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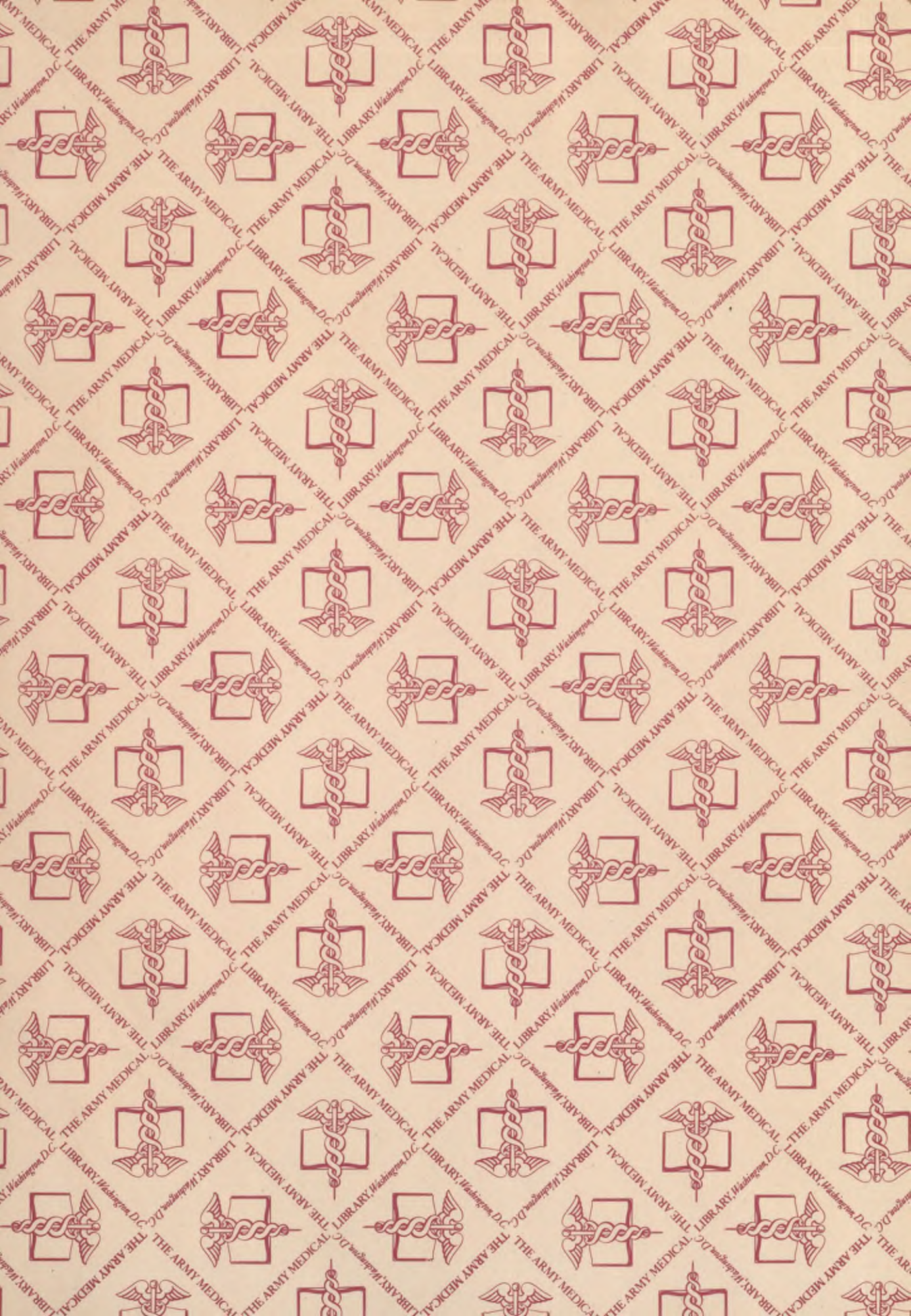


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Los Angeles City School District

TEACHING GUIDE
PHYSICAL EDUCATION
GRADE THREE



LOS ANGELES CITY SCHOOLS

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VIERLING KERSEY

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Head Supervisor
Physical Education

Foreword

Children today, more than ever before, need guidance. Therefore, this timely contribution will be invaluable to teachers and principals. The activities offered represent great opportunities for building the fitness and morale needed in a democracy.

Herein is presented a clear statement of point of view with practical ways of accomplishing the objectives of physical skills, coordination, and release from strain.

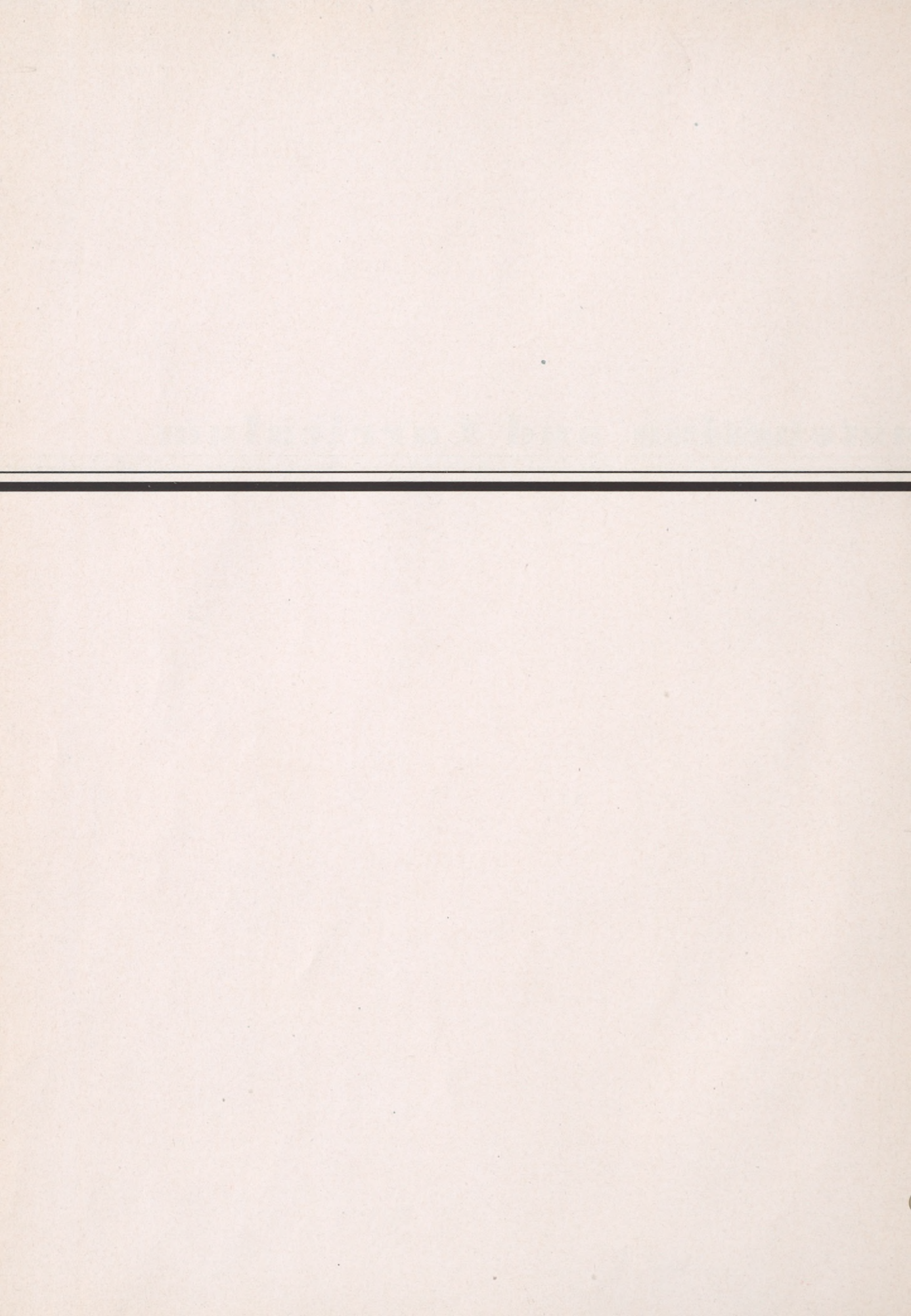
This publication is offered by the staff of the physical education section for your assistance in making the physical education program worthwhile within your school. Your cooperation is solicited.

Appreciatively,

VIERLING KERSEY
Superintendent of Schools

Division o

Instruction and Curriculum



Acknowledgments . . .

Acknowledgment is hereby given to those people who cooperated in the preparation of the parts of this teaching guide—Pupils, teachers and principals in the elementary schools of Los Angeles, Loren Mitchell, Maud Parish, Helen Schwartz, Frank Thomas, Supervisors.

C. L. GLENN
Head Supervisor

Physical Education in the Third Grade

The outstanding need of the third grade child is the development of physical, mental and emotional health. Therefore, the school's first function is to provide a suitable environment for this development. Mental growth occurs normally without sacrifice of the child only when there is daily physical functioning and growth.

It has been determined that the child of six to ten years of age needs from four to five hours daily of vigorous, physical activity for his normal development. The state law provides for twenty minutes daily of physical education instruction. During the twenty minutes' recess and noon periods the child may be encouraged in physical activity.

The child of this age level is a little less individualistic and self-assertive than he was in the first and second grades. He is developing the ability to cooperate; he now finds that others are important to his play. His span of attention is short. He has a low degree of perseverance. He is imaginative and curious. Based upon these characteristics, the program should encompass those activities which appeal to the child in the third grade and which are suitable for his achievement and growth.

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Administration by the Principal

THE PRINCIPAL'S SUPERVISION OF PHYSICAL EDUCATION

The following methods of supervising the physical education program in the building are suggested to assist in evaluating and improving instruction:

1. Observation of teaching: Good teaching can be judged by the same standards, whether it concerns physical education, reading, or any other subject. The same type of individual help found successful with the teachers in other activities will apply to physical education activities.
2. Teachers' meetings: One teacher's difficulty may be another teacher's success. Group discussion will bring out problems and will help to solve them. If physical education is used as a topic for study at teachers' meetings at regular intervals, considerable profit will result.
3. Organization of teachers: In a large school all the teachers of a given grade may form a satisfactory study group. The grade study group plan inspires all to contribute their best, assists in bringing all the teaching to the level of the best in the group, and results in a still higher level of excellence by making available all sources of assistance.
4. Demonstration by teachers: Every teacher should see demonstrations of successful teaching in all types of physical education activities. These demonstrations can be a regular part of the plan of improving instruction. The teacher who has been doing outstanding work should be selected to demonstrate some activity before all teachers who teach the same activity, or all the teachers should be encouraged to volunteer to give any demonstrations which will be helpful. Before the demonstration the principal should call the teachers' attention to the particular points to be demonstrated. After the demonstration the principal should discuss with the teachers the values of the work presented. This procedure is exceedingly profitable for teachers in physical education.
5. The supervisor is available for guidance, consultation and demonstrations to meet immediate needs, but his particular function is long term planning necessary for curriculum building and development of materials to be used.

MINIMUM OF EQUIPMENT AND SUPPLIES

Climbing poles, climbing trees, giant strides, horizontal ladders, long low turning bars, slides, swings, traveling rings, baseball backstops and broad jump pits are third grade equipment. Daily inspection of each piece of this equipment is essential for its safe use. Five inch rubber balls, softballs, bats, volleyballs and soccer balls are third grade supplies which should be inspected for cracks, leaks and broken seams.

CARE OF THE PLAYGROUND

The surface of the playground should be kept in the best condition possible. Hazards such as loose gravel, holes and ruts will be taken care of by the business department upon the principal's request. The custodian should sprinkle the playground either daily or twice a week depending upon the surface and the weather. The playground should be clean, attractive, and interesting, and the necessary circles, lines and other game courts should be clearly marked.

ROOM FOR RHYTHMICAL ACTIVITIES

Every class should be scheduled for at least one period per week in the auditorium or space made available for rhythmical activities. It is advisable to schedule all the classes on the same or consecutive days so the room need be prepared only once or twice a week. Victrola, records and/or piano should be ready for use and in good condition. Chairs should be placed around the sides of the room, allowing space for the activity.

PHONOGRAPH AND PHONOGRAPH RECORDS

The phonograph should be kept in a place convenient for the use of the teacher and class. It should be carefully handled and adjusted when needed. The records should be kept in a container provided for that purpose and arranged for quick and easy use by the teachers. It is suggested that stickers with filing numbers be pasted on the records and corresponding numbers be placed on tabs attached to the cardboard envelopes. A sheet with the dances alphabetically and numerically arranged also should be provided.

Materials Needed

Phonograph records for physical education—Supply requisition revised, 1941.

Envelopes for phonograph records—Supply requisition stock #222900.

Tabs, Dennison's Index #5—Supply requisition stock #275820.

Labels, Dennison's gummed $\frac{1}{2}$ " x $\frac{3}{4}$ "—Supply requisition stock #25357.

