimpses of game without being able to hunt them down.

Finally Sanfu reached the pass in between the mountains. And while he still hoped that he might be lucky on the other side, he started now to descend. But there were big boulders and loose stones, and Sanfu started to roll and glide down the slope. "This is no good," he said to himself, "I must return home." But when he turned around, he only saw tall forbidding rocks that had risen up behind him and now were barring his way.

Now the only thing left to him was to continue into the valley. All of a sudden he heard a soft mournful cooing, from a dove.

"Where there is life, there must be water," he said to himself.

So he descended further down the path. Meanwhile the cooing became louder and louder.

Down below Sanfu saw a black and sinister river winding through the landscape. And at the foot of a tall black rock, he saw a most beautiful White Dove sitting in front of a cave. It was she who had been singing and cooing in such a mournful way.

"Welcome to our country, good Sanfu. We have been waiting for your arrival for many years. We ask you, O Sanfu, to do us a great service. Only you can break the magic spell cast by the river on all the people of this country. Behind me in this cave, held in captivity, are all the young maidens, transformed into birds. And in the other cave are the young warriors with the chief of the tribe. They have been changed into wild animals. We are asking a great sacrifice of you, Sanfu. You will have to stay with us for the passing of ten full moons. Do you see this pure clean spring water here? The source of it is in the depths of the earth. Your effort to carry this pure water to the dark river below can transform and bring healing to the dark forces of the river who have cast a spell on all of us."

"I see that I cannot refuse your request," said Sanfu. "O beautiful dove, I give you my promise, that I will do whatever I can, to help break the spell."

And so Sanfu started to carry, day after day from the pure clean water of the well to the river below. In the beginning it did not seem to make any difference. But his unending efforts slowly became visible, in that the river started to change its hue from a dark, drab brown to a transparency that could reflect the stars from heaven. At the end of the ten months it was finally so far, that the river completely had transformed and all the darkness had vanished. It was at this moment that the White Dove called Sanfu to the place where they had met for the first time.

"Sanfu, after all your hard work all these months, there is only one thing left to do for you. You must repeat after me the following words

"River, river, magic river,
You bewitched us long ago.
Change us back from the shapes you gave us
Back to the forms we know."

Immediately Sanfu repeated the words which the dove had spoken. The moment he finished a rumbling and a grumbling were heard, the caves opened and out came, on the one side a flock of the most beautiful colourful birds, which then circled around their heads. From the other side a group of wild animals stormed out into the open field.

"Quick, quick," said the White Dove, "say the words once more."

And again Sanfu spoke the words. Now a most wonderful change took place as the birds descended to the earth and started to take on their human forms. They sang, and danced for joy to be able to feel their human limbs again. The same transformation took place with all the wild animals, who now changed into the most splendid warriors. Amongst them stood their chief, dignified in his leopard skin clothing.

All of a sudden Sanfu saw a most beautiful maiden approaching.

"Sanfu, good Sanfu, thank you for all you have done for us," she said. "At last

you see me in my human form. I am the White Dove."

The the chief spoke : "Our hearts are filled with gratitude for what you have done for us, Sanfu. Anything you wish shall be yours : cattle, sheep, goats — up to half my kingdom."

"I have only one wish," replied Sanfu. "I do not need riches, as my father is a chief himself. The only thing that my heart longs for is this beautiful princess!"

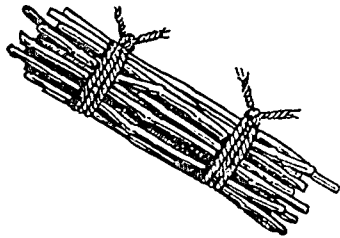
When their eyes met, the White Dove smiled happily.

"I see that my daughter already loves you" said the chief. "While you are going to your father's country to invite your parents as well as all the relatives for the great feast, we will be preparing for the most magnificent wedding and thanksgiving feast that has ever taken place in the history of this tribe."

And so Sanfu went, accompanied by a host of brave warriors. Upon their return, a splendid marriage feast was celebrated and the love and happiness of the bride and bridegroom lasted to the end of their days.

The Bundle Of Sticks

AN OLD MAN had many sons who were continually quarrelling together.

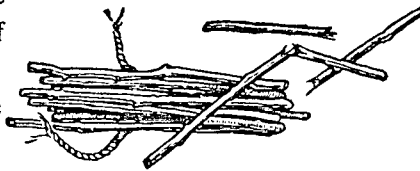


He had exerted his authority and employed many means in order to reconcile them, but all to no purpose. At last he thought of a plan whereby he would show them the folly of their ways.

Ordering his sons to be called before him, and a bundle of sticks to be brought, he commanded them, one by one, to try if, with all their strength, they could any of them

break it. They all tried without success, for the sticks, being closely bound together, could not be broken by the strength of man.

The father next ordered the bundle to be untied, and gave a single stick to each of his sons, at the same time bidding him try to break it, which, of course, each did with the greatest of ease.



"Oh, my sons," said the father, "behold the power of unity. If you would live together in friendship your enemies would be unable to harm you, but when once the ties of brotherly affection are broken you are likely to suffer from every unfriendly hand that is turned against you."

The Stag At The Pool

A THIRSTY STAG went down to a pool to drink. As he bent over the surface he saw his own reflection in the water, and was struck with admiration for his fine spreading antlers, but at the same time he felt nothing but disgust for the weakness and slenderness of his legs. While he stood there looking at himself, he was seen and attacked by a Lion; but in the chase which ensued, he soon drew away from his pursuer, and kept his lead as long as the ground over which he ran was open and free of trees. But coming presently to a wood, he was caught by his antlers in the branches, and fell a victim to the teeth and claws of his enemy. "Woe is me!" he cried with his last breath, "I despised my legs, which might have saved my life but I gloried in my horns, and they have proved my ruin."

The Dog And The Shadow

A DOG WAS CROSSING a plank bridge over a stream with a piece of meat in his mouth, when he happened to see his own reflection in the water. He thought it was another dog, with a piece of meat twice as big; so he let go his own, and flew at the other dog to get the larger piece. But, of course, all that happened was that he got neither : for one was only a shadow, and the other was carried away by the current.



THE HEALING STORY

In Chapter 4 the healing story was described as a tool for teachers to help children with difficulties. After reading the following stories ask yourself: what kind of child could this story help? How did the teacher who wrote each story see the child's difficulty and how did he set about creating a story which could help?

The Little Raindrop

Often, children entering Sub A carry with them fears of "big school." They may also have fears about the world around them. They may be afraid of the new teacher who is taking charge of them. This story has found favour with many Sub A pupils over the years.

ONCE THERE WAS a little raindrop. He lived in a great big white fleecy cloud, high up in the blue sky. It was wonderful. He would play games with the other raindrops, tumbling and running through the cloud passages. When he stood up on his cloud in the sunlight, all the colours of the rainbow shone through him, because his little body was so clear.

One day the raindrop was exploring a part of the cloud he had never seen before. Suddenly a window opened and he looked out. Far below he could see another cloud. He leaned out so that he could see better ... and before he knew what had happened, he began to fall. Down, down he fell until he landed with a bump on the other cloud. Ugh! What a smelly cloud it was. And not white and fleecy like his cloud, but dark and dirty. Suddenly some raindrops came running up to see him ... and they were all shiny and black as pitch.

"Look at this pretty little raindrop," one of them shouted. "Let's make him dirty like us." One of them gave him a push and he fell down into the cloud and came up choking.

"Give him another push."

They pushed again and the next thing he was falling right off the black cloud. Down, down, he fell. He fell through the air and that was interesting, because there were all kinds of smells in it. Smoke from wood fires, which was nice, and smells from factory chimneys, which was not. He fell down, down, until he landed on something soft and springy which swung up and down with him. It was a long green leaf. He turned to look around him and received a shock. For coming towards him was a creature with a huge

furry face, long feelers and many, many legs. It was coming towards him as if it was hungry or thirsty and wanted to get to know him better. A caterpillar!

The raindrop had a big fright. He stepped backward and began to slip off the green leaf. He found himself falling again. Down he fell and landed with a plop in a big, brown puddle. He was covered in muddy streaks. What a mess he looked. Whatever had happened to his lovely clear body?

Everything was awful. The muddy water tasted terrible, not at all what he was used to. Although he had really just arrived in this muddy puddle on a farm, it seemed to the raindrop that he had been there for ages. He missed his soft white cloud and all his friends. Where were they? And could he ever get his clear body back again? Perhaps he would get even blacker until he looked like those awful black raindrops on the dirty cloud. The thought made him start to cry. Tears rolled down his cheeks onto his stomach — and that, of course, only made him a slightly bigger raindrop. After a moment he stopped crying. Then he heard a soft voice speaking.

"Oh dear, how dirty my face is."

The raindrop looked around. Nearby was a tall violet flower growing in a patch of grass. She had a lovely face, in spite of being rather dirty. The flower spoke again:

"How hot I am. I wish I had a drop of water with which to cool myself."

The raindrop looked around. How he would like to help the beautiful violet. But he couldn't see a drop of water anywhere. Then he remembered that he was a drop of water — the best kind in fact, because he was made out of clear, fresh rain water.

"I can help you," he called out. "I'm a raindrop."

He felt rather proud being able to say that. "But I will need some help to get to you," he added.

"Oink, oink!" came from nearby. The raindrop looked up and saw a great big, pink, hairy body looking at him, with an enormous snout and two tiny eyes. "I can help you," said the pig. He stepped gently towards the raindrop, lowered his big snout and gently lifted up the raindrop and placed him on the face of the violet.

How soft her face was. The raindrop rolled around on it until he had quite cleaned her and all her beauty could be seen, as fresh as when she had been newly born.

"Oh thank you," said the violet. The raindrop looked at himself. He was now quite black — just as black as the black raindrops. It made him feel sad that he had lost his clear body, but he felt glad to have helped the violet.

The sun had come out and was shining strongly. The raindrop began to feel quite dizzy. He felt lighter and he began to rise up from the face of the violet. She looked around and because she couldn't see him any more she thought he must have died, and so she cried for him because she had liked him so much.

But the raindrop was going up into the air. Faster and faster he went as the sun shone on him and turned him from a drop of water into a little puff of watery air. As he rose up the black dirt just dropped off him.

Then he bumped his head on something soft. It was a white cloud. It was his white cloud. A window opened and he floated through it into the cloud. All around were thousands of his brother and sister raindrops. They were shining with colours in the sunlight and seemed to be waiting for someone important. He looked around but couldn't see anyone important. Then he realised with a shock that they were waiting for him, because they smiled and burst out cheering and shouting his name.

And then he saw the strangest thing. Although the other raindrops were shining with colours, his colours were the strongest and the brightest. He realised that falling off his cloud and going down to the earth had somehow made him stronger. Tasting the muddy earth and all the minerals in it had given him a new strength. He had done brave things, had met a caterpillar and a pig and had made special friends with a violet.

The little raindrop saw all this, and as he looked around he realised he would be very, very happy for a long, long time.

The Magic Shoes

This story was written for a Sub A child who had to leave the class and go to another country. She was sad to leave her teacher and her classmates. The story was written specially to give her courage and a feeling of support in an indirect way.

ONCE, THERE WAS A YOUNG GIRL whose parents were too poor to look after her and give her everything she needed. So they sent her to live with her grandmother in a cottage in the forest. She liked it there. Everyday she fetched water and chopped wood. She spun sheeps' wool so that her granny could make clothes from it.

The granny was old and the time came when she was ready to die. She walked into the forest and prepared to lie down. But before she did this, she gave the girl a present of a pair of shoes. "These will carry you through all obstacles," she said, "so long as you are not afraid to put them on. But do not part with them." Then she lay down and died quite peacefully. The girl was sorrowful and when she returned home she was turned out of the cottage by the landlord. She put three slices of bread in a napkin and set off to find her future.

Soon she came to a river. The bridge was washed away and she had to wade through the swiftly-flowing water. It tried to wash her away, but her shoes held fast to the rocks and she reached the other side safely. Then she came to a stony valley where sat an old man with long legs and bare feet and sly eyes. He said he was hungry and she gave

him one of her slices of bread. Then he asked her to lend him her shoes because he was too weak to walk and the stones hurt his feet, but she refused thinking, "I will need them myself." He became angry and jumped up and chased her and she saw that the stones did not stop him at all. But her shoes carried her faster than the wind and she left him behind.

She came to a road leading over a high mountain. It was bitterly cold. A dark tunnel led through the mountain. In the tunnel dwelt a witch. She whispered in the darkness: "Take off your shoes so you can really feel what you are walking over." But the girl remembered her grandmother and thought to herself: "I know my granny and I trust her, but I do not know this voice." And as she thought this she suddenly saw her granny standing before her, shining as if holding a lamp, showing her the way out of the tunnel. She turned in the right direction and walked out into the fresh air.

She came to a house and walked past it over a hill to where she heard the sound of blows. There, a great ugly man was beating an old brown donkey with a stick. The donkey was tied to a post and could not get away. Big tears rolled down its nose. The girl thought hard. "Is that your house over the hill?" she asked the man. "What if it is?" he said in an ugly way. "Only that it is strange to see a house on fire with no-one putting it out," she said. The man ran off and she untied the donkey, which immediately galloped off. The man turned around and chased her with his stick, but she ran faster than the wind and left him behind.

They stopped at the river, where she bathed the donkey's wounds. She fed him handfuls of sweet grass and ate one of her slices of bread. Soon, they wandered together into another country where the grass was always sweet. The road led them to a great palace on a hill. The donkey walked right up to it and the guards let it go in. They didn't want to let the girl in, but the donkey said, to her astonishment: "It's all right, she's with me."

Inside the palace servants came running out and bowed to the donkey. A wise magician with a book of spells under his arm was with them. He made a spell and the donkey turned into a handsome prince on the spot. "Your Highness," said the magician, "your Father the King will be pleased to see you, because this is the third time you have gone adventuring and been turned into a donkey. But he insists that you get married and become sensible instead of refusing his order."

The prince said, "I will marry as soon as my Father wishes, for I have brought my bride with me." Then he turned to the girl and asked her if she would marry him. She agreed and they were wed and lived happily in the palace. The Prince had many adventures, but he never turned into a donkey again — and for all I know, they are living there still.

The Proud Mountain

This a tale about a mountain who was very proud, learned a hard lesson and became a better mountain because of it. It could send subtle messages to those children who boss others around as well as to the victims. Also, it speaks about the trials we all have to go through when we are not treating others as we should.

ONCE THERE WAS A HIGH MOUNTAIN who was so tall, his head was lost in the clouds. He looked down over a broad plain. Nearby, a blue river ran merrily around the mountain's feet. The river was a friendly fellow and often tried to talk to the mountain. But the mountain just ignored him. "You are too lowly to be my friend," he said.

Many animals lived on the mountain: deer, squirrels and even a lion. They lived in the shade of the trees and romped about all day. A great eagle had his nest there, but the mountain wouldn't even speak to him. "You are too small," it seemed to say. He was very proud.

The sun and the wind wanted to teach him a lesson. The sun shone on the mountain until the rocks cracked in the heat, but the mountain just smiled, "I love sunshine," it said. The wind blew until the soil was torn away, leaving the rocks bare. The mountain just smiled, "I love a good breeze," it said. Then the sun and the wind were very embarrassed and went away. But the rain had watched all this and said: "Let me try." "You! What good will gentle rain do?" they asked. The rain just smiled. Clouds gathered over the mountain. "That's all right," said the mountain, looking important, "I like shade."

The rain began. It rained gently and steadily. "That's all right," said the proud mountain, "I like a bath occasionally." So the rain gave him a bath. He rained and rained day after day, without stopping. The mountain laughed. "I don't mind how much you wet me," he said.

Now the rain fell into the river and made it twice as big as it had been before. Soon, the river was six times, then ten times as big. The rain fell and the river became a lake. It filled the plain at the feet of the mountain. Then it crept over the feet of the mountain. The mountain was annoyed. "What are you doing out of your place?" it said crossly. "Go back!"

"I can't" said the river which had become a lake. The lake crept higher up the mountain. It reached half-way up now. The mountain was furious. He told the rain to stop now. "Why?" asked the rain. "I thought you liked rain?"

The lake moved higher up the mountain until only the top of the mountain was left. It didn't look like a mountain any more, just a little island in a lake.

Suddenly the rain stopped.

"That's better," said the mountain. The sun came out and shone strongly so that a mist came up and blotted out the face of the mountain. "Hey, what do you think you're doing?" yelled the mountain. "There's so much mist around that no-one can see me." "We don't want anyone to see you," said the sun and rain together. "You give our country a bad name by being so proud. We don't mind if nobody sees you." Then the lake went down a little as the water trickled away. "That's better," said the mountain happily. But the rain promptly rained for a while and the lake filled up again. The sun shone and the mist became thicker.

The mountain began to feel sad. There was no-one to talk to. No-one could see him. He felt small and unimportant. All the animals had gone away to the other mountains. The grass and bushes grew all over his face because the deer and rabbits were not there to nibble it. Gradually, everyone forgot about the mountain who had once been so tall and proud, but who was now just a sad little island. The sun and wind and rain raced away to play games. Just when the games looked interesting, the rain would come back and rain on him and the sun would turn the rain into mist - and suddenly the mountain couldn't see any more.

Ages passed long ages. The mountain grew used to being a little island. He began to talk to the fish that swam around him, and he wished the animals would come back. One day some children came in a boat to the islands with some grown-ups. They played happily and the mountain was pleased to see them.

"This is a lovely island," said the people. "It's just right for a holiday home for all the children in the city who never see lakes and islands. What a pity it isn't bigger!" So the people built a hut with a thatched roof there. They cut the grass and the island was very happy. More and more children came, until there wasn't space for any more of them to come. The island liked the children. He wished he could be just a bit bigger, so the children could have more space. He asked the rain if that were possible.

Then he asked the Sun not to make quite so much mist, because the children couldn't row on the lake in their boat when it was too misty. The next week it didn't rain at all and because there was less water, the lake went part of the way down the mountainside.

The people came back and started to build a big house for the children. There was hammering and sawing. The rain stayed away and the lake went further down the mountain. Now the mountain became alarmed. What would happen to the children if the lake went away, he asked the sun?

"They will go away," said the sun.

"Oh, don't let the children go away," pleaded the mountain.

"Don't you want to be a big mountain again?" asked the rain and the sun together?

The mountain thought about this. "Not really," he said. "I like the children and the lake. I would be happy to stay a small island. Do what seems best for the children!"

So they agreed that the rain would just fill up the lake every now and again. But the

Children didn't know this. They called it the Friendly Island where it hardly ever rained and where they were always happy.

The Lazy Gnome

Sometimes a teacher wants to tell a simple nature story, but she also has a delicate pupil who needs to be encouraged and told (indirectly) that life is not so hard that it cannot be overcome — and that help is always at hand. Also, laziness catches up with one. A couple of morals are hidden here.

IT WAS SPRING IN THE FOREST and there was bustle everywhere. In the woods bright flowers bloomed, rabbits scampered and birds were singing. The trees came out in bud, for underneath the ground the gnomes were busy. They carried food to the roots of the plants. In the air, the sylphs and the undines, the air and water fairies, helped the leaves to grow.

But one little gnome was not busy. He slept under the roots of a giant oak, listening to the stories it told him about the birds and the stars. The giant oak was kind and liked to talk to the gnome, even though it wasn't getting any food in return. Then the gnome would go away and talk to the other gnomes about the plants and dig in the earth.

But he was too lazy to bring back a sack of rich mineral food for the oak. Without its nourishment the oak saw less of what was going on in the bright world around him and so each time the gnome came back the oak said less to him. And so the gnome had no stories to tell to the earth.

The undines living in the ponds and in the river were sad. They were waiting for the oak tree to put out its leaves so they could help them grow, but the great oak had none. Children loved to sit under the oak, but it had no shade to give in the hot spring sunshine.

The oak grew in a garden where a little boy lived. He had been very ill and he loved the big oak. He was not very strong and he did not feel like trying to become strong again. He felt sad. When he looked at the great oak he felt more sad. If the great oak, who was so strong, was not willing to put forth his leaves, how could he who was so much weaker try to get strong? So the boy looked sadly at the oak and stayed ill.

But the undines saw what was happening and they were cross. They told the sylphs

who flew through the blue sky behind the birds. The sylphs told their friends the swallows and they in turn told the great eagle. The eagle flew up to the mountains where he had his nest. Then he flew up into the clouds and told them. And the clouds told the stars. The stars shone down and told all the trees in the forest.

And the trees were very angry about the lazy gnome. The giant beech told them all not to talk to the gnome until he did his work. So when the gnome scurried along the shining paths of gold, silver and iron, he found all the trees silent. They told him nothing of what the stars said, and nothing of what the birds sang about in the blue sky. And he felt very lonely.

Everywhere he wandered with his lamp and sack and pick, was silent. The other gnomes rushed past him with shining faces because of the beautiful stories they had heard from the stars, but he was sad and so lonely. No-one spoke to him. Then he heard a whisper. It was the beech tree telling him about his friend the oak, who couldn't put forth his leaves.

The gnome felt very ashamed. Then the beech told him about the little boy who was so ill and didn't want to live. The gnome understood. That was how he had felt when the trees had been silent and no-one had spoken to him. He didn't want to stay lonely. So he went to the mines and mined gold, silver and iron and crushed the ores and fed the oak. Every day he did it, until the oak felt new life stirring in his roots and veins and the buds sprouted and green leaves appeared.

Then the boy, who had been watching the oak, smiled and asked to sit under the tree. And the oak tree rustled its leaves all around him so that it sounded like the whispering of a thousand angels and the rustling healed all his sadness and he grew strong again. And when he was better he swung on a swing under the oak. And under the earth below his feet the gnome worked hard to feed the mighty oak. And in the evenings he rested among the great roots. And the gnome loved to hear the oak tell him about the boy, and the stories the oak heard from the bright stars.

Remedial stories written by Stan Maher

Verses and Poems

The verses in this Chapter are grouped into the following categories :

1. Opening and closing verses for the day's work, and grace before elevenses.
2. Focusing verses (to settle the children and begin the lesson).
3. Calming down verses (including contraction and expansion exercises).
4. Body awareness and spatial orientation.
5. Movement and rhythmic work.
6. Nature (plants, animals, the seasons and the elements).
7. Speech work.
8. Verses for working with the temperaments.
9. Verses in Afrikaans.
10. Selected poems.

Many of the following verses have been collected by Gale Pullen. In most cases they can be done whether seated, standing behind the desks, or as part of the Morning Revision lesson.

Special Opening and Closing Verses

Morning verse for opening the lesson, for children from Sub A to Standard 2

✓
✓
The Sun with loving light
Makes bright for me each day
The soul with spirit power
Gives strength unto my limbs;
In sunlight shining clear
I revere, O God,
The strength of human kind,
Which Thou so graciously
Hath planted in my soul,
That I with all my might
May love to work and learn.
From Thee come light and strength;
To Thee rise love and thanks.

LL
Closing verse

My work is done and now may rest
What I have learnt, may it be blessed
And make me strong to work with love
For earth and man and God above.

Two Graces

Earth who gave to us our food
Sun who made it ripe and good
Dearest earth and dearest sun
We will remember what you have done.

Blessings on the blossom
Blessings on the root
Blessings on the leaf and stem
Blessings on the fruit.

Prayer for children

God be in my head
And in my understanding.
God be in mine eyes
And in my looking.
God be in my mouth
And in my speaking.
God be in my heart
And in my thinking.
God be at my end
And at my departing.

Focusing Verses

The power of language is inscribed into us. The following are verses based on the vowel sounds *ee*, *ah* and *oh*, and are said to help settle the young children into themselves first thing in the morning. They are said to gestures while standing in a circle with the pupils.

1.

I am a star
From heaven I came
To earth below
My friends to meet,
To be truthful in deed,
To love all I know,
To walk with my angel
And to shine like . . .
A STAR!

*Left foot moves to side and arms raised in star shape
Feet together. Cross arms over chest
Drop arms pointing at floor
Raise arms to sides, smile and look around
Raise arms together above head
Make circle with arms in front
Raise arms above head in strongly crossed fashion
On the last word jump into astride position in shape
of a star, arms apart.*

2.

How tall are we?
As tall as can be.
Can we see far?
As far as a star.
And the sun we behold
In our hearts shines like gold.

*Stand up straight
Stretch one arm above head
Spread arms wide
Step into star position.
Shake hands to make 'star' shine
Make arms into a circle in front of oneself*

3.

Guarded from harm
Cared for by Angels
Here stand we
Loving and strong
Truthful and good

*Step astride, arms out from sides
Feet together. Cross arms above head
Stretch one arm above head
Make circle with arms in front
Stretch arms our straight in front*

4.

Straight as a spear I stand
Strength fills my arms and legs
Warm is my heart with love.

5.

For rhythmical stepping. The short-short-long rhythm balances the young child.

✓ ✓
Brave and true will I be.
Each good deed sets me free
Each kind word makes me strong
I will fight for the right
I will conquer the wrong.

6. **Alternative verse, same rhythm**

Out of Heaven into birth
From the stars to the earth
I have flown
From the dark to the light
From the depths to the heights
I will fight.

7.

My deeds will I do
With my feet on the ground
My head will direct them
That they may be sound.

8. **Walking Verse (Anapest)**

Round we go, hearts aglow
With a will to fulfill
Let us heed every deed
That we do shall be true.

9. **"The Stork"**

I lift my leg, I stretch my leg
I plant it firm and light
I lift again, and stretch again
My pace exactly right.
With care I go, so grand and slow
I move just like a stork;
My eye is bright, my head upright
And pride is in my walk.

To be done at the transition from one lesson to the next or when children get rowdy and you don't want to shout. (The aim then is to do an exercise with exaggerated hand movements that the children can see, and even though they are talking they will immediately imitate).

Calming Down Exercises

These include verses for contraction and expansion exercises, stretching up and crouching down.

1.

My hands above my head I place,
on my shoulders, on my face
on my lips, by my side,
behind me they will hide.

Then I hold them way up high
and let my fingers quickly fly.
Hold them down in front of me
Then I'll clap them, 1, 2 3.

2.

Rolly polly roly polly up up up
Rolly polly roly polly down down down
Rolly polly roly polly out out out
Rolly polly roly polly in in in.

3.

I nod my head and clap my hands
and then I stamp my feet
I stretch up high and bend down low
Then sit upon the ground.
I touch my toes while sitting down
Then jump up in the air
I walk around on tippy toes
And sit down in my chair.

4.

Hear my hands go clap clap clap
High up in the air
Hear my fists go thump thump thump
On my knees down there
See my arms go up up up
Stretching oh so high
See my hands come slowly down
In my lap to lie.

Body Awareness and Spatial Orientation

1. Finger exercise

Tommy Thumb, Tommy Thumb, where are you?

Here I am, here I am and how do you do?

Peter Pointer, Peter Pointer, where are you?

Here I am, here I am and how do you do?

Johnny Tall, Johnny Tall, where are you?

Here I am, here I am and how do you do?

Ruby ring, ruby ring, where are you?

Here I am, here I am and how do you do?

Baby Small, Baby Small, where are you?

Here I am, here I am and how do you do?

Clench fists and wriggle thumbs.

Wriggle index fingers

Wriggle second fingers.

Wriggle third fingers

Wriggle little fingers.

2.

Two busy feet go climbing high }

Climbing high to reach the sky }

Up to the top they go and then }

Two busy feet climb down again }

Climbing motion with index and middle finger of both hands.

3.

One little finger, one little finger }

One little finger, clap clap clap }

Point to the ceiling, point to the floor }

And put them in your lap. }

Two little fingers Three little fingers etc.

Song, do the actions.

4. Right hand / left hand exercise

One, two, three, four, five

Once I caught a fish alive

Six, seven, eight, nine, ten

But I let him go again

Why did you let him go?

