

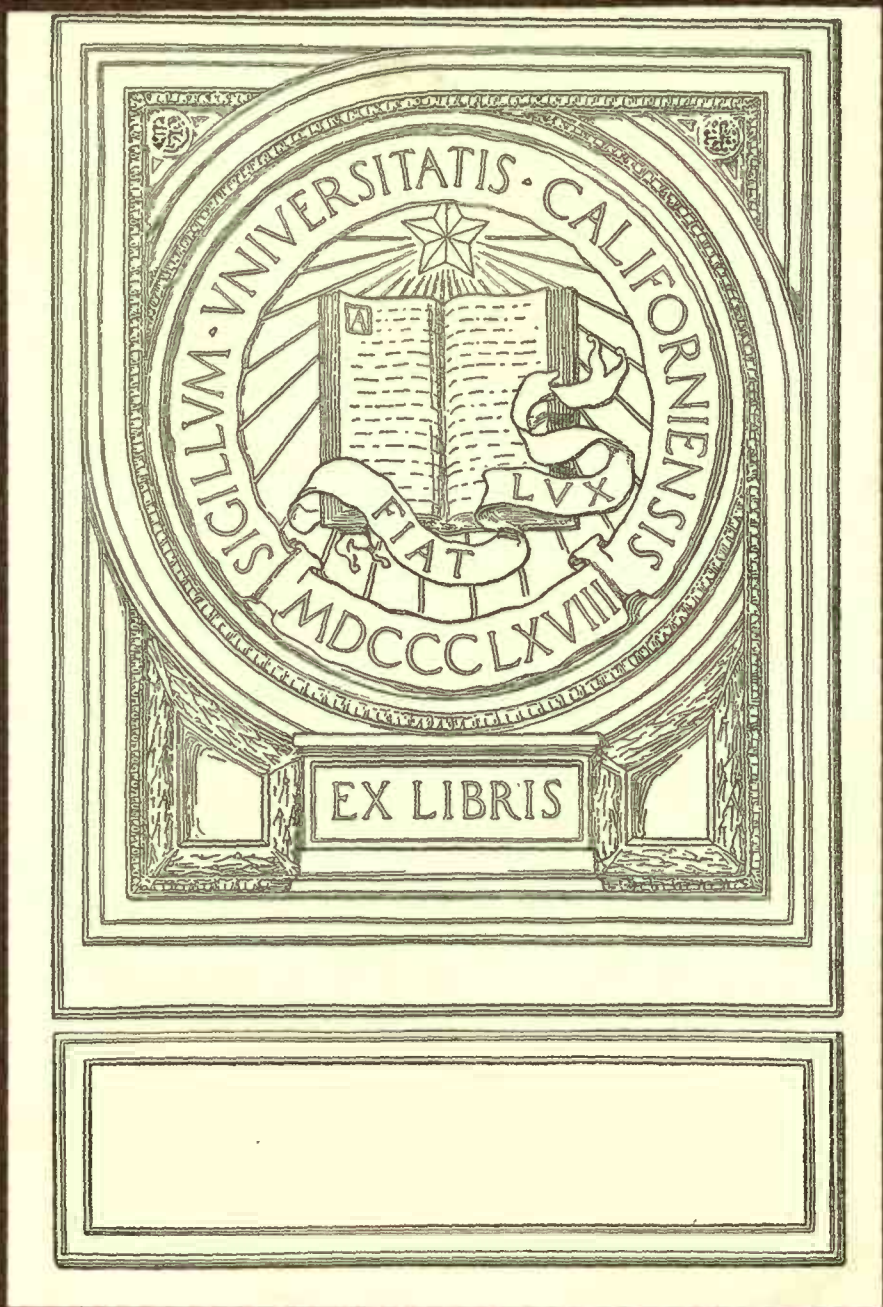
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BULLETIN No. 12-A

SPECIMEN PROGRAMS

OF

Physical Training Activities

FOR USE IN

Small Rural Schools

PREPARED BY

The State Department of Physical Education

Submitted by the

Commissioner of Elementary Schools
of California

CALIFORNIA STATE PRINTING OFFICE
FRANK J. SMITH, Superintendent
SACRAMENTO, 1923

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FOREWORD.

The specimen programs in this bulletin are intended to serve as models for the use of teachers in small rural schools where supervision in physical education has not been afforded by the county or district. A description of every activity on the specimen programs is included in the bulletin and references are given for finding additional material. It is hoped that through the study and the use of these specimen programs and by referring to Bulletin 31, teachers will find it less difficult to organize programs themselves. *Without pre-arranged programs in physical education the objectives in health training and character training can not be achieved.*

MARGARET S. MCNAUGHT,
Commissioner of Elementary Schools.

HERBERT R. STOLZ, M.D.,
State Supervisor of Physical Education.

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I. The Instruction Period.

(a) Specimen program for eight weeks of the FALL term.

Place: Outdoors.

Time required: Twenty minutes daily.

(NOTE A.—The small figures in parenthesis refer to corresponding figures in the detailed descriptions of activities, pages 13 to 85 of this bulletin.)

(NOTE B.—For list of activities especially valuable for the smaller children, see III (b) on page 12).

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
1st week	Posture Instruction (1) 3 min. Stunts 17 min. Wand and toe wrestle (60) Forward roll (54)	Darebase (13)	How Do You Do My Partner (36)	Practice in elements of baseball (61) or long ball (66) or End ball (64)	Decathlon events: Sit up (49) Potato race (46)
2d week	Posture Inst. (1) 3 min. Stunts 17 min. Dog collar (52) Cart wheel (51) Forward roll (54)	Duck on the rock (15)	How Do You Do My Partner (36) 5 min. Carrousel (33) 15 min.	Practice in elements of volley ball (68) 20 min.	Push up (48) Jump and reach (45) Potato race (46)
3d week	Posture Inst. (1) 3 min. Stunts 17 min Jack knife (56) Knee dip (57)	Darebase (13) 10 min. Duck on the rock (15) 10 min.	How Do You Do My Partner (36) 10 min. Carrousel (33) 10 min.	Practice in elements of baseball (61) or long ball (64)	Sit up (49) Push up (48) Jump and reach (45)
4th week	Posture Inst. (1) 3 min. Stunts 17 min. Test: Wand and toe wrestle (60) Dog collar (52) Cart wheel (51) Jack knife (56) Forward roll (54) Knee dip (57)	Dodge ball (14) 10 min. Oyster shell (22) 10 min.	Bleking (32)	Practice in elements of volley ball (68) or End ball (64)	Push up (48) Jump and reach (45) Sit up (49) Potato race (46)
5th week	Posture Inst. (1) 3 min. Marching 10 min. Duck on the rock (15) 7 min.	Pig-in-a-hole (23) 15 min. Oyster shell (22) 5 min.	Bleking (32) 5 min. Did You Ever See a Lassie (35) 15 min.	Practice in elements of baseball (61) or long ball (66)	Sit up (49) Push up (48) Potato race (46)
6th week	Sitting and standing Posture test (1) 15 min. Darebase (13) 5 min.	Dodge ball (14) Pig-in-a-hole (23) 10 min. each	Bleking (32) Did You Ever See a Lassie (35) 10 min. each	Practice in elements of volley ball (68) 20 min. or End ball (64)	Push up (48) Jump and reach (45) Potato race (46)
7th week	Marching Posture test (1) 15 min. Pig-in-a-hole (23) 5 min. or Stunts	Choice of: Darebase (13) Duck on rock (15) Dodge ball (14) Oyster shell (22) Pig-in-a-hole (23)	How Do You Do My Partner (36) Carrousel (33) 10 min. each	Match game of baseball (61) or long ball (66)	Test: Sit up (49) Potato race (46)
8th week	Exercising Posture test (1) 15 min. Dodge ball (14) 5 min. or Stunts	Choice of: Darebase (13) Duck on the rock (15) Dodge ball (14) Oyster shell (22) Pig-in-a-hole (23)	Bleking (32) Did You Ever See a Lassie (35) 10 min. each	Match game of volley ball (68) or End ball (64)	Test: Push up (48) Jump and reach (45)

(a) Specimen program for eight weeks of the SPRING term.

Place: Outdoors.

Time required: Twenty minutes daily.

(NOTE A.—The small figures in parenthesis refer to corresponding figures in the detailed descriptions of activities, pages 13 to 85 of this bulletin.)

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
1st week	Posture Inst. (1) 3 min. Stunts 17 min. Indian wrestle (55) Cart wheel (51)	Ball stand (5)	Jolly Miller (37)	Practice in elements of kick ball (65) or basket ball (62) or nine court basket ball (67)	Decathlon events: Pull up (47) Dash (44) Sit up (49) Basket ball pass for accuracy (43)
2d week	Posture Inst. (1) 3 min. Stunts 17 min. Dog jump (53) Forward roll (54) Pick me up (58)	Stealing sticks (27)	Jolly Miller (37) 8 min. Danish Dance of Greeting (34) 12 min.	Practice in elements of bat ball (63)	Soccer kick for distance (50) Baseball throw for strike (42)
3d week	Posture Inst. (1) 3 min. Stunts 17 min. Knee dip (57) Jack knife (56) Pick me up (58)	Ball stand (5) Stealing sticks (27) 10 min. each	Jolly Miller (37) Danish Dance of Greeting (34) 10 min. each	Practice in elements of kick ball (65)	Pull up (47) Dash (44) Push up (48) Basket ball pass for accuracy (43)
4th week	Test in stunts: Indian wrestle (55) Dog jump (53) Knee dip (57)	Prisoner's base (24)	Nixie Polka (39)	Practice in elements of bat ball (63) or nine court basket ball (67)	Soccer kick for distance (50) Baseball throw for strike (42)
5th week	Posture Inst. (1) 3 min. Marching (-) 10 min. Prisoner's base (24) 7 min.	Three deep (30)	Nixie Polka (39) 8 min. Bean Porridge Hot (31) 12 min.	Practice in elements of kick ball (65)	Pull up (47) Dash (44) Jump and reach (45) Basket ball pass for accuracy (43)
6th week	Sitting and standing Posture test (1) 15 min. Three deep (30) 5 min.	Prisoner's base (24) Three deep (30) 10 min. each	Nixie Polka (39) Bean Porridge Hot (31) 10 min. each	Practice in elements of bat ball (63)	Soccer kick for distance (50) Baseball throw for strike (42)
7th week	Marching Posture test (1) 15 min. Stealing sticks (27) 5 min. or test in Stunts: Pick up (59) Pick me up (58)	Choice of: Ball stand (5) Stealing sticks (27) Oyster shell (22) Prisoner's base (24) Three deep (30)	Jolly Miller (37) Danish Dance of Greeting (34) 10 min. each	Match game: Kick ball (65) or Basket ball (62)	Test in: Pull up (47) Dash (44) Basket ball pass for accuracy (43)
8th week	Exercising Posture test (1) 15 min. Stealing sticks (27) 5 min.	Choice of: Ball stand (5) Stealing sticks (27) Oyster shell (22) Prisoner's base (24) Three deep (30)	Nixie Polka (39) Bean Porridge Hot (31) 10 min. each	Match game: Bat ball (63) or nine court basket ball (67)	Test in: Soccer kick for distance (50) Baseball throw for strike (42)

(b) Twenty specimen rainy day programs. Place: Indoors.

Time required: Twenty minutes daily.

(Note A.—The small figures in parenthesis refer to corresponding figures in the detailed descriptions of activities pages 13 to 85 of this bulletin.)

Posture inst. (1) 2 min. Stunts 13 min. Knee dip (57) Cart wheel (51) Oyster shell (22) 5 min.	A. Decathlon events: 15 min. 1. Push up (48) 2. Pull up (47) 3. Sit up (49) B. Crossing the Brook (12) 5 min.	Circle seat relay (11) 10 min. Jumping relay race (20) 10 min.	Volley ball (68) or End ball (64)	How Do You Do My Partner (36)
Posture inst. (1) 2 min. Formal drill (2) 8 min. Catch the cane (8) 5 min. Circle seat relay (11) 5 min.	A. Decathlon events: 15 min. 1. Start of the dash (44) 2. Jump and reach (45) 3. Baseball throw for strike (42) B. Jumping relay race (20) 5 min.	Hand over head bean-bag (18) 10 min. Bird catcher (7) 10 min.	School room dodge ball (25) 15 min. Volley ball (68) 5 min. or End ball (64)	Bleking (32)
Posture inst. (1) 2 min. Stunts 13 min. Dog jump (53) Wand and toe wrestle (60) I Say Stoop (19) 5 min.	A. Decathlon events: 15 min. 1. Potato race (46) 2. Basketball pass for accuracy (43) 3. Sit up (49) 4. Push up (48) B. Crossing the Brook (12) 5 min.	Ball puss (4) 10 min. Hand over head bean-bag (18) 5 min. Circle seat relay (11)	Balloon ball (3) 15 min. School room dodge ball (25) 5 min.	Seven jumps (41)
Posture inst. (1) 2 min. Formal drill (2) 8 min. The farmer is coming (16) 10 min.	A. Decathlon events; see those listed above 10 min. Crossing the Brook (12) Jumping relay race (20) 5 min. each	Choice of: Circle seat relay (11) Ball puss (4) Bird catcher (7) Jumping relay (20)	Balloon ball (3) School room dodge ball (25) 10 min. each	Review: Seven jumps (41) Bleking (32) How Do You Do My Partner (36)

(c) **Suggestions regarding additional material:**

Lists of activities suitable for use in small rural schools will be found in California State Board of Education Bulletin No. 31. Other self-testing activities are described on the Decathlon Charts for Elementary School Boys and Elementary School Girls. In planning a program the teacher should select activities of the various types, such as hunting games, rhythmical activities, self-testing activities, team games, so as to give a well-balanced development. Activities which are new to the children should be carefully explained by the teacher and frequently practiced by the pupils until a satisfying skill is acquired. *The importance of making out programs in advance cannot be overemphasized.*

For list of activities for boys and girls *Incapacitated* for the regular vigorous program *see*:

California State Board of Education, Bulletin No. 31, page 9.

For the description of additional material which may be used during the Instructional Period, *see*:

California State Board of Education Bulletin No. 31.

State Manual of Physical Education, pages 141-168 or 151-177; 69-77 or 75-83; 49-68 or 55-74.

NOTES:

(1) The Zephyr play ball in two sizes for *indoor* use may be purchased from Rand Bros., 341 Thirteenth Street, Oakland, or from the Gregory Rubber Company, Akron, Ohio; price 50 cents or 75 cents each. Rates will be given for balls ordered in quantities.

(2) For *indoor* use, inflate a volley or basket ball bladder and cover with the knitted end of a stocking or other material to prevent it being punctured by the finger nails. Slip the stem of the ball inside of the covering.

(3) When the regulation volley or basket balls are not at hand, substitute balls can be made by filling a bag with cotton, knotting or tying up a large piece of cloth or by stuffing old leather casings. Some teachers have made their own covers or casings by using carpet or canvas. Stuff the casings with excelsior, Red Cross snippings, newspapers or cotton. These balls can be used very successfully for the following games: Relays, Takeaway, Center Catch (touch) ball (9), and team games such as Net ball (see Volley ball (68), Note 1), End ball (64), Captain ball, Bombardment, Battle ball, Drive ball, Curtain ball and War. For rules, see Bancroft—"Games for the Plyground, Home, School and Gymnasium."

(4) The definite boundary lines required in the playing of games should be clearly marked. *Character discipline* in learning obedience to law through obeying the rules of the game can not be successfully taught without these lines.

(5) Regulation court sizes and play areas should be reduced in most cases when the number of players is smaller than that stipulated in the rules.

II. The Relief Period.

Three relief periods, each of two minutes duration, are required daily.

(a) **Eight specimen OUTDOOR programs:**

1. Run to the fence and back, or around the schoolhouse, one or more times. Deep breathing.
2. Hop to the fence on the right foot; hop back on the left foot. Deep breathing.

3. Dramatize elements of baseball. Jump as high as possible with hands in position for catching a ball over the head. Look up while jumping. Land lightly on toes with knees slightly bent. Repeat at least six times. Deep breathing.
4. Dramatize chopping wood. Jump to stride position; clasp hands at right shoulder as in grasping an axe; strike downwards to the outer side of right ankle, using both trunk and arms vigorously; repeat eight times to the right; eight times to the left. Deep breathing.
5. Play Carrousel (33) through twice. Deep breathing.
6. Play Dodgeball (14). Deep breathing.
7. Dramatize elements of baseball; wind up and pitch imaginary ball five times with right arm, five times with left arm. Follow the leader around the bases of the diamond at full speed. Deep breathing.
8. Play Bean Porridge Hot (31) three times. Deep breathing.

(b) Eight specimen INDOOR programs:

1. Skip or run up and down the aisles and around the room. Deep breathing.
2. Spring jump and arm flinging sideward (2) 20 times. Deep breathing.
3. Dramatize prancing of horses. Deep breathing.
4. Dramatize elements of basketball; jump for ball at center, shoot for goal with imaginary ball starting from floor position, chest position, and overhead position. Repeat vigorously several times. Deep breathing.
5. Play Danish Dance of Greeting (34). Repeat three times. Deep breathing.
6. Dramatize elements of baseball; catch ball over head and tag the runner sliding between your feet. Repeat eight times. Run bases (in place). Deep breathing.
7. Play Bleking (32). Repeat three times. Deep breathing.
8. Indoor adaptation of Volley ball (68). Deep breathing.

(c) Suggestions regarding additional material:

Since the purpose of the relief period is to refresh the pupils by change of position, by stimulating the action of the heart and lungs and by joyous mental relaxation, the teachers should choose for this occasion only such activities as give vigorous exercise and emotional satisfaction. Postural instruction would be out of place and the period should not be used for learning any new activities which must be practiced before they can be really enjoyed. The teacher should select simple activities or dramatize elements of games with which the children are already familiar. *No relief period program can be considered successful which does not cause increased respiration and spontaneous laughter.*

III. The Supervised Play Period.

(a) *General statement.* The supervised play period consists of time before school, after school, during the noon recess and during the shorter recesses. What goes on about the schoolhouse during these times shows very clearly whether or not the teacher is taking pains with the organization of the physical training activities during the instruction period.

While there should be no attempt to use those supervised play periods in place of the required instruction periods, experience has shown that children prefer to have their recesses sufficiently organized to insure general participation in the games and stunts.

The supervised play period affords opportunity for practicing the decathlon events and other stunts learned during the instruction period. In many schools squads are definitely assigned the use of certain apparatus and equipment during the supervised play period for a week at a time. The squad leader is held responsible for the care of the equipment and the proper conduct of the activity.

For the children of the first four grades the personal leadership of the teacher or of one of the older girls is essential in the organization of simple hunting games, folk games, and stunts.

(b) *Suggested activities:* For the children above the third grade no special list of activities for the supervised play period is needed. Many of the activities taught and practiced during the instruction period will carry over into the play at recess under the guidance of the older boys and girls.

For the smaller children the following list of activities is suggested and will be found useful, not only for the supervised play period, but also for the instruction period when the activities listed on the specimen programs are suitable only for the older boys and girls. In that case the younger children may be placed in the charge of one of the older girls who can conduct the simple activities listed below:

Hunting Games:

- Ball stand (5)
- Bean Bag Circle Toss (6)
- Bird Catcher (7)
- Center Catch (touch) Ball (9)
- Chicken Market (10)
- Crossing the Brook (12)
- Flowers and the Wind (17)
- I Say "Stoop" (19)
- Midnight (21)
- Shadow Tag (26)
- Step (28)

Rhythmical:

- Bean Porridge Hot (31)
- Carrousel (33)
- Danish Dance of Greeting (34)
- Did You Ever See a Lassie? (35)
- Oats, Peas, Beans (40)
- How Do You Do My Partner? (36)
- Looby Loo (38)

IV. Detailed Description of Activities Shown on Specimen Programs.

POSTURE.

Postural instruction to train the child to develop the muscular sense to feel and maintain good posture, should be given one day a week for part of the twenty minutes instructional period. At least once every eight weeks the individual child should be tested and scored on his or her ability to pass the Triple Test for Posture. Insist on good posture in and out of the class room.

Aids for gaining and maintaining good posture should be used throughout each school day. The lighting of the room, the height and distance between the school desk and seat and the fact that a child's legs dangle in the air or rest comfortably on the floor are some of the very vital factors in helping to promote or destroy good posture.

The poor posture of a child is often one of several sign posts, signifying that the child is undernourished and muscularly flabby. The mid-morning meal or a hot dish served at luncheon, together with vigorous play will often better the posture of the child provided he has been taught how to take and maintain a good sitting and a good standing position.

See: State Manual of Physical Education, pp. 177-181 or 185-190.

(There have been two editions of the State Manual of Physical Education, with a slight difference in the paging of the material.)

Supplement to State Manual, pp. 83-89.

Bancroft: The Posture of School Children.

(1) Posture Tests.*

The vertical line test. In good posture the long axis of the trunk is a vertical line and the long axis of the neck and head taken together is also a vertical line. An imaginary line dropped from the front of the ear to the forward part of the foot will parallel the long axis of these segments of the body. In poor posture these axes do not form one continuous vertical line but are broken into several zigzag lines.

Sitting posture. "There are three correct modes of sitting, two active and the other resting. In the active positions the trunk is perfectly erect, or inclined forward; in the resting position it is reclined backward. Many people make the mistake of including in the act of sitting a relaxation or collapsing of the body forward, with a crease at the waist. The interference which such an attitude makes with the position and work of heart, lungs, and digestive organs is anything but restful.

*Quoted from Syllabus for Physical Training in the Elementary and Secondary Schools of the State of New York, which quotes "The Posture of School Children," by Jessie H. Bancroft.

“A fundamental direction for correct sitting is to push back in the chair as far as possible before leaning backward. Sliding down in the seat tilts the pelvis into its most harmful position, and should never be allowed.

“All leaning forward in a sitting position, as in formal conversation or at the dining table, should be from the hips, not from the waist.

