



# Association Montessori Internationale

## Elementary Alumni Association

*AMI-EAA is a member-run, professional association of AMI elementary teachers and trainers, provides a supportive community for the exchange of ideas and promotes the principles of Montessori education.*



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### From the board

- Support the MES Fund
- Reflections on the 2018 Summer Conference

### Who's on Board

- Melinda Nielsen, Chair
- Gayle Waner, Vice Chair & Treasurer
- Rachel Eberhard, Conference Coordinator
- Amanda Cade, Secretary, Membership & Archives
- Anna Discenzo, Publications, Communications
- Regina Sokolowski, Outreach Coordinator

### What's Inside

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- Pointed Pen Calligraphy Workshop by Anne Wussler
- Work of the Hand—Reflection/Implementation Plan by Paula Gibson-Smith
- Archive Article: John Snyder's Story Without End by Mary Winterbottom from the Fall 2011 newsletter

**In this edition**

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**Got work?**

*Do you have something to share with your colleagues? Send your photos, stories, ideas, special extensions, or questions for inclusion in the next edition.*  
[communications@ami-aaa.org](mailto:communications@ami-aaa.org)

**Thank You**

*To all of our members who contributed their time and effort to make our summer gathering a great success. Thank you to the writers contained in these pages, the volunteers who facilitated sharing sessions, those who organized rides, contributed to the closing ceremony, and all the many tasks that make a conference run smoothly and well. Each of our hands contributed to a memorable experience for everyone.*

**Coming soon....**

*Refresher Course in New Orleans.....*

*Board Transitions.....*

**From the Board**

Dear EAA Members,

It was so wonderful to see so many of you in Boulder at the Summer Conference.

Attendance records were broken with nearly one third of the 92 attendees at this conference for the first time.

We experienced the work of the hand by spinning our own yarn, felting, knitting, crochet and calligraphy. Presentations included making our own tools to use with our handwork.

We went back to our homes with the inspiration and knowledge to include more handwork in our environments.

However, more importantly we went home with new relationships forged, networks of support and the sense of camaraderie.

Our organization is about sharing and supporting each other in our service to the child.

As we prepare to return to our environments this fall, beginnings bring thoughts of great lessons, community building, writing the class law and hope for the future.

This year my thoughts traveled back a year ago to the week of the torrential downpours and floods of Hurricane Harvey. The children experienced first hand the work of water and the geography charts took on a new understanding. Two weeks later when we returned to school the elementary students

were eager to share their call to community service.

Without the prompting and guidance of adults, the children were eager to help. Some cooked meals, wrote notes of encouragement, shared toys, clothing and rooms with neighbors that lost everything. Many pulled out wet carpets, did laundry and helped to clean out houses.

They collaborated; they cooperated and showed a natural compassion and sympathy for others that were not as fortunate as they had been.

The children were drawn towards their responsibility to society...an outcome of Cosmic Education.

Have fun, keep learning and enjoy the children.

Peace and Joy,

Melinda Nielsen  
AMI-EAA Chair

**Support those impacted by Hurricane Florence:**

**American Red Cross**  
<http://redcross.org>

**Habitat For Humanity**  
<http://habitat.org>

**National Voluntary Organizations Active in Disaster**  
<http://nvoad.org>

**World Vision**  
<https://donate.worldvision.org/give/hurricane-florence-relief>




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*News and Notes from Planet AMI*

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**Dear MES Friends and Supporters,**

In the Spring of 2000, the AMI community anticipated the arrival of Miss Margaret Elizabeth Stephenson at our National AMI Conference in Boston. That weekend I personally witnessed an outpouring of support for teacher trainers in honor of her and our newly created fund, The Margaret Elizabeth Stephenson Fund.

Seventeen years later, I am happy to report that the MES Fund has grown to approximately \$575,000. The Fund has supported 226 teacher trainees, with a total of \$431,290 in awards. It has made a significant difference in our mission to support aspiring AMI teachers.

The MES Fund is now expanding its reach to current teachers and our training center communities. I am pleased to let you know that this year the MES Fund has sponsored nine teachers to attend the Refresher Course in Phoenix. The Fund also donated \$2,000 in memory of our beloved trainer, Annette Haines.

Thank you for your generosity and gifts to keep this fund alive. The MES Board appreciates your past support and welcomes your ideas for ways to promote the Fund and expand our support of teachers, schools and training centers.

Please consider a gift to the MES Fund this year and help fulfill our mission to assist in the training of AMI teachers. Together, we can all make a difference.

With gratitude,

Tom Sevigny  
President, MES Fund, Inc. Board of Directors

**Please donate at <http://www.ami-eaa.org/donate-to-ami-eaa/> Follow the link to donate to the MES Fund.**



# Territory: Field Notes

*News from colleagues on this continent and beyond*



*Refresher Course 2019  
A Child's Place in Time*

*A Deep Dive into Deep Time: The  
Goldmine of Story in the Timeline of  
Life and the Timelines of Humans*

**Carla Foster**, Director of Elementary Training at the Montessori Training Center Northeast and the Montessori Institute of Prague.

