

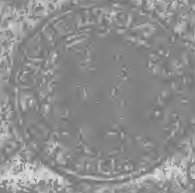
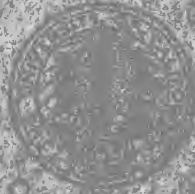
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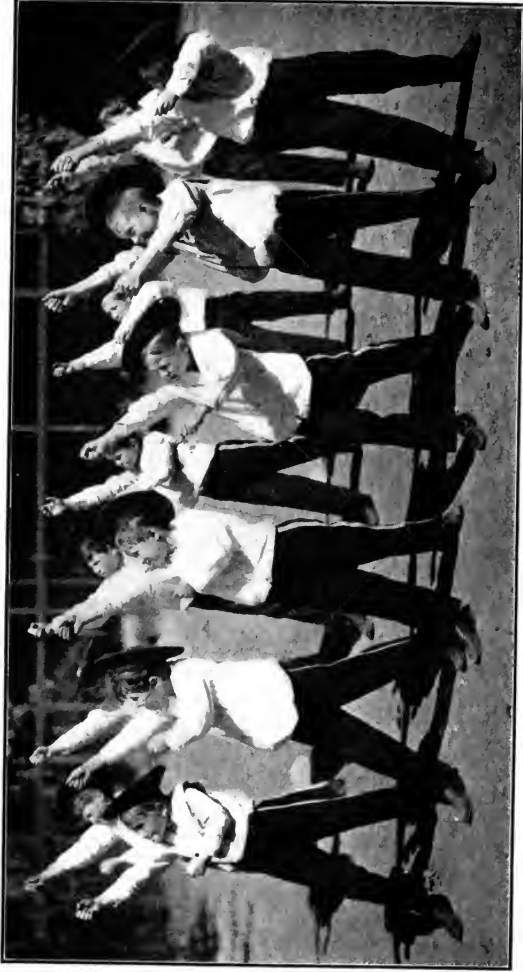


**GRADED GAMES AND  
RHYTHMIC EXERCISES**









SAILORS' HORNPIPE  
Hoisting Sail

# GRADED GAMES AND RHYTHMIC EXERCISES

FOR PRIMARY SCHOOLS

*(For the School Room and Playground)*

BY

MARION BROMLEY NEWTON

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*Boston Normal School of Gymnastics, 1903*

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## SUGGESTIONS TO TEACHERS

THE games and plays herein described have been collected and graded with a view to adapting them to immediate schoolroom use, although many are better suited to playground facilities, and still others may be enjoyed in the home.

### GAMES

1. An instructor should make himself entirely familiar with all the details of a game before he attempts to teach it.

2. Apparatus needed in carrying out the game should be made ready beforehand in order to lose none of the actual playing time allowed, which is necessarily limited in the school program.

3. If the game is used during school hours for regular exercise, one requiring vigorous activity (always considering the weather) should be selected, and as many children as possible should engage in the play.

4. If, for any reason, the game is a quiet one, or one in which only a few children are active, a quick march or run, or a lively game of "Follow the Leader" should be introduced before resuming work, in order that all may be benefited by a few moments' exercise.

5. The instructor should play with the children as often as it seems wise. He should always enter into the spirit of the play, lending a keen interest, and making it a period of recreation for himself as well as for his charges.

6. During the exercise or game period, the air in the

room should be made fresh, even at the expense of heat. The children are running about and will keep warm. Outdoor exercise is always much more to be desired than indoor.

7. The younger the children, the greater the need for a change in activity. Several play periods dispersed with judgment through the session are a necessity for the little ones.

8. Observe the following educational principles carefully:

*a.* Self-activity. Allow children to help in the arrangement of the game, choose players, and judge contests.

*b.* Interest and Inspiration. Inspire them with the spirit of healthful play; teach them to forget themselves by urging them to work for their side.

*c.* Aim and Achievement. Make the play educational mentally, by requiring a thorough understanding of the play, by demanding attention, alertness, and accuracy of motion; morally, by insisting on fair play, winning if possible, but always honestly, and by teaching charity and all courtesy to the opposing side; physically, by requiring the children to do well whatever activity appears in the game, by teaching bodily control and the saving of strength for the supreme effort.

*d.* Apperception. Draw from their own experiences and build upon them.

*e.* Correlation. Relate games to language, nature study, music, history, reading, and arithmetic.

### MARCHING AND RHYTHMIC EXERCISES

THE lessons in Rhythmic Exercises have been arranged for use in a large assembly hall or corridor, although many of the movements may be executed in the class-

rooms between the rows of seats. No apparatus is needed, except where specially mentioned.

The children should work largely through imitation and with the aid of the piano. Time should not be spent in giving many directions, but in leading the children to graceful bodily expression. Pleasure in motion and a feeling of the rhythm in the music lend interest to the child; his power of observation, imagination, and expression are increased,—for bodily movements were the earliest and most profound means of expression for the soul.

The corrective element in these exercises is very mild because of their lack of definiteness; they are chiefly of recreative and general hygienic value.

The classification is one of similarity of type, although something of an approved order has been aimed at in each lesson.

### GENERAL AIMS OF THE RHYTHMIC WORK

1. The acquiring of ease, erectness, and grace in carriage, and perfect freedom in all bodily movements.

2. The establishing and strengthening of the sense of rhythm which is so much a part of our being.

3. The training of the child's body to control, and to be a more perfect means of expression for his soul.

It is not necessary to follow the exact order. A teacher may wish to correlate this with work done in other subjects; for instance, at the time of Washington's Birthday or Memorial Day, the lesson in Military Marching is fitting; and at Christmas time the Christmas Plays are better.

When the exercises are selected by the teacher the following is suggestive for a five-minute lesson.

## LESSON PLAN

1. *Introductory Exercise.* — March (also used to change the formation of the class from circle to lines, or vice-versa).

2. *Arm and Breathing Exercise.* — The windmill, or flying.

3. *Leg Exercise.* — See-saw, jumping-jacks, skating.

4. *Trunk Exercise.* — Digging, sowing seed, reaping, etc.

5. *Leg Exercise (Vigorous).* — Running, skipping, jumping rope, etc.

6. *Trunk Exercise.* — See-saw, or steamboat.

7. *Arm Exercise.* — Ball playing, falling leaves.

8. *Breathing.*

9. *Marching Away.*

# I

## INTRODUCTION

“Play is not trivial; it is highly serious and of deep significance. Cultivate and foster it, O mother; protect and guide it, O father! To the calm, keen vision of one who truly knows human nature, the spontaneous play of the child discloses the future inner life of the man.”—FROEBEL.

WE are indebted to Froebel for revealing to the world the educational truth, that play is a potent factor in stimulating a healthful physical and intellectual growth. If he had done no more for education than to have taught us to utilize the play activity in a systematic manner in the education of the young, and to recognize that no one factor in the life of the child is so conducive to healthy development as this play activity, he would have been a great educator. He saw the interrelation between the body and the mind so clearly that he believed the brain was largely dependent on the action of the body for its growth—a theory which all physiological psychology has proven to be correct.

The play activity which all educators recognize as proper, and encourage in the kindergarten, should extend throughout our educational system.

Professor Karl Groos, in his “Play of Man,” tells us of the persistence of the play activities in one form and another throughout life, and shows us their value and relation to work. Dr. Luther Gulick, in his “Some Psychological Aspects of Physical Exercise,” lays great

stress on the biological value of play. The investigations made from the various phases of the play activities which have come through child study, and especially those of Dr. G. Stanley Hall, of Clark University, have deduced the principle—that to know a child, we must know him in his play.

The educative value of play does not cease, then, with childhood, though at this period it is of greater importance. “Play is the great telescope which lengthens life and extends vision.” In mature years it may be called “recreation,” but it is the same principle, although not contributing so largely to stimulate growth. The adult works a large part of the time, but a certain amount of play is needed for rest, for change, for reviving the spirit, for renewing youth.

In the strenuous age in which we are living the school should perform a great service in developing the right attitude toward play—by creating a love for it from childhood through youth and old age, and in fostering, directing, and stimulating the right kinds of games and plays adapted to the various periods of development.

Play is educative primarily because all activity is educative. Play is the very best means by which the child expresses himself, satisfies the longing which every healthy child has to do something, and gives vent to the animal spirit within him, which is likely to break out in some form of mischief unless properly directed. Play is spontaneous; it is the original relation of individuality to the mass of impressions received. It is the process by and in which the child asserts itself. All the salient thoughts, expressions, and events within his horizon are repeated in his play. He reproduces the incidents which he has witnessed; he imitates the customs and manners of

the people who come in touch with his life, and impersonates the characters which impress him. He is a conductor, street-car driver, postman, merchant, circus clown, lawyer, soldier, Santa Claus, or teacher, as the play demands. The autumn brings its games, the winter its sports, and the springtime its fun with marbles, kite-flying, and traditional street games, and he re-lives these experiences each year with renewed vigor and joy. Through play he gives expression to the impressions which he has received with the stamp of his own authority. Ideas of justice, of business, of government, are incarnated in a thousand forms, and embodied in a variety of childish creations. Even the spirit of his environment is reproduced with remarkable fidelity. As Schiller has said, "Deep meaning oft lies hid in childish play."

Games and plays are self-mastery. The child is to be pitied whose experience for the first ten years has not included much cheerful play. He may learn the same lessons, or many of them, in after life, through study, but the effect at best is a borrowed one, and comes grudgingly. Healthy play develops healthy imagination and refined taste. Sordid, low play destroys both and fixes a low trend in the child's life. The taste involved in the game tends to fix itself in character. All games and rhythmic exercises influence character by making the action of the body more definite, more forceful, more graceful, and more free.

If the child is given adequate opportunity for play, he is vigorous, alert, capable: whereas, if he does not have the opportunity, he loses the instinct for play, and eventually becomes sluggish and inefficient, a prey to physical ailments and nervous disorders.

Through play the child learns obedience to law,

courage, justice, and perseverance, which in after years may help him to "move mountains" of difficulties and become triumphant over life's fiercest oppositions. Plato said, "If children are trained to submit to laws in their play, the love of law enters their souls with the music accompanying their games, never leaves them, and helps them in their development."

One of the surest and most effective ways to secure order, system, and co-operation in a disorderly, indifferent, and lawless class is through play. It is one of the best agencies in securing discipline naturally and effectively.

Marches and Rhythmic Exercises aid in the training of bodily control. Children love rhythm in the song, story, poem, or game and respond most naturally to this medium of expression. A brisk march about the class-room followed by a series of simple imitative rhythmic exercises generates life in the class-room and gives a new "view-point" to both teacher and pupils. The cultivation of this rhythmic sense also strengthens the observational powers and produces an alertness of movement which develops ease, naturalness, and grace of manner in the children.

The Games and Rhythmic Exercises herein outlined are the result of long experience and study. All have been practically demonstrated under varying school conditions, and because of the happy spirit and renewed life which they have added to the school they are sent on their way hoping to relieve the monotony of many a dreary class-room, and thus give to every child what is his right: "A time to play!"

The work is classified under games for General Activity, Imitation, Sense Perception, Traditional or Folk-lore Games, Miscellaneous Games of Educational Value, Marches and Rhythmic Plays. All are arranged,



graded, and adapted to the various stages of growth in the development of the child.

This book is not intended to outline a course in physical training, but is rather a carefully worked out sequence of Games and Rhythm for exercise, recreation, amusement, and instruction, and may well supplement training in the more formal gymnastics.

It is with the hope that the spirit of gladness and joyfulness in play may enter more fully into the lives of all who come in touch with this little book, that we send it forth and dedicate it to "THE CHILDREN."

ADA VAN STONE HARRIS.



# Part First

## GAMES

### GRADE I

“Man is fully human only as he plays.” — SCHILLER.

“And lends his little soul at every stroke.” — VIRGIL.

#### I. GAMES OF IMITATION (including representations of happenings in real life, and various forms of marching)

##### 1. I SAW

A child in each row tells of some action he has seen, at the same time illustrating it. Each row in turn then follows its leader around the room, imitating the activity mentioned. Instructor and children suggest activities, such as: a butterfly flying; a drummer-boy marching; horses stepping high; a lame chicken hopping on one foot; a rabbit leaping; tall men (walking on tip-toe); short men (with knees bent); girl rolling a hoop; a blind man; man raking his lawn, etc.

##### 2. CHRISTMAS TREE

The teacher may represent Santa Claus and stand beside a play tree in the front of the room. The children march by the tree, one row at a time, and receive from Santa Claus some toy,—a different one for each row. As the line continues around the room to the seats, the children illustrate the uses of the different toys given them,

## 2 GRADED GAMES AND RHYTHMIC EXERCISES

*e.g.*, drum, doll, horn, watch, penny-whistle, gun, jump-rope, kite, rocking-horse, and so forth.

### 3. FOLLOW THE LEADER

The children represent the activities of which they sing while marching or standing in the aisles. They sing to the tune of "Here we go round the Mulberry Bush."

This is the way we wash our clothes,  
wash our clothes, wash our clothes,  
This is the way we wash our clothes,  
wash, wash, wash.

This is the way we wash our clothes, wash our clothes, wash our clothes;  
This is the way we wash our clothes, wash, wash, wash.

Iron our clothes.

Sweep the floor.

Bake the bread.

Brush our clothes.

Clap our hands.

Beat our drums.

Bow to you.

Shoot our guns, "Bang, bang, bang."

### 4. FANCIES

a. *Playing Horse.* The children play they are walking, trotting, high-stepping, and galloping horses. One may drive another, using the arms for reins, or more may be driven together. Reins that the children make add greatly to the play.

b. *Playing Expressman.* Two or three children at a time, with several articles to deliver, run at a given signal

from a given place, and return to the "express office" as quickly as possible.

c. *Riding a Bicycle.* The children run noiselessly in place, holding the bars, and lifting the knees high.

### 5. WHEN I WAS A SHOE-MAKER

The children march in a circle singing and at the same time imitating the actions of the song. Actions: lady, holding skirts; gentleman, raising his hat; carpenter, hammering; fireman, blowing fire-horn; etc.

When I was a shoe-mak-er, And a  
shoe-mak-er was I, A this-a-way, and a  
that-a-way, And a this-a-way went I.

The musical notation consists of three staves in G major (one sharp) and 3/8 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The second staff continues: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The third staff continues: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), followed by a double bar line.

### 6. DID YOU EVER SEE A LASSIE?

The children stand in the aisles. One takes his place before the class, and at the proper time goes through some motion which the children imitate in the rhythm of the song.

Did you ev - er see a las - sie, a  
las - sie, a las - sie, Did you ev - er see a  
las - sie do this way and that? Do this way and

The musical notation consists of three staves in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The second staff continues: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The third staff continues: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), followed by a double bar line.

#### 4 GRADED GAMES AND RHYTHMIC EXERCISES

that way, do this way and that way, Did you  
ev - er see a las - sie do this way and that?

*Activities suggested.* Bowing, alternating to right and left; swinging folded arms in front of the body as if rocking a doll; motion as if waving a flag; rocking-horse, one foot a short step forward, hands holding reins, sway forward and back changing the weight from one foot to the other, etc.; encourage original suggestions from the children.

Note: "Laddie" is sung if a little boy is leader.

#### 7. THE KING OF FRANCE

The children stand in the aisles of the room with a chosen leader for each aisle. In turn, the leaders march forward three steps, singing, and at the proper time giving the gestures of the verse. When the leaders have returned to places, the whole class repeats the verse that has been sung, and with the leaders marches forward three steps and back. The advance should be begun with the words "forty thousand."

The King of France, With for - ty thou - sand men,  
Marched up the hill, And then marched down again.

The King of France, with forty thousand men, gave a salute, and then marched down again.



THE KING OF FRANCE





The King of France, with forty thousand men, beat his drum and then marched down again.

The King of France, with forty thousand men, blew his horn, and then marched down again.

The King of France, with forty thousand men, waved his flag, and then marched down again.

The King of France, with forty thousand men, drew his sword, and then marched down again.

The King of France, with forty thousand men, shot his gun, and then marched down again.

The King of France, with forty thousand men, shouldered arms, and then marched down again.

Other than military imitations may be used when these are exhausted.

### 8. MARCHING SONG



Left, right, left, right, here we go, Ten small soldiers



in a row; Left, right, left, right, marching free,

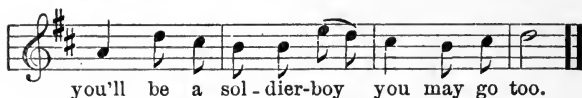
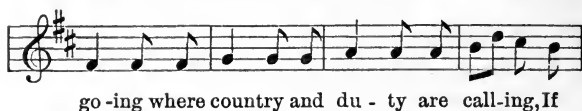
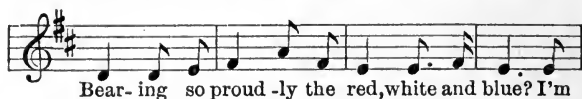
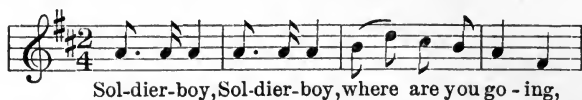


A sol-dier's life is the life for me.

### 9. SOLDIER BOY, SOLDIER BOY

One half of the class marches by the other half which is standing in line. The first half sings "Soldier boy," etc.; the second half sings, "I'm going," etc. At the words, "If you'll be a soldier boy," the advancing line stops and each child gives a salute to his partner. All then join in the march around the room.

## 6 GRADED GAMES AND RHYTHMIC EXERCISES



Soldier boy, soldier boy, where are you going,  
Bearing so proudly the red, white, and blue?  
I'm going where country and duty are calling;  
If you'll be a soldier boy, you may go too.

Paper soldier caps and epaulets made by the children add much interest if worn during the march. The following characteristic activities may be imitated for short periods of time as the children march, one by one, in twos, or in fours:

- a. Soldier caps — hands placed on heads with finger tips meeting in a point overhead.
- b. Knapsacks — arms folded behind.
- c. Horns — hands held to the mouths as if grasping trumpets.
- d. Charging with guns — aiming with left arm extended, and right arm back for pulling the trigger.
- e. Waving flags.
- f. Drumming, snare and bass drums.
- g. Fifes — hands held at side of mouth as in reality.
- h. Running — double-quick march.
- i. Saluting leader or American flag — each one as he passes by.



THE MUFFIN MAN



j. High-stepping war-horses — knees raised well with each step.

## II. GAMES OF SENSE-PERCEPTION

### 1. HIDE THE THIMBLE (Hearing)

Material: A Thimble.

One player is chosen to hide the thimble, and while he is doing so the other children blind their eyes or leave the room. The thimble may be placed in sight or hidden entirely. At a signal from the first child the search for the thimble is begun, and the players are told of their nearness to its hiding-place, or their distance from it, by the voice of the child who hid it, saying, "Warm," "Hot," or "Cold." Music may be used if desired, becoming louder as the players approach the thimble, and fainter as they move away. The successful hunter hides the thimble in the next game.

### 2. SQUIRREL GAME (Touch and hearing)

Material: A Nut.

Children blind their eyes with heads upon their desks, and one hand open to receive a nut which one child, the "squirrel," drops into it. The child who receives the nut then runs after the squirrel and tries to catch him before he reaches his seat.

### 3. BLIND MAN (Hearing)

Material: Paper bag for blinding.\*

One child is blinded by means of a paper bag or other device, and stands in the center of the circle of children. Certain players indicated by the teacher speak to him in turn, saying, "Good morning, John," and he tries to

\* For hygienic reasons a handkerchief should not be used.

## 8 GRADED GAMES AND RHYTHMIC EXERCISES

recognize the voice of the speaker. One child may be "blind man" until he fails to tell a voice.

### 4. WHO ART THOU? (Touch)

One child is blindfolded. The rest move in a circle around him until a signal to halt is given. The blinded player then advances and touches some one whom he must recognize by feeling his clothing, hair, etc.

### 5. WHO MOVES? (Sight)

Five or six children stand in line in front of the class. The rest look at them, then lay their heads upon their arms, while the teacher changes the places of two or three. When this has been done the children look again, and one is selected to arrange the line as it was in the first place.