Because he bit my finger so

Which finger did he bite?

The little finger on my (right / left).

5.

The wind blows high

The wind blows low

To the right, to the left

And around we go

The wind blows low

The wind blows high

To the left, to the right

Very slow.

6.

The policeman paces down the street ... left right, left right
Calmly, firmly, fall his feet ... left right, left right
But should a villain come in sight ... left right, left right
He might receive a terrible fright ... left right, left right.

(quickly)

7.

Up I stretch on tippy toe
Down to touch my heels I go
Up again my arms I send
Down again my knees I bend.

8.

Raise your hands above your head
Clap them one, two, three
Rest them now upon your hips
Slowly bend your knees
Up again and stand erect
Put your right foot out
Shake your fingers, nod your head
And turn yourself about.

9. Body awareness verse

(This is done standing in a circle with gestures)

I have a left hand and I have a right.
One is for guarding, the other is to fight.
Just like a prince for a princess fair,
I'll brandish my sword about in the air.
Off I'll go through the forest dark.
If I meet a magician — ooh what a lark.
I'll spin so quickly out of his spell,
He won't turn me into a frog in a well!
I'll fight all the dragons along the way
Until dark night turns to beautiful day.
Over the chasm so deep and wide
I'll face the danger without wishing to hide.
Behind me stands an angel bright
Who gives me courage to do what's right.
But sometimes a prince becomes a King
Who holds down the paper with a golden ring.
I'll hold up the hand that I use to fight,
For only Kings and Queens can write!
— Stan Maher



10 Right Hand / Left Hand (Sitting or standing)

This is my right hand
I'll raise it up high
This is my left hand
I'll touch the sky.
Right hand, left hand
Roll them around
Left hand, right hand
Pound, pound, pound.

(Knock fists like 'One Potato, Two Potato . . .')

Movement and Rhythmic Work

1.

Shake shake the apple tree
Apples red and rosy
Shake shake the apple tree
Apples red and rosy
One for you, one for me
Shake shake the apple tree.
Blow blow the leaves away
Windy windy weather
Blow blow the leaves away
Windy windy weather
Blow them up blow them down
Blow blow the leaves away

*Arms outstretched, gentle
swaying motion with arms.*

*Arms together, gentle up/down
movement.*

2.

Incy wincy spider climbed up the water spout
Down came the rain and washed the spider out
Out came the sun and dried up all the rain
Incy wincy spider climbed up the spout again.

3.

Pat-a-cake pat-a-cake
Baker's man
Bake me a cake
as fast as you can
Prick it and pat it
and mark it with B
Toss it up high
forand me (use pupil's name)

*Clapping exercise -
knees, knees, clap hands*

4.

Open them and close them
And lift them in the air
Open them and close them
And put them in your hair
Open them and close them
And give a little clap
Open them and close them
And put them in your lap.

5.

Two little feet go tap tap tap
Two little hands go clap clap clap
A quiet little leap up from my chair
Two little arms reach high in the air
Two little feet go jump jump jump
Two little fists go thump thump thump
Then we put on a golden crown
And last of all sit quietly down.

6.

Reach up to the ceiling
Reach down to the floor
Stand up straight and stretch your arms
Till they can stretch no more
Bring them in and let them fall
Then you must bend your knees
Put your hands above your head
And do not wobble please.

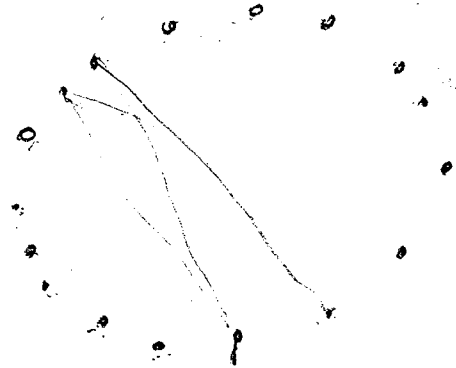
7.

An elephant goes like this and that
He's very very big
And he's very very fat
He has no fingers
And he has no toes
But goodness gracious, what a nose!

*pat knees
hands high
hands wide
wiggle fingers
wiggle toes
nose gesture*

8.

Jumping jumping up so high
Jumping high to reach the sky
Touching knees and touching toes
That's the way a good man goes.



9.

The elephant so ponderous
Is walking thus, is walking thus
He swings his trunk from side to side
And grey and wrinkled is his hide

} *Pinch nose between thumb and index
} finger, dangle other arm through and
} swing it like a track. Sway from one
} foot to the other.*

10.

Tiddle-de-dee, tiddle-de-dee
I went for a walk with a bumble bee
Past the farm and the old pine tree
Buzz, buzz, tiddle dee dee.

*Chinaman's walk — move sideways with
toes, then with heels, feet always together*

11.

(Sing to the tune of "Here we go round the Mulberry Bush")

This is the way we wash our clothes
Rub-a-dub dub, rub-a-dub dub
Watch them getting clean and bright
Rub-a-dub dub, rub-a-dub dub

This is the way we mangle them
Rumble dee dee, rumble dee dee
Round and round the handle goes
Rumble dee dee, rumble dee dee

This is the way we hang them out
Flippity flap, flippity flap
See them blowing in the wind
Flippity flap, flippity flap.

This is the way we iron them
Shippety shoo, shippety shoo
Soon our washing day will be through
Shippety shoo, shippety shoo

12.

The bear walked over the mountain
The bear walked over the mountain
The bear walked over the mountain
To see what he could see.

He stamped his feet times
He stamped his feet times
He stamped his feet times
To see what he could see.

say a number — all stamp and count

The bear hopped over the mountain
The bear hopped over the mountain
The bear hopped over the mountain
To see what he could see.

Continue with "The bear marched /jumped /tiptoed". Repeat middle and last verses.

13. Skipping

Diddely diddely dumpty
The cat ran up the plum tree
Half a crown to fetch him down
Diddely diddely dumpty.

14.

If you can skip on the tips of your toes
I'll give you a ribbon to tie into bows
Skip! skip! for everyone knows
It's easy to skip on the tips of your toes.

15.

Jump froggie jump
Over the log with a glump!
Stop for a rest
Puff out your chest
And jump froggie jump.

16.

Little dwarves so short and strong
Heavy footed march along
Every head so straight and proud
Every step is firm and loud

Pick and hammer each must hold
Deep in earth to mine the gold
Ready over each one's back
Hangs a little empty sack.

When their hard day's work is done
Home again they march as one
Full sacks make a heavy load
As they tramp along the road.

17.

Little gnome, has his home
Under ground, in the mound
There he hacks, with his axe

And his knocks, break the rocks
So that now, roots can grow.

18.

To hack and to hammer
To work we go
With clash and with clamour
In caverns below.

19. Expansion/Contraction (In the ring)

I can turn myself and turn myself
Or curl up when I will
I can stand on tiptoe reaching high
Or hold myself quite still.

20.

If I were oh so very tall
I'd walk among the trees
And stretch to reach the topmost leaf
As easily as you please.
If I were oh so very small
I'd hide myself away
And creep into a buttercup
To open the summer's day.

21. (In the ring)

I can run and I can hop
I can spin round like a top
I can stretch my arms out wide
I can sway from side to side
I can stand up straight and tall
I can kneel without a sound
And sit cross-legged on the ground.

22. (Sitting at their desks before giving an instruction)

You twiddle your thumbs and clap your hands
And then you stamp your feet.
You turn to the left and turn to the right
You make your fingers meet.
You make a bridge, you make an arch
You give another clap
You wave your hands, you fold your hands
Then lay them in your lap.

23.

Moving in circle with hands joined (social working together)

Here we go, tippy tippy toe
To and fro, tippy tippy toe
Through the house, tippy tippy toe
Quiet as a mouse, tippy tippy toe.

*all move forwards
all move backwards
to the right
whisper, to the left*

Nature Verses

Plants, the Seasons, the Elements and Animals

PLANTS

"Little by little", an acorn said,
As it slowly sank on its mossy bed
"I am improving every day
Hidden deep in the earth away."
Little by little each day it grew
Little by little it sipped the dew
Downward it sent a threadlike root
Up-ward it sent a tiny shoot.
Day after day and year after year,
Little by little the leaves appear
The slender branches spread far and wide
Till the mighty oak is the forest's pride.

*Standing, slowly sink down and
bend knees till crouched*

*Slowly rise, pushing up arms
palms together*

Stretch arms out

On my breast, softly rest, baby seeds
Safe and warm, free from harm, baby seeds
Rockaby, safely sleep.
In the earth so warm and deep
Till the spring sun shining bright
Bids you rise to greet the light.

*Rhythm changes - in last 3 lines
an extra beat is added.*

Seeds

In the heart of a seed
Buried deep, so deep
A dear little plant
Lay fast asleep.

"Wake," said the sun,
And creep to the light
"Wake" said the voice
Of the raindrops bright.

The little plant heard
And arose to see
What the wonderful
Outside world might be.

Pine Tree and Oak Tree

If you were a pine tree what would you do?
I'd grow and grow so high
Until I almost reached the sky.

If you were an oak tree, what would you do?
I'd grow and grow so wide
And stretch my arms on every side.

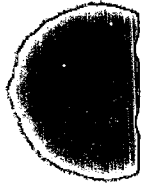
Timber

With oak the old-time ships were laid,
The round-back chairs of ash were made.
Of birch the brooms to sweep the floor,
The furniture was sycamore.
Clogs were of alder, bows of yew,
And fishing rods of bright bamboo.
Willow was used for cricket bats,
And oak again for tubs and vats.
Of pine the roof beams and the floor
Or for the window frame and door.
Elm made a wagon or a cart,
And maple was for carver's art.
Beech was for bowls, pipes were of briar.
Many a wood would make a fire.
But in the cottage or the hall,
Ash made the brightest fire of all.

— Anon

Leaf

Like a leaf or a feather
In the windy, windy weather
We whirl around and twirl around
All fall down together.



SEASONS

There are nuts on the trees
In their clusters of brown
And the leaves are like butterflies
Fluttering down.

The cornfields are golden
The sunlight is clear
The apples are rosy
Now autumn is near.

The great sun is rising
Above the green hill
His golden light shining
Over meadow and rill.

He shines on the flowers
They wake one by one
And spread out their petals
to greet the great sun.

Two Poems for Autumn

Yellow the bracken,
Golden the sheaves,
Rosy the apples,
Crimson the leaves,
Mist on the hillside
Clouds grey and white,
Autumn good morning!
Summer good night!

"Come, little leaves," said the wind one day,
"Come over the meadow with me and play!
Put on your dresses of red and gold,
Summer is gone and the days grow cold."

As soon as the leaves heard the wind's low call
Down they came fluttering, one and all.
Over the brown fields they whirled and flew,
Singing the soft little songs they knew.

Dancing and whirling the little leaves went,
Autumn had called them and they were content,
Soon they will sleep in their soft earthy beds
Waiting for winter to cover their heads.

Spring

Spring is coming, spring is coming
Birdies, build your nest;
Weave together straw and feather
Doing each your best.

Spring is coming, spring is coming
Flowers are coming too;
Pansies, lilies, daffodillies,
Now are coming through.

Spring is coming, spring is coming,
All around is fair;
Shimmer and quiver on the river
Joy is everywhere.

A Child's Song in Spring

The silver birch is a dainty lady,
She wears a satin gown;
The elm tree makes the old church shady
She will not live in town.

The English Oak is a sturdy fellow,
He gets his green coat late;
The willow is smart in a suit of yellow,
While brown the beech trees wait.

Such a gay green crown God gives the larches —
As green as He is good!
The hazels hold up their arms for arches
When spring rides through the wood.

The chestnut's proud, and the lilac's pretty,
The poplar's gentle and tall,
But the plane tree's kind to the poor dull city —
I love him best of all!

— E. Nesbit.

Winter

The loud winds are calling
The ripe nuts are falling
The squirrel now gathers his store
The bear homewards creeping
Will soon now be sleeping
So snugly till winter is over.

Winter

Nature sleeps, winter creeps,
Birds are gone, flowers are none.
Fields are bare, cold the air,
Leaves are shed, all seems dead.

But the spring will bring
Early birds to the woods.
Lambs will play all the day
Nought but green will be seen.

THE ELEMENTS

Clouds

Two little clouds one sunny day,
Went flying through the sky
They went so fast, they bumped their heads
And both began to cry.

Old Father Sun looked out and said
"Oh, never mind, my dears,
I'll send my little fairy folk
To dry your fallen tears."

One came in pink and one in red
The next in orange bright
In yellow, green, blue, violet,
They made a pretty sight.

They changed the rolling crying tears
To drizzling drops of fun
And then the fairies laughed and said:
"We thank you, Rain and Sun."

The Wind

The little winds they whisper
They whisper as they pass
They tell their tiny secrets
To the flowers and the grass.

The big winds go a buffeting
And blustering about
The little winds whisper
And the big winds shout!

Windy Nights

Whenever the moon and stars are set,
Whenever the wind is high,
All night long in the dark and wet,
A man goes riding by.
Late in the night when the fires are out,
Why does he gallop and gallop about?

Whenever the trees are crying aloud,
And ships are tossed at sea,
By, on the highway, low and loud,
By at the gallop goes he.
By at the gallop he goes, and then
By he comes back at the gallop again.

— *Robert Louis Stevenson.*

DAY AND NIGHT

Moon and Sun

The moon on the one hand
The sun on the other
The moon is my sister
The sun is my brother
The moon on my left
The sun on my right
My brother good morning
My sister good night.

Night

All day long the sun shines bright
The moon and stars come out by night
From twilight time they line the skies
And watch the world with quiet eyes.

ANIMALS

This is the way the elephant walks around the zoo.
This is the way I'd hop along if I were a kangaroo.
I know how the birds all hop and this is how they fly.
This is the way my pony trots lifting his knees up high.

Mice and Cat

One mouse, two mice
Three mice, four,
Stealing from their tunnel
Creeping through the door.

Softly! Softly!
Don't make a sound —
Don't let your little feet
Patter on the ground.

There on the hearth-rug
Sleek and fat
Soundly sleeping
Lies old Tom Cat.

If he should hear you
There'd be no more
Of one mouse, two mice
Three mice, four.

So please be careful
How you roam
If you wake him
He'll chase you all home!

Bee

"I'm busy, busy, busy," said the bee
"And I shan't be home to dinner or to tea,
It'll take me hours and hours
To visit all those flowers.
I'm very, very busy," said the bee.

"I'm busy, busy, busy," said the bee,
"I haven't got a single second free
It makes me rather dizzy
And a little wuzzy, wizzy
To be so very busy," said the bee.

The Squirrel

Whisky-frisky, hippity-hop,
Up he goes to the tree top:
Whirly-twirly, round and round
Down he scampers to the ground.
Furly-curly - what a tail!
Tall as a feather, broad as a snail!
Where is his supper? In the shell
Snappy, cracky, out it fell!

Butterfly

I know a little butterfly with tiny golden wings
He plays among the summer flowers
And up and down he swings.

He dances on their honey cups so happy all the day
And then he spreads his tiny wings
And softly flies away.

Speech Verses

1. Speech exercises

These are nonsense verses. They can be said purely for enjoyment, to assist in learning the sounds and to shape the children's speech.

Ten tired tadpoles took a train to town,
Then, then, a big fat hen, watched them all fall down.

A pink rabbit in a hutch
Kicked up *such* a fuss.

Mister misty mountain, won't you wait for me?
Wild and waving river, take me to the sea.

Slip, slither, slide, the worm wildly wants to hide.
Flip, flutter flap, the bird badly begs to eat.

Wild and wondrous wizard, wave your magic wand.
Lazy little assistant, try to understand.

Listen! Can you hear the snake hissing?
He seems a happy little snake,
For he's shed his scaly old skin,
Now a bold new road he'll take.

2.

Tip tap, rip rap)
 Tick-a-tack-too!)
 Scarlet leather, sewn together)
 This will make a shoe.)
 Left right, pull it tight)
 Summer days are warm)
 Underground in winter,)
 Laughing at the storm.)

*Lightly hammer two fingers
 together on either side of you.*

Big boots a hunting)
 Sandals in the hall)
 White for a wedding feast)
 Pink for a ball)
 This way, that way)
 So we make a shoe)
 Getting rich, every stitch)
 Tick-a-tack-too.)

*Sewing motion in rhythm to words.
 Fingers of one hand laid flat. Index
 finger of other hand acts as needle - comes
 down to material - then pulled through -
 down and around and up.*

3. Tree Chopping

Chop and chip
 Chop and chip
 Cut down a tree
 To build your ship

Chip and chop
 Chip and chop
 Wait for the call
 That tells you to stop
 Chip chop
 Chip chop
 Chip chop

..... *TIMBER!*

4. Sawing wood

See saw, saw the wood
 Saw it through and through
 Down and up, down and up
 Till the wood is cut in two
 Zz Zz
 Zz Zz
 Zz Zz Zz

5.

The wind says I blow
The river says I flow
The sun says I glow
The plant says I grow
The cow says I low
Man says I know.

Tiptoe Flat step

(This also makes an excellent writing verse, each line accompanied by a crayon drawing).

6.

Merrily merrily marches the minstrel
By meadow and marsh over mountain and moorland
Men are amazed by the magical music
Of marvelous melodies made by the minstrel.

7. Consonantal Verses

- M** Mighty mountain majestic and massive
Men are amazed at your marvellous might.
- B** Bobbing boat, bouncing battling
Boisterous breakers buffet the bow.
- W** The wind on the water is whistling
Whipping waves on the way to the West.
- F** Freckled fishes, flirting, flitting
Flashing fast or floating free.
- S** Silver snake sleepily sighing
Slithery, slippery, seeking silence.

8. Phonics & Digraph Verses

- A** Awaken man and take your way
Be brave and gay today.
- OU** O.U.T spells out!
- NG** K.I.N.G spells king.
and
Long and strong is the sling
Bang and clang, hear it ring
Through the air the stone doth sing.

- LL Roll the ball, pull the bell
Let the water fill the well.
- AY (at the end)
Away and play 'tis break of day
- AI (in the middle)
Await the rain to feed the grain.
- EW The day was new,
The west wind blew,
The wild birds flew
And then I knew.
Oh! what a view.
- AW A cat has a claw,
A dog has a paw,
A mouse has a jaw,
Which it uses to gnaw.

9. THREE RIDDLES

Shoes

Two brothers we are,
Great burdens we bear,
On which we are bitterly pressed;
The truth is to say,
We are full all the day
And empty when we go to rest.

The River

Runs all day and never walks,
Often murmurs, never talks,
It has a bed but never sleeps,
It has a mouth but never eats.

A Thorn in the Foot

He went to the wood and caught it,
He sat him down and sought it;
Because he could not find it,
Home with him he brought it.

Verses for Working with the Temperaments

Phlegmatic

Sleepy, sleepy snails are we
Our steps are long and slow
We drag our feet along the ground
As round and round we go.

Sanguine

Butterflies from the air are we
Our wings are fairy light
We dance before the king and queen
Upon the flowers bright.

Melancholic

Lazy green snakes in the grass
Our tails are far away
We wriggle and wriggle and twist and turn
As in and out we sway

Choleric

I ride on my horse with my sword in my hand
I ride through wooded and mountainous land
I battle with dragons, with giants I fight
Defending the poor and upholding the right
My sword is of steel, and my helmet of gold
I dare all adventures, my heart is so bold
My armour is shining as bright as the light
And I am a gallant and glorious knight.

Choleric

Forge me with fire a sword for my smiting
Fight to my foes and flame to my fighting
Shape me a shield both forceful and fierce
Stalwart and shapely to fend against fear
Strike me a spear to speed as a shaft
Fearless to fly as a shot from the start
Staunch be my front against fury assailed
Strong be my soul where the feeble have failed.

Sanguine

Once I saw a little bird going hop, hop, hop
So I cried "little bird, will you stop, stop, stop,
And was going to the window to say "how do you do"
When he shook his little tail and away he flew.

Melancholic

I saw a little violet once
Beneath a tall, tall tree
So shy, she hung her purple head
And would not look at me.

Oh do not fear, sweet violet
Spoke the kindly tree
I'll shelter you from wind and storm
So smile and joyful be.

Melancholic

I walked in the forest
Alone I went,
Seeking nothing
But well content.

I saw a flower;
It shone from afar
From its grassy bed
Like a tender star.'

I ran to pick it
And heard it sigh
Must I be gathered
To wither and die?

I dug it up
And took it with care
To my pretty garden
And planted it there.

And under my little
Apple tree
It grows and blossoms
And smiles at me.

Phlegmatic

If I were a bear, and a big bear too
I shouldn't much care, if it froze right through
I shouldn't much mind, if it snowed and friz
I'd be all fur lined, with a coat like his.

Cats sleep anywhere
Any table, any chair
Top of piano, window-ledge,
In the middle, on the edge,
Open drawer, empty shoe,
Anybody's lap will do.
Fitted in a cardboard box,
In the cupboard with your frocks —
Anywhere! They don't care!
Cats sleep anywhere.

Verses in Afrikaans

Vida Du Plessis

CLASS 3 (Std 1)

The focus in my lessons is on LISTENING, UNDERSTANDING and SPEAKING — later to be followed by WRITING and READING. The intention is to initially familiarise the children with the sound of the second language (in this case Afrikaans) — not only towards recognising the sounds, but being able to produce them. I find verbatim repetition very useful in this respect and often start a new year / class off with the following nonsense rhyme :

Olka bolka riebiekie stolka,
Knikkertjie knakkertjie knorts,
Blere vlere insmeupilere,
Uwirre muwirre blerts.

Sluieste smaaieste kroepeltjie plooi,
Drenkeste vloei gelste groentetjie strooi,
Van der hou pan, kastaiing diesplek,
Uitoerou plas, gruigeling fnek. *

(Every line can be said with a different tone of voice, e.g. the 4 temperaments. In this way the class can also be divided into groups and have "dialogues" using the above.)

For most of the year I make use of the Alphabet as a framework: every week we tackle a different letter and its sound. I tell a story e.g. about an acorn (akker) and then we repeat a verse (with gestures) which captures the essence of the story using the key-word, e.g. AKKER for the sound A. The children then answer yes/no questions about the story in full sentences and illustrate the story in their books, making their own Afrikaans Dictionaries as we go along, e.g. Aa - Akker (which must of course appear somewhere in the picture). We say many more verses and sing songs with a-sounds, in various ways e.g. leaving a-words out / saying only the a-words / miming / using temperaments, etc.

Here are some examples.

* Verses with an asterisk (*) are mostly adaptations of traditional or other rhymes.

G : (Note, for example, that every line has at least one G-word.):

Moeder Aarde, geesteshaard,
gee geboorte aan ons saad.
Suster Reën, lag en ween,
met vreugde hul te swel en seën.
Vader Son, skyn en gloei,
sodat die worteltjies kan groei.
Broeder Wind, saggies waai,
die blaartjies is al groen en taai.
Slegs sáám, kan Aarde, Sonskyn, Wind en Reën
aan Graan, 'n egte gees van goud verleen. *

Daar's 'n gat in die grond en die groen gras groei daarom.

Daar's 'n boom in die gat, in die grond en die groen gras groei daarom.

Daar's 'n tak in die boom, in die gat, in die grond en die groen gras groei daarom.

Daar's 'n mik in die tak, in die boom, in die gat, in die grond en die groen gras groei daarom.

Daar's 'n nes in die mik, in die tak, in die boom, in die gat, in die grond en die groen gras groei daarom.

Daar's 'n eier in die nes, in die mik, in die tak, in die boom, in die gat, in die grond en die groen gras groei daarom.

Daar's 'n voëltjie in die eier, in die nes, in die mik, in die tak, in die boom, in die gat, in die grond en die groen gras groei daarom.

(In other words, repeat each line and add the next.
Say and demonstrate with gestures.)

H : Hansie Slim, berg wil klim, in die wye wêreld in;
stok en hoed, pas hom goed, hy is vol van moed.
Maar die moederhart is seer —
Hans is by die huis nie meer ...
Hoor nou net, Moeder sug,
hardloop haastig terug! *

I : Wippertjie, woppertjie, dikkertjie dak,
woeps, spring die vissie somer uit die bak.
Snittertjie, snatertjie, rikkertjie rak,
blink klein vissie lê onder die bak.
Jikkertjie, jokkertjie, nikkertjie nak,
woeps, spring die vissie weer terug in die bak. *

(Demonstrate prepositions while saying.
Note again that every line has at least one I-sound.)

K : Klippie, klippie klawer,
die kat is in die hawer,
die koei is in die kraal,
en die kalfie het verdwaal. *

O : Troppe trope troue,
dros die trotse poue
onder om die stoep,
om vir oulaas nog te snoep.
Ouma sê die oë,
op die vere van die voëls,
is darem tog te mooi —
kom vra maar vir die nooi!
En sy loop tot by die bome,
waar sy die groene bone,
sommer voor die bouse koei
wou begin te snoei!

(Note the different kinds of O-sounds)

T : Trippe trappe trone,
het Tinktinkie ook tien tone?
'n Tongetjie tog wel,
maar geen tand om te kan tel! *

(Point to body parts while saying.)

Sometimes I just make silly sentences, which the children can say and act out :

L : Lydia Lam loop langs die leë land.
Louis Loerie fluit 'n lied van louter liefde.
Luitenant Leeu lei die lammers en lek sy lippe.
Ledige Luiperd lê lomerig in loue luim.
Lakse Likkewaan leen met 'n lawaai 'n leer en lantern.
Lang Luislang, die lieplapper, loer oor die lae lysie.
Lastige Luis leun teen die lepel en lieg oor die lineaal.
Lompe Lama laai lui die los lappies op die lorrie.
Lawwe Leeurik lag lekker oor die lewendige lug in die lente.
Lenige Lyster lees by die lamplig op sy lessenaar.
Liewe Lelie leer haar lesse van latynse letters.

Following on the next page are four temperament rhymes, depicting the development of an egg, through the caterpillar and chrysalis stages, to the butterfly :

Eiertjie (*Cholerics*)
 Suutjies stil,
 maar ysterwil,
 wat met lewe vars
 uit sy dop wil bars!

Papie (*Melancholies*)
 Ernstige knapie
 gee 'n moeë gapie,
 voor sy lange slapie
 as 'n toegerolde papie.

Ruspe (*Flegmaties*)
 Wurm krul en krom,
 sy spin om en om,
 ritmies stil en storn
 vir haar 'n grafkolom.

Vlinder/skoenlapper (*Sanguinies*)
 Wipper en wapper,
 fladder so dapper,
 met nuwe lewenslus
 as haar vryheidskus.

(The above can be acted out in groups: 3 groups speak while one demonstrates.)

Here are two seasonal songs which can be sung as rounds:

Die maan het gaan slaap.	}	
Die dag is weer hier.	}	<i>To the tune of</i>
Kom laat ons juig	}	<i>"Morning has come ..."</i>
oor die son, vir plesier!	}	

Die maan het gaan slaap.	}
Die Lente ontwaak.	}
Daar skyn die son	}
en die Somer, die kom!	}

Kom Herfs, kom Winter:	}	
Kyk hoe val die blare prag;	}	<i>To the tune of</i>
hoor hoe suis die reëntjie.	}	<i>"White sand and grey sand ..."</i>

Opening verse for lessons :

Die son se lieflike lig
 verglans vir my die dag.
 Die siel se geestemag
 gee aan my lede krag.
 In helder sonnelig
 wil ek vereer, O God,
 die krag van mensegees,
 wat U so wonderbaar
 geplant het in my siel;
 dat ek met lus wil werk
 en lief vir leer kan wees.
 Van U stroom Lig en Krag
 Tot U styg Liefde en Dank. — *Rudolf Steiner. Translated by A. Franken*

Closing verse for lessons :

Wat help dit tog as God
net doer bo in die hemele troon?
Ek weet dat Hy eintlik diep
binne-in my hart ook woon;
en doen ek iets goeds,
al is dit onbekwaam,
eendag sal dit wel
in die sterre,
ter herinnering,
geskrewe staan. — Herbert Hahn. Translated by H. de Villiers.