She holds AMI diplomas at the 3-6 and 6-12 levels and has been an elementary trainer since 2011. She was a keynote speaker at the 2017 International Congress.

The venue for the 2019 Refresher Course & Workshops will be the Sheraton New Orleans Hotel. Please [click here](#) to reserve a room as part of the AMI/USA group block. Alternatively, you may call 888-627-7033 and ask for Association Montessori International group rate. Stay tuned for information about alternative accommodations in New Orleans.

<https://www.starwoodmeeting.com/events/start.action?id=1807233490&key=D0E20F3>

## The Work of Wool

Presented by Carol Palmer

Summarized by Marta Weber

As Montessori elementary guides, we are all too familiar with the story of the Phoenicians and how they gained their wealth from the famous Tyrian purple dye. Yet, like our students, we may wonder: what about the fabric that this dye was used for? Carol Palmer's presentation on the Work of Wool delved deep into the human history of wool fibers, combining both well-written stories and hands-on activities that followed the development of human innovations in the work of wool.

Carol resides in New Zealand where she has guided children for over 10 years. As an avid craftsperson, she has always understood the importance of handwork in her elementary classroom. So when she realized there was not an album for handwork, she decided she had to write it herself. The result was her book titled, *The Work of Wool: A Montessori Handwork Album*. This thoroughly researched and well-written guidebook served as the basis for her two days of presentations at this year's summer conference in Boulder.

On the first day, Carol began with a slideshow summarizing the extremely complex process of wool: shearing, skirting, scouring, picking, dyeing, carding, spinning, and finally, winding the yarn into skeins. She then told the Story of Yarn as she would share it with the children, written in a way to engage their imaginations and connect it with other areas of Cosmic Education. This transitioned perfectly into our first hands-on activity which was spinning roving wool. We began spinning the wool by hand, then used a dowel, and then naturally progressed to the use of a spindle, just as our ancestors would have. Not only did Carol teach us to spin wool, she even taught us how to make a very simple spindle using simply a dowel, a washer, two old CDs, and a threaded hook.

Now that we knew how to spin the wool into yarn, we moved on to make our own knitting needles by simply sharpening dowels with a pencil sharpener, sanding them, oiling them, and adding decorative beads to the ends. We all worked together to help one another cast on, and as we sit knitting, Carol shared the Story of Knitting as well as a helpful rhyme: "In through the front door, once around the back, out through the window, off comes jack."

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She next launched into the Story of Crochet and we soon were carving wooden dowels into crochet hooks and using a new rhyme: “Under the bridge of two, catch the yarn and bring it through. Catch the yarn for another one, through the loops and now you’re done.”

The second day was devoted to felting, another aspect of the Work of Wool. We began by comparing images of various fibers under the microscope which allowed us to see the little hooks on wool fibers which other fibers lack. This is the science behind why felting works--wool fibers can easily bundle together to create felt. She demonstrated needle felting, and then gave us a lesson on wet felting. All you need is moisture, heat, and friction in order to “muddle up” the fibers to create felt. As we all sat making colorful felt balls, Carol told us her beautiful Story of Felt about the unknown shepherd who accidentally invented felt by storing wool fibers in his sandals. Our final project was to create felt pictures by wet felting a small sheet of wool and incorporating various colors in order to “paint” with the fibers. This was the project that allowed all of us to get the most creative--as you looked around the room, you saw a wide array of felt pictures: a bicycle, a rose, the sun, and the earth, just to name a few. Of course, someone even made a trilobite!

Overall, Carol’s presentation was both thorough and interactive. She left us with an abundance of gifts to bring home at the end of the conference: a packet of these well-written stories and mnemonic rhymes, a spindle, some handspun yarn, two knitting needles, a crochet hook, felted balls, and a felted picture. Most importantly, we all left with the confidence that we can begin this school year by inspiring students to use their hands to create beautiful work while appreciating their ancestors, the unsung heroes that paved the way to make this work possible.





# Word and Song

*Resources from off the shelf and songs of note*



\*Each line is repeated and before every new section repeat from the beginning and add on

## Get Lose

Get lose!  
Get funky!  
Get your body movin'!  
It starts with your feet!  
AAAH! Your feet!

Your kneees

Your hips! Your hips! Your hips, your hips, your hips!

Your shoulders, your shoulders.

Your head!

Your tongue! (*Stick out your tongue the last time you sing*)

THE END

## The Plant

The plant!  
Get it growin'!  
Growin' in the soil!  
It starts with a seed!  
AAAH! The seed

The rooooooots

The stem! The stem! The stem, the stem, the stem!

The leeeeeaves.

The flower! The flower!

The fruit!

THE END!

\*\*Move around in very silly ways.



