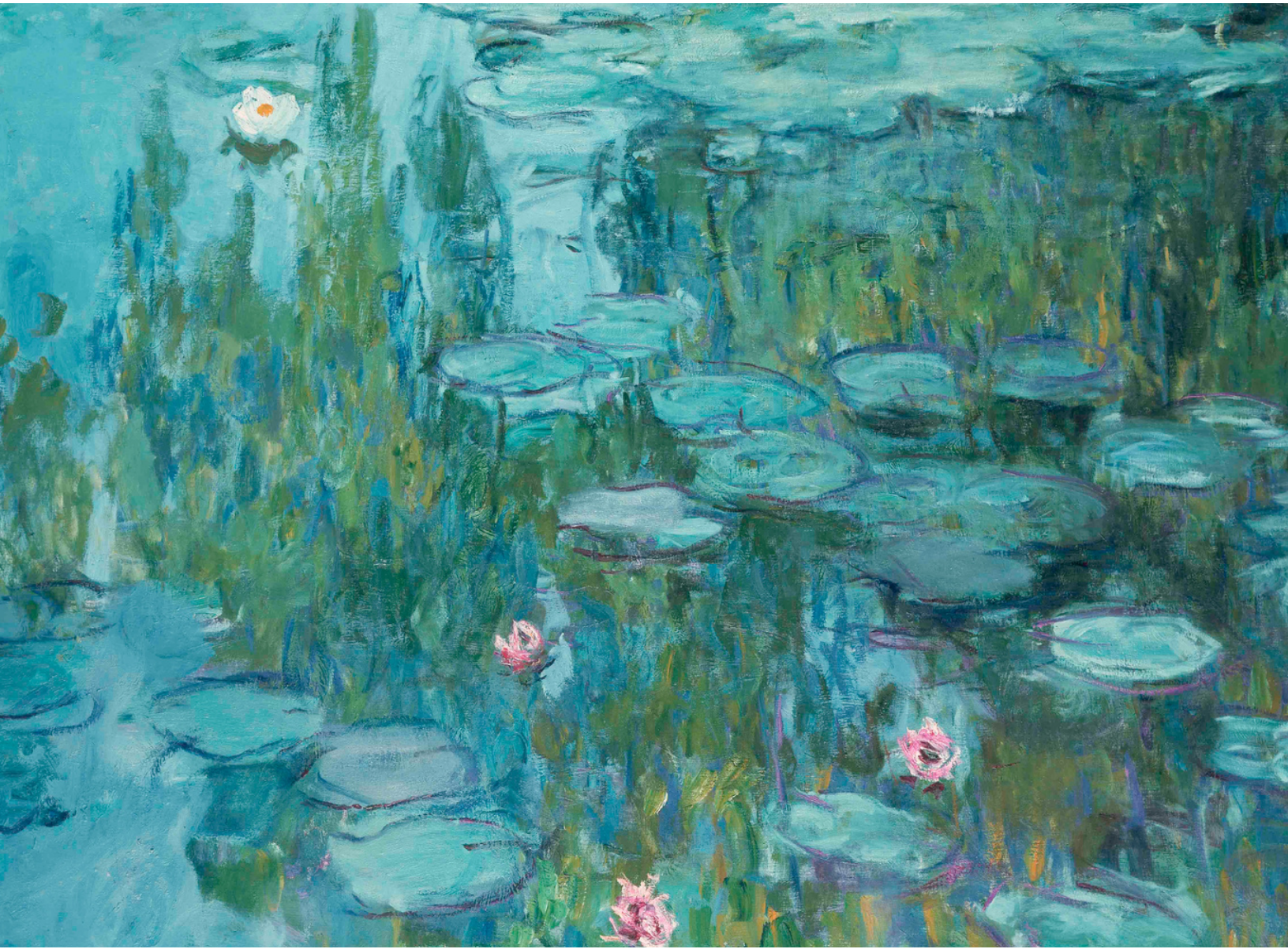


Impressions

4-Week Morning Time Session | AwakenToDelight.com



Impressions

Charlotte Mason Morning Time™

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Originally created and written by Lara Molettiere as *The Homeschool Garden*

Edited and updated by Alisha Gratehouse and Olivia Gratehouse

Cover image: *Water Lilies*, Claude Monet, 1884, Public Domain

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What is Morning Time?

Morning time is a modern interpretation of Charlotte Mason's philosophy of providing a generous variety of short lessons with an emphasis on excellence of execution and focused attention.

It is a lovely daily ritual in which you gather your whole family together to partake of the richness of God's Word, as well as the beautiful subjects that you don't want to get pushed aside by traditional school subjects.

And it is a perfect choice for helping you avoid the overwhelming feeling of trying to fit it all in by looping through all the delightful extras you want to enjoy!

About this Curriculum:

Homeschooling mother Lara Molettiere originally created this curriculum as *The Homeschool Garden* in 2018. Her love of music, literature, fine arts, and Charlotte Mason's method led her to create a delightful and simple-to-follow morning time curriculum for her family.

Each volume is rich with the truth, beauty, and goodness that Miss Mason encouraged, and provides a generous and varied education all planned out for your family — from elementary to high school.

In over 19 years of homeschooling utilizing the Charlotte Mason method, I can attest to the beauty of this lifestyle of learning. In fact, it completely shaped and formed who my children are today — artists, writers, musicians, and lovers of literature, poetry, and nature.

That's why I am thrilled to be taking Lara's beautiful curriculum, rebranding it as **Charlotte Mason Morning Time™**, and building a delight-filled community around it so that other families can experience the joy it brings!

Aligha

How to Use These Plans

If you love the Charlotte Mason style of learning, then you'll absolutely *adore* these morning time sessions! Not only are they rich with all the beauty you want your family to enjoy — scriptures, poetry, Shakespeare, picture study, art lessons, music, nature study, and more — they are all planned out and gathered together for you!

There is no need to hunt down the various elements you want to include or go digging around the internet in search of art, music, or poetry to complement your studies. You don't even have to purchase additional resources because we include them all here: art pieces for your picture study, sheet music and links to hymns and folk songs to sing along with, links to classical pieces to listen to, copywork printables for manuscript and cursive practice, and much, much more!

We offer a generous feast, but please remember that you don't have to partake of everything that's on the table, nor do you even have to clean your plate!

Adapt these plans to suit your family's unique needs and schedule. If you only school four days a week, either skip the fifth day, or add one item from the scheduled fifth day to each of your four school days.

Don't stress if you can't fit something in, you can always circle back around to it later. Pick and choose what you want to do depending on which season of life you're in.

Simply print out the schedule (and any parts of the curriculum you need), bring all your kids and teens together each morning, and enjoy that day's scheduled lessons and recommended read-alouds.

Don't forget we've included an art lesson, a handicraft lesson, nature studies, and tea time recipes with each session. These would be delightful "afternoon occupations" if you can't fit them into your morning time.

Each day's scheduled activities should only take around an hour or so to complete (excluding the art and handicraft lessons).

Features

Essential features of ***Charlotte Mason Morning Time™*** curriculum are:

- Prayer & scripture memorization
- Poetry memorization & recitation
- Copywork pages for elementary through high school
- Artist biography & picture study
- Composer biography & classical selections
- Hymn study & singing
- Folk song
- Literature recommendations
- Handicraft lesson
- Art lesson
- Nature study
- Teatime recipes
- Teatime selections to read aloud including:
 - Poetry
 - Short stories or
 - Fairy tales or tall tales
 - Mythological tales
 - Fables
- Shakespeare selections
- Plutarch (in some volumes)
- History (in some volumes)
- Geography (in some volumes)

Each of these subjects are planned out on a 4-week or 6-week (depending on the session) calendar, and looped throughout the days and weeks.

Now, you will never feel overwhelmed trying to fit "everything" in because it's already simply and beautifully planned out for you on the calendar on the following pages.

Please Note: The "Recommended Reading List" is not required. Pick and choose the books you want your family to enjoy, or continue with the family read-aloud you're already immersed in.

Week 1 Schedule



Subject	Day 1	Day 2	Day 3	Day 4	Day 5
<i>Prayer</i>	Pray Psalms 19:14.				
<i>Bible</i>	Matthew 6	Luke 12	Genesis 1	Psalms 8	Psalms 19
<i>Memory Work</i>	Scripture	Poetry	Scripture	Poetry	Review previous memory work
<i>Beauty & Nature Loop</i>	Hymn Study: Savior, Like a Shepherd Lead Us	Art Selection 1: Woman with a Parasol, Read: Claude Monet bio	Folk Song: Au Clair de la Lune	Listen to: La mer, Read: Claude Debussy bio	Nature Study 1
<i>History / Geography</i>	Impressionism Era History				
<i>Language Arts / Citizenship</i>		Psalms 19:14 Copywork		Claude Monet Quotes Copywork	
<i>Read Aloud</i>	*Linnea in Monet's Garden				
<i>Afternoon Occupations</i>	Bake: Homemade Baguette, Read: Linnea				Nature journal* Nature walk*

* Indicates suggested, but optional activities

Week 2 Schedule



Subject	Day 1	Day 2	Day 3	Day 4	Day 5
<i>Prayer</i>	Pray Psalms 19:14.				
<i>Bible</i>	Psalm 24	Psalm 33	Psalm 65	Psalm 74	Psalm 95
<i>Memory Work</i>	Scripture	Poetry	Scripture	Poetry	Review previous memory work
<i>Beauty & Nature Loop</i>	Hymn Study: Savior, Like a Shepherd Lead Us	Art Selection 2: Luncheon of the Boating Party, Read: Pierre August Renoir bio	Folk Song: Au Clair de la Lune	Listen to: Rêverie, Review: Claude Debussy bio	Nature Study 2
<i>History / Geography</i>					
<i>Language Arts / Citizenship</i>		Pierre August-Renoir Quotes Copywork		Song of Songs 2:2 Copywork	
<i>Read Aloud</i>	*Degas and the Little Dancer				
<i>Afternoon Occupations</i>	Bake: Palmiers, Read: The Queen's Croquet Ground			Art Lesson: Impressionist Garden Scene	Nature journal* Nature walk*

* Indicates suggested, but optional activities

Week 3 Schedule



Subject	Day 1	Day 2	Day 3	Day 4	Day 5
<i>Prayer</i>	Pray Psalms 19:14.				
<i>Bible</i>	Psalm 96	Psalm 100	Psalm 102	Psalm 104	Psalm 121
<i>Memory Work</i>	Scripture	Poetry	Scripture	Poetry	Review previous memory work
<i>Beauty & Nature Loop</i>	Hymn Study: Savior, Like a Shepherd Lead Us	Art Selection 3: The Meadow, Read: Alfred Sisley bio	Folk Song: Au Clair de la Lune	Listen to: Claire de Lune, Narrate: Claude Debussy bio	Nature Study 3
<i>History / Geography</i>					
<i>Language Arts / Citizenship</i>		Alfred Sisley Quotes Copywork		Hosea 14:5 Copywork	
<i>Read Aloud</i>	*Katie Meets the Impressionists				
<i>Afternoon Occupations</i>	Bake: Tarte Tatin, Read: The Water-Lily, The Gold Spinners				Nature journal* Nature walk*

* Indicates suggested, but optional activities **Option 2 for tea time, read Beryl Coronet (pp 1-10)

Week 4 Schedule



Subject	Day 1	Day 2	Day 3	Day 4	Day 5
<i>Prayer</i>	Pray Psalm 19:14.				
<i>Bible</i>	Psalm 135	Psalm 139	Job 37	Job 38	Job 39
<i>Memory Work</i>	Scripture	Poetry	Scripture	Poetry	Review previous memory work
<i>Beauty & Nature Loop</i>	Hymn Study: Savior, Like a Shepherd Lead Us	Art Selection 4: Family Reunion, Read: Frederick Bazille bio	Folk Song: Au Clair de la Lune	Listen to: Two Arabesques, Discuss: Claude Debussy	Nature Study 4
<i>History / Geography</i>					
<i>Language Arts / Citizenship</i>		Frédéric Bazille Quotes Copywork		Isaiah 40:8 Copywork	
<i>Read Aloud</i>	*Mary Cassatt: Extraordinary Impressionist Painter				
<i>Afternoon Occupations</i>	Bake: Parisian Picnic, Read: Night and Day			Handicraft: Sculpted Lily Pad	Nature journal* Nature walk*

* Indicates suggested, but optional activities

Recommended Reading List

Elementary & Middle Grades

**Vincent's Starry Night and Other Stories*, by Michael Bird
Linnea in Monet's Garden, by Christina Björk and Lena Anderson
Katie Meets the Impressionists, by James Mayhew
Van Gogh and the Sunflowers, by Lawrence Anholt
Monet Paints a Day, by Julie Danneberg
Who was Claude Monet?, by Ann Waldron
Mary Cassatt - Getting to Know the World's Greatest Artists Series, by Mike Venezia
Degas - Painter of Ballerinas, by Susan Goldman Rubin
Edgar Degas - Getting to Know the World's Greatest Artists Series, by Mike Venezia
Let's Cook French, A Family Cookbook: Cuisinons Francais, Un Livre Pour Toute La Famille, by Claudine Pepin
This is Paris, by Miroslav Sasek

French History from 1800-1900: <https://www.metmuseum.org/toah/ht/10/euwf.html>

A Child's Book of Lullabies (with paintings by Mary Cassatt), by Mary Cassatt - (A beautiful collection of lullabies using Mary Cassatt's work as the illustrations)

Upper Grades

Mary Cassatt, by Tom Streissguth
The Hunchback of Notre Dame, by Victor Hugo

Prayer & Scripture Memorization

For Bible reading, we will make suggestions for your morning time reading. However, if you'd prefer a more in-depth schedule, we recommend checking out various plans that will help you read the Bible through.

For a one-year plan, we recommend YouVersion's One Year Bible: <https://www.bible.com/reading-plans/60>. You can also listen to it being read aloud on the app.

Download a two-year reading plan from the Gospel Coalition here: <https://media.thegospelcoalition.org/static-blogs/tgc/files/2010/12/TGC-Two-Year-Bible-Reading-Plan1.pdf>

If you prefer to go even slower, Ambleside Online offers three, four, and five-year Bible reading plans: <https://www.amblesideonline.org/L/Lbiblesch.htm>

This session, we will learn Psalm 19:14, and focus on writing and memorizing the scriptures Song of Songs 2:2, Hosea 14:5, and Isaiah 40:8.

Psalms 19:14

Let the words of my mouth, and the meditation of my heart, be acceptable in thy sight, O Lord, my strength, and my redeemer.

Song of Songs 2:2

Like a lily among thorns, So is my love among the daughters.

Hosea 14:5

I will be as the dew unto Israel: he shall grow as the lily, and cast forth his roots as Lebanon.

Isaiah 40:8

8 The grass withers, the flower fades, But the word of our God stands forever.

Let the words of my

mouth,

and the meditation of my

heart,

be acceptable in thy sight,

O Lord, my strength,

and my redeemer.

Let the words of my mouth,

and the meditation of my heart,

be acceptable in thy sight,

○ Lord, my strength, and my redeemer.