Container for records—Equipment requisition stock #45448.

Filing and Indexing

To establish a convenient and uniform procedure for taking care of phonograph records for Physical Education, a filing and indexing system has been set up for all records. The index is based on the numerical arrangement of records by consecutive catalogue number, with an alphabetical cross-index, listing all titles on both sides of the records.

Method of Filing

1. A numbered envelope has been designated for each record (see numerical list). Place an index tab on the top of each envelope. Stagger the placement of tabs on the envelopes so that they may be read easily.
2. Place the record with the lowest catalogue number in envelope #1, e.g., record with catalogue #V-25, Bummel Petrus, would be placed in envelope #1. (See numerical list of records.)
3. Place a small Dennison label on the center portion of the record. Give the record the number which corresponds with the one on the tab.
4. Place all the titles appearing on each record in the upper right corner of the envelope, e.g.,
 - A. Bummel Petrus
 - B. Parade of the Wooden Soldiers
5. Indicate with a mark or symbol on the numerical index the records on hand in the school.

Recommendations

1. The container should be in a central loca-

tion for most efficient use and the protection of records. Preferences: Office, auditorium, closet or cabinet.

2. Records should be returned to their proper place in the container immediately after use. They should not be kept in the class room. Records should be carried in the envelope until used as they are apt to warp when exposed to the sun or held in the hand.
3. When records are used out-of-doors, they should be protected from the sun and dust.
4. Records may be easily scratched through careless placing and removing of the needle. When placing the needle on the record, the hand should be steadied against the side of the phonograph.
5. At the close of the period of activity, the needle should be removed from the machine and placed in the container labeled for discarded needles. Needles should be discarded at frequent intervals to avoid further use.

SAFETY

Positive emphasis on proper use of facilities and play areas yields more satisfactory results than negative admonitions, although the latter are necessary under certain conditions. There should be repeated instructions in all the safety rules for use of the apparatus, of the accepted traffic lanes, of the use of the play areas for the various games. Organization of the students into safety committees or athletic councils will be found very helpful in assisting the children to practice and apply these rules. See Safety Guide, Part IV.

CHAIRMEN

The principal should select the chairman of physical education. In large schools it is suggested there be one chairman for primary grades and one for the upper grades. This responsibility should be given to one who has a natural interest in physical education and recreation as well as the ability to organize. No other assignment in the school is so exacting as is that of the Physical Education Chairman. In the larger schools it is suggested that the Chairman be relieved of regularly assigned yard duty.

Responsibilities of the Physical Education Chairman

ACTIVITY PROGRAM

The physical education chairman, in cooperation with the principal, teachers and pupils concerned is responsible for planning and administering the programs for the several activity periods.

STUDENT COMMITTEE

A special committee of pupils under the guidance of the chairman is responsible for keeping the play areas well marked and in good playing condition. Play areas on dirt surfaces may be marked with gypsum or small trenches filled with crankcase oil. Permanent markers for the points where the court lines meet or cross may be established with a section of salvage garden hose twelve inches or more in length. The base is placed vertically in and flush with the ground.

The student committee may assist in planning and administering the programs and policies of the activity periods. Members of this committee should be changed frequently enough to give many children the opportunity to serve.

SUPPLIES

The chairman, with the principal, should make arrangements for the efficient care and distribution of supplies. All materials used in the instructional period should be kept in standard containers located in a central space and accessible to all teachers. The supply boxes or containers furnished by the Physical Education Section for the after school playground directors are not available for use during the school day.

CARE AND INSPECTION

Arrangements should be made for the daily inspection and care of play materials. Nets should be tightly stretched, balls well inflated, and bats taped. Supplies needing repair should be collected, put in a container and sent to the business department for repair or discard. Simple repairing should be done by the older boys under the guidance of a teacher or custodian.

Responsibilities of the Teacher

PREPARATION

In order to do effective teaching, the teacher must know the rules of the games and be familiar with the methods of presentation. She should show enthusiasm for the program and guide the children in a rich and varied form of activity.

The children should have a voice occasionally in the choice of activities and should be encouraged in the habit of judging their own achievement and that of other children.

Rooms should be organized into squads or teams. This organization should be continued under captains or leaders chosen for not more than four weeks at one time. Teams should be informed as to which game, where and with whom they are to play. Provisions should be made for the care and distribution of the supplies during the instructional period.

PROGRAM OF INSTRUCTION

The twenty minute instruction period offers a more favorable opportunity for satisfactory physical activity than does any other period the children have on the playground. This is the period when good game habits and skills are started. Instruction may well start in the classroom with diagrams put on the blackboard, teams organized and certain fundamental techniques explained. As there should be only a few classes on the yard, the large play spaces should be used to advantage. The desire to run distances should be satisfied at this time when the playground is not crowded. This is also an opportune time to use the playground apparatus. Every child should be given an opportunity to use the apparatus provided. Time should be allowed at the close of an instruction period for the children to analyze the good as well as the poor phases of the work for that period.

PROGRAM PLANNING

The teacher should make her program for the term, month, week and day. The simpler

activities should be taught first, giving the children only as much as they can assimilate. Repetition of activities develops interest. Upper grade activities should not be used, but activities of the previous term may be reviewed to advantage. The teacher should see that her class is prepared for the scheduled noon and recess program. Every physical education period should provide vigorous, physical activity for every child in the class.

A suggested, typical weekly program of instruction follows: Two days each week should be devoted to games of high organization which are to be played during the play periods and which require large numbers; two days each week should be devoted to games of low organization which may afford an opportunity to develop individual skills and which can be played at home or on small areas by few children; one day each week should be devoted to rhythms consisting of fundamental rhythms, dramatic, interpretative, or folk games and dances. The program must be flexible enough to be adapted to weather conditions.

SAFETY

The teacher is responsible for the safety instruction of the children. They must be given instruction and also afforded an opportunity to apply their knowledge under teacher guidance. See suggestions in the Teaching Guide, Part IV—Playground Safety.

INCLEMENT WEATHER

The weather affects the selection of activities. Vigorous activity in the sun should be avoided on hot days. On cool days the children should not be kept standing but should be given activity where all have a vigorous part. On excessively windy days it is better to stay inside and play classroom games or rhythms. On rainy days rooms should be provided for activity and the temperature watched so the rooms do not become stuffy and overheated.

RECESSES AND THE NOON HOUR PROGRAM

Noon and recess periods should be made constructive socially as well as physically. The success of the school is measured by its influence on the child. This success includes not only

the influences within the schoolroom but also those on the playground. These influences have an effect upon the conduct of the child during the remainder of the school day.



For recess periods each teacher should have a definite area for her class with supplies available. Primary classes should have their recess periods at different times from the upper grades. If the noise of the play makes this procedure objectionable the allotment of play area for all grades must be carefully planned.

TEACHER'S RESPONSIBILITY

Every teacher should be aware of the needs and habits of her children during the noon playground periods. Any plan for the noon hour requires that each teacher talk over with her class every day just before dismissal at noon their plans for the noon hour and that she give them careful and explicit directions for yard conduct. She should check up regularly with the chairman and yard duty teachers to see that her children are having a constructive noon hour and are fitting in with the noon plans.

PRIMARY CHAIRMAN

The primary chairman, who may be selected from any one of the primary grades, should meet with the third grade teachers to make

plans for the noon playground periods. It is her job to make plans for the equitable use of apparatus, supplies, and space, to select and instruct the play leaders, to inform the yard duty teachers of their functions and to cooperate with the upper grades chairman.

NOON HOUR ORGANIZATION

The following division of time for lunch, rest, and physical activity is suggested:

- | | |
|----------------|--------------------------|
| 12:00 to 12:20 | Lunch. |
| 12:20 to 12:50 | Physical activity. |
| 12:50 to 1:00 | Clean up for all. |
| | Return play supplies. |
| | Report results of games. |

Team games are popular with the majority of third grade children. Therefore, they may well be the core of the noon program for the third grade. However, some of the children may be playing other types of games, using the apparatus or playing in the stunt corner. Supplies, i.e., balls, jump ropes, etc., should be assigned to the children with definite places where they may be used without interference. The supplies

should be kept in a common receptacle and should be given to the children by a teacher on yard duty or monitor and returned at the conclusion of the activity.

All children should be instructed in the proper use of apparatus. The teacher should see that equipment is safe to use or report it to be unsafe. (See Teaching Guide, Part IV—Playground Safety.) The children should be assigned to the apparatus by rooms so that all children have an opportunity to use the apparatus. Avoid long lines of children waiting.

By referring to the Activity Sheet (see pages 9, 10 & 11), the teacher may make a schedule of games for a week or a month. She should arrange this schedule so as to include a wide variety of physical experiences as is indicated by the activity list. Every classroom should have a copy of the schedule.

Children may serve as officials for games. An umpire and an alternate umpire should be assigned to each game area. They should keep their assignments for at least two weeks. When the umpire retires, the alternate becomes um-

pire, and a new alternate is selected. It is important that a report of each game be kept by the umpire. The report may include the score, the number of players present, and good sportsmanship. Such an assignment is a distinct educational contribution to the child's learning.

YARD DUTY

The teacher on yard duty should view her yard from a constructive and a preventive angle. She should act as guide, counselor, and protector. She should stop disorderly or unsafe conduct. She should know the playground plans and check over the primary yard to see that the plans are functioning with no children left out. She should see that there are many groups playing happily, that supplies are distributed adequately and that all apparatus is being used safely and equitably. No child, except one physically incapacitated, should be permitted to sit on the bench or to play inactive games day after day. Those few who should not play strenuous games should be provided for carefully and constructively.

METHODS OF TEACHING GAMES

Games serve as one of the best mediums for character development. The reactions brought into play by good games provide rich opportunity for development of acceptable social behavior. To develop such behavior, children need guidance and direction in the ways of playing together with satisfaction.

PREPARATION

If the teacher has a game well in mind and has caught the spirit and object of it, she will not find it a difficult task to arouse the pupils' enthusiasm. One of the best ways of stimulating interest is to relate to the children some of the interesting facts relative to the game, such as its name, its history, the duties of the principal players, and the opportunities for fun provided by the game.

The game period is not a free-play period. It is an instructional period with the teacher actively directing the play of the children. During all game periods an attempt should be made to create an active play spirit and a favorable attitude toward play. Successful performance

should be commended. The children should learn to appreciate every unselfish contribution to the cooperative activity. The following procedures are suggested:

1. Refer to the activity sheet for the list of activities.
2. Plan on paper the monthly and daily program. Keep all plans for reference in making future plans. Teachers should cooperate with the chairman in charge of noon activities by teaching the game to be used in the noon program.
3. Describe the game in the classroom using the blackboard to illustrate the pattern of the game and positions of players.
4. Have the games thoroughly learned before they are scheduled for supervised play periods. The success of these periods is dependent upon proper instruction in the physical education classes. Right habits, knowledges and skills determine the type of play during noon, recess and after school periods.

SELECTION

Games should be chosen on a seasonal basis; e.g., games specified for the fall semester should be presented in the fall. Activities to be used on special days or for special events should be the result of class instruction and should be used as a demonstration of typical daily programs.

When selecting games the teacher should provide for the use of a variety of games of different type. The period itself may be devoted to an activity or may be divided between two activities.

Different games fatigue different parts of the body. The teacher should watch carefully for this and change to a type that will relieve any strain. She should watch the activity of those children who have been absent because of illness.

OPPORTUNITIES FOR CHILDREN TO DEVELOP LEADERSHIP QUALITIES

Every child should have an equal opportunity to develop the qualities of leadership as well as the cooperative quality of followership. The teacher, therefore, should proceed as follows:

1. At the beginning of the semester discuss with the children the characteristics of a good leader. He is fair in his relations with other children; he has playing ability; he has a vocabulary large enough to describe games clearly and accurately.
2. Permit children to nominate for captain only children who have these qualities and abilities.
3. Elect captains, usually four—two boys and two girls—the whole class voting for each on the basis of the above qualities.
4. Captains may be elected for a maximum of five weeks for every new game.
5. The captains may choose teams in rotation, each selecting boys and girls alternately for mixed teams, or boys' teams and girls' teams. Teams should be permanent for a period not to exceed five weeks.
6. An assistant captain is chosen to act in the absence of the captain. He may be selected by the teacher or the captain, or chosen by the team.
7. Select a supply monitor.
8. Assign a few simple duties for the captains

and show them how to perform these successfully.

9. Add new duties only when old ones are habitually well performed.
10. Select the place and the formation teams are to use on a specific day.
11. Pupil leadership does not eliminate the teacher's responsibility. It presupposes on her part tact, resourcefulness, and the faculty of keeping her finger always on the pulse of the changing situation that she may avert unpleasant or critical situations.
12. Allow the children to share in the plans. Whenever it is advisable, they should choose the special players such as the "Its" or the chasers. Give opportunity to those less aggressive or self assertive.
13. Make provisions for all the children when organizing groups for games. If there are some who cannot participate actively, they should be assigned to such duties as umpires, storekeepers, game leaders, or to activities particularly adapted to their needs or handicaps. At no time should they be made to feel that they are the exception. They should feel at all times that they are a part of the group. There should be frequent rotation of these assignments.