CLASS 4 (Std 2)

Here follow 4 nonsense-rhymes with rhythms and sounds suited to the temperaments:

Choleries (kort-lank)
Gras vreet, veg skeur,
seg kreet, krag skreeu,
uit gruis, kruik kruis.

Melancholies (lank-kort)
Nuus nies, waens wang,
woedend dun, Zoeloe wind,
waai dan, duur ding.

Flegmaties (lank-kort-kort)
Boom bol bou,
mooi mol mou,
looi lol lou,
jool jol jou.

Sanguinies (kort-kort-lank)
Hittete stippelte pittetjie rit,
hiertetjie tertetjie seiletjie heil,
hippelte steilteste ritseltjie prit.

(Clap/walk the above, while saying.)

Here are ten verses with different prounouns, to illustrate the function of some basic punctuation marks: —

Hoofletter A (EK)

Ek kraai koning
net waar ek gaan;
by alles vernaam
en heel voor
moet ek staan;
aan die begin
van 'n sin
en van enige naam.

Punt . (HY)

Sonder hom het 'n sin geen einde nie.
Hy is klein, maar nie vermydelik nie.
Alles raak sommer onklaar
en die gort is gou-gou gaar,
elke keer as iemand nalaat
om dié kwaai meneer te laat klaarpraat.

Komma , (SY)

Dis nou vir jou
'n hulpvaardige vrou;
altyd bedoord
en rustig van aard;
sy laat ons ook rus,
met 'n stertjie wat sus.

Vraagteken ? (JY)

Wie is jy? Waarom staan jy so krom?
Is jy dan kwansuis dom,
dat jy so oor en oor dieselfde vra:
wie, wat, waar,
wanneer, waarheen,
hoe en hoekom?
Of is jy miskien die einde
van die sin, wat gretig luister
na die ander,
wat 'n antwoord fluister?
En daarom
die halfmaanronning,
soos ons eie
skulp-ore van verwond'ring?

Aandagstreep — (DIT)

Dit laat ons net 'n oomblik gis
in die middel van 'n sin —
om by te voeg by wat gesê is
en so verder te ontgin.

Drie Punte ... (DIT)

Dis asof die einde van dié sin
geen ware einde is nie;
asof 'n mens moet dink:
“Wat het ek nou gemis hier ... ?
Is alles reeds gesê,
of moet ek nog gedagtes daarvoor hê ...?”

Uitroepteken ! (JULLE)

Daar is geen keer nie!
Hier kom julle weer, sie'!
Eina! Hoera!
O nee! O wee!
Gee pad! Dis nat!
Soe-soe! Julle moet!
Bly sit! Dis niks nie!
O toggie! Gedroggie!
Julle almal en een
het dít in gemeen:
julle stemme is verhef,
om iets wêrklik te besef.

Kommapunt ; (HULLE)

'n Klompie dingetjies en kort sinnetjies:
soos 'n ketting se ringetjies;
skakels aaneen,
met hulle, tussen elkeen;
maar die hele ketting
is net een sin
(en dis 'n baie lang ding);
terwyl elke lieue ring
hul eie deuntjie sing.

Dubbelpunt : (HULLE)

Hulle span saam, om iets beter te verstaan:
Skep tog eers asem, deur 'n oomblik te aarsel
en gaan dan weer aan, voor jy die gedagte laat staan:
sê gerus nog iets meer, of gee jou eie woorde weer.

Aanhalingstekens " " (ONS)

Ons word darem nou vir jou besig gehou!
Elke lieue keer, as iemand iets beweer
en met hul eie woorde praat, maak hulle op ons staat,
om te sê: "Dis die begin" en "Dis die einde van my sin",
met al die woorde tussenin.

Selected Poems

Oid Shellover

"Come!" said Old Shellover.
"What?" says Creep.
"The horny old gardener's fast asleep;
The fat cock Thrush
To his nest has gone;
And the dew shines bright
In the rising Moon;
Old Sally worm from her hole doth peep:
"Come!" said Old Shellover.
"Ay!" said Creep.

— *Walter de la Mare*

A Catching Song

You can't catch me!
You can't catch me!
Run as swift as quicksilver
You can't catch me!

If you can catch me you shall have a ball
That once the daughter of a king let fall;
It ran down the hill and it rolled on the plain
And the king's daughter never caught her ball again.

And you can't catch me!
You can't catch me!
Run as quick as lightning,
But you can't catch me!

If you can catch me you shall have a bird,
That once the son of a beggar heard.
He climbed up the tree, but the bird flew away,
And the beggar's son never caught a bird that day.

And you can't catch me!
You can't catch me!
Run as fast as water,
But you can't catch me!

— *Eleanor Farjeon*

When Cats Run Home

When cats run home and night is come
And dew lies cold upon the ground
And the far off stream is dumb
And the whirring sail goes round
And the whirring sail goes round.
Alone and warming his five wits
The white owl in the belfry sits.

When merry milkmaids click the latch
And rarely smells the new-mown hay
And the cock hath sung beneath the thatch
Twice or thrice his roundelay
Twice or thrice his roundelay
Alone and warming his five wits
The white owl in the belfry sits.

— Alfred, Lord Tennyson

The Oak Tree

Oak tree! Oak tree! Tell me if you can
Will your acorn be a tree when I am a man?
Not a bit! Not a jot! Surely you must know
Little boys are grown to men
Long before I grow.
A hundred years, two hundred years
Is all the same to me
Till my wood is ready
To send a ship to sea.
A tall ship, a brave ship
A ship as strong as me,
When the wood is ready
From the old oak tree.

— Stan Maher

Stones

An emerald is as green as grass,
A ruby red as blood;
A sapphire shines as blue as heaven;
A flint lies in the mud.

A diamond is a brilliant stone
To catch the world's desire;
An opal holds a fiery spark,
But a flint holds fire!

— Christina Rossetti

Autumn Leaves

Autumn leaves are turning brown
Reds and yellows tumble down.
Bare the branches overhead
Trees once living now seem dead.

On the ground the carpet grows
Leaves will soon be deep in snow.
Sap is hiding deep inside
All that's living wants to hide.

— Stan Maher

Winter

Cold winter's in the wood,
I saw him pass
Crinkling up the fallen leaves
Along the grass.

Bleak winter's in the wood,
The birds have flown,
Leaving the naked trees
Shivering alone.

King winter's in the wood,
I saw him go
Crowned with a coronet
Of crystal snow.

— Eileen Mathias

St George and the Dragon

Fierce was the dragon
Foul was his breath,
Scaring the princess
Almost to death.

While the town hid
And the king wept
No-one could rid
Them of this pest.

Up rode St George,
Faithful and bold
Saw the foul beast,
His foe of old.

His sword so true,
Right against wrong,
Sent the bad beast
Where he belongs!

— Stan Maher

He Was A Rat ...

He was a rat and she was a rat
And down in one hole they did dwell
And both were as black as a witch's cat
And they loved one another well.

He had a tail and she had a tail
Both long and curling and fine.
And each said "Yours is the finest tail
In the world, excepting mine."

He smelt the cheese and she smelt the cheese
And they both pronounced it good.
And both remarked it would greatly add
To the charms of their daily food.

So he ventured out and she ventured out
And I saw them go with pain,
But what befell them I never can tell,
For they never came back again.

— *Anon.*

The Fairies

Up the airy mountain
Down the rushy glen
We daren't go a hunting
For fear of little men.
Wee folk, good folk,
Trooping all together,
Green jacket, red cap,
And white owl's feather.

Down along the rocky shore
Some make their homes.
They live on crispy pancakes
And yellow tide foam.
Some in the reeds of
The black mountain lake,
With frogs for their watch-dogs,
All night awake.

By the craggy hill-side
Through the mosses bare
They have planted thorn-trees
For pleasure here and there.
Is any man so daring
As dig them up in spite
He shall find their sharpest thorns
In his bed at night.

— *William Allingham.*

SONGS

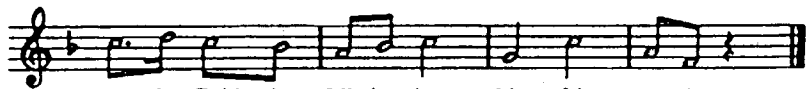
Old Macdonald had a Farm

Old Macdonald had a farm ... E I E I O.
 And on that farm he had some ducks ... E I E I O
 With a 'quack' 'quack' here and a 'quack' 'quack' there
 Here a 'quack', there a 'quack', everywhere a 'quack quack'

Old Macdonald had a farm ... E I E I O
 And on that farm he had some pigs, (continue with horses, etc.)

London Bridge is Falling Down

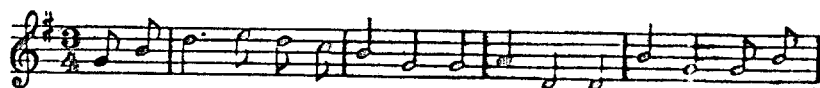
Lon-don Bridge is fall-ing down, fall-ing down, fall-ing down,



Lon-don Bridge is fall-ing down, My fair La-dy.

1. London Bridge is falling down, falling down, falling down.
London Bridge is falling down, My Fair Lady.
2. Build it up with iron bars, iron bars, iron bars (my young laddie).
3. Iron bars will bend and break....
4. Build it up with gold and silver...
5. Gold and silver I've not got...
6. Here's a prisoner I have got...
7. What's the prisoner done to you?...
8. Stole my watch and broke my chain...
9. What'll you take to set him free?...
10. One hundred Rand will set him free...
11. One hundred Rand I have not got ...
12. Then off to prison he must go ...

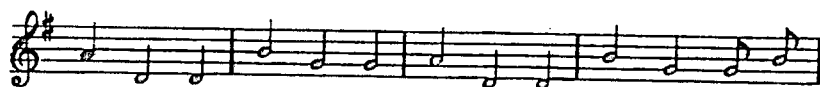
Did You Ever See A Lassie (Action)



Did you ev - er see a las - sie, a las - sie, a las - sie, Did you



ev - er see a las - sie go this way and that? Go



this way and that way, go this way and that way; Did you



ev - er see a las - sie go this way and that?

Did you ever see a lassie, a lassie, a lassie

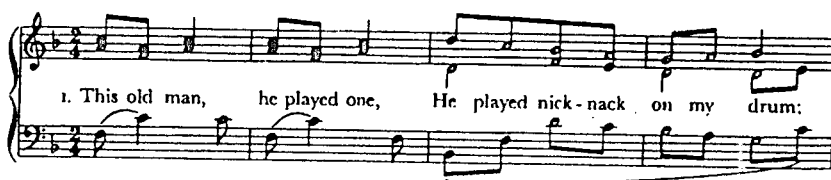
Did you ever see a lassie, go this way and that (action)

Go this way ... and that way. Go this way ... and that way

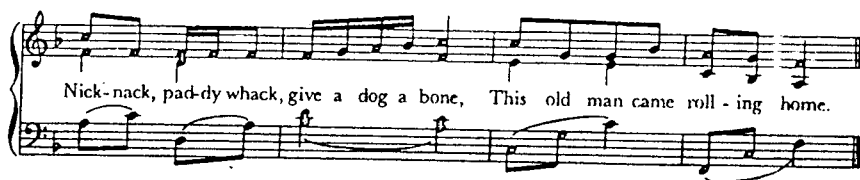
Did you ever see a lassie go this way and that.

One child stands inside the circle while the groups sings the first line and a half. At the words "go this way and that" she performs some motion, such as swaying, clapping, swinging her foot, or stooping. the others imitate her. At the end of the song she chooses someone else to stand inside the circle. If a boy is chosen, "laddie" instead of "lassie" is sung in the refrain.

This Old Man . . . (Action)



1. This old man, he played one, He played nick - nack on my drum:



Nick - nack, pad - dy whack, give a dog a bone, This old man came roll - ing home.

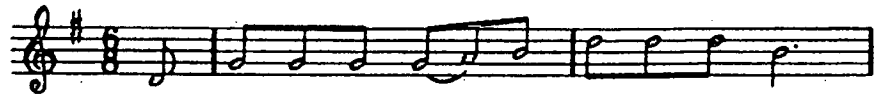
This old man, he plays one
He plays nick nack on my thumb
With a nick nack paddy wack
Give a dog a bone
This old man came rolling home.

This old man, he plays two
He plays nick nack on my shoe
With a nick nack

Continue with :

Three . . . knee
Four . . . door
Five . . . hive
Six . . . bricks
Seven . . . heaven
Eight . . . gate
Nine . . . line
Ten . . . den.

Old Roger



Old Ro-ger is dead_ and lies in his grave,



lies in his grave, lies in his grave, Old Ro-ger is dead_ and



lies in his grave, Heigh ho, lies in his grave.

2. They planted an apple tree over his head.
Over his head, over his head.
They planted an apple tree over his head.
Heigh ho . . . over his head.
3. The apples grew ripe and they all tumbled down.
All tumbled down, all tumbled down.
The apples grew ripe and they all tumbled down.
Heigh ho . . . all tumbled down
4. There came an old woman a picking them up
5. Old Roger got up and he gave her a poke
6. This made the old woman go hippety hop

✓ Michael Finigin

Merrily *mp* $\frac{3}{8}$

There was an old man called Mich-ael Fin-ni-gin,
was an old man called Mich-ael Fin-ni-gin.

He grew whis-kers on his chin-i-gin, The wind came up and
He kicked up an aw-ful din-i-gin, Be-cause they said he
blew them in-i-gin, Poor old Mich-ael Fin-ni-gin. (Be-gin-i-gin.) 2. There
must not sing-i-gin, Poor old Mich-ael Fin-ni-gin. (Be-gin-i-gin.) 3. There

1. There was an old man called Michael Finigin
He grew whiskers on his chinigin
The wind came up and blew them inigin
Poor old Michael Finigin (Beginigin).
2. There was an old man called Michael Finnigin
He kicked up an awful dinigin,
Because they said he must not singigin
Poor old Michael Finigin (Beginigin).
3. There was an old man called Michael Finnigin
He went fishing with his pinigin
Caught a fish but dropped it inigin
Poor old Michael Finigin (Beginigin).
4. There was an old man called Michael Finigin
Climbed a tree an scraped his shinigin
Took off several yards of skinigin
Poor old Michael Finigin (Beginigin).
5. There was an old man called Michael Finigin
He grew fat and then grew thinigin
Then he died, and had to beginigin
Poor old Michael Finigin STOP! (*shouted*).

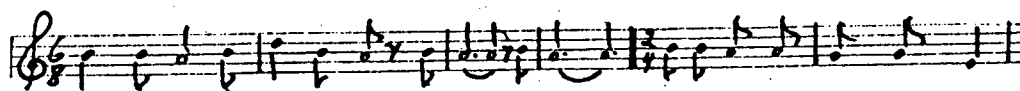
Mother Earth



Mother Earth! Mother Earth! take our seed and give it birth!
Father Sun! Gleam and glow! until the roots begin to grow!
Sister Rain! Sister Rain! shed they tears to swell the grain!
Brother Wind! breathe and blow, then the blade green will grow!
Earth and Sun, Wind and Rain! turn to gold the living Grain!

Text : Eileen Hutchins. Music : Elisabeth Lebet

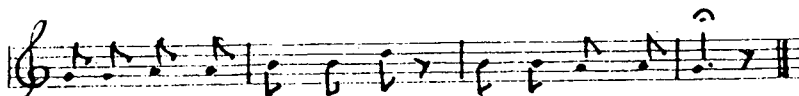
Fall



Where do all the daisies go? I know! I know! Underneath the snow they creep
Where do all the birdies go? I know! I know! Far away from winter snow



nod their little heads and sleep. That is where they go!
to the fair, warm south they go. That is where they go!

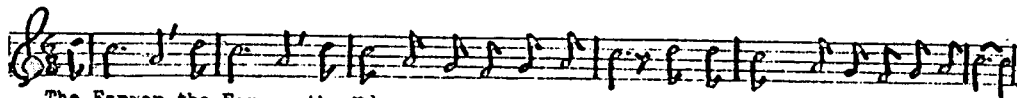


In the springtime out they peep, that is where they go!
There they stay till daisies blow, that is where they go!

Music : Elisabeth Lebet



Working



The Farmer, the Farmer, the Farmer is sowing his seed, in the field he is sowing his seed.

The Farmer, the Farmer, the Farmer is sowing his seed, in the field he is sowing his seed.

The Reaper is cutting the hay, in the meadow is cutting the hay.

The Gardener is digging the ground, in the garden is digging the ground.

The Woodsman is chopping the tree, in the forest is chopping the tree.

The Fisher is drawing his nets, in the sea he is drawing his nets.

The Builder is laying the bricks, in the wall he is laying the bricks.

The Cobbler is mending the shoes, in the shop he is mending the shoes.

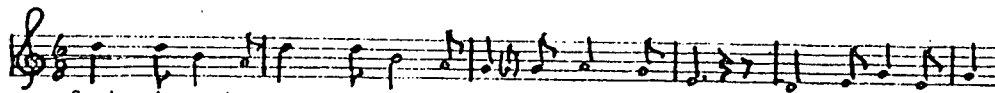
The Miller is grinding the corn, in the mill he is grinding the corn.

The Baker is kneading the dough, in the kitchen is kneading the dough.

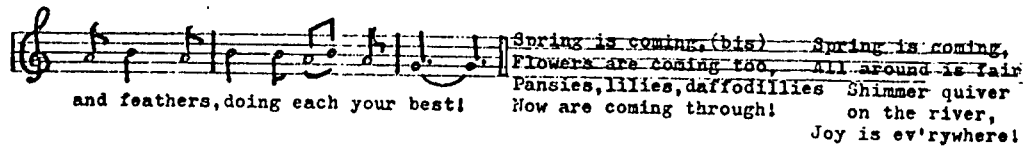
The Mother is rocking her child, in her arms she is rocking her child.

Text : Molly de Havas. Music : Elisabeth Lebret

Spring Is Coming



Spring is coming, spring is coming, birdies build your nest! Weave together straw



Spring is coming, (bis) Spring is coming,
Flowers are coming too, all around is fair
Pansies, lillies, daffodillies Shimmer quiver
and feathers, doing each your best! Now are coming through! on the river,
Joy is ev'rywhere!

Music : Elisabeth Lebret

Step We Gaily

Joyfully

mf



Step we gai-ly on we go, Heel for heel and toe for toe,



Arm in arm and row on row, All for Mai-rie's wedding.

VERSE



1. O- ver hill-ways up and down, Myrt-le green and brack-en brown,

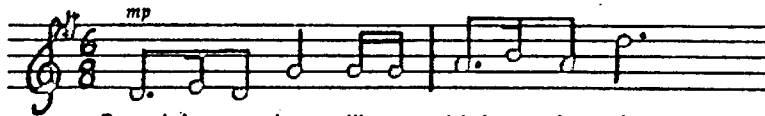


Past the shielings through the town, All for Mai-rie's wed-ding.

- | | |
|--|---|
| 2. Red her cheeks as rowans are
Bright her eye as any star
Faires of them all by far
Is our darling Mairie. | 3. Plenty herring, plenty meal,
Plenty peat to fill her creel,
Plenty bonny bairns as weel,
That's our toast for Mairie. |
|--|---|

Skye Boat Song

With a gentle lilt



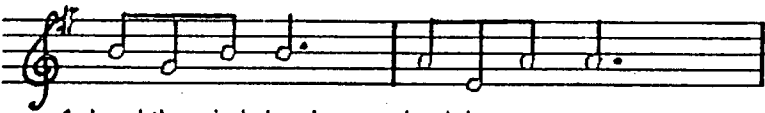
Speed, bon-ny boat, like a bird on the wing,



"On-ward" the sail-ors cry. Car-ry the lad that's



born to be king, O-ver the sea to Skye. Skye



1. Loud the winds howl, loud the waves roar,
2. Though the waves leap, soft shall ye sleep,



Thun-der-claps rend the air. Ba-ffled our foes
O-cean's a roy- al bed. Rock'd in the deep,



stand by the shore, Fol- low they will not dare. (Chorus)
Flo- ra will keep Watch by your wea-ry head. (Chorus)

Nuts In May

Here we go ga-ther-ing nuts in May, nuts in May, nuts in May;

Here we go ga-ther-ing nuts in May, on a cold and fros - ty morn - ing.

Waken Sleeping Butterfly (birthday song)

With a rocking rhythm

mp

1. Wa- ken sleep- ing but- ter- fly, Burst —
2. Birth- day sun break through the clouds, Shine —

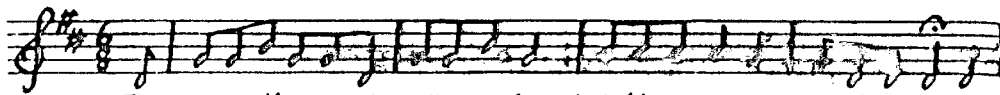
— your nar- row pri- son;
— on joy and sor- row;

Spread your gol - den wings and fly
Life and light for earth to- day;

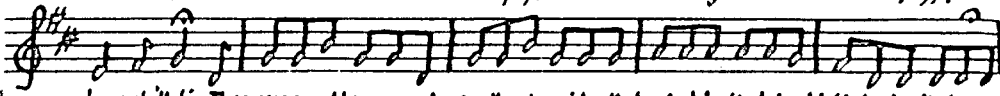
cresc

For the sun has ri - sen.
Star of love to- mor - row.

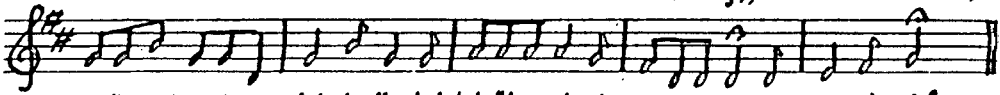
✓ There Was An Old Woman



There was an old woman who swallowed a fly, I don't know why she swallowed a fly, per-



haps she'll die. There was an old woman who swallowed a spider that wriggled & jiggled & tickled inside her, she



swallowed the spider to catch the fly, but I don't know why she swallowed the fly, perhaps she'll die?

There was an old woman who swallowed a fly.
I don't know why she swallowed a fly.
Perhaps she'll die.

There was an old woman who swallowed a spider.
That wriggled and jiggled and tickled inside her.
She swallowed the spider to catch the fly.
I don't know why . . .

There was an old woman who swallowed a bird.
How absurd, she swallowed a bird.
She swallowed the bird to catch the spider,
That wriggled and jiggled and tickled inside her.
She swallowed the spider to catch the fly.
I don't know why . . .

There was an old woman who swallowed a cat.
Fancy that! She swallowed a cat.
She swallowed the cat to catch the bird,
She swallowed the bird to catch the spider,
That wriggled and jiggled and tickled inside her.
She swallowed the spider to catch the fly.
I don't know why . . .

There was an old woman who swallowed a dog.
She went the whole hog and swallowed a dog.
She swallowed the dog to catch the cat,
She swallowed the cat to catch the bird,
She swallowed the bird to catch the spider,
That wriggled and jiggled and tickled inside her.
She swallowed the spider to catch the fly.
I don't know why . . .

I know an old woman who swallowed a cow,
I wonder how she swallowed a cow.
She swallowed the cow to catch the dog,
She swallowed the dog to catch the cat,
She swallowed the cat to catch the bird,
She swallowed the bird to catch the spider,
That wriggled and jiggled and tickled inside her.
She swallowed the spider to catch the fly.
I don't know why . . .

There was an old woman who swallowed a horse.
She died, of course!

Head, Shoulders, Knees And Toes

(To be sung to the tune of "There is a Tavern in the town")

Head, shoulders, knees and toes,
Knees and toes,
Head, shoulders, knees and toes,
Knees and toes,
Eyes and ears and mouth and nose,
Head, shoulders, knees and toes,
Knees and toes.

GAMES

For the following games the desks could be pushed back against the walls of the classroom, or the games could be played outside.

Warm-up Class Movement Game 1

(The class are free to move anywhere in the room. They skip, hop, dance and stop on the last word. Anyone seen wobbling is out, but no-one is sent off for the first few tries.

I can skip and I can hop
I can dance and I can STOP!

Warm-up Class Movement Game 2

The children skip around the room. A witch is appointed who changes the rest of the children into frogs, as well as a fairy godmother who turns them from frogs into birds who can fly freely. The children get the chance to move by crouching, hopping and flying. Useful as a breather after a session of hard mental work.

Singing Game

(A ring is threaded onto a long circular cotton thread. The children sit in a circle and sing as they secretly pass the ring from one to another, hand to hand along the thread. When the singing stops someone has to guess who is holding the ring).

Small ring small ring wandering around
See in whose hand you'll be found
Where are you? Where are you?
See my child if you guess true.

The Wild Beast Game

This is a game to build courage. A "wild beast" is appointed and made to hide behind a desk. The children are told the rules. They walk up to the wild beast chanting the verse given below. From the words "not at ONE" they must step in a short-short-LONG three-step rhythm, accenting the third beat. At the words "At eleven he knocks" everyone must freeze (be ruthless about this; no weakness is allowed!) No-one, wild beast or children, may move until the teacher says the words "At 12 he COMES". The children can then run to the blackboard or other previously designated safe place to escape being caught.

When the number of children not yet caught becomes small, the teacher can instruct the many wild beasts to catch them gently, and the children to allow themselves to be caught. There will often be a child who will not play the game. She can be designated the angel who watches until everyone is caught. Then while they all lie "asleep" she touches each on the forehead to enable him or her to regain her human nature. The game may sound frightening, but it builds courage and the three-step rhythm balances the children. — *Game by Molly von Heider*

Chanting Verse

To be chanted while walking freely about in the "garden":

We will go for a walk in our garden fair

To see what we can see.

I've heard it said there's a wild beast there

Who will gobble up you and me.

When- will-he-come?

Not-at-ONE

step in short-short-long rhythm

Not-at-TWO

Not-at- THREE . . .

up to ten

At eleven he KNOCKS

At twelve he COMES!

Movement Game with Actions

The children start in a circle, crouching and jump up as high as they can. They then turn to one side and, in succession, hop round in a circle, trot with their arms out wide like hawks, then swoop forward at the child in front.

I crouch so low and leap so high
I think that I can touch the sky.
I can hop like a frog and a rabbit too.
I can soar like a hawk in the sky so blue.
And when I see a rabbit in front of me...
Oh goody, there's another rabbit for tea! — by Stan Maher

A-Hunting We Will Go

This little singing game gets the children moving in pairs and helps with learning the two times table. Form two lines. Nearest pair to teacher join hands and skip sideways back along the lines, then forward again to form an arch. The furthest pair from the arch join hands and lead the others through, divide, go round each side of the arch and walk to the back of the line, coming forward again to come back to their places. The tune is to that of *The Farmer Takes a Wife*.

A-hunting we will go
A-hunting we will go
Hey ho the derry-O
A-hunting we will go.

Concentration Exercises

Walk seven steps, but after each step forward one takes the next count backwards.

Walk forward 1 step

Walk back 2 steps

Forward 3 steps

Back 4 steps

forward 5 steps

back 6 steps

forward 7 steps

Repeat the game and clap on the accented step each time.

1	2	3	4	5	6	7
1	clap	3	4	5	6	7
1	2	clap	4	5	6	7
1	2	3	clap	5	6	7

etc.

When they know the exercise well, they can step backward on the step on which they clap.