## III. TRADITIONAL GAMES AND SONG-PLAYS

### 1. DROP THE HANDKERCHIEF

Material: Handkerchief or paper napkin.

Players form in a circle, while one who is chosen to be "it" runs around the outside and drops the handkerchief behind some one of the players as he passes by. He continues running around the circle, and if the second player discovers that the handkerchief has been given to him, he runs after the first player trying to tag him before he reaches the place left by the second player. If the first player is tagged he must be "it" again; if not, the second player becomes "it." If the one who is "it," however, can run around the circle, pick up the handkerchief he has dropped, and tag the second player before he discovers the handkerchief behind him, the latter is out of the game for a time, and must stand in the center of the ring until released by some other unmindful one.

The song, "Itisket, Itasket," or some kindergarten song, may be used during this game.

2. THE FARMER IN THE DELL

One child is chosen to be the "farmer" and stands in the center of the ring, while the rest join hands and circle around him singing,

The farm - er in the dell, The  
 farm - er in the dell, Heigh oh! for  
 Row - ley O! The farm - er in the dell.

The first child chooses and leads to the center of the circle a second one; the second chooses a third, and so on, while the rest sing the following verses:

- The farmer takes a wife —
- The wife takes the child —
- The child takes the nurse —
- The nurse takes the dog —
- The dog takes the cat —
- The cat takes the rat —
- The rat takes the cheese —
- The cheese stands alone.

The "cheese" may be "clapped out," and must begin again as the "farmer."

*Variations:*

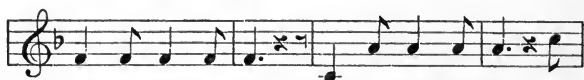
a. The game may be ended in this way: after the children sing, "The cat takes the rat," they continue

## 10 GRADED GAMES AND RHYTHMIC EXERCISES

with, "The cat chases the rat," and during the rest of the verse the farmer's family join the circle. When the verse is finished the "cat" chases the "rat" in and out and around the circle of children, who keep their hands tightly clasped, and by raising and lowering them try to help the "rat" and hinder the "cat."

b. The last verse may be, "We'll all chase the rat," who breaks through the ring, and is followed by all the players eager to catch him. If one succeeds he becomes the next farmer. This variation is especially good for out-door play.

### 3. LOOBY LOO OR SHAKER SONG



Put your right hands in, Put your right hands out, Then



give your right hands a shake, shake, shake, And turn yourselves about.



Here we dance looby loo, Here we dance looby light,



Here we dance looby loo, All on a Sat-urday night.

Put your left hands in,  
Put your left hands out,  
Give your left hands a shake, shake, shake,  
And turn yourselves about.

*Cho.* — Here we dance looby loo, etc.

Put your right foot in.  
Put your right foot out,  
Give your right foot a shake, shake, shake,  
And turn yourselves about.

*Cho.* — Here we dance looby loo, etc.



Put your left foot in,  
 Put your left foot out,  
 Give your left foot a shake, shake, shake, shake,  
 And turn yourselves about.

*Cho.* — Here we dance looby loo, etc.

Put all your own heads in,  
 Put all your own heads out,  
 Give all your own heads a shake, shake, shake,  
 And turn yourselves about.

*Cho.* — Here we dance looby loo, etc.

Then put your whole selves in,  
 Then put your whole selves out,  
 Then give your whole selves a shake, shake, shake,  
 And turn yourselves about.

*Cho.* — Here we dance looby loo, etc.

**DIRECTIONS.** — Children join hands in a circle singing and dancing, swaying from foot to foot with the rhythm of the music during chorus. During verses stand still and imitate action.

#### 4. THE MUFFIN MAN

Oh, do you know the muf-fin man, the  
 muf-fin man, the muf-fin man, Oh, do you know the  
 muf-fin man, That lives in Dru-ry Lane.

Oh, do you know the muffin man,  
 The muffin man, the muffin man;  
 Oh, do you know the muffin man  
 That lives in Drury Lane?

## 12 GRADED GAMES AND RHYTHMIC EXERCISES

Oh, yes, I know the muffin man,  
The muffin man, the muffin man.  
Oh, yes, I know the muffin man  
That lives in Drury Lane.

Four or five children are selected to take places in the four corners of the room, or whatever other spaces are allowed. As the first verse is sung, each walks or skips in time with the music to some child seated in the room, and, taking him by the hand, leads him to his space in the floor. The little groups of two then join both hands and dance around in a circle singing, "Two of us know the Muffin Man," etc.

After the first verse has been sung and the children chosen, the second verse, "Oh, yes, I know the Muffin Man," is sung while the two are marching from the seats to the space in the floor. The game continues, one child after another being chosen until all have joined some group or other. Finally, one large circle is formed around the room, and they dance, singing, "All of us know the Muffin Man," etc.

### 5. TEN LITTLE INDIANS

Materials: Indian costumes, bows and arrows, etc., add zest.

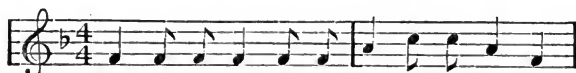
While the children are singing the following song, ten little ones, chosen to be Indians, come one by one, hopping Indian fashion, or stealing quietly along, from outside the room, and stand in a row. The class repeats the music, by humming or in other ways, and meantime the ten Indians imitate a war dance around the fire, pretend to shoot with their bows and arrows, listen with ears close to the ground for the approach of white men, or go through other characteristic motions. Finally, when the last verse is sung, the Indians disappear one by



TEN LITTLE INDIANS



one as they entered. The children will often suggest the action to be used.



1. One lit - tle, two lit - tle, three lit - tle In-dians,  
2. Ten lit - tle, nine lit - tle, eight lit - tle In-dians,



Four lit - tle, five lit - tle, six lit - tle In-dians,  
Seven lit - tle, six lit - tle, five lit - tle In-dians,



Seven lit - tle, eight lit - tle, nine lit - tle In-dians,  
Four lit - tle, three lit - tle, two lit - tle In-dians,



Ten lit - tle In - dian boys.  
One lit - tle In - dian boy.

6. SEE-SAW



See-saw, see-saw, Up and down we go, .



See-saw, see-saw, Swinging high and low. See -



saw, see - saw, Gai - ly now we play, See -



saw, see - saw, Hap - py all the day. .

See-saw, see-saw,  
Up and down we go,  
See-saw, see-saw,  
Swinging high and low.

## 14 GRADED GAMES AND RHYTHMIC EXERCISES

See-saw, see-saw,  
Gaily now we play  
See-saw, see-saw,  
Happy all the day.

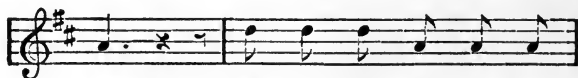
The row of players in the center of the room sit upon their desks and raise their arms at the side to represent the see-saw board. Children in the rows on either side stand, facing the see-saw children, and take hold of their extended hands with both of their own as if grasping see-saw boards. All sing the "See-Saw Song," and the children bend low and rise high as the boards go up and down. Groups of three files may play together.

### 7. BOAT SONG

All the children sit on their desks with feet in their chairs. Each pretends to grasp a pair of oars, and together they bend forward and back, pulling on their oars as if really rowing. The round "Row, row, row your boat, gently down the stream, Merrily, merrily, merrily, merrily, life is but a dream!"



Row, row, row your boat gent - ly down the



stream; Mer - ri - ly, mer - ri - ly,



mer-ri-ly, mer-ri-ly, life is but a dream.

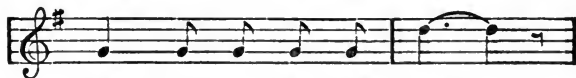
### 8. CHARLIE OVER THE WATER \*

The children sing as they dance about one who stands in the center of the ring:

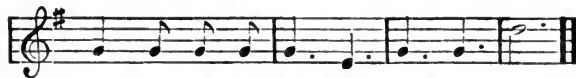
\* From Stoneroad's "Gymnastic Stories and Plays for Primary Schools." Copyrighted, 1898, by D. C. Heath & Co. Used by permission.



Char - lie o - ver the wa - ter,



Char - lie o - ver the sea,....



Char - lie catch a black-bird, can't catch me!

At the last word all stoop, and if the one in the center can catch any other before he stoops, the latter must be "Charlie," and stand in the center.

#### IV. GAMES FOR GENERAL ACTIVITY

##### 1. RUNNING

All the children run together, or only a few at a time. The line moves up and down the aisles and around the room, running lightly on the toes, knees lifted high at each step, and arms swinging freely at the sides.

- a. Run as if on soft grass.
- b. Run as if through fallen leaves.
- c. Still running in place without advancing.

##### 2. RUN AND JUMP OVER POINTER OR ROPE

Material: jumping standards or substitute.

Care should be taken that each child waits for his turn, and if possible the pointer should be placed between two chairs so that the teacher may receive the children as they jump and prevent them from falling.

##### 3. CAT AND RAT \*

The children join hands in a circle; one is chosen to

\* From "One Hundred and Fifty Gymnastic Games." Used by courtesy of the Boston Normal School of Gymnastics Alumni.

be "cat" and another "rat." All the players try to help the "rat" run away from the "cat," and the "cat" runs around the ring, breaks through it where he can, and tries in every way to catch the "rat." It adds zest to the game if there is more than one "rat," or "cat."

#### 4. CROSSING THE BROOK \*

The brook may be represented by chalk lines on the floor. Children of one row at a time run and jump in turn, trying to cross the brook. If any touch the floor between the lines their feet get wet and they cannot go home without drying them in the front of the room, while those who crossed successfully may go home to their seats. The width of the brook may be increased, and the child who can jump across the widest brook wins the game.

#### 5. JACK BE NIMBLE

Materials: Objects for candles.

Some upright object to represent a candle may be placed in the front of the room. One row runs in turn, jumping over the candle, and trying not to knock it down. A variation may be arranged in this way: a candle may be placed in front of every other row, then one row and the next to it may use a candle together. The second row faces the back of the room, and follows the first down its aisle; while the first row, after it has jumped over the candle-stick, runs up the aisle of the second row. So the game is continued up and down the two aisles, while all sing or repeat the nursery jingle, "Jack be nimble, Jack be quick, Jack jump over the candle-stick!"

\* From "One Hundred and Fifty Gymnastic Games." Used by courtesy of the Boston Normal School of Gymnastics Alumni.



### 6. VAULTING OVER SEATS

The children face either side of the room, place their hands on two desks, or a desk and chair, and vault over the chairs. They should try to land quietly on their toes with bent knees, and should take their hands very quickly from the desks when they have jumped through.

The whole class may turn and jump back again, always at the teacher's command, "Ready, Jump!" or this may be done: when those in the extreme left or right hand row have vaulted over their own chairs, they run in line around to the row on the other side of the room, and start again vaulting across the room, each row finishing and starting again in succession.

### 7. VAULTING OVER LOW BENCH

Children in turn place both hands on the bench and vault over, trying to land well on the other side.

### 8. RACE, TOUCHING THE WALL

All in the first row of seats stand facing the back of the room. At a signal from the teacher, the children run to the back, touch the wall and return to the front, where they sit in good position in the front seats, or in small chairs placed in front of the rows. The following rhyme is often used for starting the children:

One to make ready,  
Two to prepare,  
Good luck to the rider,  
And away goes the mare.

### 9. FOLLOW THE LEADER

This game differs slightly from the one by the same name under "Games of Imitation." The teacher preferably, but occasionally a competent child, leads the class in a line around the room, up and down the aisles, over

## 18 GRADED GAMES AND RHYTHMIC EXERCISES

the seats, walking, running, skipping, lifting knees high, flying, waving flags, and many other activities, changing quickly from one to another, in order to make each child keen in observation, and quick in response.

### 10. FEATHER FLY \*

Material: Feather or down.

A feather is kept in the air by the children's blowing it. They may stand in a circle or in two lines, or remain at their seats, and the child who is blowing when the feather falls to the ground is out of the game.

### 11. SNOW MAN

One child who is chosen to be the snow man sits on the floor in the center of the circle. The others pretend to roll balls of snow around the circle, each ball getting larger and larger as they go. At last, one is rolled to the center, and the snow man stands on his knees; next he stands on his feet; then his head is made, and finally, his arms. The children in the circle make snow balls and throw them all together at the snow man, knocking off his arms, head, etc., and at last the snow man himself falls.

### 12. HOT BALL

Material: Small or large ball.

The children sit in a circle on the floor. One of them holds under his hands a small ball which he pretends to be heating, while the rest of the children clap their hands in rhythm. When the ball is hot the child who has been heating it hits it with the back of his hand, sending it across the circle. The one nearest to where it goes, hits it with the back of his hand, and so on back and forth

\* From Stonerod's "Gymnastic Stories and Plays for Primary Schools." Copyrighted, 1898, by D. C. Heath & Co. Used by permission.



CAT AND RAT



across the circle the ball is sent. The children should keep their places and touch the ball only when it rolls to them. If the ball stops in the center of the ring, it has become cold, and has to be heated again. After a time two balls may be used, a large one and a small one. Judgment and control are taught by this game.

### 13. MR. SLAP JACK \*

A circle is formed as if for "Drop the Handkerchief." One child runs around the outside and taps another gently on the shoulder, then continues running in the same direction. The child whom he has touched immediately turns, runs in the opposite direction, and tries to reach his own place before the first child can. They pass each other on the right when they meet, and the one who fails to reach the vacant place becomes the next "Mr. Slap Jack." Quick and accurate response to stimulus are required in this game.

### 14. FOX AND RABBIT

Materials: Two bean bags.

A white bean bag may be used for the "rabbit," and a red one for the "fox." One child in the circle is given the "rabbit," which he sends around the circle by passing it to the one next him, and so on. A moment later the "fox" is started, giving chase to the "rabbit." The latter must reach the child's hands from which it started, before the "fox" overtakes it. The players sometimes forget that a "fox" is coming after the "rabbit" and do not help it along. Attention and co-operation are called into play.

### 15. HANDS UP

Players are formed in a circle, each holding up his

\* From "One Hundred and Fifty Gymnastic Games." Used by courtesy of the Boston Normal School of Gymnastics Alumni.

hands. A child in the center tries to touch one of the pairs of hands before their owner can drop them. When dropped they are quickly raised again for the play to continue, and the child whose hands are touched changes places with the one in the center. Judgment and control are taught.

#### 16. PRINCE TIPTOE

The children stand silently in line while the leader whispers:

“Hark! here comes the Prince Tiptoe.”

“Where?” whisper all the players.

“Here,” answers the first one, and he leaves the line to appoint two “guards,” then walks away on tip-toe. The whole line, excepting the “guards,” follow in single file also on tip-toe, and the leader gradually increases his speed until all are running, always on tip-toe. If any player is discovered by the “guard” touching the ground with his whole foot, he is “sent to prison,” which may be a chosen corner of the room or playground, and the last one left on tip-toe becomes the new “Prince” when the game begins again.

## GRADE II

“Play holds the sources of all that is good. By means of play the child expands in joy as the flower expands when it proceeds from the bud; for joy is the soul of all the actions of that age.” — FROEBEL.

### I. GAMES OF IMITATION

#### 1. FOLLOW THE LEADER

One player is chosen to be leader, and at the head of a line of others leads them around the room, in and out among the desks, over obstacles, running, hopping, clapping hands, and doing various evolutions. Any player who fails to follow the leader must drop out of the game.

#### 2. ADAM DID HAVE SEVEN SONS

The players stand in a circle, or in the aisles of the class-room, and sing the following verse to the tune of “Yankee Doodle.” Before the song is begun, the teacher selects some child to show the rest what was done by Adam’s sons, and when the verse is repeated all imitate the activity together.

Adam did have seven sons,  
Yes, seven sons, Hurrah!  
They never ate, they never drank,  
But always did this way.

#### 3. HERE WE GO ROUND THE MULBERRY BUSH

The children march around in a circle, and as they sing they suit the actions to the words. The first verse may be used as a chorus between the singing of the others,

## 22 GRADED GAMES AND RHYTHMIC EXERCISES

while the children join hands and dance around. (For music see Grade I, Games of Imitation, No. 3.)

Here we go round the mulberry bush,  
The mulberry bush, the mulberry bush;  
Here we go round the mulberry bush,  
So early in the morning.

This is the way we wash our clothes, etc.  
So early on Monday morning.

This is the way we iron our clothes, etc.  
So early on Tuesday morning.

This is the way we scrub the floor, etc.  
So early on Wednesday morning.

This is the way we mend our clothes, etc.  
So early on Thursday morning.

This is the way we sweep the floor, etc.  
So early on Friday morning.

This is the way we stir our bread, etc.  
So early on Saturday morning.

This is the way we go to church, etc.  
So early on Sunday morning.

### 4. GRAND MUFTI \*

The class is arranged as if for gymnastics, while the teacher stands in front and goes through certain movements as she chooses, at the same time saying either "Thus says the Grand Mufti," or "So says the Grand Mufti." When "thus" is heard the children take the movement; but when "so" is used by the teacher they

\* From "For Grace and Pleasure," by Martha McC. Barnes. By courtesy of the Milton Bradley Company.





RABBIT RACE



do nothing. All children who do not act at the proper time, or remain still at the proper time, must resume their seats, and the one who remains standing the greatest length of time wins the game.

## II. GAMES OF SENSE-PERCEPTION

1. HAVE YOU SEEN MY SHEEP?\* (Sight, hearing, and reaction)

If there is room the children may be arranged in a circle; if not they may be seated in regular order. One child walks around the room, touches some one on the shoulder, and asks, "Have you seen my sheep?" The other replies, "How was he dressed?" The first player then describes the dress of some third child, who, as soon as he recognizes his own description, runs around the room or circle and tries to regain his place before the first player can tag him. If he is tagged he becomes the "shepherd."

2. HUCKLE BUCKLE BEAN STALK \* (Sight and control)

Material: A thimble.

A thimble is used in this game as in "Hide the Thimble," and is hid by one player where it can be seen without having to move anything, while the rest cover their eyes or leave the room. If a child spies the thimble he lets no one know it, but moves to the other side of the room as though still looking, and finally takes his seat saying, "Huckle Buckle Bean Stalk." The hunt continues until every one is seated.

\* From "One Hundred and Fifty Gymnastic Games." Used by courtesy of the Boston Normal School of Gymnastics Alumni.

## 3. EXCHANGE \* (Hearing)

The children are seated in a circle on the floor. One who is blinded stands in the center and calls the names of two players who must change places with each other. The player in the center tries to catch either of the two as they move about the circle, and if he succeeds the one whom he catches becomes the blind player in his place.

## 4. JACOB AND RACHEL (Hearing)

Material: Paper bag for blinding.

One of the girls, who answers to the name of "Rachael," is blinded and stands in the center of a circle formed by the other children. She turns around three times, then walks forward and touches one of the boys, who enters the circle. The girl then calls out "Jacob"; the boy answers, "Rachael," and guided by the sound of his voice she tries to catch him. If she succeeds she must identify him, and the boy then takes her place in the center. If she fails, she must begin again, touching another boy, etc.

## III. TRADITIONAL GAMES AND SONG-PLAYS

## 1. LONDON BRIDGE

If played on the playground or in a hall where there is plenty of room, it is preferable to have two children forming the bridge with raised hands, while all the rest march around under the arch and await their turn to be caught. As the last words of the verse are sung, the children who form the arch let their arms fall, enclosing the one who happens to be passing under. He is then given a choice between two articles, such as "gold" and

\* From "One Hundred and Fifty Gymnastic Games." Used by courtesy of the Boston Normal School of Gymnastics Alumni.

“diamonds,” which are represented by the two pillars of the bridge, and according to his choice he steps behind one or the other of the children and encircles him with his arms, to await the end of the game. When all the children have been caught a tug-of-war ensues between the two lines of children, and the side wins which succeeds in pulling hard enough to force the other leader to cross a given line back of where the “bridge” was stationed.

The tune is an old and familiar one; the verses are as follows:

London Bridge is falling down, falling down, falling down,  
London Bridge is falling down, my fair lady.