“When one wishes to rest the muscles that hold the trunk erect in the sitting position, the entire trunk should be reclined backward against the back of the chair or other support. This accomplishes the object without any interference with the broad, open chest if the chair back be of the right shape. This reclining should be done without sliding downward and forward in the seat.”

The Triple Test for Posture.

1. *Standing test.* Inspect your class in profile and judge the posture of each child rapidly. Form two groups, group 1 made up of those that have good posture and group 2 made up of those that have not.

2. *Marching test.* Apply this test to the pupils in group 1 above. Have them drill on marching tactics for a few minutes. “It will be found that as the march proceeds old muscle habits will reassert themselves and many pupils who could hold a correct position for a few minutes of quiet standing will fall into habitually faulty attitudes as they march.” (Bancroft) Pupils showing these faults should be taken from the line.

3. *Exercise test.* Apply this test to the pupils that pass both the standing and the marching tests. Observe these pupils for a few minutes while they are going through the setting-up drill and using the arms in upward positions. As the muscles of the neck, shoulders and back weaken, faulty postures will appear. As such faults of execution appear, the pupils exhibiting them should be dropped from the line.

The pupils passing all three tests should be classed in group 1; those that do not, should be recorded in group 2.

“The triple test standardizes posture so that it is possible to rate a pupil on this subject. Every pupil who successfully passes the triple test for division 1 may be considered as passing on this subject, and therefore entitled to at least a passing mark. As before stated, the posture of some of these pupils may fluctuate slightly at times, but will be good in the main. There will be others in division 1 who have habitually good posture, no matter how they may be occupied. The class teacher is the only one who can judge of this habitual posture. These pupils should have the highest rating for the subject (A). Some teachers have preferred to have two sections in division 1, one for A and one for B pupils, and this is unquestionably an advantage. Each child should keep his individual rating on this subject, and the teacher should have the names of the class listed with the posture rating opposite each.

“Habitual sitting positions are, of course, of much importance in any rating of pupils for posture. These should be considered in giving a pupil the rating of A. Any pupil who can pass the triple test for standing posture could pass any test for sitting, short of habitual positions. Therefore, it is the A rating that should include these.

“Class percentages. The triple test not only standardizes posture for the individual, but furnishes a basis for standardizing the class as a whole, and this form is a distinct and very important element in these efficiency methods. This class standardization is arrived at by figuring the percentage of pupils in division 1, dividing the number who pass the test by the total attendance (not register) at the time the test is made. For instance, with forty pupils present in a class, and but ten passing the triple test, the class percentage on posture is but 25 per cent. This does not mean that each pupil of those passing is rated at 25 per cent, but that 25 per cent of the pupils passed the test. It is the class record on the subject. Neither pupils, teacher nor principal will rest content with so low a figure for this or any other subject, and unquestionably an enormous amount of the zeal and satisfaction which these efficiency methods have aroused, has come from this means of estimating class record and progress. It is a great satisfaction to a teacher to have a concrete means of estimating the results of her work, and there is a strong element of justice involved in such a method.

“Class record. The class percentage should be figured each month when the triple test is made, and a systematic record kept in each class, both on the blackboard and in some permanent form in some record book. This book may well be devoted exclusively to the posture record, or part of some other permanent record book may be used. A separate book is preferable, as it gives room for the names of pupils with their individual ratings (A, B or C) in addition to the class schedule. When placed on the blackboard, this record rouses the pride and interest of the class so that they work to raise the percentage from month to month. Another form is a bulletin on which appears, in addition to the monthly percentages, the names of pupils in division 1, who are classified as A or B: *The class should always know its percentage*, and whether it is gaining or losing, or marking time from month to month. *To omit this is to fail of using one of the most potent psychological elements in the situation*—the one that, coupled with personal desire for promotion from division 2 to division 1, relieves the teacher of the necessity for continual nagging about posture, and substitutes therefor a motive in the child himself.

“It is not at all unusual when these methods are first introduced to find classes that are naught on the first test; that is, classes in which not a single child is able to pass the test. The teacher should never hesitate to put down these figures, nor should she ever strain a point to promote a child to division 1 before he has actually achieved the posture that entitles him to be there. In other words, it is not figures, but the facts they represent, that are essential, and it is unjust to a child to lead him to think he has reached a passing mark on this subject when he still needs the extra effort and attention for posture that comes from being in division 2. Some teachers find it hard not to reward prolonged effort and marked improvement by promotion to division 1 before the child has enough endurance in a correct position to go through the test. Other means for encouragement for such children may be found than allowing them to think they have arrived at the desired standard.

“A systematic record of her class percentages may serve the further purpose of helping a teacher to find the faults in her own judgment or teaching on this subject. For instance, if the percentage be very high, a teacher should make sure that her standard is not too lenient. On the other hand, if the percentage shows scarcely any advances from month to month, the teacher may at once conclude that she is not doing what she should to develop the posture of the pupils in division 2; that she is failing in some way to get the corrective values from her gymnastic lesson, or otherwise missing the point necessary for improvement.

Reasonable standards. Just what is a reasonable class percentage on posture? Experience has shown that in one year's use of these efficiency methods 85 per cent is an average figure, the largest number of classes ranging from 80 to 89 per cent, and a considerable number reaching 100 per cent, and this, although it is not at all unusual for many classes to start at zero. The effect of the work is cumulative, and each term sees an advance on the ratings of the previous term, as the development of the children progresses from grade to grade.

"The triple test, * * * is merely preliminary to the teacher's real work for posture—the corrective teaching through which alone those pupils deficient in posture may receive the development they need. This development lies in two distinct lines: (1) training the muscular sense whereby the child knows whether or not he is in the correct position and is able voluntarily to assume it; (2) strengthening by exercise those muscles in which weakness allows lapsing into poor posture. Nothing can be done for posture until the child knows how it feels to stand correctly.

Elevation cues for posture. The "elevation cues" now in use in the schools of New York City are of advantage in all drills.

"To get good posture it is necessary for the pupils to know from experience the exact positions desired in response to elevation cues. These are always to be used while the static contraction is held for the purpose of lifting and straightening the body. They should be given with meaning, vigor and discrimination.

"The following are the best:

Head—Up!	Lift the head!
Chest—Up!	Lift the chest!
Waist—Flat!	Stretch the knees!
Weight—Forward!	Stretch the ankles!
(if necessary)	Stand tall!

"The teacher should note with great care the posture of each pupil and determine what improvement is necessary.

"Each pupil should be informed of his defects and shown how to correct them. This requires constant practice and much individual attention. Every formal exercise should start and finish in the correct standing position.

"Good posture without rigidity should be constantly maintained."

Management and Leadership: Instructions to Teachers.

Place. Drills should be conducted out of doors whenever conditions permit. When it is necessary to conduct a drill in doors, windows should be opened wide, as a large part of the value of exercise is lost without *fresh* air. The temperature of the room should also be below the ordinary temperature, about sixty-eight degrees.

Time. Drills should be conducted during the instructional period and where necessary the relief period, never the play period. The recess periods are necessary for the freer activities and must be organized systematically for such activities. Even the minimum in drill activities, the postural instruction and corrective exercises made necessary by artificial school conditions should be organized in the instructional period.

Preparation. Children should be required to prepare for the exercise by removing the outer garments, such as scarfs, sweaters, coats, overcoats, etc., that interfere with freedom or that may cause undue perspiration. Encourage loose clothing in order to allow for freedom and depth of respiration.

Arranging class. When conducting a drill in doors arrange the pupils so that space for freedom of movement is assured before beginning the exercises. Use the following method:

Class—Stand!

Arms forward—Place! Take distance.

Arms sideways—Place! Take distance.

In the upper grades where an exercise calls for the side horizontal position and the children's arms interfere, stand the class obliquely in the aisles.

Have the children face the side of their own desks for such trunk exercises as forward bending, for lateral charging, for stride standing positions and such other exercises as call for more space than is permitted when the children face forward.

In classes of adolescent boys and girls it is advisable frequently to give the boys and girls each "Gymnastic places" that is, rows of boys and rows of girls to prevent self-consciousness or embarrassment for the girls due to exercising in badly made clothing or tight skirts.

Arrange the pupils to guard against possible injury from violent contact with desks, sharp corners or chalk trays, tables, etc.

Positions. The following positions should be observed:

Correct sitting position: Lower back resting against the back of seat; feet resting on the floor. (See Posture Chart.)

Correct standing position: Feet parallel, head held high, chest high, abdomen pulled in. (See Posture Chart.)

Use the parallel foot position for all exercises except for the knee bending position (deep knee bending).

Commands. In teaching formal activities it is necessary to use commands. Give commands to get a quick response and thus decrease the reaction time, *i.e.*, the time it takes the pupil to think and *will* action. In the lower grades teach response to commands gradually; illustrate the new exercise *correctly*, let the children imitate and then give commands.

No special nomenclature is insisted upon, so long as the commands are understood by the children or made up of words significant to them, and are short, clear and concise.

A command is made up of three parts—the description, the pause, and word of execution. The description tells which part of the body is

to move and usually *where*. Then there is a pause, which should be long enough only to give the child time to comprehend the description. This is always indicated in the outline by a dash (—). The word of execution comes last, and is a signal indicating when to start the movement, which the class is then ready to obey. It should be given in a clear, distinct and positive tone. The response from the pupils depends upon the manner of giving commands. The command should be animated, and the voice should indicate somewhat the quality of the exercise, also the rhythm, *i.e.*, when the movement is to be quick, as in arm and foot positions, the command is quick; if the movement is to be slow, as in trunk movements, the command expresses this. Keep the voice as pleasant as possible. Lower the voice at the word of execution, and avoid monotony by using numerals as commands when the exercise is familiar to the child. Do not, however, confuse “counts as commands” with *rhythmical counts* which are counted by the children themselves in order to help rhythm when necessary.

The command, Class—ATTENTION! is given to call the pupils to good standing position ready for instruction.

The command, In place—REST! is given between exercises whenever necessary.

The command, POSITION! is used to bring the pupils back to fundamental standing position from any position in which they might be left after an exercise.

Wherever the Left is indicated, the same exercise should be repeated using the Right.

The number of times an exercise should be given depends upon its type. Any exercise should be repeated a number of times to insure the desired effect. It is intended that the point of muscular fatigue, but not exhaustion, should be approached in each drill. Short periods of rest and deep breathing between the various exercises are given to avoid the fatigue of strained positions, also to relieve the attention, but the developmental and corrective values lie mainly in the repetition of the exercises.

When the exercise requires a starting position, different from the fundamental standing position, repeat the exercise itself as many times as is necessary to get the effect desired, but *do not repeat the process of assuming the starting position*.

The full benefit of formal gymnastics is not secured unless there is accuracy and completeness of execution, and this should be insisted upon from the very beginning. “Form” in the work gives the motor training, *i.e.*, the training of the nerves and muscles to respond accurately to the will.

Leading drills. Upon the class teacher depends the results of drills. In rural schools this is obvious. In city schools the supervisors can get results only, by proxy, through the earnest efforts of the class teacher. Drills are not naturally enjoyable. Children will get results from them only in proportion to the alertness and energy they put into them, and these responses depend on the energetic leadership of the class teacher.

Observe the following suggestions in leading drills:

Be a good drill master; put earnestness, alertness, energy and life into the drill. Make it stimulating by the alertness and energy required.

Lift, drive and coach. Children like action and energy, if they do not like the drill.

Avoid long pauses and do not hold the class in one position so long that it becomes fatiguing. Be on the alert to give corrections to positions wherever needed.

Teach by command (verbal instruction), explanation, and illustration of the exercises. Help and stimulate the class by doing the exercises with them when the class is unfamiliar with the exercise, but do not make the class dependent on mere imitation. Make the class responsive to commands as soon as possible.

Develop initiative in leadership by encouraging children to select drill leaders and to evaluate the words of these leaders.

Secure the right attitude towards corrective results by example, by a spirit of helpfulness, by words of encouragement or warning, and by a respect inspiring correction of poor positions. Coach on "form."

Don't scold; it depresses and children despise a scold; they love a coach.



CORRECT SITTING POSITION.



CORRECT STANDING POSITION.

Gymnastic Positions

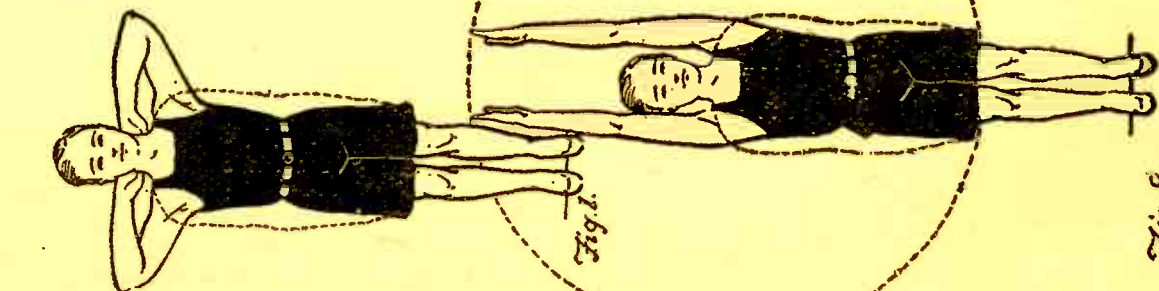


Fig. 1.

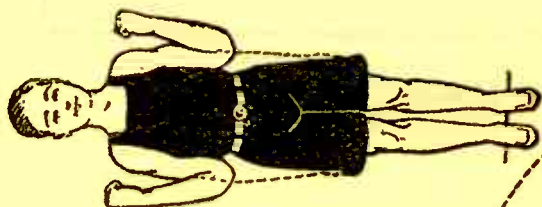


Fig. 2.

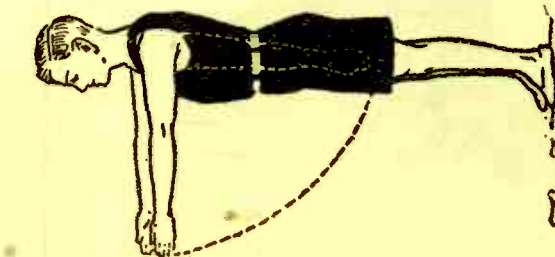


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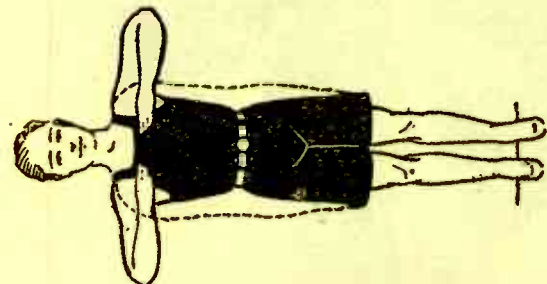


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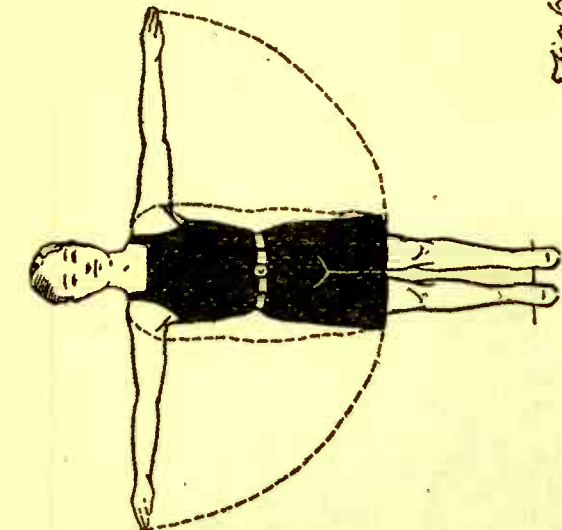


Fig. 5.



Fig. 6.



Fig. 7.

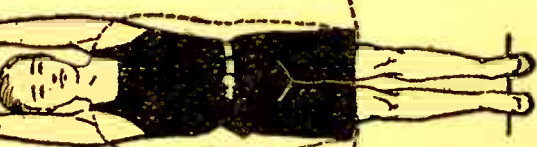


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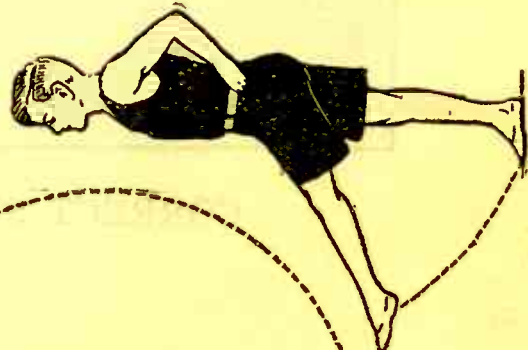


Fig. 9.

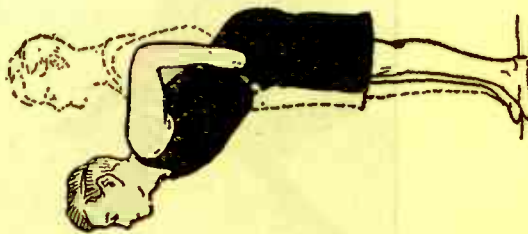


Fig. 10.

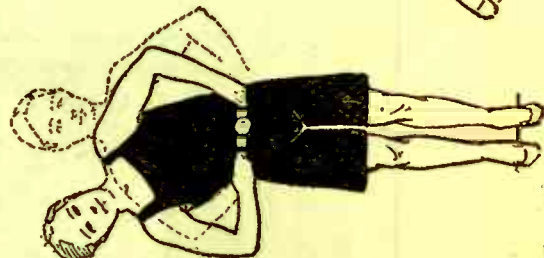


Fig. 11.

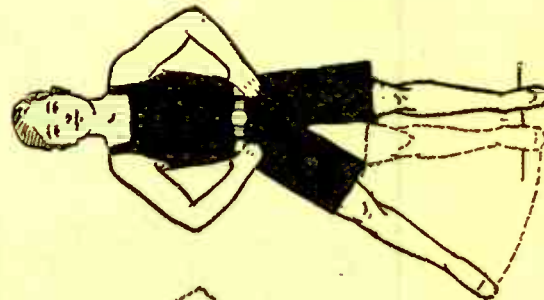


Fig. 12.

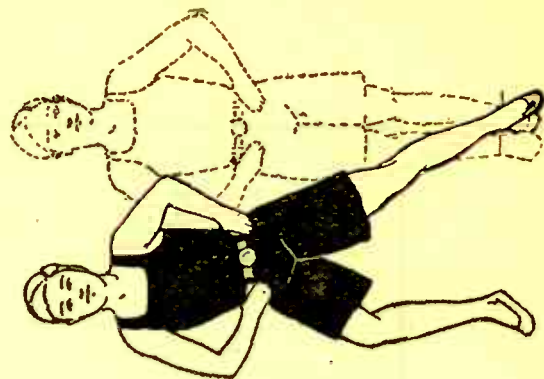


Fig. 13.

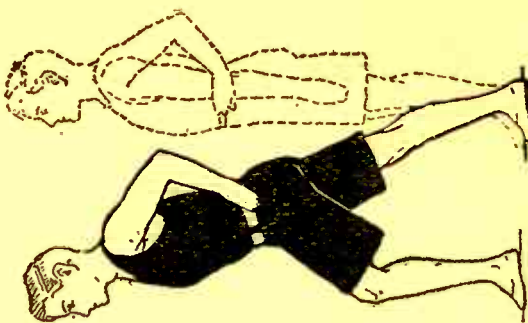


Fig. 14.

Gymnastic Positions.

Fig. 1. Neck grasp position.

Command: Hands on (back of) neck—PLACE!

Fig. 2. Bend position.

Command: Arms upward—BEND!

Fig. 3. Front horizontal position.

Command: Arms forward—PLACE!

Fig. 4. Chest position.

Command: Arms forward—BEND!

Fig. 5. Side horizontal position.

Command: Arms sideward—PLACE!

Fig. 6. "Head pushed back" or Arch position.

Command: Head backward—MOVE!

Fig. 7. Half hook standing position.

Command: L. (R.) Knee upward—BEND!

Fig. 8. Vertical position.

Command: Arms upward—PLACE!

Fig. 9. Half A standing position.

Command: L. (R.) leg forward—RAISE!

Fig. 10. Forward bending of body.

Command: Body forward—BEND!

Fig. 11. Side bending of body.

Command: Body to L. (R.)—BEND!

Fig. 12. Half B standing position.

Command: L. (R.) leg sideward—RAISE!

Fig. 13. Lunge position.

Command: To L. (R.)—LUNGE!

Note: Body should be in a vertical position and there should be no lateral bending.

Fig. 14. Forward lunge position.

Command: L. (R.) Forward—LUNGE!

(2) Two Specimen Formal Drills for the Instruction Period.

Cues for use during execution of drills.

“Keep heads high.”

“Waists flat.”

“Chest high.”

“Head and back one straight line.”

“Balance on balls of the feet.”

“Let me see the chins” (use for the forward bend positions).

“Flat backs.”

“Up with your chest.”

In marching—“Listen to the rhythm.”

“Look up.”

I.

1. *Warming-up Exercise.*

Hopping 8 times on left foot—Begin!

On right foot—Begin!

Deep breathing!

2. *Stretching Exercise.*

(1) Bend body forward, reaching finger tips toward floor—One!

(2) Rise on toes and raise arms to vertical—Two! (Look up—high chest.)

(3) Lower arms to side horizontal (palms up)—Three!

(4) Arms and feet position—Four! (Repeat three times.)

3. *Shoulder Blade Exercise.*

Feet apart—Jump!

(Palms up) Arms sideward—Place!

Hand clapping over head eight times—Begin! Repeat. (Look up—keep chest high.)

Arms and feet—Position!

4. *Back Exercise.*

Hands on hips—Place!

Feet apart—Jump!

Body forward—Bend! (Straight knees, straight back, chin visible.)

Body-Raise. (Repeat.)

Hands and feet—Position!

5. *Fundamental Positions.*

Feet close.

Left foot forward—Place! Replace!

Right foot forward—Place! Replace!

Left foot forward—Place!

(Changing feet) Right foot forward—Jump!
Repeat, alternating left and right.
Feet—Position!