Rhythmic Skipping Game

Skip To My Lou

Simply 2 $\frac{8}{8}$ mp

Lou, Lou, skip to my Lou;

Lou, Lou, skip to my Lou; Lou, Lou,

skip to my Lou; Skip to my Lou, my dar - ling. FINE

1. Lost my part - ner, what'll I do? Lost my part - ner,

2. I'll find a-nother one pretty as you, I'll find a-nother one

what'll I do? Lost my part - ner,
pretty as you, I'll find a-nother one

what'll I do? Skip to my Lou, my dar - ling.
pretty as you, Skip to my Lou, my dar - ling. D.S.

MEMORY AND CONCENTRATION GAMES

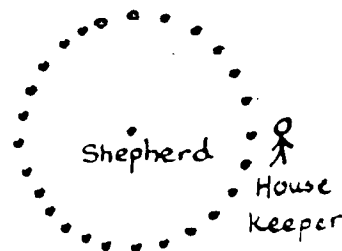
Kim's Game and Variations

- (a) Class to have paper and pencil ready. Teacher shows them a number of objects (unpacks from box or tips out). Puts them back into box and closes it. Class to list as many as possible. Std 2 - 5.
- (b) Same game but they don't write. Sub B - Std 1.
- (c) Seek : Don't Speak: Teacher sends 6-8 pupils out of classroom, having shown them an object. She hides the object and calls them back. When they return they look for the object (eyes only) and as soon as they spot it they sit on the carpet. When all 6-8 are on the carpet the 1st one to have spotted it goes to fetch it. He or she then hides it for the next 6-8. The rest of the class have to resist the temptation of looking at it. *N.B. Object must be visible at all times.* Sub A.
- (d) Teacher shows class an object then sends 6-8 out. She conceals object (remainder of class know where) and calls 6-8 back again. They each have two questions to establish hiding place - e.g. Is it IN something? Class reply NO, etc. Std 1. (Good for prepositions.)
- (e) Reverse of (d). Teacher shows hiding place but not object. Questions are: IS IT ROUND? etc. Maybe for older children, Std 1 up.

Have You Seen My Sheep?

Variation of "I wrote a letter to my love"

Shepherd: Have you seen my sheep?
Housekeeper: What is it wearing (he or she)
Shepherd: Describes
 Sheep starts running and housekeeper chases.
 If sheep arrives home he sits down.
 If sheep is caught he sits in pen.
 Housekeeper becomes shepherd.
 Sub A +.



Simon Says 'Do This . . .'

Teacher gestures, class copy, but when Simon says "DO THAT" class don't move.
Sub A. (This doesn't need space.)

Variation: Simon says 'All birds fly' and calls species of birds, e.g. 'Eagles', 'Seagulls', 'Ducks', 'Cows' — on 'Cows' they must freeze.

Simon says 'All insects crawl', etc. This would be for older group.

Sequencing Exercises

Teacher calls one child and gives 3, 4, 5 instructions, according to age and ability.

Example : Go to the door (1), touch the handle (2), go to the board (3), pick up the duster and a piece of chalk (4 & 5) and bring the duster to me (6).

The rest of the class observe in silence. If the child can't do it, somebody else is called to help out. Be careful not to give too many instructions to the weaker pupils. This can also be done privately with pupils who have difficulty with sequencing in spelling etc.

Chalk Game

You will need 3 pieces of chalk or crayon of different colours. Pupils must know the colours before game starts. Pupils sit in ring — close together — hands behind back (EYES CLOSED). Teacher (later winner of game) goes around behind the pupils touching each hand and gives a piece of coloured chalk to three different children.

EYES REMAIN CLOSED : HANDS TO THE FRONT CLASPED.

When teacher says "you may peep", all peep into clasped hands, whether they have chalk or not. Teacher then calls one child to start.

Child 1: "Mary, do you have chalk?"

Mary: "No!" (so she has a turn)... "Robert do you have chalk?"

Robert: "Yes"

Mary: "Is it red chalk?"

Robert: "No" (so he has a turn) "Clara do you have chalk?"

Clara: "Yes"

Robert: "Do you have red chalk?"

Clara: "Yes" (so Robert gets the chalk and has another turn).

Robert: "Mary do you have chalk?"

Mary: "Yes"

Robert: "Mary do you have green chalk?"

Mary: "No" (so she has a turn) "Robert do you have the red chalk?"

Robert: "Yes" and gives it to Mary.

The object is to get all 3 pieces.

PLAYS

A note on the Xhosa plays

Intshontso Lengonyama (Lion Cub), is a first play for Sub B (Grade 2) children. It is followed by *Intsomi* (The Old Woman and the Pig) for Standard 1 children and *Ingon-yama Endleleni* (The Lion on the Road). The texts for all plays are given below in Xhosa and in English. I have been teaching Xhosa as a third language, in two periods a week which are needed for doing other work besides the plays. On this basis, each play has been a term's work.

Lion Cub introduces greetings and animals and *The Old Woman and the Pig* takes these further. Both plays use the young child's natural imitative faculty and make much use of repetition. They are thus very useful for building vocabulary in second and third language teaching. They could be used in English, Xhosa, Afrikaans, Zulu, Sotho or any other language for this purpose and can be adapted freely. Every child learns every part and only later can the parts be individualised.

I have found that the value of using plays to teach third language is that because they engage the child through the feelings, one can make much more progress than through teaching through written exercises on paper, or through head work. I estimate that it would take three times as long to teach the language used in these plays in these other ways. — *Eefke Young*

Intshontsho Lengonyama (Lion Cub)

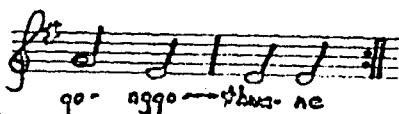
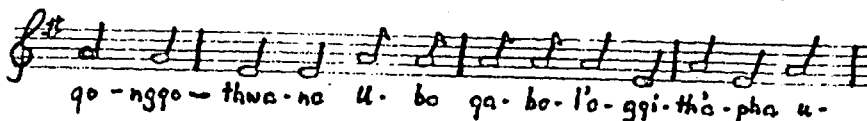
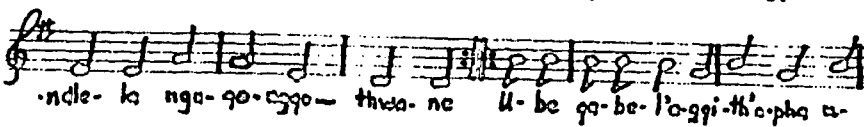
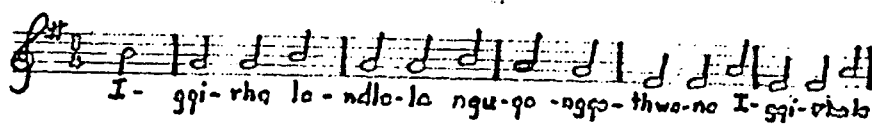
A first Xhosa play for Sub B children

by Eefke Young

The children sit in a circle with simple instruments (cans filled with stones, bottles, rubber pipes, sticks, a marimba, etc.) Dawn is breaking. They sound the arrival of the dawn, getting louder all the time. Each child represents an animal. Each child speaks his or her part in different voices and tones depending on what is required and the mood of the animal.

They sing *Uqongqothwane*.

Uqongqothwane



Then the Lion Cub speaks :

Intshontsho	Molweni nonke. Yintoni le iphezulu?
Bonke	Inkhulu. Isangqa Ishushu Igolide.
Intshontsho :	Molo.

(Children form a half circle around the lion cub. Half of the children form a caterpillar and walk about, left-right).

Umnyiki : Molo 'ntshontsho lengonyama!

Intshontsho : Ngubani igama lakho?
 Umnyiki : Ndingumnyiki
 Intshontso : Unjani wena?
 Umnyiki : Ndisaphila enkosi! Unjani wena?
 Intshontsho : 'ndisaphila enkosi kakhule mnyiki yintoni le phezulu?
 Umnyiki : Ndilusizi andiyazi. Sala kakuhle.
 Intshontsho : Hamba kakuhle mnyiki.

The caterpillar worms its way off and sits down. The second half of the semi-circle of children mentioned earlier divides. Some children form a tortoise and come on khohlo-kunene, left-right, accompanied by music on marimba or xylophone.

Intshontso : Ooo. Molo.
 Ufudo : Molo 'ntshontsho lengonyama.
 Intshontsho : Ngubani igama lakho?
 Ufudo : Ndingufudo.
 Intshontsho : Unjani wena?
 Ufudo : Ndisaphila enkosi. Unjani wena?
 Intshontsho : Ndisaphila enkosi. 'fudo, yintoni le iphezulu?
 Ufudo : Ndilusizi, andikwazi. Hamba kakuhle
 Intshontsho : Hamba kakuhle 'fudo.

All the children come on jumping like rabbits. They sing Song 2 in a circle around the lion cub.

Song 2 : Uvundla ne tshontso
 zi'ya wa leqana, zi'ya wa leqana
 Esithi growl, growl, growl
 Esithi growl, growl, growl

The cub then plays "cat and mouse". He is inside the circle and three "rabbits," one after another, run around outside and he catches them. One important rabbit remains (Umvundla)

Intshontso : Molo.
 Umvundla : Molo 'ntshontsho lengonyama.
 Intshontsho : Ngubani igama lakho?
 Umvundla : yIntoni? (ushukumisa intloko yakhe) (*shakes his head*)
 Intshontsho : Ngubani igama lakho?
 Umvundla : yIntoni?
 Intshontsho : Ngubani igama lakho?
 Umvundla : Andinakuba ngoba intakumba iphakathi endlebeni yam.
 Sala kakuhle.

*The children — each with a shadow — enact the poem.
 Spoken in a sly and sneaky voice with sly and sneaky actions.*

Shadow poem

Isi thunzi sam
 si' kwandim
 Ndibetha intloko yam
 naso sibetha intloko
 ndi jonga ngasekhohlo
 naso sijonga ngasekhohlo
 ndijonga ngase kunene
 naso sijonga ngase kunene
 ndiya tsiba
 naso siya tsiba
 senze 'nto esenziwa ndim!

Poem in English

This is my shadow
 It belongs to me.
 I nod my head
 It nods its head
 I look to the left
 It looks to the left.
 I look to the right
 It looks to the right.
 I am jumping
 And it is jumping.
 Whatever I do, it does like me!

Udyakalashé : Molo 'ntshontsho lengonyama. Ndingudyakalashé. Un-
 jani wena?
 Intshontsho : Molo 'dyakalashé. Ndisaphila enkosi. Wena?
 Udyakalashé : Ndisaphila enkosi.
 Bonke : 'dyakalashé yintoni le iphezulu?
 Udyakalashé : Tyhini! yingonyama enkulu, uzaka kutya,
 uzakukutymza.
 Uzakuku bulala.

The lion cub cowers. the children fall down at the words 'uzakuku bulala'. Then they rise and quickly make a circle and begin to sing 'nkosi sikelele'. The lion cub enters the circle and so does a little springbok.

- Intshontsho : Ndiyayoyika!
- Bonke : nkosi sikelele
- Intshontsho : Molo ngubani iyama lakho?
- Inyamakazi : Ndinguyama kazi.
ndiyoyokika kakhulu.
- Intshontsho : Molo, unzani wena?
- Inyamakazi : Ndiphilele enkosi.
- Intshontsho : Ndiyayoyika
- Inyamakazi : Kutheni?
- Intshontsho : Yintoni le?.
- Inyamakazi : Hayi 'ntshontsho le ngonyama, elo lilanga!
Ilanga lithanda zonke izinto ezidaliweyo.
Ukumkani unamandla.
Uzakukujonga uzakukuthanda.
- Bonke : nkosi sikelele
- Intshontsho : Yow yow! Ndiyavuya ukuva le nto! Enkosi kakhulu
'nyamakazi!

The Lion Cub

- Cub : Hello *everyone*.
What is that up there?
- All : It is big
It is round
It is hot
It is gold.
Oh good morning.
- Little worm : Good morning little cub.
- Cub : What is your name?
- Little worm : I am a worm!
- Cub : How are you?
- Little worm : I am fine thank you, and you?
- Cub : Fine thank you. Worm, what is that thing up there?
- Worm : I am sorry, I don't know.
- Cub : Good bye worm.
Hello.
- Tortoise : Hello little lion cub.
- Cub : What is your name?
- Tortoise : I am tortoise. How are you?
- Cub : I am fine thank you. Tortoise what is that thing up there?
- Tortoise : I am sorry but I don't know.
- Cub : Good bye tortoise.
Hello.
- Hare : Hello little lion cub.
- Cub : What is your name?
- Hare : What (*he shakes his head*)
- Cub : What is your name?
- Hare : What (*he shakes his ears*)
- All : What is your name?

Hare : I can't hear you because I have got a flea inside my ear.
Good bye. (*He goes out*)

Jackal : He is a rabbit. Hello little lion cub. I am a jackal. How are you?

Cub : I am well, thank you jackal. And you?

Jackal : I am well thank you.

Cub : Jackal, what is that thing up there?

Jackal : Goodness me it is a big lion.
He is very strong.
He will crush you.
He will kill you.

Cub : I am afraid!

Song : 'nkosi sikelele'

Cub : Good morning. What is your name?

Deer : I am the springbok.

Cub : How are you?

Little buck : I am fine thank you. How are you, little cub?

Cub : I am afraid.

Buck : Why?

Cub : What is that? (*Points to sun*)

The buck laughs : No little lion cub, that is the sun. It will not kill you.
It loves all living creatures.
He will take care of you.
He will love you.

Song : 'nkosi sikelele'.

"Intsomi" (The Old Woman and the Pig)

A Play for Standard 1 Children

by Eefke Young

The children sit in position on a stage or in a room. Use the whole room for the play. At the back of the stage area is a gate and in front is a child representing a pig. A river and a fire appear elsewhere, as well as a skipping rope. There are also cats and mice in the play. Each of these is acted by a number of children. This play was performed by 27 children. If you have a much larger class, either add more children to each character (rope, gate, river, etc.) except for the pig and the old woman, or divide the class in half and let each half perform the whole play in turn while the others watch. There are three songs in the play. Any songs or music can be used. The play has a flexible format.

- Bonke : Kwathi ke kalokko ngantsomi. Kwakukho ixhegokazi. Lachola iranti. Lathenga ihagu emalakeni.
- Ihaga : Ndi tye bile. Amehlo amancimci . Umsila wam ogoso goso.
- Bonke : Lahamba nayo. Lakufika esangweni, ihagu ayivumi ukungena esangweni.
- Ixhegokazi lathi : Hagu ngena esangweni!
- Ihagu : Hayi, hayi!
- Bonke : Umfazi uyabheka. Ubizainja.

Song. (Tune : 'Where oh where has my little dog gone?')

Iphiinja yam iphi
uneendle futshane nomsila omde
iphiinja yam iphi?

- Ixhegokazi : injayitya le hagu!
- Bonke : Le hagu ayivumi ukungena esangweni.
- Inja : Hayi, hayi!
- Bonke : Umfazi uyabheka. Ubiza intonga.
- Ixhegokazi : intonga, 'ntonga betha le'inja.

Bonke : inja ayivumi ukutya le 'hagu.
ihagu ayivumi ukungena esangweni.

Intonga : Hayi, Hayi.

Bonke : Umfazi uyabheka. Ubiza umlilo.

Ixhegokazi: 'mlilo, 'mlilo tshisa le'ntonga.

Bonke: intonga ayivumi ukubetha inja
inja ayivumi ukutya ihagu.
ihagu ayivumi ukungena esangweni.

Song (Tune : ' London's Burning')

Umzi watsha, Umzi Watsha
Kangele Phaya, Kangele Phaya
Umlilo, Umlilo
Galela Manzi, Galela Manzi

Umlilo : Hayi, hayi.

Bonke : Umfazi uyabheka. Ubona amanzi.

Ixhegokazi : 'manzi, manzi cima lo 'mlilo.

Bonke : umlilo awuvumi ukutshisa intonga.
intonga ayivumi ukubetha inja.
inja ayivumi ukutya ihagu.
ihagu ayivumi ukungena esangweni.

Song

Kani bone nangu manzi
oohoo hoo hoo
angena ehlathini
oohoo hoo hoo
ucim' isibane sam (x2)

Amanzi : hayi, hayi.

Bonke : Umfazi uyabheka. Ubiza inkomo.

Ixhegokazi : 'nkomo, 'nkomo sela la 'manzi.

Bonke : amanzi akavumi ukucima umlilo
umlilo awuvumi-ukutshisa intonga
intonga ayivumi ukubetha irja

- inja ayivumi ukutya ihagu
ihagu ayivumi ukungena esangweni.
- Inkomo :** Hayi, hayi
- Bonke :** Umfazi uyabheka. Ubiza intambo.
- Ixhegokazi :** intambo, 'ntambo rintyela le 'nkomo.
- Bonke :** inkomo ayivumi ukusela amanzi
amanzi akavumi ukucima umlilo
umlilo awuvumi ukutshisa intonga
intonga ayivumi ukubetha inja
inja ayivumi ukutya ihagu
ihagu ayivumi ukungena esangweni.
- Intambo :** Hayi, hayi.
- Bonke :** Umfazi uyabheka. Ubiza impuku.
- Ixhegokazi :** 'mpuku, 'mpuku tsheca le 'ntambo
- Bonke :** intambo ayivumi ukurintyela inkomo
inkomo ayivumi ukusela amanzi
amanzi akavumi ukucima umlilo
umlilo awuvumi ukutshisa intonga
intonga ayivumi ukubetha inja
inja ayivumi ukutya ihagu
ihagu ayivumi ukungena esangweni.
- Impuku :** Hayi, hayi

The woman cries. The cats appear. They ask :

- Kukubeka ntoni?
- Bonke :** Umfazi uyabheka. Ubiza ikati.
- Bonke :** impuku ayivumi ukutsheca intambo
intambo ayivumi ukurintyelo inkomo
inkomo ayivumi ukusela amanzi
amanzi akavumi ukucima umlilo
umlilo awuvumi ukutshisa intonga
itonga ayivumi ukubetha inja
inja ayivumi ukutya ihagu
ihagu ayivumi ukungena esangweni.

The woman cries.

Ikatis : Sicele ubisi
Woman : nalu bisi
Bonke : Ikati yayonga, yatsiba mpuku
 yajonga impuku
 yajonga intambo. Intambo.
 Yajonga inkomo. Inkomo.
 Ajonga amanzi. Amanzi.
 Wajonga umlilo. Umlilo.
 Yajonga intonga. Intongo.
 Yajongainja. Inja.
 Yajonga ihagu.

 Phela phela ngantsomi.

 Ikati ya tsiba

All go through the gate.

The Old Woman and the Pig

All : ~~Now~~ for a story. Once upon a time there was an old woman who picked up a pig. She bought a pig at the market. When she arrived at a gate, the pig refused to go through the gate!

Old lady : Pig go through the gate!

Pig : No, No!

Child 1 : The woman looked around. She called a dog.

Song : 'Where oh where has my little dog gone?'

Old lady : Dog eat this pig.

All : This pig will not go through the gate.

Dog : No, no!

Child 2 : The old lady looked around. She called a stick.

Old lady : Stick, stick, beat this dog.
This dog does not want to eat this pig.
This pig does not want to go through the gate.

Stick : No, no.

Song :

London's burning, London's burning
Call the engine, call the engine
Fire fire, fire fire,
Pour on water, pour on water.

Child 3 : The old lady looked around. She called the fire.

Old lady : Fire, fire burn this stick.

All : This stick does not want to beat the dog.
This dog does not want to eat the pig.
This pig does not want to go through the gate.

Fire : No, no!

Child 4 : The old lady looked around. She called the water.
Old lady : Water, water put out this fire.
All : This fire does not want to burn the stick.
 This stick does not want to beat the dog.
 This dog does not want to eat the pig.
 This pig does not want to go through the gate.

*Song : In the Xhosa version of the play the song used is
'Kani bone nangu manzi'. Any suitable song can be sub-
stituted.*

Water : No, no!
Child 5 : The old woman looked around. She called the cow.
Old lady : Cow, cow drink this water.
All : This water does not want to put out the fire.
 This fire does not want to burn the stick.
 This stick does not want to beat the dog.
 This dog does not want to eat the pig.
 This pig does not want to go through the gate.
Cow : No, no!
Child 6 : The old woman looked around. She called the rope.
Old lady : Rope, rope tie up this cow.
All : This cow does not want to drink the water.
 This water does not want to put out the fire.
 This fire does not want to burn the stick.
 This stick does not want to beat the dog.
 This dog does not want to eat the pig.
 This pig does not want to go through the gate.
Rope : No, no!
Child 7 : The old woman looked around. She called the mouse.
Old lady : Mouse, mouse gnaw this rope!
All : This rope does not want to tie up the cow.
 This cow does not want to drink the water.
 This water does not want to put out the fire.

This fire does not want to burn the stick.
This stick does not want to beat the dog.
This dog does not want to eat the pig.
This pig does not want to go through the gate.

Mouse : No, no!

Child 8 : The old woman looked around. She called the cat.

The woman cries. The cats appear. They ask :

Old lady : Cat, cat eat this mouse.

All : This mouse will not gnaw the rope.
This rope does not want to tie up the cow.
This cow does not want to drink the water.
This water does not want to put out the fire.
This fire does not want to burn the stick.
This stick does not want to beat the dog.
This dog does not want to eat the pig.
This pig does not want to go through the gate.

Cat : Woman come with milk!

Child 9 : The woman brought it.

Child 10 : She gave the cat the milk.

Child 11 : The cat drank the milk.

All : When it was finished it leapt up and stared at the mouse.
The mouse leapt up and stared at the rope.
The rope leapt up and stared at the cow.
The cow leapt up and stared at the fire.
The fire leapt up and stared at the stick.
The stick leapt up and stared at the dog.
The dog leapt up and stared at the pig.
... AND THEN ...
The pig leapt up and ran through the gate!

Ingonyama Endleleni (The Lion on the Road)

A Play for Std 2 children

- Umbhali Ngenye imini indoda nomfazi babesebenza kunye emasimini abo. Kamsinya umfazi wabeka umhlakulo wakhe phantsi wathi kumyeni.
- Umfazi 'Myeni ndifuna ukuya umama wam.
- Indoda Tychini, kwakhona!
- Umfazi Ewe.
- Indoda Kutheni?
- Umfazi kunyanzelekile!
- Indoda Inene. Kulungile. Tyalela umama wakho kodwa musa ukuthatha indlela ngasekunene wa ufika esiphambukeni. Laa ndlela inkulu, ibanzi. ayizimanga ukuyihanba, hayi ilula. Kodwa ingonyama enkulu ihlala kuyo. Indlela engasekhohlo imxinwa, inzima ukuyihamba kodwa iza kusindisa.
- Umfazi 'Sithandwa sam ndiza kuthatha indlela engasekhohlo.
- Indoda Kulungile. Sobonana, hamba kakuhle.
- Umfazi Sala kakuhle 'Sithandwa. Sobonana. (*uthatha usana lwabo uyaphuma.*)
- Indoda Yow, yow yow! Ndikholwa umfazi wam uza kuthatha indlela elula. Ndiqinisekile ngale nto! Mandihambe ndiyojonga. Mandi thathe imbira yam. Bonke abantwana benza indlela ngeengalo zabo. Umfazi uya phakathi kwabo.
- Bonke Umfazi wahamba, wahamba. Wafika esinambukeni.

Bonke abantwana bahlukana benza iindlela ezimbini enye imxinwa ayikho imithi, enye ibanzi inemithi. Umfazi wabukela iindlela ezimbini.

- Umfazi 'myeni wam undixelele ukuba ndilande indlela engasekhohlo. Kodwa ayinayo imithi. Ndishushu kakhulu. Mandi jonge enye indlela. Inemithi, ipholile. Ndishushu kakhulu. Ewe ndiza kuthatha le ndlela (*ngasekunene*)



	Hayi ndiza kuthatha le ndlela. (<i>ngasekholo</i>) Eyiphi enye?
Abantwana abasekunene	Ndiphonile! Yiza kum!
Abantwana abangasekhohlo abasekunene	Ndizakusindisa! Yiza kum! Le ndlela ilula.
Umfazi	Ewe ndishushu.
abangasekhohlo	Ayikho ingonyama le ndlela,
Umfazi	Le ndlela inde kakukhulu.
Ngasekunene	Yiza kum!
Ngasekhohlo	Yiza kum!
Umfazi	Ndishushu, ndidiniwe kakhulu! ndiza kuthatha indlela ngasekunene.
Bonke	Umfazi wahamba wahamba.

Abantwana bacula ingoma, Thula bhaba thula. Abantwana enza yi isangqa, kodwa abanye abantwana benza isangqa esincinci. Ingonyama izifihle phakathi kwaso. Ngesiquphe ingonyama itsibela ngaphandle.

Ingonyama ithetha ngeliswa elikhulu	Ndiza kukutya. Ndilambile!
Umfazi	ndincede, ndincede!

*Indoda iyavela. Idlala imbira yakhe, ecula. Bhombela . . .
. . . Abantwana bahlala phantsi, babetha umgangatho ngen-
qindi labo balandela isingqi seculo.*

Indoda	Bhombela bhombela, bhombela westimela x 2 Ubama wenzani x 2 efika endleleni. x 2
Bonke Ingonyama	Bhombela . . . njalo njalo.

iyaxhentsa
Ingonyama

Eli culo liyandimangaliso
Ndifuna ukucula.

Bonke bayacula.

Umbhali

Ingonyama ixhentsa icula. Indoda itsala umfazi wakhe imtsalele emva kwayo. Bonke bacula bayaxhentsa. Emva kwexesha indoda ifuna ukumka kodwa eleke xesha indoda ibuya umva ingonyama ayimamelanga inculo, ingonyama iye phambi kwendoda Indoda idlala ixesha elide, ediniwe.

Indoda icula
ngelizwi
elidiniwe

Bhombela . . .

Uvundla uyavela

Hey ssssss— yiza kum!
Ndinike imbira yakho.

Indoda

Enkosi kakhulu. Nantsi imbira.
'Mfazi masihambe!

*Abantwana bahlala ngamadolo abo benzela umvundla indlu
ngezandla zabo.*

Uvundla ubona
indlu yakhe

Yow! Lena indlu yenzelwe mna!

Ingonyama

Ndisikelele! Bendiqinisekile indoda bendiyibonile indoda ebetha imbira!

The Lion On The Road

- Storyteller : One day a man and his wife were working in one of their fields. Quite soon the woman put down her hoe and said to her husband:
- Woman : Husband, I want to go to my mother.
- Man : What, again?
- Woman : Yes!
- Man : Why?
- Woman : It is important.
- Man : Indeed. All right. Visit your mother but when you get to the cross-roads you must not take the road on the right. That road is big and wide, it is an easy road to walk on but a big lion lives on it. The road on the left is narrow and difficult to walk on, but it will be safe.
- Woman : Darling, I will take the road on the left.
- Man : Fine! See you soon, goodbye.
- Woman : See you, goodbye. *(She takes her baby and goes out)*
- Man : Yow, yow, yow. I think my wife will take the easy road. I am quite sure of this. Let me go and have a look. Let me take my imbirá.

All the children make a road with their arms. The woman goes between them.

- All : The woman walked and walked and arrived at the cross-roads.

All the children separate to make two roads, a narrow one which has no trees and a wide one which does have trees. The woman stares at the two roads.

Woman : My husband said I ought to follow the left hand road,
but it has no trees. I am very hot! Let me look at the
other road. It is cool and I am very hot.
Yes I will take this one (*on the right*).
No I will take this road (*on the left*).
Which one?

Children on the right : I am cool! Come to me!

Children on the left : I will be safe. Come to me!

Right side : This road is easy.

Woman : Yes and I am hot.

Left side : There is no lion on this road.

Woman : This road is very long.

Right side : Come to me!

Left side : Come to me!

Woman : I am hot and very tired. I will take the road on the
right-hand side.

All : The woman walked and walked.