METHODS OF TEACHING A GAME

1. Give preliminary instructions in the classroom.
2. Draw diagrams of the game on the blackboard.
3. Make clear the object of the game.
4. Give the minimum number of rules. Permit pupils to ask questions relative to the game before starting to play.
5. Choose the teams or groups. Place one group or team in the playing area and have them demonstrate without competition. Demonstrate the fundamental skills involved. Do likewise with the opposing team.
6. Start the game. Have both teams compete.
7. Stop the game from time to time to correct fouls and to call attention to each especially good play and each poor play.
8. Encourage the players to evaluate their playing.
9. Have children not playing participate in the discussion.

10. Do not permit the children to make derogatory comments while playing, or to form habits of telling others what to do.
11. Introduce rules gradually; usually the players inquire about certain rules throughout the game. When this state of readiness is reached, learning is facilitated. They then understand the need for the rules and the purpose of them.
12. Increase the number of "Its" in a game if the children know it thoroughly. This adds zest and satisfies the desire for playing this role.
13. On occasion set aside sufficient time for discussion of the game and the activities of the players.
14. Avoid using more players than is suggested in the description of the rules.

PRINCIPLES OF GAME LEADERSHIP

The following principles should serve as indispensable aids in the successful teaching of games:

1. Keep the interest high. Be enthusiastic about the game. This enthusiasm will be reflected in the children.
2. Rules and directions for games automatically take care of most behavior problems. Permit no one child to dominate the play of others or to monopolize the game for his

own benefit. Deal privately with the child whose chief joy is spoiling the game.

3. Do not hesitate to enforce the rules of the game. Be alert to render accurate decisions.
4. Attempt to develop self-direction of the group.
5. Bring to the attention of the pupils those activities which are particularly suitable for playing at home.
6. Encourage the players to be alert.
7. Try to awaken in every child the need for good posture, i.e., correct posture for the particular activity. This may be done by showing that all major positions in the game have their own posture for successful performance; e.g., in baseball, good posture is demonstrated when a player assumes the correct position for effectively batting the ball.
8. Children like to have the teacher play with them at times although the game should not depend on constant teacher participation. Provide opportunities for originality in the development and variations of new games.
9. A child's interest span is short and the need for activity great. Get into action quickly. Stick to the point, act upon relevant suggestions only and lead when the group is ready to develop a new or original activity.
10. Refrain from excessive use of the whistle.

Third Grade — Activities for All the Year

Games for Recreation and Playground	Games to Play at Home	Games to Play at Parties	Games to Play in a Small Area
<p>All Run Ball Stand Bat Ball Dodge Ball Fist Ball Follow the Leader Hit the Bat Navajos and Apaches Red Rover Squat Tag Target Ball Wall Stride Ball</p>	<p>All Run Ball Stand Beefsteak Cowboys and Indians Fire on the Mountain Follow the Leader Jump Rope Marbles O'Leary Red Rover Squat Tag Statues Water Sprite</p>	<p>Bean Bag Board Beefsteak Fruits and Flowers Hide the Feather O'Leary Peg Balance Ruth and Jacob Statues Water Sprite</p>	<p>Bean Bag Board Beefsteak Jump Rope Marbles O'Leary Ruth and Jacob Statues Target Toss Water Sprite</p>
<p>Relays for Play Days</p> <p>Balance Walk Bounce Ball Cartwheel Fetch and Carry Grand Right and Left Goal Ball Jump Rope Round Post Shuttle Stunt Throw and Duck Toss Over Zig Zag</p>	<p>Games for School Room and Inclement Weather</p> <p>Aisle Pass Relay Bean Bag Board Draw Your Hand Relay Fruits and Flowers Hide the Feather Jungle Tag Keep a Secret Peg Balance Schoolroom Newcomb Seven Up Target Toss Water Sprite Whickity Whack</p>	<p>Unit of Work Games</p> <p>Sealskin Ball—Eskimo Verlos—Dutch Hoop and Spear—Indian Indian Dodge Ball—Indian Kicking the Stick—Indian</p>	

GAMES	RELAYS	FOLK DANCES AND SINGING GAMES	FUNDAMENTAL RHYTHMS
<p>All games are found in Part I</p> <p>Ball Stand Bases on Ball Ball Tag Bull in the Ring Cowboys and Indians Drive Ball Fire on the Mountain Keep Ball Name Ball Newcomb Numbers Change Over the Line Red Lion Shooting Gallery Two Deep Wall Stride Ball</p>	<p>All relays are found in Part II</p> <p>Aisle Pass Cartwheel Fetch and Carry Grand Right and Left One Legged Round Post Shuttle Step Hop Stunt Zig Zag</p>	<p>All folk dances and singing games are found in Part III</p> <p>Broom Dance Carrousel Hansel & Gretel Hey Little Lassie Jolly is the Miller Jump Jim Crow The Merry Ring (Seven Pretty Girls) Nigarepolska (Nixie Polka) Saint Michael's Wheel We Won't Go Home Till Morning</p>	<p>All fundamental rhythms are found in Part III</p> <p>Fundamental Steps Walk, run, leap, hop, jump, skip, gallop, slide.</p> <p>Fundamental Body Movements Bow, gesture, stoop, sway.</p> <p>Impersonations and Dramatizations Playthings, animals, machines, people, natural phenomena, legendary characters, stories and poems.</p>
<p>POSTURE</p> <p>The desired outcome is habitually correct posture.</p>	<p>HEALTHFUL LIVING</p> <p>The desired outcomes are good health habits.</p>	<p>NOON AND RECESS PERIODS</p> <p>The instruction period must influence conduct and play if the noon and recess periods are to be constructive ones.</p>	<p>EQUIPMENT PLAY</p> <p>Every child should have an opportunity to play on all primary equipment and should be taught its proper use. See Safety Guide—Part IV.</p>
<p style="text-align: center;">SUGGESTED WEEKLY PROGRAM</p> <p>3 days—Games. 1 Day—Folk Dances and Singing Games or Fundamental Rhythms. 1 Day—Equipment Play and Stunts or Choice Day.</p> <p style="text-align: center;">SUGGESTED SEMESTER PROGRAM</p> <p>Games—Minimum of 10. Natural Rhythms—All fundamental steps and some dramatizations. Folk Dances and Singing Games—Minimum of 10. Equipment Play, Stunts, Posture and Healthful Living—as indicated above.</p>			

The above proportionment of time and activities may vary, depending upon the needs of the class. Mount and post this sheet on school room wall. Star activities when they are presented.

SCHOOL.....

ROOM.....

TEACHER.....

GAMES	RELAYS	FOLK DANCES AND SINGING GAMES	FUNDAMENTAL RHYTHMS
<p>All games are found in Part I</p> <p>Alert Ball All Run Bat Ball Beefsteak Bombardment Center Catch Ball Color Block Tag Corner Dodge Ball Dodge Ball Fist Ball Fruits and Flowers Hit the Bat Long Ball Navajos and Apaches One Old Cat Red Rover Ruth and Jacob Target Ball</p>	<p>All relays are found in Part II</p> <p>Balance Walk Bounce Ball Goal Ball Jump Rope Round Post Shuttle Soccer Kick Team Standing Broad Jump Throw and Duck Toss Over</p>	<p>All folk dances and singing games are found in Part III</p> <p>Bean Porridge Hot The Chimes of Dunkirk Clap and Trap Here We Come Gathering Knots in May Kinderpolka (Children's Polka) Little Dutch Dance Oh Dear, What Can the Matter Be Ribbon Dance Swiss May Dance</p>	<p>All fundamental rhythms are found in Part III</p>
<p>POSTURE</p> <p>The desired outcome is habitually correct posture.</p>	<p>HEALTHFUL LIVING</p> <p>The desired outcomes are good health habits.</p>	<p>NOON AND RECESS PERIODS</p> <p>The instruction period must influence conduct and play if the noon and recess periods are to be constructive ones.</p>	<p>EQUIPMENT PLAY</p> <p>Every child should have an opportunity to play on all primary equipment and should be taught its proper and safe use. See Safety Guide—Part IV.</p>
<p>SUGGESTED WEEKLY PROGRAM</p> <p>3 days—Games. 1 Day—Folk Dances and Singing Games or Fundamental Rhythms. 1 Day—Equipment Play and Stunts or Choice Day.</p> <p>SUGGESTED SEMESTER PROGRAM</p> <p>Games—Minimum of 10. Natural Rhythms—All fundamental steps and some dramatizations. Folk Dances and Singing Games—Minimum of 10. Equipment Play, Stunts, Posture and Healthful Living—as indicated above.</p>			

The above proportionment of time and activities may vary, depending upon the needs of the class. Mount and post this sheet on school room wall. Star activities when they are presented.

SCHOOL.....

ROOM.....

TEACHER.....

ALERT BALL

Type: A skill game, all active.

Supplies and Equipment: A large bouncing ball, handball wall and court.

Area: The handball court, with a throwing line 15 feet from the wall and parallel with it. See diagram.

Number and Position of Players: 4 to 12. One player back of the throwing line. The other players standing with their backs against the handball wall.

Object of the Game: Is to throw the ball so as to hit a player who is against the wall and to dodge the ball so as to avoid being hit and being eliminated from the game.

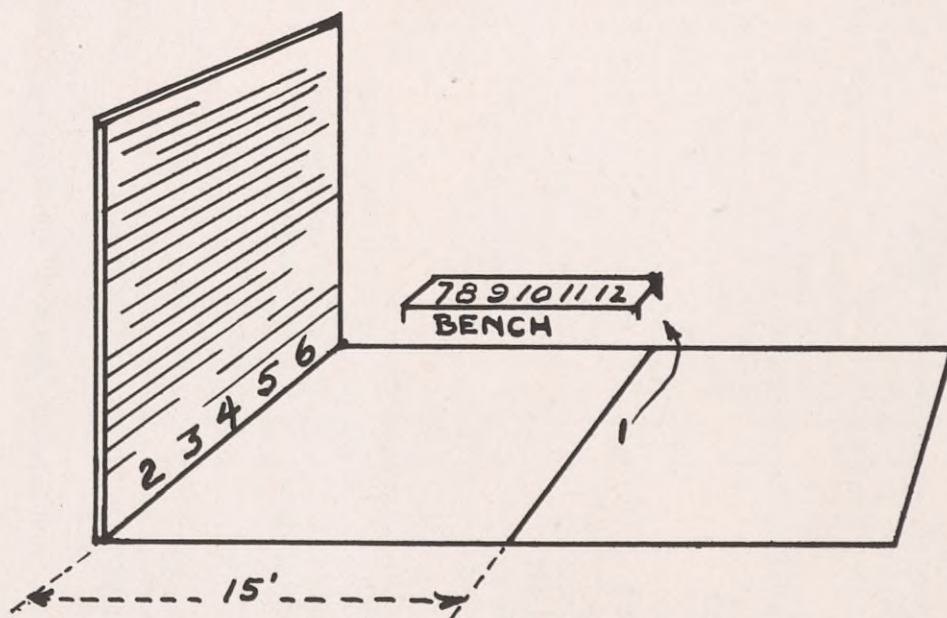
Skills:

1. To throw a ball accurately at a moving target.
2. To dodge.

Rules: The server throws the ball in any manner, attempting to hit a player. The hit must be below the waist line. The players dodge to avoid being hit.

Methods of Play:

- a. Elimination—Players agree upon the number that shall constitute a group (6 is best). As each one is hit he is eliminated and play continues until only one is left. This last one is then the thrower for the next round and the former thrower becomes a member of the second group to play against the board.



- b. Rotation—In this type of play, as each player is hit he goes to the bench and another one goes to the wall. If the thrower fails to hit anyone in three throws he goes to the bench as the last one in line and works up. As long as he is successful he can remain the thrower.

Penalty: Hitting a player above the waist line puts the thrower out and he goes to the bench. If he does this persistently he should be eliminated from the game.

Scoring: There is no scoring in this game.

Teaching Suggestions:

1. In either type of play (a or b) the plan is to give each child frequent opportunity to be a participant.
2. Avoid having too many at the wall at one time as it spoils the dodging opportunity.

ALL RUN

Type: An "It" game.

Supplies: None.

Number of Players: 13-46.

Object of the Game: To win a race in order to secure the privilege of being "It."

Skills: To run.

Rules: All players stand on a starting line. Establish a goal line 30 feet away. Have players number off by fours. One child is "It" and stands in the center of the playing area. "It" calls a number from one to four. The players whose numbers he has called run to the goal line and back again. The player who gets back across the starting line first is "It" for the next time. If "It" chooses he may call "All Run" and all children run to the goal line and back.