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O Lord, my strength, and my

strength, and my redeemer.

Song of Songs 2:2

Like a lily among thorns,

So is my love among the

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Israel: he shall grow as the

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as the lily, and cast forth his roots as Lebanon.

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I will be as the dew unto Israel:

he shall grow as the lily, and

cast forth his roots as Lebanon.

Isaiah 40:8

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flowers fades, But the

word of our God stands

forever.

Isaiah 40:8

The grass withers, the flower fades, But the

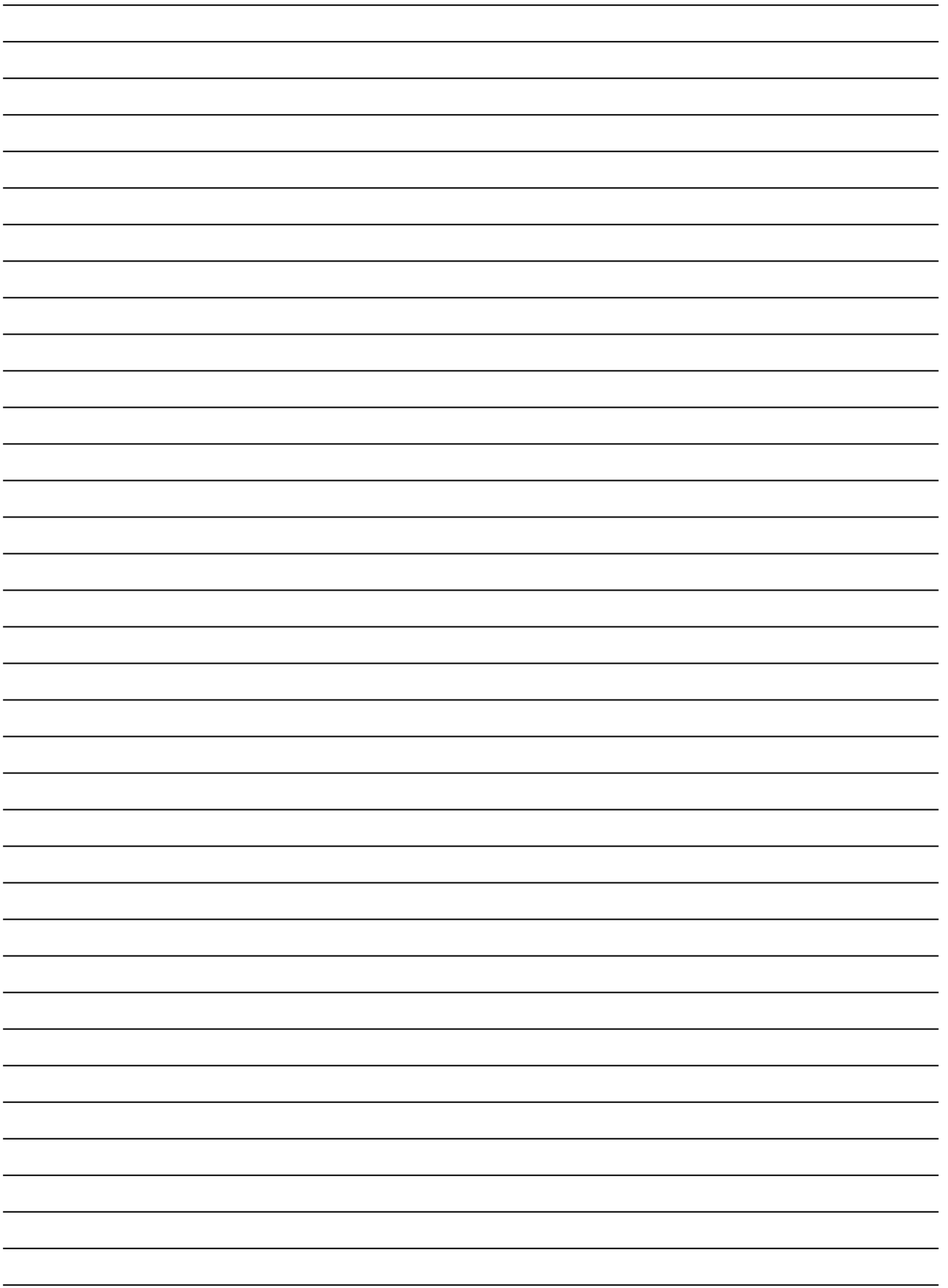
word of our God stands forever.

Isaiah 40:8

The grass withers, the flower fades,

But the word of our God stands

forever.





Artist & Composer Study

This session has 4 featured artists: Claude Monet, Pierre August Renoir, Alfred Sisley, and Frederick Bazille. We've included one art selection from each artist for your kids and teens to use for picture study. They are:

- Monet's *Woman with a Parasol*
- Renoir's *Luncheon of the Boating Party*
- Sisley's *The Meadow*
- Bazille's *Family Reunion*

Our featured composer is Claude Debussy. We've included four of his pieces (with links to each) to listen to. They are:

- La Mer
- Rêverie
- Clair de Lune
- Two Arabesques

Artist & Composer Study



Claude Monet

November 14, 1840 - December 5, 1926

Oscar-Claude Monet was born to Claude Adolphe Monet and Louise Justine Aubrée Monet on November 14th, 1840, in the 9th arrondissement of Paris. Monet's mother was a singer and fully supported his desire to become an artist, though his father wanted him to join the family grocery and ship supply business.

Monet's mother died when he was only 16 years old, so he decided to go live with his aunt and leave his schooling behind. He was drafted into the military for service in 1861 and was sent to Algeria.

While in Algeria, he created a few pieces that were lost. He served a year before contracting typhoid fever, after which his aunt purchased the remainder of his commission with the condition that

Monet take an actual art class. He quickly decided he did not care for conventional art.

In 1862, Monet became a student of Charles Gleyre and met other rising talents like Renoir and Sisley. They explored new methods of painting, including painting the light they saw "en plein air," meaning "outdoors." This method would develop into what we now call Impressionism. Impressionism got its name from Monet's painting *Impression, Sunrise*. This was put on exhibit in 1874 at the first exhibition of the group of young painters who had all been denied the opportunity to have pieces in the Académie des Beaux-Arts.

Monet's first wife Camille died in 1879. Soon after, he recruited Alice Hoschedé to help raise his 2 sons. She took them to Paris to be with her 6 children. Monet and Alice married in 1892. They lived together at his famed house and gardens in Giverny. Monet died of lung cancer on December 5th, 1926, and was buried at the Giverny church cemetery.



Woman with a Parasol, 1875

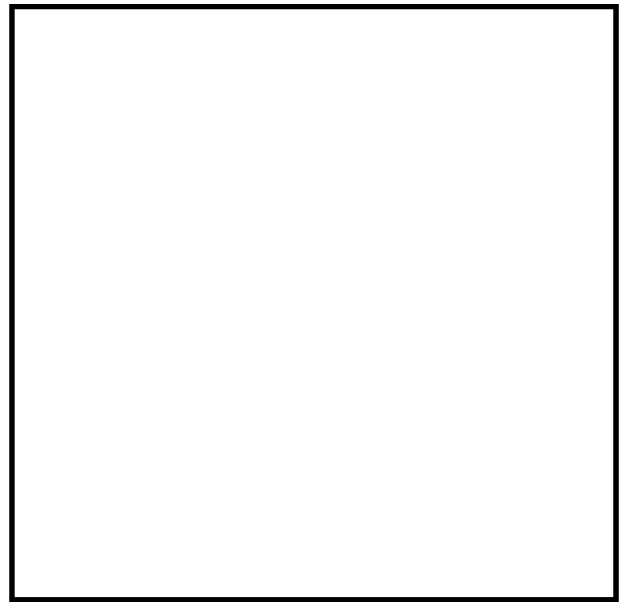
Artist Study

Name: _____

Date of Birth: _____

Place of Birth: _____

Artist Fun Facts: _____



Art Mediums Used: _____

Famous Artworks: _____

Further Study:

Picture Study

Title: _____

Date Created: _____

Art Mediums Used: _____

Further Study: _____

Use the box to draw a picture inspired by this artwork.





Pierre August Renoir

February 25, 1841 - December 3, 1919

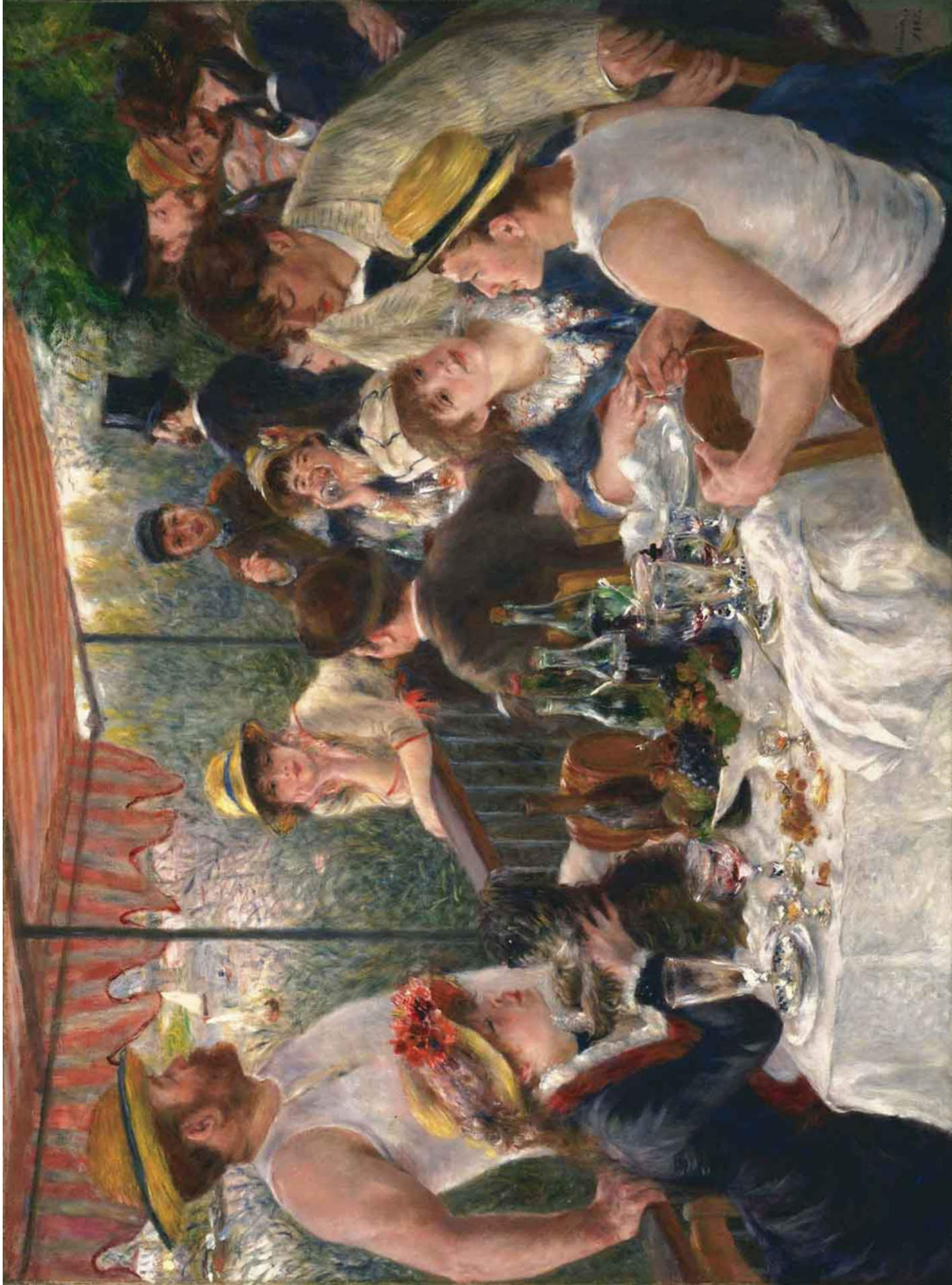
Pierre-Auguste Renoir was one of the leading figures of the Impressionist movement, which revolutionized European painting in the late 19th century. Born on February 25, 1841, in Limoges, France, he was originally trained as a porcelain painter before attending Charles Gleyre's studio to study painting. While at Gleyre's, Renoir developed his own style, characterized by scenes of everyday life, bright colors, and strong brushstrokes.

Renoir's first important painting was the 1868 work *Lise with a Parasol*, which featured his future wife Aline Charigot. In the early 1870s, he began to focus more on outdoor scenes featuring various aspects of the French countryside and the river Seine. His most iconic works from this period include *Luncheon of the Boating Party* (1881) and *The Swing* (1876).

In the 1880s, Renoir developed a style characterized by a softer palette and more intimate subject matter. He also began to experiment with the use of pastels, which he described as "the most perfect of all colors." Some of his best-known works from this period include *Dance at Bougival* (1883) and *The Ball at the Moulin de la Galette* (1876).

Renoir was also a prolific sculptor and art collector. He traveled extensively throughout his life, including to the Mediterranean Sea in search of inspiration. After suffering from rheumatoid arthritis since 1910, Renoir died at the age of 78 on December 3, 1919, in Cagnes-sur-Mer, France.

Renoir's legacy lives on through his works and the continued influence of Impressionism in modern art. His paintings are held in museums around the world, including the Musée d'Orsay in Paris, France, and The Metropolitan Museum of Art in New York City. He is often cited as one of the greatest painters of all time and continues to be an inspiration for generations of artists.