6. *Abdominal Exercise—“Prancing Horses.”*

Hands on hips place and feet—Close!
Left knee upward—Bend! (Chest high!)
Prancing in rhythm (lifting knees high) ten times—Begin!
Arms and feet—Position!

7. *Breathing Exercise.*

- (1) Inhale with arm raising sideward and heel raising—One!
- (2) Exhale as arms and heels return—Two! (Repeat.)

II.

1. *Spring Jump and Arm Flinging Sideward.*

- (1) Arms sideward place and feet apart—Jump!
- (2) Arms return and feet together—Jump!
In rhythm eight times—Begin!
Class halt! (1, 2) Deep breathing.

2. *Stretching Exercise.*

- (1) Bend knees (deeply) reaching finger tips toward floor—One!
(Turn knees out 45 degrees, keep back and head erect, fingers touch at the side.)
- (2) Stretch knees and bring arms to side horizontal (palms up)—Two!
- (3) Raise arms to vertical and rise on toes—Three!
- (4) Lower arms to side horizontal and lower heels—Four!
Repeat three times.
Deep breathing.

3. *Shoulder Blade and Back Exercise.*

- Arms upward bend and feet apart—Jump!
- (1) Bend body forward reaching finger tips to floor (knees straight)—One!
 - (2) Raise body and bend arms upward (elbows in close to ribs, fists over point of shoulders)—Two!
 - (3) Stretch arms upward (palms in)—Three!
 - (4) Bend arms upward—Four!
Repeat three times.
Class—Halt! (1, 2.)
Arms and feet—Position!

4. *Breathing Exercise.*

- Arms sidewise (palms up)—Place!
- (1) Inhale with arms raising upward and heels raising (look up)—One!
 - (2) Exhale as arms are lowered to side, horizontal and heels sink—Two!
(Do not allow chest to collapse as arms are lowered and breath exhaled.)
Repeat.
Arms—Position!

5. *Lateral Exercise*—"Weather Cock."

Feet apart—Jump!

Arms sideward (palms up)—Raise!

Body twisting left and right in rhythm (imitating weather cock, chest and head high).

Eight times—Begin!

Trunk forward—Twist!

Arms and feet—Position!

Deep breathing.

(1) Inhale with arms raising sideward (palms up)—One!

(2) Exhale as arms return—Two!

Repeat.

6. *Abdominal*—"Chopping Wood."

Feet apart—Jump!

Hold an imaginary ax to right shoulder, holding it with both hands.

(1) Swing ax obliquely downward to the outside of the left ankle and twist and bend body to the left and downward—One!

(2) Raise body and return "ax" to right shoulder—Two!

Also in rhythm four times—Begin!

Position!

Repeat exercise from left shoulder.

7. *Deep Breathing.*

(1) Inhale with arms raising sidwards. Upward (palms up) and heels raising—One!

(Look up—chest high.)

(2) Exhale as arms and heels return—Two!

(Look up—chest high.)

Additional Formal Exercises.

1. *Lateral Trunk and Shoulder Blade Exercise.*

Left (right) arm upward place and feet apart—Jump!

Change position of arms with a swing through side horizontal, bending body to left (right)—One!

Swing arms and bend body to right (left)—Two!

In slow rhythm eight times—Begin!

Trunk—Raise!

Arm and feet—Position!.

2. *Stretching and Jumping Exercise.*

Arms upward—Bend!

(1) Jump feet apart, bend body forward (from hips) and stretch finger tips toward floor—One!

(2) Jump feet together, raise body and bend arms upward—Two!

(3) Stretch arms upward (palms in)—Three!

(4) Bend arms upward—Four!

Repeat three times (twelve counts)—Begin!

Class—Halt! (1, 2.)

Arms—Position!

3. *Shoulder Blade and Lateral Trunk Exercise.*

Arms sideward (palms up) place and feet apart—Jump!

- (1) Bend body to left (right)—One!
- (2) Raise body—Two!
- (3) Raise arms upward—Three!
- (4) Lower arms sideward—Four!

Repeat in slow rhythm four times (sixteen counts)—Begin!

Class—Halt! (1, 2.)

Arms and feet—Position!

4. *Back and Shoulder Blade Exercise.*

Arms upward bend and feet apart—Jump!

- (1) Bend body forward deeply from hips (keep back flat)—One!
- (2) Raise body—Two!
- (3) Stretch arms upward—Three!
- (4) Bend arms upward—Four!

Repeat three times (twelve counts) in *slow rhythm*—Begin!

Class—Halt! (1, 2.)

Arms and feet—Position!

5. *Back and Shoulder Blade Exercise.*

Hands on hips place and feet apart—Jump!

- (1) Bend body forward deeply (flat back, head up)—One!
- (2) Raise body—Two!
- (3) Stretch arms sideward—Three!
- (4) Replace hands on hips—Four! (Repeat.)

Hands and feet—Position!

6. *Shoulder Blade and Back Exercise.*

Feet apart—Jump!

Body forward (slightly)—Bend!

- (1) Arms swinging forward, upward—One! (Look up—let chin be visible.)
- (2) Return—Two!

In rhythm eight times—Begin!

Body—Raise!

Feet—Position!

7. *Shoulder Blade and Back Exercise.*

Arms forward—Bend! (Elbows back, palms down, head high.) Feet apart—Jump!

- (1) Bend body forward (back straight and head pushed back)—One!
- (2) Raise body—Two!
- (3) Fling arms sideward (palms up)—Three!
- (4) Bend arms forward—Four!

Repeat entire exercise slowly four times (sixteen counts)—Begin!

Class—Halt! (1, 2.)

Arms and feet—Position!

1. *Back Exercise.*

Hands on neck place (elbows high and back, head high) and feet apart—
Jump!

- (1) Bend body forward—One!
- (2) Raise body—Two!
- (3) Stretch arms (palms up) sideward—Three!
- (4) Return arms to neck position—Four!

Repeat the exercise in *slow rhythm*—Begin!

Class—Halt! (1, 2.)

Arms and feet—Position!

2. *Back Exercise.*

Hands on hips place and feet apart—Jump!

- (1) Bend body deeply forward (from hips, straight knees, flat back)—One!
- (2) Raise body—Two!
- (3) Bend body to left—Three!
- (4) Raise body—Four!

Same exercise in four counts, bending to right on third count.

Repeat the exercise alternating left and right in *slow rhythm*—Begin!

Class—Halt! (1, 2.)

Hands and feet—Position!

3. *Back Exercise.*

Arms sideward and left (right) foot forward—Place!

Body *slightly* forward (from hips)—Bend!

Arm circling in rhythm (eight times)—Begin!

NOTE—The circling is done in the following directions: lower arms slightly, move them forward, upward, backward and downward. One count for each complete circle. Elbows straight, all the movement is done in the shoulder joints.

Body—Raise!

Hands and feet—Position!

4. *Back Exercise.*

Face class left or right.

Hands on hips place and to the left—Lunge!

- (1) Twist body to left—One!
- (2) Bend body deeply forward from hips—Two!
- (3) Raise body—Three!
- (4) Twist body forward—Four!

Repeat the exercise two times (eight counts) in *slow rhythm*—Begin!

Hands and feet—Position!

Hands on hips place and to the right—Lunge!

Repeat same exercise to right two times (eight counts) in *slow rhythm*—Begin!

Hands and feet—Position!

5. *Back Exercise.*

Feet apart—Jump!

Body slightly forward (from hips; flat back; head pushed back)—Bend!

Arm flinging forward, upward and return in rhythm—Begin!

(Eight times—sixteen counts.)

Body—Raise!

Feet—Position!

6. *Back Exercise.*

Arms upward bend and feet apart—Jump!

NOTE—Elbows close to sides; clenched hands on outside of shoulders.

(1) Bend body forward (from hips with flat back; head pushed back)—One!

(2) Raise body—Two!

(3) Stretch arms upward—Three!

(4) Bend arms upward (palms in)—Four!

Repeat the exercise in *slow rhythm*—Begin!

Class—Halt! (1, 2.)

Arms and feet—Position!

7. *Back Exercise.*

Arms upward bend and feet apart—Jump!

(1) Bend body forward, reaching finger tips to floor (knees straight)—One!

(2) Raise body and bend arms upward (elbows in)—Two!

(3) Stretch arms upward (palms in)—Three.

(4) Bend arms upward—Four!

Repeat three times.

Class—Halt! (1, 2.)

Arms and feet—Position!

1. *Abdominal Exercise.*

Arms upward (elbows close to sides)—Bend!

Heels—Raise!

High knee upward bending alternating left and right in rhythm—Begin!

Class—Halt! (1, 2, 3—lower heels to floor on third count.)

Arms—Position!

2. *Abdominal Exercise.*

Arms upward bend (elbows close to sides) and feet apart—Jump!

(1) Bend body forward (deeply from hips)—One!

(2) Raise body—Two!

(3) Stretch arms (vigorously) upward (palms in)—Three!

(4) Bend arms upward—Four!

Repeat the exercise in *slow rhythm*—Begin!

Class—Halt! (1, 2.)

Arms and feet—Position!

3. *Abdominal Exercise.*

Arms upward—Bend! (Elbows close to sides.)

High knee upward bending alternating left and right in rhythm—Begin!

Class—Halt! (1, 2.)

Arms—Position!

4. *Abdominal Exercise*—"Prancing of Horses."

Hands on hips place and feet—Close!

Left knee upward—Bend.

Prancing in rhythm (lifting knees high) ten times—Begin!

Arms and feet—Position!

5. *Abdominal Exercise.*

Hands on neck—Place!

High knee upward bending alternating left and right in rhythm—Begin!

Class—Halt! (1, 2.)

Arms—Position!

1. *Shoulder Blade Exercise and Balance.*

(1) Raise arms forward (palms in) and place left (right) foot forward—
One!

(2) Move arms to side horizontal (palms up) and raise heels—Two!

(3) Raise arms to vertical (palms in) and bend knees—Three!

(4) Lower arms to side horizontal (palms up) and stretch knees—Four!

(5) Return arms to front horizontal (palms in) and lower heels—Five!

(6) Return arms and foot to position—Six!

Repeat the exercise alternating left and right in rhythm—Begin!

Class—Halt! (1, 2.)

Deep breathing (not in rhythm).

2. *Shoulder Blade Exercise and Balance.*

Arms upward place (palms in) and heels—Raise!

(1) Arm parting to side horizontal (palms up) and knee bending (half-
way, knees turned out 90 degrees)—One!

(2) Raise arms to vertical and stretch knees—Two!

In rhythm—Begin!

Class—Halt! (1, 2.)

Arms and heels—Position!

3. *Shoulder Blade Exercise and Balance.*

(1) Bend arms upward and place left (right) foot forward—One!

(2) Stretch arms sideward (palms up) and raise heels—Two!

(3) Raise arms to vertical and bend knees—Three!

(4) Lower arms to side horizontal (palms up) and stretch knees—Four!

(5) Bend arms upward (elbows close to sides) and lower heels—Five!

(6) Return hands and foot to position—Six!

Repeat exercise alternating left and right in rhythm—Begin!

Class—Halt! (1, 2.)

Deep breathing (not in rhythm).

4. *Shoulder Blade Exercise.*

Left foot forward—Place!

(1) Raise arms forward, upward, and step with all the weight on forward
foot—One!

(2) Return—Two!

Also in rhythm eight times—Begin! Position!

Repeat with right foot forward.

Class—Halt! (1, 2.)

Foot—Position!

5. *Shoulder Blade Exercise*—“*Chopping Wood.*”

Feet apart—Jump!

(Place imaginary ax to right shoulder.)

(1) Swing ax obliquely downward and bend body forward—One!

(2) Raise body and return “ax” to right shoulder—Two!

Also in rhythm four times—Begin! Position!

Repeat exercise from left shoulder.

6. *Shoulder Blade Exercise.*

(1) Place hands back of neck (elbows well back and high; head high) and left (right) foot forward—One!

(2) Stretch arms sideward (palms up) and raise heels—Two!

(3) Raise arms to vertical (palms in) and bend knees—Three!

(4) Lower arms to side horizontal and stretch knees—Four!

(5) Return arms to neck position and lower heels—Five!

(6) Return hands and foot to position—Six!

Repeat exercise alternating left and right in rhythm—Begin!

Class—Halt! (1, 2.)

Deep breathing (not in rhythm).

7. *Rhythmical Balance and Shoulder Blade Exercise.*

(1) Place arms (palms up) sideward and left (right) foot forward—One!

(2) Raise arms upward (palms in) and bend knees—Two!

(3) Return arms to side horizontal (palms up) and stretch knees—Three!

(4) Return arms and foot to position—Four!

Repeat the exercise alternating left and right in rhythm—Begin!

Class—Halt! (1, 2.)

Deep breathing (not in rhythm).

1. *Lateral Exercise.*

Feet apart—Jump!

Clasp hands and at right shoulder—Place!

(1) Bend body deeply and swing clasped hands toward left foot—One!

NOTE—Knees straight; feet stationary.

(2) Raise body and return hands to right shoulder—Two!

Repeat exercise four times (eight counts) in rhythm—Begin!

Position!

(Change hands to left shoulder.)

Repeat exercise from left shoulder over right foot four times (eight counts) in rhythm—Begin!

Position!

2. *Lateral Exercise.*

Feet apart—Jump! (Arms close to body.)

(1) Bend body to the left (right)—One!

(2) Raise body—Two!

(3) Raise arms sideward (palms up)—Three!

(4) Return arms to position—Four!

Repeat exercise alternating left and right in *slow rhythm*—Begin!

Class—Halt! (1, 2.)

Feet—Position!

3. *Body Bending Sideways.*

Feet apart—Jump!

Left (right) arm to vertical (palm in)—Place!

(1) Bend body to left and swing left arm down and right arm up (through side—horizontal)—One!

(2) Raise body and bend body to right, swinging right arm down and left arm up—Two!

Repeat exercise alternately left and right in *slow rhythm* eight times—Begin!

Body—Raise!

Arms and feet—Position!

4. *Lateral Exercise.*

Feet apart—Jump!

Arms sideward—Raise!

Body twisting left and right in rhythm.

Eight times—Begin!

Arms and feet—Position!

5. *Side Bending and Arm Raising.*

Arms sideward (palms up) place and feet apart—Jump!

(1) Bend body to left—One!

(2) Raise body—Two!

(3) Raise arms to vertical—Three!

(4) Lower arms to side horizontal—Four!

Same exercise to right.

Repeat exercise alternating left and right in *slow rhythm*—Begin!

Class—Halt! (1, 2.)

Arms and feet—Position!

6. *Lateral Exercise.*

Right arm to vertical (palm in) place and feet—Close!

(1) Bend body to the left—One!

(2) Raise body—Two!

(3) Bend arms upward (elbows close to sides)—Three!

(4) Stretch left arm upward, right arm downward—Four!

(Same exercise bending to the right and reverse arm position on fourth count.)

Repeat exercise alternating left and right in rhythm—Begin!

Class—Halt! (1, 2.)

Arms—Position!

7. *Lateral Exercise.*

Face class to left or right.

Hands on hips—Place!

(1) Lunge to the left (right) side—One!

(2) Twist body to left (right)—Two!

(3) Twist body forward—Three!

(4) Return foot to position—Four!

Repeat the exercise alternating left and right in *slow rhythm*—Begin!

Class—Halt! (1, 2.)

Arms—Position!

1. *Stretching Exercise.*

(1) Bend body (deeply) from hips, reaching finger tips to floor (knees straight)—One!

(2) Raise body and raise arms to side horizontal (palms up)—Two!

(3) Raise arms to vertical (palms in) and raise heels—Three!

(4) Lower arms to side horizontal and lower heels—Four!

(Repeat three times.)

Arms—Position!

2. *Stretching Exercise.*

(1) Bend knees (deeply), reaching finger tips toward floor—One!

(2) Stretch knees and bring arms to side horizontal (palms up)—Two!

(3) Raise arms to vertical and rise on toes—Three!

(4) Lower arms to side horizontal and lower heels—Four!

(Repeat three times.) Position!

3. *Stretching Exercise.*

(1) Bend body forward, reaching finger tips toward floor—One!

(2) Raise body and raise arms to vertical—Two!

(3) Lower arms to side horizontal (palms up)—Three!

(4) Position—Four! (Repeat three times.)

4. *Stretching Exercise.*

(1) Bend knees (deeply) reaching finger tips toward floor—One!

(2) Stretch knees and bring arms to vertical (palms in)—Two!

(3) Lower arms to side horizontal (palms up)—Three!

(4) Return to position—Four!

Repeat three times (twelve counts) in rhythm—Begin!

Class—Halt! (1, 2.)

5. *Stretching Exercise.*

(1) Bend knees (deeply), reaching finger tips to floor—One!

(2) Stretch knees and raise arms to side horizontal (palms up)—Two!

(3) Raise heels and clap hands over head—Three!

(4) Position—Four! (Repeat three times.)

6. *Stretching Exercise.*

Quick arm flinging sideward (palms up) and knee bending (halfway)—One!
Return—Two!
In rhythm eight times—Begin!
Class—Halt! (1, 2.)

7. *Stretching Exercise.*

Arms sideward (palms up) place and feet apart—Jump!
(1) Bend body forward (knees straight), reaching finger tips toward floor—One!
(2) Raise body and return arms to side horizontal—Two!
(3) Clap hands vigorously over head—Three!
(4) Return arms to side horizontal—Four!
Repeat in four counts—Begin!
Class—Halt! (1, 2.)
Arms and feet—Position!

1. *Breathing Exercise.*

Arms sidewise (palms up)—Place!
(1) Inhale with arm raising upward and heel raising—One!
(2) Exhale as arms are lowered to side horizontal and heels sink—Two!
Repeat.
Arms—Position!

2. *Breathing Exercise.*

Arms sideways (palms up)—Place!
(1) Inhale with arms raising upward—One!
(2) Exhale returning arms to side horizontal—Two!
(Not in rhythm.)
Repeat.
Arms—Position!

3. *Breathing Exercise.*

(1) Inhale with arm raising sideward and heel raising—One!
(2) Exhale as arms and heels return—Two!

4. *Breathing Exercise.*

(1) Inhale and raise arms forward—upward—One!
(2) Exhale and lower arms to side horizontal—Two!
(3) Exhale and return arms to position—Three!
(Not in rhythm.)
Repeat.

5. *Breathing Exercise.*

(1) Inhale and raise arms forward, upward and raise heels—One!
(2) Exhale and lower arms to side horizontal (palms up)—Two!
(3) Exhale and return arms and heels to position—Three!
(Not in rhythm.)
Repeat.

6. *Deep Breathing Exercise.*

With palms up, arms sideward and left foot forward—Place!

(1) Inhale with arm raising upward and heel raising—One!

(2) Exhale and lower arms to side horizontal (palms up) and lower heels—Two! (Repeat the exercise.)

Arms and foot—Position!

Repeat the exercise with right foot forward.

Take all breathing exercises in *very slow rhythm*.

HUNTING GAMES.

(See State Manual of Physical Education, pp. 78-83 or 71-77, for more comprehensive list. See Bulletin No. 31, Physical Training Activities for Use in Small Rural Schools, pp. 5-6.)

(3) Balloon Ball. B.

10 to 60 players.

Schoolroom.

Inflated bladder; balloon; zephyr play ball; gas ball.

There are two goals, each consisting of a string stretched on opposite sides of the room from front to rear at a height of six feet. There may be any number of players who are divided into two teams.

The teams are seated in alternate rows. The A's represent the players on one team, the B's the players on the opposing team. The balloon is thrown into the air in the center by the teacher, and the players of both teams strike it with open hand.

Object: The players of team A try to bat the balloon over goal A; the players of team B try to send it over goal B.

Fouls: Fouls are called for the following:

Standing more than half erect.

Leaving seat entirely.

Raising desk (if movable).

Striking ball with clenched hand.

Score: Each goal made counts two points. One point is also awarded to the opposing team for each foul.

This game may be varied by having a goal keeper for each team, whose duty shall be to prevent the balloon from crossing his or her goal line. This goal keeper should stand and should have a free use of the aisle in front of the goal.

(4) Ball Puss. B.

Number of players: 3 to 30 or more.

Playground; gymnasium; schoolroom.

Apparatus: Gas ball; basket ball; volley ball; hand ball; bean bag.

This is a form of ball tag. In it each player chooses a home or corner as in Puss in the Corner, or home tag. When played out of doors trees or chairs or stones may be used for this purpose; in a gymnasium, pillars or different pieces of apparatus; in the schoolroom, the corners of the room, the front and rear corner desks, the teacher's desk, the radiator, or any other objective points.

The players who are so stationed beckon to each other to exchange places, and as they run from one place to another the one who is "it" tries to hit them with the ball. Anyone so hit changes places with the one who is "it."

If played in the schoolroom, a light gas ball is preferable; elsewhere, anything from a light-weight handball to a basket ball would be suitable. Swift throws should not be tolerated.

Where there are many playing, it is advisable to have two or three who take the part of thrower or puss ("it"), in which case there will be two or three balls or bean bags in play at the same time and the game is made more rapid.

(5) Ball Stand. GG.

Grade: Grammar; High.

Number of players: 3 to 60 or more.

Apparatus: Free wall space; limited play area; volley ball; soft indoor ball; bean bag; gas ball.

Draw a line parallel and 3 or 4 feet from the wall. The players are numbered and stand toeing the line. One of them throws the ball against the wall, calling at the same time one of the numbers. Thereupon all the players except the one whose number has been called run as far away from the ball as they can, but keeping within the boundary lines at all times. The one whose number was called must run immediately to the ball. As soon as he has it in his hands he must stand still where he picked up the ball, and call loudly "ball stand." Then each other player must stop running immediately and, *without turning his head to right or left*, stand with his *back* to the one who has the ball. The latter from the spot where he picked up the ball, after taking time to aim, throws the ball to hit someone on the back. If he is successful the one who has been struck calls loudly "hit." Upon that the other players run and scatter from the ball. The one who has been hit picks up the ball and calls "ball stand." If no one has been struck the thrower calls out "ball missed" when all the players return to the starting line and the one who failed to hit anyone starts the game as before.