Dropbox Link for Elementary Song Book created by Zil Jaeger: <https://www.dropbox.com/s/geq7n9ddfd1vuos/Songs-to-Sing-with-Elementary-Children%20Updated%20July%202018.pdf?dl=0>

## Pointed Pen Calligraphy Workshop

*summary by Anne Wussler*

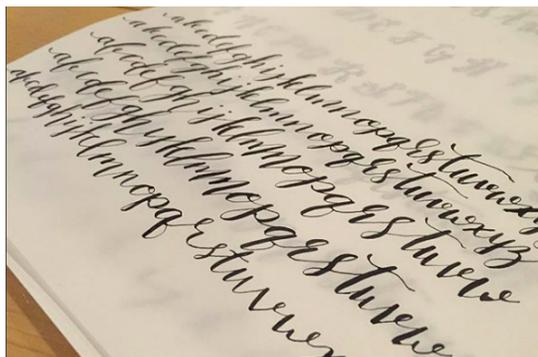
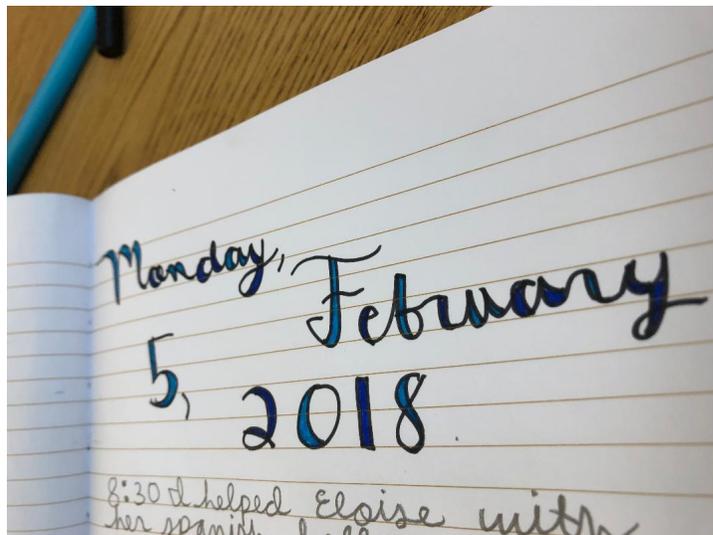
After two days of stimulating wool hand work, including knitting, crocheting and felting led by Carol Palmer and a morning considering how cotton and silk are also included in our albums, Amanda Cade, an Upper Elementary Guide at Oak Hill Montessori School in Minnesota, led our last workshop on Saturday afternoon.

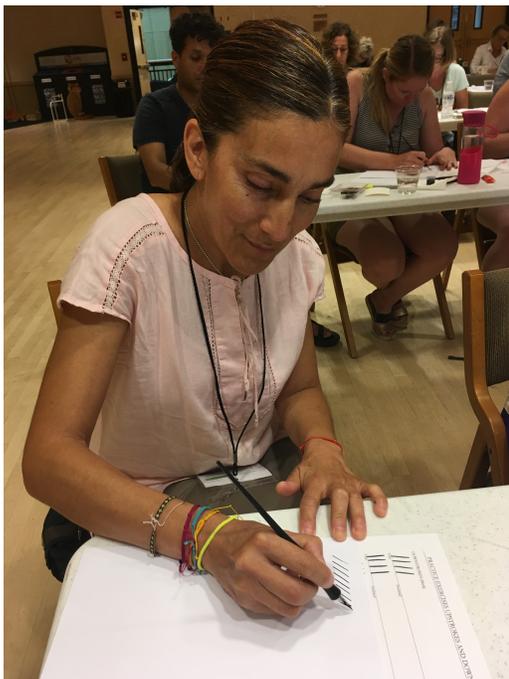
This workshop was entitled Pointed Pen Calligraphy. Amanda led us through calligraphy training providing each of us with tools to practice and experience pointed pen techniques. Our tools included paper, a pen holder, water in a cup, an envelope, which had samples of paper, nibs and some ink.

There are different kinds of pens to use for calligraphy. Some are broad nibbed and others have a pointed nib to use in a pen. We used the pointed pen variety in this workshop. We began with faux calligraphy.

There is a contrast of the thick and thin lines. It can be used for children who want to make beautiful writing or for those who need motivation to make things beautiful.

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## Faux Calligraphy

Faux calligraphy is a wonderful introductory technique which can be used to aid our students in beautifying their work journals or many other projects. Faux calligraphy can be done with any style pen or pencil and doesn't have to be a fountain pen. So it can be applied in so many places: charts, booklets, notebooks, cards, dry erase or chalkboards, even sidewalks!

Faux calligraphy can be used with cursive or adapted to print as necessary. To create the faux calligraphy, Amanda had us carefully write on pre-drawn inch wide divided lines "sunshine" in cursive. After completing the word, we went back with a downstroke on the letters and then returned to fill the downstroke in to create the look of calligraphy. The letters popped as this simple dimension was added to the writing. You can play around with the spacing, even adding designs, drawings or sketches.