Luncheon of the Boating Party, 1881

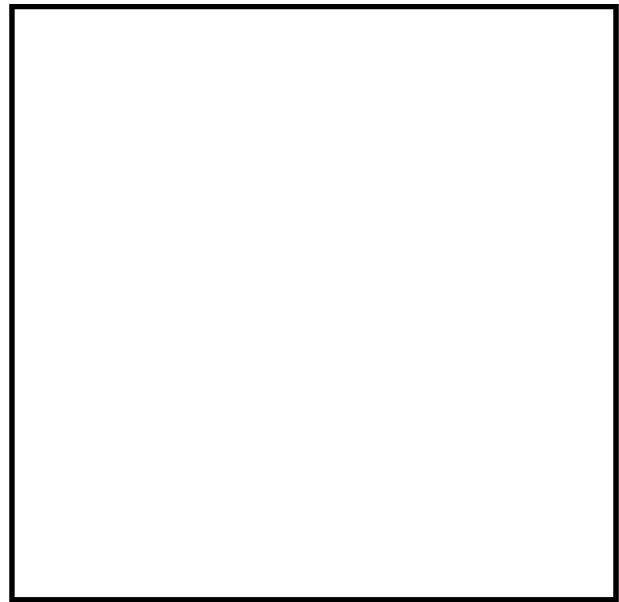
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Art Mediums Used: _____

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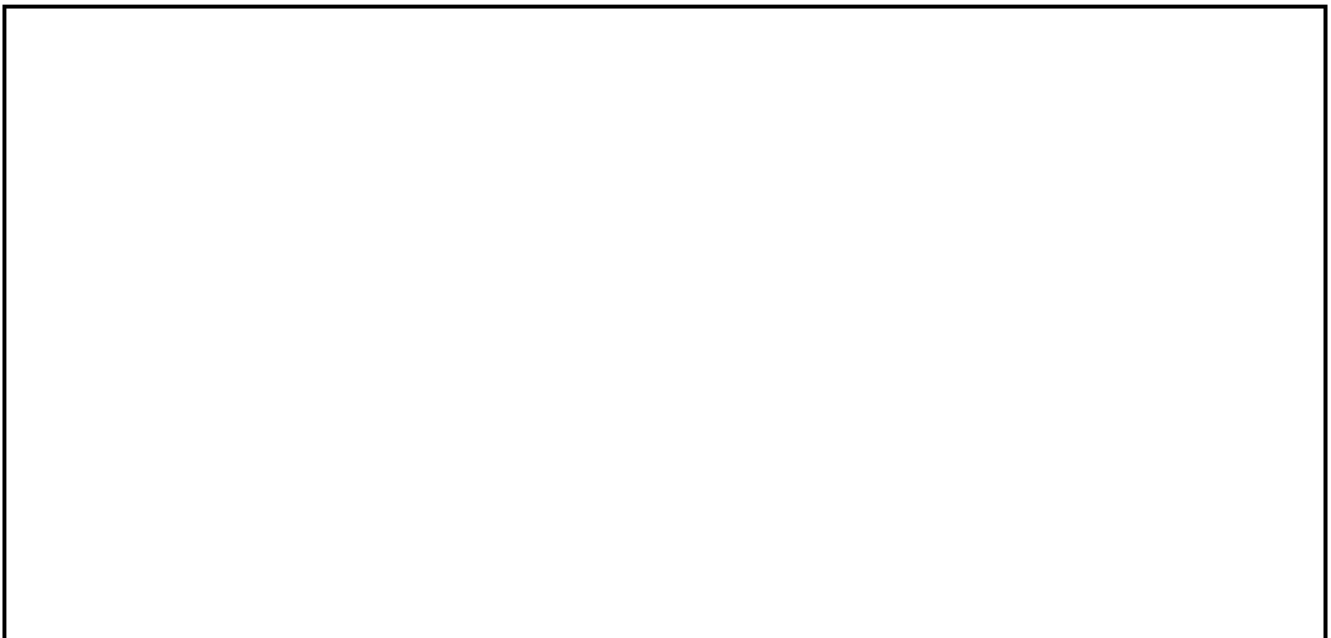
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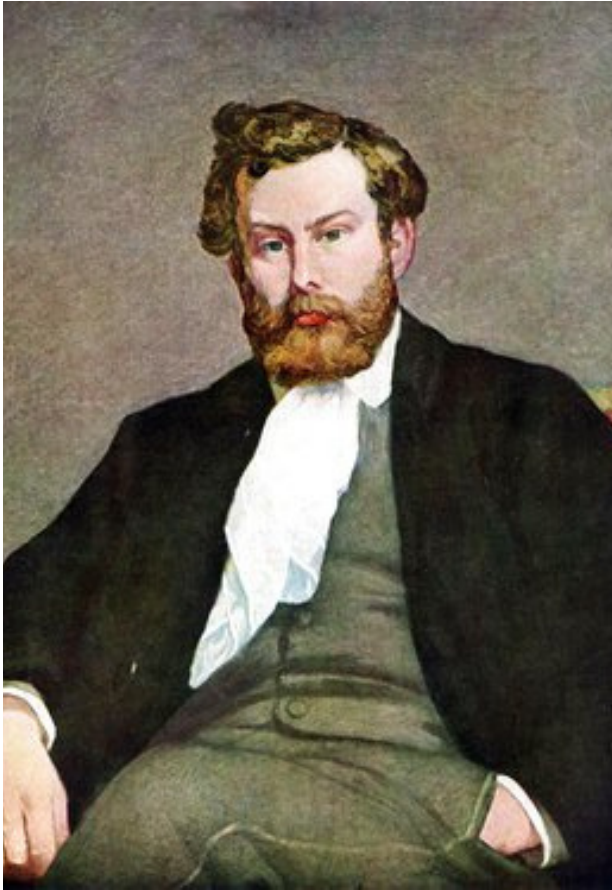
Date Created: _____

Art Mediums Used: _____

Further Study: _____

Use the box to draw a picture inspired by this artwork.





Alfred Sisley

October 30, 1839 – January 29, 1899

Alfred Sisley (1839-1899) was an Impressionist painter from France. He was born in Paris to affluent English parents and studied art at the École des Beaux-Arts. In 1860, he traveled to London, where he developed a strong interest in landscape painting.

Sisley moved to the countryside near Paris in 1865 and devoted himself to painting landscapes. He was an admirer of both Jean-Baptiste Camille Corot and Eugène Boudin, two landscape painters who had a strong influence on his work.

Sisley painted many scenes of the Seine Valley, often depicting floods and storms. He was also known for his depiction of the lush poplar trees which lined the flowing river. His technique is characterized by short brushstrokes, bright colors, and a focus on light and atmosphere in his paintings.

In 1874, Sisley joined the Impressionists, led by Claude Monet. Although he participated in their exhibitions, Sisley was never truly part of the movement. Instead, he developed a unique style characterized by his use of small brushstrokes and light touches on the canvas.

In 1878, Sisley left Paris and settled in the village of Moret-sur-Loing in Seine-et-Marne, where he painted numerous landscapes and river scenes. He spent the rest of his life in this village, painting until his death in 1899.

Today, Sisley's works can be found in major museums around the world, including the Musée d'Orsay in Paris and the National Gallery in London. His paintings remain an important part of the Impressionist movement.



The Meadow, 1875

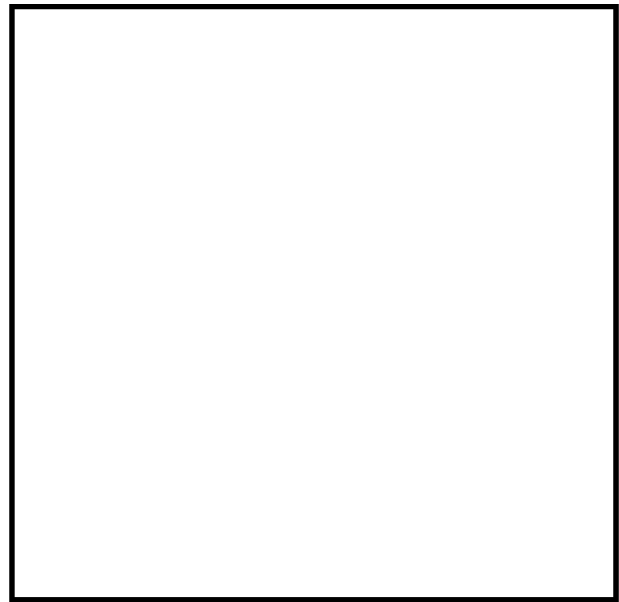
Artist Study

Name: _____

Date of Birth: _____

Place of Birth: _____

Artist Fun Facts: _____



Art Mediums Used: _____

Famous Artworks: _____

Further Study:

Picture Study

Title: _____

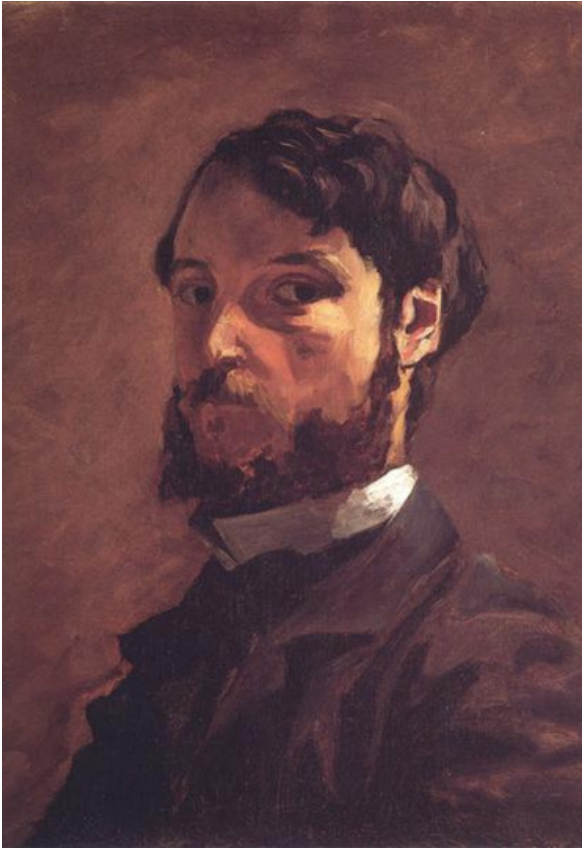
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Use the box to draw a picture inspired by this artwork.





Frédéric Bazille

December 6, 1841 – November 28, 1870

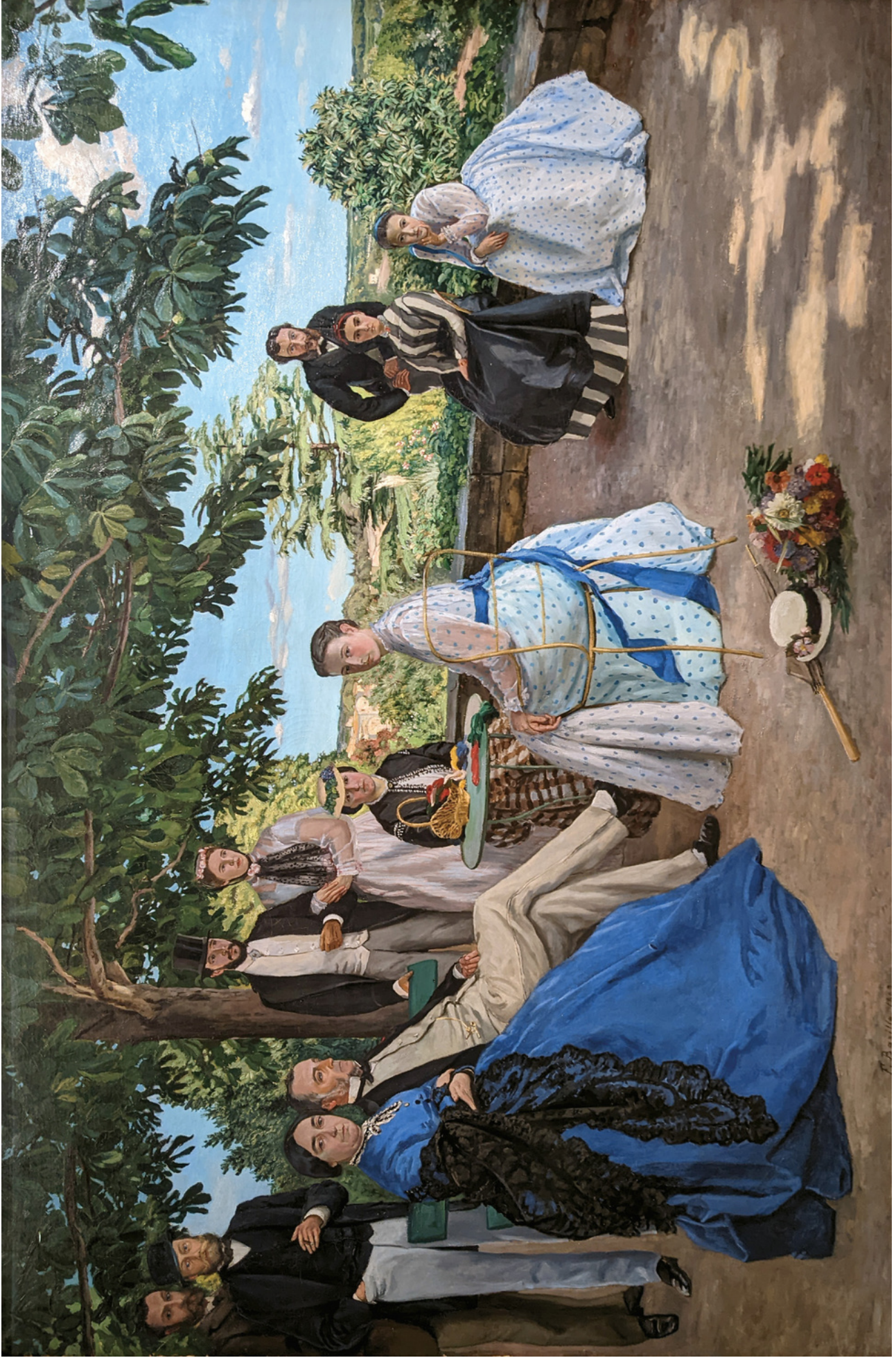
Frederic Bazille (1841-1870) was a French Impressionist painter and sculptor. He is best known for his modern realist style of painting, which focused on the everyday lives of ordinary people in rural settings. Born in Montpellier into an affluent middle-class family, he initially studied medicine at the University of Montpellier but soon gave up his studies to pursue an artistic career.

He became a student of Charles Gleyre in Paris in 1862, and later studied under Gustave Courbet. His early works were influenced by Realism and Naturalism as practiced by the Barbizon School painters. In 1866, Bazille moved to the Parisian neighborhood of Montmartre, where he worked alongside artists such as Monet and Renoir. This was a period of experimentation for him; he began to

explore the use of light and color to capture everyday life, which would become his signature style. He was particularly interested in depicting scenes from cabarets and cafes in Paris, often featuring lively conversations among working-class people.

In 1869-1870, Bazille's works began to gain recognition both in France and abroad. His painting *The Family Reunion* (1867) was purchased by the Musée d'Orsay, and he was invited to participate in the first Impressionist exhibition in 1874. His influence can be seen in many of Monet's paintings from this period, particularly his seascapes.

Tragically, Bazille was killed during the Franco-Prussian War at the age of 28. Though his time as a painter was short, his influence on the Impressionist movement was profound and continues to be felt today. His pioneering use of light and color to capture everyday life has made him one of the most beloved figures in modern art history. Despite having a brief career, Bazille left behind some truly remarkable works that reflect his innovative vision. *The Family Reunion* remains one of the most iconic images of Impressionism and is widely considered to be among the greatest works in French painting. He also left behind many sketches and drawings that demonstrate the extent of his experimentation with form and technique.



Family Reunion, 1867

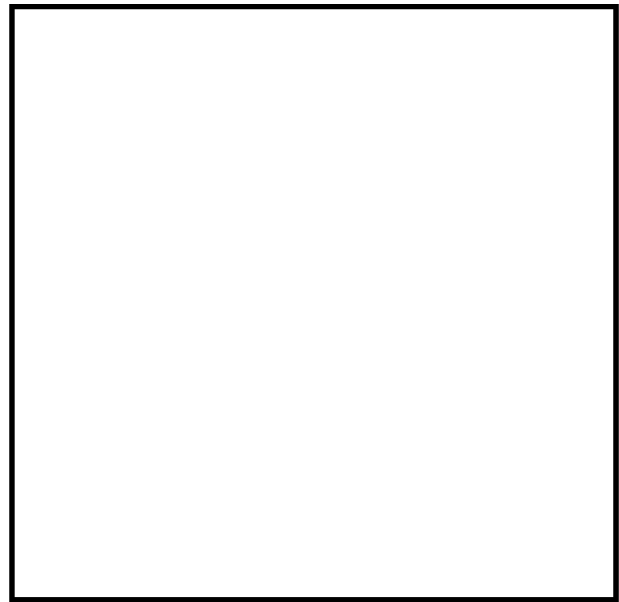
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"Impressionism is only direct

sensation. All great

painters were less or more

impressionists. It is mainly a

question of instinct..."