The great value of this game is the vigorous running and the discipline in self control that results from obeying the rule to stand *without turning the head to right or left* and with the *back* squarely turned to the person holding the ball.

(6) Bean Bag Circle Toss. B.

3 to 30 or more players.

Playground; schoolroom; gymnasium.

Bean bags; balls.

There should be a bean bag for each of the players except one. All of the players form a circle, separated from each other by a small space. At a signal from a leader, each player turns toward his right hand neighbor and tosses his bean bag to him, turning at once to receive the bag which is coming to him from the left. The game should move rapidly but of course this is a matter of skill and may have to be acquired. With very little children it may be advisable to first play the game with a fewer number of bean bags, till they grow accustomed to tossing and turning quickly to catch. Balls may be used instead of bean bags if desired.

When the tossing has gone once or twice around the circle to the right, the direction should be changed to the left. It is well to have one of the bean bags of a different color from the others, so as to know when the circle has been completed. Any player failing to catch a bag must pick it up and toss it regularly to his neighbor.

(7) Bird Catcher. B.

4 to 60 players.

Playground; schoolroom.

Two opposite corners are marked off at one end of the ground or room, the one to serve as a nest for the birds and the other as a cage. A mother bird is chosen, who takes her place in the nest. Two other players take the part of bird catchers and stand midway between nest and cage. If played in the schoolroom, the remaining players sit in their seats; if in a playground, they stand beyond a line at the farther end of the ground which is called the forest. All of these players should be named for birds, several players taking the name of each bird. The naming of the players will be facilitated by doing it in groups. If in the classroom, each row may choose its name, after which the players should all change places, so that all of the robins or orioles will not fly from the same locality.

The teacher calls the name of a bird, whereupon all of the players who bear that name run from the forest to the nest, but the bird catchers try to intercept them. Should a bird be caught by the bird catcher, it is put in the cage, but a bird is safe from the bird catchers if it once reaches the nest and the mother bird. The players should be taught to make the chase interesting by dodging in various directions, instead of running in a simple, straight line for the nest.

The distance of the bird catchers from the nest may be determined with a little experience, it being necessary to place a handicap upon them to avoid the too easy capture of the birds.

NOTE: The mother bird may call the name of the birds. For a small group of children use only one bird catcher. When played indoors the bird catchers may not start chasing the birds until all have reached the rear of the room.

(8) Catch the Cane. B.

3 to 30 or more players.

Playground: Gymnasium, schoolroom.

The players, who should be numbered consecutively, stand in a circle or semicircle. One player stands in the center of the circle or in front of the semicircle, with his index finger on the top of a cane, wand or closed umbrella, which stands perpendicularly to the floor. Suddenly he lifts his finger from the cane, at the same time calling the number of one of the players in the circle. The person whose number is called must run forward and catch the cane before it lies on the floor. If he fails, he must return to his place in the circle; if successful, he changes places with the center player.

This game may have a great deal of sport in it if the action be kept lively and the one who is calling the numbers gives them in unexpected order, sometimes repeating a number that has recently been given, then giving a few in consecutive order, and then skipping over a long series, etc.

For the Schoolroom: When played in the schoolroom, the player with the cane should stand in the center of the front of the room. All the players, or part of the class at a time, may be lined up in front of the first row of desks, or only the players seated in the first row of seats may be called, according to the number of

their row. At the discretion of the teacher this row may change to the rear row of seats, each line moving up one seat to make room for them.

This is an admirable game for making alert and active children who are slow or dull.

(9) Center Catch (Touch) Ball. B.

3 to 30 or more players.

Playground; gymnasium; hallway.

Handball; basket ball; bean bag; knotted towel.

I. SIMPLE FORM FOR LITTLE CHILDREN.

All of the players but one stand in a circle, with two or three feet between players. The odd player stands in the center of the circle and tries to catch the ball, which is tossed rapidly from one circle player to another. Should he be successful, the one who last touched the ball changes places with him.

II. ADVANCED FORM FOR SKILLFUL PLAYERS.

This differs from the preceding in the greater distance between each two, and with one player in the center. The circle players throw a ball from one to another, the object of the game being for the center player to catch the ball or knock it to the floor. The circle players may throw the ball over the heads of one another or across the circle, or make sudden feints of throwing it in one direction, turn suddenly and throw it in another, etc., to deceive the center player.

Any player in the circle who last touched the ball, changes places with the center player whenever the latter touches or catches the ball.

NOTE: After the game is thoroughly understood add one, two or three additional players to the center of the circle. The first one of this group to touch the ball joins the circle, the circle man taking his place. The remaining men in the center of the circle must remain until they are successful in being the first one to touch the ball.

(10) Chicken Market. B.

5 to 20 or more players.

Outdoors; indoors.

One player is chosen to be market man and another buyer; the rest of the players are chickens; they stoop down in a row and clasp their hands under their knees. The buyer approaches the market man and asks, "Have you any chickens for sale?" The market man answers, "Yes, plenty; will you walk around and try them?" Whereupon the buyer goes up to different chickens and tests them by laying over the head his clasped hands, palms downward and pressing inward. The buyer pretends to be dissatisfied with some of the chickens, saying, "This one is too tough," "This one is too old," "This one is too fat," etc., until at last he finds one that suits him, the chickens being supposed to go through this ordeal without smiling.

When a chicken is found that appears to be satisfactory, the buyer and the market man take him by the arms, one on either side, he still remaining in his first position with hands clasped under the knees, and swing him forward and backward three times. Should he stand this test without loosening his own grasp, he is supposed to be all right, and the buyer leads him off to the opposite side of the playground, or home. The game continues until all of the chickens are sold. Any chicken that smiles, or whose arms give way in the swinging test, must pay a forfeit, all of the forfeits being redeemed at the close of the game. Where there are more than ten players, there should be two or more buyers and sellers.

This is one of the traditional dramatic games. This game is played in various countries: in England as a "Sale of Honey Pots," in China as a "Fruit Sale," etc. The version here given is from Italy.

(11) Circle Seat Relay. B.

6 to 60 players.

Schoolroom.

This game starts with the players all seated, and with an even number for each two rows. At a signal, the last player in each row runs forward on the right-hand side of his seat, around the front desk, and returns on the left-hand side of his own row. As soon as he is seated, he touches the player next in front on the shoulder, which is a signal for this one to start. He runs in the same way. This is continued until the last player, which in this case is the one sitting in the front seat has circled his desk and seated himself with hands upraised. The line wins whose front player first does this. Have each pupil change one seat ahead, the front player going to the rear, before repeating the game.

This is one of the best running games for the schoolroom. As in all such games, seated pupils should strictly observe the rule of keeping their feet out of the aisles and under the desks.

Players must observe strictly the rule of running forward on the right-hand side and to the rear in the next aisle, else there will be collisions.

(12) Crossing the Brook. B.

3 to 60 or more players.

Playground; gymnasium; schoolroom.

This game is a great favorite with children. A place representing a brook is marked off by two lines on the ground. For little children in the primary grades this may start with a width of two feet. The players run one at a time and try to jump the brook. Those who succeed may turn around and jump back with a standing jump instead of a running jump. On either of these jumps the player who does not cross the line, representing the brook, gets into the water and must get dry stockings, being thereafter out of the game. The successful jumpers are led to wider and wider places in the brook to jump (a new line being drawn to increase the distance) until the widest point is reached at which any player can jump successfully. This player is considered the winner.

NOTE: For a group with varying ages represented have two brooks, one for older children—one for the younger, the width of the brooks varying. May be played in the front of the schoolroom, or in the hall.

(13) Dare Base. GG.

Grade: Grammar, High.

Number of players: 6 to 60.

Two goals are marked off about 60 feet apart and midway between is drawn a long line that forms the dare base. At each end of this line or dare base, are placed two players who act as catchers. The other players or runners stand in the goals. After the game has begun, they cross constantly from one goal to the other, and the catchers try to tag them. While the runners are in the goals or on the dare base, they are safe from the catchers, but they are not allowed to return from the dare base to the goal they have just left. They must always continue to the opposite goal. Those who are caught are out of the game. The player who is last caught wins, becomes catcher in the next game, and chooses his assistant. By modification of distances this can be played indoors.

(14) Dodgeball. B.

8 to 60 players.

Playground: Schoolroom.

Basket ball; volley ball; soccer ball; gas ball; soft indoor baseball; knotted towel.

The players are divided into two even groups. One group forms a circle (this need not be marked on the ground). A large circle adds more sport to the game. The other group stands within the circle, scattered promiscuously. The object of the game is for the circle men to hit the center men with a ball, the center men dodging to evade this. They may jump, stoop, or resort to any means of dodging except leaving the ring. Any player hit at once joins the circlemen and works with them to put the remaining centermen out. A strike on the head or legs below the knees shall not put a centerman out. The last player to remain in the center is considered the winner. The groups then change places and the game is repeated.

There is no retaliatory play of the ball by the center players; they merely dodge it and do not touch it. The ball is returned to the circle by a circle man stepping in for it and tossing it immediately to a circleman. He then returns to the circle. When two center men are hit by one throw only the first one hit leaves the center.

The groups may be timed to see which group eliminates most rapidly the other group from the center. If this is done it may be best to have the centermen who are struck, leave the game entirely and take no further part. If the ball rolls out of bounds a circleman should run and get it and throw it to a circleman. It is poor playing for a circleman to carry the ball back to the circle and continue to play himself.

To play chain dodge ball, have the center players form into lines of 3, 4 or 5 in a line. The circlemen then try to hit the end or last man of each line. As they are hit they leave the center.

(15) Duck on the Rock. GG.

Grade: Grammar.

Number of players: 6 to 20.

Apparatus: Out-of-doors; large stone; block of wood or a can. Stones the size of fist or bean bags, one for each player. Indoors—bean bag for each player.

When the game is played out of doors one player places his stone or bean bag which represents the duck on a fair sized stone, or other object selected, and stands near to guard it.

A line is drawn 25 or 30 feet from the boulder. Back of this line all the other players stand and throw their stones at the duck trying to knock it off the boulder.

Any player who has thrown and missed has the privilege of trying (1) to rescue his duck and return home with it without being tagged by the guard; (2) or of trying to run to his duck and place a foot on it, remaining so until it is safe for him to return home or (3) remain with his foot on his own duck until some other player knocks off the drake's or guard's duck, when he may pick up his duck and return home, and all other throwers may try to rescue their ducks and return home while the drake or guard stops trying to tag and runs to replace his duck on the boulder. When a player has his foot on his duck he is safe and remains so as long as his foot is on his duck. A player may not drop his duck after he has once picked it up: He may not move his duck with his feet from the original spot

where it stopped rolling. The guard or drake has tagging power only so long as his duck is on the rock.

The one who is tagged by the drake must run and place his own duck on the boulder to hasten the time when he may have the power to tag. The former guard should snatch his duck and run back of the throwing line so that the new guard may not tag him. As soon as a player returns back of the line he may begin throwing to dislodge the duck.

If stones are used it is advisable to have the guard stand some distance from the duck. To determine the first guard: All stand behind the line and throw at the stone. The one whose duck is farthest from the throwing line becomes the drake or guard.

The game can be played in a hall or classroom which has movable seats by using a chalk circle about one foot in diameter. The object will be to knock the bean bag out of the circle.

(16) Farmer Is Coming (The). B.

6 to 30 or more players.

Playground; gymnasium; schoolroom.

One player, chosen to be the farmer, is seated. The remaining players, standing at a distance, select a leader who taps some of them on the shoulder as an invitation to go with him to the farmer's orchard for apples. Thereupon they leave their home grounds, which has a determined boundary, and approach as near to the farmer as they dare. The game is more interesting if they can do this from various sides, practically surrounding him. Suddenly the farmer claps his hands and all players must stand still while the leader calls out "the farmer is coming." The players try to get safely back to their home ground, the farmer chasing them. He may not start, however, until the leader has given his warning. Any player caught by the farmer changes places with him.

For the parlor or class room. This game adapts itself well to indoor use, the farmer sitting on a chair in the middle of the room if in a parlor, or at the teacher's desk. The players are home when in their seats, and the farmer, to catch them, must tag them before they are seated.

(17) Flowers and the Wind (The). B.

4 to 30 or more players.

Indoors; out-of-doors.

This game is suitable for little children. The players are divided into two equal parties, each party having a home marked off at opposite ends of the playground, with a long neutral space between. One party represents a flower, deciding among themselves which flower they shall represent, as daisies, lilies, lilacs, etc. They then run over near the home line of the opposite party. The opposite players (who represent the wind) stand in a row on their line, ready to run, and guess what the flower chosen by their opponents may be. As soon as the right flower is named, the entire party owning it must turn and run home, the wind chasing them. Any players caught by the wind before reaching home become his prisoners and join him. The remaining flowers repeat their play, taking a different name each time. This continues until all of the flowers have been caught.

(18) Hand Over Head Bean Bag (relay). B.

6 to 60 players.

Schoolroom.

Bean bags; knotted towels; gas balls.

This is a relay passing race, the different rows of pupils competing with each other in passing bean bags backward over the head.

The players should all be seated, there being the same number in each row or in every two rows. On each front desk a bean bag should be laid. At a signal the first player in each row lifts the bean bag with both hands over his head and drops it (it should not be thrown) toward the desk behind him, immediately clasping his hands on his own desk. The next player catches or picks up the bean bag from his desk and passes it backward in the same manner. It is thus passed quickly to the rear of the line. When the last pupil receives it, he runs forward at once to the front of the line. As soon as he reaches the front seat, the entire row of players move backward one seat and the player who ran forward takes the front seat, immediately passing the bag backward over his head to the player next behind him.

The play thus continues until the original occupant of the front seat has returned to it. Immediately that he is seated, he should hold the bean bag high with outstretched arm, as a signal that his row has finished. The row wins whose leader first does this.

(19) I Say "Stoop." B.

5 to 60 or more players.

Playground; gymnasium; schoolroom.

This game is a variation of the old familiar game "Simon says," but calls for much more activity than the latter game.

The players stand in a circle or beside their desk. In front of them stands the leader or teacher. The leader says quickly, "I say, stoop!" and immediately stoops himself and rises again somewhat as in deep-knee bend. The players imitate the action; but when the leader says, "I say, stand" at the same time stooping himself, the players should remain standing. Any who make a mistake and stoop when the leader says, "I say, stand!" are out of the game.

This may be made a very amusing and vigorous game. The leader should speak and move very rapidly and make unexpected variations in the order in which the two commands are given.

(20) Jumping Relay. B.

4 to 60 or more players.

Playground; gymnasium; schoolroom.

The players are lined up in several single files behind a starting line which is drawn at from ten to fifty feet from a finishing line, which should be parallel to it. At a signal the first players in each file, who have been standing with their toes back of the starting line, jump forward with both feet at once and continue the jumping to the finish line, when they turn and run back to the starting line. Each jumper running, as he runs back beyond the starting line, should touch the hand of the next player in his file who should be in position, toes behind the line, ready to

start. This player should begin jumping as soon as his hand is touched by the returned player. The first jumper goes at once to the foot of the line, which moves up one place each time that a jumper starts out, so that the next following player will be in position on the line.

The file wins whose last player first gets back across the starting line.

(21) Midnight. B.

(Twelve o'clock at night.)

3 to 30 or more players.

Playground; gymnasium; classroom.

One player is the fox and the others sheep. The fox may catch the sheep only at midnight. The game starts with the fox standing in a den marked in one corner of the playground, and the sheep in a sheepfold marked in the diagonally opposite corner. The fox leaves his den and wanders about the meadow (playground) whereupon the sheep also come forth and scatter around, approaching as close to the fox as they dare. They keep asking him "What time is it?" and he answers with any hour he chooses. Should he say "Three o'clock" or "Eleven o'clock," etc., they are safe; but when he says "Midnight" they must run for the sheepfold as fast as possible, the fox chasing them. Any sheep caught changes places with the fox, and the game is repeated. When played in a classroom only a few children should be selected for sheep.

This game is enjoyed by children of almost any age. It affords an excellent opportunity for daring and finesse. Timid children should be encouraged to take risks, approaching near the fox, and surrounding him on all sides. All should be taught to make the chase varied and difficult for the fox, instead of running in a straight line for the goal. The fox has opportunity for much stratagem in choosing the moment when he says "Midnight!" one in which the players are standing where he could easily catch or corner them. He may also gain advantage by appearing to start in one direction and suddenly changing to another. These elements add zest to the game, cultivate prowess, and make the children brighter and more alert.

(22) Oyster Shell. B.

4 to 100 players.

Playground; gymnasium; schoolroom; hallway.

Equipment: Block of wood about 4 inches square with four sides chalked, or a board 4 by 6 inches in size one side chalked or painted.

Two parallel lines are drawn across the center of the play area, with a space of 3 to 4 feet between them, which is neutral territory. At a considerable distance beyond each line, 30 to 60 feet, and parallel to it a second or safety line is drawn, the space beyond being a refuge for any players of the party belonging to that side. Do not make the running distance to safety too short. A vigorous run should result. Divide the players into two equal parties which take their places one on either side of the neutral territory. Each player must toe his own line and should be three or four feet from any other player on his side. Each party is given either a light or dark color corresponding to the inside or outside of an oyster shell or to the block of wood.

An odd player, who acts as leader, takes his place at one end or the other of the neutral territory and tosses the "oyster shell" into the air. If there be no such leader available, the parties may choose captains to toss the shell alternately. The shell is allowed to fall on the ground. If the light side, or inside of the shell, falls upward the light (inside of the shell) party must turn and run for their safety.

line, the other party chasing them. Anyone captured (tagged) joins the side of the one who tagged him and works for that side.

The party securing all the players of the other party wins the game; or the winners may be determined by the side having the largest number of players at the end of the playing time. When children of decidedly different ages play together, if possible have the small children chase each other, the larger ones chasing those more nearly their own size. This game is admirable to develop quick responses and reactions.

(23) Pig in a Hole. B.

4 to 60 players.

Playground; seashore; gymnasium.

Basket ball; indoor baseball; tin can.

Each player should be provided with a stick about three feet long. This may be made by whittling branches, or a gymnasium wand or piece of broomstick may be used. A shallow hole is dug in the ground measuring twelve or fifteen inches in diameter. All of the players but one join hands and form a circle around this hole with several feet between each two players so that they may move freely. Each player digs a small hole in the ground in front of his place in the circle, the hole to measure about four inches in diameter. The odd player does not dig a hole. The game is played with a basket ball, although a smaller ball may be used, in which case the center hole need not be quite so large, though it should be somewhat larger than the ball used.

The game consists in the odd player trying (1) to get the ball (the "Pig") into the center hole with his stick, which all of the other players will try to prevent; and (2) the odd player trying to be released from his position by placing the end of his stick in one of the small holes belonging to one of the circle players, which he can only do when the player in question has his own stick out of it.

The game starts by all the players putting their sticks in the center hole under the ball. They count, "One, two, three," and on the last word all lift the ball with the sticks and then rush for the small holes, each player placing the end of his stick in a hole. As there is one less hole than the number of players, one odd player will be left out. It thereupon becomes his duty to drive the pig into the hole from whatever point it may have landed through the combined effort and toss with which the game opened. The circle players try to prevent the pig getting into the hole by blocking its passage with their sticks. They may not *kick* it or play upon it in any other way. The odd player will try to ward off the interference of the sticks by clearing a way in front of the ball with his own. The other players may leave their places at any time to block the passage of the ball; but this is a dangerous thing to do, for the odd player may at any moment leave his work with the ball and place his stick in one of the vacant holes. It therefore behooves the circle players to leave their holes unguarded only when there is imminent danger of the ball entering the center hole from that side of the ring, or when a good opportunity comes for aggressive play to drive the ball out of the ring, which should also be one of their objects.*

It is not necessary for a player to return to his own hole after having removed his stick from it. Any hole may be taken by any player, and much of the interest

*Care should be taken not to knock the ball too far from the players. The game will drag if the ball has to be returned from a long distance.

of the game lies in the freedom with which players will move about and take chances in this way.

If the driver succeeds in getting his pig in the center hole, he is considered to have won, and the game begins again. Should the driver succeed in placing his stick in an unoccupied hole in the circle, the odd player thus left out must become driver.

For the classroom: This game may be adapted to the classroom with movable seats by drawing chalk circles in place of those that would be dug in the ground out of doors. The same rules apply for the game, which may be played with either a basket ball or a bean bag.

(24) Prisoner's Base. GG.

Grade: Grammar, High.

Number of players: 6 to 60.

Two goals, with small prisons adjoining the right-hand corner of each goal, are marked off about 50 feet apart. The space between the goals is neutral territory. The players choose sides, and each side takes possession of a goal. Then a player from one side starts out and tries to enter his opponents' goal without being tagged. Immediately his opponents send out a player to pursue him. Another player sallies out to protect the first player, and so on. If at any time a player succeeds in entering his opponents' goal untagged, the game is won for his side. Each man may tag only those players who left their goal before he left his. All the players may be in the neutral ground at the same time, though it is best not to leave the goal entirely unprotected. A player is at liberty to return to his home goal whenever he chooses.

A player who has been tagged must go to his opponents' prison and stay there until he is rescued by some one from his own side. The rescuer must succeed in touching the prisoner without being tagged himself. If he does, both may return to their goal in safety; but, if he is tagged before he touches the prisoner, he becomes a prisoner himself. A prisoner may aid in his own rescue by reaching out from his goal as far as possible, providing that he keeps one foot within bounds. If there are several prisoners, they may join hands and stretch out over the neutral ground. The last player in the chain, however, must be in the prison, and not more than one prisoner may be redeemed at a time.

(25) Schoolroom Dodge Ball. B.

6 to 60 players.

Gas ball; zephyr play ball; knotted towels.

The players are evenly divided into two teams. One team takes its place around the outer edge of the room; the players of the other team scatter through the aisles or between the seats, which latter should be turned up if possible. The outer team tries to hit the inner team with the ball, any player so hit taking his place with the outer team and joining in its play. The player who remains longest in the center is considered to have won. Only a hit from a ball on the fly counts. A hit from a bounce does not put a player out. If a ball touches any part of the clothing or person it is considered a hit. If two players are hit by the same throw, only the first one hit is considered out. Players may dodge the ball in any way, if desired. The ball is returned to the circle players by a toss from one of the inner team should it be out of reach of any player of the circle team.