## Materials for Calligraphy

Amanda carefully described the specific materials she chose to lead us through the workshop. In addition to the Speedball holder pen or nib holder, we had nibs to practice with. There are different types of nibs. Nibs include the brause steno Nr. 361 also called blue pumpkin and the Nikko G nib. Blue pumpkin nibs hold more ink and are more flexible. Potatoes are used to prepare the nibs, Amanda preferred using a starchy potato like a russet to stick the nib in for fifteen minutes and rinse. The inkwell Amanda recommended include art alternative or the wide mouthed plastic. There are dinky dips with the jumbo style being best style to get enough ink. We used sealed artists' cups (10ml). We used Yasatomo Sumi ink. Be sure to include a supply of water in a jar or cup. Paper towels can be used but beware of the fibers. Tightly woven cloth like a dinner napkin is preferred.

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There are a variety of types of paper to use for calligraphy. Copy paper can vary in quality. The better quality is HP Premium Choice LaserJet. Watercolor paper also varies in texture and how the pen and ink react. Amanda gave us five types of paper to sample, including copy paper. These were types she gave us: Canson Monval cold press watercolor (140lb, the roughest in the packet), Arches Watercolor (140 lb.hot press, medium tooth), Strathmore Bristol 300 series (100lb, smoothest in the packet), Speckleton Kraft (80lb, brown paper), and Strathmore 80lb cover paper. She recommended trying out different types of paper to determine what you prefer for different purposes.

For calligraphy supplies, you will likely have some terrific local resources, for example in St Paul, MN we have Wet Paint or Dick Blick. There are online stores like [paperinkarts.com](http://paperinkarts.com) and [johnnealbooks.com](http://johnnealbooks.com), but know they may have higher shipping costs.