*All the children sing "Thula bhabha thula." The children
make a half circle and some of them make a small circle.
The lion is hiding inside the small circle. Suddenly he jumps
out.*

Lion (in a loud voice) : I am going to eat you up ... I am very hungry!

Woman Help me, help me!

*Her husband appears. He is playing his mbira, and singing
"Bhombela Bantwana." They sit down and keep the beat
of the song.*

Man Bhombela, bhombela bhombela westimela x 2
What is mother doing x 2
Standing on the road. x 2

All join in.

The Lion dances. Bombela

Lion : This song is **powerful**.
I want to **si**ng.

Storyteller : The lion dances and sings. The man pulls his wife behind him. **Everyone is singing and dancing. After a long time the man wants to leave. When the man goes back the lion goes forward. This goes on for a long time and the man is getting tired.**

Man : Bhombela ... (sings with tired voice)

Hare appears : Hey *ssssss* come to me,
Give me your imbira.

Man Thank you very much. Here is the imbira.
Wife, let's be off.

Hare sings :

3rd song :

The children sit down on their knees and make a house with their arms for the hare.

Hare (sees the house) : Yow. This place is made for me. (*He disappears*)

The music stops immediately

Lion : Bless me! I am sure I saw a man playing his imbira!

AFRIKAANS PLAYLET

Here follows a playlet based on a tale from the Norse Mythology (Class 4 / Std 2). The gods live in Asgard, ruled by Odin and guarded by Thor and his hammer, "Mjolnir". He wakes up one day, however, to find it has been stolen. Loki, the trickster, is immediately sent to Jotunheim to retrieve it. (This is the abode of the Frost Giants, arch-enemies of the gods.) Despite his disguise, Loki is recognised by the giant, Thrym, who says he will return Mjolnir if he can have the beautiful Freya as his wife. She refuses and the gods decide Thor must go in her place — disguised as a bride! Thor behaves peculiarly at the wedding feast, which arouses Thrym's suspicions, but he is pacified by Loki, who reassures him it is simply out of eagerness for the marriage. Satisfied, Thrym then hands over the magic Mjolnir to his newly-wed "bride", as a wedding gift. Thor, of course, immediately dispenses with his veil, seizes the hammer and manages to overcome several Giants. (*The parts in the italics are read by the teacher.*)

Thor se Hamer

by Vida du Plessis

Karakters :

<i>Gode :</i>	Freya (Godin van Liefde)	<i>Reuse :</i>	Thrym
	Thor		(Ander Reuse)
	Loki		
	Heimdall (die Wyse)		
	(Ander Gode)		

Die Ysreuse het dikwels probeer om die Gode te oorwin, want hulle het die sonskyn en die blomme en voëls gehaat. Maar solank as wat Thor sy hamer gehad het, was Asgard veilig. Een oggend, egter, word hy wakker en Mjolnir is weg. Sy woede was vreeslik: weerlig het in sy oë geblits en sy stem het bebulder soos donderweer.

Freya : Bedaar tog my man. Ek is seker Loki sal dit kan terugvind.
Het jy oral gekyk? Kom, ek sal jou help soek.

Thor : Loki, Miolnir is gesteel — jy moet hom dadelik gaan soek. Vermom jouself in Freya se valkvere en vlieg na Jotunheim.

Daar sien hy die reus, Thrym, wat hom egter dadelik herken.

Thrym : Welkom, Loki. Hoekom is jy hier?

Loki : Jy weet hoekom ek hier is — jy het Thor se hamer gesteel en ek wil weet waar dit versteek is.

Thrym : *(Lag)* Agt my! onder die grond! Bring vir my vir Freya, Godin van Liefde, as my vrou en dan gee ek dit vir jou terug.

Loki vlieg terug na Asgard met die nuus.

Thor : Freya, gaan trek jou bruidstabberd aan. Dis al wat ons kan doen om Asgard te red.

Freya : Jy is seker laf! Dink jy ek sal met 'n reus gaan trou? Nooit sal ek na Jotunheim toe gaan nie! Julle sal 'n ander plan moet maak.

Thor en Loki gaan soek toe vir Odin om raad te vra. Maar dit is Heimdal, die Wyse, wat 'n plan gehad het.

Heimdal : As Freya dan nie wil gaan nie, laat Thor in haar plek gaan. Hy moet soos 'n bruid aangetrek wees, met 'n bruidsluier oor sy kop. Dan sal niemand hom herken nie.

Freya : Dit is 'n uitstekende idee! O, dit gaan 'n spektakel afgee!

Thor : Ek kan dit mos nie doen nie — almal sal vir my lag!

Maar die gode besluit dat hy moet gehoorsaam en so vertrek Thor (as bruid) en Loki (as dienskneg) na Jotunheim. Toe Thrym Thor se strydwa sien aankom, roep hy al die reuse bymekaar om sy nuwe vrou te verwelkom. Hy laat sy koeie met die goue horings en sy pikswart beeste ook kom, om die fees uitsonderlik te maak. Alles is voorberei om die skone Freya te ontvang en toe sy inkom, begin die fees.

Thrym : Genade! Freya het nou al 'n hele os en agt kabeljous opgeëet!

Loki : Freya is rasend honger — sy het van opgewondenheid vir agt dae lank niks geëet nie.

Dit stel vir Thrym tevrede en die fees gaan voort. Maar later lig hy die sluier op om sy bruid te aanskou. Hy skrik hom egter byna boeglam.

Thrym : Waarom is haar oë so skerp — dit is asof daar 'n vuur in hulle brand?

Loki : Freya het 'n hele week ook nie geslaap nie — nou is haar oë so gretig.

Thrym : Nou goed — hier is die hamer en nou is jy my vrou, lieflike Freya.

Thor : Aha! Nou het ek jou!

Thor maak nog baie reuse dood voor hy en Loki na Asgard terugkeer.

The following three simple classroom plays are based on the ancient folk stories collected by the brothers Jakob and Wilhelm Grimm. The stories should first be told and recalled with the pupils over a few days before doing the plays.

Briar Rose (Sleeping Beauty)

Form a circle and set the scene by telling the beginning of the story. "Once upon a time there was a king and a queen who longed for a child. One day, ..." Then begin the movement and singing by starting the first line which the children will quickly pick up, as both the words and the tune are repeated each time.

- 1 A king and queen longed for a child, for a child, for a child. A king and queen longed for a child ... for a child. (the last phrase is sung a little slower and the tune is left hanging in the air.)
- 2 The frog said "You'll have a daughter fair, daughter fair, daughter fair." The frog said "You'll have a daughter fair ... daughter fair."
- 3 "Ah," said the king, "great joy is ours, joy is ours, joy is ours." "Ah," said the king, "great joy is ours ... joy is ours."
- 4 Twelve fairies came to wish her well, wish her well, wish her well. Twelve fairies came to wish her well ... wish her well.
- 5 Eleven of them gave their gifts, gave their gifts, gave their gifts, eleven of them gave their gifts ... gave their gifts.
- 6 In came a wicked fairy bold, fairy bold, fairy bold. In came a wicked fairy bold ... fairy bold.
- 7 Use a spindle and meet your doom, meet your doom, meet your doom. Use a spindle and meet your doom ... meet your doom.
- 8 No, she shall sleep for a hundred years, hundred years, hundred years. No, she shall sleep for a hundred years .. a hundred years.
- 9 A hedge grew up around the walls, around the walls, around the walls. A hedge grew up around the walls... around the walls.
- 10 Brave princes tried to rescue her, rescue her, rescue her. Brave princes tried to rescue her ... rescue her.
- 11 When the time was right there came a prince, came a prince, came a prince. When the time was right there came a prince ... came a prince.
- 12 He kissed her and then she awoke, she awoke, she awoke. He kissed her and then she awoke ... she awoke.
- 13 All the castle came awake, came awake, came awake. All the castle came awake ... came awake.
- 14 They married and lived very happily, happily, happily. They married and lived very happily ... happily.

— *This version by Stan Maher*

The 12 Dancing Princesses

Tell the beginning of the story, which they must know beforehand. Children form a circle facing inwards.

Teacher Now we go down the secret passage.

*She leads them in a spiral and they end up facing outwards.
As they walk they sing :*

Come with me and dance with me
In the cool of Autumn
All the leaves are golden now
All the bells are ringing.
Ring, ring, ring a ding ding dong
Dance and sing together.
Ring, ring, ring a ding ding dong
In your shoes of leather.

Teacher Now we go through the land of the silver trees, the
golden trees and the diamond trees. We come to the lake,
shining and still in the moonlight.

*They "row" across the lake holding hands in a circle, now
facing outwards and doing looping, watery "l" shapes with
their arms joined.*

Song : Row, row, row your boat
Gently down the stream
Merrily, merrily, merrily, merrily
Life is but a dream.

*They come to a castle in a lake. Music calls them into a dance.
They pair off. Girls curtsey, boys bow, to one another.*

Little sister dance with me
Both my hands I give to thee
One to the left and one to the right
Round and round, you are so light
With my hands I clap, clap, clap
With my feet I tap, tap, tap.
One to the left and one to the right
Round and round, you are so light.

Teacher

We are still in the other land. We have danced till three in the morning and our shoes are full of holes.

They form a circle and row back to the shore singing "Row, row, row your boat" again.

They climb the staircase to their own palace. They walk a spiral again while singing and end up in a circle facing inwards.

Song :

Wearily, wearily, climb into bed
Tired our feet and sleepy our heads.
Dancing and singing the whole night away,
Now we must go, for soon it will be day.
Sleeping and dreaming for now are the best.
Wearily now we will go to our rest.

Teacher

Now we are back in our own land again.

— *Contributed by Rachel Louw*

The Water Of Life

These are the actions and story line for the play based on the story "The Water of Life," in the Brothers Grimm collection.

1 Form a circle.

Teacher speaks: "The old king is dying and only the Water of Life can save him. Pray God he be saved, for we need his great wisdom."

Teacher leads the children, who move outward as a circle and extend their arms sideways: "The sun came up in the morning and everyone rejoiced that the king was better."

2 Move in toward centre. Teacher: "Then the sun went down and everyone was sad."

3 (Repeat 1 and 2)

- 4 Teacher: "The king's youngest son goes off to find the Water of Life."
Riding on horseback: "Off we go for the Water of Life."
- 5 We come to a great valley with a narrow stone bridge going from one mountainside to another. Cross the chasm on an imaginary line on the classroom floor, drawn in chalk if necessary. ("Be careful you don't fall into the chasm").
- 6 We arrive at a castle and knock on the gates. We are forced to throw loaves of bread to two lions guarding the gates.
- 7 We enter the castle and walk through a hall of statues which are really enchanted princes. The children freeze at teacher's call until released a few moments later.
- 8 We take the magic sword we find in the hall. Go down steps into a dungeon to find the Water of Life.
- 9 We avoid the witch on the stairs by hopping over sticks laid out on the floor. Teacher chants quickly as children step over sticks: "What's the good of being clever if you're clumsy?" Anyone who steps on a stick is captured by the witch until someone can go down without stepping on a stick and rescue him or her.
- 10 We ride home on horseback and cross the great chasm.
- 11 An enemy army attacks the kingdom when the prince returns home, but the enemy falls as the sword taken from the magic castle is raised in the air.
- 12 We give the king the Water of Life. His life is saved, to enable him to continue to lead his people with his great wisdom.
- 13 Repeat expansion and contraction exercise in 1 and 2. Moving outward:
Teacher: "The Water of Life has been found and the King is saved."
Moving inward: Teacher: "Now the kingdom is safe and everyone can rest."

— Molly von Heider, Emerson College

Grammar Play

Cast of Characters :

Nouns	Adjectives
Children	Verbs
Chorus	

Scene : A room with chairs.

Chorus : Long ago when the earth was young,
Adam named all things beneath the sun,
Everything you see or hear,
Smell, taste, think, love, or fear.

Stones — flowers — trees,
Animals — birds — bees,
Man — girl — boy,
Love — hate — joy,
Adam named them everyone.

Nouns (seated on their thrones) :

We are those names,
For we are NOUNS.

Children : You are surely the heads of the House of Grammar;
We can tell by your wise and lordly manner.
You have such a very important air,
But we can only stand and stare.
How can we find out more about you?
A name alone is not enough.

Adjectives : We'll tell you if they are kind or rough,
Ugly, lovely, gentle, or gruff;
Blue, green, yellow, or red;
Straight or crooked, alive or dead.
We can feel this immediately
For DESCRIBING WORDS are we.

Children : Adjectives! Well we know you,
For we are sometimes bright and sometimes blue,
Lazy and sleepy,
Happy and weepy,
Noisy, chatty, silly, giggly,
Quiet, careful, merry, wriggly.

Verbs :

Don't stand and talk, chatter and natter,
Get on and do, that's all that matters.
We are VERBS, always in action;
In names and descriptions
There's no satisfaction.
We learn, we read, we knit, we write,
We swim, we jump, we wrestle and fight —
There is nothing in all the wide world we can't do.

Children :

We will run, somersault, and jump with you,
But we need Nouns and Adjectives too.
Nouns give us your knowledge;
Adjectives help us to feel the right and the wrong;
Verbs teach us to do and not to dream.

All :

Adverbs and Prepositions too. We could show you,
But we only have time to present these three
Of our Grammatical Company.

— *from Elmfield School.*

Working With Numbers

In the first grade of a Waldorf School the children are usually introduced to number first in its qualitative aspect, through stories. All teachers have their own approach of which the following is an example, presupposing the intimate mood of a teacher with her class. Ed.

The Birth Of Number

By Elana Freeland

WHEN THE WORLD had just been made, God decided to make someone to enjoy it, someone God-like and world-like at the same time. So on that first day for that first someone, God fashioned a body. It had a head with a mouth in it, and it had a belly button with a chest and stomach and back growing all around it. God looked at it lying there, all fresh like a newborn baby, but not moving at all. Something was missing. God was too tired to think any more, so he laid down to rest until the first tomorrow.

On the second day, when dark had been separated from light and night from day and the earth from the sky, God gave to the head two ears, so that when he had something to say to the creature, whether from the right side or the left, it could hear him. It was when the ears were done and God said a warm "Hello" that the mouth, which God thought was only good for eating, said, "Hello, my maker. Please give me light that I might see." After God had overcome the surprise and delight that his creature not only could hear him but also could speak to him, he called out to Father Sun to give light to his creature, and so Father Sun sent two of his rays down into the creature's head and created two eyes which could blink open and shut, open and shut. Then, two nostrils grew under the eyes so that the creature could smell the wonderful world of Nature which now it could see.

At last, Father Sun grew tired of ruling all day and laid down to rest. Mother Moon

then came out with her star children. In the twilight God was still looking down at the new someone, wondering what was still missing, when a star child drew near and reached out her arms and legs to touch the creature in exactly the same places. Two arms and two legs sprouted! The creature jumped up and stood on his two legs and walked about, swinging its two arms with joy.

Now God felt that the person was finished, so he stretched and yawned and called out, "Good night." But when he looked back at his new creature, he felt its loneliness and longed to give it another just like itself. And so it was! With but a thought of God, there stood another creature in the image of the first. One called herself Woman and the other called himself Man. The two lay down and cradled each other in their two arms and two legs.

On the third day, Woman and Man looked out at earth, sky, and sea. They turned to each other and loved each other so much that into the world was born the first child and that made three.

The family loved living upon the earth, under the sky, and beside the sea, but then realised that the four winds would come and bring their four seasons

Winter — Spring — Summer — Autumn

so they built a shelter with four walls, one to the north, one to the south, one to the east, and one to the west. It had windows with four sides and a door with four sides.

With the cold winters coming, when the north wind blew the sun far away, the family knew that earth, air, and water would not keep them warm or give them light in their shelter, so they invited fire into the world and into their hearths.

Now, they were so safe and warm and happy in their shelter that another child was born, and that made four.

Arms and legs of the people still had only stubs at their ends. One night, as they stood outside of their shelter looking up at Mother Moon and her star children, that same star who gave to them their arms and legs leaned down and saw that her work was not done. She wondered how the people could ever make their daily bread or shape beautiful things, how they would ever be able to play flutes or dance lightly on their legs or run as fleet as the wind. So she sent her five rays deep into the ends of their arms and legs. Out sprouted five fingers on each hand, and five toes on each foot. Before, the people were only able to see, hear, smell, and taste, but now they could touch, too!

Time passed. With their five-fingered hands, the people were able to build more beautiful houses, adding to their four walls a carved roof and floor. When winter came, from their windows they watched six-sided snowflakes fall and no two were alike. The six-petalled lily came like a trumpet to announce the end of winter and the coming of spring. All through the summer, they searched out the honeycomb and ate its sweet honey. As autumn returned, the people learned from the six-legged insects who worked hard to store food for the coming of winter.

More and more, the people turned to study their beautiful, wise world. They stood beneath the great arching rainbow and counted its seven colours

Red — Orange — Yellow — Green — Blue — Indigo — Violet

While they stood beneath its arch, the colours poured down into the people's skin and hair (and eyes and shared their riches with them. They looked at their reflections in pools of clear water and counted seven doorways to their heads.

Mother Moon leaned down and taught them that there were seven days in a week because of how long it took her to change her shape from being empty and hungry to full and round, and back again to empty and hungry.

On land, the people met the spider and counted her legs; in the sea, they dove to meet the octopus and counted her legs, marvelling that such different creatures

One on land, one in the sea
One small, one large
One crawling, one swimming
One biting, one blinding

had the same kind of bodies and the same number of legs. For a long time the people thought that the spider and octopus were wise and magical.

Whenever a new child was born to the people, they knew that it took nine months to come from its mother's womb. They wondered at this: Who told the child to come forth then? And why so late, when many creatures did not need to be so long in the making? Nine months was three full seasons, whereas most creatures took one or two seasons.

At night, the wisest people watched our nine ruling planets dance around our earth

Sun Mercury Venus Moon Mars Jupiter Saturn Uranus Pluto.

It is from our star-given ten fingers and ten toes that number has finally become ours. We turn to our world and the worlds circling around our world and we count and count and count ...

10 10's	=	100	(one hundred)
10 100's	=	1000	(one thousand)
10 1000's	=	10000	(ten thousand)
10 10000's	=	100000	(one hundred thousand)
10 100000's	=	1000000	(one million) ... and on and on

One night, when millions of stars filled the shining sky, one of the sons of Israel had a dream. His name was Joseph and he often dreamt. This night he dreamt of a cornfield in which the sun-ripened corn had been cut and tied into golden sheaves. Eleven sheaves stood in a circle around one that was much taller than they. The eleven bowed down, like subjects bowing before a king.

Now Joseph possessed a coat, woven of many colours, that had been given to him by his father.

When morning came, he put on his wonderful coat and told his dream to his brothers. There were eleven of them too! They wondered at his dream and what it could possibly mean.

Have you noticed how some of the stars in the night sky shine brightly beside one another, making picture patterns? These starry patterns move majestically across the sky each night, just as the sun does in the daytime. God has given different times and speeds for the planets but the twinkling stars all move across the sky together. And they are different for each month. Each month has its special starry pattern which is called a constellation.

There are twelve months moving through the year. Their names are:

January	February	March	April	May	June
July	August	September	October	November	December

Hands up those whose birthday is in January? ...February ...?

Now, while all this is happening the twelve starry patterns pass in turn across the very heights of heaven. Their names are:

The Ram	The Bull	The Twins	The Crab
The Lion	The Virgin	The Scales	The Scorpion
The Archer	The Goat	The Waterman	The Fishes

Now let's sing our song again, shall we? Elvira, would you give us the first note on your recorder, please, like you did this morning. That's it.

I'll sing you one, O,
Green grow the rushes, O ...

— *Elana Freeland is a class teacher at the Olympia Waldorf School, Washington.*

(For an alternative story for introducing numbers, see Part 2: First Steps in Arithmetic)

A Verse for Learning the Quality of Number

ONE is the biggest number about.
It holds lots of other numbers waiting to jump out.
When God started off the world with the sun
What did he choose? Number ONE.

TWO is a whole divided in half.
Light and dark, day and night.
Someone who's scared and someone who'll fight.
One-TWO, three-FOUR, five-SIX
Numbers like this have lots of tricks.

Number THREE means you and me and
Somebody else who wants to JOIN us.
Father-mother-BABY — 1-2-3.
God in heaven is Three in One,
Three are the Stars, the Moon and the Sun.

FOUR is as strong and as square as a door
Or the wall of a house.
Summer, autumn, winter, spring.
Four likes to have a jolly good fling.
He doesn't stop till he's been right round.
On top, on each side and the ground.

FIVE is a star up in the sky
That makes us want to stretch and fly.
Five fingers on each hand
Five petals on a flower,
Stretching and growing from hour to hour.

SIX is a number we all of us know.
Beetles and bees use it just so!
Six legs help a beetle walk;
Six walls make a bee's house.
Six can help you out of a fix.

SEVEN is a number close to Heaven.
Rainbows are made up of colours seven.
Seven years before Class One.
And in seven years more
Primary school is done.

EIGHT is the number for creatures that hide
Eight are the legs on a silky Spider
Eight more legs hide under the sea
Eight legs on the Octopus waiting for me!⁹



NINE is made up of three times three
Three choirs of angels to watch over me.
Nine is three long months times three
Nine months in which to receive a baby.

After you've counted up to TEN
The numbers all start from one again.
To count to a hundred is easy as pie.
Counting in tens makes the numbers race by.
A hundred is only ten times ten.
A thousand is 100 times ten again.
Numbers like these go on for ever.
Learning them makes us all quite clever.

→ Stan Maher

Alternative Verse for Introducing Number Qualities

All together we are class ONE
See, the whole wide world is one
And the brightly shining sun
Sheds its light on everyone.
All alone I stand as one
And my heart shall be a sun.

You and I, we are TWO
And many things together do.
On two feet we walk and stand
With two eyes we view the land.
Two ears to hear what wise men tell
Two hands with which to do things well.

Father, mother and child are THREE
And make one happy family.
As head and heart and limbs so strong
Make one good man who'll do no wrong.

Summer, Autumn, Winter, Spring,
FOUR different seasons to us bring.
From East and West, from South and North
The brother winds come blowing forth.

We make FIVE with our head
And our arms and legs outspread.
Now we are most like a star,
Shining brightly from afar.

We find SIX in all that is around
See, sparkling crystals in the ground
The honeycomb made by the bee,
Six-petalled flowers we also see.

The shining rainbow shows us SEVEN
As it stretches down from Heaven,
And the week has seven days
Taking us on different ways.

Wriggling spiders on EIGHT legs crawl
Spinning webs on every wall.
Octopus has eight legs too,
Four times as many legs as you.

NINE is a mystery hidden away
A secret to be revealed one day.

TEN fingers have we on two hands.
Ten toes, as on two feet we stand.
For ten contains within two fives
Which we'll remember all our lives.

— Anon

Counting Verses

Counting with Actions :

One Two Buckle My Shoe

One two, buckle my shoe
three four, knock on the door
five six, pick up sticks
seven eight, lay them straight
nine ten, a big fat hen
eleven twelve, dig and delve
thirteen fourteen, maids a-courting
fifteen sixteen, maids in the kitchen
seventeen eighteen maids a-waiting
nineteen twenty, my plate's empty.

Farmer Jackson Has on his farm :

1	dog
2	cats
3	goats
4	pigs
5	hens
6	cows
7	geese
8	ducks
9	sheep
10	lambs . . .

. . . and hidden away, where nobody sees
a hundred hundred honey bees!

Counting Backwards

Start at any number depending upon time available, size of class and the children's ability to count backwards. Actions should be incorporated into these songs and verses. Songs like:

Ten green bottles hanging on the wall
Ten green bottles hanging on the wall
And if one green bottle should accidentally fall
There'll be nine green bottles hanging on the wall.

Nine green bottles hanging on the wall . . . *etc.*

There were ten in the bed
And the little one said,
"Roll over, roll over,"
So they all rolled over
And the one fell out
There were nine in the bed
And the little one said,
"Roll over, roll over,"
So they all rolled over
And the one fell out
There were eight in the bed
And the little one said...

(and so on down to the last one)
...There was one in the bed
And the little one said,
"GOOD NIGHT!"

Three little frogs sitting on a well
One leaned over and down he fell.
Froggie jump high; froggie jump low
Two little frogs jump to and fro . . . *etc.*

Ten little leaves so bright and gay
Were dancing on a tree one day (all children sway)
The wind came blowing through the town (all blow: "phew")
One little leaf came tumbling down. (one leaf flies)
Nine little leaves so bright and gay . . . *etc.*

Another story for teaching the four processes . . .

The Four Brothers

IN A FARAWAY LAND called the Land of Numbers lived a king who had four sons and a daughter. All of them had magical powers. One son was round and fat, with a jolly face. He wore a suit of green. Keeper was his name because wherever he went he came home with more than he started with.

He would set off from the palace in the morning with an apple in his pocket. When he had walked for some time he felt hungry and stopped to rest. But first he rubbed his apple on his sleeve until it shone. As he did so he sang :

Apple so red, apple so free,
please bring another apple to me!

And plonk! Down fell another apple exactly like his own. He was round and fat from all the apples he collected. He was always eating.

When he walked into the forest, at each step a bird would fly down onto his arms and shoulders, looking for crumbs on his clothes. By the time he left the forest he was covered in birds.

When he came back to the palace he would tell his brothers: I did this AND I did that AND I found this apple AND I gave it to a horse AND he introduced me to a pig AND the pig knew a palace full of acorns AND it belonged to a squirrel AND he let us have some AND so on AND so on ...

The second brother was called Minus. He was tall and sad and dressed in blue. He counted his money more carefully than any of his brothers. He had a great chest of jewels and was always lying down on the floor and checking to see if he had lost any. His brothers called him Minus because he always seemed to be missing something. And when he thought he had lost something he would cry:

"My poor lost jewels. They must be so lonely!"

But Minus was very good at helping the king to work out how much money would be left AFTER paying for some great affair in the palace, like a ball or a feast. One day the king said to him: "We have a hundred gold pieces in the Royal treasury. Can we afford to go on a royal picnic?"

Minus said: "The picnic will cost 30 gold pieces. That will be 100 take away 30. Seventy gold pieces will be left. Yes, there is enough money."

"Goodness," said the king. "How did you work out such a big sum so quickly?"

Minus said: "I covered up the noughts."

"What do you mean?" asked the king.

"Look," said Minus.

$$\begin{array}{r}
 10 \text{ (0)} \\
 - 3 \text{ (0)} \\
 \hline
 = 7 \text{ (0)}
 \end{array}$$

The third son was called Sharem. He had a very noble bearing. He wore a robe of red and a golden circlet on his head. To him the king gave the task of sharing fairly the treasure of his kingdom among his subjects. He also had to say how many people were needed to sow and harvest the crops so that all could be fed.

Sharem would say: There are 200 workers and 10 fields. So each field needs 20 workers. And when the wheat was stored away for the winter he said: "There are 500 sacks of corn and 100 families, so each family shall have five sacks. And so, when winter cold is done, there'll be 100 families alive."

He always held his hands, one up, one down, as if weighing fairly what to do and how to share it out.

The fourth son was Multiferus. He wore yellow clothes as radiant and shining as the sun. He was very cheerful himself and always had a happy smile. He couldn't keep still for a minute, and his twinkling feet danced in and out of the palace, seeing to ten different things at once. Often he would turn cartwheels to get places faster.

If Sharem said: "Let's weed the cornfield to get it ready for the harvest," Multiferus would send four people — and 10 minutes later another four — and then another four, and so on. And the work would get done much more quickly than Sharem thought it could.

All the brothers worked together and each of them had his own special gifts. Keeper was slow, but steady. Minus was sad but careful. Sharem was wise and fair, and Multiferus was quick and clever.