If desired, the hit players may leave the game instead of joining the outer circle. This leaves the team intact and each then keeps a separate score.

If successive games be played the teams change places, the inner players forming the circle, and vice versa. The game may then be played in innings, if desired, each team to be given three minutes in the circle. One point is then scored against a team, while in the center for every player hit, and the team wins which has the smallest score at the end. Another method is to time each team as to the length of time to dispose of all center players. The team accomplishing this in the shortest time scores.

(26) Shadow Tag. B.

4 to 60 players.

Out-of-doors.

The player who is It tries to step or jump on to the shadow of some other player, and if successful, announces the fact by calling the name of the player. That player then becomes "it."

The teacher or leader will need to encourage the children to venture boldly into the open spaces, where the shadows become apparent, rather than to huddle on one side of the ground, where the chaser cannot reach the shadows.

This is a very pretty form of tag, suitable for little children, and they delight in playing it. It hardly need be said that it requires a sunny day.

(27) Stealing Sticks. GG.

Grade: Grammar, High.

Number of players: 6 to 60.

Apparatus: 12 sticks, handkerchiefs for half the number of players.

A line is drawn across the middle of the yard. About 30 feet from this line on either side of it a goal about 18 inches square is marked, and six sticks are placed in each goal. Two captains are appointed and sides are chosen. Each player of one side ties a handkerchief on his left arm. Then the two sides form in two rows facing each other, one on each side of the line. The captains may, if they wish, appoint some of their men as runners and some as guards for the goal. These guards must stand at least 12 feet from the goal, but, if an opponent passes them on his way to their goal, they may, of course, chase him. The object of the game is to carry away all the sticks from the goal of the opposing side. A player may be caught as soon as he has both feet in the enemy's territory. If he reaches the goal without being caught, he may take away one stick, with which he may go back to his own side in safety. If he is caught he must stand in the goal as prisoner until rescued by some one of his own side. While he is prisoner, he may reach out towards the one who is coming to release him, but must keep both feet within the goal. After he has been rescued, he and his rescuer may return to their own side in safety. So long as any member of one side is a prisoner, that side may not take any sticks from its opponents' goal, but must try to rescue their team mates who are prisoners. The game is won by the side which first carries away all of its opponents' sticks.

(28) Step. B.

3 to 30 or more players.

Playground; gymnasium; hallway; classroom.

The ground is marked off by two parallel lines from 50 to 200 feet apart. One player, who is chosen to be counter, stands on one of these lines with his back to the other players, who line up on the opposite line.

The object of the game is for the players who are lined up in the rear to advance forward until they cross the line where the counter is stationed. They may advance, however, by short stages, during which the player in front counts ten.

The game starts by this forward player counting ten loudly and rapidly, the other players moving forward while he does this, but immediately when he says "Ten"! they must stand still, and he at once turns to look at them. He will call the name of any player or players whom he sees moving, and any so called must go back to the starting line and begin over again. This counting of ten by the one player and moving forward of the others continues until all have crossed the line where the counter stands. The last one over changes places with him for the next game.

This game is a great favorite, especially with girls, though the writer has known many boys to play it persistently. The players will learn to use much caution in moving forward, often stopping before the count of ten, to be sure that they shall not be caught in motion. The progress thus made may seem slower than that of those who dash forward to the last moment, but as with the famous hare and tortoise, this slower but continuous method often wins.

(29) Tag the Wall (relay). B.

6 to 60 players.

Schoolroom.

The same number of players should be seated in each row or arrange the children so that the number in row one equals the number in row two; the number in rows three and four are equal; in rows five and six are equal. With this latter organization each two rows are competing only against each other instead of against all other rows.

At a signal, the last player in each line runs forward and tags the front wall. As soon as this player is out of the aisle, the others all move backward one seat. This leaves the front seat vacant, and the runner having touched the wall returns immediately and takes this vacant front seat. As the player sits he raises his hand, which is a signal for the player who is now the last one in the line to run forward, the line moving backward one place as soon as he is out of the aisle. He in turn, having touched the wall, takes the vacant front seat. The play is continued in this way until everyone in the row has run.

The line wins whose player, sitting at the start in the front seat, first returns to his seat.

As in all schoolroom games where there is running, the seated players should be very careful to keep their feet under the desk so there will be nothing in the aisles over which the runner may trip.

(30) Three Deep. GG.*

Grade: Grammar, High.

Number of players: 6 to 60.

One player is chosen to be "It" and a second player to run. The other players arrange themselves in two circles, one within the other, with the players not less than six feet apart, and with each one in the outer circle exactly behind one in the inner circle. The player who has been chosen as runner then runs, and is pursued by the one who is "It." The runner may place himself in front of any two players, thus making a file of three. He is then safe; but the outer, or third one in the line, may be tagged, and to save himself must run to a place in front of another file of two. If a player is tagged, he immediately becomes "It" and chases. The one who tagged him becomes runner. The runner and chaser may not cut through the circle while running.

The game may be made more interesting by having two or more couples running at the same time. It may also be varied by having the two circles face each other, leaving a space between for the running. When this is done, the runner places himself between two players, and the one toward whom he turns his back is the one who may be tagged. Make the running distances short and snappy with resulting frequent changes in players.

*NOTE: A successful modification is known as *two deep*: Single circle with a runner and a chaser. The second man runs instead of the third man.

RHYTHMICAL GAMES.

See Supplement to State Manual of Physical Education, pp. 15-61.
(See Manual of Physical Education, pp. 53-68 or 59-74, for more comprehensive list.)

See State Manual of Physical Education for authors list of books, p. 53 or 59; recommended minimum list of books of rhythmical activities for every school, p. 64 or 70.

See Bulletin No. 31, p. 7, for list of Victor Records with numbers which can be used in teaching folk games.

(31) BEAN (PEASE) PORRIDGE HOT.*



Pease porridge hot, pease porridge cold,
Pease porridge in the pot nine days old;
Some like it hot, some like it cold,
Some like it in the pot nine days old.
Chorus: Tra, la, la, la, tra, la, la, etc.

Formation: Double circle, partners facing.

VERSE.

- Line 1. Clap both hands to thighs; clap own hands together; clap partner's hands. Repeat.
- Line 2. Clap thighs; clap own hands; clap right hands only; clap own hands; clap left hands only; clap own hands; clap partner's hands.
- Lines 3 and 4. Repeat action from the beginning. (Counts—1, 2, 3; 1, 2, 3; 1, 2, 3, 4, 5, 6, 7).

CHORUS.

All raise arms sideways (hands joined), and take sixteen sliding steps around the circle to the left; then sixteen in the opposite direction. During the last measure all move to the right and take new partners. Repeat from the beginning with the new partner.

From Crampton & Wallaston, "The Song Play Book."
Copyright, 1917, by The A. S. Barnes Company.

*NOTE 1: When used in a classroom containing seats permanently fastened to the floor, have the students form a single circle around a row of desks or around all of the desks. For a class with a large membership form two circles with a row of desks separating the two circles.

NOTE 2: Partners in the single circle face each other and clap hands, as described for the verse.

NOTE 3: During the chorus have all face inward, join hands, forming a single circle or circles; take 16 slides to the right, 16 slides to the left.

NOTE 4: To secure a new partner, have partners face, join right hands and passing to the left side each move forward one place, meeting a new partner. (Grand right and left.)

(32) BLEKING (SWEDISH).*

The image shows a musical score for a Swedish folk dance. It consists of four systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The music is written in a style typical of early 20th-century dance music. The first system starts with a forte (f) dynamic. The second system includes a mezzo-forte (mf) dynamic. The measures are numbered 1 through 16 across the four systems. The notation includes various rhythmic values, slurs, and accents.

Formation: A single circle, partners facing each other with both hands joined.

Description:

PART I.

(*Meas. 1.*) Hop, bringing the right heel and the right arm forward, elbow straight, right hand in front of partner's shoulder, and left arm well back with elbow bent (*one, and*). Hop, extending left heel and left arm in same manner (*two, and*).

(*Meas. 2.*) The same changes made three times in quick succession, right, left, right.

(*Meas. 3-4.*) Repeat, beginning with the left foot.

(*Meas. 5-8.*) Repeat all.

From Crawford's "Folk Dances and Games." Copyright, 1908, by A. S. Barnes & Co.

*NOTE: For use in a classroom form a single circle around one row of desks or around all the desks. For a class with a large membership form two circles with a row of desks separating the two circles.

PART II.

With joined hands held straight out to the side, shoulder high, partners dance around the circle. The one with the left side toward the center starts forward with the right foot, her partner moves backward, starting with the left foot.

(*Meas. 9.*) Hop twice on each foot, at the same time swinging arms up and down, windmill fashion, once in each measure. Right arm down when hopping on right foot; left arm down when hopping on left foot.

(*Meas. 10.*) Use two of these steps to turn around.

(*Meas. 11.*) Like measure 9, partners in reverse position.

(*Meas. 12-16.*) Repeat.

Repeat dance from the beginning.

(33) CARROUSEL (MERRY-GO-ROUND).

(Swedish Singing Game.)

A *Moderato con moto* (♩ = 84)

Pret - ty maid - en, sweet and gay, Car - rou - sel is run - ning,

1 2

This system contains the first two measures of the piece. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The tempo is marked 'Moderato con moto' with a quarter note equal to 84 beats per minute. The first measure is numbered '1' and the second '2'.

It will run till eve - ning: Lit - tle ones a nick - el, Big ones a dime. Hur - ry

3 4 5

This system contains measures 3, 4, and 5. The lyrics continue: 'It will run till evening: Little ones a nickel, Big ones a dime. Hurry'. The piano accompaniment includes chords and moving lines in both hands.

B *Faster* (♩ = 108)

up! Get a mate! Or you'll sure - ly be too late! Ha ha ha!

6 7 1 5

This system contains measures 6, 7, and the first two measures of the next system. The lyrics are: 'up! Get a mate! Or you'll surely be too late! Ha ha ha!'. The tempo increases to 'Faster' with a quarter note equal to 108 beats per minute. Measure numbers 6, 7, 1, and 5 are indicated.

Hap - py are we, An - der - son, and Pe - ter - son, and Lünd - strom and me!

2 3 4 6 7 8

This system contains the final four measures of the piece. The lyrics are: 'Happy are we, Anderson, and Peterson, and Lündstrom and me!'. The piano accompaniment concludes with a final cadence. Measure numbers 2, 3, 4, 6, 7, and 8 are indicated.

This dance represents the "Merry-go-round," or "Flying Horses." The dancers form a double circle, standing in couples, both facing toward center of circle. The front ones of all couples join hands in a circle; the back ones place their hands on their partners' shoulders.

The music consists of two parts. The first part contains seven measures; the second part, eight.

In fitting the steps to the music, each measure should be counted thus: "One, two, three, four."

A.*

During A dancers move toward the left with a slow sliding step, as follows:

(*Meas. 1.*) Make a long slide to the left with the left foot (*one*), close the right foot to the left (*two*). Repeat (*three, four*).

(*Meas. 2-7.*) Continue through the seven measures of A, but, during the sixth and seventh measures, make stamps instead of slides.

During the sixth and seventh measures, the time is accelerated slightly.

B.

(*Meas. 1-4.*) Still moving to the left, with the time slightly accelerated, as in the two preceding measures, execute the same step as described in the first measure of A, but in *double time*, that is making four slides to each measure instead of two.

(*Meas. 5-8.*) Repeat, sliding to the right (repetition of B).

At the end of B, partners immediately change places, those who were behind now standing in front with hands joined, the others behind with hands on partners' shoulders.

The whole dance is then repeated.

The words are sung by the dancers as they dance. The four stamps in the sixth and seventh measures of A are made on the words, "up, mate, surely, late."

In the chorus, "Ha ha ha!" should be shouted heartily with heads thrown back.

A.

Pretty maiden, sweet and gay,
Carrousel is running,
It will run till evening:
Little ones a nickel, big ones a dime.
Hurry *up!* get a *mate!*
Or you'll *surely* be too *late!*

B.

Ha ha ha! Happy are we,
Anderson, and Peterson, and Lündstrom, and me!
Ha ha ha! Happy are we,
Anderson, and Peterson, and Lündstrom, and me!

During the first part of "Carrousel" the merry-go-round is supposed to be just starting, and moves slowly; in the second part it is in full swing, and the fun is at its height.

From Burchenal's "Folk Dances and Singing Games." Copyright, 1909, by G. Schirmer.

*A variation of A that gives a particular training in contrasting rhythms: slide left, bring right foot to left, rise on toes, lower heels; repeat. It is recommended that the action during the playing of the chorus or B be done in only *one* direction.

(34) DANISH DANCE OF GREETING.*

Allegretto. (♩ = 112.)

A

The first system of musical notation for part A, measures 1-4. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment consists of quarter notes G2, A2, B2, and C3. Measures 1, 2, 3, and 4 are numbered below the treble staff.

The second system of musical notation for part A, measures 5-8. It continues the grand staff from the first system. The melody in the treble clef continues with quarter notes D5, E5, F5, and G5. The bass clef accompaniment continues with quarter notes D2, E2, F2, and G2. Measures 5, 6, 7, and 8 are numbered below the treble staff.

B

The first system of musical notation for part B, measures 1-4. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment consists of quarter notes G2, A2, B2, and C3. Measures 1, 2, 3, and 4 are numbered below the treble staff.

The second system of musical notation for part B, measures 5-8. It continues the grand staff from the first system. The melody in the treble clef continues with quarter notes D5, E5, F5, and G5. The bass clef accompaniment continues with quarter notes D2, E2, F2, and G2. Measures 5, 6, 7, and 8 are numbered below the treble staff.

* By permission of Miss MARI HOFER.

The music consists of two parts, each of which contains eight measures.

In fitting the steps to the music, each measure should be counted thus:—“*One, and, two, and.*”

The dancers form a single circle with hands joined, partners standing side by side, and all facing toward the centre of the circle.

A.

(*Meas. 1.*) All clap own hands together (*one*), clap again (*and*). With both hands lowered diagonally forward and outward lift the skirts lightly and, with the foot farthest from the partner, step to the side, at the same time pointing the foot nearest the partner and making a deep curtsey to partner (*two, and*).

(*Meas. 2.*) Sway the weight on to the foot nearest partner, at the same time clapping the hands twice as before (*one, and*). With the weight on the foot nearest partner, turn away from partner, pointing the foot farthest from the partner and making a deep curtsey to the dancer on the other side (*two, and*).

(*Meas. 3.*) With the hands still lifting the skirts, all face toward the centre of the circle and stamp with the foot farthest away from partner (*one, and*); then stamp the other foot (*two, and*).

(*Meas. 4.*) With three light running steps, turn away from partner, once around in place (*one, and, two*), pause (*and*).

(*Meas. 5-8.*) Repeat all.

B.

(*Meas. 1-4.*) All join hands around the circle, facing toward the left, and starting with the left foot dance lightly around the circle, making four running steps to each measure.

(*Meas. 5-8.*) Without pausing, all face the other way and dance around the circle to the right.

It should be remembered that the movements in A represent a happy greeting to all the dancers, and the curtsies should be made to express that meaning.

B represents the pleasure of all being together, and should be rollicking and full of fun.

From Burchenal's "Folk Dances and Singing Games." Copyright, 1909, by G. Schirmer.

For use in a classroom, see Note 1, "Bean Porridge Hot." (31)

To secure a new partner, see Note 4, "Bean Porridge Hot." (31)

(35) DID YOU EVER SEE A LASSIE?



Did you ever see a lassie, a lassie, a lassie,
Did you ever see a lassie do *this* way and *that*?
Do *this* way and *that* way, and *this* way and *that* way,
Did you ever see a lassie do *this* way and *that*?

Formation: Single circle, all facing left with hands joined. A leader stands within the ring.

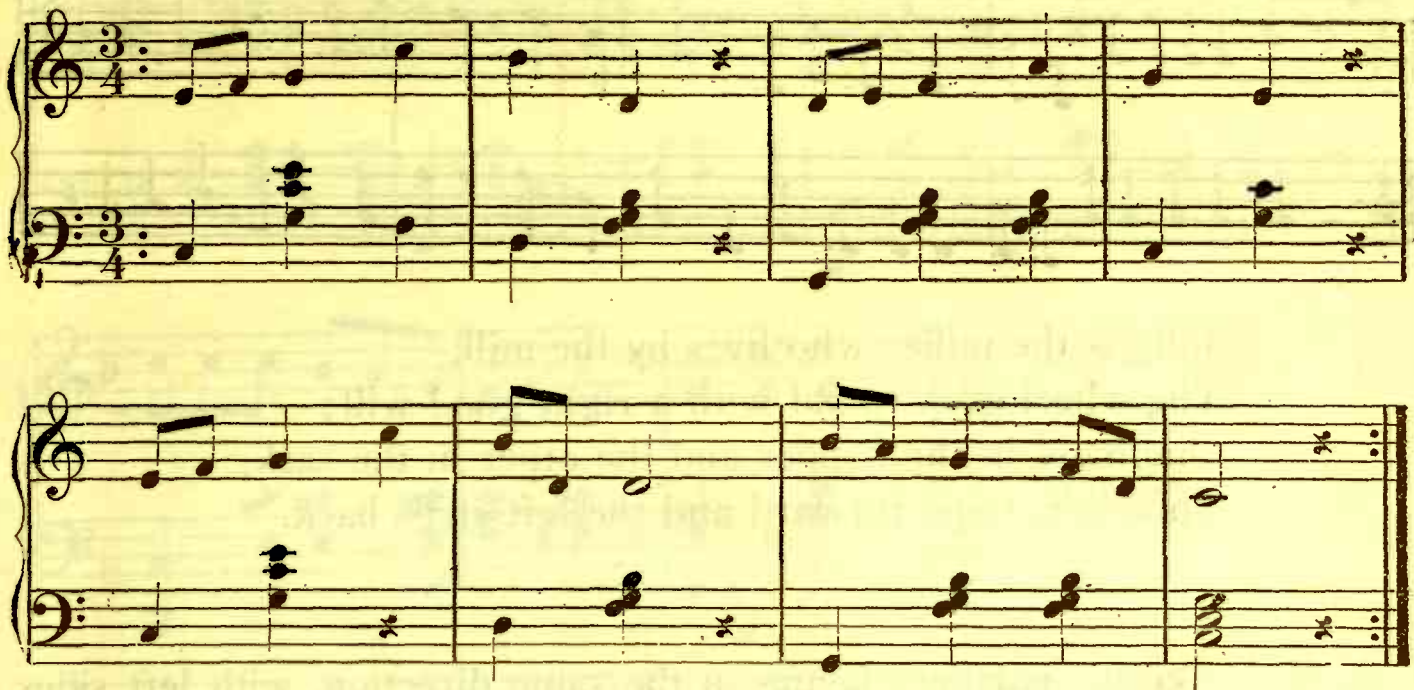
Lines 1 and 2. Players walk forward around the circle. At the words "do this way and that," the one within the ring demonstrates some movement which the others are to imitate.

Lines 3 and 4. Players stand in place facing center and perform with the one in the center the movement shown.

The leader chooses another child to succeed him in the ring and joins the circle.

Suggestions: Activities of the household, of the farm, gymnastic exercises, dance steps; imitations of animals, street games, athletics and industrial activities.

(36) HOW D'YE DO, MY PARTNER.*



How d'ye do, my partner,
How d'ye do today,
Will you dance in the circle?
I will show you the way.
Chorus: Tra, la, la, la, la, etc.

Formation: Double circle, partners facing each other.

VERSE.

- Line 1. Children in the outside circle make a low curtsy to partners.
- Line 2. Children in the inside circle return the curtsy.
- Lines 3 and 4. Partners join crossed hands and turn in order to skip side by side.

CHORUS.

Couples skip in a circle.

At the close, children in the outside ring step forward and face a new partner, and the game is repeated.

From Crampton & Wollaston, "The Song Play Book."
Copyright, 1917, by The A. S. Barnes Company.

*NOTE: Class room organization. See Note 1, "Bean Porridge Hot" (31).

Single circle; partners facing. During singing of 3d line partners shake right hands—during 4th line form single circle—all hands held high.

Chorus—slide to the right or left as preferred. On the 7th and 8th measure, cease sliding; turn and bow farewell to your partner. Look ahead and note the third person. For securing this new partner see Note 4, "Bean Porridge Hot" (31).

(37) THE JOLLY MILLER.



Jolly is the miller who lives by the mill,
The wheel goes round with a right good will;
One hand in the hopper and the other in the sack,
The right steps forward and the left steps back.

Formation.

A double circle, partners facing in the same direction, with left sides to the center and inner hands joined. One odd player stands in the center of the circle.

Description.

All march or skip forward around the circle while singing the first three lines. At the last line, those in the outer circle step forward and those in the inner circle step backward, thus changing partners. The game is repeated as often as is desired.

When the children have learned this well, an extra player may stand in the center and when the change is made he endeavors to secure a partner. If he is successful, the one left without a partner must take his place.

Variation.

The two circles skip forward together until words "right steps forward and the left steps *back*." At the word *back* have the right or the outside circle of players continue to skip forward and the left or inside circle of players about face and skip in the opposite direction. All continue to skip until the music stops or a signal is given, when everyone tries to get a partner, including the odd one in the middle.

(38) LOOBY LOO.



(Introduction and Chorus after each verse.)

Here we dance looby loo,
Here we dance looby light,
Here we dance looby loo,
All on a Saturday night.

1. Put your right hand in,
Put your right hand out,
Give your right hand a shake, shake, shake,
And turn yourself about.
2. Put your left hand in, etc.
3. Put your right foot in, etc.
4. Put your left foot in, etc.
5. Put your head 'way in, etc.
6. Put your whole self in, etc.

Formation: Single circle, all facing left with hands joined.

INTRODUCTION AND CHORUS.

Players dance around the circle to the left with skipping, sliding, walking or running steps.

VERSES.