Build it up with iron bars, etc.

Iron bars will bend and break, etc.

Build it up with golden stones, etc.

Golden stones 'll be stolen away, etc.

## 2. FLOWER GAME

Two children make an arch with their hands as in “London Bridge,” under which all the rest pass, singing to the tune of the “Muffin Man”\* the following verse:

We're looking for a buttercup,  
A buttercup, a buttercup,  
We're looking for a buttercup,  
And find one here.

At the word “here” in the song, the two players lower their hands and catch the one who is passing by. He is given a choice between two flowers represented by the two children, and then takes the place of the one whom he happens to choose.

\*See p. 11, First Grade Games.

## 3. GOING TO JERUSALEM

Materials: Chairs for number of players.

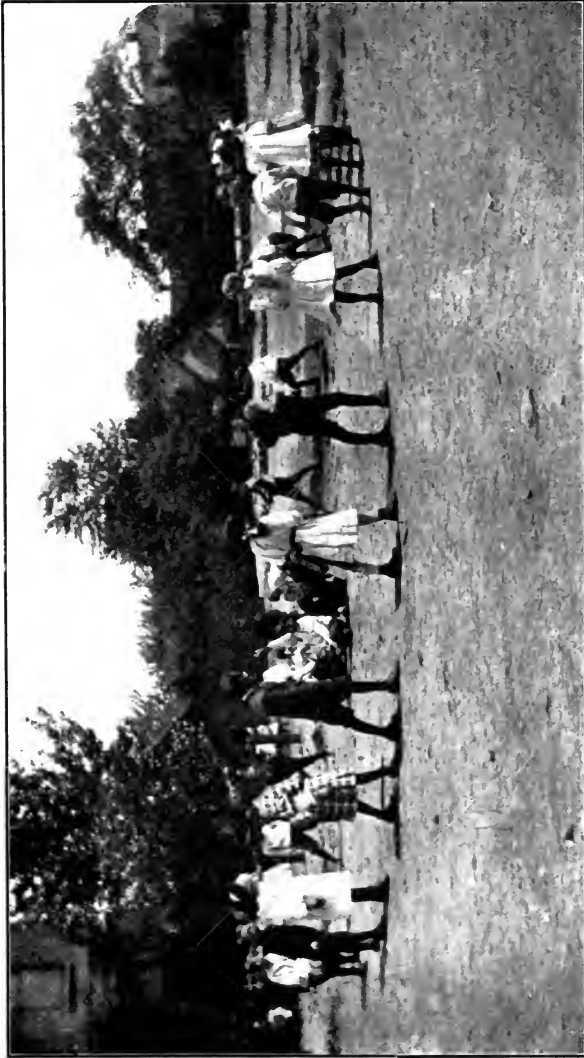
a. The children march around a row of chairs, every other one of which is facing one way, and the alternate ones the other way. The teacher may clap her hands in rhythm as the children march, and whenever she stops they must seat themselves in the nearest chair possible. In the meantime one chair has been removed, so that one player is left without a seat when all try to reach one. The game continues until but one child is left. Taking hold of the chairs is not permissible.

b. The class may be seated regularly, and the alternate rows play at the same time. At the beginning, a child from a row that is not to play stands at the back of the room ready to march with the row next him that is playing, so that in every group there is one more player than there is number of seats. The child left out of a given row occupies one of those seats when the marching continues, and in this way the number of available seats is always one less than the number of players.

## 4. DROP THE HANDKERCHIEF

Material: Handkerchief or paper napkin.

In a large hall or playground this is played with the children arranged in a circle, and the song, "Itisket, Itasket," may or may not be used. In the schoolroom the children may be seated as usual while one child runs about with the handkerchief and drops it at the desk of the child whom he chooses. The favored one immediately gives chase and tries to catch the runner before he returns to his seat. If he is successful he may drop the handkerchief again, otherwise the runner may drop it. The rule that boys must drop the handkerchief to girls, and girls to boys, and always to players who have



STONE





not received it before, makes for generosity of spirit in the game.

### 5. LADS AND LASSIES

Six or seven little girls (a number corresponding to the number of aisles in the room) take places at the front of the room near the wall, facing the class. The same number of boys stands at the back of the room facing them, and as the first verse of the song is sung the boys and girls advance toward each other, meeting half-way down the aisle. They bow, then join right hands, and with a sliding motion they dance up and down the aisles singing "Tra-la-la," etc. During the second verse they move slowly back to their places, waving their hands as they sing.

\* Lads of this street, Lassies that street, went to walk one day.

When they met, they bowed politely, and then danced so gay.

*Cho.* — Tra-la-la-la, Tra-la-la-la-, Tra-la-la-la-la,

Tra-la-la-la, Tra-la-la-la-la, O what fun to play!

Lads of this street, Lassies that street, tired of their play,

Waved good-by, and ran home blithely, to come another day.

*Cho.* — Tra-la-la, etc.

## IV. GAMES FOR GENERAL ACTIVITY (Including bean-bag, ball, and running games)

### 1. BEAN-BAG RELAY RACE — PLACING BAGS

Materials: Three or more bags for each row.

Circles are drawn on the floor in the front and at the back of the class-room, opposite the aisles. Three bags are placed in the circles at the back of the room. At a signal from the teacher the children in the front seats run to the back, take the bags, one at a time, and carry

\* Tune: "Coming Thro' the Rye."

them to the circles opposite in the front of the room, then return to their seats. The children in the second seats carry the bags from the front to the back of the room, and so on. The very slight element of competition should be for lightness of running and accuracy in placing the bags rather than for speed.

## 2. LOST BAG RELAY RACE

Materials: Three bean-bags for each row.

Three or four bean-bags are placed on crosses marked at intervals of four feet in the aisles of the room. As in the preceding game the children in the front seats race first, picking up all the lost bags, one at a time, and placing them in a chair or in the lap of a child in the front of the room, — a child or chair for each row.

## 3. RELAY FLAG RACE

Materials: One flag for each row.

Six or more children, according to the number of rows in the room, are selected to stand facing the class in the front of the room, each opposite his aisle and holding a flag. The same number of children is stationed at the back of the room, facing the players with the flags, one just opposite each. The children in the seats are arranged so that there is an even number in each row. At a given signal those in the first seats run to the front of the room, take the flags from the children holding them, carry them to the players at the back of the room, and then return quickly to their seats where a good position is immediately taken. When this is done the next children run to the back, carry the flags to the front, and return to places, and so on until all have run. The row that finishes first wins the game.

#### 4. HOPPING RACE

The children race by rows from the front to the back of the room, touch the wall, then return to their seats, hopping on one foot all the way. The teacher should say on which foot the hopping is to be done.

#### 5. CAT AND RAT

The children join hands in a circle to form the house; one player who can run well is chosen to be the "cat," while three or four others are the "rats." The "cat" tries to catch the "rats" as they run about the house; as soon as one is caught he joins the circle, and the "rat" last to be caught becomes the "cat" in the next game. The players forming the circle try to help the "rats," and hinder the "cat," by raising and lowering their arms, in order to let the former by and to prevent the latter from passing.

#### 6. CAT AND MICE \*

All the players in their seats represent "mice," and one of their number is chosen to be the "cat." The "cat" hides behind a chair or some other object in the corner of the room, and pretends to be asleep, while four or five little "mice" chosen by the teacher tip-toe very softly toward the "cat's" corner, and begin gnawing wood — making a scratching sound with their fingers. The nibbling of the "mice" awakens the "cat," who runs after them and tries to catch them before they can return to their places. Those whom the "cat" catches are put in a corner and are given another trial to reach their seats at the end of the game.

\* From "One Hundred and Fifty Gymnastic Games." Used by courtesy of the Boston Normal School of Gymnastics Alumni.

## 30 GRADED GAMES AND RHYTHMIC EXERCISES

### 7. RABBIT RACE (For playground)

The boys race together, and the girls together, a given distance, leaping on hands and feet as rabbits would in covering the ground quickly. If a player rises to an erect position and runs, he is out of the race; also it is unfair if the two hands are not moved together, and the two feet together.

### 8. VAULTING GAME

A low bench is often available, or, if not, a board may be placed across two chairs and held firmly at either end. The children in turn run and vault over the bench, the first time vaulting to the right and the next time to the left, always trying to land on the toes with knees bent and spread apart.

### 9. LAME FOX AND CHICKENS \*

One child is chosen to be the "fox," and has a den at one end of the room or yard; all the rest are "chickens" in a coop at the opposite end of the yard. At a signal from the teacher all the "chickens" run out, try to touch the "fox's" den and return home before being caught by the "fox." The latter must hop on one foot all the time, and if any of the "chickens" see him with both feet on the ground they may drive him back to his den with their handkerchiefs. All the "chickens" that are caught become "lame foxes" and go with the "fox" to his den, then help catch the "chickens" when next they run out.

### 10. STONE \* (For hall or playground)

The children form a circle and if possible a line is drawn under their feet. One player represents a "stone,"

\* From "One Hundred and Fifty Gymnastic Games." Used by courtesy of the Boston Normal School of Gymnastics Alumni.

and lies in the center of the circle. All the children march around clapping their hands in rhythm, when the "stone" suddenly rises and chases the others to the end of the hall or yard, where a goal of safety is marked off. If any children are caught they become "stones" and lie in the center, giving chase to those who are marching around only at the signal of the first "stone."

### 11. GARDEN SCAMP

One player is selected for "gardener," another for "scamp," while the rest form a circle with hands joined. Inside the circle is the "scamp," outside is the "gardener," and the two carry on the following conversation:

*Gardener.* — What are you doing in my garden?

*Scamp.* — Eating berries.

*Gardener.* — Who let you in?

*Scamp.* — No one.

Thereupon the "gardener" gives chase to the "scamp," following exactly where he goes, while those forming the ring raise and lower their hands to allow them both to pass. If the "scamp" is caught he becomes "gardener" and chooses a new "scamp." Two new players should be chosen to run if the chase continues too long.

### 12. MR. SLAP JACK

The children form in a circle as if for "Drop the Handkerchief." A child runs around the outside, taps another gently on the shoulder, and continues running around the circle. The second child turns as soon as he is touched, runs in the opposite direction around the circle, meets the first child and passes him, then tries to regain his own place in the circle before the first player can. If desired, when the two children meet in their run, they may shake hands three times, bow twice, join hands and

turn around once, or perform some other activity before racing for the vacant place.

### 13. BEAN-BAG TOSSING AND THROWING

Materials: Bean-bags and hoops or waste baskets.

*a.* Through hoops. A hoop may be held by two children in the front of the room, or one may be used for each aisle. At a given distance from the hoops a line is drawn, and standing on this line the children throw in turn, each using three bags. If one goes through the hoop it counts five; at the end of the contest the row which has the highest score wins.

*b.* Into the waste basket.

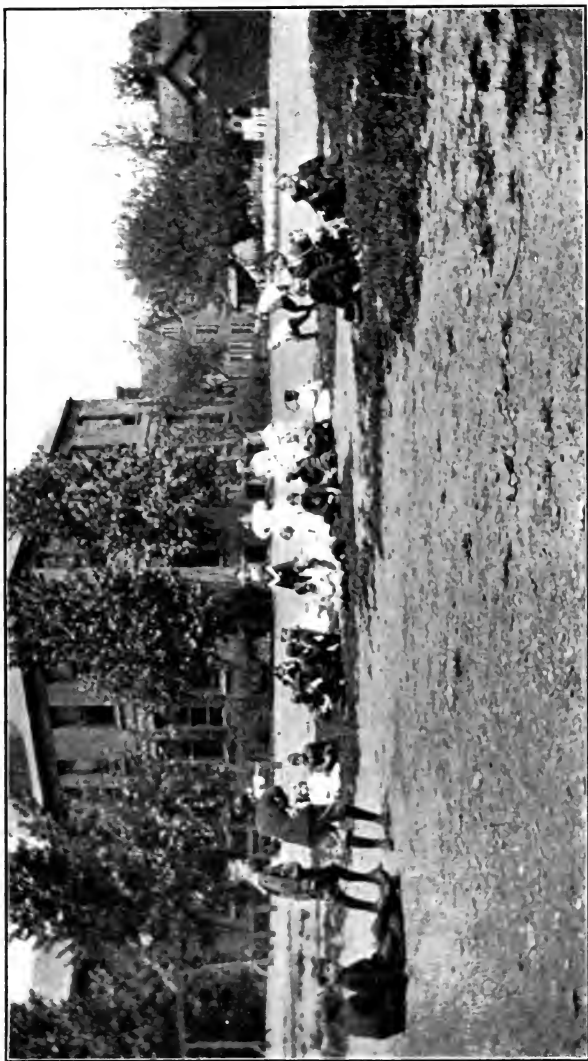
*c.* Into chalk circles drawn upon the floor.

### 14. CIRCLE BALL

The class is arranged in a circle. A bean-bag or a large ball is given to a child who immediately tosses it on to his neighbor, and so on around the circle as quickly as possible. The children who drop the bag when a good toss has been made to them must drop out of the game. After a time the number of bags kept in motion may be increased, and often other objects may be substituted for the ball or bean-bag. Some one counts aloud, and the children try to have the bag go all the way around in a small number of counts.

### 15. LONDON LOO

The wall at the end of the room or yard is the goal. All the players race to it, and the last one to touch it becomes "it." He stands at the goal while the others stand at the opposite end of the field. The one who is "it" calls "London!" The others reply "Loo!" and immediately run and try to touch the goal without being



BIRDS





tagged. The one who is "it" tags as many as possible; when he has tagged a certain number, — such as, ten, — these all join hands in a line, and stand at the goal and call "London!" The remaining players at the other end of the field answer "Loo"! and run as before. Only the end players of the chain can tag the runners, and if the chain is broken, the two players who let it break must drop out of the game.

*Variation:* All who are tagged join hands in a circle and stand in the center of the field between the two goals. They call "London!" The others reply "Loo!" and run. Whereupon the children in the center let go each other's hands and try to tag as many as they can. The last child caught is "it" for the new game.

#### 16. FISHERMAN

One child is "fisherman," and has a goal at the center of the field. At one end is a goal for the "fish," who are supposed, at a given signal, to swim from their goal to the opposite end of the yard, while the "fisherman" runs out and tags as many as he can as they swim by. The "fish" make the swimming movement as they run. All caught turn into "fishermen" and help catch the rest, who run again at a signal. The game is continued until all are caught.

#### 17. TICKY, TICKY, TOUCHWOOD (Wood Tag)

One player is chosen to be "it." He chases the others and tries to tag them when they are not standing on a piece of wood, or are not touching wood with their hands. If he succeeds the one who is tagged becomes "it."

## GRADE III

“The boy of promise plays.” — SPENCER.

### I. GAMES OF IMITATION

#### 1. FOLLOW THE LEADER

A resourceful leader is chosen by the teacher, and he may have for his followers possibly every other row of children. After a time the alternate rows are allowed to play under a new leader; certain children chosen from those in their seats may act as judges, and as soon as a player fails to follow his leader exactly he must resume his seat. Always within the bounds of order the leader pursues a course much as he chooses — walking on tip-toe, walking backward, running, skipping, vaulting over a certain seat, jumping to reach a book held by a child standing in his seat, marching with a book balanced on the head, etc.

#### 2. I SAY STOOP!\*

The class is arranged in the aisles of the room as if for gymnastic exercise, while the teacher or a chosen leader stands in front, facing the class. Whenever the leader says, “I say stoop,” both he and the children stoop, rising again immediately. When the command, “I say stand,” is given, the leader stoops as before, but the children remain standing, and those who are caught by the order are out of the game, or must pay a forfeit. The player who remains standing the longest is the winner of the game.

\* From “One Hundred and Fifty Gymnastic Games.” Used by courtesy of the Boston Normal School of Gymnastics Alumni.

### 3. STATUES

All of the children sit at their desks, except one who is selected by the teacher to be the artist who makes the statues. This child passes quickly from one child to another, telling them all how to pose. When she has assigned some pose to each child, or, if there are many, to those in every other row, she gives a signal and all assume their positions at the same time. The teacher or the other half of the class must try to guess what the different poses are, and the child who has taken his position most truly is the artist in the next game. The following are poses easily assumed by the children: a boy playing marbles, a dancer, a child playing the piano, a bugler, a boy making a snow-ball, a woman sweeping, a girl rocking her doll to sleep, a scissors-grinder, a barber, a blind boy, a newsboy, etc.

## II. GAMES OF SENSE-PERCEPTION

### 1. THE BELLED CAT \* (Hearing and touch)

Materials: Bell on a string, and blindfold.

A bell is hung around the neck of one player who is called the "cat." The other players join hands in a circle, and one of their number, who is blindfolded, chases the "cat" around the inside of the circle, following him by the sound of the bell, and trying to catch him. If he succeeds, he must first guess who it is that he has caught, and then he becomes the "cat." If he cannot guess by feeling of the clothing, he must try to catch another "cat."

\* From "One Hundred and Fifty Gymnastic Games." Used by courtesy of the Boston Normal School of Gymnastics Alumni.

## 2. HUNT THE KEY \* (Sight)

Material: Key or ring on a string.

The players stand in a circle and each one holds in his hands the portion of a long piece of twine that is nearest him, allowing it to slip easily between his thumb and fingers. The twine should be just long enough to extend around the inside of the circle, and the ends of it should be tied together. On the twine is hung a key which is passed from one player to another very quickly, and one person in the center of the circle is to try to find the key. If he succeeds he changes places with the player who allowed it to be discovered. The hunt is made more difficult if all the hands are kept moving back and forth along the string, covering the key as they move.

## 3. BUTTON, BUTTON

Material: A button.

The players stand in a line or sit side by side, with their two hands held tightly together. One child is given a button which he holds between his hands. He then goes to each one in turn, slipping his hands between the palms of the other children, and as he goes he drops the button into some child's hands, but continues passing around as long as he chooses, so that the rest will not know who has it.

Finally, he stands in the center of the circle and says, "Button, button, who has the button?" All the children try to guess who has it, and the one who calls out the right name is the next to pass around with the button.

\* From "Games for Everybody." Copyright, 1905, by Dodge Publishing Company.

## 4. HUNT THE SLIPPER

Material: Shoe or rubber.

All the children except one sit on the floor in a circle, with their knees raised. The one left out brings a slipper or rubber, and handing it to one child says:

Cobbler, cobbler, mend my shoe,  
Have it done by half-past two.

He walks to the other side of the room, waits a moment, then returns and asks if the shoe is done. In the meantime the shoe is being passed from one to another under their knees. The child who is asked if the slipper is done, says, "I don't know, ask my next-door neighbor." Receiving always the same answer until the right cobbler is found, the first player continues his search around the ring. If the time is short the shoe may be tossed across the circle, so that it will be more easy to follow it.

## 5. SPOOL GARDEN \*

Materials: 25 or more spools.

As many spools as possible are gathered together, the children bringing them from home, and each spool is marked with the name of some flower, such as pansy, violet, daisy, rose, etc. The spools are placed in a row, then one child who is the gardener gathers up all the spools and hides them in all the corners and out-of-the-way places of the room, only one spool being in each hiding-place. The children have left the room while the spools are being hidden, and when all are placed they are called back to hunt for the flowers. When the hunt is over the one having the most complete set of flowers is the winner. Cards might be used instead of spools, but the latter are obviously more durable.

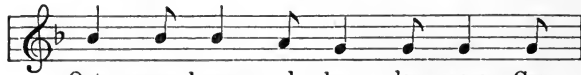
\* From "Games for Everybody." Copyright, 1905, by Dodge Publishing Company.

III. TRADITIONAL GAMES AND SONG-PLAYS

1. "OATS, PEAS, BEANS, AND BARLEY GROW"



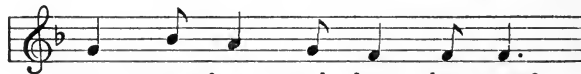
Oats, pease, beans and bar - ley grow,



Oats, pease, beans and bar - ley grow, Can



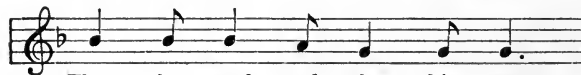
you or I or an - y - one know How



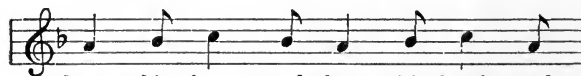
oats, pease, beans and bar - ley grow?