Now the king had a daughter. Her name was Equals. Whatever the brothers did with their numbers for the king, she checked that it would really turn out right for the people in the kingdom. She would take the sums they had done and hold them in both hands and check them carefully. Then she gave the answer: "This is right". Or, "this is wrong!"

— *Origin unknown. Adapted by Stan Maher.*

Number Verses for the Four Processes

Multiplication —

Action verse for Sub A:

1 frog 2 eyes galump in the pond
 2 frogs 4 eyes galump in the pond
etc.

Action verse for Sub B :

1 frog 2 eyes 4 legs galump in the pond
2 frogs 4 eyes 8 legs galump in the pond
3 frogs 6 eyes 12 legs galump in the pond
etc.

Division —

Substitute other numbers each time : Five little sparrows
20 grains of wheat
How many grains
Does each sparrow eat?

Subtraction —

Substitute other numbers : Seven little pigs went to market
One of them fell down
One of them ran away
And — got to town.

Arithmetic Game for Multiplication and Division

The children dance in a circle while the teacher plays on a recorder. When the music stops they form twos the first time, and count how many sets of pairs there are. They then re-join the large circle and each time form successively threes, then fours, fives, sixes, etc. They will see that as the size of the individual circles increase, the number of circles decreases — for example, working with 24 children there will be 12 pairs, but only four groups of six. If there is an odd number of children, those left over each time can form a "remainder" as in division.

— *Stan Maher.*

TABLES AND MULTIPLES

The Multiples — Movement Patterns

2

Pupils to stand in circle, or rows or at desks.
Position hands slightly apart and facing each other in front of themselves.
Move both hands together so that they make the four corners of a square.

- 2 lower right
- 4 lower left
- 6 upper left
- 8 upper right
- 10 lower right
- 12 lower left
- etc.



3

Pupils to stand in circle, or rows or at desks.
Swing the right arm in a circle, backwards movement.
Swing the left arm in a circle, backward movement.
Swing the right arm in a circle... etc.

- 3
- 6
- 9



Stand with sufficient space for bending. Starting in the crouch position "pack shelves" with four "articles". Lowest shelf, 4, on the floor and highest shelf, 48, at full stretch on tip toe.

4 8 12 16 20 24 28..... 48

4








5

- Stand. Arms at side, fists clenched.
- Punch out with right arm - open fingers 5
- Punch out with left arm - open fingers 10
- Punch out with right arm - open fingers 15



6

Stand: using both arms touch different body parts.



6	12	18	24	30
Head	Shoulders	Waist	Bottom	Knees
				
36	42	48	54	60

7

Leave till last - this multiple does not have an easily identifiable pattern.





Jump on the spot. Feet together and arms folded - or make up your own movement sequence.

8

8	16	24	32	40	48 etc.
					


9

Stand: Start with the right hand at full reach, 9, and let that hand 'climb' down 8, 7, 6... to 0 at rest. Simultaneously let the left hand climb up.

			
9	18	27	81

10

Stand: Punch out with both hands spreading fingers :

10	20	30	40 etc.
			

11

Stand: Hands on waist. Skip to the front right and left for each multiple.

11 22 33 etc.



ELE - VEN
TWENTY - TWO

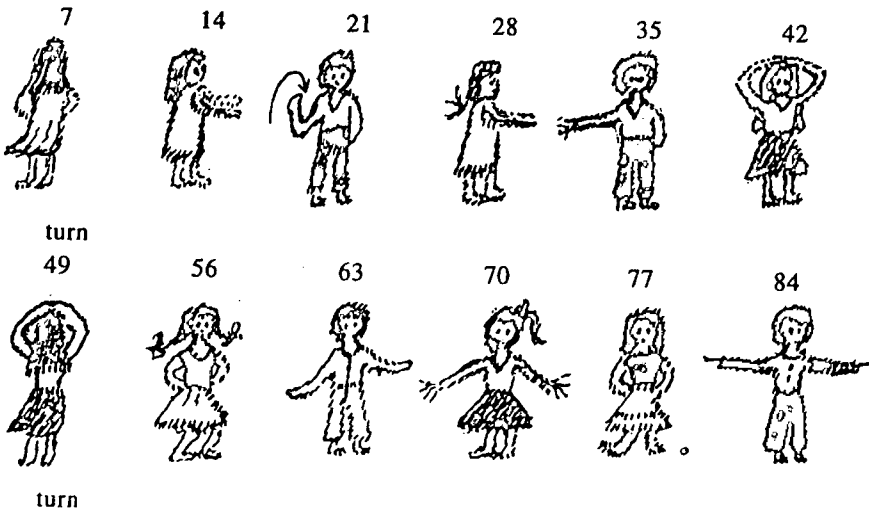
12

Stand: Start with arms at sides.
Stretch arms out sideways, 12
Draw arms in to shoulders.
Stretch out sideways 24
etc



7

By the time the pupils learn the multiples of 7 they should have a fairly sound knowledge of all the other multiples. Now memory can be stirred. Use the movement pattern from each of the other multiples e.g. in the multiples of 3, $21 = 7 \times 3$ or 3×7 — so we use that pattern for 21.



Tables — Movement Patterns

Tables are only introduced once the pupils are familiar with the multiples of that table. It is not necessary to have a different movement pattern for each table. They can be grouped : (2, 4, 8, 12) and (3, 6, 9) & (5, 10) 11, 7. The movement sequences below are just examples. The children could work out their own movement or it could be danced or sung.






2 x Table

4 x Table

8 x Table

12 x Table

Stand in a circle and move in one direction or move in a line.






2 TWO	= E-QUALS	2 TWO	x TIMES	1 ONE
				
Arms out Stand still	Clap clap Stand still	Step	Step	Step
4	=	2	X	2
6	=	2	X	3
8	=	2	X	4 etc.

3 x Table

6 x Table

9 x Table

This movement pattern is done in a circle — all face inwards.

3 THREE	= E-QUALS	3 THREE	x TIMES	1 ONE
				
Big jump towards centre	Stand clap clap	Step back	Step back	Stand

5 x Table

10 x Table

Work in pairs. Face your partner.



5
FIVE



Jump
on your own

=
EQUALS



Clap clap
on your own

5
FIVE



Partners,
right hand
to right hand

X
TIMES



Partners,
left hand
to left hand

1
ONE



Partners,
both hands to
both hands

11 x Table

Work in a circle or a line.
Hands on hips, skip right, skip left.
This is a very energetic exercise.



ELEVEN
11
Skip skip

E-QUALS
=
skip skip

ELEVEN
11
skip skip

TIMES
X
skip

ONE
1
skip

7 x Table

Once again use the movement patterns from the other tables
or make up a specific pattern for 7X.

7	=	7 x 1	Turn on the spot	
14	=	7 x 2	Walk in one direction	2x
21	=	7 x 3	Jump into centre	3x
28	=	7 x 4	Walk in one direction	4x
35	=	7 x 5	Face your partner. Clap.	5x
42	=	7 x 6	Jump into centre	6x
49	=	7 x 7	Turn on the spot.	etc.

Handwork

by Yvonne Bleach

FINGER EXERCISES

In the first classes it is good to begin each lesson with a finger exercise to loosen the fingers.

Exercise 1



Make a ring by joining first finger and thumb, then second finger and thumb then third finger then fourth finger, and back again : 4,3,2,1. First left hand, then right hand then both at the same time. Now try linking hands by making a ring with left hand first finger and thumb and then closing right first finger and thumb through left 'ring'. Then try the same with third finger and thumb of left and right hand. 1.2.3 4 etc. Now turn to partner and link right hand to right hand, and so on.

Exercise 2

This requires concentration. Start with either hand.

i)

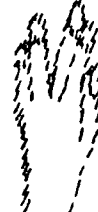
Closed
hand

Spread the
thumb

Spread thumb
and first finger
together

Spread thumb
and first two
fingers

Spread thumb
and first three
together



ii) Do the same with the other hand

iii) Do both hands together

You might need to close your eyes for this exercise.

In the first class one should start with very simple activities.

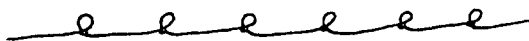
ROLLING UP A BALL OF WOOL

Let the children wind up balls of wool. This activity was done by all children in "Granny's" day either with holding the skein of wool while Granny wound and the child observed or vice versa. It is an excellent co-ordination activity.



MAGIC KNOTS (slip knots)

Make a few of them on a length of wool — pull them out very quickly and hear them 'pop.'



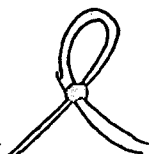
Step 1
Make a loop



Step 2
Take another loop through the first loop.



Step 3
Hold the new loop in one hand. Hold the two ends in the other hand and pull tight. To 'pop' them let the loop go and pull on the two ends in different directions.



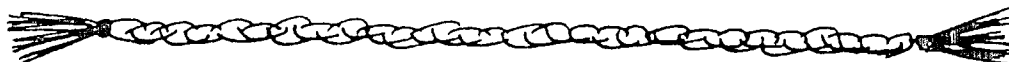
FINGER CROCHET

When you have made a slip knot take a new loop through the completed loop and pull on the ends. Continue doing this. You will eventually work up a rhythm and will adjust your hold accordingly. Remember to hold both ends of the thread. If you want to finish off just pull the loose end through the previous loop and tighten.



WHAT TO MAKE WITH THE CHILDREN.

BELT : 3 finger chains (different colours) Plait together and add tassles.

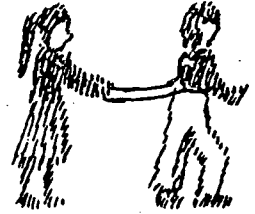


HEADBAND :



PLAY REINS :

1 long and 2 shorter plaits.
Tie the two shorter lengths
onto the longer plait. Add
jingle bells, tassles, etc.

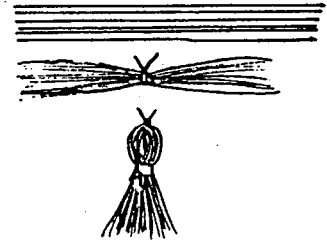


WOOL DOLLIES AND TASSLES :

A good exercise for measuring and cutting.

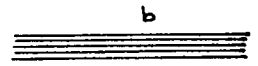
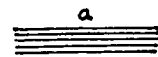
Tassles :

- 1 Cut the wool the same length.
- 2 Tie in the middle
- 3 Fold in half and wrap a piece of wool around the bunch and tie off.



Wool Dollies :

- 1 Cut two bunches of wool different lengths.
- 2 Tie both ends of group 'a' and trim
- 3 Tie group 'b' in middle and fold ends of tie into group.
- 4 Fold in half and wrap wool and tie to create head (as in tassel).



- 5 Open loose ends and insert 'a', tie at waist.

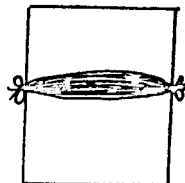
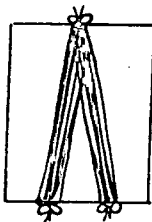
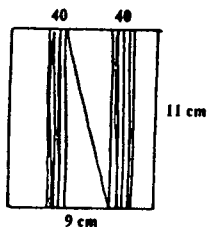


- 6 For boy doll split threads in half lengthwise and tie ends as with hands.

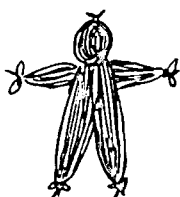
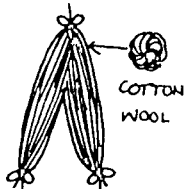


Alternatively, make a wool dollie by winding wool over a piece of card 9 x 11 cm.

- 1 Wind about 80 threads around the length in two batches of 40.
- 2 Take a tie thread through the 80 threads at the top and tie off. Do the same at the bottom but in two separate batches. Remove from card.
- 3 Now wind 40 threads across the card and tie off at each end.



Now proceed as per diagram



To make hands and feet slip a knitting needle into the ends behind the tied thread and wind wool/thread tightly around. Pull needle out.

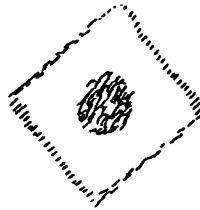


Add felt clothes (only if they're old enough).



SIMPLE TIED DOLLS

You will need mutton cloth and sheep's wool (teased) or cotton wool for stuffing. Cut a piece of the mutton cloth 30cm x 30cm.



Take a fistful of stuffing and place it in the centre of the diamond.



Push the stuffing in and gather cloth around. Tie a strong thread at base of head to make neck.



Make overhand knot of fabric to create hands.



Tie a strong thread around waist.



Tie legs (overhand knot) to make boy doll.

POM-POMS

Cut two circles of cards, each with a hole in the middle.

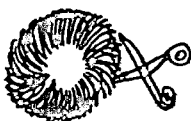


Roll a ball of wool small enough to go through the hole in the middle.

Put the two circles together and wind the wool onto the card through the middle and over the edge. You will need to cover the circles with at least 5-6 layers of wool.

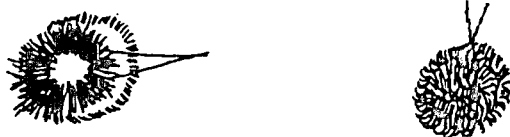


When it is fairly fat cut the wool between the 2 thicknesses of the card on the outer edge.



Be careful not to let it go. Continue till you have cut all the way round.

Now slip a strong thread (or double wool) between the two pieces of card and tie tightly.

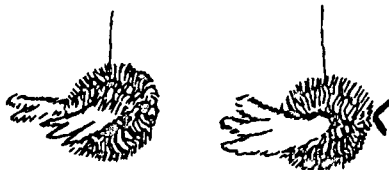


Trim the pom-pom.

WHAT TO MAKE WITH YOUR POM-POMS

Fish

Glue felt fins and tail by opening up threads and inserting.



Bird

Glue on felt wings, eyes and beak.

Bunny or lamb

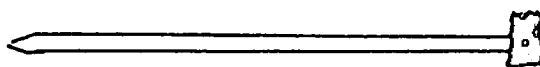
Make two pom-poms, one large and one small (different sized circles) and tie together with strings used for tying pom-pom. Add felt ears



... or just make an enormous pom-pom to use as a ball in the classroom.

KNITTING

Before teaching the children how to knit you could get them to make their own needles. You need a dowel stick (5 to 8mm thick, 900mm long). Saw it into 300mm lengths (1½ pairs of needles per dowel). Get the children to sharpen one end of each length with a pencil sharpener and then smooth the point with sandpaper. They can sand the length as well, to ensure smooth needles. Put a stopper on the other end — use either a piece of cork, a bead or a thin strip of leather.



Leather : Cut strip 10cm x 1cm. Put glue on both sides and roll onto dowel. Use clear or contact glue.

When teaching young children to knit you start with teaching them to cast on or you could cast on for them for their first piece of knitting and teach them to cast on at a later stage. When teaching knitting use a verse. First tell a story about a huntsman and his dog chasing a fox in the woods. Every time the dog approaches a tree the fox dashes off and all you see is his tail disappearing into the undergrowth.



Into the wood goes the huntsman . . .



Around the tree goes the dog . . .



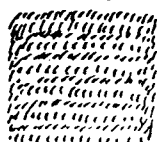
Out pops the fox . . .



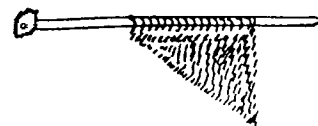
And away goes his tail.

As knitting involves the use of both hands all children should knit in the same way, even left handers. They might have a little difficulty at first but they soon master it.

Start with squares.



Cast on 16–20 stitches.
Knit until you can fold the work diagonally and it makes a perfect triangle.



Once they have casted off they can turn their squares into little animals.

KNITTED SQUARES

GARTER STITCH

Plain only.

Large square 20cm x 20cm. Cast on 24-30 stitches, depending on thickness of yarn.



Use cotton for face flannel or very thick wool for pot holder. Decorate with single crochet chain in different colour.



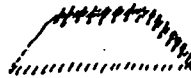
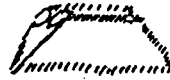
MOUSE Small square 8cm x 8cm.

Fold diagonally

Roll in points

Stitch leaving opening for stuffing. Stuff.

Pull to shape and add finger chain tail and felt ears.



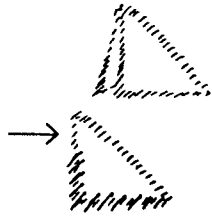
DUCK OR HEN Small square 8cm x 8cm

Fold square diagonally

Stitch open sides but leave an opening for stuffing.

Run a gathering thread for head. Stuff head. Pull up thread. Adjust the shape by folding away excess point to make head round. Stitch if necessary.

Add felt beak and wings.



FINGER PUPPETS OR STUFFED ANIMALS

Knit squares

Close down centre back and across head

For **BUNNY** stitch top of head in a curve then turn right side out.



For **CAT** turn right side out then stitch in curve to create ears.

About half way down run a pull thread through. Stuff firmly and pull through.

Stuff the body. Run a thread along the bottom and pull up. Add eyes, whiskers, tail, etc.



For **FINGER PUPPET** (2 finger). Don't stuff the body. For narrow finger puppet, cast on fewer stitches and make a rectangle.



Cut bunny ears from felt.

RECTANGLES

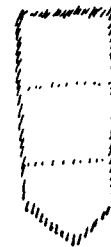
Purse

or



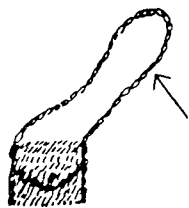
fold

fold

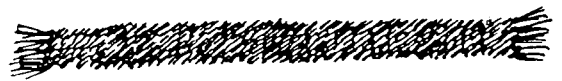


Knit 2 together at beginning and end of each row to make point.

Or make Neck Purse



finger chain



SCARF — only for very keen knitters

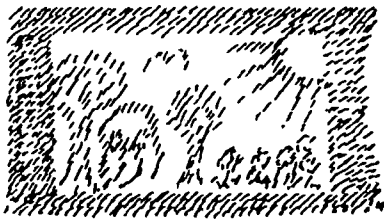
WOOL EMBROIDERY ON HESSIAN

Hessian is an excellent choice of material for young children because it is woven from totally natural fibres. It is cheap and the weave separates easily so the children can use wool needles. These are thick and blunt pointed and easy to thread. The problem with hessian is that it frays easily so the edges should be overcast or zigzagged by machine (by the teacher) before they start. Don't put a knot at the end of the thread — rather have a bit hanging at the back \pm 10cm and thread it through the stitches at the back later.

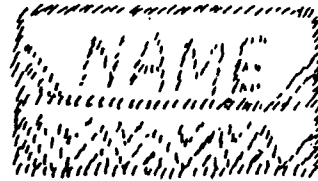
Let the children draw a picture on paper and work from that or just do the embroidery free hand. Have a selection of bright colours, plus greens and browns, available.

WHAT TO MAKE

A Picture or Placemat



Pull out a few rows of weaving to make fringe.



A bag for needlework

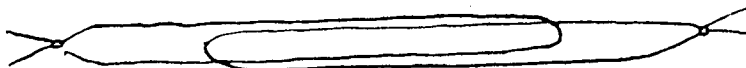
A Drawstring Bag



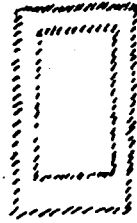
A drawstring bag (for takkies etc.). You might have to sew it up for them and do the top hem.



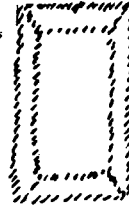
Hem but leave slots for finger chain. Thread two chains right the way through. When you pull the ends, the bag closes easily.



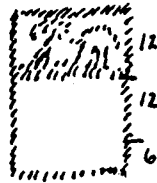
Large Pencil Case



1. Cut rectangle
25 x 34 hessian,
21 x 30 felt.



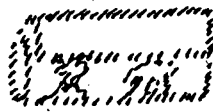
2. Fold in 2cm all the way around and tack down (children can do this)



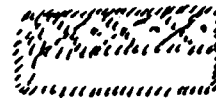
3. Embroider here for bottom picture or pattern upright



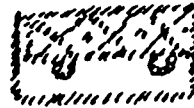
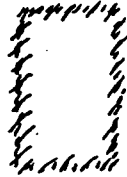
Embroider flap



Folds this way



4. Overstitch felt to inside of work.



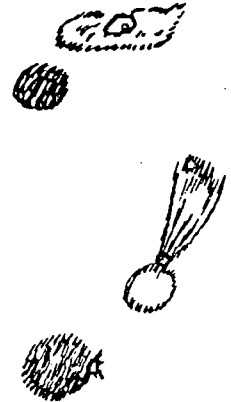
5. Sew up sides. Add buttons and loops (finger chain)
Teacher help!

MAKE YOUR OWN BALL FOR USE IN THE CLASSROOM OR PLAYGROUND

You will need : A heaped teaspoon of clean sand. A small sheet of newspaper
Off-cuts of wool or end cones of wool from a knitting mill.
An old stocking or pair of old tights.

- 1 Put sand into newspaper and crunch into a ball.
- 2 Wind wool tightly around newspaper.
- 3 Continue winding until it is round and about the size of a tennis ball.
- 4 Now put it into the foot of the stocking and tie with an overhand knot (tightly).
- 5 Trim the end of the stocking.

NB : Trim the end of the stocking as soon as possible so that the pupils don't use it as a weapon.



SUB B

STOCKING STITCH

Once the children are proficient at garter stitch (each row plain) they can learn purl. "Out of the wood" — wool towards you, etc. It is helpful to let them sit at their desks for the plain row and then move to the carpet for the purl row. Back to the desk for the next plain row etc. If you look at st. st. (stocking stitch) you will see that the one side is smooth or plain and the other is purlly. It takes them a while. Once they have mastered st. st. they can make more advanced animals and dolls with casting on and off in the middle of the knitting.

GLOVE PUPPET



Start with 4 rows garter stitch

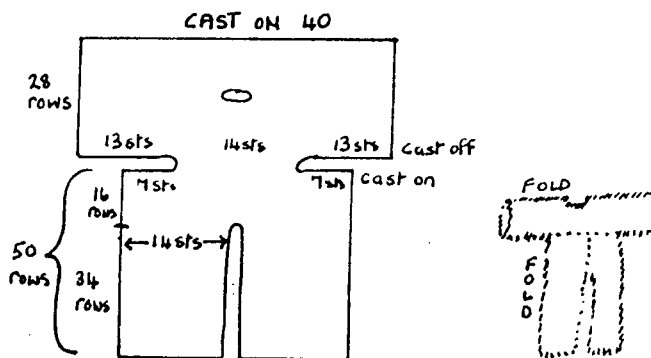
Cast off 3

Cast on 3



End with 4 rows garter st.

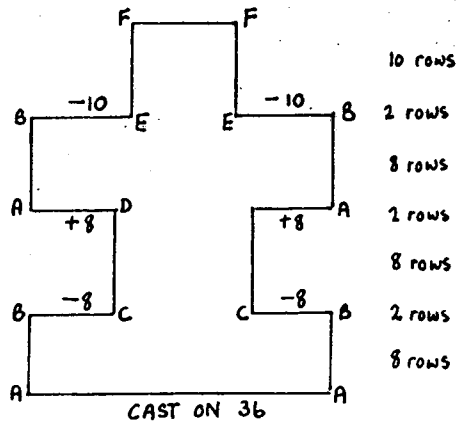
DOLL



Knit in st st.
 Cast on 40 sts. Knit 13 rows
 Row 14 : Purl 18. Cast off 4 Purl 18.
 Row 15 : Knit 18 Cast on 4 Knit 18.
 Continue as per diagram.

Head, hands and feet to be made of mutton cloth. Same head as in feltcraft doll. Hands and feet smaller.

BASIC ANIMAL PATTERN



10 rows

2 rows

8 rows

2 rows

8 rows

2 rows

8 rows

10 rows

2 rows for casting off

8 rows

2 rows for casting on

8 rows

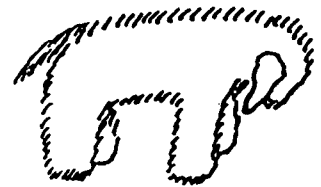
2 rows for casting off

8 rows

40 rows



Horse : Basic pattern.
Add felt blanket,
finger chain reins
wool threads for tail.



Sheep : Basic pattern
but A-B 10 rows
B-E cast off 12
E-F 24 rows

To sew up bring F to E. This appears to be odd but it will give the sheep's gesture.



Elephant : Basic pattern
but B-C cast off 6
A-D cast off 12
E-F 8 rows
Add felt trunk (make a roll)
felt ears
wool tail.

FELTWORK

A PICTURE BOARD (to make for the classroom)



- 1 Cut a rectangle or square of blue felt.
- 2 Glue it to a board.
- 3 Now cut out in different colours, strips for grass, a sun, a moon, animals, people, houses, etc. As felt sticks to felt the children can create their own pictures and change them at will.

DOLLS

Cut 2

Make a head from a small square of mutton cloth and stuffing. It must be firm. Make eyes and mouth with dots only.



Stitch around and stuff. Leave open for head.

Attach head and add simple felt or cloth clothes.

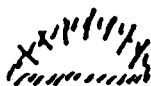
DRAWSTRING PURSE

- 1 Cut a circle of felt diameter 24cm
- 2 Punch an even number of holes all the way around.
- 3 Make two finger chains of 80cm.
- 4 Thread first chain through. Knot ends.
- 5 Thread second chain through from opposite side.
- 6 Pull both threads.



MOUSE

- Need 2 pieces
- 1 piece
- 2 ears
- Finger chain tail



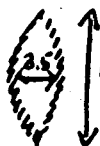
First stitch back only.

- Attach base
- Leave opening.
- Stuff. Close.
- Add features

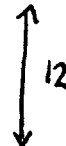
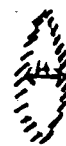


FELT BALL

Cut 6 sections of different colours



OR

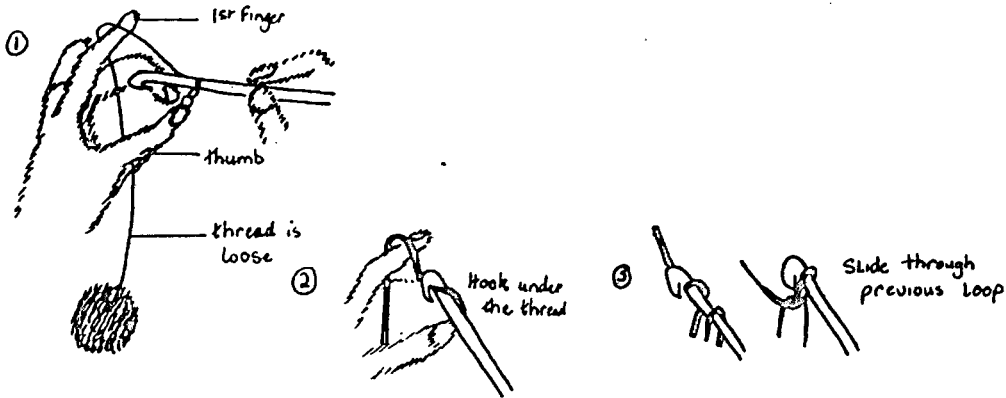


Stitch all sections but leave a little opening for stuffing. Close. Cover messy top and bottom with another small circle if you wish.

CROCHET

In Sub B or Std 1 the child can learn to crochet. It is really quite simple. The main problem is in the foundation row — the row that goes into the chain. For the first piece of work you could do this row for them and thereafter, once they are crocheting with confidence, they could learn to do it for themselves.

As a crochet hook is held in a similar way to a pencil, and mostly involves the use of that hand, let the left handers (unlike knitting, which is all done the same way) hold the hook in the left hand.



Start with a slip knot. Grasp the base of the slip knot with 2nd finger and thumb. Allow the wool to "drape" over 1st finger. The "hook" must always face you. The secret is to keep the loop on the work loose enough to be able to slide the hook through it.