Teaching Suggestions:

1. Be sure all players know their numbers before starting to play.
2. If certain individuals excel so as to be "It" too frequently, divide into ability groups.
3. If two children cross the starting line simultaneously, one does the calling and the other child stands on the finish line to see who crosses first.

BALL STAND

Type: An active game.

Supplies: A 5" rubber ball or a bean bag.

Area: A field 50 feet by 50 feet.

Number and Position of Players: Ten players, or less, form a circle around a player who has the ball. All players place a thumb on the ball.

Object of the Game: Is for the player whose name is called to secure the ball and to throw it at some other player in an attempt to hit him while all other players run away.

Skills:

1. To catch the ball.
2. To throw the ball accurately.
3. To run, jump and dodge.

Rules:

1. The player who is standing in the center of the circle and who has the ball tosses it up, at the same time calling out distinctly, "In the air, in the air, in the air for" (some other player's name). The player whose name is called takes possession of the ball as quickly as possible, stands still, and immediately calls out loudly, "Stand." Players have to stay inside the playing area (except the player whose name was called and who must retrieve the ball).
2. As soon as the other players find that their names are not called they run away as far as they can from the player who must get the ball. They must stand still as soon as they hear him call "Stand."
3. The player with the ball then tries to hit one of the players by throwing the ball at him. In order to avoid being hit with the ball the player may squat or twist around but not move his feet.
4. If the thrower fails to hit the player, he must get the ball again while the other players run away from him until he calls, "Stand." This continues for not more than three times.
5. When any player is hit with the ball, the circle is again formed. The player who was hit goes to the center and the game starts again.

Scoring: The player who is hit the least number of times during the playing period wins.

Teaching Suggestions:

1. The game may be modified so that after the ball has been thrown once at any player, whether hit or missed, the game starts anew. When a player is hit he becomes the one who stands in the center to throw the ball. If no player is hit, the player who runs the greatest distance from the retriever performs this part.
2. The boundaries of the playing area may be dispensed with if the game proceeds satisfactorily without them.
3. It is not a good idea to throw the ball too hard for the ball is apt to go a long distance out of the field.
4. If a bean bag is used instead of a ball, "It" should throw the bean bag approximately 5 feet in the air to start the game.

BASES ON BALL

Type: A team game.

Supplies: Soccer or 10" rubber ball.

Area: Diamond with bases 35 feet apart.

Number of Players: 6 to 10 on team.

Object of the Game: Is for the kicking team to reach as many bases as possible.

Skills:

1. To kick and catch a ball effectively.
2. To kick a ball for distance and for accuracy.
3. To field a kicked ball.
4. To run the bases.

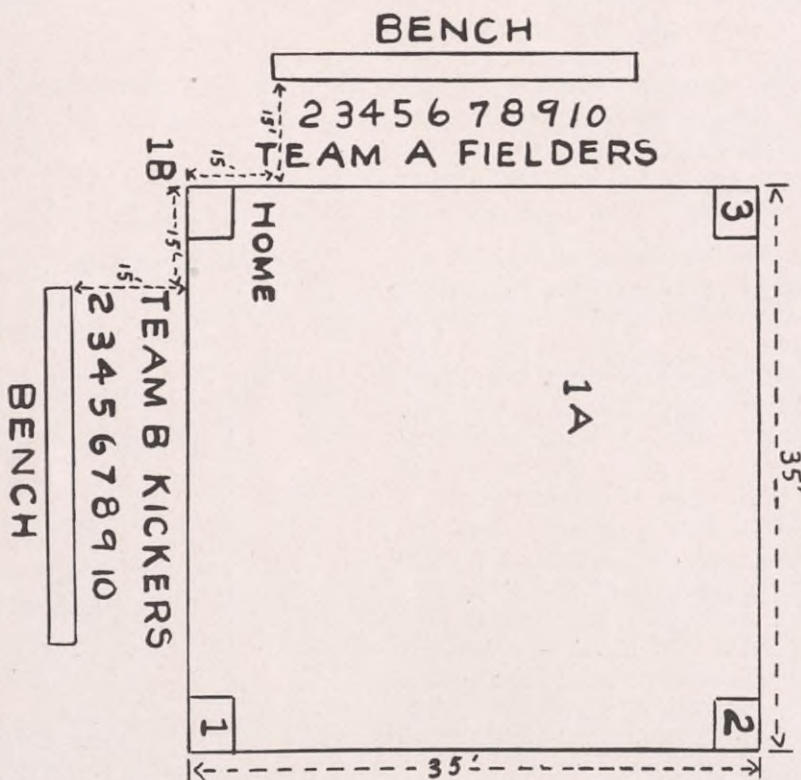
Rules: Mark off a diamond as shown on the diagram. Divide the players into two teams of not more than 10 players each. Number off the players in each team and line them up in the order of their numbers, one on each side of home plate. No. 1 on the fielding team takes his place anywhere on the field, while No. 1 on the kicking team takes his place on home plate with the ball. As soon as the fielder is ready, the kicker places the ball on home plate, takes only one step, and kicks it. He immediately runs around the bases, touching each in turn, and trying to get home before the fielder has secured the ball, and returns with it to home plate. When the fielder touches home plate, the runner must stop. Then No. 2 on the fielding team takes his place on the field and No. 2 on the kicking team goes up to kick. The kicker must touch a base in order to score. If the fielder catches a fly (a kicked ball caught before it touches the ground) no score is made. A fair ball is one that travels between first and third bases. Line balls are good. If the ball is kicked outside of these limits a second try is given to the player.

After No. 1 of the kicking team is finished, he and No. 1 of the fielding team retire and No. 2's take their places on the field.

Scoring: One point is scored by the kicking team for every base reached by the kicker before the fielder touches home plate, i.e., one point if he reaches first base, two points if he reaches second, three points if he reaches third, four points if he reaches home. The team with the greater number of points wins.

Teaching Suggestions:

1. To kick a ball effectively, a player should:
 - a. Keep his eyes on the ball until he has successfully kicked it.
 - b. Take not more than one step toward the ball when kicking it.
2. The game may be modified by having a player throw a baseball or 5" rubber or volley ball instead of kicking a ball.
3. If one child acting as referee stands back of the kicker and blows a whistle when the fielder reaches home plate with the ball, the children can easily manage their own game. On the whistle the runner stops and the score he has made is easily seen.
4. Rotate teams after five players on one team have been up to kick.



BAT BALL

Type: A team game.

Supplies: Volley ball or 10" rubber ball and a post or object such as a box or basket for a base. The base may be marked off on the ground if there is no acceptable object available.

Area: Field 70 feet by 40 feet. Scratch line 10 feet from and parallel to one end line. Base 10 feet inside the opposite end line. See diagram.

Number of Players: 20 players, 10 on each team.

Object of the Game: Is to bat a fair ball, run around the base, and reach the scratch line safely.

Skills:

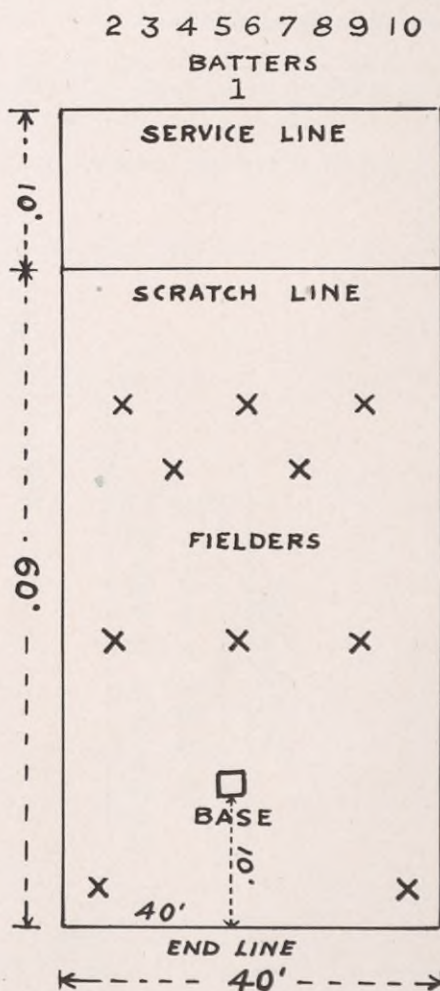
1. To bat the ball accurately.
2. To run and dodge.
3. To hit a moving target.
4. To pass the ball accurately.

Length of Game: Five innings constitute an official game.

Rules:

Fielding Team: The members of the fielding team scatter over the playing field so that the whole field is protected or covered. They try to catch the ball batted by the server. Failing to do this, or in case the ball is a grounder, they pick up the ball and try to hit the runner with it. (See "Fouls" and "Outs".) The fielders may leave the playing field when necessary to get the ball and may return with the ball to the boundary line.

Serving or Batting Team: Each member of the batting team takes his turn serving in regular rotation, and the other members of the batting team remain outside of the field of play. The server holding the ball in his hand must stand with both feet back of the serving line. The ball may be batted with one hand open or closed while held in the other hand, or tossed up by the batter and batted with one or both open or closed hands. A good serve is a batted ball that goes over the scratch line and falls or is touched inside the playing field. A line ball is good. If on the first serve the ball falls short of the scratch line, or falls outside of the playing field (i.e., not a good serve) the batter may take a second serve. If the second serve is not good, the batter is declared out. After making a good serve, the batter becomes the runner and tries to make a run.



A Run: Each time a batter makes a good serve, crosses the scratch line, encircles the post from either side, and returns to the scratch line, keeping within the boundary lines of the field of play, and without being put out, a run is made for his side. The batter must keep moving. If the batter's serve is caught on the fly, he need not complete his run, for he is out. Every run made by a team at bat counts one point for that team.

Fouls: Fouls are made when a member of the fielding team:

1. Takes more than one step when holding the ball.
2. Bounces the ball and catches it himself.
3. Holds the ball more than five seconds.
4. Passes the ball to the same player more than twice in succession.
5. Hits the runner with the ball before the runner crosses the scratch line after making a good serve.

A foul made by the fielding team counts one point for the batter. However, the runner cannot complete his run and make another point.

Outs: An out is made when:

1. A fielder catches a ball on the fly.
 2. The batter fails to serve the ball into the field of play in two trials.
 3. The batter fails to cross the scratch line in five seconds after batting the ball.
 4. The batter fails to circle the bases in making a run.
 5. The runner is hit by a ball which is fairly played by a fielder. (See "Fouls".)
 6. The runner steps on or outside the boundary line of the field of play.
- After three outs, the batting team becomes the fielding team, and the fielding team goes to bat.

Scoring: One point is given for each run, and one point for each foul. Only the batting team can score.

Teaching Suggestions:

1. **Batting:**
 - a. To bat a ball effectively the eyes must be focused on it until it has been struck.
 - b. Players should be encouraged to bat the ball to different parts of the playing area.
2. **Fielding:**
 - a. Fielders should be alert to retrieve a ball at any time.
 - b. To successfully put out a runner:
 - (1) The ball should be kept in advance of the runner. If it lags behind, the runner will probably reach the scratch line safely.
 - (2) A fielder should never throw at a runner unless one of his side is beyond the runner. This avoids delay in retrieving the ball.
 - c. Good passing is accomplished by:
 - (1) Passing the ball with two hands.
 - (2) Making short, straight passes.
 - (3) Aiming the pass at the shirt or waist of the player who is to receive it.
 - (4) Stepping forward with the left foot at the time the ball leaves the hands.
 - d. When the server is batting the fielders should be scattered over the field rather than crowded along the scratch line.
3. In B3 grade some girls have difficulty in batting the ball over a 10 foot space to pass the line. If this is apparent place scratch line at 8 feet from service line.

BEAN BAG BOARD

Type: A quiet skill game.

Supplies: 5 bean bags. A board 18" wide and 24" long with two holes, one 6" square and one 8" square, or a board with three holes 6" square.

Number of Players: 2-8.

Object of the Game: To throw 5 bean bags through the holes.

Skills: To throw a bean bag accurately.

Rules: Set the board at an angle of 60 degrees either by bracing it or resting it against a wall or fence. Draw a throwing line 8 feet from it. Players stand behind a throwing line. Each player has five throws. A bag thrown in the larger hole scores one point and a bag thrown in the smaller hole scores two points. The player with the largest score wins.

Teaching Suggestions:

1. Have one player stand beside the board to retrieve the bags after the thrower has completed his five turns. The retriever goes to the end of the line and the thrower becomes the retriever.
2. Bean bag games are adapted especially for play during the noon period on hot days or for physically disabled children at any play time.
3. Distance may be increased or decreased to meet the needs of players.
4. The game may be played in the classroom on rainy days.
5. These boards may be made from scrap material.
6. This game may be played in relay formation with one bean bag for each child.



BEEFSTEAK

Type: An "It" game, all active.

Supplies: None.

Area: Two parallel 20 foot lines 50 feet apart.

Number and Position of Players: 10-20. Players and "It" stand behind the starting line. "It" has his back to the starting line.