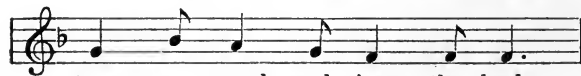
Thus the farm - er sows his seed,



Thus he stands and takes his ease,



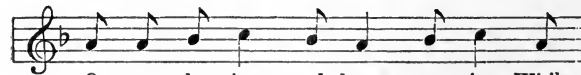
Stamps his foot and claps his hands and



turns a - round and views the land.



{ Wait-ing for a part-ner, Wait-ing for a part-ner,  
{ Tra la la la la la, Tra la la la la la,



O - pen the ring and choose one in. While  
Tra la la la la la la la



we all gai - ly dance and sing.  
Tra la la la la la la.



DODGE BALL





One child is chosen to be the farmer, who stands in the center of a circle formed by the others, while they dance around him singing the words of the song, and performing the motions indicated. At the proper time the farmer chooses a partner, and the rest move in a circle about the two. The one chosen becomes the farmer in the next game, and the first farmer returns to his place in the circle.

## 2. ROUND AND ROUND THE VILLAGE

a. *In the schoolroom.* One child who is the "traveler" runs lightly on tip-toe around the room, up and down the aisles, and touches four or five children who immediately follow her. The rest of the class remain in their seats and sing the verses of the song. During the second verse, "In and out the window," the children remaining, stand in their seats and join hands with the children across the aisle, if there be any, in order to form the arches of the windows. At the singing of the third verse, "Stand and face your partner," the travelers face one of their own party; and at the fourth verse, "Follow me to London," all return to their seats, and a new group is chosen to begin the game.

b. *Out of doors.* The children are arranged in a circle, and form arches by holding up their joined hands. One child followed by three or four others circles about outside the rest.

Go round and round the vil - lage, Go  
 round and round the vil-lage, Go round and round the  
 vil - lage, As we are all so gay.

Players raise hands while the "travelers" wind in and out of the circle, all singing:

Go in and out the window,  
As we are all so gay.

Each "traveler" faces some other child —

Now stand and face your partner  
As we are all so gay.

At last verse, skip around the circle with new partners.

Now follow me to London,  
As we are all so gay.

### 3. THE JOLLY MILLER \*

Jol - ly is the mil - ler who lives by the mill, The  
wheel goes round with a right good will; One  
hand in the hop - per, and the oth - er in the sack, The  
right steps for - ward, and the left steps back.

The children in double file march around in a circle, the arm of each player in the outer ring being linked with that of a player in the inner ring, and as they march they sing the words of the song. As it ends, each player in the outer ring lets go the arm of his partner and tries to grasp the arm of the one who stood in front of his partner.

\* From "Eighty Good Times Out of Doors." Copyright by Fleming H. Revell Company.

One player stands in the center of the circle, and when the others are changing partners he tries to secure a partner for himself by grasping the arm of one in the inner ring while it is free. If he succeeds, the player in the outer ring who is thus left without a partner must take his place in the center.

#### IV. GAMES FOR GENERAL ACTIVITY

##### 1. DERBY JIG \*

A line is drawn across the front of the room, and crosses are placed near the blackboard, opposite each aisle. The children in the front row of seats take places at the back of the room opposite each aisle. At the command "stoop," the children obey, with hands clasped under knees. At the signal "go," they hop down the aisles to the goal, then back to their seats. The child in good position first wins. The other rows (across room) race in turn.

##### 2. BIRDS \*

Two corners of the room are marked off, one for a "cage," the other for a "nest." One player is the "mother-bird," and stands in the "nest"; two others are "bird-catchers," and stand half-way between the "nest" and the "cage." The rest sit at their desks, and in groups of four or five are named after various birds. The teacher calls the names of these, first one, then later, another. The players who have received the name called run to the back of the room, and when they have all reached the back, the "bird-catchers" give them chase up and down the aisles to the "nest." The "birds"

\* From "One Hundred and Fifty Gymnastic Games." Used by courtesy of the Boston Normal School of Gymnastics Alumni.

caught before crossing the line of the "nest" are put in the "cage." After the first flight, a second name of birds is called and the game proceeds as before. At the end, the "birds" in "cage" are counted and those in the "nest" also. If the "mother-bird" has a larger number she wins. The object is to defeat the "bird-catchers."

### 3. MERRY-GO-ROUND \*

Materials: Chairs for number of players.

Small chairs are placed close together to form a circle. The players seat themselves facing inward, all except one, who stands in center and tries to secure a seat that has been left vacant. All keep moving to the right from one stool to the next, so that this is difficult. When the one in the center succeeds in seating himself, the player on his left goes into the center. Each one is responsible for the seat on his right, and a person cannot occupy two chairs at once. Vary by having the circle move to left in changing seats, then each will be responsible for the seat on his left. In a hall or corridor this can be played by marking crosses on the floor, — when players must stand on the crosses instead of being seated in chairs. It is more satisfactory to have boys play together and girls together, except when using the crosses.

### 4. THE MILLER IS WITHOUT (Hall or Playground)

Two goals are fixed at opposite ends of the playground. In one are the players, in the other the "miller." A "watchman" stands in front of the players. The "miller" calls out: "Hello! Hello!"

*Watchman:* "Who is there?"

\* From "One Hundred and Fifty Gymnastic Games." Used by courtesy of the Boston Normal School of Gymnastics Alumni.

*Miller:* "The miller."

*Watchman:* "What do you want?"

*Miller:* "A sackful of children."

*Watchman:* "Then catch them."

The players then hurry to the opposite goal. If one is caught, he becomes the "miller," the "miller" becomes the "watchman," and the previous "watchman" joins the other players.

#### 5. TOKEN TAG

Material: Object for token.

The players are seated at their desks. One child runs about the room, up and down the aisles carrying an eraser, book or other object. He places the object on any desk he chooses, and is immediately chased by that child, who carries the token with him, and follows exactly the course of the runner. If the runner is caught the pursuer becomes the next runner; if not caught, he may run again, unless it is desirable to choose a new player, so that all may have a turn.

#### 6. "NO. 14" RELAY RACE

Materials: Two bean-bags.

The players are divided into two sides with a captain for each. One side stands side by side in the outside aisle, with the captain on a cross or line at the back of the room. The other side is arranged in the same manner on the opposite side of the room. The captains each have a bean-bag or ball, and at a signal they run toward each other at the back of the room; turning at a given aisle (possibly the third), down which they run to the front of the room, where they turn again and run to the end of their own lines. Here they pass the bean-bag to the end players, each on his own side, who pass them to the next

ones and so on to the heads of the lines. The second players then receive them and run as the first players did. At the end of the game each player should have run once, during which time the line moves on toward the head, and the captains should be in their original places with the bean-bags in their hands. Simple team work is called for in this game.

#### 7. SITTING TAG \*

The players are seated in rows, and every group of two adjacent rows plays an independent game. In each group one player is chosen to be "it," and stands between the rows. At a signal all rise quickly, and the one who is "it" tries to tag them before they can sit. Those tagged must remain seated until all have been tagged, or until the time limit has expired. The others, after seating themselves to avoid being tagged, rise at the signal, which is repeated. Those not tagged at the end of the time are the winners.

#### 8. DODGE BALL (Hall or playground)

Material: Basket ball.

Half the players form a circle, while the other half stand inside. A large ball, basket ball, volley ball, or common rubber ball, is rolled into the circle by some player in the ring, and those inside must jump over it and not let it touch them. If it does touch some one, that player must join the outside circle. The ball can be rolled into the circle only when the player rolling it is in his proper place. Vary by having different groups stand in the center, in turn, and see which group can dodge the ball the longest time.

\* From "One Hundred and Fifty Gymnastic Games." Used by courtesy of the Boston Normal School of Gymnastics Alumni.



BEAN BAG BACKWARD





### 9. CHASE THE RABBIT

All the children kneel on the floor or ground in a ring with hands on each other's shoulders. One is chosen to be the "rabbit," and runs around the outside of the ring and touches one of the players, who rises, and immediately begins chasing him to his "hole." The moment the player is touched he must run to the left, while the "rabbit" continues running to the right, and he must tag the "rabbit" when they pass each other, then try to return to his own place before the "rabbit" does. If he fails he becomes the "rabbit," and the game goes on as before.

### 10. LOOK OUT FOR THE BEAR \*

Any number of children can play this game. One is chosen to be the "bear," and he hides in some part of the room or playground, while the rest with their backs turned are standing at their goal. As soon as the children have counted 50 or 100 aloud, they all scatter to look for the "bear." The child who finds him first calls out, "Look out for the bear," and all the children run to their goal.

If the "bear" catches any while they are running for their goal, they become "bears." All the "bears" then hide together and the game continues until all the children are "bears."

### 11. HOOP RACE

Materials: Four or five hoops with sticks.

If played indoors, in limited space, the children, one at a time, roll a hoop around the room, and the one who succeeds in doing it three times without having it turn over or stop wins the game.

\* From "Games for Everybody." Copyright, 1905, by Dodge Publishing Company.

If played out of doors where there is plenty of room, four children may race at a time, rolling their hoops a given distance and back to the starting-place. At the end of the heats of four the winners may race again. Interest is added if score is kept for each heat of the race on the scale of 7, 5, 3, and 1, for the four runners. The children who have the highest scores at the end of the game are the winners.

### 12. THE BUGABOO

One player, the "Bugaboo," stands in one goal, while the rest stand in a goal at the opposite side of the yard. (If played in the schoolroom, four or five children only may be chosen to play at once; then another group, and so on.) When all are ready, the "Bugaboo" calls:

Hoo! hoo! hoo! Here comes the Bugaboo,  
He'll catch some one, and it may be you!

and thereupon runs out from his goal and tries to catch the others, who must try to cross to his goal if they can. Those who are caught must help the "Bugaboo."

### 13. HAWK AND HEN

Children, ten or twelve in number, stand one behind another with their hands on the shoulders of the player in front, and represent "hens." Another player, the "hawk," tries to catch the last "hen" in the line, and the first "hen" must try to prevent him from doing this by getting in front of him, and guarding with arms raised for wings while the rest try to keep out of the way of the "hawk." As soon as a "hen" is caught she is out of the game. The second and third in the line may become the "hawk" and "hen" in the next game, while the two latter go to the end of the line.

## 14. TAG BALL

Material: Soft ball.

The children stand in a circle facing the center. A ball is passed quickly from one to another around the circle, while one child running around on the outside tries to touch the one who has the ball. If he succeeds the two change places.

## 15. TOM, TOM, THE PIPER'S SON

The players are divided into two equal groups, each member of which is given a number; those of one group corresponding to those of the other.

The "marketmen" each have a knotted handkerchief for a beetle, and are stationed together at one side of the ground. The boys with "Tom" are in a goal at the opposite end, and at about a quarter or a third of the distance between them and the "marketmen" is placed an object such as a dumb-bell, a handkerchief, or a book.

Number "1" of each party takes his stand at the starting-line of each group, and at the signal, "Tom" tries to secure the object and return with it to his home without being hit by the "marketman," who tries to overtake him and strike him with the beetle before he can return. If the "boy" is struck he becomes the "marketman's" prisoner; if not, the "marketman" who chased him is taken to the "boy's" home. The side having the most players when all have run is victorious.

This can be played in the schoolroom easily, running in front, or around the room; all but the two runners remain in their seats until their number is called.

The teacher or class together say the nursery jingle, and on the word "run" the two players start.

## V. MISCELLANEOUS GAMES OF EDUCATIONAL VALUE

## 1. WEATHER-COCK \*

The four points of the compass are represented by the four corners or sides of the room. One player is the "wind"; the rest stand scattered about the room. When the "wind" calls "North," they turn to the corner that represents north; when he calls "East," they turn to the east, and so on. At "Variable," the players move backwards and forwards, and at "Tempest" they turn around three times. A player who fails to obey the order goes out of game or pays a forfeit. (Co-ordination and quick response are required.)

## 2. EXCHANGE TAG \*

Two children are "sheriffs," and stand in the front of the room. The rest are seated, two of whom signal to each other to exchange seats, and as they run to do so the "sheriffs" try to catch them. Whoever is caught is "prisoner," and sits in a corner. No more than four players may exchange seats at the same time; and no one, even to escape being caught, may take any seat except the one for which he signaled. (Judgment and alertness.)

## 3. STAGE-COACH \*

The story-teller stands in front of the class. The rows of pupils are named for the parts of a coaching outfit: horses, driver, wheels, whip, etc. When names are mentioned which have been given out, in the course of the story, players who have those names rise and turn around once in their places. Whenever the story-teller

\* From "One Hundred and Fifty Gymnastic Games." Used by courtesy of the Boston Normal School of Gymnastics Alumni.

uses "stage-coach" all the players rise and turn once about. The story always ends with the words, "The stage-coach upset," when all players change seats, and the "story-teller" tries to secure a chair. Whoever is left standing must tell the next story. (Attention and response to auditory stimulus.)

#### 4. THE FARMER AND THE CROW

Materials: Seeds or bean-bags.

One player is the "farmer" and another the "crow," or there may be a "farmer" and a "crow" for each aisle. The "farmer" plants seeds (large seeds or bean-bags may be used) two feet apart, along a straight line. The "crow" hops over each seed to the end of the line, turns around, changes to the other foot and hops back, picking up the seeds on his way. If he touches the floor with both feet at the same time, fails to change feet before hopping back, or drops a seed, he keeps on until all the seeds are gathered, then becomes a "scarecrow," and stands with his arms raised at the side while the next "farmer" and "crow" play. The unsuccessful "crows" are entitled to another trial after all others have had a turn. Then the "farmers" become "crows."

## GRADE IV

“Plays of children have the mightiest influence on the maintenance or non-maintenance of laws. If children are trained to submit to laws in their plays, the love for law enters their souls with the music accompanying the games, never leaves them and helps in their development.” — PLATO.

### I. GAMES OF IMITATION

#### I. MASTERS AND MEN, OR TRADES AND PROFESSIONS

Two or more rows play at a time, according to the arrangement of the room. The players are in two equal parties, one, the “masters;” the other, the “men.” The aim of the “masters” is to become “men,” and the “men,” to remain “men” as long as possible. A “foreman” of the “men” is nominated, who chooses a trade or profession for the “men” to imitate, then he arranges them in line before the “masters” who are in their seats, and bids his “men” go to work with these words:

Now, my men, the work's begun,  
No more talking till it's done.

The “men” illustrate the various trades in pantomime, as for instance, carpentering, — sawing, planing, hammering, etc., — for two minutes, then the “foreman” stops the working and tells the “men” to demand their pay. Each “master” has one guess as to the name of the trade; if no one guesses rightly, the “foreman” tells the name, and another trade is chosen by the “men.” If any “master” is successful in his guess, “masters” and “men” change places.



FISH IN THE SEA





## 2. SCULPTOR \*

One player is the "sculptor," and with his assistants, whom he selects, he places the remaining players in various positions, to represent the statues he has modeled. Some may be kneeling, others throwing a ball, some may be animals, others arranged in a group, and so on. After all have been instructed, they circle in a ring around the "sculptor" until he calls, "The sculptor is at home," and counts to twenty. Each player must fall into position given him before "sculptor" finishes counting. Whoever fails must pay a forfeit or take his seat, and the positions must be held until sculptor calls, "The sculptor is not at home," when players all dance again in a circle.

## II. GAMES OF SENSE-PERCEPTION

## 1. HIDE THE THIMBLE (Sight)

Material: A thimble.

Children cover their heads on their desks, while one hides the thimble; or they may leave the room.

## 2. BLACK AND WHITE † (Sight and reaction)

Material: A card, black on one side, and white on the other.

Children are divided equally into two sides, one side called "white" is distinguished from the "black" by having handkerchiefs tied on the arms or white paper pinned on the clothing. The teacher, or a leader from the children, stands on a stool in plain sight and twirls a disk one side of which is black, the other white. The players scatter about the room, mingling freely. Suddenly the disk is held still with only one side visible; if it

\* From "One Hundred and Fifty Gymnastic Games." Used by courtesy of the Boston Normal School of Gymnastics Alumni.

† From "Indoor and Outdoor Gymnastic Games." Copyright by American Sports Publishing Company.

is black, all the "whites" drop to the floor, while the "blacks" try to tag them before they can do so, and vice versa. Those tagged are out of the game and must take their seats. Score may be kept, and the side that has tagged the greatest number at the end of the game is the winning side.

### 3. BLIND MAN'S BUFF (Sound)

Material: A blind for the eyes.

One player is blindfolded, and given a cane or wand. The others join hands and dance around him until he taps on the floor three times. They stop immediately, and he points at some player in the ring with the cane; this player takes the end of it, and, holding it, must answer any three questions the blindfolded player may choose to ask. The player who answers may, if he desires, change his voice, or not. If the blinded player tells correctly who is speaking, the two change places.

### 4. STEPS (Sight and sound)

Material: A bell or whistle tied with a string.

A line of players stand at the back of the room; in the front is a bell or whistle on the back of a chair or placed on the teacher's desk. One player chosen to be "it" stands in the middle of the room, and both he and those on the line face toward the bell. Without turning his head the one who is "it" blows a whistle or counts ten, and while he is doing this, the others move toward the bell. When he stops counting, he turns, and all whom he sees moving he sends back to the starting line. The play is repeated, the one who is "it" moving forward if necessary to keep in front of the players. Each player must try to reach the gong and strike it; when all have struck it, or when the time limit is reached, the game

ends. The first to strike it may be "it" in the next game.

5. PETER PIPER \* (Sight, hearing, and reaction)

Upon the blackboard the verse, "Peter Piper," etc., is written or illustrated, so that the words are mixed up and it will be difficult to point them out. One child is given the pointer, and as the others sing, to any familiar tune, such as "Yankee Doodle,"

Peter Piper picked a peck of pickled peppers, (red)  
Now if Peter Piper picked a peck of pickled peppers (red)  
Where is that peck of pickled peppers,  
Peter Piper picked?

Repeat last two lines.

she must point out each word or drawing as quickly as it is sung.

If a mistake is made in pointing, the child takes her place with the rest and another one takes a turn at pointing. The child who can do it successfully wins the game.

6. STILL POND, NO MORE MOVING

All the children form a circle, joining hands. One child is blindfolded, given a cane, and stands in the center of the circle. The children march around him, going fast or slowly until he taps on the floor three times with his cane, and says: "Still pond, no more moving." The children then drop hands, remaining perfectly still where they are.

The blindfolded player feels his way toward the others, holding the cane in front of him, and the first child who is touched by the cane must take hold of it, and obey the orders given by the one in the center. He

\* From "Games for Everybody." Copyright, 1905, by Dodge Publishing Company.

may say, "Bark like a dog," "Meow like a cat," "Crow like a rooster," or something else, giving three commands in all. If he is unable to guess who has the other end of the stick after hearing his voice, he must change places with him. If he is successful in guessing he may try again.

### III. GAMES FOR GENERAL ACTIVITY

(Including running and ball games, some requiring skill, and others calling for co-operation or team work in a mild form)

#### 1. BEAN-BAG BACKWARD

Material: A bean-bag for each row.

A bean-bag is placed on the front desk in each row. The same number of children are in each row. At the signal the bags are picked up, tossed over head to the children next behind, and so on to the back of the room. When those in the back seats have received the bags, they run forward, place them on the front desks and return to their seats. Children in good position first win. Those in the last seats then walk to the front of the room, take the front seats, while all the other children move back one seat; the game then proceeds as at first until all are in their own places.

#### 2. ALL UP \*

Materials: Six ten-pins.