SINGLE CROCHET

(Hardly ever use this. It is good for edging work, though, because it is dense.)

- | | | |
|---|---------------------------------------|--------------------|
| 1 | In through chain in work | "IN" |
| 2 | Catch thread at back | "CATCH" |
| 3 | Pull it through work and loop on hook | "PULL THROUGH ALL" |

DOUBLE CROCHET (Good for firm garments)

- | | | |
|---|--|------------------|
| 1 | In under chain in work | "IN" |
| 2 | Catch thread at back pull through work | "CATCH" |
| 3 | Catch thread over hook again | "OVER THE HOOK" |
| 4 | Slide it through the 2 loops on the hook | "PULL THROUGH 2" |

TREBLE CROCHET

(Good for lacier garments, Granny squares and circles)

Start by chaining 3 so you're at the top of the work.

- | | | |
|---|--|-----------------|
| 1 | Thread over the hook | "OVER THE HOOK" |
| 2 | Into the work | "IN" |
| 3 | Catch thread at back and pull through work | "CATCH" |
| 4 | Catch thread over hook again | "OVER" |
| 5 | Slide it through 2 loops on the hook | "THROUGH 2" |
| 6 | Catch thread over hook again | "OVER" |
| 7 | Slide it through the 2 loops on hook | "THROUGH 2" |

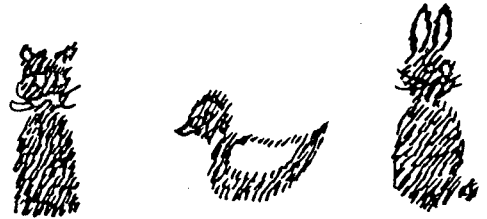
If you're teaching your children always give a little story, e.g. Fishing : catch a fish. Pull it into the basket.

THINGS TO MAKE

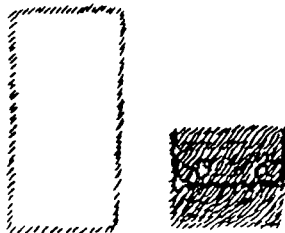
Double Crochet.



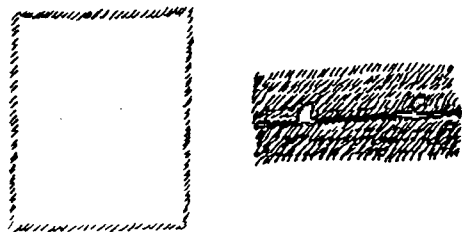
Square double crochet



Make similar articles to knitted squares



Rectangle — use for purse



Pencil case

Shaping is very easy in crochet. Just add a new foundation chain when you need to add on.
Always cut a newspaper pattern for clothing.



Baby's Jacket



Waist Coat



Baby's Bootee

Make 4 like this



Sew



OR

Make 2 like this



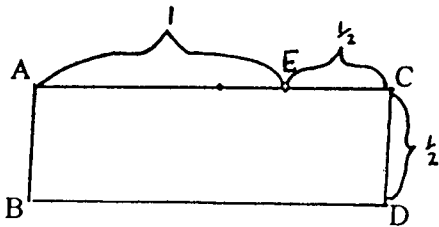
Sew



SLIPPERS for themselves (make 2)

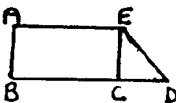
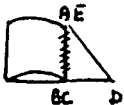

AE = length of foot

EC = half length of foot



i.e. Crochet a rectangle one and a half times the length of foot by half the length of foot 3 : 1

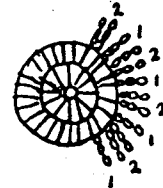
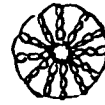
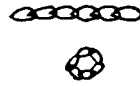
To make :

- 1  Fold Ed diagonally
- 2  Bring A to E and B to C
sew AB to EC
- 3  Sew up under foot
- 4 Reverse other foot to make a pair.



GRANNY ROUNDS

- 1 Start with 6 chain
- 2 Join into a loop.
- 3 Make 12 trebles into loop
Let them practise this stage on a curtain ring
- 4 Make 2 trebles into each gap between trebles of first round. You will now have 24.
- 5 Make treble into every 2nd gap and 1 treble into alt 36
- 6 Next round 2:1:1, 2:1:1 (every 3rd gap)
You will have 48.
- 7 Next round 2:1:1:1, 2:1:1:1 (every 4th gap)



When you teach step 4 change colour. It makes it easier for the children to see what they are doing. They can change colour after each round with 3 chain. (This replaces 1st treble).

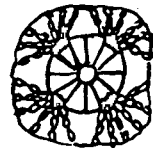
GRANNY SQUARES

Step 1, 2 and 3 same as Circle change colour.

Step 4 Make 6 treble into any gap of 1st round

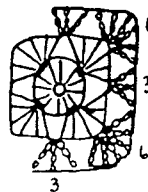


Step 5 Miss 2 gaps and make 6 treble into next gap (3rd gap each time). You should have 24 uprights (4 groups of 6). Join.
Change colour



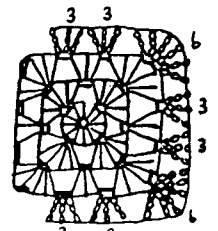
Step 6 3rd round. Find the middle of any gap of 6 trebles from previous round and do 6 treble. Now do 3 treble into space between 2 groups of 6 treble and 6 treble into the middle of the next 6 treble. This will create corners to a square.

Step 7 Next round do 6 treble in the corners and 3 treble into each gap. 6.3.3 6.3.3.



Step 6

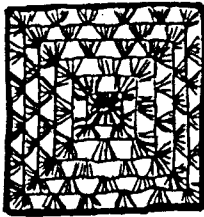
Step 8 6.3.3.3 6.3.3.3.



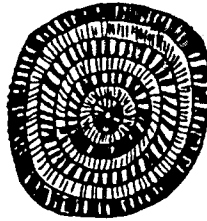
Step 7

WHAT TO MAKE WITH GRANNY SQUARES AND CIRCLES

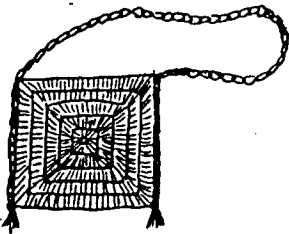
Cushions



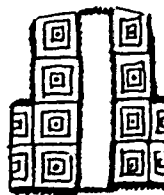
Line, add backing and stuff



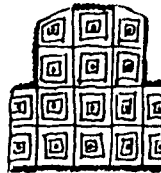
Shoulder bags



Waistcoat



Waistcoat — front
Waistcoat — back



Beret



Sew in tape



Topside

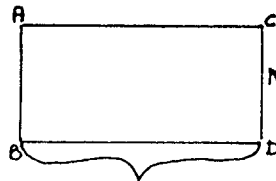


Underside

Tog bag



start with circular base
measure circumference



to make up
join AB to CD



attach base

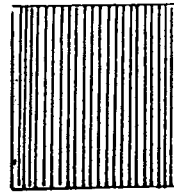
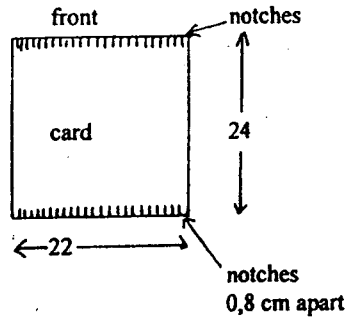


CRAFTS FOR STD 1 AS PART OF INTEGRATED THEMATIC STUDIES

- | | |
|-----------------|--|
| Basket making : | simple; using raffia |
| Clay pots : | Pinch pots |
| Weaving : | Card |
| Baking : | Biscuits. Has to do with weights and measures because of measurement of ingredients. |

WEAVING ON CARD

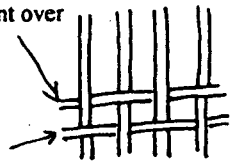
Pencil case you need a strong piece of card, 24 x 22, wool needle, brightly coloured wool, thin string.



Wind strong thread or thin string all the way around

2nd row go under where you went over before

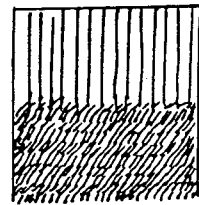
1st row under 1 over 1



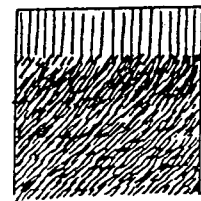
- 1 Weave all the way round for 12cm
- 2 Then weave further 6cm on back only
- 3 Cut the threads half-way and knot off against the weave on both edges. Work threads into weave.
- 4 Remove card. Fold flap and add buttons and loops.

Front

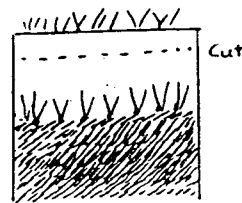
Back



①
12cm



②
18cm



cut



Refer to crochet section for further ideas. Circular weaving can be done in the same way.

APPENDICES

The Von Hardenberg Foundation (The Novalis Institute)

The Von Hardenberg Foundation (which operates as The Novalis Institute) was established in Durban, South Africa, in 1982 as a vehicle for contributing to social and cultural change, by a group of people inspired by the Austrian scientist, educationist and spiritual researcher, Dr Rudolf Steiner. The Section 21 Company (Not For Gain) was registered and Novalis became a legal entity in 1984.

The founding group — Yvonne Oates (interior designer), Carol Ross (chartered accountant), Brian Johnson (architect) and Ralph Shepherd (businessman) — sought to offer their various professional talents in the development of innovative and creative processes for the educational, social and cultural problems of the day. This group was supported by many others including Stan Maher, now an active member of The Novalis Institute's management team. The founding group was based firmly upon the Systems or Holistic thinking* of Rudolf Steiner. Over the years, Novalis staff have also been inspired by contemporary thinkers such as Fritjof Capra, Maurice Berman, Stephen Covey, Peter Senge, Vaclav Havel and South African Adam Small, all of whom have striven to expose the inadequacies of the Cartesian or western materialistic view of the world.

Members of The Novalis Institute believe that social and cultural transformation from the current model based upon Western materialism to a more human-centred model must be preceded by individual change. Social change either in the individual or the community requires a paradigm shift in consciousness and not merely the adoption of another ideology, dogma or world view — political, religious or philosophical. A total change in the way in which we see the world or in the way in which we think is required.

* Also called Goetheanistic thinking after Wolfgang von Goethe, who, together with Frederick von Hardenberg (Novalis) and William Blake, stood in opposition to the materialistic philosophy of Descartes, the science of Newton and the economics of Malthus.

Such transformation can only be experienced and described in retrospect. The process employed to initiate such a change is based upon personal introspection and contemplation in which personal and human values and principles are considered against the destructive effects of Western materialism. All those mentioned above; in particular Rudolf Steiner, have written extensively about the exercises and processes involved in acquiring this change in consciousness.

Until recent years, such processes were considered to be the 'suspect' domain of (sometimes dubious) Eastern gurus and of New Age enthusiasts, and were not thought to be worthy of serious consideration. However, with the startling discoveries in atomic theory, which have stood a measurement-oriented physics on its head, together with the continuing collapse of the Darwinian theory of evolution for similarly compelling reasons, mankind is increasingly released from the thought prison of the Cartesian mindset in which the universe was seen as an immense machine, and all living things as chance chemical phenomena within a meaningless time/space continuum. In its place is the concept of an Intelligent and ordering universe to which human beings need to relate.

With this background the first Novalis team initiated a series of projects relating to cultural and social issues. However it soon became apparent that education would become the major focus of The Novalis Institute's work. This meant the establishment of a teacher training programme in which educators would be introduced to a more holistic and effective philosophy and practice of education. Such an approach seeks to completely transform teachers' views of their vocation, the teaching being built around the needs of the child, instead of fitting pupils into an education factory system. Only an enlivened and human education can develop capacities and build the initiative and self-reliance which enable pupils to become initiative-takers and job creators, able to shape their own lives effectively and become producers as well as consumers. This would happen through the founding of a new college, for in the words of Albert Einstein, "The significant problems we face cannot be solved at the same level of thinking we were at when we created them."* In a similar vein we cannot expect the social, cultural and economic problems of our time to be solved by thinking coming from the same institutions — universities or research institutes — which themselves have come into being out of the same thinking or paradigm that created these problems in the first place. Experience has shown that most established institutions can only consider "those innovations that might logically evolve out of the current system" **; they seem incapable of considering a radical change in the system itself, that is, the possibility of operating under a different paradigm altogether. Hence the need for entirely new institutions that can operate out of

* *The Seven Habits of Highly Effective People*, p 42, by Stephen Covey. Simon & Schuster 1994.

** *The Different Drum*, p 8, by M. Scott Peck. Rider, 1990.

new thinking, new paradigms, uncluttered by the past.

Since 1986 the main work of Novalis has developed in the Western Cape Province and kwaZulu/Natal regions in South Africa, the main office being situated in Cape Town, with a full-time staff of 12, supported by many part-time teacher trainers. Offices have also been established in Johannesburg and Durban to facilitate the development of programmes. In addition, Novalis can call upon support from professional consultants in the artistic, architectural and organisational development spheres, who share and support the aims and objectives of The Novalis Institute.

Since the inception of its schools-focused outreach programmes in 1990, The Novalis Institute has worked with more than 4500 state school teachers through innovative primary, senior primary and high school courses, thereby impacting on more than 180 000 children. These programmes were designed to make education more meaningful for teachers and pupils and relevant to social and vocational needs. During the same period more than 300 school principals attended the Institute's Head Teachers Support Programme that enhances democratic processes, attitudinal change and community development programmes within the school and local community.

Plans are currently being formulated for Novalis to respond to a request from the Department of Education in kwaZulu/Natal region, to establish a Waldorf Education based Teachers College in Durban on a joint venture or share-netting collaborative basis in order to develop and offer pre-service and in-service programmes to future teachers.

Over the next 10 years Novalis hopes to establish colleges of Adult Education in the main centres of South Africa, offering creative programmes that will contribute to a new culture of learning in this country.

During the past two decades thousands of new non-Government organisations — NGOs — have come into being with many innovative ideas and ways to work with the social, educational and economic problems of South Africa. The very existence of these NGOs and the fruitful work that has sprung from them, is confirmation of the need for new institutions unburdened by traditional or old thinking to deal with today's problems. Novalis is one of these institutions working out of a new cultural/social paradigm.

The Novalis Institute has a membership for which application may be made. The membership elects a Board of Directors (trustees) which in turn has the support of an international Board of Advisors. The Novalis Institute is a signatory to the Treaty of Innovative Teacher Trainers of the European Forum for Freedom in Education. This treaty embraces fifteen European universities and four major teacher training colleges (this includes major universities such as the University of Bielefeld in Germany, and the University of St Petersburg in Russia).

— *Ralph Shepherd*

List of Acknowledgements for material used in Part 3 and Recommended Reading

We gratefully acknowledge ideas and teaching material from the following publications and recommend the original sources to teachers.

Recommended books on Waldorf teaching

- Teaching as a Lively Art — *Marjorie Spock*.
The Recovery of Man in Childhood — *A C Harwood* (The Myrin Institute, New York) 1958.
Waldorf Education: Theory and Practice — *Richard Blunt* (Novalis Press) 1995.
Steiner Education — *Gilbert Childs* (Floris Books) 1991.
Phases of Childhood — *Bernard Lievegoed* (Floris Books) 1987.

Stories and Teaching Material

- Once Upon A Fairy Tale — *Dr Norbert Glas* (St George Publications, Spring Valley, New York) 1976.
The Complete Grimms Fairy Tales — (Routledge and Kegan Paul, London) 1975.
The Heroes — *Charles Kingsley* (William Clowes & Sons, London).
And Then Take Hands — *Molly von Heider* (Celestial Arts, California) 1981.
Come Unto These Yellow Sands — *Molly von Heider*.
Animal Stories — *Jacob Streit* (For Sub A&B) (Walter Keller Press, CH-4143 Dornach, Switzerland) 1974.
And There Was Light — *Jacob Streit* (Bible story companion For Standard 1)
Stories From the Bible — *Walter de la Mare* (Faber and Faber) 1977.
The Book of 1000 Poems — (Evans Brothers, London) 1977.

Song books

- Pentatonic Songs — *Elisabeth Lebret* 1971.
The Shepherd's Song Book — *Elisabeth Lebret* 1975.
The Waldorf Song Book, collected by *Brien Masters* (Floris Books) 1987.
Early One Morning — *Christoph Jaffke and Magda Meier* (eds.), (Kooperatieve Durnau, Stuttgart).

General

- Festivals, Family and Food — *Diana Carey and Judy Large*, (Hawthorn Press) 1982.
Teaching material (songs, stories etc.) collected by *The Baobab Centre for Teacher Enrichment*,
P O Box 2302 Rivonia 2128. (Tel: 011-7042166, and 7933457).
Booklets by *Roy Wilkinson* on many aspects of Waldorf teaching, especially those on specific subjects in the curriculum.

Note : Many of these books can be ordered from Rudolf Steiner Publications, P O Box 4891, Randburg 2125 (tel. 011 678 1262). They can also be obtained in Cape Town through the Natural Remedies Centre, Claremont (tel. 021 64 1692). Teachers who experience difficulties in obtaining any of these books should contact The Novalis Institute, telephone 021 797 1857, fax 021 761 0057.

World List of Rudolf Steiner Waldorf Schools

ARGENTINA

Buenos Aires Colegio Incorporado 'Paula Albaracin de Sarmiento' - Rudolf Steiner-Schule
Buenos Aires Escuela San Miguel Arcángel

AUSTRALIA

NEW SOUTH WALES AND ACT

Armidale Boongaizi School
Bega Mumbulla School for Rudolf Steiner Education
Blue Mountains Korowal School
Blue Mountains Blue Mountains Waldorf School
Byron Bay Cape Byron Rudolf Steiner School
Byron Bay Periwinkle Rudolf Steiner School
Bowral Eukarima School
Coffs Harbour Casuarina School
Glendale Newcastle Waldorf School
Lilliana Rock Daystar School
Maitland Linuwel School for Rudolf Steiner Education
Murwillumbah Kangia Steiner School
Richmond Aurora-Meander Rudolf Steiner School
Sydney Earth Star Pre-School
Sydney Glendon School
Sydney Kamerai School
Sydney Lorien Novalis School for Rudolf Steiner Education
Sydney Lorien Novalis College of Teacher Education
Sydney Michael School for Rudolf Steiner Education
Thora Chrysalis School for Rudolf Steiner Education
Weston Creek Orana School

VICTORIA

Ballarat Threefold Pre-School Group
Carnegie Carnegie Kindergarten
Maldon Waldorf School of Central Victoria
Katsandra Milibi Steiner School
Kilsyth South Gilgai School
Mansfield Maindample Steiner School
Melbourne Melbourne Rudolf Steiner School
Melbourne Sophia Mundi Rudolf Steiner School
Mooroopna Rodney Neighbourhood Kindergarten
Victoria/Yarra Little Yarra Steiner School

SOUTH AUSTRALIA

Mount Barker The Adelaide Waldorf School
Willunga Willunga Waldorf School

QUEENSLAND

Burleigh Heads Gold Coast and Hinterland School
Brisbane Samford Valley Steiner School

WESTERN AUSTRALIA

Denmark Golden Hill Waldorf School
Perth Perth Waldorf School

TASMANIA

Hobart Taremah School
Launceston Launceston Rudolf Steiner School

AUSTRIA

Graz Freie Waldorfschule
Innsbruck Freie Waldorfschule Innsbruck
Klagenfurt Rudolf-Steiner-Schule Klagenfurt
Linz Freie Waldorfschule
Modling Rudolf Steiner Landschule Modling
Salzburg Rudolf-Steiner-Schule
Wien-Mauer Rudolf-Steiner-Schule
Wien-Pötzelsdorf Rudolf-Steiner-Schule
Wien-West Freie Waldorfschule Wien West

BELGIUM

Antst Michaeli
Antwerpen De Hazelaar
Antwerpen Rudolf Steiner School
Antwerpen Hibernia School
Antwerpen De Es, Regionale School
Brasschaat De Wingerd
Brugge Guido Gazelle School
Brugge Middlebare Steinerschool
Bruxelles Ecole Rudolf Steiner
Court-Saint-Etienne Libre Ecole Rudolf Steiner
Erembodegem Michaelischool
Gent Vrije Rudolf Steinerschool
Ledeberg De Teunisbloem
Leuven De Zonnewijzer Rudolf Steinerschool
Lier De Sterre Daalder
Overijse R Steinerschool Kristoffel
Raeren Waldorfschule Raeren
Spa Ecole Rudolf Steiner

Turnhout Michaelischool

Witrijk/Antwerpen Rudolf Steiner School Lohbrangin

BRAZIL

Botucatu Aitiara-Escola do Campo
Camanducaia Escola Araucaria
Florianópolis Associação Pedagógica Micael
Florianópolis Anabá Jardim-Escola
Ribeirão Preto Convívion Escola Toao Guimarães Rosa
São Paulo Escola Rudolf Steiner de São Paulo
São Paulo Colégio Micael
São Paulo Escola Francisco de Assisi

CANADA

ALBERTA

Calgary Calgary Waldorf School
Edmonton Aurora Rudolf Steiner School

BRITISH COLUMBIA

Duncan Sunrise School
Kelowna Kelowna Waldorf School
Nelson Nelson Waldorf School
Vancouver Vancouver Waldorf School

ONTARIO

Cambellville Halton Waldorf School
London, Ont. London Waldorf School
Ottawa Ottawa Waldorf School
Toronto Toronto Waldorf School
Toronto Alan Howard Waldorf School

QUEBEC

Montreal Ecole Rudolf Steiner de Montreal

CHILE

Santiago Colegio Giordano Bruno un Colegio Waldorf
Santiago Colegio Rudolf Steiner

COLOMBIA

Cali Colegio Luis Horacio Gómez
Medellín Colegio Isolda Echavarría

CROATIA

Zagreb Waldorfska skola

CZECH REPUBLIC

Karlovy Vary Soukroma Zakladni skola
Ostrava Zakladni skola
Parubice Zakladni skola
Pisek Zakladni skola - svobodna Pisek
Prague Valdorska Skola
Přibram Alternativni skola
Semily Zakladni skola

DENMARK

Ålborg Rudolf Steiner Skolen
Århus Rudolf Steiner-Skolen i Århus
Århus Rudolf Steiner-Vestskolen
Copenhagen Rudolf Steiner-Skolen i Hjortespri
Copenhagen Vidar Skolen
Esbjerg Rudolf Steiner Skolen i Esbjerg
Fredericia Rudolf Steiner Skolen
Hjorring Rudolf Steiner Skolen
Kvistgård Rudolf Steiner Skolen
Merlose Rudolf Steiner Skolen
Odense Rudolf Steiner-Skolen i Odense
Odense Rudolf Steiner Skolen på Blangstedgård
Risskov Rudolf Steiner-Skolen Vejlbj-Risskov
Silkeborg Rudolf Steiner-Skolen
Skanderborg Rudolf Steiner-Skolen Skanderborg
Vejle Johannesskolen
Vordingborg Rudolf Steiner-Skolen

ECUADOR

Quito Instituto Educativo Rudolf Steiner
Quito Jardín y Escuela Waldorf

EGYPT

Bilbeis Sekem School by Bilbeis

ESTONIA

Aruküla Aruküla Vabakool Pääsufind
Põlvamaa Johannese Vabakool Rosmal
Rakvere Rakvere Vabakool
Tallinn Nõmme Vabakool
Tartu Tartu Vabakool
Viitandi Viitandi Vaba Waldorfskool

FINLAND

Espoo Espoon steinerkoulu
Helsinki Helsingin -Rudolf Steiner skolan i

Helsingfors

Helinkki Elias-Koulu
Jyväskylä Jyväskylän Rudolf Steiner-koulu
Kuopio Kuopion Steiner-Koulu
Lahii Lahden Rudolf Steiner-koulu
Lappeenranta Lappeenranta Steinerkoulu
Oulu Oulun Seudun Steiner-koulu
Pori Porin Seudun Steinerkoulu
Rovaniemi Rovaniemen Rudolf Steiner-koulu
Sammatti Karjalohjan Vapaa Kyläkoulu
Seinäjäki Etelä-Pohjanmaan, Rudolf Steiner-koulu
Tammisaari Mikael-skolan
Tampere Tamperen Rudolf Steiner-koulu
Turku Turun Rudolf Steiner-koulu
Vaasa Vaasan Rudolf Steiner-koulu
Vantaa Vantaan Rudolf Steiner-koulu

FRANCE

Chatou (nr Paris) Ecole Perceval
Colmar Ecole Mathias Grünwald
Laboisière Ecole Rudolf Steiner
St. Faust de Haut nr. Pau Ecole du Soleil
Saint Genis Laval Ecole Rudolf Steiner
Saint-Menoux Ecole Rudolf Steiner
Strasbourg Ecole Libre St-Michel
Troyes Ecole Perceval
Verrières-le-Buisson Libre Ecole Rudolf Steiner

GERMANY

Aachen Freie Waldorfschule Aachen
Augsburg Freie Waldorfschule Augsburg
Bad Nauheim Freie Waldorfschule Weiterau
Ballgau Freie Waldorfschule Balingen
Bielefeld Freie Waldorfschule Landschulheim
Bielefeld Bergisch Gladbach Freie Waldorfschule Bergisch Gladbach
Berlin-Dahlem Rudolf Steiner Schule Berlin e.V.
Berlin-Kreuzberg Freie Waldorfschule Kreuzberg
Berlin-Märktisch Viertel Waldorfschule Märktisches Viertel
Berlin-Mitte Freie Waldorfschule
Berlin-Südost Freie Waldorfschule Berlin-Südost
Berlin-Zehlendorf Emilie Molt Schule
Bexbach Freie Waldorfschule Saar-Pfalz
Bielefeld Rudolf Steiner Schule Bielefeld
Bochum Rudolf Steiner Schule Bochum
Böblingen Freie Waldorfschule BB/Sindelfingen e.V.
Bonn Freie Waldorfschule Bonn
Braunschweig Freie Waldorfschule Braunschweig
Bremen Freie Waldorfschule Bremen
Chemnitz Freie Waldorfschule
Chiemgau Freie Waldorfschule Chiemgau
Coburg Rudolf Steiner Schule Coburg
Cottbus Freie Waldorfschule
Darmstadt Freie Waldorfschule Darmstadt
Detmold Freie Waldorfschule Lippe-Detmold
Dietzenbach Rudolf Steiner Schule Dietzenbach
Dornum Georgschule
Dortmund Rudolf Steiner Schule
Dresden Freie Waldorfschule
Düsseldorf Rudolf Steiner Schule
Eckernförde Freie Waldorfschule Eckernförde
Eimshorn Freie Waldorfschule Eimshorn
Engelberg Freie Waldorfschule Engelberg
Erfstadt-Liblar Freie Waldorfschule Voreitel
Erlangen Freie Waldorfschule Erlangen
Essen Freie Waldorfschule
Esslingen Freie Waldorfschule Esslingen
Evinghausen Freie Waldorfschule Evinghausen

Filderstadt Freie Waldorfschule auf den Fildern
Flensburg Freie Waldorfschule Flensburg
Frankenthal Freie Waldorfschule Vorderplatz
Frankfurt Freie Waldorfschule
Frankfurt/Oder Freie Waldorfschule
Freiburg Freie Waldorfschule Freiburg i.Br.
Freiburg Freie Waldorfschule St. Georgen
Freiburg Michael-Schule
Gladbeck Freie Waldorfschule Gladbeck
Göppingen Freie Waldorfschule Göppingen
Göttingen Freie Waldorfschule Göttingen
Götersloh Freie Waldorfschule Götersloh
Haan-Grünten Freie Waldorfschule Haan-