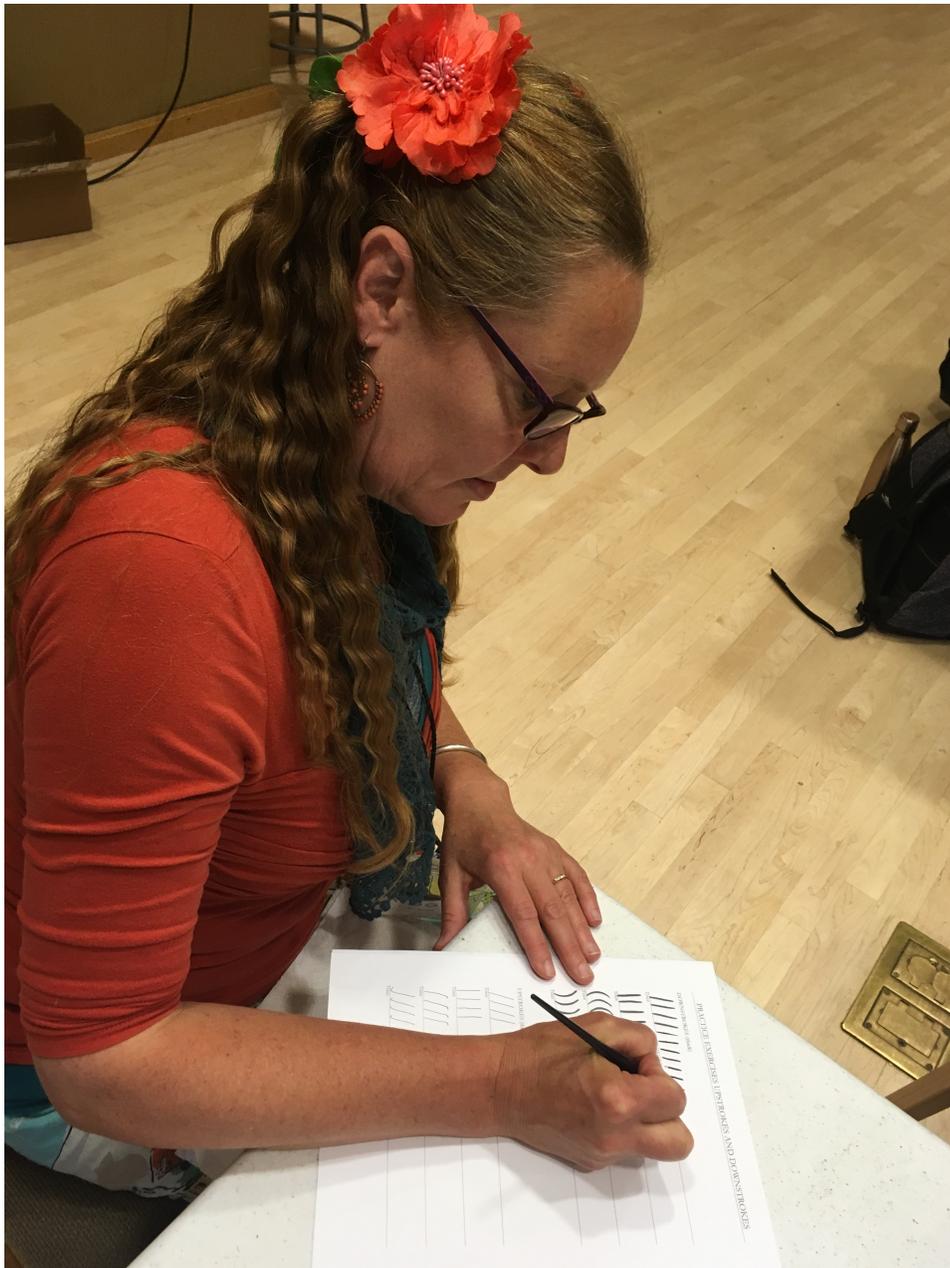
### **Dip Pen Calligraphy**

After children have been introduced to faux pen calligraphy you can introduce them to dip pen calligraphy. We used a Speedball holder. The nib we started with was a Nikko G. When you are working with a dip pen, the movement comes from the elbow. Use your arm as a whole unit rather than isolating a wrist. The thumb and pointer finger gently hold the pen with light support on the middle finger while the ring and pinky fingers are relaxed below. Hold the pen close to the nib. Be comfortable. Try to hold at a 45 degree angle avoiding 90 degree angles. This will help the pen catch less. For up strokes or horizontal strokes, try to put as little pressure as possible. Then for the downstrokes add a bit more pressure to get the tines to separate. The ink doesn't have to go high up the nib. Try to play around with stroke lengths and spaces. The tines of the nib should be parallel to the slant of the letters you are writing. The work and script we used was vertical. The practice exercises started with making parallel lines. When writing a slanted line, you can turn the paper clockwise for left handed people or counter-clockwise for right handed people. The nib needs rinsing periodically to help to keep the writing clear.

Amanda gave papers with practice examples. We worked to make a variety of strokes. We started with slanted thicker downstrokes, then did vertical downstrokes strokes. Amanda created a sheet we could trace four samples first and then do our own. After the basic straight line downstrokes, we made curvey strokes that looked like lines of either side of a parenthesis. Then we did thin upstrokes using a similar slant, then straight lines. We progressed to slanted lines with curves at the top and slanted lines with curves on the bottom. Before moving on to letters of the alphabet, Amanda created practice sheets with upside down and backward L's, then V shaped mountain peaks, Z's, curves, cursive e's, o's and spirals which combine up and down strokes. Alternating light pressure when doing upstrokes with harder pressure when doing the downstrokes helped. After practicing the alphabet, we were ready to try words.

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A Copperplate Manual by Gerald Krimm includes history and instruction on Copperplate. There may be going out resources with calligraphic samples in your area. For work in your classroom, other ideas include using watercolors in tubes to add water to make the consistency of ink. Use pan watercolors and use a paint brush to add the paint to your nib. Children can work on the alphabet and circle the letters they prefer. The swirl can be added to the beginning of the letters to stylize. Students can create beautiful titles for their work using mathematical calculations to center their writing. The possibilities are truly endless. If you'd like further training, remember you can take more classes through community education. There are online community resources. For example, try [theflourishforum.com](http://theflourishforum.com), [thepostmansknock.com](http://thepostmansknock.com), Colleagues of Calligraphy, a Minneapolis- St Paul calligraphers' guild (very friendly) or check out guilds in your area. Please experiment and try your favorite ideas and share photos of your efforts on social media. For more information on her presentation, check out [ami-eea.org](http://ami-eea.org) for her lesson writeups and photos from her slideshow. Thanks Amanda for inspiration and a wonderful workshop to help our students create beautiful writing!





## John Snyder's Story without End:

### The Creative Human Endeavor in Cosmic Education

*Mary Winterbottom—Fall 2011 Newsletter*

Three blind men walk into a room. Each is given the same task: feel what is in front of him and identify the object in the room. The first reaches out and feels something long and skinny, with a tuft of bristles at the end. “This must be a broom,” he thinks to himself. The next feels something wide and strong, wrinkles running up and down. “Ah.... the trunk of a tree!” The third reaches out his hands to find something long, tubular, and bendable; “What could this be if not a hose?” Alas, they were all wrong; there is an elephant in the room!

When we look only from our own perspective we get a very small picture of what’s going on. But when we share what we see, then we approach a deeper understanding of the reality facing us. Each story that we tell the child is like touching a small part of the elephant; the more we tell, the better able they are to see it in the room.

#### **Why do we tell stories?**

Stories are, more than anything else, about a shared experience. They are a way for us to connect to each other through time and space. They create the unifying bond of culture and community; a culture’s stories are the first thing we look at when attempting to understand it for its own sake. Even when we tell stories for purely entertainment purposes they have a unifying effect, bringing us all together.

Yet we also tell stories for a higher purpose, stories to impel thought and action. We tell a story of someone brave, someone intelligent, someone determined, and these stories make the listeners think about what they are able to do and how they can contribute to the world. We tell stories about the struggles of different peoples across the world and motivate the listeners to take action and help. We tell stories so that the child will walk away THINKING...

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## What do we tell stories about?