Players stand facing the centre. The action suggested by the words of the song is given in pantomime. The children should be encouraged to make large and vigorous movements.

(39) NIXIE POLKA.



A little while we linger here,
With many a joy and many a fear;
Hey! little Brownies, come and frolic,
Let us always be merry.

Formation: Single circle, all facing centre, with hands on hips. One child stands in the centre.

Lines 1 and 2. The centre (A) stands in front of a player (B) in the circle, inviting her to dance. On the words "while," "here," "joy" and "fear" all dance the Bleking step four times, alternating left and right. (Bleking step—hop on the left foot, bending the left knee, and place the right heel forward.)

Lines 3 and 4. At "Hey" all clap hands; A then faces about with hands on hips; B places hands on A's shoulders and they run twelve steps to another player (C). At the same time those in the circle take twelve running steps in place.

Lines 1 and 2. Repetition of verse. In this position all dance four Bleking steps.

Lines 3 and 4. A and B both face about on "Hey." Thus B is the leader. A places hands on B's shoulders; C places hands on A's shoulders, and all three run in line to another player (D).

The game continues in this manner until all have been chosen from the circle and have entered the running line. The first runner now grasps the shoulders of the last girl, thus making a complete circle. Lines 3 and 4 may be repeated several times while players continue running in circle formation.

(40) OATS, PEAS, BEANS.

1. Oats, peas, beans and bar - ley grow, Oats, peas, beans and

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a time signature of 12/8. The lower staff is in bass clef with the same key signature and time signature. The melody is simple and consists of eighth and quarter notes.

bar - ley grow; Can you or I or an - y - one

The second system of music continues the melody from the first system. It consists of two staves in the same key signature and time signature. The melody continues with eighth and quarter notes.

know How oats, peas, beans and bar - ley grow?

The third system of music concludes the first line of the song. It consists of two staves in the same key signature and time signature. The melody ends with a quarter note and a half note.

2. Thus the farmer sows his seed,
Thus he stands and takes his ease;
He stamps his foot and claps his hands,
And turns around to view the land.

3. Waiting for a partner,
Waiting for a partner,
Open the ring and choose one in,
While we all gaily dance and sing.

4. Tra la la, etc.

- Verse 1. Circle walks around farmer who stands in center.
Verse 2. Actions follow words.
Verse 3. Farmer chooses a partner from players in circle, who continue to walk around as in verse 1.
Verse 4. All skip.

(39) NIXIE POLKA.



A little while we linger here,
With many a joy and many a fear;
Hey! little Brownies, come and frolic,
Let us always be merry.

Formation: Single circle, all facing centre, with hands on hips. One child stands in the centre.

Lines 1 and 2. The centre (A) stands in front of a player (B) in the circle, inviting her to dance. On the words "while," "here," "joy" and "fear" all dance the Bleking step four times, alternating left and right. (Bleking step—hop on the left foot, bending the left knee, and place the right heel forward.)

Lines 3 and 4. At "Hey" all clap hands; A then faces about with hands on hips; B places hands on A's shoulders and they run twelve steps to another player (C). At the same time those in the circle take twelve running steps in place.

Lines 1 and 2. Repetition of verse. In this position all dance four Bleking steps.

Lines 3 and 4. A and B both face about on "Hey." Thus B is the leader. A places hands on B's shoulders; C places hands on A's shoulders, and all three run in line to another player (D).

The game continues in this manner until all have been chosen from the circle and have entered the running line. The first runner now grasps the shoulders of the last girl, thus making a complete circle. Lines 3 and 4 may be repeated several times while players continue running in circle formation.

(40) OATS, PEAS, BEANS.

1. Oats, peas, beans and bar - ley grow, Oats, peas, beans and

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 12/8. The bottom staff is in bass clef with the same key signature and time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

bar - ley grow; Can you or I or an - y - one

The second system of music consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 12/8. The bottom staff is in bass clef with the same key signature and time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

know How oats, peas, beans and bar - ley grow?

The third system of music consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 12/8. The bottom staff is in bass clef with the same key signature and time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

2. Thus the farmer sows his seed,
Thus he stands and takes his ease;
He stamps his foot and claps his hands,
And turns around to view the land.

3. Waiting for a partner,
Waiting for a partner,
Open the ring and choose one in,
While we all gaily dance and sing.

4. Tra la la, etc.

Verse 1. Circle walks around farmer who stands in center.

Verse 2. Actions follow words.

Verse 3. Farmer chooses a partner from players in circle, who continue to walk around as in verse 1.

Verse 4. All skip.

(41) SEVEN JUMPS (DANISH).

Allegro moderato (♩ = 90)

A (Syvspring)

B

C D C D C D

*Continue thus 7 times,
adding a measure each time*

FINE D.C. D.C. D.C.

This dance is usually considered a dance for two men, but sometimes it is danced by a man and a girl, or by a number of couples in a circle. In any case the steps and movements are the same as described here. The music consists of two strains, A and B of eight measures each, with two additional measures, C and D, at the end of B. Each measure of A and B should be counted thus: "One, and, two, and."

THE DANCE

I. "First Jump."

A. (*Meas. 1-8.*) The dancers join hands and swing around to the left. The step used is as follows: (meas. 1) step on the left foot (*one*), hop on it (*two*); (meas. 2) step on the right foot (*one*), hop on it (*two*).

B. (*Meas. 9-16.*) Jump up high from the ground so as to come down with a stamp on both feet on the first count and repeat the same, moving around in the opposite direction.

C. Release hands, place them on hips and raise the right foot from the ground, bending the knee at a right angle.

D. On the first note of the measure stamp the right foot. On the second note of the measure stand motionless, but ready to spring into action again at the pleasure of the musician, who retards on this last note and keeps the waiting dancers in alert suspense.

II. "Second Jump."

A and B. Same as in I.

C. Raise the right knee as before.

D. On the first note of the measure stamp the right foot. On the second note of the measure raise the left knee.

D, repeated. On the first note of the measure stamp the left foot. On the second note stand motionless as before while the note is held.

III. "Third Jump."

A and B. As before.

C. Raise the right knee.

D. On the first note stamp the right foot. On the second note raise the left knee.

D, repeated. On the first note stamp the left foot. On the second note pause.

D, repeated. On the first note kneel on the right knee. On the second note pause in that position while the note is held.

IV. "Fourth Jump."

A and B. As before.

C. As before.

D. Stamp the right foot as before.

D, repeated. Stamp the left foot as before.

D, repeated. On the first note kneel on the right knee. On the second note pause in that position.

D, repeated. On the first note put down the right knee also, so as to be kneeling on both knees. On the second note pause in that position.

V. "Fifth Jump."

A and B. As before.

C. As before.

D. Stamp the right foot as before.

D, repeated. Stamp the left foot.

D, repeated. Kneel on the right knee.

D, repeated. Kneel on both knees.

D, repeated. On the first note place the right elbow on the floor, with the cheek resting in the right palm. On the second note pause in that position.

VI. "Sixth Jump."

A and B. As before.

C. As before.

D. Stamp the right foot.

D, repeated. Stamp the left foot.

D, repeated. Kneel on the right knee.

D, repeated. Kneel on both knees.

D, repeated. On the first note place the right elbow on the floor, with the cheek resting in the right palm. On the second note pause in that position.

D, repeated. On the first note place the left elbow also on the floor with the chin supported by the palms of both hands. On the second note pause.

VII. "Seventh Jump."

A and B. As before.

C. As before.

D. Stamp the right foot.

D, repeated. Stamp the left foot.

D, repeated. Kneel on the right knee.

D, repeated. Kneel on both knees.

D, repeated. Place the right elbow on the floor.

D, repeated. Place the left elbow also on the floor.

D, repeated. On the first note, with the chin still resting in the palms of both hands, bend down and touch the forehead to the floor. On the second note pause in that position. (In Denmark, when two men are dancing this, sometimes only one puts his forehead to the floor and the other turns a somersault over him.)

A and B. As before.

This may be considered the finish of the dance, but to complete the full dance it should be continued from this point as before, with the difference that in each following figure the last movement or "jump" is omitted, reversing the order in which they were added during the first part of the dance, namely:

VIII.

Same as VI.

IX.

Same as V.

And so on until the dance ends with a simple swing around during A and B as at first.

All during the dance, when the dancers swing around they lean away from each other and swing very vigorously, and during the pause on the last note of D they remain motionless, but tense and alert, so that at the beginning of A in the next figure they are ready to spring quickly into the swing.

From Elizabeth Burchenal's "Dances of the People." Copyright, 1913, by G. Schirmer.

NOTE: For the schoolroom have the pupils form a single circle all facing in the line of direction. See Note 1, "Bean Porridge Hot" (31). The different stationary activities and parts A and B should be done in the single circle formation.

INDIVIDUAL SELF-TESTING ACTIVITIES.

Decathlon Events.

See Boys' and Girls' Decathlon Charts.

See Bulletin No. 31, Physical Training Activities for Small Rural Schools, p. 8.

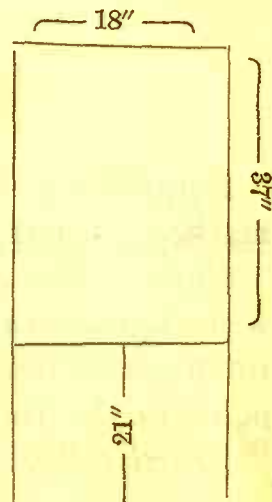
NOTE 1: Use the squad organization for practice in decathlon events. Organize a rotation of squads for practicing the events in the instruction period.

(42) Baseball Throw for a "Strike."

Equipment. A frame 18"x37" over all made of 2"x4"s raised 21" off the ground, or an area of equal size marked on a wall. This area represents the area in front of the batter into which a ball must be thrown to be a "strike." 12" playground balls. A "pitcher's box" marked by a line, 30' for girls, 45' for boys, from the frame or mark.

Rules. The ball is thrown from "pitcher's box" into the wooden frame or wall area. Ten trials are allowed. The ball must be thrown with speed not tossed. A catcher may stand behind the frame to catch thrown balls.

Practice Events. Throwing to a catcher standing behind a plate. An umpire may call "balls" and "strikes." Practice in catching should be combined with the practice in throwing. Practice in all the elements of baseball should be associated with this practice.



NOTE 1: For scoring the achievements see decathlon charts for boys and girls.

NOTE 2: If practiced indoors use bean bags, gas balls or bags stuffed with cotton.

(43) Basket Ball Pass for Accuracy.

Equipment. A circle of 2½ feet radius for boys, 3 feet radius for girls marked on a wall, center of the circle 5 feet from the ground. Lines marked on the ground, parallel to the wall, 20 and 30 feet from the wall. Basket ball.

Rules. Fifth and sixth grade boys and all girls throw the ball at the mark from the line 20 feet from the wall; seventh and eighth grade boys throw from the line 25 feet from the wall. Ten trials are allowed. The number of times the ball hits inside the circle is scored.

Practice Events. Passing the basket ball to another player, using all styles of passing—the side pass with right and left arm, the underhand pass with right and left arm, the overhead pass using both arms, the pass over one shoulder using both arms, pushing the ball away from the body using both arms. Passing while running to a player who is running. Passing to a player while running. Practice in catching should be combined with the practice in throwing. Practice in all the elements of basket ball should be associated with this practice.

NOTE 1: For scoring see decathlon charts for boys and girls.

NOTE 2: See Note 2, Baseball Throw for a Strike (42).

(44) Dash.

(Girls—Fifth and sixth grades, 40 yards; seventh and eighth grades, 60 yards.)

(Boys—Fifth and sixth grades, 50 yards; seventh and eighth grades, 75 yards.)

Equipment. A smooth level running space at least 75 yards long. Stop watch. (If no stop watch is available rough timing may be done with the second hand of an ordinary watch. Timer should stand at the finish line and start the race by dropping the hand when the second hand is at 60 or another plain division. Note the position of the second hand when the runner crosses the finish line.)

Rules. One trial only is allowed. Do not run the full distance in competition without a month's preliminary training.

Practice Events. Start and dashes of 20 or 30 yards; slow trot of 100 and 200 yards to develop strength and form.

NOTE 1: For scoring the achievements see boys' and girls' decathlon charts.

NOTE 2: Indoors—practice to develop a quick "get away."

(45) Jump and Reach.

Equipment. A yard stick or rule 2 feet long. A wall or surface that can be marked. Chalk.

Rules. The contestant stands with her side to a wall and marks on the wall with a piece of chalk the highest point possible without raising the heels. She jumps with her side to the wall and makes another mark when at the highest point in the jump. The distance between the marks is scored.

Practice Events. Hopping on one foot, hopping on feet alternately and reaching up with arms; jumping from the ground to a platform of variable height.

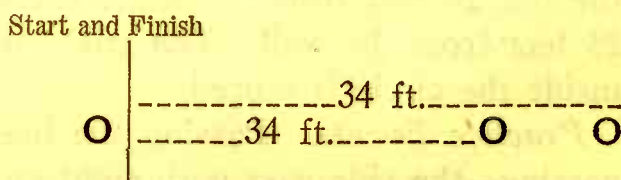
NOTE 1: Score the achievement of the boys from the girls' decathlon chart.

NOTE 2: Particular attention should be given to the form developed and used in the landing after the jump. Knees should be bent and heels off of the ground. Knees and ankle joints should save the jar which results if the landing is made "stiff-legged" and "flat-footed."

(46) Potato Race.

Equipment. Two small blocks placed 34 feet and 42 feet respectively from a starting point. Blocks should be placed in circular areas 1 foot in diameter marked on the floor or ground.

Rules. Contestant starts from starting line, brings blocks in successively, places them in the circular area at the starting line, returns blocks to original position and recrosses starting line. This process requires two round trips from the starting line to each of the two circular areas. Failure to place blocks in the circular areas invalidates the record. The seconds consumed in the event are scored.



Practice Events. Same as for Dash.

NOTE 1: For scoring the achievements see boys and girls decathlon chart.

NOTE 2: Indoor practice—place two circles 5 feet apart and as many feet from starting line as schoolroom or hallway will permit.

(47) Pull Up (chinning).

Equipment. Horizontal bar.

Rules. Hang from the horizontal bar with the hands shoulder width apart, palms forward, arms straight, body straight, feet off the ground. Raise the body by the arms until the chin can be placed over the bar. Each time the starting position is resumed the arms must be fully straightened.

Practice Events. Swinging on the traveling rings; traveling on the horizontal ladder; rope climbing; climbing on the under side of an inclined ladder; any hanging exercise.

NOTE 1: Score the achievement of the girls from the boys' decathlon chart.

NOTE 2: Indoor practice—bars placed in doorways 4 inches from the top. A 2-inch square joist, about 18 inches long, nailed upright at the base of the door frame will make a convenient step for the short pupils.

(48) Push Up (from the leaning rest).



CORRECT.



INCORRECT.

Equipment. Clean space, floor or bench. Spread paper on the ground to prevent soiling the clothing.

Rules. Place the hands on the ground or floor, shoulder width apart, extend the legs to the rear (feet together), supporting the body on the arms and toes, arms straight, body in one straight line from head to heels (leaning rest position). Bend arms slowly until the chest touches the floor or ground (the "dip"). Straighten the arms and resume the first position (the "push up"). Hips may be slightly elevated to avoid the swaying back.

Practice Events. Lean against the wall of a building or against a desk or other object, dip and push up.

NOTE 1: For scoring the achievement see boys' and girls' decathlon charts.

NOTE 2: At no time should the hips or knees be allowed to touch the floor.

(49) Sit Up.

Equipment. Clean space, floor or bench. Spread paper on the ground to prevent soiling the clothing.

Rules. Lie flat on the back, feet held in position by a strap or an assistant. Rise to a sitting position slowly, without jerk, chest leading, head back, bending only at the hips. Resume the starting position slowly, back hollow, head back. Arms should be placed at the sides. The back *must be kept straight* in this exercise. Discontinue the exercise when the abdominal muscles begin to ache.

Practice Events. Lie on the back, raise one leg at a time to a vertical position and allow it to sink slowly. Raise both legs and allow them to sink slowly.

NOTE: For scoring the achievement see boys' and girls' decathlon charts. See Health by Stunts: pp. 82 and 159.

(50) Soccer Kick for Distance.

Equipment. Soccer football; tape measure.

Rules. Place the ball on the ground. The ball may be elevated if desired by a mound of loose earth. Run and kick the ball for distance. Measure from the starting point to the point where the ball first touches the ground after being kicked.

Practice Events. All kicking events and games.

NOTE: For scoring the achievement see boys' and girls' decathlon charts.

Stunts.

See State Manual of Physical Education, p. 14 or 16; pp. 43-48 or 49-54.

See "Health by Stunts," Pearl and Brown; Macmillan Co.

See "Amateur Circus Life," Ernest Balch; Macmillan Co.

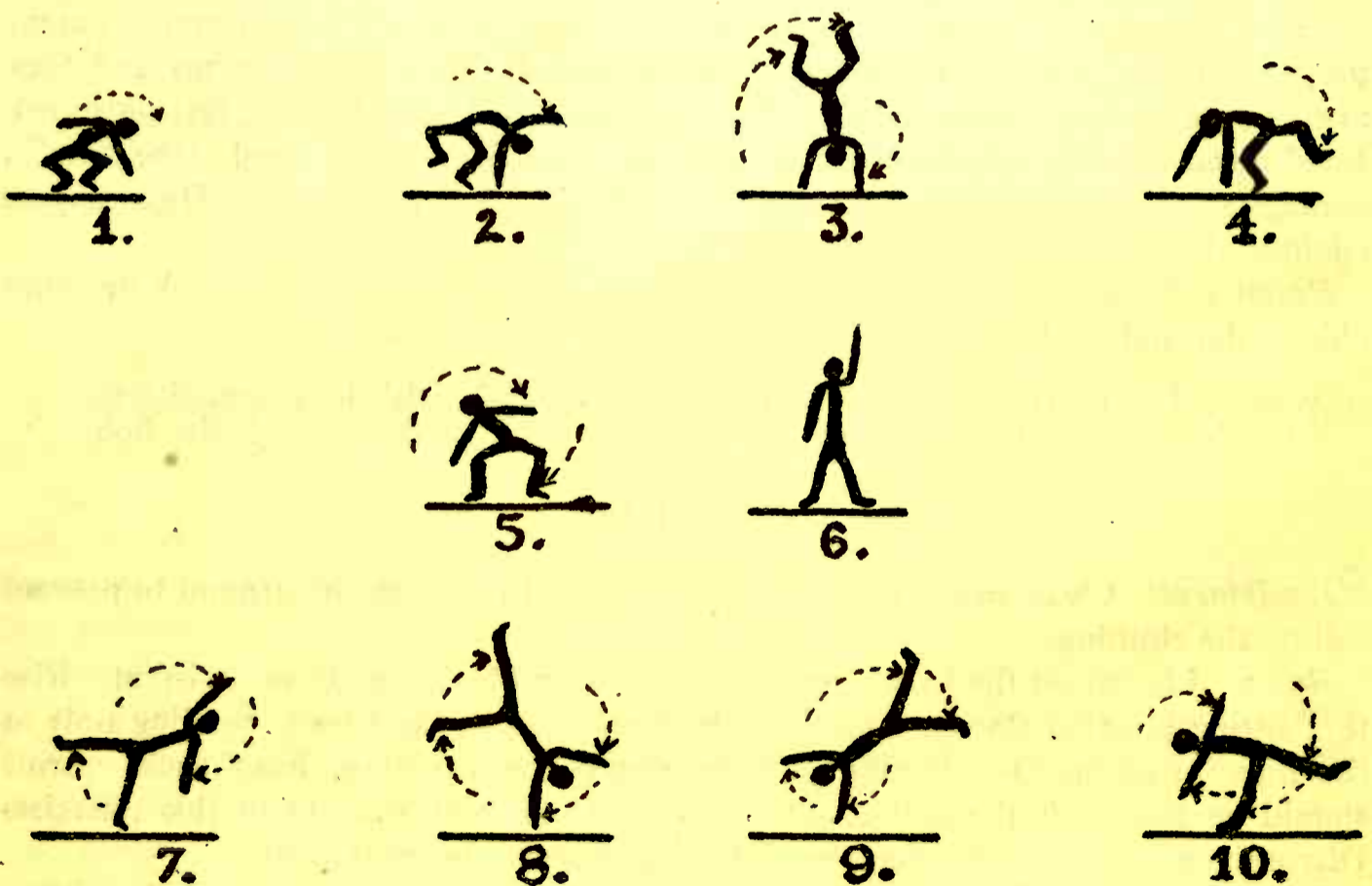
See "Games for Playground, Home, School and Gymnasium," Bancroft; Macmillan Co. (Feats, pp. 245-254; Jumping Rope, pp. 117-122.)

See Stunts, Spalding's Athletic Library, Group VII, No. 302, pp. 36-40.

NOTE 1: The stunts selected are valuable for both girls and boys.

NOTE 2: A mattress will prove a valuable article on which to practice the Forward Roll.

(51) Cart Wheel.



Development of "cart wheel" (executed left or right).

(a) From position of attention on mat jump to side-stride position (heels about one foot apart sideways). Bend knees deeply, bend trunk to the left and forward, placing left hand on mat to the left and near left foot with the fingers directed heel-ward, right arm at right side. (Fig. 1.)

Swing the right arm through the sideward position to upward, at the same time spring off of the right foot. (Fig. 2.)

Spring off of the left foot as it follows the right foot, the right hand is placed on the mat about one foot distance from the left hand. (Fig. 3.)

Alight on the right foot to the right of right hand. (Fig. 4.)

Raise left hand from mat, carry left arm to left side and place left foot on mat to the left of right foot. (Fig. 5.)

(b) Start from positions in which the knees are not bent so deeply until finally starting from the position of attention and complete the cart wheel with straight legs and arms throughout.

The "cart-wheel"—from the position of attention on the mat jump to a side-stride position (heels about one foot apart sideways) swing left arm through the sideward position to upward, right arm remains at right side. (Fig. 6.)

Swing left arm to sideward position, right arm to upward position, bend trunk to the left swinging right leg sideward right. (Fig. 7.)