Object of the Game: Is not to be seen by "It" while moving.

Skills:

1. To move quickly.
2. To develop balance.

Rules:

1. The player who is "It" turns his back to the starting line.
2. He counts rapidly and in a voice loud enough to be heard by all players, "1-2-3-4-5-6-7-8-9-10-Beefsteak."
3. During this count all players advance as rapidly as possible (no running allowed) toward the finish line. On the word "Beefsteak," "It" turns around quickly. If he sees anyone moving he calls out the player's name and that player must return to the starting line.
4. The counting is repeated until one player successfully crosses the finish line. This player becomes "It" for the next game.

Teaching Suggestions: "It" should be cautioned against turning around before saying "Beefsteak!"

BOMBARDMENT

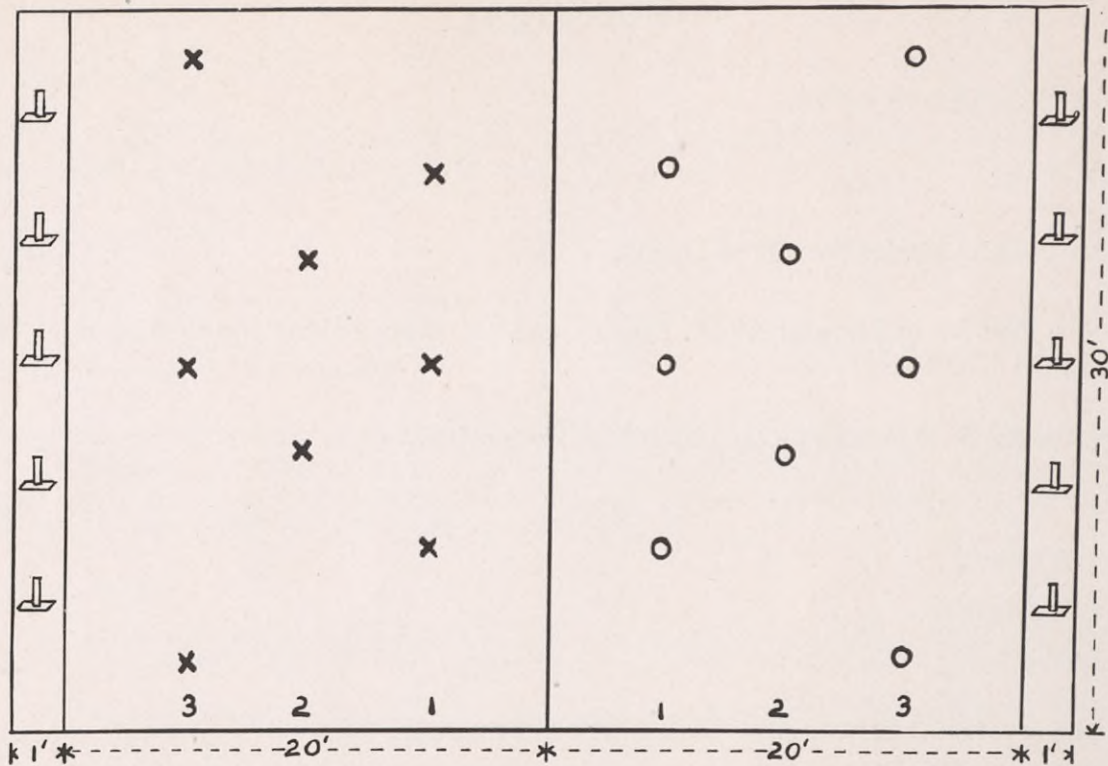
Type: An active team game.

Supplies: Two volley balls or 10" rubber balls and 4 to 6 soccer pins.

Area: Mark off a space according to the diagram. In the area between the end line and boundary line place six soccer pins about 4 feet apart. If fewer pins are used increase the distance between them proportionately.

Number of Players: 2 teams; 8 on a team. See diagram.

Object of the Game: To knock down all the soccer pins in opponents' court.



Skills: To throw a ball accurately at a target.

Rules: A player on each team is given a ball. Upon a given signal, each player throws his ball into the opponents' court in an attempt to knock down the pins. An opponent tries to catch the ball and immediately throws it back to knock down the pins on the opposite side. The balls are thrown back and forth until the end of the game. The teams defend their pins by stopping or catching the balls. A player recovering the ball may throw it back himself or he may pass it to another player on his own side. A ball must be thrown and not kicked.

When the leading score is 3 points, players of both teams on line number one retire to position number three, players on line number three move forward to number two, and number two to number one. When the leading score is 6 points, players again rotate in this manner.

If a ball goes outside the field of play, either over the sideline or the boundary line, the nearest player recovers it and throws it from the place where it left the court to one of his own players.

After a pin has been knocked down it should be set up in its former position.

Scoring: If a ball thrown from the opposite side knocks down a pin, or if it is knocked down by a defensive player, one point is counted for the opposite side. 9 points constitute a game.

Teaching Suggestions:

1. Advise players to keep positions assigned to them for effective playing.
2. The game may be played with one or more balls.
3. A player should pass the ball to another if this player is in a better position to throw it.
4. Size of playing area may be increased or decreased to meet the needs of the group.
5. The game may be played without soccer pins, and one point scored every time a ball passes over the end line and between two players.

BULL IN THE RING

Type: An active game.

Supplies: None.

Number of Players: 15.

Object of the Game: To break through the ring, or dodge under the joined hands and escape.

Skills: To move with agility and speed.

Rules: The players form a circle with hands joined. Within the circle stands the "Bull." The Bull tries to escape by going over, under, or by breaking through the joined hands. If he escapes, the two players who allowed him to escape give chase in quick pursuit and attempt to tag him. After the Bull has been tagged, he selects a player from the group to take his place and the game starts anew.

Teaching Suggestions:

1. If there is a variety of different sized children in the group, the rules may be modified to permit the Bull to escape only by going under the arms.
2. When a Bull has difficulty in breaking through the circle, it may be advisable to count "ten" and if he is not through by that time, choose another player to take his place.
3. This is a rough game, especially suited to boys. Be alert to avoid too boisterous play. Have children of similar strength play in one group.



CENTER CATCH BALL

Type: An active game.

Supplies: One or two volley balls, 5", 10" or 13" rubber balls, or bean bags.

Number of Players: 10-15.

Object of the Game: To pass the ball from player to player and avoid having it intercepted by "It."

Skills:

1. To throw a ball accurately.
2. To catch a ball.
3. To jump.

Rules: Form a single circle with players facing center. "It" stands in the center. The circle players toss the ball rapidly back and forth across the circle over "It's" head, while "It" tries to catch it. If he is successful the circle player who last touched the ball changes places with him.

Teaching Suggestions: A good modification of this game is giving each player an opportunity to be "It." A record is kept of the number of passes made before "It" catches the ball. At the end of the playing period, the player with the lowest score wins.

CLASP TAG

Type: An "It" game, all active.

Supplies: None.

Number of Players: 15-40.

Object of the Game: To avoid being tagged by a pursuing player.

Skills:

1. To run.
2. To dodge.

Rules: Players should be restricted to an area 50 feet by 50 feet. The children scatter promiscuously over the playing area. "It" runs after and tries to tag one of the players. A player may escape being tagged by running away or by clasping his hands behind his back. When a player is tagged he becomes "It" and they change places.

Teaching Suggestions:

1. Encourage players to take chances and not spend all the time holding the "safe" position.
2. The number of "safes" permitted during a period of time may be limited.

COLOR BLOCK TAG

Type: An active game.

Supplies: A wooden block (cube) 4" square. Painted as follows: one side white, reverse side black; one side red, reverse side green. On one side paint the word "Jump"; on reverse side "Squat."

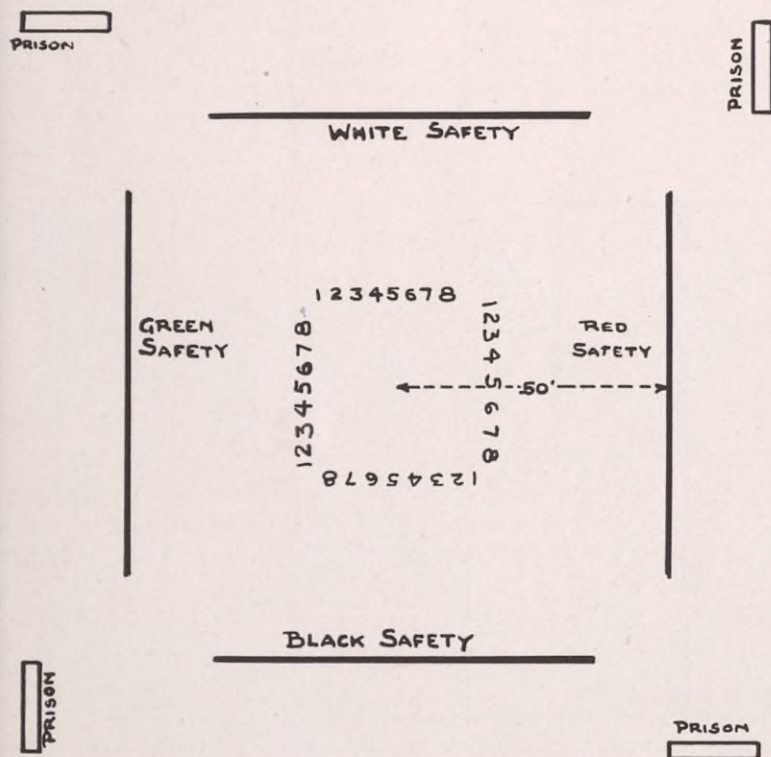
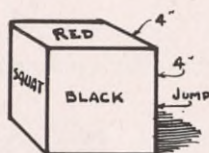
Area: An open area approximately 100 feet square. See diagram.

Number and Position of Players: Four equal teams of four to eight players. Each team designated by a color—white, black, red or green—and placed in a hollow square formation, facing the center.

Object of the Game: To tag opponents or avoid being tagged when the color block indicates which teams are to chase or be chased; or to jump or squat as indicated by the color block.

Skills:

1. To run.
2. To dodge.



Rules: The teacher, or leader, standing at a corner of the square, tosses the block into the center of the square with a spinning motion. The top surface of the block as it settles upon the ground determines the action. If red shows on top, Reds retreat to their "safety" and Greens chase them and try to tag them. Those tagged are prisoners and are sent to the Greens "prison." If green shows on top, the Greens retreat and the Reds chase, etc. If black shows on top, the Blacks retreat and the Whites chase, etc. If White shows on top, the Whites retreat and the Blacks chase, etc. If "Jump" shows on top, all players jump. Those who squat instead of jump go to the prison of their opponent. If "Squat" shows on top all players squat. Those who jump instead of squat go to the prison of their opponent. The game continues until only one is left on any side or team.

Scoring: The teams score according to the number of prisoners they have captured when the game is stopped.

Teaching Suggestions:

1. Toss the block up so that it drops as near the center of the square as possible.
2. Encourage the players to wait till it stops before acting.
3. Players should return to positions quickly after prisoners are sent to the prison.
4. The prison may be a bench or some other object.
5. Encourage the children to respond immediately on being tagged or penalized and go to the prison designated.

CORNER DODGE BALL

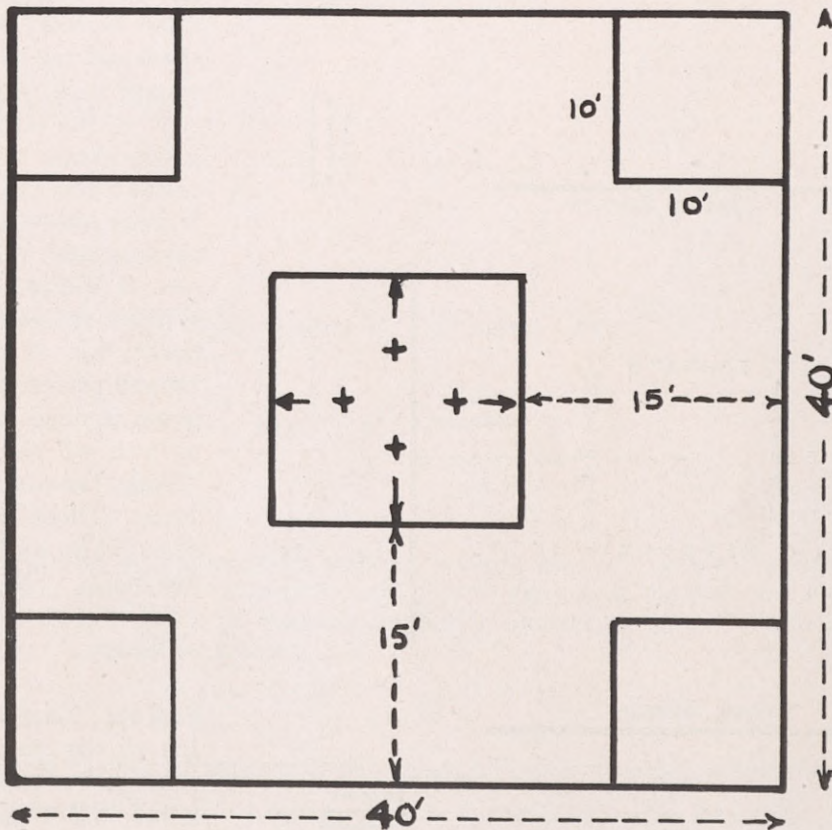
Type: A team game.