We are very fortunate to have the perfect starting point: the Great Stories. These are the plot, the backbone of cosmic education, providing the narrative of the history of the universe, our planet, and our species. Any story we can tell is in some way an exploration of the ideas contained within these stories, whether it be the story of flowers pollinating, the parts of a mountain, or a biography of Shakespeare.

Regardless of age, the Great Stories are always appropriate. The simple story of particles is given the language of atoms for the older child. The brief introduction that people have been asking where we come from as long as we remember is fleshed out with creation stories of other cultures. We want to give them the broad idea that, while the scientific version of the Big Bang is the one we tell now, this same basic story of the coming to be of the universe and all the things in it has been told by all human beings in one way or another. This connects the child to the older stories as much as the new ones; we don't want to cut them off from the past of human experience or the fact that creativity is constant in our history.

In particular, the Story of Man emphasizes that creativity is really an essential part of what makes us human. This story grounds us in the three traits we have that separate us from the rest of life as we know it, hands that work, a heart that loves, and a mind that thinks. What are these three things if not the foundation of a creative spirit? We can then tell stories about the specific acts of creativity: the who, what, when, where, and how of human history. As John pointed out, we could even tell the story of the world's most prolific contributor, anonymous. Each of these stories instills gratitude in the hearts of our students for the wonderful things humans have been able to accomplish to help each other satisfy their fundamental needs.

## It's all about creativity

John tells the story of human creativity, defining it as being able to think of something in a new or different way. He gives language to different manifestations: bards create stories, composers create music, dancers create stories with their bodies. But he also stresses the most ubiquitous form of creativity is that of *resourcefulness*, our everyday means of solving problems and adapting to new situations. This idea emphasizes that rather than this false dichotomy between creative and non-creative individuals, creativity is the product of being able to express the human tendencies in a free way. It's something we all are. He suggests thinking of the human tendencies as verbs instead of nouns; they are active, ongoing, living expressions of our humanity not static and abstract concepts!

To create the idea of "the creative person," this abstract person, is to do a disservice to the creativity inherent in each individual. As adults, our work is to broaden the children's understanding of creativity, to give them the opportunity for creative expression constantly in the classroom. But it's also important to emphasize that creativity is work; it doesn't just happen.

## The creative intersection

We have to work, to develop and implement these ideas in order for them to be of use to anyone. Citing Teresa Amabile's *Growing Up Creative*, John gives us an excellent way for us to think of this as guides, the creative intersection.

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There are three components for any creative act: domain knowledge or skill, creative working and thinking skills, and intrinsic motivation. These are like the necessary ingredients for the creative recipe and things that are natural outcomes of a Montessori environment.

Einstein could probably not have come up with the theory of relativity without knowing about math and physics. But he also had creative thinking and working skills: the ability to concentrate, perseverance, dedication and willingness to work hard and well, the ability to think openly, broadly, and without judgment. And he was motivated from within! These are all things we work towards in a Montessori environment. If we notice that creativity seems to be lacking in the classroom, it's because one of these things is missing.

If there is anything that I took out of John's talk, aside from a fear of how to distill it into one small article and still do justice to the ideas presented, it's this: we need not think of creativity as this mythical thing belonging only to the realm of artists and poets and musicians. Creativity is within each and every one of us, like the animating spark that brings us life. If we give the children the tools they need, knowledge, skills, encouragement, and guided help, this inner force will naturally manifest. Happy creating!



*This story was reprinted from the Fall 2011 Newsletter. Newsletters are only part of your membership. Another vital part of your membership is access to the Members Only section of our website. In this section, you have access to Conference Resources from the 2013 Refresher Course to the present. You also have access to our Newsletter Archive. This archive is keyword searchable and contains digitized editions of the AMI-EAA newsletter dating back to 1971. Find all this and more at: <http://ami-eaa.org>*

Work of the Hand—Reflection/Implementation Plan  
By Paula Gibson-Smith

From my experiences at the AMI-EAA Summer Conference in Boulder, Colorado, this July, 2018, I was able to renew my commitment to offering handwork to the children in my class. Through hands on practice with spinning, felting, and the making of handwork tools, along with the stories that engaged our minds as our hands were engaged with the materials, I was inspired but also recognized the obstacles. Thankfully, my time with colleagues in our peer sharing session around managing handwork in the classroom helped me answer my questions and form a plan. The discussion wove in and out around five topics: *Purpose of Handwork, Prepared Environment, Safety and Care of Materials, Time Management, Skills Progression.*

### *Purpose of Handwork*

Handwork develops human potential on many levels; connecting the mind, heart, hand and spirit in an activity that *promotes concentration* and, thus, *normalization*. A particular student comes to mind who uses knitting as a calming strategy. I now can value the time she spends in this activity. I can also offer handwork to begin the year with a group of children that may particularly benefit from and enjoy this calming, centering work.

Our workshop presenter, Carol Palmer, encouraged us with the vision that we are creating the hands of the surgeon, the artist, the musician, the builder, the engineer, the caregiver. Handwork *prepares the hand for all future endeavors and engages the individual in an act of creative, self-construction.*

We can offer handwork as a *follow up activity* to our presentations. Carol created a layered felt ball and then cut it in half to represent the layers of the earth.