Support the body weight on left arm as left foot swings from mat. (Fig. 8.)

Continue the circle sideways, supporting the body weight on right arm. (Fig. 9.)

Then on right leg. (Fig. 10.)

Then on both feet. (Fig. 6.)

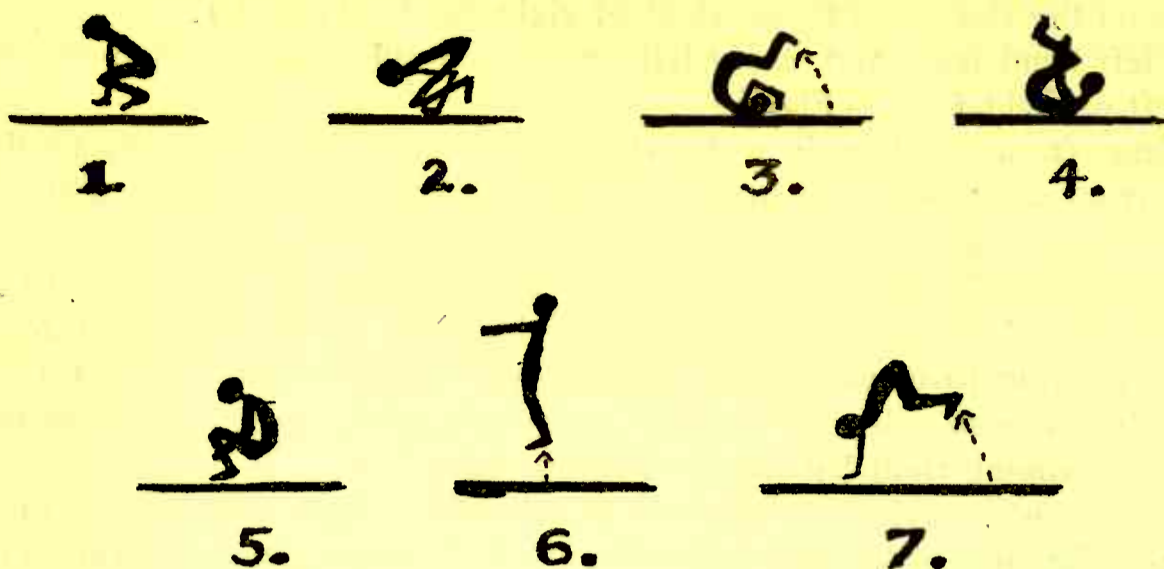
(52) Dog Collar. B.

Two players on hands and knees on a mat, rug or cushion, face each other with about three feet distance between them. A knotted towel or a strap, or anything that will not chafe or cut the flesh, is thrown over both heads like a collar, being long enough to encircle the two. The heads should be held well up to prevent the collar from slipping off. At a signal, the players pull against each other, each trying to pull the opponent from the mat or to pull the collar from around his neck.

(53) Dog Jump. B.

The performer holds a stick horizontally between the forefingers of his hands, pressing with the fingers to keep it from falling. Keeping the stick in this position, he should jump over it forward and then backward. The same feat may be performed by pressing together the middle fingers of the two hands without a stick and jumping over them forward and backward, as a dog jumps through curved arms.

(54) Forward Roll—Dive and Roll.



Development of "front roll" and "dive and roll":

(a) From the position of attention on mat, bend knees deeply, keeping them together, place the hands on the floor in front of the feet and near them, fingers directed forward, arms outside of knees. (Fig. 1.)

Fall forward allowing knees to rest on mat. (Fig. 2.)

A forward turn-over is started by a slight push from the feet as the knees straighten and the body weight is received on the back of the neck. (Fig. 3.)

Keep the spine rounded out. Try to avoid touching the head to the supporting surface. The hips and knees are flexed as the turnover is made, the heels being pulled in close to the thighs. The hands on leaving the mat grasp the shins near the ankles and help to maintain the tightly flexed position of the heels against the thighs. (Fig. 4.)

The turn-over is completed with the back well rounded out. Finish in a crouch position with the hands grasping the shins. (Fig. 5.)

(b) As (a) but do not allow knees to touch mat.

(c) As (b) but finish with a high leap, body arched and arms sideward. (Fig. 6.)

(d) Precede (b) with two walking steps, later with running steps, take off from either foot.

(e) Execute (b) several times in succession with an intermediate jump. The roll and jump should be one continuous movement.

(f) As (b) but increase the distance between the starting point of the feet on the mat and the point where the hands are placed on the mat.

(g) As (f) making a dive in transferring the body weight from the feet to the hands before the roll. (Fig. 7.)

(h) As (g) over 1 or more kneeling boys.

(55) Indian Wrestle. B.

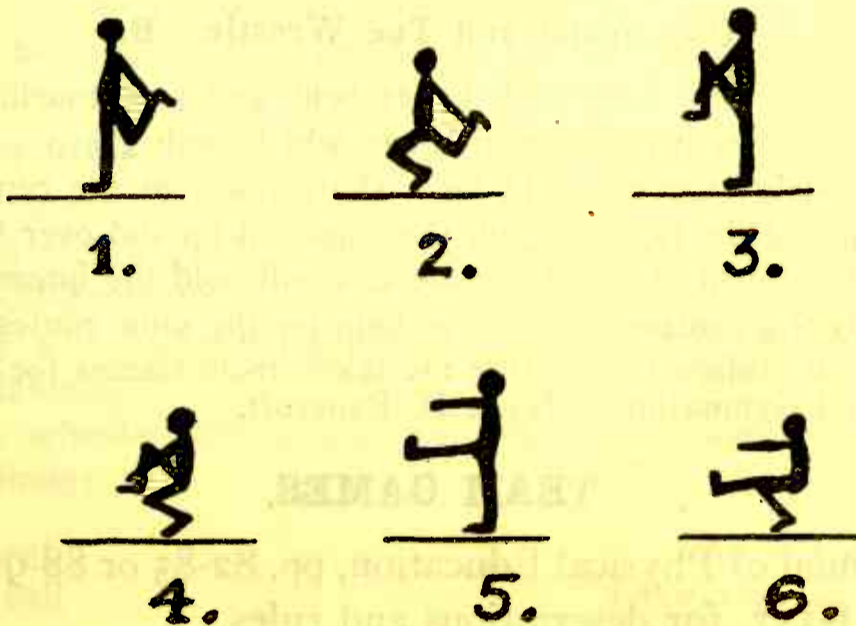
Two players lie on their backs side by side, with adjacent arms locked. The feet should be in opposite directions. At a signal the adjacent legs are brought to an upright position and interlocked at the knees. The wrestle consists in trying to force the opponent to roll over from his position.

(56) Jack Knife. B.



Bend trunk forward, keeping knees straight, and place palms on floor near feet. See figure. *Reverse jack knife*—Bend knees deeply, place hands on floor near feet, arms between knees. Do not move the hands or feet. Straighten the knees. (See figures 1 and 2.) Repeat the *Reverse jack knife*, starting with the heels against the wall.

(57) Knee Dip.



(a) Stand at attention. Raise right arm sideward for balance. Raise left foot backward bending left knee, grasp left foot at the instep with the left hand. (Fig. 1.)

Bend right knee until the left knee touches the floor lightly. (Fig. 2.)

Straighten right knee. Execute with other leg.

(b) Stand at attention—raise left knee upward clasping both hands at the ankle of the left leg. (Fig. 3.)

Bend right knee deeply. (Fig. 4.)

Straighten right knee. Execute with other leg.

(c) Stand at attention. Raise left leg and arms forward. (Fig. 5.)

Bend right knee deeply. (Fig. 6.)

Straighten right knee. Execute with other leg.

(58) Pick Me Up. B.

Same as *Jack knife*, but before bending forward stand with back and heels against wall. Pick up some small object dropped in front by the feet, keeping back and heels against the wall. To assume the "jack knife" position twist trunk to the left or right before bending forward, if you do not turn the trunk you will not be able to remain against the wall. Practice picking up the object twisting left and twisting right.

(59) Pick Up.



(a) Number one pupil lies on his back on the mat; number two pupil stands at his head, bends forward, clasps both hands behind number one's neck and raises him to a standing position. (Fig. 1.)

(b) Same as (a) but clasps hands in rear of number one's head instead of his neck.

(c) As (a) but number one lies face downward and number two clasps his hand under number one's forehead.

(60) Wand and Toe Wrestle. B.

Two players sit on the floor with knees bent and toes touching those of the opponent. One wand is held between them, which both grasp so that the hands are placed alternately; there should be a short space in the center between the hands. The object of the tug is to pull the opponent up and over the dividing line. This is an excellent form of wand wrestle and will hold the interest of a class for months, especially if a continuous score be kept for the same contestants.

Stunts with a "B" following the title are taken from *Games for the Playground, Home, School and Gymnasium*. Jessie H. Bancroft.

TEAM GAMES.

See *State Manual of Physical Education*, pp. 82-85 or 88-92, and pp. 141-168 or 151-177, for descriptions and rules.

See *Bulletin No. 31, Physical Training Activities for Use in Small Rural Schools*, pp. 8 and 9.

(61) Baseball.

Use Spalding's regulation out-door baseball rules, playing with either a 9-inch soft ball or 12-inch playground ball and a small bat. A hard baseball should not be used unless there is a large playground or unless a nearby vacant field is available.

See *State Manual of Physical Education*, pp. 143, 144 or 152, 153.

See decathlon chart: Baseball Throw for Strike.

Elements: Practice in throwing, catching, batting and base running.

1. Throwing and catching

Between pitcher's box and all bases;

Between all bases;

Between outfield and all bases.

2. Catching batted balls at all bases and in the outfield.

3. Batting practice: Holding bat; batting pitched balls and running to first base against time or running all bases against time. (For timing see *Dash, decathlon chart*).

4. Bunting practice: Holding bat; rest of the practice is the same as batting practice.

5. Fielding and throwing: Catch a batted ball and throw to 1st or 2d or 3d or home. Double play—catch a batted ball and throw to 2d and then to 1st; or throw to 3d and then to 1st; or throw home and then to 1st. Catch batted balls in the outfield and throw to one of the bases.

(62) Basket Ball (Boys).

Basket ball is a game in which children may easily overdo. The danger of strain may be reduced to a minimum by limiting the size of the courts, by dividing the courts and by limiting the time of play.

Suggested size of court for elementary schools, 35 by 60; for high schools, 50 by 75.

Divide the court into two courts by a line across the center for the forwards and the guards. Make a third and separate court by lines drawn parallel 20 feet from the center line. Confine the forwards to one-half court, the guards to the other half-court and the centers to the center court.

Reduce the total time of play and break up the playing time by rest periods as follows:

Fifth and sixth grades—Four playing periods of 7 minutes each; rest periods 3-10-3 minutes.

Seventh and eighth grades—Four playing periods of 8 minutes each; rest periods 3-10-3 minutes.

Lower high school—Four playing periods of 8 minutes each; rest periods 3-10-3 minutes.

Upper high school—Four playing periods of 10 minutes each; rest periods 2-10-2 minutes.

Equipment.

Basket ball
2 goals

Five Players.

Forwards-----	2
Center-----	1
Guards-----	2

1. See time of play indicated above.
2. Teams change baskets at end of first half.
3. Referee puts ball in play by tossing it up between centers at beginning of halves, after a goal has been made, and after a dead ball.
4. A center player jumping for the ball must be in his own side of center circle and must first tap (and then catch or tap a second time) the ball. A player must have one hand behind him when jumping.
5. The ball must be thrown or dribbled from the spot where it is caught, reasonable allowance being made for a man on the run catching the ball.
6. A ball is out of bounds when it has touched boundary line or when the man with the ball touches the line. (The opponent of the player who last touched the ball throws it back into the field of play.)
7. A player may hold the ball 5 seconds out of bounds (any length of time within bounds). The opposing player, when guarding, may not reach over the line. A player returning the ball should stand well back from the line. A foul throw must be thrown within 10 seconds after the ball is put on the line by the referee.

8. A "held" ball is when two opponents struggle for the ball or when one man holds ball from play. Referee tosses ball up between the two players struggling for the ball. When both center men tap ball outside the field the ball is thrown up between the two men nearest the point where it left the field.

9. *Scoring of goals.*

- a. Goal from field—2 points.
- b. Goal from foul or "free throw"—1 point.
- c. If a goal is missed on a free throw the ball is still in play; if the goal is made the ball goes back to the center.
- d. In case of a tie the game may be continued until a goal is made by one side. If at the end of five minutes no goal has been made the game must be stopped, the tie score being official.

10. *Fouls.*

If a player commits any of the following fouls the *goal does not count*:

- a. Throws for the basket when the ball is dead.
- b. If while making a free trial for goal the player touches or crosses the line before the ball has touched the basket or backstop.
- c. If the player takes over 10 seconds in making a free throw.

If a player commits any of the following fouls the *ball goes to the opponent*:

- a. Causes the ball to go out of bounds.
- b. Carries the ball into the court from out of bounds.
- c. Touches the ball after putting it in play before another person has touched the ball.
- d. Holds the ball over 5 seconds out of bounds before putting it in play.
- e. Enters the free-throw lane or touches the free-throw lines while a free throw for goal is being made and before the ball has touched the basket or backstop.
- f. Attempts in any way to disconcert the player who has the free throw.

For violation by a player of the side throwing for goal, the goal, if made, shall not count, and, if missed, the ball shall be *put in play at the center*. If violated by a player of the opposite side, the goal, if made, shall count, and, if missed, another free throw shall be allowed.

If a player commits any of the following fouls the opponent gets a free try for goal. There are two classes—*technical and personal*:

Technical fouls.

- a. Running with ball kicking it, striking it with the fists.
- b. Touching the ball after it has been awarded to an opponent out of bounds.
- c. Leaving the court without permission.
- d. Interfering with the player who is returning the ball into the court.
- e. Passing the ball to a player while in the act of making a free throw.
- f. Making an illegal dribble. A player may use only one hand to start and continue the dribble.
 1. After starting a dribble if he touch the ball with two hands simultaneously he then must pass or shoot.
 2. Continuing a dribble after the progress of the ball has been stopped even the slightest part of a second.
 3. Batting the ball in the air more than once.
- g. Go on the court as a substitute without reporting to the referee or umpire.

Personal fouls.

In addition to giving an opponent a free trial for goal, *four personal fouls* disqualify the player and he must leave the game. Referee may disqualify for tripping, etc., and unnecessary roughness.

a. Holds, trips, blocks, runs into, charges, or pushes an opponent.

b. Uses unnecessary roughness.

(Referee may disqualify for any offense of *a* or *b.*)

c. Charges in or makes bodily contact when two men are on the ball. (This is the old two-on-one rule.)

d. Charges in or uses unnecessary roughness or flagrant roughness on the man who is throwing for the basket. Note—*Two free trials for goals are given* and the offender disqualified if flagrant. A goal made from the field also counts.

Notes.

1. Running with the ball is progressing more than one step in any direction while retaining possession of ball. (Interpret strictly.)
2. A ball is not dead when it strikes an official.
3. Time is taken out when a double foul is called.
4. There shall be no coaching from the side lines.
5. On a "jump ball" players jumping for ball may not catch it until it has been battered by one of the jumpers.
6. On the two-on-one rule the foul is not because of three men but because of the third charging in.
7. Holding is to be called strictly. Any form of holding should be called. Call guarding a man from behind, provided he makes bodily contact.
8. Dribbling must be done with one hand—not two. A player may score a goal after a dribble.
9. Special care should be taken to enforce discipline in the game. Allow no roughness or discourtesy to opponents or officials. Only captains may address officials.
10. All players should have numbers fastened on the backs of their uppers.
11. See that you have good officials and that they are strict.
12. *Play the ball—not the man.*

Notes for Officials.

Referee:

Watch the ball and the men on the ball.

Umpire:

Watch the men in the field who are not near the ball.

Call fouls instantly and give the penalty for same.

Have backbone enough to stand up for your decisions.

Be so familiar with the rules that you will not need to reverse your own decisions.

Explain the fouls—don't lecture the players.

Don't let the crowd influence your decisions.

Smile—don't frown—when you make a decision!

NOTE 1: For Rural Schools—Nine-court basket ball using mixed teams of boys and girls is recommended. See rules (66).

NOTE 2: Goals 8 feet from the ground are recommended for the playing of the team game. An extra goal placed 10 feet from the ground should be provided in order that the older, stronger children may practice throwing goals at the greater height.

(63) Bat Ball.

A volley ball should be used. A soft 12" or 14" indoor base ball may be used.

The field: The field of play shall be divided into two sections which shall be designated as Area A and Area B. Area A shall be 45 feet by 70 feet, or a basket ball court may be used and govern the size of Area A. A post or other object at one end of Area A or a basket ball goal post shall serve as the base, the goal line to be known as the base line. Area B shall be determined by a line drawn 35 feet from the base line and parallel to it; the side lines of the basket ball court shall be extended on to connect with this line. (Modification of Area B may be made when necessary, or Area B may be eliminated.)

The base line separates areas A and B and determines the position of the base to be encircled. The base must be in the center of the base line.

The *serving line* shall be 70 feet from the base line and parallel to it, or shall be the opposite goal line of the basket ball court.

The *scratch line*: (1) Draw a line 10 feet from serving line and parallel to it for players under ten years of age. (2) For players ten years of age and over draw a scratch line 15 feet from serving line and parallel to it.

Match contests shall consist of two out of three games.

Officials: For match contests there shall be two officials as follows:

- (1) A starter who shall also serve as scorer and referee.
- (2) A base referee.

Duties: Both officials shall watch the lines, watch the fouls, outs and hits. The base referee moves around as necessary to watch the play.

Game: Seven innings shall constitute a game. Three outs shall bring the other side to the battery. Silence rules during school hours may be required, the referee fouling any player who violates the ruling.

Number on team: Seven players and two regular substitutes shall constitute a team. More or fewer players may be used by mutual agreement.

Position of players; battery: The players shall be numbered and shall take their turn batting in rotation, the next player being up in the change of inning who follows the one having made the last out.

Fielders: Fielders shall rotate field positions with the change of innings. Not more than two fielders shall play beyond the base line in Area B at the same time. Fielders may leave areas A and B when necessary to get the ball and may run with the ball to the boundary line.

Scoring: Two points are given for a run—one point is given for a foul.

Serving: In serving, the server must stand with one foot on and one foot back of the serving line and must bat the ball with the open hand, fingers extended. The ball to be fair must cross the scratch line and fall in Area A. Two trials are allowed each player to make a "fair hit," but if on the first service the batter serves the ball over the scratch line and it lands outside of Area A an "out" is made by the batter. Failure of the second service makes an "out" for the batter. A *line* ball shall be a "fair" ball. Not more than five seconds shall be allowed the batter to cross the scratch line after serving. Failure constitutes an "out."

Runs: Each time the batter, after serving a fair ball, crosses the scratch line, encircles the base and returns to the scratch line, keeping within bounds and without being struck by the ball, a run is made for his side—2 points. The batter must keep moving and must completely encircle the base before returning over the scratch line. If a fielder in order to put a batter out, runs toward the batter and hits him, the batter does not continue his run, no out is made, but a foul by the fielding side and a run for the battery—3 points for the battery.

Fouls: Fouls made by either side during the play shall count as points for the opposite side. Such shall be noted as foul runs on the score card. Fouls are given for:

1. Failure of any player to keep silence when the silence rule is in force.
2. Failure of the batter to keep moving. (Play does not stop unless the batter makes the same foul twice during his run, when it shall be an "out.")
3. Fielders running with the ball, bouncing the ball, holding the ball more than five seconds, passing the ball between two players more than twice in succession, a fielder hitting the batter while the fielder is running with the ball.
4. A foul is awarded to the battery for each additional fielder over two in Area B at the same time.
5. A fielder hitting a batter before he crosses the scratch line after serving. The batter continues his run.

Outs: Outs are made when:

1. A ball is caught on the fly by a fielder.
2. A fair ball is caught before touching the ground and not having touched any foreign object other than the fielders.
3. Failure of the batter to encircle and include the base when making the run.
4. A ball hitting the runner when fairly played by a stationary fielder.
5. The runner stepping on or running outside the boundary lines of areas A and B.
6. The runner remaining back of the base line more than 20 seconds.

Note: This does not prevent the runner from returning to any section of Area A and making further attempts to encircle the base and complete his run.

7. Failure to serve with the open hand, fingers extended.
8. Failure to serve the ball inside of Area A.
9. Serving the ball over the scratch line and having it land outside of Area A.
10. Failure to cross the scratch line in five seconds after batting the ball.
11. Failure to serve a fair ball in two trials.
12. Batter standing still more than twice during the same run.

Practice in the elements.

1. Bat ball serve; see girls' decathlon chart.
2. For practice events, see girls' decathlon chart.
3. Additional practice events:
 - (a) Bat and run around base and home against time (for timing see Dash, decathlon chart).
 - (b) Bat and start running in opposite direction to that taken by the ball.
 - (c) Catch batted balls.
 - (d) Jump or dodge a ball thrown directly at you.

(64) End Ball.*

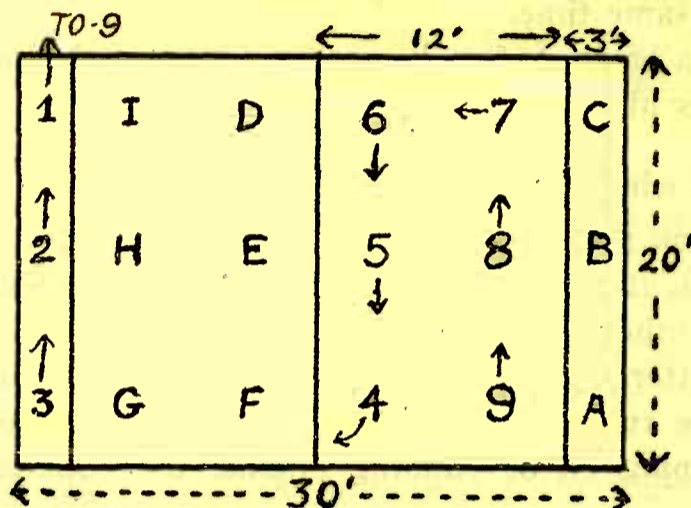
Equipment: Basket ball, volley ball, indoor baseball, soccer football, stuffed outer casing, bean bag. Knotted towel, inflated bladder.