- Grütten
 Hagen Rudolf Steiner Schule Hagen
 Halle Freie Waldorfschule
 Hamburg-Altona Rudolf Steiner Schule Hamburg-Altona
 Hamburg-Bergedorf Rudolf Steiner Schule Bergedorf
 Hamburg-Bergstedt Rudolf Steiner Schule in den Waldhöfen
 Hamburg-Bergstedt Christophorus Schule
 Hamburg-Harburg Rudolf Steiner Schule Harburg
 Hamburg-Mitte Rudolf Steiner Schule Hamburg-Mitte
 Hamburg-Neustedten Rudolf Steiner Schule Neustedten
 Hamburg-Wandsbek Rudolf Steiner Schule Wandsbek
 Hamm Freie Waldorfschule Hamm
 Hannover Freie Waldorfschule
 Hannover-Bethfeld Freie Waldorfschule Hannover-Bethfeld
 Heideberg Freie Waldorfschule Heideberg
 Heidenheim Freie Waldorfschule
 Heilbronn Freie Waldorfschule Heilbronn
 Herne Hiberniaschule
 Hildesheim Freie Waldorfschule Hildesheim
 Hof Freie Waldorfschule Hof
 Jena Freie Waldorfschule
 Kakenstorf Rudolf Steiner Schule
 Kaltenkirchen Freie Waldorfschule Kaltenkirchen
 Karlsruhe Freie Waldorfschule Karlsruhe
 Kassel Freie Waldorfschule Kassel
 Kiel Freie Waldorfschule Kiel
 Kiel/Elmsborn Freie Waldorfschule Elmsborn
 Kiel/Itzehoe Freie Waldorfschule Kiel
 Kirchheim/Teck Rudolf Steiner Schule Nürtingen-Kirchheim
 Kleinmachnow Freie Waldorfschule
 Klein Zastrow Freie Waldorfschule Greifswald in Klein Zastrow
 Köln Freie Waldorfschule Köln
 Krefeld Freie Waldorfschule Krefeld
 Leipzig Freie Waldorfschule
 Lörrach Freie Waldorfschule Lörrach
 Loheland Rudolf Steiner Schule Loheland
 Ludwigsburg Freie Waldorfschule Ludwigsburg
 Lübeck Freie Waldorfschule Lübeck
 Lüneburg Rudolf Steiner Schule Lüneburg
 Magdeburg Freie Waldorfschule
 Mainz Freie Waldorfschule Mainz
 Mannheim Freie Waldorfschule
 Marburg Freie Waldorfschule Marburg
 Minden Freie Waldorfschule Minden
 Mönchengladbach Rudolf Steinerschule in Mönchengladbach
 Mülheim/Ruhr Freie Waldorfschule in Mülheim
 Mülheim Freie Waldorfschule im Markgräfler Land
 München/Daglfing Rudolf Steiner Schule Daglfing
 München/Grübenzell Rudolf Steiner Schule Grübenzell
 München/Ismaning Freie Waldorfschule Ismaning
 München/Schwabing Rudolf Steiner Schule
 Münster Freie Waldorfschule Münster
 Neu-Isenburg Rudolf Steiner Schule Neu-Isenburg
 Neumünster Freie Waldorfschule Neumünster
 Neuwied Rudolf Steiner Schule Mittelrhein
 Nürnberg Rudolf Steiner Schule
 Nürtingen Rudolf Steiner Schule
 Oberursel Freie Waldorfschule Vordertaunus
 Offenburg Freie Waldorfschule Offenburg
 Oldenburg Freie Waldorfschule
 Otterberg Freie Waldorfschule Westpfalz
 Ottersberg Freie Waldorfschule
 Pforzheim Goetheschule - Freie Waldorfschule Pforzheim
 Potsdam Freie Waldorfschule
 Remscheid Rudolf Steiner Schule Remscheid
 Rendsburg Freie Waldorfschule Rendsburg
 Rendsburg/Eckernförde Freie Waldorfschule Rendsburg
 Reutlingen Freie Georgenschule
 Rostock Waldorfschule Rostock
 Saarbrücken Freie Waldorfschule Saarbrücken
 Schloß Hameln Rudolf Steiner Schule Land-schulheim Schloß Hameln
 Schöndorf Rudolf Steiner Schule Ammersee
 Schopheim Freie Waldorfschule Schopheim
 Schwäbisch Gmünd Freie Waldorfschule Schwäbisch Gmünd
 Schwäbisch Hall Freie Waldorfschule Schwäbisch Hall
 Siegen Rudolf Steiner Schule Siegen
 St. Augustin-Itangelar Freie Waldorfschule im Siegkreis
 Stade Freie Waldorfschule Stade
 Stuttgart Freie Waldorfschule Umlandshöhe
 Stuttgart Freie Waldorfschule am Kräherwald
 Stuttgart Michael Baier Schule
 Trier Freie Waldorfschule Trier
 Tübingen Freie Waldorfschule
 Überlingen Freie Waldorfschule am Bodensee
 Ulm Freie Waldorfschule Ulm
 Ulm Freie Waldorfschule am Illerblick
 Vaihingen/Enz Freie Waldorfschule Vaihingen/Enz
 Villingen-Schwenningen Rudolf Steiner Schule
 Wahlwies Freie Waldorfschule Wahlwies
 Wangen Freie Waldorfschule Wangen
 Wanse-Eickel Hiberniaschule
 Wattenscheid Widar Schule Wattenscheid
 Weimar Freie Waldorfschule
 Wendelstein Freie Waldorfschule Wendelstein
 Werder Freie Waldorfschule
 Wernstein Freie Waldorfschule Wernstein
 Wiehl Freie Waldorfschule Oberberg
 Wiesbaden Freie Waldorfschule Wiesbaden
 Witten Rudolf Steiner Schule Witten
 Witten Rudolf Steiner Schule Witten
 Wolfsburg Freie Waldorfschule Wolfsburg e.V.
 Würzburg Freie Waldorfschule Würzburg
 Wuppertal Christian Morgenstern Schule
 Wuppertal West Rudolf Steiner Schule
HUNGARY
 Budaors Waldorfskola
 Budapest Waldorfskola
 Dunakeszi Waldorfskola
 Gödöllő Waldorfskola
 Gyor Waldorfskola
 Miskolc Waldorfskola
INDIA
 Dalhousie HimgiriWaldorf School
IRELAND
 Cooleenbridge Cooleenbridge School
 Dublin Dublin Rudolf Steiner School
ISRAEL
 Nazareth Harduf Waldorf School
ITALY
 Albano Libera Scuola dei Castelli Romani
 Boesentlino Scuola Rudolf Steiner
 Merano Freie Waldorfschule Christian Morgenstern
 Milano Scuola Rudolf Steiner
 Origgio Scuola Steineriano
 Roma Scuola Rudolf Steiner 'Giardino del Cedri'
 Sagrado Scuola Rudolf Steiner
JAPAN
 Tokyo Rudolf Steiner School Tokyo
KENYA
 Nairobi Rudolf Steiner School Nairobi
LIECHTENSTEIN
 Schaan Liechtensteinische Waldorfschule
LUXEMBOURG
 Luxembourg Fräi-Öffentlech-Waldorfschoul
MEXICO
 Cuernavaca Colegio Waldorf de Cuernavaca
 Mexico Centro Educativo Goethe
 Mexico Colegios Waldorf A.C. y. Boletín de Maestros
NETHERLANDS
 Aikmaar Rudolf Steinerschool
 Aikmaar Tobiaasschool
 Almelo De Vrije School Almelo
 Almere Vrije School
 Alphen A/D Rijn Vrije School
 Amersfort Vrije School
 Amstelveen Parcivalschool
 Amsterdam Geert Goeteschool
 Amsterdam Tobiaasschool
 Apeldoorn Vrije School
 Arnhem Parcivalschool
 Assen Vrije School Koekkoekstr
 Bergen Vrije School
 Bergen Adrian Roland Hochtshool
 Bergen Tobiaasschool
 De Bilt Rudolf Steinerschool
 Boxmeer Vrije School
 Breda Rudolf Steinerschool
 Breda Vrije School Bovenbouw
 Brummen Michaelshoeveschool
 Bussum Vrije School Michael
 Delft Vrije School Widar
 Deventer Vrije School
 Doelincum Vrije School De Kleine P...
 Dordrecht Vrije School
 Driebergen Vrije School
 Ede Vrije School
 Eindhoven Vrije School Grabant
 Eindhoven Tobiaasschool
 Eindhoven-Zuid Vrije School
 Emmen De Vrije School Michael
 Enschede Vrije School Enschede
 Gouda Vrije School
 Groningen De Vrije School Bovenbouw...
 Den Haag Vrije School
 Den Helder Vrije School
 Haarlem Rudolf Steinerschool
 Haarlem-Noord Vrije School Kennemerland
 Harderwijk Vrije School Valentijn
 Heerlen Vrije School Z.O Limburg
 Helmond Vrije School Peelland
 Hertogenbosch Rudolf Steinerschool
 Hillegom Vrije School v. d. Bollenstreef
 Hilversum Vrije School
 Hoofddorp Vrije School Haarlemmermeer
 Hoorn Westfriesse Vrije School
 Krimpen/IJssel Krimpener Vrije Sch...
 Leeuwarden Michael'school
 Leiden Rudolf Steinerschool
 Leiden-Noord Vrije School Mareland
 Leiden Vrije Schoolgemeensch
 Maastricht Maastrichts Vrije School
 Meppel Vrije School
 Meppel Vrije School Meppel
 Middelburg Vrije School Zeeland
 Middelburg Bovenbouw Vrije School Zeeland
 Nijmegen Steinerschool
 Nijmegen Vrije School 'Oost'
 Nijmegen Vrije School
 Oldenzaal Vrije School
 Oosterhout Vrije School
 Oud Bejerland Vrije School Hoeksche Waard
 Purmerend Vrije School Purmerend
 Roermond Vrije School Christophorus
 Roosendaal Rudolf Steiner School
 Rotterdam Vrije School
 Rotterdam Vrije School Prinsenland
 Rotterdam Rudolf Steiner College
 Sittard Vrije School Sittard
 Terneuzen Vrije School Zeeuw-Vlaanderen
 Den Burg Texel Vrije School Texel
 Tiel Johannesschool
 Tilberg Vrije School
 Uden Vrije School
 Utrecht Vrije School
 Venlo Rudolf Steinerschool
 Wageningen Vrije School De Zwaneridder
 Winterswijk Vrije School
 Zaandam Vrije School Zaanstreek
 Zeist Vrije School
 Zeist Stichtse Vrije School
 Zoetermeer Vrije School
 Zutphen Vrije School 'de Berkel'
 Zutphen Vrije School Bovenbouw 'de Berkel'
 Zutphen Vrije School 'de IJssel'
 Zutphen Vrije School Bovenbouw 'de IJssel'
 Zwolle Vrije School
NEW ZEALAND
 Auckland Michael Park School
 Auckland Titirangi Rudolf Steiner School
 Christchurch Christchurch Rudolf Steiner School
 Dunedin Kotuku School
 Hastings Rudolf Steiner School
 Tauranga Rudolf Steiner School Initiative
 Wellington Raphael House Rudolf Steiner School
NORWAY
 Ålesund Steinerskolen i Ålesund
 Ås Steinerskolen i Ås
 Asker Rudolf Steinerskolen i Asker
 Askim Steinerskolen i Askim
 Baerum Steinerskolen i Baerum
 Bergen Rudolf Steiner-Skolen i Bergen
 Bergen Steinerskolen på Nesttun
 Drammen Steinerskolen i Drammen
 Fredrikstad Steinerskolen i Fredrikstad
 Gjøvik/Toten Steinerskolen i Gjøvik/Toten
 Haugesund Steinerskolen i Haugesund
 Hedemarken Steinerskolen på Hedemarken

Hurum Rudolf Steinerskolen i Hurum
 Kristiansand Steinerskolen i Kristiansand
 Lillehammer Lillehammer Steinerskolen
 Lorenskog Steinerskolen i Lorenskog
 Moss Rudolf Steinerskolen i Moss
 Nesoddtangen Rudolf Steinerskolen på Nesodden
 Oslo Rudolf Steinerskolen i Oslo
 Ringerike Rudolf Steinerskolen på Ringerike
 Stavanger Steinerskolen i Stavanger
 Trondheim Steinerskolen i Trondheim
 Tromsø Steinerskolen i Tromsø
 Vestfold Steinerskolen i Vestfold

PERU
 Lima Colegio Waldorf Lima
 Lima Colegio San Christopherus (para niños
 excepcionales)

POLAND
 Warsaw Szkoła Rudolfa Steinera

PORTUGAL
 Lagos Escola Primavera

RUSSIA
 Moscow Free Waldorf School Moscow
 St Petersburg Rudolf Steiner School on the
 Kreuzinsel

SLOVENIA
 Ljubljana Waldorfska Sola Ljubljana

SOUTH AFRICA
 Alexandra Inkanyezi Waldorf School
 Cape Town Waldorf School, Constantia
 Cape Town Michael Oak Waldorf School
 Hillcrest Roseway Waldorf School
 Johannesburg Michael Mount Waldorf School
 Meadlands Sikhulise Waldorf School
 McGregor McGregor Waldorf School
 Natal Meadowsweet Farm School
 Pretoria Max Stibbe School
 Stellenbosch Honeybush Nursery School

SPAIN
 Alicante Escuela Infantil "San Juan"
 Madrid Escuela Libre Micael

SWEDEN
 Borlänge Engelbrektskolan
 Bromma Kristofferskolan
 Delsbo Delsbo Waldorfskolan
 Farsta Martinskolan
 Garpenberg Annaskolan
 Göteborg Rudolf Steinerskolan
 Håboer Emiliaskolan
 Järna Örnaskolan
 Järna Mariaskolan
 Kalmar Kalmar Waldorfskola
 Kungälv Fredkullaskolan
 Lund Rudolf Steinerskolan
 Märsta Josefinsaskolan
 Norrköping Rudolf Steinerskolan
 Nyköping Mikaeliskolan
 Örebro Johannaskolan
 Simrishamn Sofiasaskolan
 Söderköping Waldorfskola i Söderköping
 Spånga Ellen Key Skolan
 Svartsjö Målarbarnas Waldorfskola
 Täby Frejaskolan
 Umeå Umeå Waldorfskola
 Uppsala Uppsala Waldorfskola
 Västerås Mariaskolan
 Växjö Linneaskolan
 Vikbolandet Stegehus Waldorfskola

SWITZERLAND
 Adliswil Zürich Rudolf Steiner-Schule Sihlau
 Aesch Rudolf Steiner-Schule Birseck
 Arlesheim Rudolf Steiner-Schule "Unter den Weiden"
 Basel Rudolf Steiner-Schule
 Basel Christophorus Schule
 Basel Helfenberg Schule
 Bern Rudolf Steiner-Schule Bern
 Bern Rudolf Steiner-Kleinklassenschule
 Biel Rudolf Steiner-Schule
 Chur Rudolf Steiner-Schule Chur
 St. Gallen Rudolf Steiner-Schule
 Genève/Confignon Ecole Rudolf Steiner
 Glarisegg Freie Bildungstätte Glarisegg
 Herisau Rudolf Steiner Schule
 Ins Schössli Ins
 Kreuzlingen Rudolf Steiner-Schule
 Langenthal Rudolf Steiner-Schule Oberaargau
 Langnau Rudolf Steiner-Schule Oberemmental

Lausanne Ecole Rudolf Steiner de Lausanne
 Lenzburg Rudolf Steiner-Schule Aargau
 Lugano Scuola Rudolf Steiner
 Luzern Rudolf Steiner-Schule
 Marbach Rudolf Steiner-Schule Marbach
 Münchensteta Rudolf Steiner Schule
 Münchenstein
 Muttex Rudolf Steiner Oberstufenschule
 Neuchâtel Ecole Rudolf Steiner
 Pfäffikon Rudolf Steiner Schule Obersee
 Pratteln Rudolf Steiner-Schule Mayenfels
 Schaffhausen Rudolf Steiner-Schule
 Schul-Tarasg Bergschule Avrona
 Solothurn Rudolf Steiner-Schule
 Splex Rudolf Steiner-Schule Berner Oberland
 Wetzikon Rudolf Steiner-Schule
 Wil Freie Volksschule Wil
 Winterthur Rudolf Steiner-Schule
 Yverdon Ecole Rudolf Steiner Les Bioles
 Zürich Rudolf Steiner-Schule
 Zürich-Albrieden Rudolf Steiner-Schule Al-
 brieden
 Zug Rudolf Steiner-Schule Zug

UNITED KINGDOM AND IRELAND
 Aberdeen Aberdeen Waldorf School
 Belfast Holywood Rudolf Steiner School
 Botton Botton Village School
 Brighton Brighton Steiner School
 Bristol Bristol Waldorf School
 Canterbury Perry Court School
 Dyfed Nant-y-Cwm Rudolf Steiner School
 Edinburgh The Rudolf Steiner School of Edinburgh
 Forest Row Michael Hall School
 Glasgow Glasgow Steiner School
 Gloucester Wynstones School
 Hereford Hereford Waldorf School
 Ilkeston Michael House School
 Kings Langley Rudolf Steiner School
 London Mulberry Bush Kindergarten
 London North London Rudolf Steiner School
 London Primrose Nursery
 London Waldorf School of South West London
 Morayshire Moray Steiner School
 Reading Reading Steiner School Kindergarten
 Ringwood Ringwood Waldorf School
 Padworth Alder Bridge School
 Penzance Carn Michael School
 St. Albans St. Albans Kindergarten
 Sheffield Sheffield Steiner Kindergarten
 Snowdonia Snowdonia Steiner School
 Stourbridge Elmfield School
 Stroud Stroud Valleys Kindergarten
 Stroud Sunlands Nursery
 Totnes Rudolf Steiner School South Devon
 Tunbridge Wells Golden Spring Kindergarten
 York York Steiner School

UNITED STATES OF AMERICA
CALIFORNIA
 Auburn Live Oak Waldorf School
 Altadena Pasadena Waldorf School
 Calpella Waldorf School of Mendocino County
 Cedar Ridge Mariposa Waldorf School
 Davis Davis Waldorf School
 Emeryville East Bay Waldorf School
 Fair Oaks Sacramento Waldorf School
 Fair Oaks Rudolf Steiner College (adult education)
 Fountain Valley Waldorf School of Orange
 County
 Jamestown Sierra Waldorf School
 Los Altos Waldorf School of the Peninsula
 Monterey Waldorf School of Monterey
 Northridge Highland Hall
 Placerville Cedar Springs Waldorf School
 San Diego Waldorf School of San Diego
 Sacramento Camellia Waldorf School
 San Francisco San Francisco Waldorf School
 San Rafael Marin Waldorf School
 Santa Barbara Waldorf School of Santa Barbara
 Santa Cruz Santa Cruz Waldorf School
 Santa Monica Waldorf School of Santa Monica
 Santa Rosa Summerfield Waldorf School
 Sebastopol Willow Wood Waldorf School
 Sonoma Sonoma Valley Waldorf School
COLORADO
 Aspen Aspen Waldorf School
 Boulder Shining Mountain Waldorf School
 Denver Denver Waldorf School
 La Porte River Song School
FLORIDA
 Gainesville Gainesville Waldorf School

GEORGIA
 Atlanta The Children's Garden
HAWAII
 Honolulu Honolulu Waldorf School
 Kealahou Pan Uhi Waldorf School
 Keauu Malamalama School
 Kilauea Kauai Waldorf School
 Kula Haleakela School
IDAHO
 Sandpoint Sandpoint Waldorf School
ILLINOIS
 Chicago Chicago Waldorf School
MAINE
 Blue Hill The Bay School
 Freeport Merriconeag School
 W. Rockport Ashwood School
MARYLAND
 Baltimore Waldorf School of Baltimore
 Bethesda Washington Waldorf School
MASSACHUSETTS
 Beverly Cape Ann School
 Bourne Waldorf School of Cape Cod
 Great Barrington Great Barrington Rudolf Ste-
 iner School
 Hadley Hartsbrook Waldorf School
 Lexington Waldorf School
MICHIGAN
 Ann Arbor Rudolf Steiner School of Ann Arbor
 Bloomfield Hills Oakland Steiner School
 Detroit Detroit Waldorf School
MINNESOTA
 Minneapolis City of Lakes Waldorf School
 West St Paul Minnesota Waldorf School
NEW HAMPSHIRE
 Keens Monadnock Waldorf School
 Wilton High Mowing School
 Wilton Pine Hill Waldorf School
NEW JERSEY
 Princeton Waldorf School of Princeton
NEW MEXICO
 Santa Fe Santa Fe Waldorf School
NEW YORK
 Garden City Waldorf School of Garden City
 Ghent Hawthorne Valley School
 Ithaca Waldorf School of Finger Lakes
 New York Rudolf Steiner School
 Saratoga Springs Spring Hill School
 Spring Valley Green Meadow Waldorf School
 Spring Valley Waldorf Institute
 Tilton Mountain Laurel School
 West Falls Aurora Waldorf School
NORTH CAROLINA
 Chapel Hill Emerson Waldorf School
OHIO
 Akron Spring Garden School
 Norwood Cincinnati Waldorf School
OREGON
 Ashland The Waldorf School of the Rogue Val-
 ley
 Eugene Eugene Waldorf School
 Portland Portland Waldorf School
PENNSYLVANIA
 Kimberton Kimberton Waldorf School
 Marietta Susquehanna Waldorf School
RHODE ISLAND
 West Kingston Meadowbrook Waldorf School
TEXAS
 Austin Austin Waldorf School
VERMONT
 Norwich Upper Valley Waldorf School
 Shelburne Lake Champlain Waldorf School
 Wolcott Green Mountain School
VIRGINIA
 Charlottesville Crossroads Waldorf School
 Richmond Richmond Waldorf School
WASHINGTON
 Bellingham Whatcom Hills Waldorf School
 Clinton Whidbey Island Waldorf School
 Olympia Olympia Waldorf School
 Seattle Seattle Waldorf School
WISCONSIN
 Milwaukee Waldorf School of Milwaukee
 Pewaukee Prairie Hill Waldorf School
 Viroqua Pleasant Ridge School

URUGUAY
 Montevideo Colegio Novalis



BRIEF - EN BREF - BRIEF - EN BREF - BRIEF - EN BREF

January 1994

**EDUCATION FOR FREEDOM AND SOCIAL RESPONSIBILITY:
THE RUDOLF STEINER SCHOOLS (WALDORF PEDAGOGY)**

"In school the question is not of receiving a complete education, but rather of preparing oneself to receive it from life". (R.Steiner)

Steiner Schools try to advocate a new spirit in a rapidly changing world; a purely materialistic conception of the world and of the human being is no longer sufficient to respond to questions posed in our industrial society. The future requires a fundamental change in our way of thinking: the human individual as an independent spiritual entity should be the starting point for all efforts aiming at the renewal of our society. Based on a profound knowledge of human nature, the principles of the pedagogy of Rudolf Steiner (also called Waldorf pedagogy) can be summarized as follows:

- **All human faculties - Intellectual, artistic, moral - are developed in an equal manner.** The curriculum of each school is individually devised, and there is always a balance between theory and practice. Arts and science subjects are given equal importance. At secondary school level, practical courses on agriculture, forestry, surveying, and internships in industrial and social environments are included in the curriculum.

- **Teaching is considered and practised as an art.** The teachers act like artists whose aims are to help the child to discover and love the world surrounding him or her. Their aim is not to cram the child with knowledge, but to awaken at the right moment certain faculties of the soul, of the inner self. In everyday practice the question is not "what is possible?" or "what goes down well?" but rather "what is challenging and what may best stimulate the pupil at the present state of development?" Therefore children stay together in age groups; there is no selection or early specialization and no repetition. The diversity in every class reflects the diversity of humanity as a fundamental basis for social education. This philosophy is in keeping with the 1966 ILO-UNESCO Recommendation on the status of teachers (in particular provision III).

The teachers' roles are to **awaken the child's latent faculties** and allow its profound **individuality** to emerge and develop: they thus help the children to find the appropriate relation between their individuality and physical being, their environment and the present-day society into which they are to integrate. It is this relation which will enable them to make the appropriate use of their freedom. Young people are then able to enter into society not as passive spectators, but as conscious sensitive citizens, ready to tackle the challenges of our times by taking an active part in the transformation of our world.

Organisation and management of the school

Steiner Schools are self-governing and have no school head or director, but are run by the teachers, who all have equal rights and decide on all administrative matters (teaching concept, employment of teachers, buildings, finances, etc.). Based on mutual trust and comprehension, the bonds between parents and teachers are cultivated through frequent meetings. Parents also participate in important decisions and take an active part in school life. This sets an example of democracy to the pupils.

Steiner Schools are private schools, financed partially by the state or the local community, as well as by parents who contribute in a spirit of mutual aid, enabling low-income families to enrol their children also.

In 1993 there exist, worldwide, over 600 Rudolf Steiner schools, 1000 kindergartens, and 500 institutions for remedial education and social therapy. Some Steiner schools are members of the international network of UNESCO's Associated Schools Project.

In France, Steiner Schools can be visited at the Fédération des Ecoles Steiner en France, 5, rue Georges Clemenceau, 78400 Chatou, France, telephone no. (33-1) 3952 6917.

Education in critical environments

The originality of this educational approach and its longstanding practical application all over the world have recently proved to be particularly interesting and fruitful in such disadvantaged environments as slums, refugee camps or in conflict situations, conditions where alternative channels of education often prove to be more efficient than official school systems. The following pilot projects are outstanding examples of the success of this alternative method and they might be of great benefit to other situations and countries:

- Soweto and Alexandra (South Africa): schools in various black townships;
- Shati refugee camp (Gaza strip): Kindergarten and remedial education for Palestinian children;
- Zagreb (Croatia): Kindergarten;
- Favela Monte Azul, Sao Paolo (Brazil): schooling and work with marginal groups and street children using the principles of Steiner education;
- Holywood, Belfast (Northern Ireland): Protestant and Catholic children are taught together;
- Pine Ridge Reservation, South Dakota (U.S.A.): school for Sioux Indian children.

FURTHER READING

Carlgrén, F. *Eduquer vers la liberté, La pédagogie de Rudolf Steiner dans le mouvement international des écoles Waldorf*, Les Trois Arches, Paris, 1992.
Craemer, U. *Die Favel-Kinder, Sozialarbeit am Rande der Gesellschaft*, Stuttgart, 1987.
Edmunds, F. *Rudolf Steiner Education, The Waldorf Schools*, R. Steiner Press, London, 1992.
Geraets, T. *Stars and Rainbows over Alexandra*, Heidenheim, 1990.
Kiersch, J. *Die Waldorfpädagogik. Eine Einführung in die Pädagogik Rudolf Steiners*, Stuttgart, 1992.
Krampen, I. *Self-governed Schools. Case studies*. E. Fuchs (ed.), Frankfurt, 1992.
Steiner, R. *L'art de l'éducation, Méthode et pratique, (conférences)*, Triades, Paris, 1993.
(Specialized bookstore: PENTAGRAM, 15 rue Racine, 75006 Paris)

Commission Secretariat :

7 place de Fontenoy
75352 Paris 07 SP
France
tel : (33-1) 45 68 11 23
fax : (33-1) 43 06 52 55
E-Mail : EDXXI@FRUNES21.BITNET

Prepared by :

Ms. Sigrid Niedermayer-Tahri
Assistant Programme Specialist
Section for Humanistic, Cultural and
International Education
UNESCO

REPRODUCTION LIBRE, VEUILLEZ CITER LA SOURCE ET L'AUTEUR / FREE OF COPYRIGHT, PLEASE ACKNOWLEDGE SOURCE AND AUTHOR