"Every day I discover more

and more beautiful things.

It's enough to drive one

mad. I have such a desire

to do everything, my head

is bursting with it."

"When you go out to

paint, try to forget what

objects you have before

you, a tree, a house, a

field, or whatever. Merely

think, here is a little square

of blue, here an oblong of

pink, here a streak of

yellow."

"Color is my daylong

obsession, joy, and torment."

"The richness I achieve

comes from nature, the

source of my inspiration."

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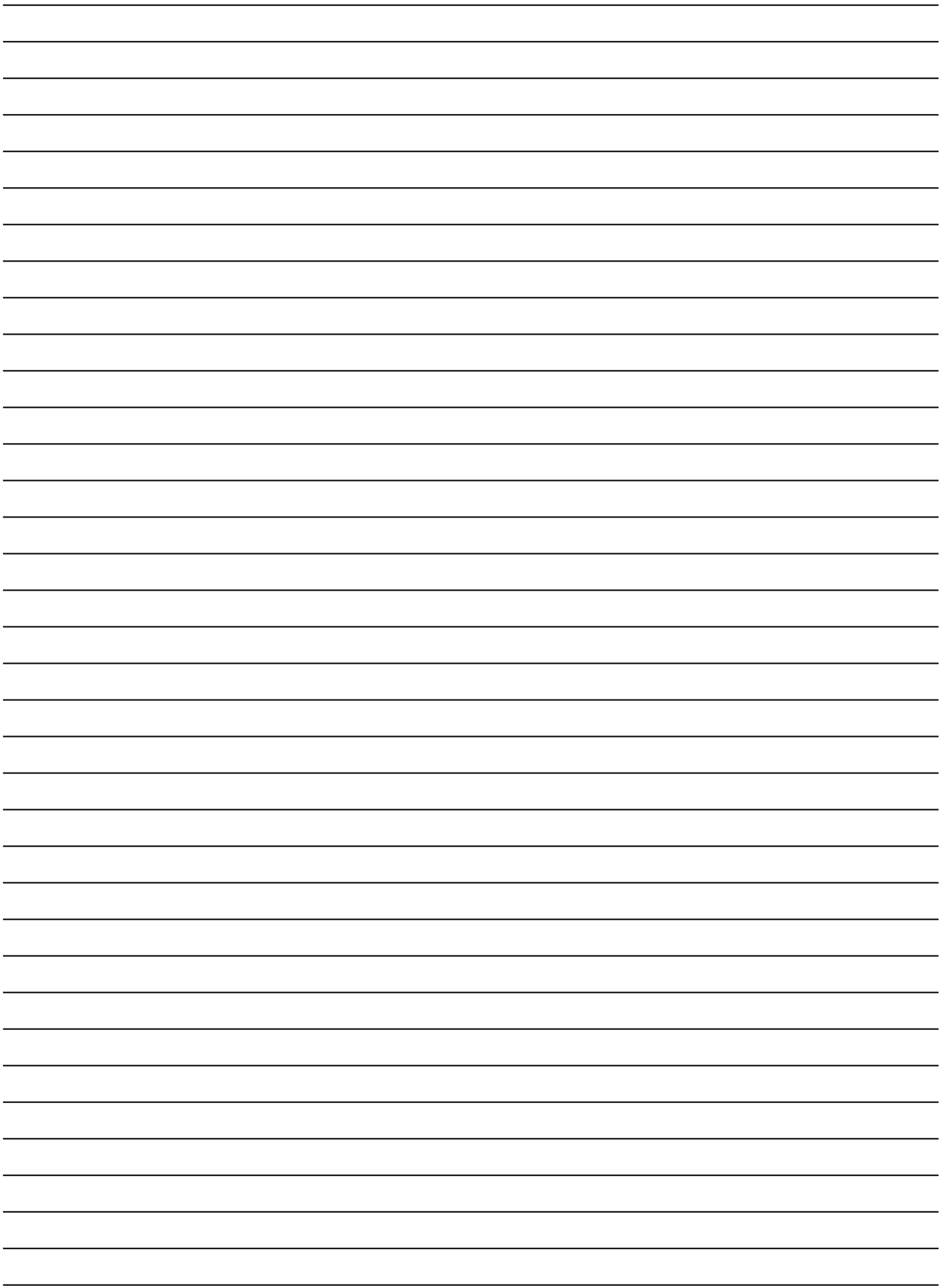
"Color is my daylong obsession,

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"The richness I achieve comes from

nature, the source of my

inspiration."



"Art is about emotion; if

art needs to be explained

it is no longer art."

"The only reward one

work."

"If you paint the leaf on

a tree without using a

model, your imagination will

only supply you with a

few leaves; but Nature

offers you millions, all on

the same tree. No two

leaves are exactly the

same. The artist who paints

only what is in his mind

must very soon repeat

himself."

"The work of art must

seize upon you, wrap you

up in itself, carry you

away. It is the means by

which the artist conveys

his passion; it is the

current which he puts

forth which sweeps you

along in his passion."

"One must from time to

time attempt things that

are beyond one's capacity."

Handwriting practice lines consisting of multiple sets of three horizontal lines (top solid, middle dashed, bottom solid) for tracing and independent writing.

"Art is about emotion; if art needs to be

explained it is no longer art."

"The only reward one should offer an artist is

to buy his work."

"If you paint the leaf on a tree without using

a model, your imagination will only supply you

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"One must from time to time attempt things

that are beyond one's capacity."

"Art is about emotion; if art

needs to be explained it is no

longer art."

"The only reward one should offer

an artist is to buy his work."

"If you paint the leaf on a tree

without using a model, your

imagination will only supply

you with a few leaves; but Nature offers you millions, all on the same tree. No two leaves are exactly the same. The artist who paints only what is in his mind must very soon repeat himself."

"The work of art must seize upon you, wrap you up in itself,

carry you away. It is the means

by which the artist conveys his

passion; it is the current which

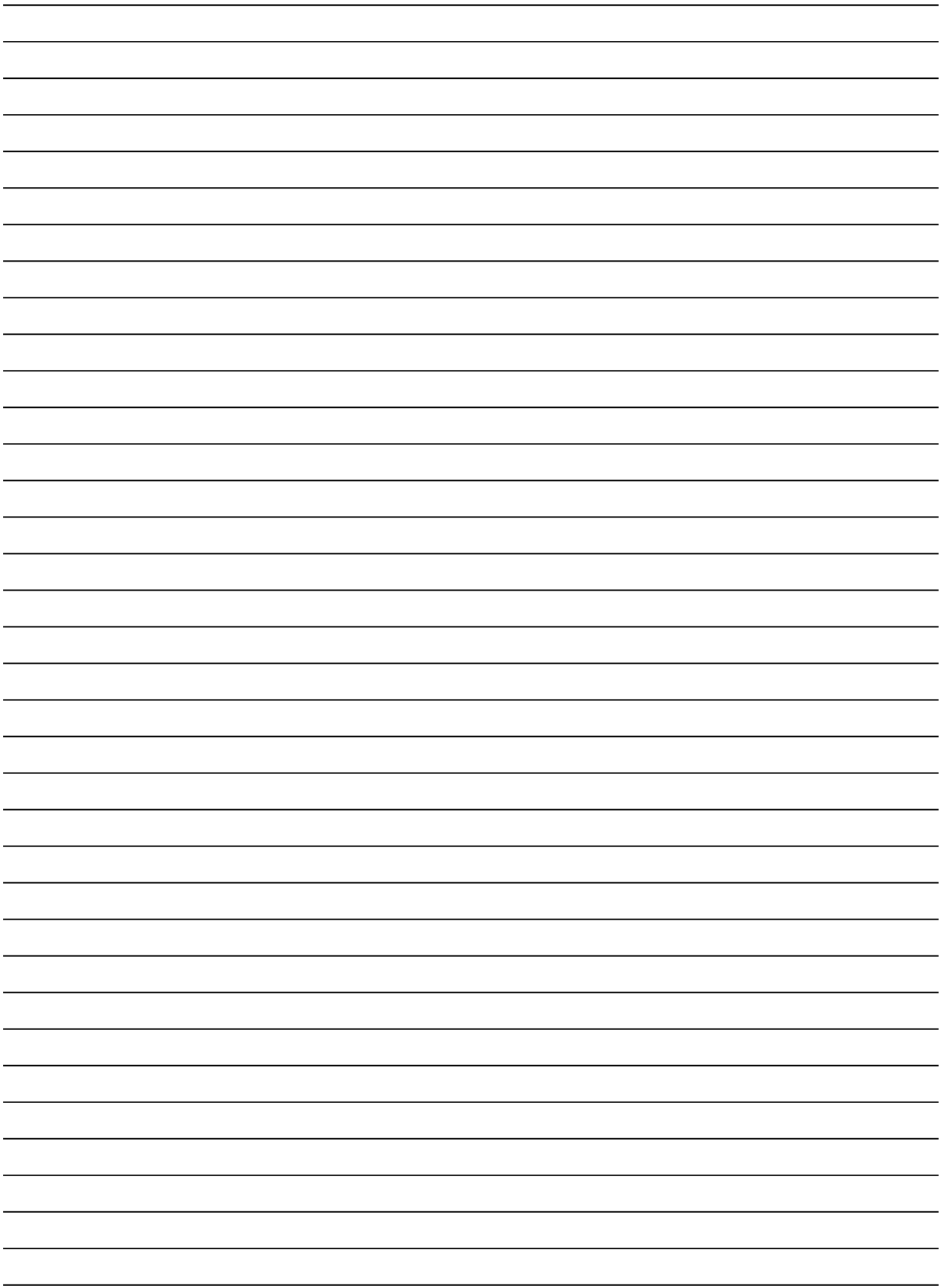
he puts forth which sweeps you

along in his passion."

"One must from time to time

attempt things that are beyond

one's capacity."



"Though the artist must

the surface, at times raised

to the highest pitch of

loveliness, should transmit

to the beholder the

sensation which possessed

the artist."

"Every picture shows a spot

with which the artist has

fallen in love."

"I always start a painting

with the sky."

"Though the artist must remain master of his

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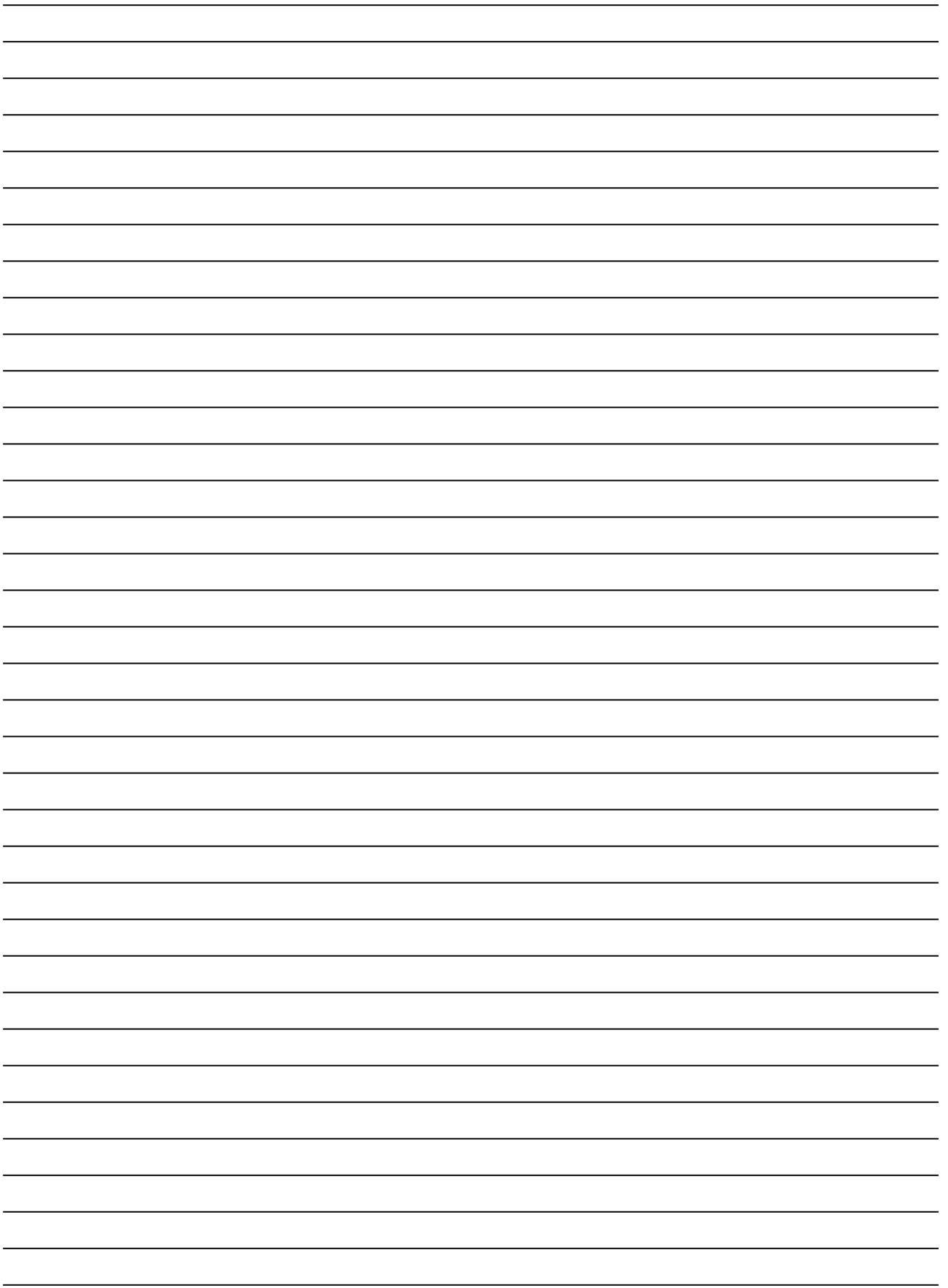
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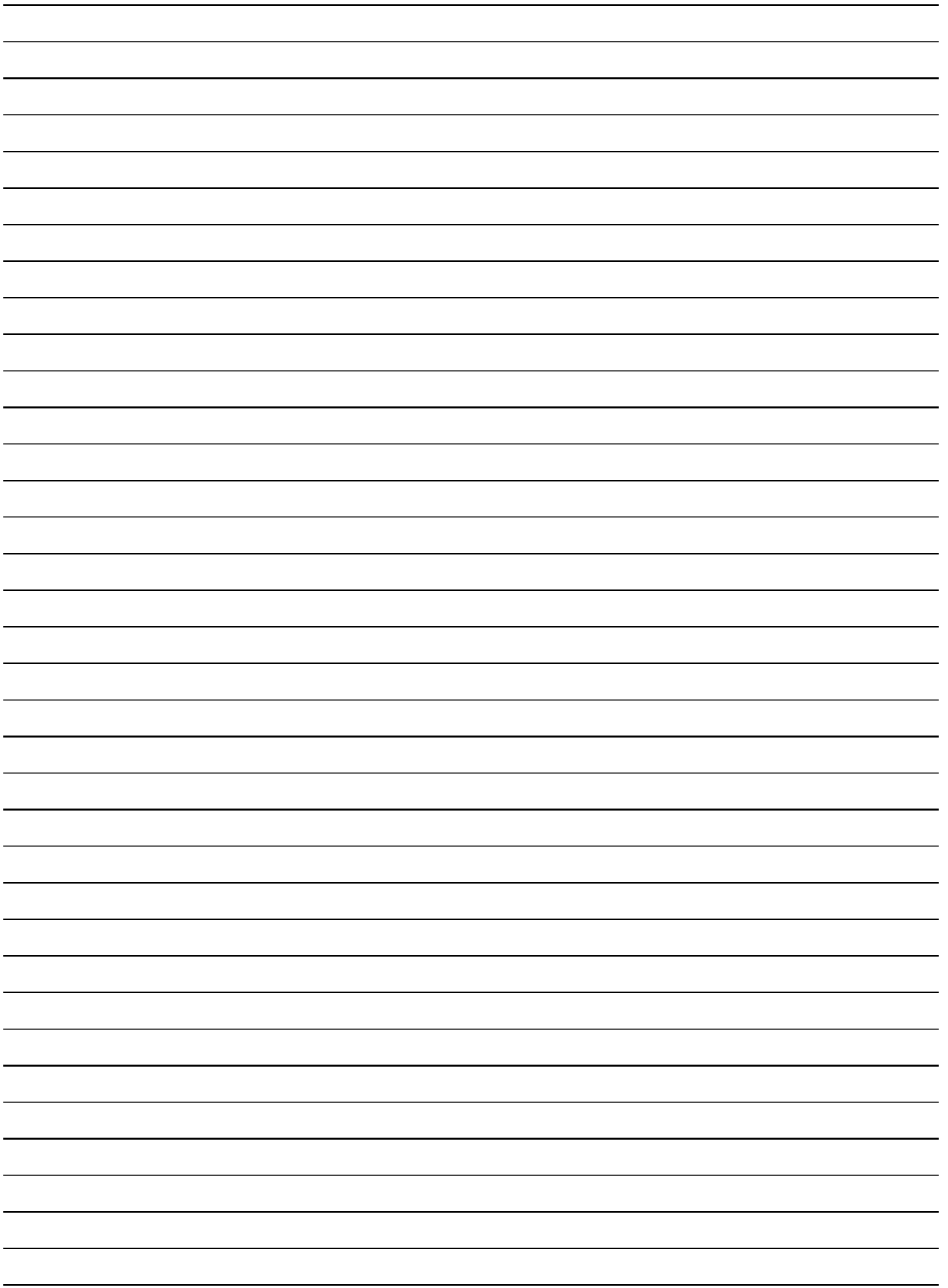
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Claude Debussy