Supplies: 4 bean bags or 10" rubber balls or volley balls.

Area: Mark off a play area as shown on the diagram.

Number and Position of Players: 4 teams with 9 on a team, including the captain. Each team is assigned to a corner square. Captains stand in the center square and choose the direction toward which they will throw.

Object of the Game: Is for the captain to hit opponents with the ball when they are traveling from one square to another.



Skills:

1. To throw a ball accurately.
2. To dodge.

Rules: The teacher or the umpire blows a whistle, whereupon all teams must progress counter-clockwise to the next square. Captains attempt to hit their opponents below the hips with the ball. Players are safe and may not be hit when they are in a corner square. Those hit retire to the outside of the square toward which their captain is facing and retrieve the ball for him when it goes out of bounds. The game is ended when the teams have gone around the large square 3 times, i.e., when the umpire has blown the whistle twelve times.

1. Teams may progress to one square only at a time.
2. When the signal is given all players in the squares must progress to the next corner.
3. Players are not allowed to run outside the playing area in progressing from one square to another.

Scoring: The team wins that has the largest number of players in a square at the end of a game.

Teaching Suggestions:

1. Have the captains decide upon the direction or side of the square toward which they are to throw.
2. The signal for a change should not be given until every player still in the game is in his proper square.
3. Show the players who have been eliminated from play inside the square that they are a necessary part of the game, since the captains are dependent upon them for a supply of balls.
4. Change captains at the end of each game.
5. The size of the playing area may be increased or decreased to suit the needs of the players.
6. This team game may be changed to an "It" game by having two or three players called "Its" in the center and approximately equal groups in the corner. "Its" may move around the center squares in an attempt to hit any of the players when they are between corner squares. When a player is hit he retrieves the ball and returns it to the "It" who threw it at him, and steps outside. The last three players remaining in the game are the winners. New "Its" are chosen for the next game, or the last three in the game may be "Its" for the next game. Players that have been hit retire to the outside and wait for the end of the game.



COWBOYS AND INDIANS

Type: An active game.

Supplies: None.

Area: Mark off a play area as in diagram.

Number of Players: 20.

Object of the Game: Is to have as many players as possible of one side in the enemy's fort at the close of the game, i.e., to capture the enemy's fort.

Skills:

1. To run.
2. To dodge.

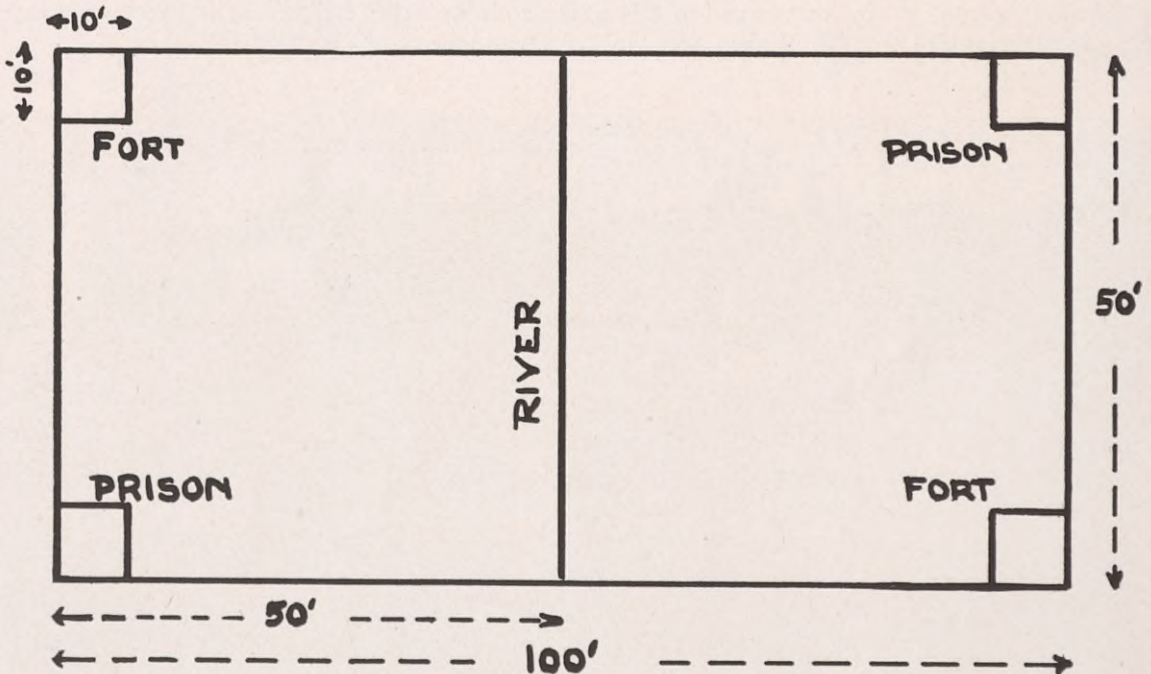
Rules: Divide the players into two groups, Cowboys and Indians, with not more than 10 on a side. One team is on either side of the center dividing line, called "The River." The game is begun by both sides attempting to get as many of their own players as possible into the enemy's fort. Each team defends its fort by tagging those players who venture across the river into their territory. Should an enemy be tagged, he then becomes a prisoner and is taken to the prison which is on the same end of the playing area as the fort. A player in the enemy's prison may be rescued in one of two ways: by a fellow player who has safely reached the enemy's fort or by a fellow player who came from his own side. The liberator and the prisoner are allowed free passage back to their side, provided they have hold of hands while walking; otherwise they may be tagged.

The team that has the greater number of players in the enemy's fort at the end of the game has captured the enemy's fort and is declared the winner.

Scoring: One point is given for each player in the enemy's fort at the end of the playing time.

Teaching Suggestions:

1. It is frequently advisable to set time limits.
2. Be ready to settle any disputes that may arise with reference to tagging.
3. Choose a playing area that has good surfacing.



DODGE BALL

Type: A team game.

Supplies: Volley ball or 10" rubber ball.

Area: A circle 25 feet across.

Number and Position of Players: 24. Divide the players into two even teams, one team forming a single circle facing center, the other team standing anywhere inside the circle. See diagram.

Object of the Game: For the circle team to hit as many members of the team within the circle with the ball on or below the hips as possible; and for the team within the circle to avoid being hit by the ball.

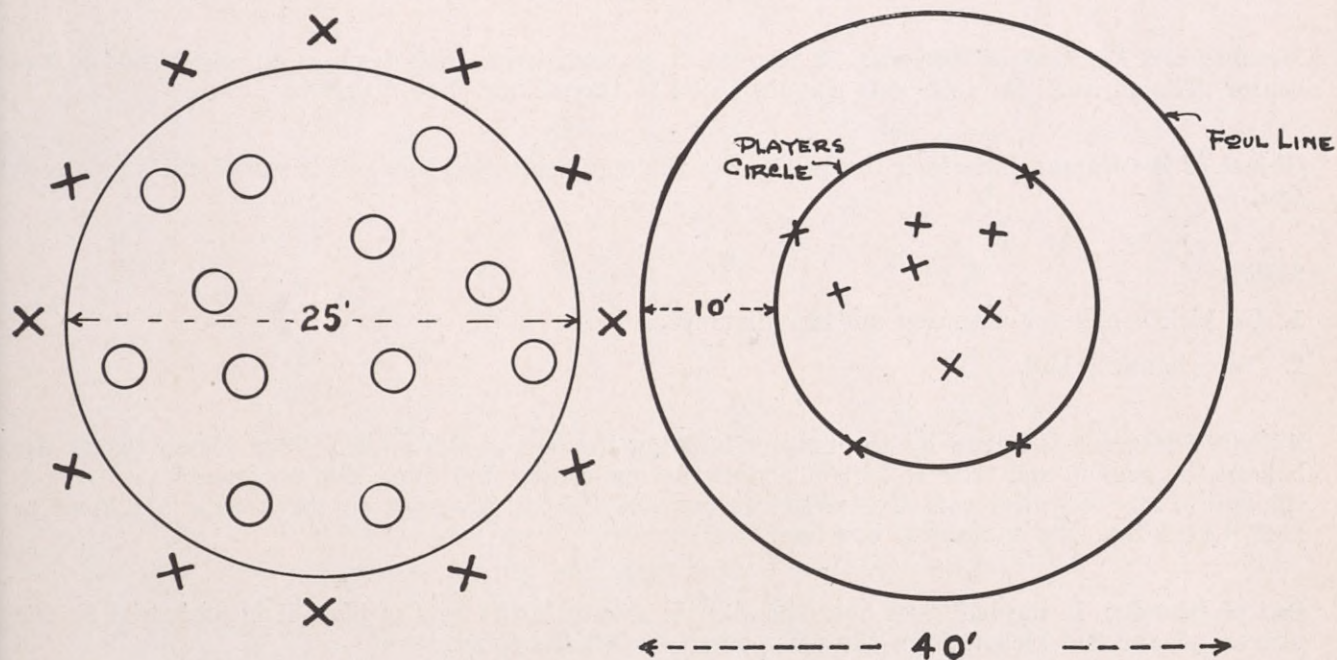
Skills:

1. To run.
2. To dodge.
3. To hit a moving target.

Rules:

Length of Game: A game shall consist of twelve innings. An inning shall consist of each team having a chance to score, i.e., being the circle team. The circle team throws the ball twelve times, then changes places with the defensive team.

The Game: The circle players throw the ball at the inside team, trying to hit them on or below the hips. Inside players may dodge about to escape being hit. If hit (unless above the hip) the player



must immediately go out of the game until the end of the inning. The circle player may step in the circle to recover the ball, but may not throw it until he has returned outside the circle.

Foul: By a circle player if he throws the ball while either foot is in the circle (on the line is safe).

Penalty for Foul: It counts as a trial, and a point if made does not count.

Scoring: One point is scored by the circle team every time the ball thrown by one of its members hits an inside player on or below the hip.

Teaching Suggestions:

1. The following modifications may be used to add variety to the game:
 - a. When a center player is hit he assists the circle players. The last player is allowed to play in the center in the next inning, when the other side is in the center.
 - b. If a center player is hit, he changes places with the one who threw the ball.
2. For fewer players the following variation may be used: Two circles are drawn, the inner one 20 feet in diameter, the other 10 feet outside of the first circle. The outside circle is the foul line. Four players stand on the outside of the inner circle and from 6 to 8 on the inside of the playing circle. One of the four players throws the ball at the players on the inside of the circle. If the ball goes across the foul circle line, one of the players has to go out of the circle. The ball should not be thrown out of the circle intentionally.
3. This activity can be used effectively in scheduled games.

DRIVE BALL

Type: A team game.

Supplies: Soccer ball.

Area: Court 40 feet wide, 60 feet long, with a division line through the center. See diagram.

Number and Position of Players: 18 players, 9 on each team. One team is on either side of the center division line. On each side players stand in three lines. See diagram.

Object of the Game: Is to kick the ball across the opponents' end line and to guard one's own goal line.

Skills:

1. To kick a ball for accuracy and for distance.
2. To catch a fly ball.

Rules: The game is begun by the umpire handing the ball to any player. That player places the ball on the ground and tries to kick it across the opponents' end line. The opponents try to stop the ball in any way they can. The player recovering the ball places it on the ground and tries to kick it back over his opponents' end line.

Out of Bounds: If the ball goes over the side lines outside the field of play, it is recovered by the nearest player and kicked from the place where it left the court.

Fouls:

1. Taking more than one step to kick the ball.
2. Kicking the ball when it is not on the ground.

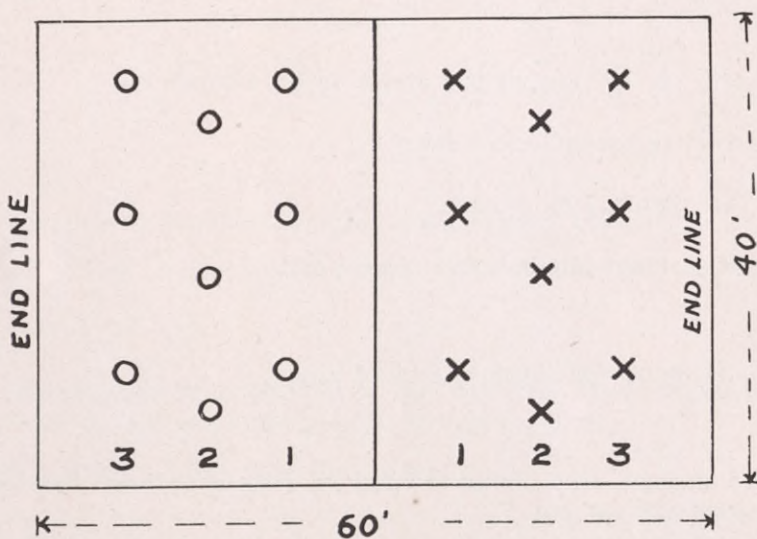
Penalty: Score if made does not count and the ball belongs to the player that recovers it.