Playing area: 20 ft. by 40 ft. or an increased or reduced area when necessary to make an interesting game for available players.

For all match games, teams shall agree on the size of the court and preliminary practice should be on the same sized court.

Number of players: 2 to 20 or more on a team.

Position of teams and suggested rotation.



1, 2, 3, and A, B, C are end men and opponents.

1, 2, 3, and the guards, 4, 5, 6, 7, 8, and 9 belong to the same team.

Classroom organization:

If played in a class room with stationary desks, the opposing *end* men are stationed at opposite sides of the room in the aisles next to the walls. The remaining aisles determine the playing areas of the guards. The rotation of players indoors is the same as when played on an outdoor court.

Object of the game:

The *guards* on one side try to throw the ball to one of their *end* men. The opponents try to secure the ball and throw it to one of their *end* men.

Scoring:

A score of one point is made if any *end* man with both feet inside of his zone catches the ball on a fly without its having touched the wall or other inanimate object.

The team having the highest score at the end of the second half wins.

To start the game:

Flip a coin or other object to determine which team shall put the ball in play. The ball is put in play by one of the end men trying to throw the ball to his guards, who try to return it to him or to one of the other of their end men and so score.

Rotation of players:

Number the players of each team. Each time a team scores, that team rotates, each player moving one place to a new position; one end man each time leaves the end area, goes into the field and becomes a guard; a guard enters the end area and becomes an end man. Only the scoring team rotates its players to a

*Modified from the Official Handbook of the Girls' Branch Public Schools Athletic League, City of New York.

new position. The unsuccessful team remains as at the start of the play. During the rotation, the ball remains at the end where caught and is put in play by one of the end men after the rotation of players has been completed.

Fouls:

It shall be a foul for any player, guard or end man to step over any end, side line or into the opponent's territory with one or both feet. A ball so caught shall not score.

It shall be a foul to carry the ball. It must be thrown from the place where caught.

It shall be a foul to hold the ball more than 5 seconds.

It shall be a foul to push or hold an opponent.

It shall be a foul to snatch or interfere with the ball when held by another player.

Penalty for foul:

If a player on either team makes a foul, the ball shall be thrown to the nearest opponent and play shall continue immediately.

In case of a *double foul*, the ball shall be put in play from the center between 2 opposing guards who shall jump for the ball and attempt to tap it back to their teammates.

Out of bounds:

If the ball is thrown or rolls out of bounds on the *side* lines, the nearest guard gets it and passes it to the nearest guard of the team who did not send it out of bounds. Play continues immediately.

If the ball is thrown or knocked out of bounds at the ends, the nearest guard of the team which did not send it out of bounds retrieves it, returns to his position and play continues immediately.

Time of playing:

The time of play for beginners shall be two 10-minute halves with a 3 to 5 minute rest period between halves; for experienced players, 15-minute halves with a 3 to 5 minute rest period between halves. The referee may call for time whenever it seems wise. At the beginning of the second half, the teams shall change goals, players taking the corresponding positions to those held when time was called.

This game gives excellent training in handling a ball. It is a valuable game as a preparation for Captain Ball and Nine Court Basket Ball.

(65) Kick Ball.

Number on team—Five to twelve or more.

Materials—Soccer football, basket ball or indoor baseball; *never* use a volley ball.

Field—Baseball diamond with bases fifteen to thirty feet apart.

Pitcher's box—Six to ten feet from home plate.

Rules—Seven innings shall constitute a game. In match games the officials may shorten the innings to five or lengthen to nine. In case of a tie the game is continued until one side scores.

The pitcher rolls the ball to the batter, who kicks the ball into the field.

The general rules of baseball shall apply, with the following exceptions:

1. The base runner shall be out if tagged out or thrown out before reaching first base, second base, third base or home plate.
2. Any number of base runners may be on each base at the same time.

Elements: Practice in throwing, catching, kicking and base running.

1. Throwing and catching
 - Between pitcher's box and all bases;
 - Between all bases;
 - Between outfield and all bases.
2. Catching kicked balls at all bases and in the outfield.
3. Kicking practice. Kicking a rolling ball and running to 1st against time. (See dash-decathlon chart.) Or running all bases against time.
4. Fielding and throwing—catching a kicked ball and throwing it to 1st, 2d, 3d, or home.
5. See decathlon charts: Soccer Kick for Distance.

(66) Long Ball.

Bat and soft ball. In match games a soft regulation baseball shall be used, unless lack of ground area calls for a larger ball—12-inch playground ball.

The base shall be 70 feet from the home plate. This base may be placed to right or left of pitcher's position to avoid collisions. The first and third bases are used only to designate and define "fair area." The base may be a pole, square drawn on the ground, etc. The pitcher's box is 40 feet from the home plate, or as agreed upon by the officials.

For younger children shorten the distance between home plate and base to 50 feet, and the distance to pitcher's box in proportion. 28+

Two even sides of three or more players on a side. Pitcher, catcher, fielders. One of the fielders stays by the base.

Players must run to "base" on anything that touches the bat—foul tips, fouls, or fair balls, etc. A player must continue at bat until a "touch" is made. If a foul tip or foul ball is made by the player he must run to the base and must remain at the base until a succeeding player makes a fair strike. If a fair strike is made by the player he must run to base and then run home if he can. All players held at base by foul balls may run home on any fair strike. Three outs change the sides. Outs are made by:

1. Any fly caught.
2. Any person thrown out at "base" or tagged out at home.
3. Any person tagged running between bases or any person tagged off at base.
4. If all players on the batting side are held at base this shall constitute a side out.
5. Any batter who "slings" the bat when starting for the base.

A point is made for the side at bat each time a batter reaches the base and gets home again on a fair hit. Several players may be held at the base at the same time and all must wait until a "fair strike" before they can run home and score. For those not skilled in the knowledge of baseball, and for younger children, 21 points shall constitute the game, though a higher score may be agreed upon.

For other players, seven innings shall be the official number for a game. In case of match games the players shall not be less than five on a side and as many more may be used as agreed upon by the captains and instructor.

Elements: Practice throwing, catching, batting and base running.

1. Throwing and catching between pitcher, catcher and fielders.
2. Catching batted balls in the field of play.
3. Batting practice: Holding bat; batting pitched balls and running to base against time: (see Dash—decathlon chart) or running to base and back against time.
4. Bunting practice: Holding bat; rest of practice is the same as batting practice.
5. Fielding and throwing: Catch and then throw a batted ball to the base or home.

(67) **Nine-Court Basket Ball (Boys and Girls).**

Nine-court basket ball offers unusual opportunity to use large groups of people in playing the game (18 to 60), and is especially suited to the adolescent girl and for mixed groups, as it offers the science of basket ball without the dangers. This game is suggested in preference to the regulation girls' basket ball game, as it is safer when a thorough medical examination is not possible. While not so strenuous, it gives the average girl all the training secured in the regulation game of girls' basket ball.

In order to utilize prevailing space and markings and to safeguard one of the best features of the game (the small areas to be covered by the players), the official area for nine-court basket ball shall be the regulation basket ball court, 50 feet by 72 feet, with two basket ball goals 10 feet from the ground in the center of the short sides of the field.

Divide the long side of the field into three equal parts and draw lines across parallel to the end lines. Divide the short sides into three equal parts and draw parallel lines. Number the courts, starting at one corner and numbering around the outside, making the center court number 9.

Teams: Nine on a team shall ordinarily be the official number to be used, but when there are large groups, by mutual consent the numbers may be increased, the object being to develop the social and recreational features and not championship material.

Choosing teams: Players are lined up according to height, strength, or playing ability in two lines, A and B, and are then numbered 1 to 9, the numbering being repeated until all couples are numbered. They then go to the court which corresponds to their number and become opponents, playing with their respective teams, A or B. If boys and girls are to play together have the boys stand one behind the other—girls likewise. Do not have a girl playing against a boy.

A—1, 2, 3, -----9. 1, 2, 3, etc.
B—1, 2, 3, -----9. 1, 2, 3, etc.

Rules: The latest Spalding's Official Basket Ball Guide for Women shall govern all plays except in the case of special rules herein given. These shall be strictly enforced and those who are teaching the game shall make a careful study of the rules above mentioned and the special rules following in order that the instruction throughout the community may be uniform, thereby insuring interest and greater pleasure for the participants.

Special rules: Time of playing. Two 10-minute halves, with 10-minute rest period between, shall be the official time for contest games. The referee may call time whenever she feels it advisable to do so. Practice games may be played with three 10-minute playing periods, with 5-minute rest periods between each playing period.

Throwing for goal from the field. Only the forwards in the three end courts shall throw for field goals. Goals so made shall score two points for the side whose basket the ball passes through.

Free throw for a foul. When free throws, given for fouls, are to be tried, one of the center forwards then in court number 2 or number 6 shall try for the free throw. If successful the goal so made shall score one point.

Progression: Players progress after *each* goal made, in the following order:

1's into court 2

2's into court 3

9's into court 1

No bouncing: No bouncing of the ball shall be allowed.

Line fouls: If a *line foul* is made by the *team in possession* of the ball a free throw for the basket shall not be awarded, but the referee shall give the ball to a member of opposite side. The referee shall give it to the nearest opponent of the person who was in possession of the ball at the time the line foul was called. He shall have an unguarded throw to another player, but may not shoot for the basket until the ball has been caught by some other player, when, if returned and he is a forward in one of the three end courts, he may shoot for goal. If not a forward he may not throw for goal.

If a *line foul* is made by the *team not in possession* of the ball the player who has the ball retains it and is allowed an unguarded throw, but may not shoot for the basket until it has been caught by some other player.

If a *double line* foul is made there shall be a toss-up between the player who has the ball when double line foul is called and his nearest opponent.

In case of more than two players in a court, only one player shall guard a player of the opposing team.

Free throw line: The line for a free throw shall be 15 feet from the basket.

If when making a free throw there are but two players each in courts 2 and 6, the guards shall stand no closer than 15 feet from the basket and shall not interfere with the forward's throw, nor shall either player move forward until the ball has entered or missed the basket. If when a free throw is given there are more than two persons playing in courts 2 and 6, the guards and other forwards shall stand back of the "side dividing lines" nearest the basket, and none of the players shall move until the ball has entered or missed the basket.

In case of eight players on a team, eliminate court 8 entirely as a playing area.

In case of seven players on a team, eliminate courts 8 and 4 or 1 and 5. If the above ruling is necessary, watch carefully to see that the jumping centers do not overwork. Health comes first of all.

Notes.

1. Keep your eye on the ball.
2. When you are a guard keep close to your opponent.
3. When you are a forward keep away from your opponent.
4. Make short, quick passes.
5. Pass the ball through the outer courts as much as possible.
6. Mixed teams of boys and girls of varying ages can be used if the boys are kept in squares by themselves and play each other, and all are matched according to height to decide their opponents, if the playing skill is not known.
7. Adults enjoy the above game immensely.

(The foundation for the above rules was taken from Jessie Bancroft's "Games for Playground, Home, School and Gymnasium," page 388.)

NOTE: *Practice events* (1). See boys' and girls' decathlon charts.

(2) Players run down the field, passing ball rapidly to each other.

(3) Players form in a circle; as each passes under the basket ball goal, throw the ball at the goal. (Practice from both directions.)

(68) Volley Ball.

Game: It shall consist of 21 points.

Number of players: Two to thirty. For *match games*—6 players with two regular substitutes on each team. The number of players may be increased by mutual agreement to 9 on a team with two substitutes.

Size of Court: Court shall be 25 feet wide by 50 feet long, divided by the net into two equal courts. (For two or four players on a side reduce the size of the court.) Lines shall be drawn across the court two feet from and parallel to the net on each side. This is known as the neutral territory and may not be entered by either team.

For younger children a line may be drawn across the court, parallel to the net and 15 feet from it. The space between this line and the rear boundary line is to be used as the serving court and a ball may be sent from any point in this serving court. The service by a child from this area may be assisted by one player.

The serving line shall ordinarily be the rear boundary line.

Net: The net shall be at least 2 feet wide and 25 feet long, and shall be suspended from the wall or from uprights placed, when possible, one foot outside the side lines.

Height of net: The regulation height for the top of the net is 7 feet 6 inches from the ground, but it may be lowered to suit ages of players to 6 feet 6 inches in height. If the posts are only 6 feet 6 inches in height, the two foot neutral territory ruling shall be enforced. If the posts allow for the regulation height of 7 feet 6 inches, the ruling may be waived upon agreement of the captains.

Ball: The ball shall be a regulation volley ball.

Object of the game: It is purely a defensive and batting game. The object of the game is to keep the ball volleying over the net without touching the ground or net, points made only while serving. If the ball batted by the server touches the ground of the opponent's courts, the serving side scores one point. If the ball is returned by the opponents and touches the ground of the serving side, the opponents receive the ball for service and have an opportunity to begin scoring points.

Positions of players: Number the players and the positions and have them play the different positions by rotation, so each in turn plays all positions in the field. Change positions after each service.

Line ball: A ball striking a boundary line is equivalent to one in court.

The server:

(1) Each member of the team shall serve in turn and may have two trials to get the ball over.

(2) If the ball on the first service hits the net and then lands on the ground and has not touched or been touched by any member of the team it shall count as one trial.

(3) If a served ball strikes the top of the net and falls into the opponents' court, it shall not score, but shall be called a "let ball" and the server has two more chances. Three "let balls" change the service.

(4) The server shall stand with one foot on the rear boundary line.

(5) For the seventh and eighth grade pupils and high school pupils the ball may not be relayed, *i. e.*, assisted during the service.

(6) The ball must be batted with the open hand, fingers extended. Failure to so serve changes the service.

(7) The server may touch the ball but once until it has been returned by the opponents.

(8) For beginners the second service may be assisted (relayed) once by one member of the team.

(9) *After the service.* Members of the teams may touch the ball not more than twice in succession. Skillful players bat the ball but once. Exception—"Ball out of bounds," see "Volleyed Ball," Rule 5.

(10) If a double failure to serve the ball over the net is made, or if the ball strikes any object within the court and falls outside, or if the ball is served out of bounds crossing the net, or if the ball is knocked out of bounds by the serving side, it shall retire the server.

(11) A player serving continues to do so until retired by failure in his own service or by loss of the ball caused by his side sending the ball out of bounds, or by failing to return the ball over the net, or by the following fouls made by his side:

Catching the ball.

Allowing the ball to rest on the hands.

Touching the net.

Stepping into the neutral ground.

Fisting the ball.

Dribbling or pushing the ball.

Serving the ball with bent fingers.

Volleyed balls.

1. After the service ball, a volleyed ball which touches the top of the net and falls into either court is not in play but is returned to the server and is served again. No score is made for either side.

2. A volleyed ball hit into the net by the *-serving side* goes to the opponent—no point scored—change of service.

A volleyed ball hit into the net by the *receiving side* gives a point to the serving side.

3. After the service should the volleyed ball strike any player within the playing space and bound back into either court, it is still in play. Striking the wall, ceiling or trees causes the ball to be dead and it is re-served or given to the opponents.

4. After the service, during the volleying, if the ball strikes any object other than a player outside the court and bounds back again it shall not be in play and counts against the side which struck it last.

5. *Ball out of bounds.* When a player goes outside the boundary lines in an attempt to recover the ball he may strike it not more than three times in returning it to the court.

Scoring. Each good service unreturned by the receiving side or ball in play unreturned, and each foul made by the receiving side, shall count one point for the side serving.

Fouls.

1. If a player on the *-serving side* touches the net, fists or pushes; holds and bats; dribbles; or allows the ball to rest on the hands and then bats; steps into the neutral territory, it shall change the service.

2. When one, two or more fouls are made at the same time by the serving side it shall give the ball to the receiving side plus a point to the receiving side for each additional foul made.

3. If fouls are made during the volleying by the *receiving side* the play shall continue until one side fails to return the ball, when points made through fouls

shall be given to opponents. The serving side may, or may not, have to relinquish the ball.

4. If the receiving side makes any of the fouls it shall count a point for the serving side.

5. If both sides touch the net simultaneously the ball shall be declared out of play and shall be served again by the serving side.

6. No player may bat the ball more than twice in succession while within the boundaries of the court.

7. No player may serve with the fingers bent.

8. Any player except the captain addressing the umpire or making any remarks to or about him or any of the players, or any player kicking the ball may be disqualified and his side compelled to play the game without him.

9. No player shall be allowed to strike the ball while supported by any player or object, but must strike it while on the floor or while jumping up unassisted.

Helps in playing the game.

1. In volleying strike the ball with both hands.

2. Look for uncovered space in the opponents' court and send ball there.

3. Play together; cover your own space.

4. Pass from one to another when possible.

5. Watch the play constantly, especially the opponents.

6. A player should be able to cover 10 feet by 10 feet of floor space.

7. *Keep your eyes on the ball.*

Elements: Practice in batting and placing balls.

1. Players stand at irregular distances from each other; using both hands, keep the ball in the air passing it from player to player, score the number of times the ball is passed from player to player. Score against time.

2. A team on each side of the net. (a) Serve the ball over the net in quick rotation (no "volleying," no scoring). (b) "Volley the ball" back and forth over the net (no serving, no scoring).

3. Throw the ball high in the air and jump to reach it, batting it over the net.

4. *See Volley Ball Serve—Girls' decathlon chart.*

NOTE 1: Net Ball. *Materials:* Basket ball, soccer, volley, indoor ball or bean bag; volley ball net or rope. The same as volley ball except the ball is caught and thrown. Use volley ball rules. This game leads up to the more difficult game of volley ball and should be used by all groups before attempting volley ball.

NOTE 2: For beginners use the less difficult form of volley ball known as "net ball." The ball is thrown and caught instead of being batted. Use volley ball rules.

NOTE 3: If played in a classroom use a zephyr play ball or light gas ball or play "net ball," using bean bag, gas ball, knotted towel or bag filled with cotton.

NOTE 4: The use of Spalding's rules for volley ball is not recommended for elementary schools and they should not be used. They have been developed for the use of adults and do not meet the best educational needs of younger children.

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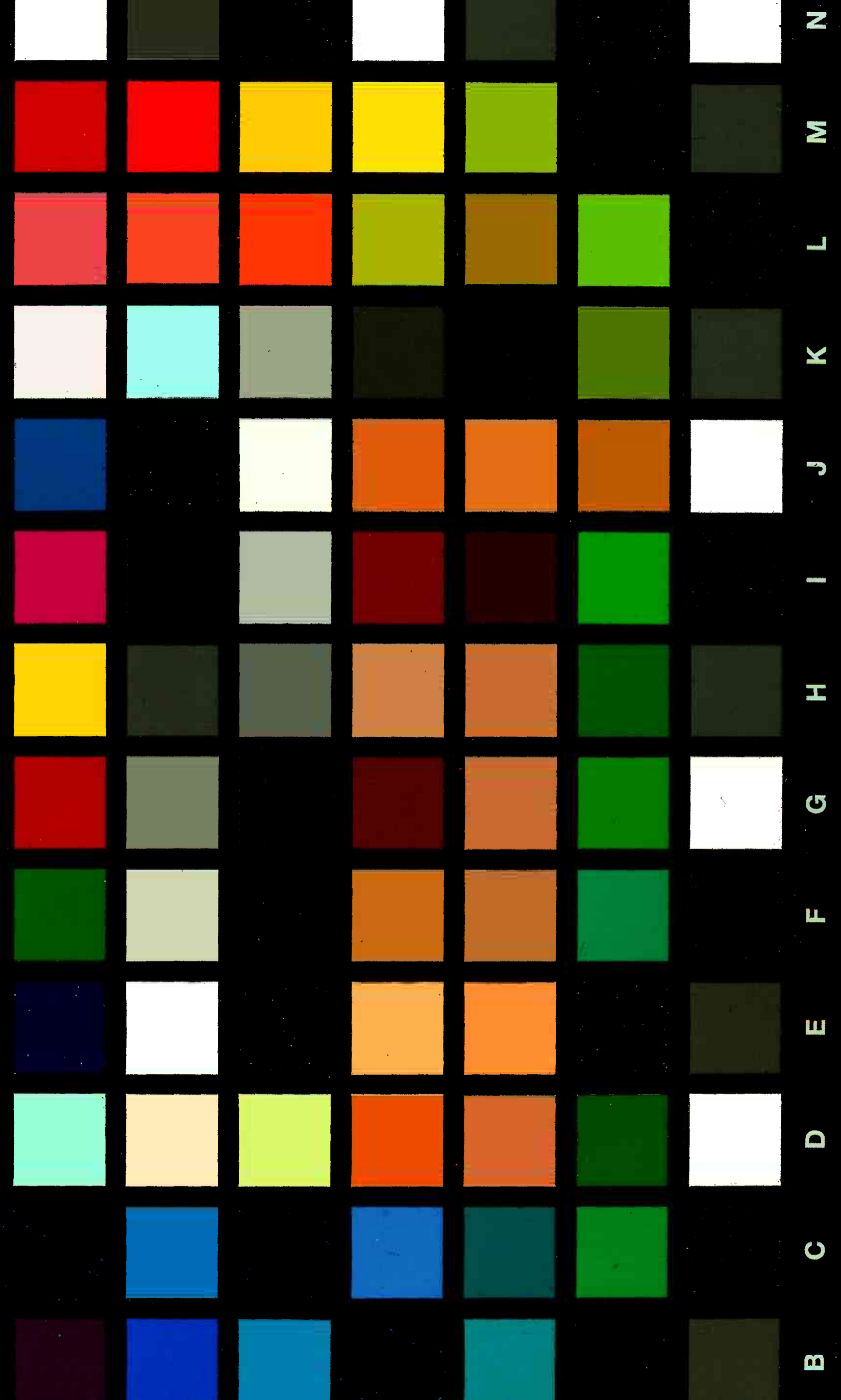


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