Six circles, one foot in diameter or thereabouts, are drawn in a row across the front of the room (near the blackboard). If there are eight rows of seats, draw eight circles provided there are eight ten-pins. In each circle are marked two chalk crosses, and on the crosses

\* From "One Hundred and Fifty Gymnastic Games." Used by courtesy of the Boston Normal School of Gymnastics Alumni.

in the left-hand circles of each two are placed the ten-pins. At a signal the children in the front row of seats run quickly to the circles where the pins are placed and change them to the next circle, placing them upon the crosses, then run back to their seats. The children in the second row then run, replacing the ten-pins in the first circle, then run back to their seats. The other rows then run in turn, and the one finishing first wins. If a ten-pin fails to stand up, the player must run back and place it again. The first, third, fifth, and seventh rows race together, then the second, fourth, sixth, and eighth.

### 3. TIME BALL

Material: Bean-bag or ball for each row.

A bean-bag or ball is given each child in the front row. At a signal they rise, run to the front wall, turn about facing the class, and remain standing opposite their own aisles until the end of the game, when they run back to their seats and take good positions with bean-bags in their hands. When the leaders have taken places at the front of the room, the second row of children runs forward to the crosses marked on the floor near the front desks; they stand there long enough for the leaders to toss the bags to them, and for them to toss them back to leaders, when they run back to their seats. As soon as they are seated the children in the third row (across room) run and toss the bags, and so on until all have played. The game ends as the preceding one ends.

### 4. CENTER BASE \*

Material: A bean-bag.

One player is in the center; the others form a large

\* From "One Hundred and Fifty Gymnastic Games." Used by courtesy of the Boston Normal School of Gymnastics Alumni.

circle around him, standing a little apart. The center player tosses a bean-bag to some one in the circle, and then runs outside. The player to whom the bag is tossed must catch it, run to the center of the circle with it, place it on a cross there, then chase the one who tossed it. The latter meanwhile attempts to get back to the center and touch the bag before he is tagged. If the one who tossed the bag is tagged he may either go out of the game or take the place in the ring of the player who has tagged him. If not tagged, he tosses again from the center. In the schoolroom the players may vault over chairs in the course of the chase.

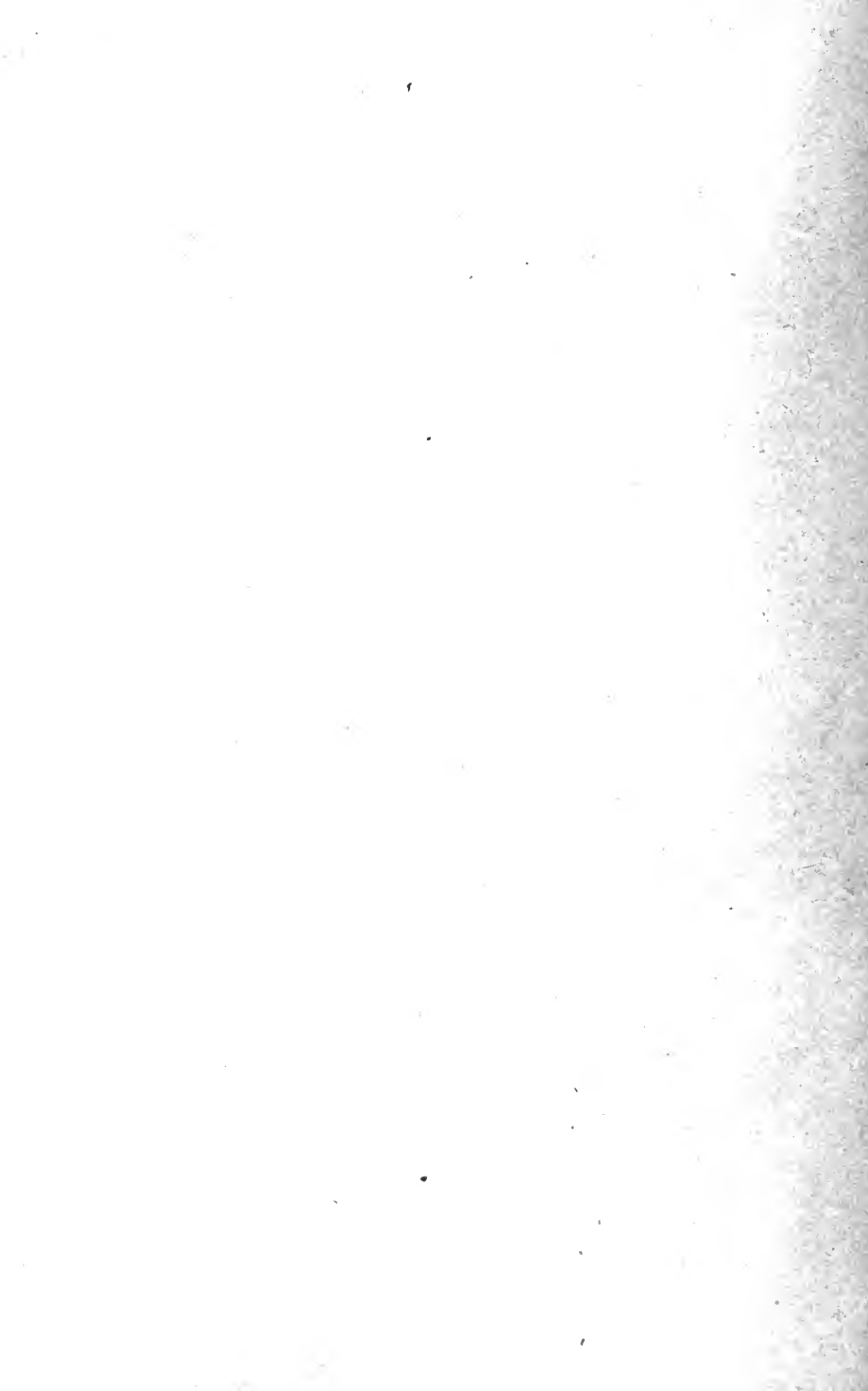
#### 5. TWELVE O'CLOCK AT NIGHT\* (Hall or wide corridor)

With a few children at a time, this may be played in the schoolroom. The "fox's den" is marked off in one corner, and a "farmyard" for "chickens" in another. One player is the "fox" and stands in his "den," another is the "hen," and all the rest are "chickens." The "hen," with her "chickens" behind her, each clasping the waist of the one in front, walks up to the "fox's den," and says, "If you please, Mr. Fox, can you tell me what o'clock it is?" If the "fox" replies, naming "one o'clock," or "two," or any hour but "midnight," the "hen" and "chickens" may go away in safety; if "fox" answers "twelve o'clock at night," they must all run to the "barnyard" before he catches them, and they do not have to keep in line longer. A "chicken" caught becomes the "fox"; if none is caught, the game is repeated with the same "fox," or another, if desired.

\*From "One Hundred and Fifty Gymnastic Games." Used by courtesy of the Boston Normal School of Gymnastics Alumni.



SEE SAW





## 6. SHEEP-FOLD

For a hall or corridor, or in a room with large vacant space. The players form a circle with their hands joined. One player is shut inside the circle; another is the "wolf" outside. The "wolf" attempts to break into the "sheep-fold" and reach the "lamb." If he succeed the "fold" opens on the opposite side to let the "lamb" out, then closes to keep the "wolf" in, and so on. If the "wolf" catch the "lamb," the two players, between whom he broke through the "fold," become "wolf" and "lamb" in their turn.

## 7. OBSTACLE RELAY RACE

Materials: Pointer, or jumping rope, and three chairs.

This race may easily be rearranged for use in a hall or corridor. Two rows race at a time, for instance, the rows on opposite sides of the room, then the two rows next to the end rows, and so on. In the front of the room, on the course of the runners, a pointer or low chair is placed, or a string is hung two feet or less from the floor. At the other side of the room, in front, is a chair or other object around which players have to run. At a signal two players sitting in diagonally opposite corner-seats, possibly in the front seat on the left side and the back seat on the right side, run. The one in front jumps over the string, circles around the chair, then runs to the back of the room down the right outside aisle, across the back of the room down the left outside aisle, to his own seat. Meanwhile, the other player takes the course at the back of the room first. As soon as the first runners are seated, the next in turn run, and so on. The row finishing first wins. Even those in the inside rows must follow the course around the outside of the room when running to their seats.

## 8. STEEPLE-CHASE

Materials: Jumping standard and handkerchief.

A goal is marked off at either end of the room; between them, and nearer one goal than the other, is a jumping standard, on top of which is hung a handkerchief. (A child with a handkerchief on a pointer may serve instead.)

The players are divided evenly and numbered, one side at one goal, the other at the other, and at each goal one player stands ready to run at the signal. The player in the nearer goal starts, gets the handkerchief, and tries to return to his goal with it before the player running from the opposite side can touch him. Or he may try to reach his own goal before the other player can. If he is successful, both stay in the nearer goal; if not, both go to the farther one. The game is won by the side that brings all players into its goal. One player may be appointed to replace the handkerchief on the standard. (Simple team work is called for, judgment and speed.)

## 9. BULL IN THE RING

One child takes his place in the center of the circle formed by the rest with their hands tightly joined, and endeavors to break through the ring. Upon doing so, the rest chase him, and the one who succeeds in catching him takes his place as "bull" in the ring.

## 10. FISH IN THE SEA.

The class is divided into two equal groups, one of which represents "fish," and the other "fishermen." The "fishermen" in turn are divided into two equal sections and are stationed at opposite ends of the room, with hands firmly joined to represent fishermen's nets.

The "fish" are in the center of the room, and at a signal the two lines of "fishermen" advance toward the

center and try to catch the "fish." The "fish" on the other hand endeavor not to be caught without breaking through the "nets."

If any "fish" are caught they are out of the game, and when all have been caught, the "fish" and the "fishermen" change places. The object is to see which side can catch all the others in the shortest time.

#### 11. RUN, SHEEP, RUN

The players are divided into two sides with a captain for each side. "Counting out" is done between the two sides to see which one shall be "it."

The side that is "it" stays at a certain goal and blinds the eyes, all the time keeping in a straight line, while the captain of the other side hides all of his charges, then returns to walk like a guard beside his opponents to see that they all keep in a straight line as they search for the "sheep" that are hidden.

The captain calls out "apples" or "peaches," whenever the searching is dangerously near, or whatever signal may have been agreed upon, and finally, when the searchers are very close he calls out, "Run, sheep, run." Both sides then race for the goal, and the side that has all its players in first wins the game.

### IV. MISCELLANEOUS GAMES OF EDUCATIONAL VALUE

#### 1. BEAN-BAG TARGET \*

Materials: Five bean-bags, and chalk.

Played in a corridor or hall with three concentric circles, one, two, and three feet in diameter, drawn on the floor for each group of nine players; in the schoolroom

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## 60 GRADED GAMES AND RHYTHMIC EXERCISES

one or two sets of circles may be used and one row play at a time. Each group has five bean-bags, and standing on a line twenty feet away from the target, the players, in turn, throw five bean-bags each. The bags that remain within the inside circle count fifteen, those in the next circle, ten, and in the outside circle, five. Each group should appoint a referee to judge and keep score, and the players should throw in turn as they are numbered. (Accuracy of motion is called for; this may be used as an arithmetic game.)

### 2. ROLL BALL

Material: A large ball.

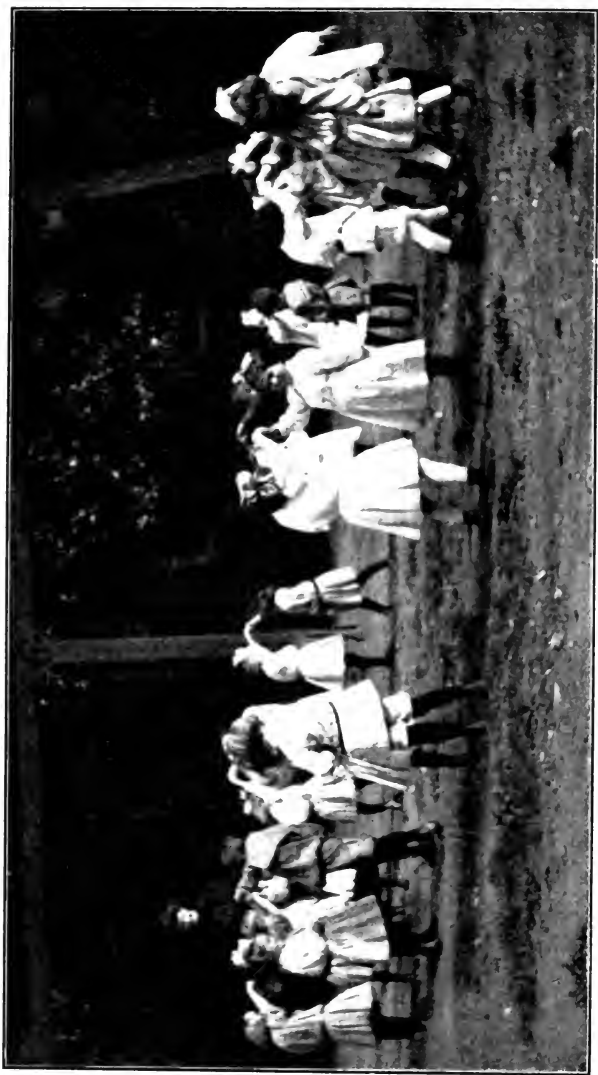
The players form a circle with hands joined. The starter stands in the center and tries to kick a ball so that it will roll but not leave the ground, and pass through between two players in the circle. They try to roll it back. This continues until the ball goes out of the circle, when the player on whose right side it passed, changes places with the center player. (Alertness, judgment, and control are required.)

### 3. HAT BALL \*

Materials: Small soft ball, caps, and small bits of paper or stones.

The players sit on the floor in line, with hands in their laps, to represent caps, or real caps may be used. One player walks up and down in the rear of the line, carrying a light ball which he stealthily drops into some one's hands. When the ball falls, all the players scatter except the one who has received the ball; he very lightly throws the ball and tries to hit the feet or legs of some runner. If he succeeds he takes the place of the one who dropped

\* From Stonerod's "Gymnastic Stories and Plays for Primary Schools." Copyrighted, 1898, by D. C. Heath & Co. Used by permission.



THE MINUET



the ball into his hand. If not, he receives a paper or stone, and five papers or stones cause him to leave the game. (Reaction, alertness, and accuracy of motion are brought out.)

#### 4. MARBLE CONTEST \*

Materials: Five marbles for each box.

Place in a waste basket a pasteboard box with five holes of different sizes cut in the lid. Number the largest hole 5; the next largest 10; the next 20; the next 50; and the smallest 100.

Each child in turn tries to drop the five marbles, one at a time, into some hole in the box, and the object is to see which player or which row of children can attain the highest score.

The arm must be held out straight, even with the shoulder, and then each player stands over the box as he drops the marbles.

The waste basket will tend to keep the marbles from rolling about the floor if they fail to enter the box.

#### 5. SCHOOL \*

The players sit in a circle on the floor, and each one is given the name of some article to be found in the school-room, such as desk, rubber, blackboard, pencil, etc.

One of the players stands in the center and spins a plate on end; as he does so he calls out the name of some article. The person who has been given that name must jump up and catch the plate before it stops spinning. If he succeeds, he may spin the plate and call out a name; if he fails, he must resume his seat, and is out of the game.

\* From "Games for Everybody." Copyright, 1905, by Dodge Publishing Company.

## 6. BEAN-BAG CONTEST

Materials: Bean-bags for each player, half of one color, and half another.

The players are divided into two equal teams, or if there is a large number, into four teams, — the first two playing together, then the second. The members of the two contesting teams are provided each with a different colored bean-bag — namely, white for one side, and red for the other. Then the two lines are arranged facing each other, at least ten feet apart. The teacher gives the counts for throwing, “One” when the first players are to throw the bean-bags to their opponents, and “Two” when the second players are to return them.

If any player fails to catch the bag thrown to him, it counts five for the opposing side, and at the end of three or five minutes the side wins that has the highest score.

The following different throws may be used when so directed, and all the players understand. Failure to throw or catch in the proper way counts one for the opposing side. A judge and scorer should be appointed for each side.

*a.* Toss with right, catch with right (fold the left arm behind).

*b.* Toss with left, catch with left.

*c.* Push with both hands from the chest, catch with both.

*d.* Throw with right, catch with right.

*e.* Throw with left, catch with left.

*f.* Throw with both from over the head, catch with both.

## 7. LETTER MAN

One player, the “postman,” is blindfolded and stands



in the front of the room, or in the center of a circle if the other players can be so seated, otherwise they remain in their accustomed seats. Each child is given a number.

The teacher acts as "postmaster," and calls out, "No. 20 has sent a letter to No. 5," for example, when the players having those numbers quickly change places. In doing so they must pass to the front of the room near the "postman" (if playing in regular seats), and as they run by, the postman tries to capture one or the other. If playing in a circle, the "postman" may also try to sit in one of the empty chairs, and the player who is caught or whose place he has taken becomes "postman."

## V. FESTIVAL GAMES

### I. EASTER — BUNNY'S EGG \*

Materials: Cloth with picture of a rabbit, paper egg for each child, and pins.

A sketch of an Easter rabbit standing on its hind legs, and holding up its paws as if it were carrying an egg, is made upon a piece of cloth about a yard square. The cloth is pinned or hung on the wall. During the painting lesson each child should make for himself an Easter egg, coloring it his favorite color, and making it just the size of the space between the rabbit's paws. Each egg should have a pin in it. In turn, the children are blindfolded, and from a certain distance they walk toward the cloth, and try to pin the egg in its proper place. The child whose egg is pinned nearest is the winner of the game and may receive a real Easter egg as a favor.

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## 64 GRADED GAMES AND RHYTHMIC EXERCISES

2. MAY — KNOTS IN MAY\* (An old English folk-singing game)

The players form two long rows, facing each other, advancing and retreating alternately. A boundary line is drawn on the ground between them, and as each group advances and retreats it sings as follows:

*First Player*

(Tune: "Here We Go Round the Mulberry Bush.")

See Part I, Grade I, Games of Imitation — 3.)

Here we come gathering knots in May,  
Knots in May, knots in May.  
Here we come gathering knots in May,  
On a cold and frosty morning.

*Second Player*

And who have you come to gather away,  
Gather away, gather away?  
And who have you come to gather away  
On a cold and frosty morning?

*First Player*

We've come to gather (*name*) away, etc.

*Second Player*

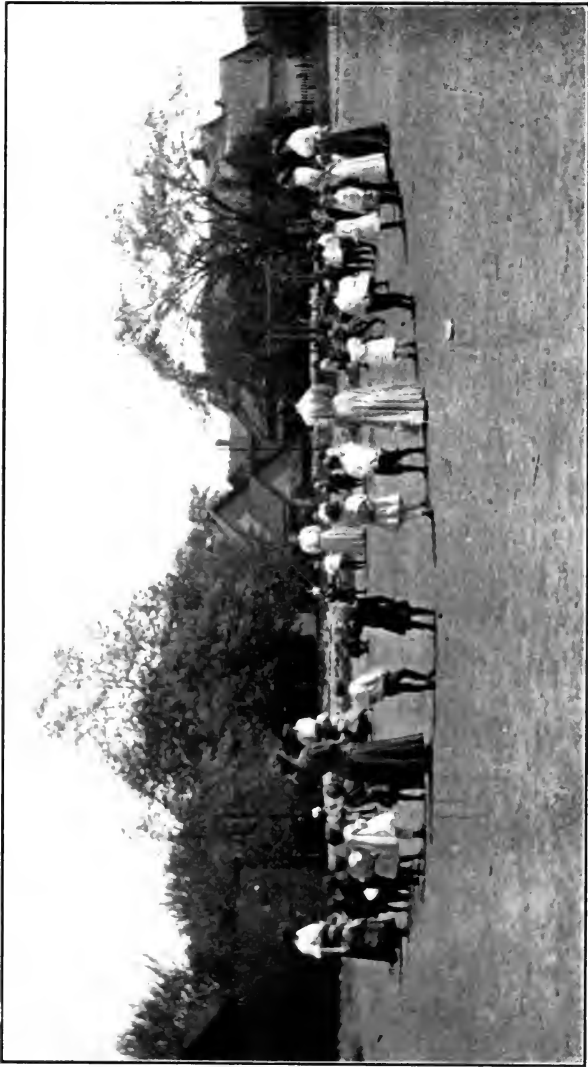
And who will you send to fetch her away, etc.