The work of our hands *connects us* directly with the Hand and Human Timelines and the work of the hand to create culture and civilization. When we practice the hand arts, such as sewing, knitting, weaving, spinning-that have been replaced by machines-we are *reaching back through the phases in history to meet our needs as our ancestors did.* We are also *reaching out to the many cultural traditions around the world,* each with their own unique handwork. The stories shared by our presenters of the origins of wool, cotton, and silk fibers were examples of how we share this fascination with children.

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### *Prepared Environment*

Handwork has often been challenging in my environment due to the mess it makes. I realized part of this was the organization of materials, space and time-or lack thereof-that I have created for my children. A teacher in my sharing group went on-line to Carol's website and brought up a picture of the handwork shelf in Carol's classroom. Aha! The beauty and simplicity I saw in the picture was nothing like the chaos and oversupply of material I have in my classroom. I do not yet have a layout in mind but I do know I will start by taking everything out and starting over with the children in organizing and maintaining an environment prepared for handwork.

### *Safety and Care of Materials*

Another concern I have for handwork can be seen in the sewing needles that are left on the floor, tangled masses of yarn, and giant balls of finger knitting. I see that these obstacles can be overcome with: first, an *improvement in the prepared environment*; second, *time devoted to lessons and practice* that will offer a *developmental approach* to handwork (see skills progression below); third, projects where *children create their own materials* (such as we made knitting needles in our workshop) and thus develop an appreciation and care for their tools.

### *Time Management*

Handwork can be pushed out of my school day by the pressures of the "tested" subjects (I teach in a public school), as well as, the time and patience required to help a six-year-old learn to knit.

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Our peer sharing group also shared the concern about balancing handwork with the other work in the classroom. A helpful suggestion was offered to balance handwork along with our other subjects in three ways: 1. focused lessons that allow for concentrated follow up work, 2. supporting follow up work-perhaps with the guidance that new skills that are being learned can occupy a work period or the application of those handwork skills to a follow up work or as an emotional reset, 3. during meetings with the child, just as we would check in on reading, writing, and math, do the same with handwork. The value placed on handwork will be supported by a progression of skills.

### *Skills Progression*

Another limitation to handwork that I can overcome in my classroom is my lack of skills. With the help of Carol's Handbook for Montessori Handwork, I look forward to seeing the breadth of work that is possible with children. By being more intentional with my preparation of the environment and planning around these lessons I have hope that many of the obstacles will be removed. For instance:

Clear out environment. Leave open space on shelf for material as it is introduced.  
 First lessons in wool: sheep to skein, story of felt, project: felting a bag for storage of needles  
 Second lessons-preparing materials: sewing pin cushion and project bag  
 Third Lessons-how to care for materials and environment, storage of project bag and materials  
 Fourth lessons-preparing materials: rolling a skein into a ball of yarn  
 Fifth lessons: finger crocheting and finger knitting, projects with finger knitting (weaving)  
 Sixth lessons: making personal knitting needles, knitting  
 Seventh lessons: making personal crochet hook, crocheting  
 And more to come!

By focusing on the purposes of handwork, preparing the environment and planning for handwork activities (including going out!) we will be able to sing together: *"May the work of my hands speak for me! May the work of my hands speak for me! When I fall short of my goal, may someone come and share the load. May the work of my hands speak for me!"*



## Advertisements

### Tennessee:

#### The Maria Montessori School

**Start Date: 07/01/2019**

The Maria Montessori School is an AMI recognized non-profit school nestled between the banks of the Mississippi River and the Wolf River Lagoon in downtown Memphis, TN. Our location was founded by our headmistress, Maria Cole, in 1986. Since then our campus has grown to three separate buildings that house up to 120 students in five separate environments that span from ages 2 to 14. Our location has helped us to thrive and proves a fruitful learning environment complete with a large outdoor amphitheater, gardens, and riverbanks that offer unique opportunities and exploration.

We are currently seeking to hire an Elementary Guide to take over an established environment. To learn more about our school please visit our website at [mariamontessorischool.org](http://mariamontessorischool.org). To apply for this position please contact Maria Cole at 901-527-3444. We look forward to hearing from you.

**Contact Email: [mms1986@bellsouth.net](mailto:mms1986@bellsouth.net)**

### Texas:

Our school is looking for a trained Elementary Guide to take the lead in an established classroom in January of 2019. We are a growing non-profit private school located on 18 beautiful acres just north of Austin. We offer competitive salary and benefits, a nature-rich campus, supportive staff and committed families.

Our ideal candidate holds an AMI Elementary diploma, is energetic, creative and enjoys children! Strong communication and organizational skills are a plus. Our school is growing and the Austin area is a great place to be! Please contact our Head of School directly at [ssayre@community-montessori.org](mailto:ssayre@community-montessori.org). Resume and introduction letter appreciated.