August 22, 1862 – March 25, 1918

Claude Debussy was a French composer who is recognized as the first impressionist composer, despite his rejection of the label. His orchestral works are among some of the most influential when looking back at 19th and 20th-century compositions.

Claude was born to a failed china shop owner and seamstress on the outskirts of Paris. In 1870, to escape the warfare in Paris, Claude and his family headed to Cannes to stay with an aunt. It was in Cannes that Debussy had his first piano lessons after his aunt paid for him to study with Jean Cerutti, an Italian musician. His natural talents became clear to those around him.

In 1872, at the age of ten, the Conservatoire de Paris offered him a spot to study for the next eleven years. Debussy made great progress and

studied under some of the world's best-known composers and musicians. After his first few years, his teachers reported that Debussy was somewhat careless. Despite his great talent, his lack of motivation and diligence in his studies caused him to fail competitions in 1878 and 1879, making him ineligible to continue his piano classes.

In 1879, Debussy ended up with a job as a resident pianist for the summer. The following year he was asked to accompany a singing class while still studying at the Conservatoire. Debussy fell in love with Marie Vasnier, one of the students in the class, writing 27 songs dedicated to her during those years. While things seemed to be going well, many of the faculty at the Conservatoire had somewhat of a distaste for Debussy, disapproving of his bending and breaking of the orthodox rules of composition that existed during that time.

In 1884, Debussy won France's most prestigious award in music, the Prix de Rome. He received recognition and a residency at the Villa Medici, a French Academy in Rome. Debussy spent two years struggling to write the kind of music his school and society desired. When he finally submitted four pieces to the Academy, they disapproved of his works, calling them bizarre and un-performable.

When Debussy returned to Paris in 1887, he and Marie ended their relationship. In 1890, Debussy met Erik Satie, a fellow composer who shared the same approach to writing music.

In 1894, after finally completing his first draft of Act 1 of his operatic *Pelléas et Mélisande*, and later married Marie-Rosalie Texier, who went by "Lilly." Debussy began to publish his compositions, staging and performing them, which received some attention from the public. While there wasn't much buzz over any of his works, Debussy taught and wrote, and worked as a music critic. In 1902, his opera finally premiered, becoming a quick success, and he finally gained positive recognition.

In 1905, Debussy premiered his most significant work in Paris. That same year, he had his only child, Claude-Emma, who came to be known as "Chouchou." She became a new inspiration to Claude, who began to find success again. In 1909, he became a member of the governing council at the Conservatoire. His works began to be performed in Paris and overseas, bringing more recognition to the French composer. As success increased again, Debussy was diagnosed with cancer. He gave his final concert in 1917 and became bedridden soon after. In March of 1918, he passed away at his home. Debussy is remembered today for developing his own style of music, new harmonies, and orchestral techniques.

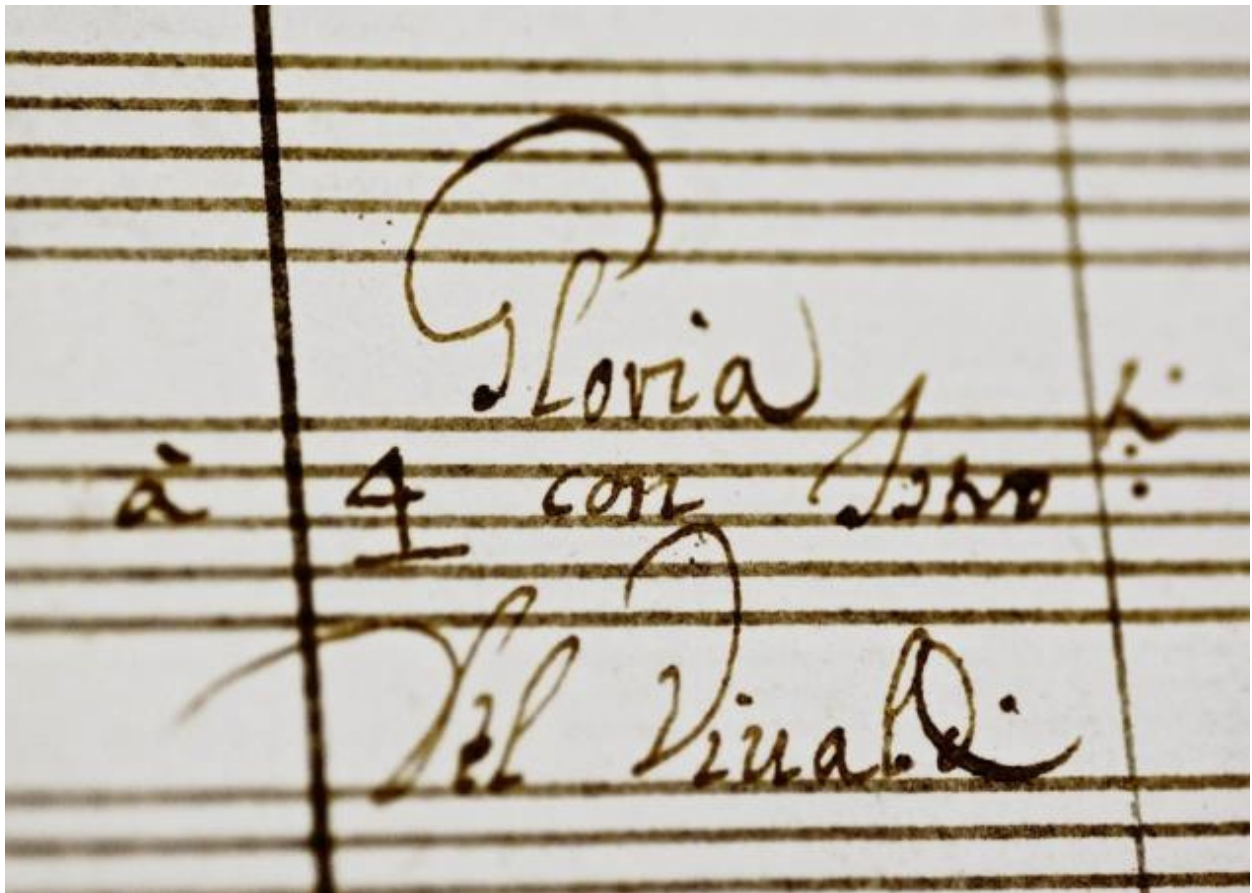
Classical Pieces

Week 1 - "La Mer"

Week 2 - "Rêverie"

Week 3 - "Clair de Lune"

Week 4 - "Two Arabesques"



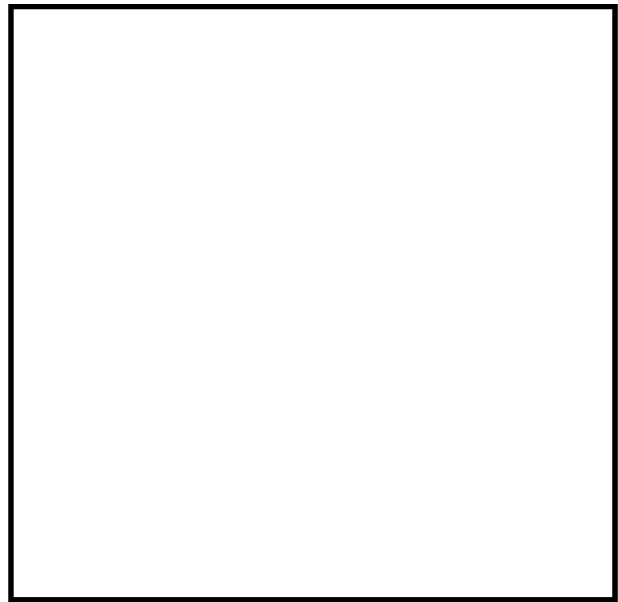
Composer Study

Name: _____

Date of Birth: _____

Place of Birth: _____

Composer Fun Facts:



Instruments Used: _____

Famous Compositions: _____

Further Study:

Hymn: Savior, Like A Shepherd Lead Us

The beloved hymn “Savior, Like a Shepherd Lead Us” was written by Mary A. Lathbury in 1873 and is one of the most popular hymns of all time. It has been translated, recorded, and performed by countless choirs, artists, and congregations throughout the years with its timeless message of comfort and assurance in the Lord.

Mary A. Lathbury was born in Utica, New York, in 1841. She grew up attending the Presbyterian Church before going on to graduate from Elmira Female College (now known as Elmira College) in 1861. Though she initially worked as a schoolteacher, Mary eventually became a published poet and songwriter, with works appearing in numerous publications. She penned “Savior, Like a Shepherd Lead Us” while visiting her sister in Indianapolis in 1873.

The hymn was first published the following year as part of the *Sunday School Hymnal* compiled by Joseph Parkinson. It has since appeared in over 100 different hymnals and has been translated into numerous languages, including German, Spanish, Swedish, Dutch, Italian, French, and Chinese.

The melody of “Savior, Like a Shepherd Lead Us” is taken from the traditional Irish tune “St. Columba” and was adapted by composer William Doane in 1872. The song has become a staple at funerals and memorial services due to its hauntingly beautiful lyrics that express faith in the Lord as a faithful shepherd who will watch over us, guiding us along life’s journey. The song’s message speaks to the timeless truth that no matter what happens in life, God is always with us.

No matter where you are or what your circumstances may be, “Savior, Like a Shepherd Lead Us” is sure to bring a sense of comfort as it reminds us that the Lord is with us always, faithfully leading and guiding our steps. It’s no wonder this timeless hymn has become one of the most beloved songs for generations of believers to sing together in worship!

Savior, Like a Shepherd Lead Us 61

He shall feed his flock like a shepherd ... and shall gently lead those that are with young — Isaiah 40:11 KJV

1. Sav - ior, like a shep-herd lead us, Much we need Thy ten - der care;
 2. We are Thine; do Thou be - friend us, Be the guard - ian of our way;
 3. Thou hast prom - ised to re - ceive us, Poor and sin - ful though we be;
 4. Ear - ly let us seek Thy fa - vor; Ear - ly let us do Thy will;

In Thy pleas - ant pas - tures feed us, For our use Thy folds pre - pare:
 Keep Thy flock, from sin de - fend us, Seek us when we go a - stray:
 Thou hast mer - cy to re - lieve us, Grace to cleanse, and pow'r to free:
 Bless - ed Lord and on - ly Sav - ior, With Thy love our be - ings fill:

Bless - ed Je - sus, bless - ed Je - sus, Thou hast bought us, Thine we are;
 Bless - ed Je - sus, bless - ed Je - sus, Hear, O hear us when we pray;
 Bless - ed Je - sus, bless - ed Je - sus, Ear - ly let us turn to Thee;
 Bless - ed Je - sus, bless - ed Je - sus, Thou hast loved us, love us still;

Bless - ed Je - sus, bless - ed Je - sus, Thou hast bought us, Thine we are.
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Folk Song: Au Clair de la Lune

The traditional French folk song "Au Clair de la Lune" dates back to at least the early 1700s. It is believed to be a nursery rhyme or lullaby, and its lyrics have been translated into English as "By the Light of the Moon". The exact origins of the tune are unknown, but it has been suggested that the melody originated in Spain or Portugal. The song is popular among children and continues to be sung today. It has also been used as a background theme in many films and television shows over the years. The tune is simple and easy for anyone to learn, making it an ideal choice for sing-alongs at parties or other gatherings. In recent years, the song has been adapted into various versions and used in a variety of contexts, from TV commercials to educational videos. Despite its age, "Au Clair de la Lune" is still enjoyed by many people today. Its timeless melody has ensured that it remains an enduring classic in the realm of French folk music.

Au Clair de la Lune is also a popular song choice for beginning students of the guitar or other instruments. Its simple chords can be easily memorized and the lyrics are fun to play along with. The song has been featured in numerous instructional books and videos and even inspired the composition of other songs. With its timeless melody, it's no wonder that "Au Clair de la Lune" continues to be enjoyed by people of all ages. Whether it is used as a nursery rhyme or in a TV commercial, the tune remains one of the most beloved French folk songs of all time.