*First Player*

Oh, we'll send (*name*) to fetch her away, etc.

The two players thus named stand with their feet touching the boundary line, and pull against each other assisted by those behind, until the attacking party have succeeded or failed in dragging the player they ask for to their side.

\* From "Eighty Good Times Out of Doors." Copyright by Fleming H. Revell Company.



CIRCLE GAME



### 3. FOURTH OF JULY

Material: American flag.

Children are divided into two groups, with a captain for each. A line is marked on the floor dividing the room in two. A few feet from the line on either side of it are placed two American flags, made to stand upright by being placed in a spool, or tied to an Indian club. Each leader guards his own flag, while the other players endeavor to capture their opponent's flag. If in doing so any player is tagged by the leader he is out of the game, but if he succeeds in capturing the flag and carrying it over the boundary into his side, that side is victorious.

If played in the schoolroom, there should be not more than four or five children on a side playing at once. Repeat the game for the others.

### 4. CHRISTMAS — THE NIGHT BEFORE CHRISTMAS \*

This game is similar to Stage-coach. Each child is given the name of some part of Santa Claus's outfit, the sleigh, reindeer, sack, coat, bells, etc. The teacher then reads the story of "The Night Before Christmas." As she mentions the names, the players having them rise and turn around, then sit again. Whenever she mentions Santa Claus, all change places and she tries to secure a seat, or one player may stand in the front to secure a seat for her while she reads. The player left out is the next one to stand in front while the story is being read.

\* From "Games for Everybody." Copyright, 1905, by Dodge Publishing Company.



## Part Second

### RHYTHMIC EXERCISES

“To sing, to dance, to hear and repeat simple rhymes, are chief delights of all young children.” — SUSAN BLOW.

“Bodily movement is one of the oldest and most artistic forms of expression. By it we learn to know the ‘poetry of motion,’ and it is a power in providing ‘the all-sided development’ of man.”

#### GRADE I

##### I. MARCH

(Light march music.)

1. In a circle. 2. In zig-zag, across the hall. (Children should stop with the piano. A chord may mean to face and march the other way.) 3. In a long straight line; by twos; by fours; taking hold of hands. 4. With short steps. 5. With long steps. 6. On tip-toe. 7. Backward, with short steps.

*Note:* In No. 4, music quickens. No. 5, Music becomes slower. No. 6, light music.

##### II. MILITARY IMITATIONS

March music. Teacher leads, children imitate. Eyes to the front; spaces of arm's length should be between each two.

###### 1. INFANTRY PARADE

*Soldier hats* — hands placed on heads with fingers meeting in a point. *Drums* — hands, holding imaginary sticks, beat the drums; *bass drums* — beaten with right hand and held with left. *Drum Major* — child with a tall paper hat, and a stick or pointer for a baton. *Trumpets* —

tooting through hands. *Epaulets* — hands at shoulders. *Knapsacks* — arms folded behind. *Fifes* — hands hold imaginary fifes, and fingers move as if playing. *Cymbals* — using palms of hands. *Guns* — Command, “Charge!” children run in line, carrying guns; command, “Aim!” children kneel on one knee, and take aim; command, “Fire!” children say, “Bang!” then rise and march. *Tactics* — Mark time; Forward march; About march; Halt.

## 2. CAVALRY PARADE

*High-stepping horses* — (march music) knees lifted high at each step, heads tossing in air. *Pawing horses* — (waltz music) pawing twice with each foot before stepping. *Trotting horses* — (quick march music) running lightly on toes, still keeping good formation. *Galloping horses* — (two-step music).

## 3. “KING OF FRANCE” game, and “SOLDIER BOY”

### III. ANIMAL IMITATIONS

Have pictures or silhouettes of all the animals imitated.

#### 1. DANCING BEAR (Two-step music)

Sliding step taken in a circle, hands held up like fore-paws, heads wagging from side to side. Children may stand in a circle; one or two at a time, having strings around their necks held by the teacher or another child, dance around inside of ring.

#### 2. ELEPHANTS IN CIRCUS PARADE (Slow march music)

Children march in a circle; bodies are bent forward so that hands come together as the arms fall forward to form the elephants' trunks; trunks are swung from side to side with the music as the procession marches along.





THE SWING



## 3. RABBITS (Slow two-step music)

Children are in a long line side by side; they leap on all fours as rabbits leap, keeping in time with the music.

4. BIRDS (Waltz music, played quickly for robin, sparrow, and other small birds; more slowly for crows and large birds)

Very light running on the feet with side movements of arms to represent wings.

## 5. KANGAROOS (6-8 time)

Hands are held bent up to the chests like forepaws; from the squatting position long leaps forward are taken. Children may stand in a circle, and chosen ones may imitate animals around the inside.

## 6. TURKEYS (Waltz music)

Arms are stretched down, away from the sides, fingers spread apart, to represent wing feathers; heads carried proudly with chins in; steps taken are long and stately.

## 7. DUCKS (Slow march music)

Children advance, sitting almost on their heels; hands are placed on the knees; bodies sway as the ducks waddle forward.

## IV. RHYTHMIC PLAYS

## 1. SEE-SAW (Waltz music)

Children are in two divisions, one on either side of the teacher; teacher stands with arms outstretched, the left toward one group of children, the right toward the other; she lowers one arm as she raises the other, while the children bend their knees, then rise as her arms indicate.

## 70 GRADED GAMES AND RHYTHMIC EXERCISES

### 2. ROWING A BOAT (Waltz music)

Children stand in a circle; reaching forward, they grasp imaginary oars and pull them back in time to the music; one foot is placed ahead of the other, and the body sways forward as the arms reach for the oars.

### 3. SKIPPING (Schottische music)

Hoppity-skip, single file, in twos and in threes.

### 4. RUNNING (Quick march music)

Run lightly on tip-toe, swinging the arms easily.

### 5. CIRCLE TAG (Music to suit the activity)

Children stand in a circle, the one who is "it" hops, runs, flies, or chooses another activity, which the person tagged must imitate as he chases the player around the inside of the circle.

### 6. SKATING IN TWOS (Slow march music)

Hands are joined in the usual skating way, a long sliding step forward is taken.

## V. INDUSTRIAL IMITATIONS

### 1. BLACKSMITH ("Anvil Chorus" or march)

Have a piece of iron and a hammer in the center of the circle for children to strike in turn. The rest imitate the one in the center, keeping time to the music.

### 2. SHOEMAKER (Slow waltz music)

Children sit on the floor, The fist represents the shoe — the right hand picks up the nail (one), sets it in the shoe (two), thus, with a blow of the right fist the nail is driven in (three). (One movement for each beat of the measure.)

## 3. GARDENER (March music)

Pretending to hold a shovel, the children dig, then throw the dirt in a pile, — “shovel” and “throw.”

Hoe the ground, each child in line hoeing a straight row.

## 4. FARMER

Sowing seed—carrying bags of seed under the left arm, the children scatter seeds with right hand as they march along. Reaping grain with a scythe, in time to the music.

## 5. CARPENTER (March music)

*Sawing*—two children join their left hands to form a board which is held still,—right hands, joined across above left hands, are drawn back and forth over the board like a saw. *Hammering*—hammer in the right hand, pounding the floor or palm of the left hand. *Planing*—two hands holding a plane, as it is pushed along an imaginary board.

## 6. JANITOR (March music)

Roll up the rugs, hang them on the line. Sweep the floor; wash the windows; beat the rugs hanging on the line. Take the rugs down, carry them in and place them on the floor.

## 7. DITCH DIGGER (March music)

Some of the children may stand in a squatting position in two lines, facing in; others, as diggers, march between the lines, and throw shovelfuls of earth to the side; children in lines rise as diggers pass by to form banks. Before shoveling, break up the earth with a pick-ax.

## VI. PLAYING HOUSE

WASHING CLOTHES (Polka music).

IRONING CLOTHES (Waltz music).

## 72 GRADED GAMES AND RHYTHMIC EXERCISES

SWEEPING FLOOR (March music).

SEWING CLOTHES (Waltz music).

STIRRING BREAD IN A BOWL (March music).

ROCKING DOLLS TO SLEEP, bodies sway as the arms swing (Waltz music).

### VII. FOLK DANCES

1. HAND CLAPPING (March, polka, and waltz music).

2. STAMPING WITH FOOT, as line marches accenting left (right).

3. STANDING IN CIRCLE (Polka music), stamping three times — (left) (right) left.

4. JIG (music "Irish Washerwoman"). Leaping from one foot to the other, lifting the foot high.

5. MINUET. Three walking steps forward, then face partner and bow; girls hold out skirts, boys bow with feet together.



ONE, TWO, THREE, BOW!





## GRADE II

### I. MARCH

(Light march music — avoid dragging.)

1. In a circle. 2. In a zig-zag, across the hall. 3. In long straight lines; by twos; by fours; by eights. 4. With short steps (music quickens). 5. With long steps (music becomes slower). 6. On tip-toe (light music). 7. Backward, with short steps. 8. With hands at back of neck, head erect, and elbows as far back as the ears. 9. Arms raised at sides, at shoulder level.

*Suggestions.* In marching, children should be at least arm's distance behind one another. Aim for a light free movement in walking, without a dragging or scuffing of the feet. Heads should be carried in an erect manner, and arms should be allowed to swing easily at the sides.

### II. RHYTHMIC PLAYS

#### 1. SWING (Waltz music played slowly)

Children in a circle, with hands joined. Run forward lightly, three steps (1 meas.). Run backward lightly, three steps (1 meas.).

#### 2. JUMPING ROPE (Two-step music)

a. In place, without advancing. Swing arms as if holding a rope.

b. Advancing, leaping along, one foot leading, as if going over the rope at each step.

## 74 GRADED GAMES AND RHYTHMIC EXERCISES

### 3. ROLLING HOOP (Waltz music)

Carrying hoop stick, and going through the motion of rolling a hoop. One or two real hoops may be used in turn by the children, while others watch, standing in a circle.

### 4. WALKING ON STILTS (Quick march music)

Walking on heels with hands against the thighs, as if grasping stilts.

### 5. BICYCLE RIDING (Schottische music)

Holding handle-bar, run lightly, lifting knees at each step.

### 6. JUMPING-JACKS (Slow march music)

Children stand in a circle with wide spaces between each. With the music they jump in the air, spreading arms and legs, and bringing them down again as they land on the floor.

### 7. ROCKING-HORSE

Children in circle.

The musical notation consists of three staves of music in 2/4 time, written on a treble clef. The melody is simple and consists of quarter and eighth notes. There are three asterisks (\*) above the notes on the first and third staves, indicating where children should rock their horses. The lyrics are written below the notes.

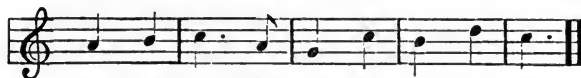
I had a lit - tle po - ny, His  
name was "Dap - ple Gray," I lent him to a  
la - dy, To ride a mile a - way.



She whipped him, and she lashed him, She



rode him thro' the mire; I would not lend my



po - ny now, For all that la - dy's hire.

She whipped him and she lashed him,  
 She rode him through the mire;  
 I would not lend my pony, now,  
 For all that Lady's hire.

Hold reins. One foot in front of the other; rock forward on to that foot, then back on to the other.

### III. SOCIAL AND NATURE PLAYS

#### 1. GREETING (Waltz or march music, played softly)

About ten children are arranged in line, standing side by side, a step or two apart. The rest march in single file, and as they pass the first ten they shake hands with each in turn, saying, "How do you do, Mary?" giving the child's name. Another line of children may then receive.

#### 2. BOWING (3-4 music, "One, two, three, bow." Tune, "Good Morning to You")

Children march in a circle two by two — on the three beats of the measure, three slow minuet steps (*i.e.*, walking steps, with lifting of the feet in front, and careful placing of them forward) are taken, advancing; then on the word "Bow," which occupies one full measure, each child turns toward his partner and bows gracefully —

girls holding their dresses out with thumb and forefinger; boys, with heels together, and hands at their sides.

### 3. WIND STORM

*Formation of class.* Children are in lines one back of another, with lines two or three steps apart. To arrive at this formation, children may march in fours, sixes, or eights, according to the floor space; hands joined, and arms reaching to sides as far as possible; when class is in place, drop hands. Teacher leads, children imitate.

a. *Fluttering Leaves.* (Light quick music.) Children raise arms up and down, moving fingers quickly to represent leaves.

b. *Wind.* (Waltz music.) One child, for the wind, may stand in front of the class; with the music, he runs a few steps to the left, then turns about and runs a few steps to the right, and as the child runs the trees sway from side to side in the wind. Children raise arms to right and left sides alternately, for branches of trees, and step to the side as they sway.

c. *Whirling Leaves.* (Waltz music quickens.) Children turn and whirl lightly about, with a running step.

d. *Rain-drops.* (Light music, quick, suggestive of falling rain.) Children stoop down, and tap on the floor with fingers.

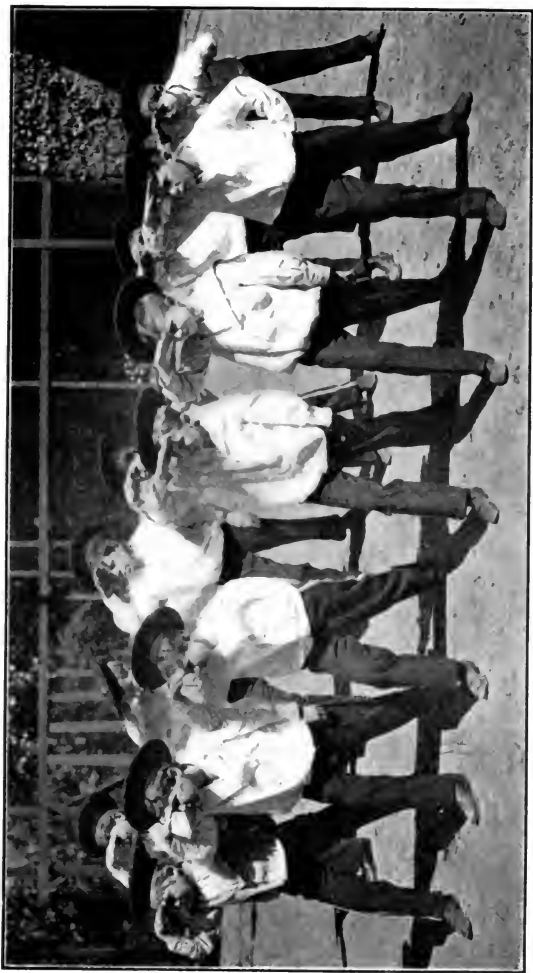
e. (*b. repeated.*) Trees swaying in the wind.

f. (*a. repeated.*) Fluttering leaves as the storm ceases. After the storm, all walk home.

## IV. MARCH

(Light march music.) Class marches around the room in single file as the teacher chooses.

1. March of the soldiers, straight and strong.



SAILORS' HORNPIPE  
Sighting Land



2. March of the tall men, lean and long. Hands are stretched high over heads, and steps taken on tip-toe.

3. March of the short men. (Slower music.) With knees bent in the squatting position, hands at the sides.

4. Blind Man's March. Each child places his hands on the shoulders of the one in front.

5. Lame Chicken March. All hop on one foot, in time with the music, which must be quickened to suit the children's movements.

6. The Winding Path. (Quick waltz music, or march.) Children stand in a circle, alternating boys and girls. At first the boys sit on the floor, facing the center of the circle, while the girls march around, all going in the same direction, winding in and out, in front of one boy and behind the next. Girls walk once around, then run lightly once. Boys repeat, while the girls sit in a circle.

## V. FOLK DANCES

1. VIRGINIA REEL (Adapted. Music suited to activities of the children, or the customary reel music)

Children are in two lines, facing towards each other, about four feet apart. Two at one end step toward each other and bow, then join hands, skip between the two lines to the other end, where they drop hands, bow again to each other, and each takes a new place at the end of his own line. When the first two have bowed a second time, the next two at the head of the line repeat the bowing and skipping. Different activities familiar to the children may be introduced as well as skipping, such as flying, high-stepping horses, skating, walking on heels, running, hopping on one foot, etc. When all have passed between the lines, the march begins. The

two leaders turn from each other, lead their lines toward the foot of the hall, and when they meet, join hands and raise them high to form a bridge. The couples following pass under the arch, then form one on the other side with their own hands, for the rest of the line to pass under. When this has been accomplished the "reel" is done.

## 2. HEEL AND TOE POLKA (Polka music)

Executed in single file, or in twos, with inside hands joined, outside hand placed on the hip. It is better, however, with small children not to insist on form; their hands may swing, that as many of their muscles as possible may be exercised.

*Method of development.* Children in a circle, clap hands in time with the music, "one, two, three," etc. Then stamp lightly with the right foot to the same counting; then with left foot; next, stamp, alternating the feet; gradually lead to doing this on the toes with a light springing motion; then advance in a line around the circle, running the three steps, then stopping. It will be difficult at first for the children to take but the three steps; having them count aloud will help. Teach them to be still on "three." To develop the "heel and toe" part, have the children in a circle put right heel inside the circle (without music), then the same toe back — outside the circle. Change to the left, then alternate, waiting for the children to change feet. Later, take "heel, toe, and one, two, three," just with right foot in place, and stop; same with left; finally, work into taking the step continuously around the room.

## 3. SAILOR'S HORNPIPE (Adapted. Music for College Hornpipe)

a. *Children are in a circle, in marching order. Arms*



are folded in front, with elbows raised high; as jolly sailors, the children skip around the circle with the "one, two, three, skip" step (pointing one foot forward as they skip), and tip their heads from side to side jauntily,—once around and stop, facing in.

b. *Hoisting the Sails*. Raise hands diagonally high over the head, as if grasping a rope, and with the music, pull down; raise the arms again and pull down diagonally across in front of the body.

c. *Sighting Land*. Children face outward in a circle, and with long leaping steps, they quietly approach sides and corners of the room. When there, they raise hand to eyes and peer out into the distance as if trying to spy land; then turn and peer toward center of room, after which they return to the circle as they left it.

d. *Hauling the Halyards*. Children are in a circle in march order, one following behind another. Take very short quick steps on the heels, at the same time looking up and pulling, hand over hand, on an imaginary rope.

e. *Finale — Landing ashore*. Children skip around the circle, waving their caps jubilantly in the air.

## VI. MILITARY MARCHING

Instructor leads when possible. (Lively march music—it should never drag.)

### 1. IN SINGLE FILE AROUND THE ROOM

Keeping exactly in a straight line, with slightly more than arms's distance apart; eyes to the front, head erect, and arms swinging easily at the side.

### 2. SINGLE FILE, ZIG-ZAG

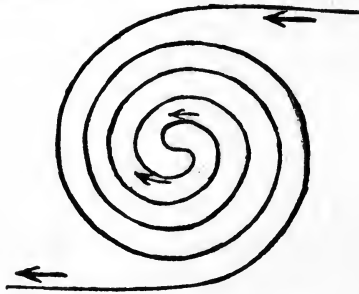
Cross the room, so that parallel lines are formed from one side to the other as the column marches. (Lead as

## 80 GRADED GAMES AND RHYTHMIC EXERCISES

near to the wall as possible before turning to go toward the opposite wall.)

### 3. SINGLE FILE, SPIRAL

In this, the column actually winds, then unwinds by turning about and leading the other way between the lines that are still winding. Each person must follow the one just in front most carefully, in order that the line may not be broken.