Rotation: Rotate by lines, i.e., when the leading score is five points, players of both teams on line No. 1 will retire to position No. 3, players on line No. 3 will move forward to line No. 2, and No. 2 to No. 1. When the leading score is ten points, players on line No. 1 will again move to line No. 3, No. 3 forward to No. 2 and No. 2 to the front line.

Scoring: If the ball touches the ground beyond the end line either as a result of an offensive player's kick or after having been touched by a defensive player, it counts one point for the offensive team. However, if a defensive player can run back and catch the ball before it touches the ground, no score is made. Fifteen points constitute a game.

Teaching Suggestions:

1. To kick a ball effectively the player should keep his attention focused on the ball until he has kicked it.
2. An effectively kicked ball is usually one that travels over the heads of the opposing players toward the goal line.
3. If the player with the ball is not in a good position to score a point, he should pass the ball to some other player.
4. Increase or decrease the size of the playing court to fit the needs of the group.
5. When lines rotate, it is a good procedure to let the players on the outside change places with inside players as well as rotating forward or backward.
6. Do not allow the aggressive players to do all the playing.
7. The players may be numbered and take turns kicking the ball.



FIRE ON THE MOUNTAIN*

Type: An active game.

Supplies: None.

Area: Mark off 2' bases in a circle formation. The number of bases should equal the number of players. Bases should be 10' from one another.

Number of Players: 15.

Object of the Game: Is for all players, including "It," to secure a base during the change.

Skill: To run quickly from base to base.

Rules: Players stand in a circle formation at a distance of 10 feet from each other. "It" stands in the center. Circle players draw a 2 foot circle base around their feet to designate their particular goal. "It" starts the game by calling out the following lines:

Fire on the mountain; run, boys, run!

You with the red coat, you with the gun,

Fire on the mountain; run, boys, run!

At any unexpected time during this stanza, or at the end, "It" calls out "Base." This is the signal for all of the children to change bases. All running must be done outside of the bases; no cross cuts are allowed. The one without a base becomes "It" for the next game.

Teaching Suggestions: The game may be modified by having two "Its." One "It" remains inside the circle, repeats the verse, and calls "Base." The other "It" walks around outside of the circle and tries to get a base. Upon the signal "Base" both players attempt to get a base. Of the two players left without bases, one becomes the inside "It" and the other the outside "It" for the next game.

FIST BALL

Type: A team game.

Supplies: Volley ball or 5" or 10" rubber ball and a batter's bench.

Area: Baseball diamond with bases 35 feet apart.

Number of Players: Two teams, 7 on a team.

Object of the Game: Is to hit a fair ball and score a run.

Skills:

1. To hit a ball with the hand for distance and accuracy.
2. To field the ball.

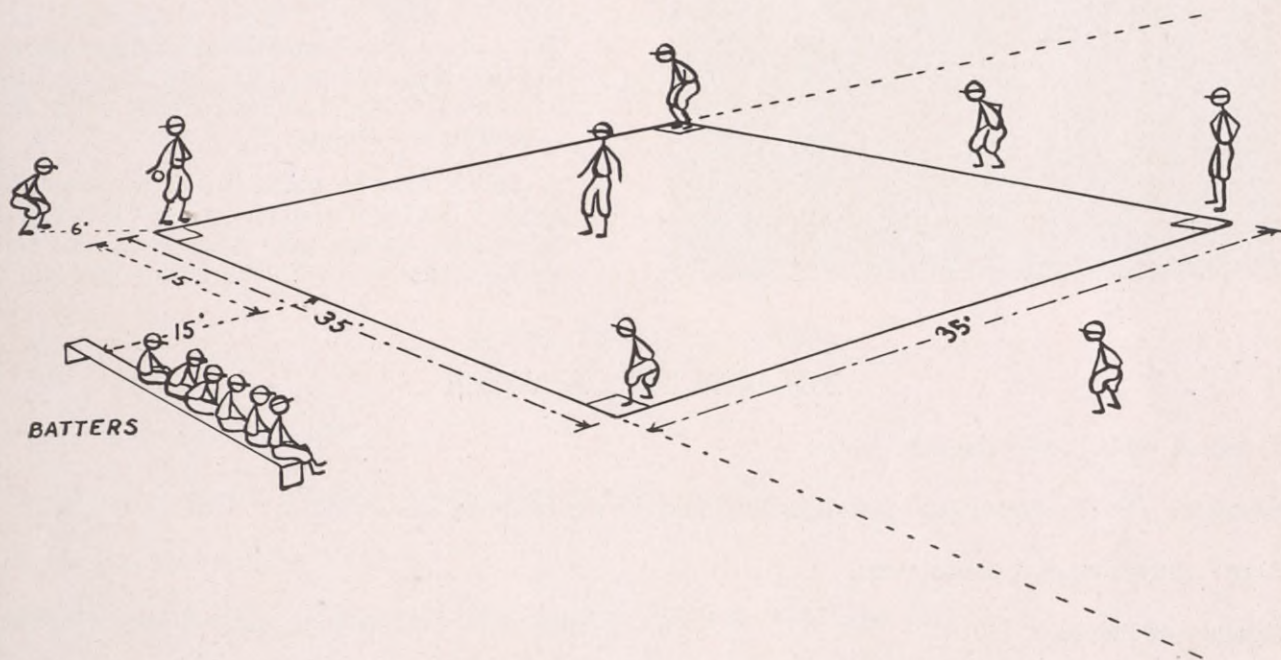
Length of Game: Five innings. One inning is finished when each team has had a turn at bat and when three of its players are put out.

*This is an old Scotch game and the reference to signal fires on the mountain and to red coats probably has its origin in the ancient custom of signaling by fire.

Rules:

Fielding Team: Players of the fielding team scatter so as to cover the playing field. Players should stand near first, second and third bases. One player who is catcher stands back of the batter. The fielders try to put out the batter and base runners.

Batting Team: Members of the batting team are numbered consecutively and take their turns batting in rotation throughout the game. The first batter tosses the ball up, hits it with his open or closed hand into the diamond, runs to first base and, if he can do so before being put out, to second, third and home. If he bats a foul ball he tries again and keeps trying until he hits a fair ball or is put out. The ball is dead when in the hands of the catcher, and the base runner cannot progress; if he is not on a base when the catcher secures the ball, he must return to the last base he touched. Number Two of the batting team hits the ball with his fist or open hand. He then proceeds as did Number One, who, if he did not run home on his own hit, is allowed to progress only when a ball is hit by one of his own team.



The batting team continues to hit the ball until three players are out.

At the end of each half inning the fielders become batters and the batters become fielders.

Outs:

1. Any one of the fielding team who recovers a fair ball may hit the runner with a ball any time he is off base. If the runner is hit or tagged off base he is out.
2. Any fly ball (fair or foul) caught puts the batter out.

Scoring: A score is made when a base runner, after having legally touched three bases, touches home plate without being put out.



Definitions:

1. A fair ball: Any batted ball that lands in fair territory or is caught or touched by anyone in fair territory. Fair territory is that territory inside a line drawn between home base and first base, and inside of the line drawn between third base and home base. A line ball is a fair ball.
2. A foul ball: Any batted ball that lands in foul territory or is caught or touched by any person in foul territory. Foul territory is that territory outside of a line drawn between third base and home base and first base and home base, or an extension of those lines.

Teaching Suggestions:

1. A batter, when batting a ball, may hold the ball in one hand and hit it with the other or toss it in the air and hit it.
2. The umpire may blow his whistle as soon as the ball is in the hands of the catcher who is on home base. Runners should not progress after the whistle blows.
3. A pitcher may be added to the game and in place of having the batter toss up the ball and bat it, the pitcher may pitch it to him and let the batter hit it with the first or open hand.

FOLLOW THE LEADER

Type: A school and backyard game.

Supplies: Pie tin, eraser, or apparatus that may be available in this grade.

Area: Playground or schoolroom.

Number of Players: 10.

Skills: Courage and ability to perform difficult stunts.

Rules: A skilled player is chosen as leader. The others form a single file and follow, attempting to do every stunt he does. The leader may jump or touch high points or objects, jump certain distances, hop, do stunts as described in the teaching guide, with or without apparatus. The player who fails to do the stunt performed by the leader goes to the end of the file. Choose a new leader when the game starts anew.

Teaching Suggestions:

1. Advise the leader not to do careless feats involving danger.
2. A leader might go down the slide, use the traveling rings, or climbing poles.
3. In the auditorium for a rainy day program this game may be played to music. Farandole is a suggested record to be played for this activity.
4. Imitations of animals' actions give great variety.

FRUITS AND FLOWERS

Type: An "It" game, all active.

Supplies: None.

Number of Players: 15-40.

Skills: To react quickly to a signal.

Rules: Have each pair of players draw a circle 3 feet in diameter in scattered positions about the playing area. Each pair then chooses a name of a fruit or a flower. Two extra players should be designated as "Fruit and Flower." They walk about the circles calling the names of fruits or flowers. Each pair, with hands joined, that has the name of a fruit or flower called falls in behind the two leaders. When the leaders can think of no more fruits or flowers they call "Fruits and Flowers" and all run for empty circles. The pair left without a circle become the leaders for the next game.

Teaching Suggestions:

1. Have players choose the names of common fruits and flowers otherwise they are not apt to be called by the leaders.
2. Allow no duplication in choice of fruits or flowers.

HIDE THE FEATHER

Type: A schoolroom game.

Supplies: A colored feather or other small bright object.

Area: The schoolroom.

Number and Position of Players: Any number. Children sitting at desks.

Object of the Game: To find the feather and if not successful to avoid being tagged.

Skills:

1. To tag.
2. To avoid being tagged.

Rules: One row of pupils bow heads on desks with eyes closed. Teacher hides the feather. At her signal the pupils raise heads and leave their seats to hunt for the feather. The pupil finding the feather runs and tags all he can, lightly, before they reach their seats. All those tagged are prisoners and line up against the wall.

Scoring: No scoring.

Teaching Suggestion: The feather should be hidden in a rather simple place so the game will not drag.

HIT THE BAT

Type: An active game.

Supplies: A baseball and baseball bat, a baseball backstop or its equivalent.

Area: A baseball diamond.

Number and Position of Players: 2-10. One player, the batter, stands at home plate. The other players take their places in the field anywhere they wish.

Object of the Game: Is for the batter to hit the ball into the field out of reach of the fielders; for the fielders to catch ground and fly balls, and then to roll the ball toward the bat attempting to hit it, after it is placed on the ground at right angle to the direction of the return of the ball.

Skills:

1. To bat a baseball for distance and accuracy.
2. To catch ground and fly balls.
3. To roll the ball accurately and hit the bat.

Rules: The batter tosses the ball up and bats it out into the field. If any player catches the ball on the fly or succeeds in stopping two grounders he takes the place of the batter and the batter goes out into the field. Or in case no one catches or stops the ball when it is batted, the first player to pick it up rolls the ball from the spot where he picked it up toward the bat, which the batter must place on the ground. If the "thrower-in" succeeds in hitting the bat he becomes the batter. A player continues at bat until retired.

Teaching Suggestions: Use a soft baseball where area is limited and for small children.

JUMP ROPE (Short Rope)

Type: An active skill game.

Supplies: Short rope.

Area: Playground.

Number of Players: One.

Object of the Game: To jump rope without missing.

Skill: To jump rope rhythmically.

Rules: The player should hold one end of the rope in each hand. The rope should be behind the player to start. Swing the rope upward and forward over the head. Just before it touches the ground in front of the jumper she jumps with one or both feet. This should be a continuous rhythmical movement of hands and feet.

Scoring: No scoring.

Teaching Suggestions: Rope jumping is a coordination, with arms and legs working together; therefore, the various coordinations should be taught separately.

Suggested Progression:

1. Have the jumper swing both arms forward in circles without the rope.
2. Without the rope have the jumper step forward with the right foot followed by a step on the left foot in place.
3. Give each jumper a rope and have each repeat the above movements, making big circles extending arms sideward.
4. If jumper does not readily learn this rocking motion have her jump on both feet.

JUMP ROPE (Long Rope)

Type: An active skill game.

Supplies: 16 foot jump rope.

Area: Playground.

Number of Players: 6-12.

Object of the Game: To jump rope without missing.

Skill: To jump rope rhythmically.