The popularity of "Au Clair de la Lune" has extended to other countries as well. It has been translated into German, Italian, Spanish, Portuguese, and many other languages. It is a regular feature in music festivals around the world and is often played on radio stations. The simple melody makes it an ideal choice for sing-alongs, and its popularity ensures that it will remain a classic for years to come. Whether you're singing with your kids or playing along on the guitar, "Au Clair de la Lune" is sure to bring a smile to everyone's face.

The legacy of this beloved French folk song continues to endure. With its long history of adaptation and use in various contexts, "Au Clair de la Lune" is sure to be enjoyed by generations to come. So why not put it on your playlist and enjoy the timelessness of this beloved French folk tune? Bonne chanson! ("Good song!")

Au Clair de la Lune

Au clair de la lune
Mon ami Pierrot
Prête-moi ta plume
Pour écrire un mot
Ma chandelle est morte
Je n'ai plus de feu
Ouvre-moi ta porte
Pour l'amour de Dieu
Au clair de la lune
Pierrot répondit
Je n'ai pas de plume
Je suis dans mon lit
Va chez la voisine
Je crois qu'elle y est
Car dans sa cuisine
On bat le briquet
Au clair de la lune
L'aimable Lubin
Frappe chez la brune
Qui répond soudain
Qui frapp' de la sorte
Il dit à son tour
Ouvrez votre porte
Au dieu de l'amour
Au clair de la lune
On n'y voit qu'un peu
On chercha la plume
On chercha du feu
En cherchant d' la sorte
Je n' sais c' qu'on trouva
Mais je sais qu' la porte
Sur eux se ferma.

Under the Moonlight

Under the moonlight:
"My friend Pierrot
Lend me your pen
So I can write a note.
My candle is out,
I no longer have a light.
Open your door for me,
For the love of God!"
Under the moonlight:
Pierrot replied,
"I don't have a pen,
I'm in my bed.
Go to the neighbor's house,
I believe she's there,
Because in her kitchen,
Someone lit a match."
Under the moonlight:
Kind Rubin
Knocks at the brunette's door.
All of a sudden she replies,
"Who's knocking like that?"
He says in turn,
"Open your door,
For the god of love."
Under the moonlight:
Only a little can be seen,
The pen was looked for
A light was looked for,
Searching like this
I don't know what was found,
But I do know that the door
Was closed on them.

Au Claire de la Lune

1

mp

The first system of music is in 4/4 time. The right hand (treble clef) plays a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand (bass clef) has whole rests in all four measures. A first fingering '1' is indicated above the first note. The dynamic marking *mp* is placed below the first measure.

The second system of music continues the melody from the first system. The right hand (treble clef) plays a sequence of quarter notes: C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) has whole rests in all four measures.

3

The third system of music continues the melody. The right hand (treble clef) plays a sequence of quarter notes: B3, A3, G3, F3, E3, D3, C3, B2. The left hand (bass clef) has whole rests in the first and third measures, and plays a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4 in the second and fourth measures. A third fingering '3' is indicated below the first note of the second measure.

The fourth system of music concludes the piece. The right hand (treble clef) plays a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand (bass clef) has whole rests in all four measures. The system ends with a double bar line.



Tea Times

In this session, we are giving you four recipes for our hospitality tea: Homemade Baguette, Palmiers, Tarte Tatin, and Parisian Picnic.

We will also have two Storytime teas, a Mythology teatime, and a Fable teatime:

Storytime Tea 1: *Linnea*, by Christina Björk. (Note: While *Linnea* is not in the public domain, we highly recommend this book as a family-friendly way to learn more about the Impressionist artist Claude Monet. You can also purchase a copy via Amazon.)

Storytime Tea 2: *The Queen's Croquet-Ground*, by Lewis Carroll

Mythology Teatime: *The Water Lily*, *The Gold Spinners*, by Andrew Lang

Fable Teatime: *Night and Day*, by Robert Louis Stevenson

“The work of art must seize upon you, wrap you up in itself, carry you away. It is the means by which the artist conveys his passion; it is the current which he puts forth which sweeps you along in his passion.”

~Pierre-Auguste Renoir

Tea Times

Homemade Baguette



Ingredients

6 c all-purpose flour
3 c lukewarm water
2 tsp yeast
2 tsp salt

Directions

Combine all ingredients together, starting with the dry ingredients and then adding the water. Cover with plastic wrap and let it sit for 12-20 hours on the countertop.

The following day, the dough should be wet, sticky, and bubbly. Generously flour your hands and the baking sheet.

Take the dough (if it sticks, apply more flour to your hands) and form a baguette shape. You will easily get at least 2-3 baguettes. Place it on a baking sheet and sprinkle a generous amount of flour on it. Score the top with a sharp knife and cover it with a towel. Let the dough rise in a warm place for 1-2 hours.

Preheat the oven to 450 °F. You will need to have 2 shelves in an oven. Fill a deep baking pan with 2 c of hot boiled water, and place it on the lower rack inside your oven. This will make the bread crispy on the outside. Place the bread on the middle rack. Remove water from the oven after 10 minutes. Keep on baking the bread for another 20-30 minutes or until golden brown.

Palmiers

Ingredients

1 sheet all-butter puff pastry, thawed
½ c granulated sugar
1 tsp cinnamon

Directions

Mix sugar and cinnamon together and sprinkle half the mixture on a board or directly on your counter. Unfold the pastry and place it over the sugar.

Sprinkle the top with the remaining sugar and use a rolling pin to lightly press sugar into the dough and smooth it out.



Roll the short side of the dough in towards the middle, making it as tight as possible. Roll the other side in towards the middle. Press the two rolls of dough together lightly and place the rolled dough on a parchment-lined baking sheet. Chill in the refrigerator for 1 hour.

Preheat the oven to 400°F. Remove the rolled dough from the refrigerator and place on a cutting surface. Trim off both ends of the dough and discard. Slice the dough into 1/2-inch wide cookies. Place the palmiers a few inches apart on a parchment-lined baking sheet.

Bake for 15-20 minutes, or until the edges of each cookie are a dark golden brown. Transfer to a wire rack to cool completely and then store in an airtight container.

Tarte Tatin



Ingredients

1 sheet puff pastry, thawed
6-8 apples
3 T water
½ c sugar
3 T butter

Directions

Using a 9-inch cake pan to measure, cut a circle out from the puff pastry. Take a fork and poke holes all over.

Peel and quarter the apples, removing the cores. Preheat oven to 375°F.

In a large saucepan over medium heat, distribute the water and sugar evenly and cook for about 5-7 minutes. Add the butter, stirring constantly until the color is light brown. Add the apples, stirring until they are coated.

Cook for about 15-20 minutes, turning the apples constantly so that they're soaked in caramel. Remove from the heat when the caramel has reduced and little remains in the bottom of the pan. (Be careful not to burn it!)

Arrange the apple slices in circles on the bottom of the greased cake pan. Press the apples tightly against each other, then pour the remaining caramel over the top. Lay the circle of puff pastry on top. Tuck the puff pastry down the sides of the pan.

Bake for 45-50 minutes, or until the pastry is golden brown and firm. Cool for about 1 hour, then invert onto a plate.

Parisian Picnic

Go on a traditional Parisian style picnic! A typical meal consists of a baguette, cheese, and grapes, however the picnic can be adapted to different tastes:

Bread (baguettes, sourdough, crackers, etc.)

Cheese (brie, chevre, blue, etc.)

Assorted fruits (grapes, strawberries, apples, etc.)

Assorted vegetables (tomatoes, olives, herbs, etc.)

Sauces or spreads (butter, pesto, etc.)

Sandwich meats

A fruity beverage (while the French typically consume wine, it can be easily substituted with cider, sparkling water, or fruit tea)

Dessert (cookies, palmiers, tarts, etc.)



Alice's Adventures in Wonderland

by Lewis Carroll

Chapter VIII The Queen's Croquet-Ground

A large rose-tree stood near the entrance of the garden: the roses growing on it were white, but there were three gardeners at it, busily painting them red. Alice thought this a very curious thing, and she went nearer to watch them, and just as she came up to them she heard one of them say, "Look out now, Five! Don't go splashing paint over me like that!"

"I couldn't help it," said Five, in a sulky tone; "Seven jogged my elbow."

On which Seven looked up and said, "That's right, Five! Always lay the blame on others!"

"You'd better not talk!" said Five. "I heard the Queen say only yesterday you deserved to be beheaded!"

"What for?" said the one who had spoken first.

"That's none of your business, Two!" said Seven.

"Yes, it is his business!" said Five, "and I'll tell him—it was for bringing the cook tulip-roots instead of onions."

Seven flung down his brush, and had just begun "Well, of all the unjust things—" when his eye chanced to fall upon Alice, as she stood watching them, and he checked himself suddenly: the others looked round also, and all of them bowed low.

"Would you tell me," said Alice, a little timidly, "why you are painting those roses?"

Five and Seven said nothing, but looked at Two. Two began in a low voice, "Why the fact is, you see, Miss, this here ought to have been a red rose-tree, and we put a white one in by mistake; and if the Queen was to find it out, we should all have our heads cut off, you know. So you see, Miss, we're doing our best, afore she comes, to—" At this moment Five, who had been anxiously looking across the garden, called out "The Queen! The Queen!" and the three gardeners instantly threw themselves flat upon their faces. There was a sound of many footsteps, and Alice looked round, eager to see the Queen.

First came ten soldiers carrying clubs; these were all shaped like the three gardeners, oblong and flat, with their hands and feet at the corners: next the ten courtiers; these were ornamented all over with diamonds, and walked two and two, as the soldiers did. After these came the royal children; there were ten of them, and the little dears came jumping merrily along hand in hand, in couples: they were all ornamented with hearts. Next came the guests, mostly Kings and Queens, and among them Alice recognised the White Rabbit: it was talking in a hurried nervous manner, smiling at everything that was said, and went by without noticing her.

Then followed the Knave of Hearts, carrying the King's crown on a crimson velvet cushion; and, last of all this grand procession, came THE KING AND QUEEN OF HEARTS.

Alice was rather doubtful whether she ought not to lie down on her face like the three gardeners, but she could not remember ever having heard of such a rule at processions; "and besides, what would be the use of a procession," thought she, "if people had all to lie down upon their faces, so that they couldn't see it?" So she stood still where she was, and waited.

When the procession came opposite to Alice, they all stopped and looked at her, and the Queen said severely "Who is this?" She said it to the Knave of Hearts, who only bowed and smiled in reply.

"Idiot!" said the Queen, tossing her head impatiently; and, turning to Alice, she went on, "What's your name, child?"

"My name is Alice, so please your Majesty," said Alice very politely; but she added, to herself, "Why, they're only a pack of cards, after all. I needn't be afraid of them!"

"And who are these?" said the Queen, pointing to the three gardeners who were lying round the rose-tree; for, you see, as they were lying on their faces, and the pattern on their backs was the same as the rest of the pack, she could not tell whether they were gardeners, or soldiers, or courtiers, or three of her own children.

"How should I know?" said Alice, surprised at her own courage. "It's no business of mine."

The Queen turned crimson with fury, and, after glaring at her for a moment like a wild beast, screamed "Off with her head! Off—"

"Nonsense!" said Alice, very loudly and decidedly, and the Queen was silent.

The King laid his hand upon her arm, and timidly said "Consider, my dear: she is only a child!"

The Queen turned angrily away from him, and said to the Knave "Turn them over!"

The Knave did so, very carefully, with one foot.

"Get up!" said the Queen, in a shrill, loud voice, and the three gardeners instantly jumped up, and began bowing to the King, the Queen, the royal children, and everybody else.

"Leave off that!" screamed the Queen. "You make me giddy." And then, turning to the rose-tree, she went on, "What have you been doing here?"

"May it please your Majesty," said Two, in a very humble tone, going down on one knee as he spoke, "we were trying—"

"I see!" said the Queen, who had meanwhile been examining the roses. "Off with their heads!" and the procession moved on, three of the soldiers remaining behind to execute the unfortunate gardeners, who ran to Alice for protection.

"You shan't be beheaded!" said Alice, and she put them into a large flower-pot that stood near. The three soldiers wandered about for a minute or two, looking for them, and then quietly marched off after the others.

"Are their heads off?" shouted the Queen.

"Their heads are gone, if it please your Majesty!" the soldiers shouted in reply.

"That's right!" shouted the Queen. "Can you play croquet?"

The soldiers were silent, and looked at Alice, as the question was evidently meant for her.

"Yes!" shouted Alice.

"Come on, then!" roared the Queen, and Alice joined the procession, wondering very much what would happen next.

"It's—it's a very fine day!" said a timid voice at her side. She was walking by the White Rabbit, who was peeping anxiously into her face.

"Very," said Alice: "—where's the Duchess?"

"Hush! Hush!" said the Rabbit in a low, hurried tone. He looked anxiously over his shoulder as he spoke, and then raised himself upon tiptoe, put his mouth close to her ear, and whispered "She's under sentence of execution."

"What for?" said Alice.

"Did you say 'What a pity!'" the Rabbit asked.

"No, I didn't," said Alice: "I don't think it's at all a pity. I said 'What for?'"

"She boxed the Queen's ears—" the Rabbit began. Alice gave a little scream of laughter. "Oh, hush!" the Rabbit whispered in a frightened tone. "The Queen will hear you! You see, she came rather late, and the Queen said—"

"Get to your places!" shouted the Queen in a voice of thunder, and people began running about in all directions, tumbling up against each other; however, they got settled down in a minute or two, and the game began. Alice thought she had never seen such a curious croquet-ground in her life; it was all ridges and furrows; the balls were live hedgehogs, the mallets live flamingoes, and the soldiers had to double themselves up and to stand on their hands and feet, to make the arches.

The chief difficulty Alice found at first was in managing her flamingo: she succeeded in getting its body tucked away, comfortably enough, under her arm, with its legs hanging down, but generally, just as she had got its neck nicely straightened out, and was going to give the hedgehog a blow with its head, it would twist itself round and look up in her face, with such a puzzled expression that she could not help bursting out laughing: and when she had got its head down, and was going to begin again, it was very provoking to find that the hedgehog had unrolled itself, and was in the act of crawling away: besides all this, there was generally a ridge or furrow in the way wherever she wanted to send the hedgehog to, and, as the doubled-up soldiers were always getting up and walking off to other parts of the ground, Alice soon came to the conclusion that it was a very difficult game indeed.

The players all played at once without waiting for turns, quarrelling all the while, and fighting for the hedgehogs; and in a very short time the Queen was in a furious passion, and went stamping about, and shouting "Off with his head!" or "Off with her head!" about once in a minute.

Alice began to feel very uneasy: to be sure, she had not as yet had any dispute with the Queen, but she knew that it might happen any minute, "and then," thought she, "what would become of me? They're dreadfully fond of beheading people here; the great wonder is, that there's any one left alive!"

She was looking about for some way of escape, and wondering whether she could get away without being seen, when she noticed a curious appearance in the air: it puzzled her very much at first, but, after watching it a minute or two, she made it out to be a grin, and she said to herself "It's the Cheshire Cat: now I shall have somebody to talk to."