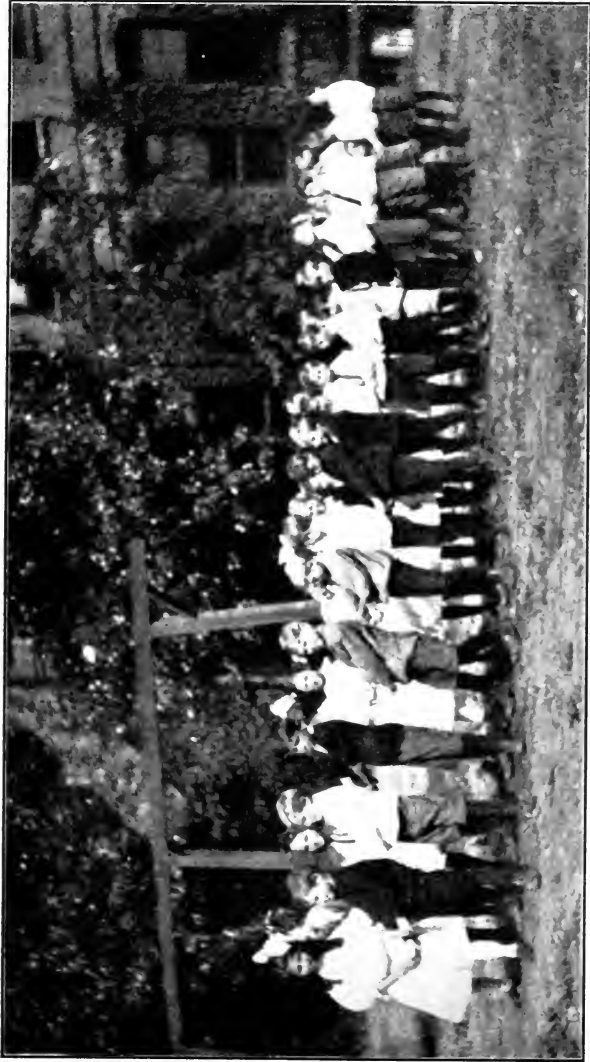


### 4. SINGLE FILE — TACTICS

a. "Mark time, mark!" Start with the left foot and make a semblance of marching, without gaining ground, by alternately advancing each foot about one half its length and bringing it back on a level with the other. "Class, halt! one! two!" (Two more movements are made after the executive word "halt.")

b. "Forward, march!" At the word "forward," throw the weight on to the right foot, and at the command "march," move the left leg smartly straight forward, but without a jerk; at the same time throw the weight of the body forward; then move the right foot forward and continue marching.

c. "Class, halt! One! two!" One more step is taken after the word "halt," then the backward foot is brought to a level with the leading one on "two."



SKATING



## 5. BY TWOS, RIGHT OBLIQUE, MARCH

Class may be numbered in "fours." The "ones" and "threes" mark time, while the "twos" and "fours" march diagonally forward beside the "ones" and "threes;" then the whole column continues marching.

## 6. BY FOURS, RIGHT OBLIQUE, MARCH

The first two numbered "one" and "two," together with all those numbered "one" and "two," mark time, while the "threes" and "fours," who are marching together, advance diagonally to the right and march beside the "ones" and "twos."

## 7. BUILDING UP FROM SINGLE FILE

a. Line marches straight down center of hall, and at the rear separates, one child to the left, the next to the right, and so on. Two lines march to front, on outside of room, meet, and go to the rear in twos.

b. Twos separate, one couple turning to the right, the other to the left, marching around to the front in two double lines, on outside of hall. Two couples leading meet, form fours, and the rest follow.

c. Fours march in straight line to rear, separate, one four to the left, the next to the right, and lead around to form eights at the front of hall.

Breaking down is done in the reverse manner; when lines meet at the end of the hall, marching four abreast, instead of forming eights again, one four marches in front, the other behind, thus forming a line of fours to continue down the center of the hall. The next time around, twos are formed, the next time a single file.

## GRADE III

### I. RHYTHMIC PLAYS

Children are in a circle. Have one circle inside of another if necessary, because of numbers.

#### 1. SWING (Waltz music)

Children stand with one foot forward, pretend to take hold of a swing-board with both hands in front of the chest, and in time with the music push it forward and upward with a strong movement of the arms; change the weight to the forward foot and let the body reach forward and up with the arms. As the swing returns, the body sways back and the weight falls on the backward foot.

#### 2. JUMPING ROPE \* (Schottische or "skipping" music)

a. With individual ropes, turn the arms as if they were in reality swinging a rope. Jump, standing in place, or advancing around the circle with a leaping movement.

b. In pairs — jumping over the same rope; inside hands joined; outside hands turning the rope.

c. A long rope swung by two people in the center of the circle, while three or four others "run in" and jump, then "run out"; and still others "run in."

#### 3. PLAYING BALL (Waltz music)

Children are in a circle. Have several soft rubber balls scattered among them. Each child pretends to toss a real ball.

a. Toss straight up in the air with the right hand. Catch with both. Toss with left, catch with both.

\* These are imitative activities. Real ropes are not needed, although may be used.

b. Bound with right hand, catch with both. Bound with left hand, catch with both.

c. High toss with both hands, catch with both.

d. Children form in two lines, facing each other, ten or fifteen feet apart. One line tosses balls to players opposite, who catch and return them, all in time with the music. Use right hand, catch with both; then toss with left hand and catch with both.

#### 4. WALKING ON STILTS (Quick march music)

In single file, zig-zag across the hall or in a circle; children walk on heels, with hands against their thighs, as if grasping stilts.

#### 5. RUNNING (Kindergarten music. Quick march)

Run lightly on the toes, lifting knees high and swinging the arms freely.

#### 6. HIGH-STEPPING HORSES (Waltz music)

Lift knees high, with toes stretched toward the floor, and place each foot firmly but carefully.

#### 7. SKATING

Singly, or in twos; later in fours. Join hands, crossing them in front, as if in skating; advance with long sliding movements.

## II. SOCIAL AND NATURE PLAYS IN RHYTHM

### 1. ROUNDEL

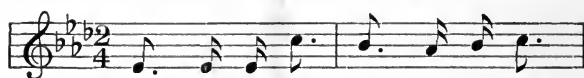
Children are in a circle. One child is selected to skip around inside the circle a few times alone. When the music stops, this child ceases skipping, bows to another child (a girl if the first one be a boy, and vice versa), who immediately takes his hand, and, with the music again,

## 84 GRADED GAMES AND RHYTHMIC EXERCISES

they skip around together. When next the music stops, the two bow to each other, then each seeks a new partner, so that four are skipping. The selecting of partners continues, each bowing to his old partner before he greets a new, until at last all are skipping about the circle.

If desired, other activities than skipping may be introduced with appropriate music.

### 2. LADS AND LASSIES OUT A-WALKING



1. Lads and las - sies out a - walk - ing
2. Lads and las - sies home re - turn - ing



Chanc'd one day to meet; First they bow'd, then  
Gai - ly waved good by; Hop - ing soon to



clasp - ing hands Danced with nim - ble feet.  
meet a - gain, Com - ing thro' the rye.

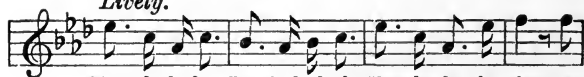
Lads and lassies out a-walking

Chanc'd one day to meet;

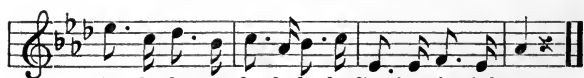
First they bowed, then clasping hands

Danced with nimble feet.

*Lively.*



Tra - la-la-la, Tra-la-la-la-la, Tra-la-la - la - la, Tra-



la - la-la, Tra-la- la-la- la, Coming thro' the rye.

*Cho.* Tra-la-la-la, Tra-la-la-la, Tra-la-la-la-la,

Tra-la-la-la, Tra-la-la-la-la.

Coming thro' the rye.





ROUNDEL



Lads and lassies home returning  
 Gaily waved good-by;  
 Hoping soon to meet again,  
 Coming thro' the rye.—*Chorus.*

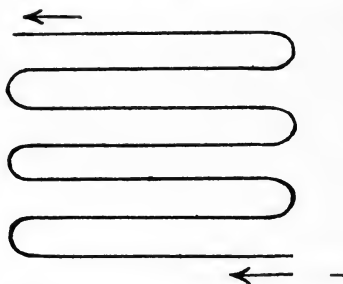
Class is in a large circle, or in two circles, one inside the other, moving in opposite directions, and singing as they dance. They walk around in time to the music, until the words, "they bowed," when the inside circle bows to the outside circle, and the outside to the inside. At the words, "clasping hands," each child on the inside takes the hands of the child in the outside to whom he bowed, and together they turn, with a sliding step, two or three times in place. At the beginning of the second verse, all are in places again, and march in opposite directions. When the refrain to the second verse is sung, the children in inside circle join hands, and dance in a large ring; the outside circle does the same, moving in the opposite direction. If there is but one circle all may bow to the center, and dance in a large ring during both refrains.

3. BOWING EXERCISE (3-4 music. Kindergarten.  
 "One, two, three, bow!" or "Good morning to you!")

Children are arranged in two circles, one inside the other, the outside circle marching one way, the inside circle the other. All advance three steps, walking in minuet style, lifting the feet gracefully in front with toes stretched toward the floor, before placing them carefully down; at "bow," which occupies one full measure of music, children of the two circles stop and bow to each other, then march again and bow, etc. Girls, holding their skirts daintily, step back on to one foot, with the forward knee straight, as they bow; while the boys bend the body forward from the hips, and stand with their heels together and hands at their sides.

## 4. WIND

a. *Swaying Trees*. (“Ding, dong, bell” from “Chimes of Normandy,” or 4-4 march music.) Children are arranged in single file marching order, and march in zig-zag



across the hall. Walk forward four counts (three steps and feet together on the fourth count), bend to the left (two counts), then to the right (two counts). March again, then stop and bend.

b. *Fluttering Leaves*. Lines cease marching, and while soft, light music is being played, children raise their arms, and gradually let them sink, spreading as they do so to represent branches, while the fingers move quickly for the fluttering leaves.

c. *Meadow Grass*. (Waltz music or soft, quieting theme, e.g., “Narcissus.”) Children’s heads represent the tops of the tall grasses, and they bend to each side or forward and backward in time with the music. The music may be changed to two-step, or increased in volume, for the next exercise. The children bend to the left, then forward, then to the right, then to an erect position — four counts for the bending, in which the body describes a portion of a circle and represents the bending grasses.

Four walking steps may be taken, then the bending on four counts, to avoid tiresome repetition.

*Note* : Great care should be taken not to keep the children too long at one exercise. It loses its value because their interest lags. A change to some familiar exercise may be often wisely introduced.

## 5. WATER

a. *The River.* (March music.) Children march in twos in the center of the hall. At one end the first two separate, and stand facing each other far enough apart to allow the double line to pass between them. Each two, as they pass through, separate and take places at the ends of the two lines which were begun by the leading two. When the two long lines are completed they form the banks of the river; then the first two leave their places and run lightly, in time with the music which now quickens, single file, down between the two lines. Each two, in turn, follow the line as it passes by. This represents the running water, and each child joining in may represent a brook flowing into the river. The course of the river may then be a varied one about the room, at the discretion of the teacher.

b. *The Fountain.* (Mazurka music, or two-step.) Children are in a circle in marching order. The tallest child stands in the center surrounded by four or five children, who kneel, facing out. The group in the center stretch their arms over head on the strong beat of the music, with hands together and fingers pointing upward, to represent spouting water; then spread the arms and let them sink to the sides. The children in outside circle march around, executing the same movement as they march; when the exercise is finished, the center group take places in the circle.

## III. INDUSTRIAL IMITATIONS

## 1. BLACKSMITH ("Anvil Chorus" or March)

Have a musician's triangle or piece of iron and a hammer to imitate the sound of the hammer on the anvil. Children in a circle swing the hammer and strike, in time with the music.

## 2. FARMER

a. *Sowing the Seed.* (March music.) Children hold a bag of seeds under the left arm, and scatter seeds from it with the right as they march along.

b. *Reaping the Grain.* (Waltz music.) Children are in a circle facing the center. Each child pretends to hold a scythe, with which he mows the grain, as he moves along step by step to the left. Repeat, moving toward the right and swinging the scythe with the hands reversed.

## 3. THE MILLER (For music see Part I, Grade III, Traditional Games, No. 3)

Children march in a double circle. In the center are sixteen children in lines of four radiating from the center like the arms of a cross, to represent the spokes of the great mill wheel. As the outside circle marches, those inside wheel in the same direction. At a repetition of the verse, all may turn and go in the opposite direction. Many details may be worked out by teachers.

## 4. THE BAKER (Two-step music)

Children are in a circle or line formation.

a. *Sifting Flour.*

b. *Stirring Bread.* Hold bowl under left arm and stir with the right hand.

c. *Kneading Bread.* (Waltz music.) Children imitate the motion of kneading bread on a table in front of them. In rhythm with the music.

## 5. THE DITCH DIGGER (Two-step or march music)

Children one behind another in marching order. Advance four steps, then stop, and give the motion of using a pickax twice; then advance four more steps, etc.



LADS AND LASSIES OUT A-WALKING





## IV. TOWN CHARACTERS

## 1. SCISSORS GRINDER (Music appropriate)

Children are in marching order. With the left hand they grasp a strap which holds the grinding machine on the back. With the right hand they ring a bell, by letting the arm exaggerate its swing to and fro while marching along. (Music here represents the monotonous "cling clang" of a bell.) At a change in the music the children stop, standing with their weight on one foot; with the other they pretend to turn a wheel by pressing on its pedal with the toe,—all in time with the music. The hands, at the same time, describe a small turning wheel in front of the body, one hand following the other over and over. March again, then stop and grind.

## 2. THE SEXTON (Waltz music)

Children are in a circle. Each grasps an imaginary rope high in front of him, and pulls down on it in time with the music.

## 3. THE ORGAN GRINDER (Familiar old-time pieces, played by the hand-organ)

Children are in a circle. A boy in the center pretends to turn the handle of a hurdy-gurdy, while all on the outside imitate him. A girl in the center may have a tambourine, and play it in time to the music, changing quickly with the rhythm.

## 4. THE STREET CLEANER (Waltz music)

Children are arranged side by side in two long lines facing each other on opposite sides of the room. The lines advance toward each other step by step, each child pretending to push a street broom. When the lines meet, all face to the right or left and march forward (march

## 90 GRADED GAMES AND RHYTHMIC EXERCISES

music) two by two. The leaders separate at the end of the room and each leads his line around into the former starting-place, where the sweeping is repeated.

### 5. BOOT-BLACK

Children are in a circle, or single file, marching in zig-zag. Advance eight bars, kneel on one knee, use boot-brush with right hand four bars, left hand four bars, rise and march again.

## V. RHYTHMIC EXERCISES

Music for the following may be found in Miss Rogers' book of "Large Rhythmic Movement." \*

1. HEEL, TOE, AND ONE, TWO, THREE. (See 1st Grade Directions, Exercise 10.)

2. SLIDING EXERCISE, TWO STEPS, TWO SLIDES — GOING FORWARD. (Left, right, slide, slide.)

3. BOWING EXERCISE.

4. MINUET. (Two by two around the room.)

5. MAZURKA. (Page 9.)

6. RUN. (Page 6.)

7. SWAYING TREES.

8. FALLING LEAVES.

9. RUN. ("Lullaby.") Children kneeling.

## VI. FESTIVALS

1. HARVEST HOME (Suitable music)

a. Children skip into a circle, single file. (Schottische music.)

b. Reaping grain. (Waltz music.) Children in a circle face the center, each with a scythe mows the corn, stepping to the side as he swings the scythe.

\* Published by Scrantom, Wetmore & Co., Rochester, N. Y.

c. Two facing each other. (Waltz music.) One picks up a bundle of corn and stands it upright in front of the other.

d. The partner now binds the corn into a sheath, with a winding motion. (Waltz music.)

e. In twos the children join crossed hands, and advance marching around the circle, as if each two were carrying a sheath. Finally, all drop their bundles in the center as they march by, and unclasp their hands, then lead again into a circle, single file.

f. All join hands and dance around the heap of corn sheaths, once to the left, then to the right.

g. Partners join hands and all skip away in line.

## 2. CHRISTMAS

a. *Christmas Tree*. 1. Tramp through the forest to find it. (March, lifting knees high as if walking in deep snow.) 2. Chop down the tree. Children in a circle, each with an ax chopping. (Waltz music.) 3. Carry trees home on the shoulders. Each child puts his left hand on the shoulder of the one in front, and places his right hand at his own right shoulder, as if holding a branch. 4. Children face the center of the circle, advance, and place the tree in the center, then retreat to places.

b. *Christmas Bells*. Children, standing in a circle, pull the bell rope. (Waltz music.) March and toll the bell.

c. *Santa Claus*. Children stand in a double line to represent reindeer. First two join inside hands; the outside hands are extended back to be grasped by the ones behind. Children on the left extend right hand forward and left hand back, and the children on the right vice versa. One child is at the end of the long double line for "Santa Claus." "Reindeer" walk—step high and trot very gently, lifting the feet high and placing them lightly.

d. *Christmas Toys.* Children form a ring around "Santa Claus." Joining hands they advance toward him four steps with the music, and back. As they do this, "Santa Claus," in the center, indicates the use of some toy which he pretends to give them. Having retreated to place, the children advance around the circle, imitating "Santa Claus," in time to the music.

1. Ball. Tossing up and catching. (Waltz music.)

2. Skates. Long sliding steps as if on the ice. (Two-step music.)

3. Drum. (Beating.)

4. Gun. (Polka music, pause or hold count "three.") Two walking steps, stop at "three," and pretend to aim with a gun.

5. Hoop. (Waltz music.) Run lightly, striking hoop in time with the music.

## VII. MARCH

### 1. SINGLE FILE

a. On tip-toe, hands stretched high over head.

b. On heels.

c. Lifting knees high. (Waltz music.)

d. Long steps. (Slower music.)

e. Short steps. (Quicker music.)

f. Backward with short steps.

g. In a circle, side steps to left and to right.

### 2. BY TWOS

Same exercises as in No. 1.

### 3. BY FOURS

Practise wheeling, forward, backward, to left and to right.



SNOW BALL BATTLE



## 4. FIGURE MARCHING

a. *Line double file.* March down the center, separate, first two to the left, next two to the right. When the lines meet at the foot of the hall, they separate, so that the right-hand column of one line passes between the two columns of the other line. Continue around the hall, and at meeting repeat the marching through.

b. *Serpentine.* Lines formed in fours or eights, mark time, with two full steps' distance between the ranks of eight. First eight face and follow their leader in single file, as he winds in and out among the other ranks. As the line passes each rank of eight, they face and march at the end, until all the "eights" have joined.

## VIII. FOLK DANCES

## 1. OATS, PEAS, BEANS, AND BARLEY GROW

Children are in a circle; one in the center for the farmer.

(For music see Part I, Grade III, Traditional Games, Exercise No. 1.)

First strain — children march in a circle.

Second strain — ("Thus the farmer") stand and pretend to scatter seed.

Third strain — ("Tra la la, etc.") two in the center join hands, and dance in a circle where they stand.

Fourth strain is the third repeated. Join hands and dance in one large circle.

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### 2. WEAVING GAME

The musical notation consists of three staves in G major (one sharp) and 3/4 time. The first staff has a repeat sign and three accents (>) over the notes. The second staff has a repeat sign and an accent (>) over the first note. The third staff ends with a double bar line and repeat dots.

So weave we the wool-en, So weave we the  
wool - en, Threads are cross - ing, and shut-tles  
toss - ing, To make our cloth good and strong.

So weave we the woolen,  
So weave we the woolen,  
Threads are crossing, and shuttles tossing,  
To make our cloth good and strong.

### 3. HEEL AND TOE POLKA (See First Grade Outline, Exercise 10)

Third grade children should do this more accurately.



## GRADE IV

### I. RHYTHMIC PLAYS

#### 1. SPRING

##### a. *Spinning Tops.* (March music.)

Top is held in the left hand, string is wound on to it with the right, in time with the music. Four times the string is wound around, and then the top is thrown to the ground. Children, arranged in a circle, pretend to watch the top as it spins through one measure of the music.