**Contact Email: [ssayre@community-montessori.org](mailto:ssayre@community-montessori.org)**

### Texas:

#### IMMEDIATE OPENING FOR AMI ELEMENTARY LEAD GUIDE

Southlake Montessori follows the Association Montessori Internationale (AMI) standards. We have a long-standing reputation for providing a premier, not-for-profit program that fosters the unique academic, social and personal development of each student and motivates them for a lifetime of learning and success. Southlake Montessori is located at 251 Countryside Ct. in Southlake, Texas just 10 minutes from the Dallas/Fort Worth International airport.

Our Lead Guides:

- Hold an AMI Elementary diploma
- Are caring, compassionate and love what they do!
- Ensure the daily care of every child by following all AMI standards
- Communicate directly with families in support of the child
- Maintain a well-organized and inviting prepared environment

We are most interested in talking to applicants that have:

- AMI Elementary Montessori Certification
- Experience working with children ages 6-12 years old
- Must be at least 21 years of age

Salary:

- Commensurate with experience
- Benefits include paid AMI membership dues, paid annual Refresher Course fee, retirement benefit match and working in a warm and open community dedicated to AMI standards and principles.

Questions? Please contact the Administrative Director by email at [kbeatty@southlakemontessori.org](mailto:kbeatty@southlakemontessori.org) or by phone at 817-557-7520

*October 11-14, Baltimore, Maryland*

## **BUILDING PARTNERSHIPS IN SUPPORT OF THE CHILD, TEACHER, AND PARENTS**

### **BUILDING PARTNERSHIPS IN SUPPORT OF THE CHILD, TEACHER, AND PARENTS**

The key partnerships that prepare Montessori teachers and schools to support children and families are developed by nurturing all of

the relationships in a school community. This conference will inspire Montessori teachers and administrators as they are empowered to advocate for children and to support parents by adapting to the accelerating changes in culture, community, and the individual lives of families.

The strength of partnerships within the Montessori community will be critical as we build the framework for the future. Debby Riordan, AMI-USA, leaders from AMS and MAA, and David Kahn, NAMTA, will launch this conference with their reflections as leaders in the Montessori world and will each share their vision for the future.

Speakers addressing Montessori as a comprehensive educational model will include Sarah Werner Andrews, Gerry Leonard, Uma Ramani, and key researchers from the Neimand Collaborative's parent research group. Follow-up discussion topics will include creating a whole-school community, teachers supporting the child across and between the planes of development, refining the Montessori teacher towards a deeper understanding of self and the child, going out to bring the universe in, and adolescent engagement.

*November 8-11, Dallas, Texas*

## **MONTESSORI'S FRAMEWORK: RESHAPING EDUCATION FOR ALL CHILDREN**

School superintendents, public and private school administrators, trainers, researchers, teachers, and social service providers will join to create a comprehensive education model with Montessori at the center. Lynne Lawrence, executive director of AMI, and John Merrow, author (*Addicted to Reform*) and education journalist, will launch a discussion of Montessori as a lasting model for public and private consideration. Jonah Edelman, advocate for public education and co-founder and CEO of Stand for Children, will launch the discussion of public policy, equity, and advocacy. A collaborative of leaders from the University of Hartford, Lumin Education, Cornerstone Montessori, Stonebrook Montessori, and Montessori trainers and practitioners will also join to produce this meaningful and empowering conference.

Key presentation tracks will include early childhood development, access for all children, equity and bias, and integrating services. A specialized track will be offered for public and private school leaders and policy advocates on public policy, teacher development, and the landscape of national Montessori research. Follow-up lectures and discussions will serve as stimuli for action to guide the implementation of Montessori in diverse settings and communities.

For further details, please contact: NAMTA at (216) 721-3773 staff @montessori-namta.org or AMI/USA at (703) 746-9919 montessori@amiusa.org

# AMI-EAA Spring Newsletter

*The AMI-EAA newsletter provides a vehicle for professional communication, discussion, and argument. It contains articles which are written by, and for, its own membership. The contents of this newsletter do not necessarily reflect the opinions of AMI-EAA or AMI.*

***Join us at the 2019 Refresher Course in New Orleans!***

Your national and international organizations can be reached online:

AMI-EAA [www.ami-aaa.org](http://www.ami-aaa.org) *newly updated!*

AMI [www.montessori-ami.org](http://www.montessori-ami.org)

AMI-USA [www.ami-usa.org](http://www.ami-usa.org)

Twitter Subscribe to EAA's twitter feed: [@AMIEAA](https://twitter.com/AMIEAA)

Friend us on Facebook! [facebook/MontessoriElementaryTeachers](https://facebook.com/MontessoriElementaryTeachers)



## **Email Contacts for the AMI-EAA board**

Chair, Melinda Nielsen [chair@ami-aaa.org](mailto:chair@ami-aaa.org)  
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Conference Coordinator, Rachel Eberhard [events@ami-aaa.org](mailto:events@ami-aaa.org)  
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