"How are you getting on?" said the Cat, as soon as there was mouth enough for it to speak with.

Alice waited till the eyes appeared, and then nodded. "It's no use speaking to it," she thought, "till its ears have come, or at least one of them." In another minute the whole head appeared, and then Alice put down her flamingo, and began an account of the game, feeling very glad she had someone to listen to her. The Cat seemed to think that there was enough of it now in sight, and no more of it appeared.

"I don't think they play at all fairly," Alice began, in rather a complaining tone, "and they all quarrel so dreadfully one can't hear oneself speak—and they don't seem to have any rules in particular; at least, if there are, nobody attends to them—and you've no idea how confusing it is all the things being alive; for instance, there's the arch I've got to go through next walking about at the other end of the ground—and I should have croqueted the Queen's hedgehog just now, only it ran away when it saw mine coming!"

"How do you like the Queen?" said the Cat in a low voice.

"Not at all," said Alice: "she's so extremely—" Just then she noticed that the Queen was close behind her, listening: so she went on, "—likely to win, that it's hardly worth while finishing the game."

The Queen smiled and passed on.

"Who are you talking to?" said the King, going up to Alice, and looking at the Cat's head with great curiosity.

"It's a friend of mine—a Cheshire Cat," said Alice: "allow me to introduce it."

"I don't like the look of it at all," said the King: "however, it may kiss my hand if it likes."

"I'd rather not," the Cat remarked.

"Don't be impertinent," said the King, "and don't look at me like that!" He got behind Alice as he spoke.

"A cat may look at a king," said Alice. "I've read that in some book, but I don't remember where."

"Well, it must be removed," said the King very decidedly, and he called the Queen, who was passing at the moment, "My dear! I wish you would have this cat removed!"

The Queen had only one way of settling all difficulties, great or small. "Off with his head!" she said, without even looking round.

"I'll fetch the executioner myself," said the King eagerly, and he hurried off.

Alice thought she might as well go back, and see how the game was going on, as she heard the Queen's voice in the distance, screaming with passion. She had already heard her sentence three of the players to be executed for having missed their turns, and she did not like the look of things at all, as the game was in such confusion that she never knew whether it was her turn or not. So she went in search of her hedgehog.

The hedgehog was engaged in a fight with another hedgehog, which seemed to Alice an excellent opportunity for croqueting one of them with the other: the only difficulty was, that her flamingo was gone across to the other side of the garden, where Alice could see it trying in a helpless sort of way to fly up into a tree.

By the time she had caught the flamingo and brought it back, the fight was over, and both the hedgehogs were out of sight: "but it doesn't matter much," thought Alice, "as all the arches are gone from this side of the ground." So she tucked it away under her arm, that it might not escape again, and went back for a little more conversation with her friend.

When she got back to the Cheshire Cat, she was surprised to find quite a large crowd collected round it: there was a dispute going on between the executioner, the King, and the Queen, who were all talking at once, while all the rest were quite silent, and looked very uncomfortable.

The moment Alice appeared, she was appealed to by all three to settle the question, and they repeated their arguments to her, though, as they all spoke at once, she found it very hard indeed to make out exactly what they said.

The executioner's argument was, that you couldn't cut off a head unless there was a body to cut it off from: that he had never had to do such a thing before, and he wasn't going to begin at his time of life.

The King's argument was, that anything that had a head could be beheaded, and that you weren't to talk nonsense.

The Queen's argument was, that if something wasn't done about it in less than no time she'd have everybody executed, all round. (It was this last remark that had made the whole party look so grave and anxious.)

Alice could think of nothing else to say but "It belongs to the Duchess: you'd better ask her about it."

"She's in prison," the Queen said to the executioner: "fetch her here." And the executioner went off like an arrow.

The Cat's head began fading away the moment he was gone, and, by the time he had come back with the Duchess, it had entirely disappeared; so the King and the executioner ran wildly up and down looking for it, while the rest of the party went back to the game.

The Water-Lily, The Gold Spinners

by Andrew Lang

Once upon a time, in a large forest, there lived an old woman and three maidens. They were all three beautiful, but the youngest was the fairest. Their hut was quite hidden by trees, and none saw their beauty but the sun by day, and the moon by night, and the eyes of the stars. The old woman kept the girls hard at work, from morning till night, spinning gold flax into yarn, and when one distaff was empty another was given them, so they had no rest. The thread had to be fine and even, and when done was locked up in a secret chamber by the old woman, who twice or thrice every summer went a journey. Before she went she gave out work for each day of her absence, and always returned in the night, so that the girls never saw what she brought back with her, neither would she tell them whence the gold flax came, nor what it was to be used for.

Now, when the time came round for the old woman to set out on one of these journeys, she gave each maiden work for six days, with the usual warning: "Children, don't let your eyes wander, and on no account speak to a man, for, if you do, your thread will lose its brightness, and misfortunes of all kinds will follow." They laughed at this oft-repeated caution, saying to each other: "How can our gold thread lose its brightness, and have we any chance of speaking to a man?"

On the third day after the old woman's departure a young prince, hunting in the forest, got separated from his companions, and completely lost. Weary of seeking his way, he flung himself down under a tree, leaving his horse to browse at will, and fell asleep.

The sun had set when he awoke and began once more to try and find his way out of the forest. At last he perceived a narrow foot-path, which he eagerly followed and found that it led him to a small hut. The maidens, who were sitting at the door of their hut for coolness, saw him approaching, and the two elder were much alarmed, for they remembered the old woman's warning; but the youngest said: "Never before have I seen anyone like him; let me have one look." They entreated her to come in, but, seeing that she would not, left her, and the Prince, coming up, courteously greeted the maiden, and told her he had lost his way in the forest and was both hungry and weary. She set food before him, and was so delighted with his conversation that she forgot the old woman's caution, and lingered for hours. In the meantime the Prince's companions sought him far and wide, but to no purpose, so they sent two messengers to tell the sad news to the King, who immediately ordered a regiment of cavalry and one of infantry to go and look for him.

After three days' search, they found the hut. The Prince was still sitting by the door and had been so happy in the maiden's company that the time had seemed like a single hour. Before leaving he promised to return and fetch her to his father's court, where he would make her his bride. When he had gone, she sat down to her wheel to make up for lost time, but was dismayed to find that her thread had lost all its brightness. Her heart beat fast and she wept bitterly, for she remembered the old woman's warning and knew not what misfortune might now befall her.

The old woman returned in the night and knew by the tarnished thread what had happened in her absence. She was furiously angry and told the maiden that she had brought down misery both on herself and on the Prince. The maiden could not rest for thinking of this. At last she could bear it no longer, and resolved to seek help from the Prince.

As a child she had learned to understand the speech of birds, and this was now of great use to her, for, seeing a raven pluming itself on a pine bough, she cried softly to it: "Dear bird, cleverest of all birds, as well as swiftest on wing, wilt thou help me?" "How can I help thee?" asked the raven. She answered: "Fly away, until thou comest to a splendid town, where stands a king's palace; seek out the king's son and tell him that a great misfortune has befallen me." Then she told the raven how her thread had lost its brightness, how terribly angry the old woman was, and how she feared some great disaster. The raven promised faithfully to do her bidding, and, spreading its wings, flew away. The maiden now went home and worked hard all day at winding up the yarn her elder sisters had spun, for the old woman would let her spin no longer. Toward evening she heard the raven's "craa, craa," from the pine tree and eagerly hastened thither to hear the answer.

By great good fortune the raven had found a wind wizard's son in the palace garden, who understood the speech of birds, and to him he had entrusted the message. When the Prince heard it, he was very sorrowful, and took counsel with his friends how to free the maiden. Then he said to the wind wizard's son: "Beg the raven to fly quickly back to the maiden and tell her to be ready on the ninth night, for then will I come and fetch her away." The wind wizard's son did this, and the raven flew so swiftly that it reached the hut that same evening. The maiden thanked the bird heartily and went home, telling no one what she had heard.

As the ninth night drew near she became very unhappy, for she feared lest some terrible mischance should arise and ruin all. On this night she crept quietly out of the house and waited trembling at some little distance from the hut. Presently she heard the muffled tramp of horses, and soon the armed troop appeared, led by the Prince, who had prudently marked all the trees beforehand, in order to know the way. When he saw the maiden he sprang from his horse, lifted her into the saddle, and then, mounting behind, rode homeward. The moon shone so brightly that they had no difficulty in seeing the marked trees.

By and by the coming of dawn loosened the tongues of all the birds, and, had the Prince only known what they were saying, or the maiden been listening, they might have been spared much sorrow, but they were thinking only of each other, and when they came out of the forest the sun was high in the heavens.

Next morning, when the youngest girl did not come to her work, the old woman asked where she was. The sisters pretended not to know, but the old woman easily guessed what had happened, and, as she was in reality a wicked witch, determined to punish the fugitives. Accordingly, she collected nine different kinds of enchanter's nightshade, added some salt, which she first bewitched, and, doing all up in a cloth into the shape of a fluffy ball, sent it after them on the wings of the wind, saying:

"Whirlwind!—mother of the wind!
Lend thy aid 'gainst her who sinned!
Carry with thee this magic ball.
Cast her from his arms for ever,
Bury her in the rippling river."

At midday the Prince and his men came to a deep river, spanned by so narrow a bridge that only one rider could cross at a time. The horse on which the Prince and the maiden were riding had just reached the middle when the magic ball flew by. The horse in its fright suddenly reared, and before anyone could stop it flung the maiden into the swift current below. The Prince tried to jump in after her, but his men held him back, and in spite of his struggles led him home, where for six weeks he shut himself up in a secret chamber, and would neither eat nor drink, so great was his grief. At last he became so ill his life was despaired of, and in great alarm the King caused all the wizards of his country to be summoned. But none could cure him. At last the wind wizard's son said to the King: "Send for the old wizard from Finland he knows more than all the wizards of your kingdom put together." A messenger was at once sent to Finland, and a week later the old wizard himself arrived on the wings of the wind. "Honored King," said the wizard, "the wind has blown this illness upon your son, and a magic ball has snatched away his beloved. This it is which makes him grieve so constantly. Let the wind blow upon him that it may blow away his sorrow." Then the King made his son go out into the wind, and he gradually recovered and told his father all. "Forget the maiden," said the King, "and take another bride"; but the Prince said he could never love another.

A year afterward he came suddenly upon the bridge where his beloved met her death. As he recalled the misfortune he wept bitterly, and would have given all he possessed to have her once more alive. In the midst of his grief he thought he heard a voice singing, and looked round, but could see no one. Then he heard the voice again, and it said:

"Alas! bewitched and all forsaken,
'Tis I must lie for ever here!
My beloved no thought has taken
To free his bride, that was so dear."

He was greatly astonished, sprang from his horse, and looked everywhere to see if no one were hidden under the bridge; but no one was there. Then he noticed a yellow water-lily floating on the surface of the water, half hidden by its broad leaves; but flowers do not sing, and in great surprise he waited, hoping to hear more. Then again the voice sang:

"Alas! bewitched and all forsaken,
'Tis I must lie for ever here!
My beloved no thought has taken
To free his bride, that was so dear."

The Prince suddenly remembered the gold-spinners, and said to himself: "If I ride thither, who knows but that they could explain this to me?" He at once rode to the hut, and found the two maidens at the fountain. He told them what had befallen their sister the year before, and how he had twice heard a strange song, but yet could see no singer. They said that the yellow water-lily could be none other than their sister, who was not dead, but transformed by the magic ball. Before he went to bed, the eldest made a cake of magic herbs, which she gave him to eat.

In the night he dreamed that he was living in the forest and could understand all that the birds said to each other. Next morning he told this to the maidens, and they said that the charmed cake had caused it, and advised him to listen well to the birds, and see what they could tell him, and when he had recovered his bride they begged him to return and deliver them from their wretched bondage.

Having promised this, he joyfully returned home, and as he was riding through the forest he could perfectly understand all that the birds said. He heard a thrush say to a magpie: "How stupid men are! they cannot understand the simplest thing. It is now quite a year since the maiden was transformed into a water-lily, and, though she sings so sadly that anyone going over the bridge must hear her, yet no one comes to her aid. Her former bridegroom rode over it a few days ago and heard her singing, but was no wiser than the rest."

"And he is to blame for all her misfortunes," added the magpie. "If he heeds only the words of men she will remain a flower for ever. She were soon delivered were the matter only laid before the old wizard of Finland."

After hearing this, the Prince wondered how he could get a message conveyed to Finland. He heard one swallow say to another: "Come, let us fly to Finland; we can build better nests there."

"Stop, kind friends!" cried the Prince. "Will you do something for me?" The birds consented, and he said: "Take a thousand greetings from me to the wizard of Finland, and ask him how I may restore a maiden transformed into a flower to her own form."

The swallows flew away, and the Prince rode on to the bridge. There he waited, hoping to hear the song. But he heard nothing but the rushing of the water and the moaning of the wind, and, disappointed, rode home.

Shortly after, he was sitting in the garden, thinking that the swallows must have forgotten his message, when he saw an eagle flying above him. The bird gradually descended until it perched on a tree close to the Prince and said: "The wizard of Finland greets thee and bids me say that thou mayest free the maiden thus: Go to the river and smear thyself all over with mud; then say: 'From a man into a crab,' and thou wilt become a crab. Plunge boldly into the water, swim as close as thou canst to the water-lily's roots, and loosen them from the mud and reeds. This done, fasten thy claws into the roots and rise with them to the surface. Let the water flow all over the flower, and drift with the current until thou comest to a mountain ash tree on the left bank. There is near it a large stone. Stop there and say: 'From a crab into a man, from a water-lily into a maiden,' and ye both will be restored to your own forms."

Full of doubt and fear, the Prince let some time pass before he was bold enough to attempt to rescue the maiden. Then a crow said to him: "Why dost thou hesitate? The old wizard has not told thee wrong, neither have the birds deceived thee; hasten and dry the maiden's tears."

"Nothing worse than death can befall me," thought the Prince, "and death is better than endless sorrow." So he mounted his horse and went to the bridge.

Again he heard the water-lily's lament, and, hesitating no longer, smeared himself all over with mud, and, saying: "From a man into a crab," plunged into the river. For one moment the water hissed in his ears, and then all was silent. He swam up to the plant and began to loosen its roots, but so firmly were they fixed in the mud and reeds that this took him a long time. He then grasped them and rose to the surface, letting the water flow over the flower. The current carried them down the stream, but nowhere could he see the mountain ash. At last he saw it, and close by the large stone. Here he stopped and said: "From a crab into a man, from a water-lily into a maiden," and to his delight found himself once more a prince, and the maiden was by his side. She was ten times more beautiful than before, and wore a magnificent pale yellow robe, sparkling with jewels. She thanked him for having freed her from the cruel witch's power, and willingly consented to marry him.

But when they came to the bridge where he had left his horse it was nowhere to be seen, for, though the Prince thought he had been a crab only a few hours, he had in reality been under the water for more than ten days. While they were wondering how they should reach his father's court, they saw a splendid coach driven by six gaily caparisoned horses coming along the bank. In this they drove to the palace. The King and Queen were at church, weeping for their son, whom they had long mourned for dead. Great was their delight and astonishment when the Prince entered, leading the beautiful maiden by the hand. The wedding was at once celebrated and there was feasting and merry-making throughout the kingdom for six weeks.