##### b. *Rolling Marbles.* (Waltz music.)

Children are in a circle. In rhythm, they bend forward and each rolls an imaginary marble across the circle, then rises and takes another from his pocket and rolls that, continuing until the rhythm is changed. (Rolling should be done with both the left and the right hands; and one foot should be a little in front of the other for a better position of the body.)

##### c. *Base-ball.* (Waltz music.)

Children may march from the circle to the different positions on the floor, with march music. Class is formed in two ranks, facing each other at a distance of twenty or more feet apart, and with plenty of arm space for each child. When one row plays throwing the ball, the others are the batters, carrying out these distinctive activities in rhythm. Change, first row batting, and the other throwing.

##### d. *Jumping Rope.* (Schottische or skipping music.)

(1) With individual ropes, turn the hands about as

if they held a rope; standing in place or advancing around the circle.

(2) In pairs — jumping over the same rope, inside hands joined, outside hands turning the rope.

(3) Long rope swung by two people in the center of the circle, while others “run in” and jump, then “run” out, while several others “run in.”

e. *Rolling Hoops.* (Waltz music.)

Children are in a large circle; each rolls an imaginary hoop, striking it with the hoop stick in time with the music.

f. *Flying Kites.* (March or waltz music.)

Children stand in a circle, as if holding a kite string. With the music they pull forward and down on the string, then turn to look at the kite as it pulls their hands up higher. Later, advance around the circle with a light running movement, holding and occasionally watching the kite.

## 2. SUMMER

a. *Ball Playing.* (Waltz music.)

Each pretends to have a ball. A few real, soft rubber ones may be used. Toss straight up in the air with the right hand and catch with both. Toss with the left, catch with both. Bound with the right hand, catch with both; then bound with the left. High toss with both hands, clap hands once before catching.

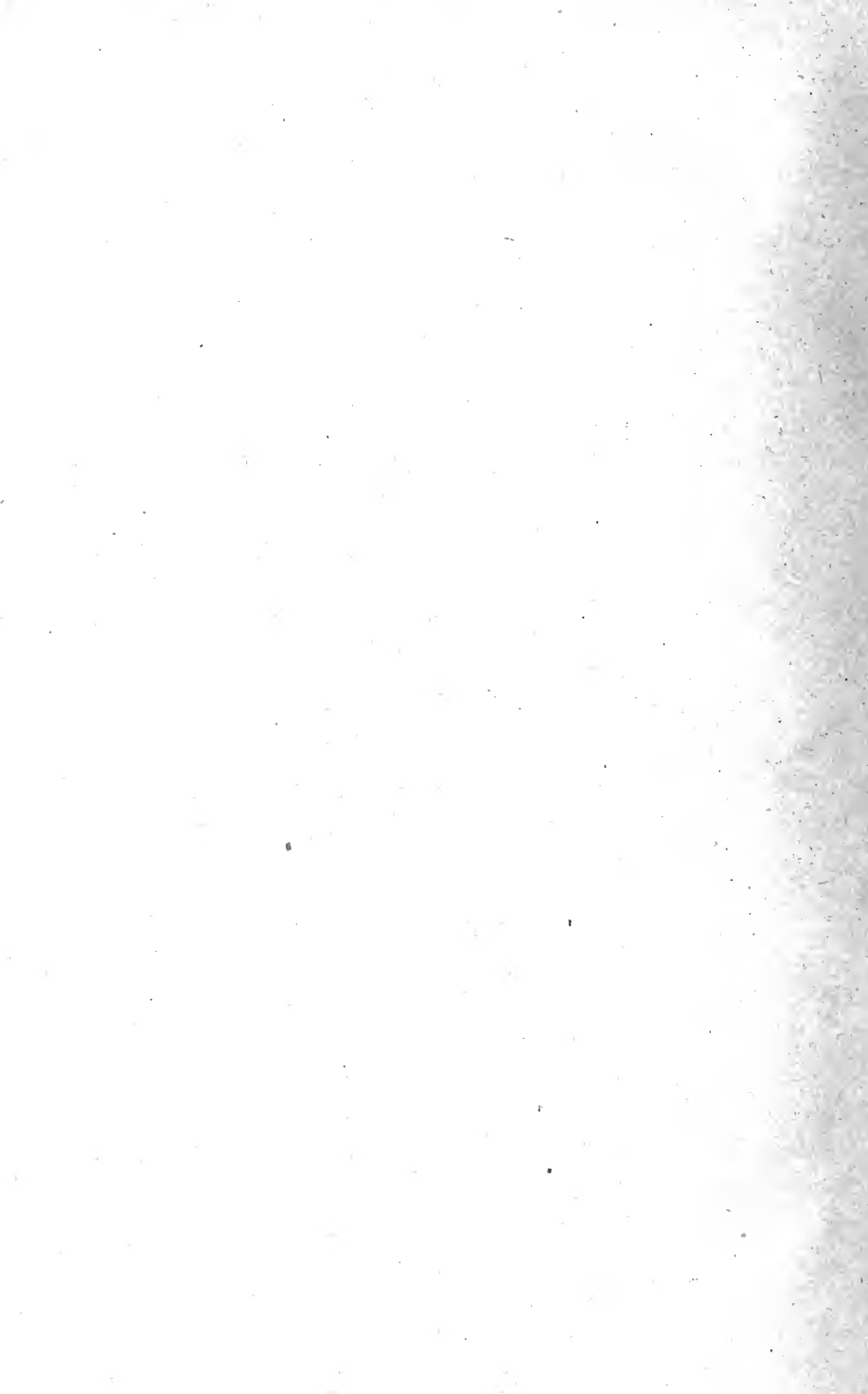
b. *See-saw.*

(1) Children are in a circle, one behind another in march order; arms are raised to the side at shoulder height, bend alternately to left and right, representing a see-saw board.

(2) Two lines of children standing twelve or fifteen feet apart, facing in. Half-way between the two lines stand



CHARIOT RACE



three or four children, one behind another, with their arms extended toward the lines of children, the left toward one line, the right toward the other. These children bend as in No. 1, while the two lines bend their knees and stand erect, alternately, as the hand toward them moves up or down.

(3) Children in two lines may grasp the hands of the children who stand with arms raised to represent the see-saw board.

c. *Swing*. (Waltz music.)

Children in a circle or in gymnastic order, stand with one foot a step in front of the other; and in time with the music push forward and up, changing the weight to the forward foot as the arms stretch up. As the arms return in front of the chest, the body sways back so that the weight is on the backward foot.

d. *Skipping*. (Schottische music.)

Hoppity skip in single file around the circle, in zig-zag; or in twos, with inside hands joined and held high.

### 3. AUTUMN

a. *Nutting*. (Slow march or waltz music.) Throw sticks and stones at nut trees to bring down the nuts. Pick up a stick, then throw. Use the left hand as well as the right in throwing.

b. *Scuffing through the Leaves*. (Quick two-step music.) Around the circle, scuffing; hardly lifting the feet from the floor.

c. *Jack o' Lantern*.\* Children stand in a double circle facing in, each child of the inside circle just in front of one in the outside. Those inside pretend to hold

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jack o' lanterns in front of them which they move to the left and to the right with a swinging motion, then, on the third count, turn quickly, and thrust the play lantern toward the faces of those just behind. Change and have the outside circle hold lanterns.



#### 4. WINTER

a. *Skating*. (Slow two-step, or with varied time.) In twos, with hands crossed and joined, children skate with long sliding steps.

b. *Snow-balling*. (Two-step music.) Children stoop to pick up handfuls of snow, mold them into balls, and throw them across the circle.

c. *Building a Fort*. (Waltz music.) Children in a circle in marching order. Each pretends to push a ball of snow which keeps getting larger and larger, and heavier and heavier. After the balls are made, they may be rolled into a long, straight line (represented by about one-third of the children kneeling on the floor), another one-third stand behind the fort and defend it, while the remaining one-third form the attacking party, and stand in line on the opposite side of the room from the fort. The attacking and defending groups then imitate snow-balling in rhythm with the music (schottische or two-step). The attack-

ing party gradually advances, and when it reaches the fort it kneels, becomes the fort itself, while the former fort becomes the defending party, and the first defending party becomes the attacking, and marches around the hall to begin the attack.

d. *Sleigh-riding*. (Jingle Bells — College Song. Quick march.) Have a few bells to jingle. Children stand four abreast, arm in arm, two or four may run in front for horses, and carry bells.

## II. SEA-SHORE RHYTHMS

### 1. THROWING STONES (Waltz music)

Throw stones out to sea, and skip stones on the water.

### 2. WADING IN THE WATER (Waltz music)

Children in a circle, walk very gently, lifting the feet high and placing them carefully.

### 3. SWIMMING (Two-step music)

Accent the stretching forward. Place one foot in front of the other. Body sways forward as the stroke is taken.

### 4. JUMPING IN THE WATER (Schottische music)

Children join hands in a circle, and jump as they do in rope jumping. With every other spring they bend deep down in the water. This exercise should be done only four or five times.

### 5. SAILING (Two-step or waltz)

One arm stretched over head for mast, and the other to the side for the boom. Children glide quietly around the room, bending to show the tipping of the boat.

### 6. ROWING (Waltz music)

Children in a circle stand with one foot in front of the

## 100 GRADED GAMES AND RHYTHMIC EXERCISES

other, and, with hands grasping an imaginary pair of oars, pretend to row, moving the body backward and forward in time with the music.

### III. GRECIAN GAMES

#### 1. THROWING THE DISCUS (Waltz music)

The left foot is placed in front of the right and the body turned toward the right side. The children pretend to hold a discus in the right hand; swing the right arm in a half circle back on a level with the hips, and with a wide swinging motion of the same arm, bring it forward, and pretend to let go the discus, when the arm is extended to its farthest point forward. The weight should change from the forward to the backward foot, then to the forward again, as the arm swings.

Repeat, using the left arm, with right foot in front.

#### 2. FOOT-RACE (Lively music)

Children are in two long lines facing toward each other, five or six feet apart. In turn they race in twos; the two at one end run down between the lines first, and take places at the opposite end, then the next two run, etc. As the different twos run, the lines should keep moving toward the head.

#### 3. THROWING BALLS (See Lesson 2, Section 2, a)

#### 4. LEAPING (Two-step music)

Children in a circle advance with a long, leaping step, alternating right and left, *i.e.*, leaping from one foot to the other in the advance.

5. CHARIOT RACE (Quick march or other music suited to running)





CHOPPING WOOD



Children are in a large circle, or better an oval. Two groups of four children each join hands (in fours) to represent the horses dragging a chariot. If the space is not large enough two may race together. The horses stand side by side at a given line, and at the signal, run. If the floor space is oval, at the shorter ends, the four that are on the inside change to the outside places, while those who were outside drop behind a bit and then run inside on the turn. If it were not for this changing of places the four on the inside would have the advantage throughout the race.

#### IV. NATURE AND INDUSTRIAL RHYTHMS

##### 1. THE FARMER

a. *Plowing*. (Two-step music.) Children are in twos, with their arms locked. The inside foot of each is placed in front and close to the foot of his partner, and these two feet are kept a little ahead, to represent the steel of the plow. Children advance to the music, pushing with the backward foot, and letting the forward foot slide as much as possible.

b. *Sowing the Seed*. (Waltz music.) Children march in a circle, scattering seeds with the right hand from a bag which they hold in the left.

c. *Reaping the Grain*. (March or waltz music.) Children are in a circle, side by side; each pretends to hold a scythe, with which he mows the grain as he steps along sideways. One foot is placed to the side, then the other is drawn toward it.

##### 2. THE FARM

a. *Rows of trees*. (March music.) (Poplar, oak, etc.) Children march in lines. Poplar trees, — arms are stretched high over head with hands together. Oak

trees, — arms raised to side for spreading branches. Advance two steps, then bend alternately to left and right; some poplar, some oak trees. Later, stand in line, and with soft, light music, represent fluttering leaves by moving the fingers quickly, beginning with the arms stretched high over head and gradually lowering them to the sides.

b. *The Brook*. (Light, rippling music.) Children representing trees on the banks of the brook, bend and sway with moving branches and fluttering leaves, while five or six others run lightly between the two lines representing the rows of trees, and pretend that they are the running water.

c. *Meadow Grass*. (Waltz music or a soft, quieting theme, e.g., "Narcissus.") Children stand in a circle or other formation. Their heads represent the tops of the tall grasses, and they bend to each side, or forward and backward, in time with the music.

d. *Climbing the Hill*. (March music.) Children march, lifting their feet high as they would in ascending a hill.

e. *Jumping in the Hay*. (Music, "Ring around the Rosy.") Children join hands in a circle and glide in one direction until the last word in the refrain, when they all stop, and bend their knees deeply, as if jumping in the hay.

f. *Windmill*. (Waltz music.) Describe a large circle first with the left arm then with the right, raising it forward, then upward, and letting it continue backward downward.

## V. HOME BUILDING

1. CUTTING LUMBER — CHOPPING TREES (Waltz music)

Children in a circle or gymnastic order, swing axes

with a broad full sweep. The downward stroke should be made in every other measure of the music.

## 2. SAWING

Children stand in twos, facing each other, with hands joined as if holding a cross-cut saw. Right hands are joined above the left, for a wood-saw.

3. DIGGING THE CELLAR (Two-step or march music)  
Some use pickaxes, while others work with shovels.

## 4. BUILDING THE HOUSE

a. *Planing Boards.* (Two-step music.)

b. *Hammering.* Driving nails into boards.

## 5. PAINTING

a. *Hoisting the Ladder.* (Two-step music.) Children look up as they pull down on the ropes.

b. *Painting.* (Waltz music.) Dip the brush in the pail, then make two strokes with the brush, up and down, or from side to side.

### *Furnishings for the House*

#### 1. CLOCK (Waltz music)

Swing straight arms from right to left in front of the body, to represent the pendulum.

#### 2. ROCKING-CHAIR (Waltz music or two-step)

Children stand with arms folded, one foot in advance of the other, and head turned slightly to one side as if resting against the back of the chair. Rock forward and back in time with the music.

#### 3. THE PUMP (Schottische music)

Left hand or right, or both, grasp the handle of

the pump. Pump up and down vigorously with the music.

#### 4. BOYS AND GIRLS PLAYING

Running, skipping, sweeping, etc. Activity to be the choice of the children.

### VI. FOLK DANCES

#### 1. REEL (Adapted. Reel or two-step music)

Children in two groups of two lines each stand side by side, facing the partner in the opposite line, which is two or three steps away. At the introduction, the two lines bow, the girls stepping back, and the boys with feet together. Then the two leading children step toward each other, join their right hands, raise them as high as the shoulder, and walk around each other once, then join both hands, and together glide down between the lines to the other end. There they join right hands, turn about each other, bow and separate to places at the end of the line. Immediately the two lines turn so as to face up the hall, follow their leaders as they separate, then lead to other end of the room each on the outside, of his own line. When the two leaders meet, they join hands, and form an arch under which the rest have to pass as they resume their places in line. When all have passed under, the two leaders dance between the lines to the other end and take new places. Then the next two at the head repeat, etc.

#### 2. DAN TUCKER (March or two-step music)

*a.* Children march two by two around the circle to a strain of the music probably sixteen bars.

*b.* Join hands in one large ring. Advance to the center, four steps; retreat to place, four steps.



WINDMILL





c. Slide to left around the circle, eight bars; slide to right around the circle, eight bars.

d. To center four steps again. Retreat four steps. (Change to suit bars in music.)

### 3. CHIMES OF DUNKIRK

The musical score for "Chimes of Dunkirk" consists of four staves of music in G major and 2/4 time. The tempo is marked *Allegro*. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4-G4 (eighths), E4 (quarter), D4 (quarter). The second staff continues: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter). The third staff continues: D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter). The fourth staff concludes: C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter). The score includes the markings "FINE." and "D.C." (Da Capo).

a. Children are in a circle, each facing a partner. Clap hands three times, tap floor three times, then join hands with partner, and turn to the left once and a half around, so that when each child leaves his partner he will meet a new one, with whom he repeats the clapping, tapping, and turning. Each child in going around the circle continues in the same direction in which he was facing when the dance began.

b. Children are in a circle in marching order. Clap three times, tap three times, walk forward around the circle four steps, then turn and walk the other way four steps. Repeat clapping and tapping, and advance first in the new direction, then turn and go the other way.

c. Clap three times, tap three times (facing center), join hands and advance toward center four steps and retreat.



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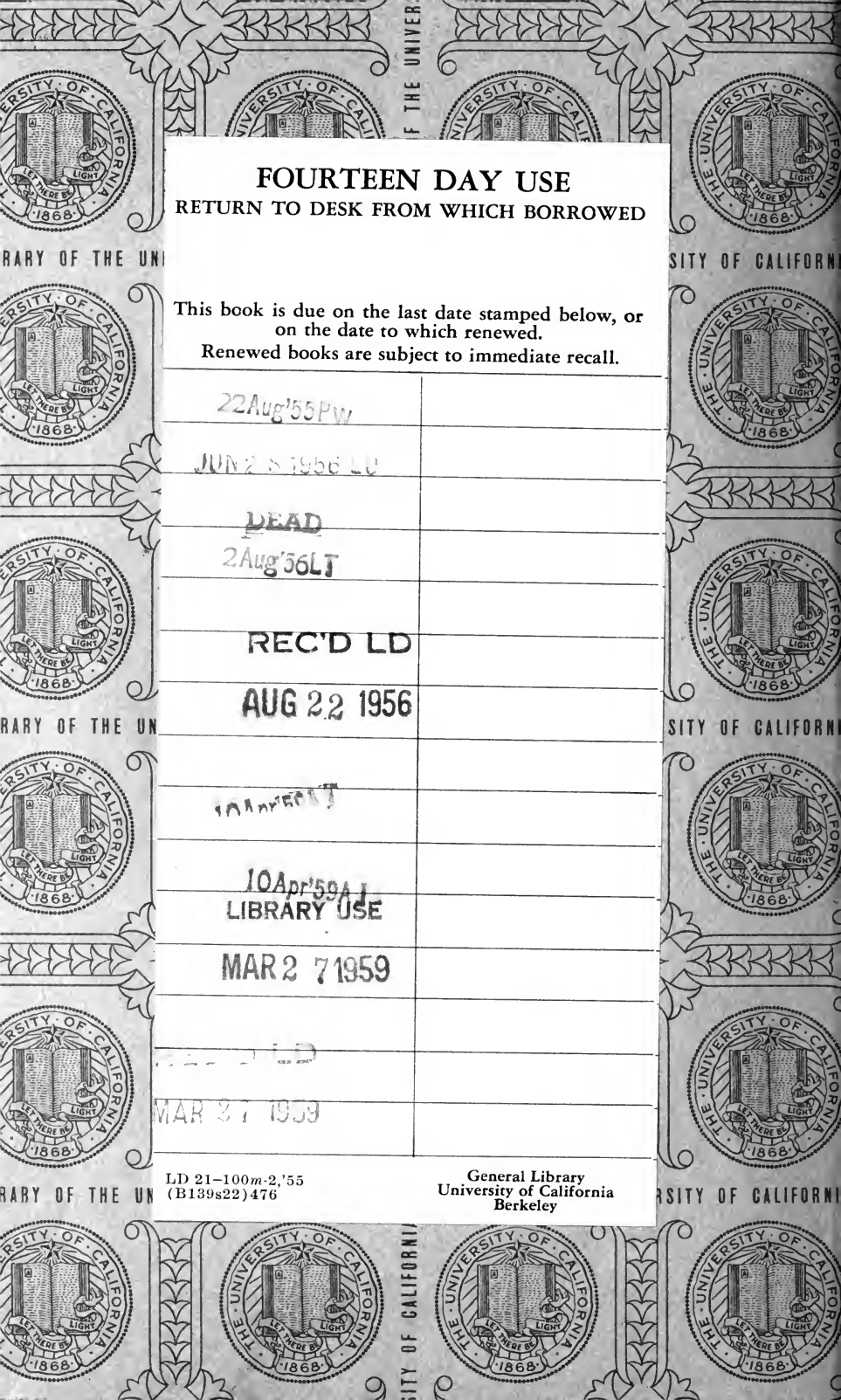
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