Some time afterward the Prince and his bride were sitting in the garden, when a crow said to them: "Ungrateful creatures! Have you forgotten the two poor maidens who helped you in your distress? Must they spin gold flax for ever? Have no pity on the old witch. The three maidens are princesses, whom she stole away when they were children together, with all the silver utensils, which she turned into gold flax. Poison were her fittest punishment."

The Prince was ashamed of having forgotten his promise and set out at once, and by great good fortune reached the hut when the old woman was away. The maidens had dreamed that he was coming, and were ready to go with him, but first they made a cake in which they put poison, and left it on a table where the old woman was likely to see it when she returned. She did see it, and thought it looked so tempting that she greedily ate it up and at once died.

In the secret chamber were found fifty wagon-loads of gold flax, and as much more was discovered buried. The hut was razed to the ground, and the Prince and his bride and her two sisters lived happily ever after.

Night and Day

by Robert Louis Stevenson

When the golden day is done,
Through the closing portal,
Child and garden, flower and sun,
Vanish all things mortal.

As the blinding shadows fall
As the rays diminish,
Under evening's cloak, they all
Roll away and vanish.

Garden darkened, daisy shut,
Child in bed, they slumber—
Glow-worm in the highway rut,
Mice among the lumber.

In the darkness houses shine,
Parents move with candles;
Till on all, the night divine
Turns the bedroom handles.

Till at last the day begins
In the east a-breaking,
In the hedges and the whins
Sleeping birds a-waking.

In the darkness shapes of things,
Houses, trees and hedges,
Clearer grow; and sparrow's wings
Beat on window ledges.

These shall wake the yawning maid;
She the door shall open—
Finding dew on garden glade
And the morning broken.

There my garden grows again
Green and rosy painted,
As at eve behind the pane
From my eyes it fainted.

Just as it was shut away,
Toy-like, in the even,
Here I see it glow with day
Under glowing heaven.

Every path and every plot,
Every bush of roses,
Every blue forget-me-not
Where the dew reposes.

"Up!" they cry, "the day is come
On the smiling valleys:
We have beat the morning drum;
Playmate, join your allies!"



History & Geography

For history and geography, you can read through the lessons and history of Impressionism that we have included below. We have also included various videos under the History & Geography section.

“Impressionism is only direct sensation. All great painters were less or more impressionists. It is mainly a question of instinct...”

~Claude Monet

History & Geography

Impressionism Era History

Impressionism

Impressionism was a radical art movement that originated in France in the late 1800s. The artists, who later became known as "Impressionists," rebelled against classical subjects, embracing a modern take in their desire to create works that reflected the world. Light was one of the major focal points, and they used color to provide definition instead of black lines. The Impressionists emphasized the practice of "en plein air painting," or "painting outside." Initially ridiculed by critics, Impressionism has since been embraced as one of the most popular and influential art styles in Western history.

Beginning of Impressionism

Impressionism coalesced in the 1860s when a group of painters including Claude Monet, Alfred Sisley, and Pierre-Auguste Renoir pursued en plein air painting together. American artist John Rand was never a prominent artist in the group, but he revolutionized the art world by using paint from a tube. His new invention offered easily portable, pre-mixed paint, and allowed painters to bring their process outdoors.

This advancement in the art world allowed spontaneity and a casual quality to the work of Impressionists. Over time, other artists joined in the practice, and their exploration together moved from indoor studios to outdoor cafes, with regular get-togethers to discuss their ideas.

Realist painter Édouard Manet was part of this crowd and is often referred to as an Impressionist because of his early influence on and close friendships with the members of the movement. The Impressionists took many of Manet's techniques to heart, particularly his embrace of modernity as subject matter and the spontaneity of his brush strokes, along with his use of color and lighting. All these qualities are displayed in his 1863 painting *Le Dejeuner sur l'Herbe*.

The movement made its official debut in 1874 in a show hosted by the Paris photography studio of Félix Nadar. This show was an alternative to the Académie des Beaux-Arts' Salon de Paris, which had been the official exhibition and overseer of art world standards since 1667.

Comprised of works submitted to the Salon that were rejected by the Académie, the group calling itself "The Cooperative and Anonymous Association of Painters, Sculptors, and Engravers" featured 30 artists showing work, including some now-famous names in art: Claude Monet, Pierre-Auguste Renoir, Alfred Sisley, Paul Cézanne, Edgar Degas, and Camille Pissarro.

The Impressionists took their name from an insult hurled by the press at one of Monet's paintings, *Impression, Sunrise*. Critics heaped scorn on the work presented in the show as "unfinished" and compared it unfavorably to wallpaper.

Claude Monet

Monet was a leader of the movement, and his brief brush strokes and fragmented color application found their way into the works of others.

He was particularly interested in the passage of time in his portrayal of light. His series of paintings capturing Rouen Cathedral at different times of the day and year offer clear examples of Monet's ideas on how a subject can be transformed by properties around it. His most famous of this series is 1894's *Rouen Cathedral: The Facade at Sunset*.

Monet expanded his Impressionist practice throughout his life, culminating in his multiple studies of the Waterlily Pond, produced from 1898 to 1926, of which the later works in the series (done just before his death) achieve an almost abstract quality.

Pierre-Auguste Renoir

Renoir was considered the other leader of the Impressionist movement. He shared Monet's interests but often preferred to capture artificial light in places like dance halls and directed his studies of the effects of light on figures, particularly the female form, rather than scenery, and he frequently focused on portraiture.

Everyday life was Renoir's preferred subject matter, and his portrayal of it is drenched in optimism. His 1876 painting *Moulin de la Galette*, which depicts the crowded dance garden on the Butte Montmartre, utilizes both artificial and natural light to portray a jolly party atmosphere and highlights many of Renoir's interests.

Other Impressionists

Edgar Degas is often considered a part of the Impressionist movement since he did exhibit with them, notably in the 1874 show, but he did not consider himself an Impressionist, as he preferred to be thought of as a Realist. His relationship with the Impressionists was a supportive one meant to help the group combat the narrow objections of the status quo. His fascination with the human figure, particularly in the form of dancers, has aligned him thematically with the Impressionists.

His protégé Mary Cassatt, an American living in Paris, was one of the major female artists prominent in the movement. Like Renoir, she was interested in portraying people and is best known for her images of women and girls in private moments, best exemplified in her 1880 painting *Girl Sewing*.

Another prominent woman in the movement was Berthe Morisot, Manet's sister-in-law. Morisot embraced a lighter color palette like the other Impressionists and was considered a large influence on Manet's later work.

Pointillism

An offshoot of Impressionism was Pointillism, otherwise known as Neo-Impressionism. It was born in 1886 when Georges Seurat displayed his piece *A Sunday Afternoon on the Island of La Grande Jatte* and declared the original movement out of date.

Seurat's style is defined by small dots of color that appear more separate when viewed close-up but blend into a cohesive image as the viewer pulls back. Seurat developed this style along with painter Paul Signac.

Camille Pissarro, an important figure in the movement, aligned with the Neo-Impressionists in his later years thanks to his fascination with optics, though this was not received well by the public. His son Lucien spent a longer time as part of the Neo-Impressionists, though he is not as well known as his father.

Post-Impressionism

Paul Cézanne lurked at the edges of the Impressionist movement and was pivotal to Post-Impressionism, which also included major painters like Paul Gauguin, Henri de Toulouse-Lautrec, Edvard Munch, Gustav Klimt, and Vincent van Gogh.

Never a consolidated movement, Post-Impressionism was more a reaction against Impressionism, which it considered too stifling. Post-Impressionists chose to portray not just what was tangible, taking a more symbolic and emotive approach to their subject matter, especially in color use, which was not required to express realism.



Nature Study

Each Friday morning, you will go through two of our nature cards. These are short, factual cards with images to help your child become familiar with objects in the natural world.

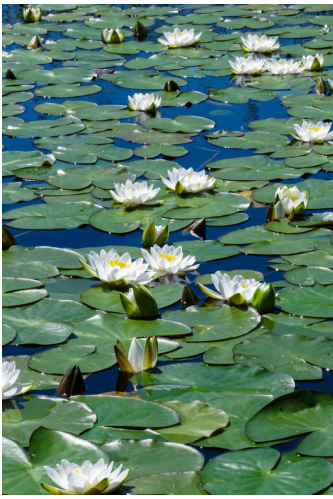
As you progress through our sessions, you may find it handy to keep your past nature cards in a binder for easy reference when your children come across a familiar object. These seeds you are planting will grow into a wonderful garden of knowledge for your children in years to come.

As you explore nature outside your home, watch and listen for newly discovered delights. Most of all, remember...

"Point to some lovely flower or gracious tree, not only as a beautiful work, but as a beautiful thought of God."

~ Charlotte Mason

Nature Study



Water Lily

Nymphaeaceae

1

- The water lily is considered to evoke imagery of the sunset, the seashore, and the shark in Sangam literature and Tamil poetics.
- It is considered symbolic of the grief of separation.

- Water lilies are considered an aquatic herb with over 70 species.
- Several fossils of water lilies, or related species, have been found in Brazil, Canada, and Antarctica.
- The water lily is the national flower of Bangladesh, Iran, and Sri Lanka.
- The birth flower for the month of July is the water lily.



Frog

Anura

1

- Over 7,500 species of amphibian are classified in the order Anura.
- The Anura include all modern frogs and any fossil species that fit within the anuran definition.

- Tadpoles of frogs are mostly herbivorous, while tadpoles of salamanders and caecilians are carnivorous.
- Many frogs have webbed feet, and the degree of webbing is directly proportional to the amount of time the species spends in the water.
- Many frogs are able to absorb water and oxygen directly through the skin, especially around the pelvic area, but the permeability of a frog's skin can also result in water loss.



Wisteria

Fabaceae

2

- Wisteria is one of the five most commonly used motifs in family crests, and there are more than 150 types of wisteria family crests.
- Wisteria is at its best when allowed to clamber up a tree, pergola, wall, or other supporting structure.

- Wisteria, especially Chinese wisteria, is very hardy and fast-growing, able to grow in fairly poor-quality soils, but prefers fertile, moist, well-drained soil and thrives in full sun.
- Specimens grown from seed can take decades to bloom; for this reason, some grow plants that have been started from rooted cuttings or grafted cultivated plants.
- There are 4 different species of wisteria, 2 species in Japan, 1 in the United States, and 1 in China.
- The seeds of all wisteria species contain high levels of the wisterin toxin and are especially poisonous.



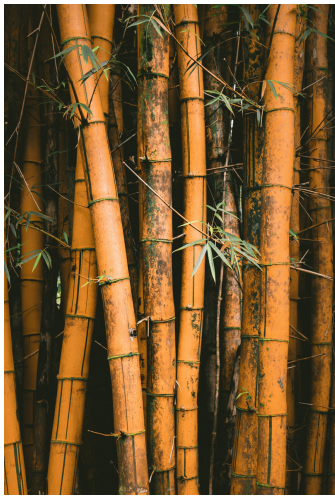
Weeping Willow

Salix babylonica

2

- Weeping Willow trees grow rapidly to 66-82 ft tall and live a short life span between 40 and 75 years.
- The flowers bloom early in the spring; and are catkins, which is a slim, cylindrical flower cluster.

- The weeping willow originated in China and was traded along the Silk Road to Southwest Asia and Europe.
- There is an active ingredient in fresh willow bark called salicin. When salicin decomposes in the human system it becomes salicylic acid, a compound very closely related to the synthetic pain reliever we know as aspirin.



Bamboo wood 3

Homarus gammarus

- Bamboo is a strong and lightweight material that has been used for building houses, bridges, boats, kitchen utensils, etc. It's also used decoratively due to its availability.
- Bamboo likes warm, tropical, moist climates, but is also

found in some cool mountainous regions and highland cloud forests.

- Near freezing temperatures will cause many tropical bamboo species to die, while some of the hardier bamboo survives temperatures as low as -20°F .
- Bamboos have the ability to flower but do so seldomly and unpredictably. After flowering, a plant declines and often dies entirely. In fact, many species only flower at intervals as long as 65 or 120 years.



Heron 3

Ardea Linnaeus

- Herons resemble birds in other families, such as storks, ibises, spoonbills, and cranes.
- In flight, the neck is retracted and the legs and feet are held backward.

- The feathers of the herons are soft and usually blue, black, brown, grey, or white. Some species are often strikingly complex.
- Herons, and the different varied species related to them, are mostly associated with wetlands and water. They feed on a variety of live aquatic prey including fish, reptiles, mollusks, crustaceans, amphibians, and aquatic insects.
- Herons are also known as shitepokes, or shypokes. Webster's Dictionary suggests that herons were given this name because of their habit of defecating when flushed.



Common Carp 4

Cyprinus carpio

- Common carp can grow to very large sizes if given adequate space and nutrients.
- The largest recorded carp ever caught weighed 100.5 lb. The average size of the common carp is around 16-31 inches and 4.4-30.9 lb.

- A typical adult female can lay 300,000 eggs in a single spawn. Carp typically spawn in the spring due to rainfall and rising water temperatures. However, carp can spawn multiple times in a season.
- Koi fish are an ornamental variety of domesticated carp typically kept in garden ponds. Although the parent species of the koi has been considered the common carp, recent authorities believe it originates from an East Asian carp.



Common Rudd 4

Scardinius erythrophthalmus

- Rudd prefer shallow weedy areas in lakes and river backwaters.
- Mature females lay up to 200,000 eggs on submerged vegetation.
- Mature rudd, which are about 18" in length and weigh about 3 pounds, eat mostly aquatic vegetation.
- The maximum lifespan reported is 17 years.
- An upturned mouth allows the rudd to feed easily at the top of the water.



Handicraft Lesson

Handicraft

For our handicraft lesson, we will sculpt a paper clay trinket dish in the shape of a lily pad. This dish can be used to hold loose change, jewelry, rocks, or other small trinkets.

Feel free to substitute other types of clay, but make sure to follow its specific instructions for drying time.

"I've filled him with the Spirit of God, giving him skill and know-how and expertise in every kind of craft to create designs ... he's an all-around craftsman."

~ Exodus 31:3-5

Lily Pad Trinket Dish



Supplies

- Paper clay
- Acrylic paint (greens, blues)
- Sponge brush
- Skewer
- Rolling pin
- Aluminum foil



Directions

Form the clay into a ball, then flatten with a rolling pin. (Don't try to make it perfectly round because you want it to look like a natural plant.)

With a skewer, slice a small wedge (about an inch long) at the bottom of your circle, then pinch the sides upward along the circumference. Next, carve shallow vein lines onto the surface with the skewer. Use aluminum foil as an armature around the outside of the lily pad to hold the structure as the clay dries. Allow it to dry for approximately 24 hours.

After the clay is completely dry, paint the lily pad with a mix of greens and blues (using darker shades along the veins). Allow paint to dry before using as a trinket dish.



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