Rules: Two children, one at either end of the rope, swing the rope with a circular motion. The remaining children take turns jumping the rope as it approaches the ground level. In almost all rope jumping the child continues to jump until she misses. The following rhymes may be repeated while jumping:

I

Teddy Bear, Teddy Bear, turn around, (Player turns around.)
Teddy Bear, Teddy Bear, touch the ground, (Player touches ground.)
Teddy Bear, Teddy Bear, show your shoe, (Player holds one foot up.)
Teddy Bear, Teddy Bear, fly away, shoo. (On the word "shoo" player steps out.)

II

One, two, button my shoe. (Touch hands to shoe.)
Three, four, shut the door. (Make motions as though pushing a door.)
Five, six, pick up sticks. (Pick up imaginary sticks from ground.)
Seven, eight, lay them straight. (Lay them carefully down again.)
Nine, ten, the big fat hen. (Step out.)

III

I had a little monkey, His name was Jim.
I put him in the bath tub, To teach him how to swim.
He drank up all the water, And ate up all the soap.
The next day he died with a sore, sore throat. (Jumper steps out.)

Scoring: No scoring.

Teaching Suggestions: Jumpers and rope turners should be changed frequently to avoid fatigue.

Suggested Progression:

1. Have children watch others jumping.
2. The child stands beside the rope while it is stationary. Then have the turners swing the rope slowly and in as large an arc as possible. The jumpers should face one of the turners and should jump on both feet.
3. When jumper learns No. 2 he may face out, with the rope behind the feet to start.
4. Running in: The children should be taught to time their run with the rhythm of the turning rope. "Running in the front door" is the term used when the rope is swinging toward the jumper who runs in and starts jumping. "Running in the back door" is the term used when the rope is turning away from the jumper who runs in and starts jumping. This is the more difficult of the two methods.

JUNGLE TAG

Type: A schoolroom game.

Supplies: None.

Area: The schoolroom with fixed seats and desks.

Number and Position of Players: Any number. Half the group standing against one wall and the other half standing against the opposite wall.

Object of the Game: To avoid being tagged.

Skill: To vault over an object.

Rules: The teacher passes along each group and names pupils "Bears," "Lions," "Tigers," and "Elephants." The desks are the Forest. Appoint one child as the "Hunter." The "Hunter" stands at the front wall and calls "Bears." At the call all "Bears" in each line cross to the opposite side of the room, vaulting over the seats (not the desks) by placing hands on the desks. "Hunter" runs down the aisles and tags all he can. Those caught are put in a corner called the "Cage." Repeat with each group of animals.

Scoring: No scoring.

Teaching Suggestions:

1. Call more than one group to pass.
2. Animals all in seats and mixed. Call the name of some animal and such animals change seats while "Hunter" tries to catch them.

KEEP A SECRET

Type: A schoolroom game.

Supplies: A small object which may be easily hidden.

Area: The schoolroom.

Number and Position of Players: Any number. Children seated at their desks.

Object of the Game: To find the object.

Rules: One row of children bow their heads and close their eyes. Teacher hides the object. At her signal, the pupils raise their heads and leave their seats to hunt for the object. As each child discovers that object he returns quietly to his seat without telling anyone where the object is. The last one seated is the prisoner. If anyone forgets and by his action or exclamation indicates where the object is, he becomes a prisoner and all take their seats. The next row then has a turn.

Scoring: No scoring.

KEEP BALL

Type: A team game.

Supplies: Volley ball, bean bag, or 10" rubber ball.

Area: Court 40 feet by 60 feet.

Number and Position of Players: 2 teams, 8 on a team. The players are divided into two teams scattered indiscriminately over the play area.

Object of the Game: Is for one team to keep the ball away from the other team.

Skills:

1. To throw a ball accurately.
2. To catch a ball.
3. To intercept a passed ball.

Rules: One side is given a ball and on a given signal passes it quickly among themselves, attempting to keep it from the players of the other team. The opposing players endeavor to intercept the ball and, if they are successful, pass it among themselves while the other team attempts to regain it.

Fouls: Pushing, pulling, tripping, kicking, holding, and any unnecessary roughness. **Penalty:** The ball is given to the opposing team. Players may be eliminated if persistently rough.

Teaching Suggestions:

1. Players should be provided with distinguishing colors, sashes, or ribbons for effective team play.
2. Permit no roughness.
3. There is no scoring in this game. Satisfaction is gained when one team keeps the ball from another for a longer time.
4. Encourage players to watch each other and be ready for the ball and to avoid useless shouting.

LONG BALL

Type: A team game.

Supplies and Equipment: One 12" baseball, one baseball bat, baseball backstop and batter's bench.

Area: An area in front of the baseball backstop equivalent to a baseball field. See diagram.

Number of Players: Two teams; 7 players on each team.

Object of the Game: Is for the batter to make as many runs as possible.

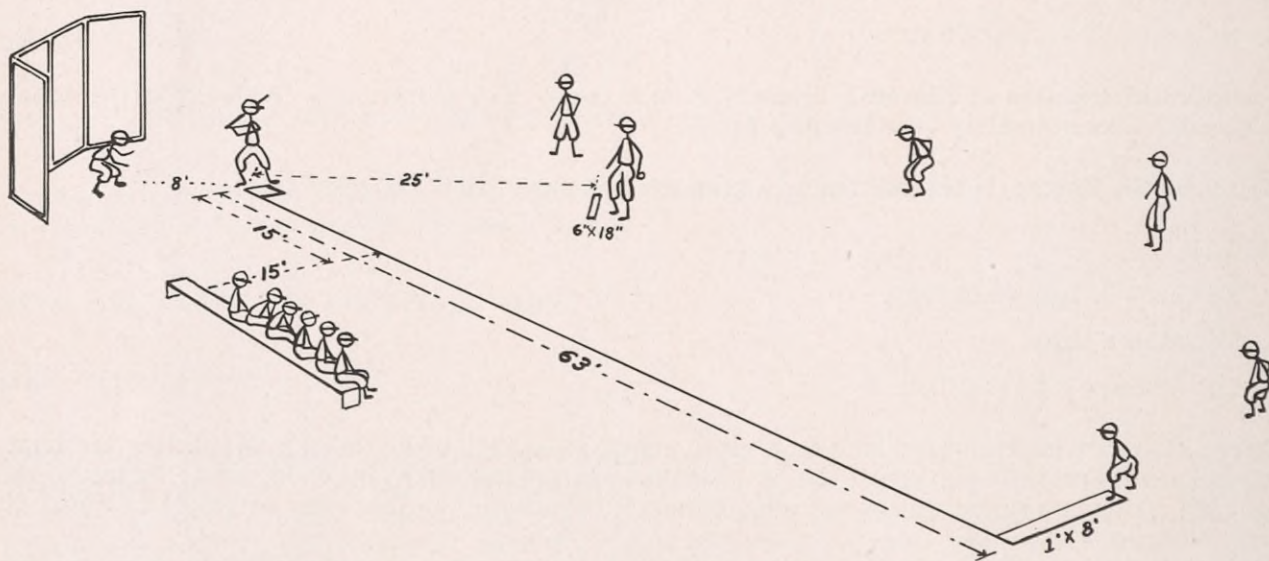
Skills:

1. To pitch a baseball.
2. To field a baseball.
3. To bat.

Length of Game: Five innings constitute an official game. Three outs by the team batting bring the other side to bat. Each side having a turn at bat constitutes one inning.

Rules: Fielding Team: A pitcher, catcher, baseman, and four outfielders are on each team. Fielders all take positions at the beginning of each half inning.

1. The catcher stands 6 to 8 feet behind the batter.
2. A legally pitched ball: The pitcher must stand with both feet on the pitcher's plate facing the batter. He takes but one step in delivering the ball and swings the arm parallel to the body, the ball passing below the hip.



Batting Team:

1. The players take their turns batting in regular rotation. All players, except the players at bat, should sit on the batter's bench which is placed 15 feet from the home plate on the side toward first base, and 15 feet outside of the base line.
2. A batter must run on any legally pitched ball that touches his bat.
3. The batter may continue at bat until he has hit a ball, provided he has not struck at six pitched balls. If a batter strikes six times without touching a pitched ball, he is out.
4. The batter may run to long base and remain until he gets an opportunity to run to home, or he may run to base and back.

5. Any number of players may be on long base at the same time.
6. If a player leaves long base he may not return, but must run home.
7. Three "outs" retire a side.

Outs: An "out" is made when:

1. A batter strikes six times at a pitched ball without touching it.
2. A fly is caught.
3. A runner is "put out" at long base or home. "Put out" means that the base or home plate is tagged by the player in possession of the ball before the runner reaches the base or home plate.
4. Any player is tagged running between bases or is tagged off base. He must be tagged with the ball held in the hand of a fielder.
5. All players on the batting side are held at long base at the same time. This makes the side out whether two, one, or no "outs" have occurred.

Scoring: A point is made for the team at bat each time a batter reaches the long base and returns home again without being put out.

Teaching Suggestions:

1. The game may be modified by having only two batters. One of them may stop on long base if he thinks he cannot get back to home base successfully. However, he must return there if the other batter hits the ball. A batter is out when the fielder or pitcher touches home plate or long base with the ball before the runner reaches it.
2. Games with a baseball bat are to be played only where there is a backstop or its equivalent. The batters' bench should be set as indicated in the diagram.
3. Have one bat only for any one game.
4. Have all batters remain on the batters' bench when not batting, i.e., to the right of the home plate and at least 15 feet distant from it and 15 feet from the base line. If a batter leaves the bench he is declared "out" and loses his turn at bat. A player should not go to bat until the preceding batter has put the bat on the ground.
5. The game should be begun on succeeding days with the player at bat who was to be up next on the preceding day.
6. How to Bat:
 - a. A batter should stand about 15 inches away from home base and squarely facing it; left shoulder toward pitcher, right toward catcher (if right handed).
 - b. Feet should be placed about 12 inches apart, with the weight evenly divided.
 - c. The left hand should be placed on the bat first, about 4 inches from the end. The right hand is placed immediately above it, little finger of right hand against index finger of left hand. A left-handed batter places the right hand on the shaft first, and the left hand on top of it.
 - d. Rest the bat on the right shoulder while waiting for the ball to be pitched.
 - e. Be ready for the pitch. Keep eyes on the ball from the time it leaves the pitcher's hand until it either passes by or touches the bat.
 - f. Swing easily.
 - g. After hitting the ball, drop the bat. Do not throw it.
7. How to Pitch:
 - a. Place both feet on the pitcher's plate. Face the batter before throwing the ball to him.
 - b. To deliver the ball, swing the arm parallel to the body so that the ball passes below the hip. A pitched ball not thrown from below the hip is illegal.
 - c. At the same time the ball is being thrown, advance one step toward the batter with the left foot. If the pitcher is left handed he advances one step with the right foot.

MARBLES—BIG RING

Type: A skill game.

Supplies: Marbles; number agreed upon by the players, usually 6 or more. Each player furnishes an equal number. Each player has a shooter, which must be round and made of any material except steel.

Area: A circle, 5 feet in diameter, drawn on the ground. A lag line 10 feet from the circumference of the circle. A pitch line one foot from the opposite side of the circle.

Number of Players: 2 to 6.

Object of the Game: Is to gain possession of the marbles by shooting them out of the circle with the shooter.

Skills:

1. To lag accurately.
2. To shoot accurately at varying distances.

Length of Game: The game is completed when all marbles are shot out of the circle.



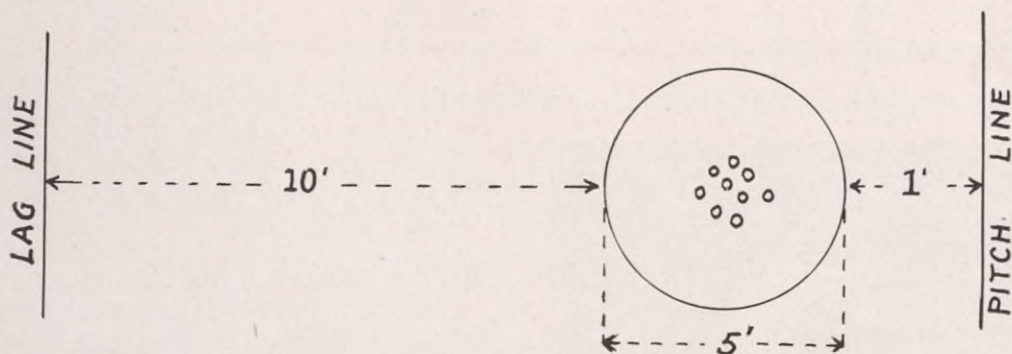
Rules:

Starting the game:

1. Each player places in the center of the circle the number of marbles agreed upon.
2. "Lag" for turn: Each player stands on the pitch line and lags toward the lag line in an effort to get his shooter nearest the line. The player whose shooter is nearest to the lag line has first turn. Other players take their turns in order of their nearness to the lag line. After each game, the loser lags first to start the new game.

Playing the game:

1. The player who won the lag "knuckles down" on the ring line and shoots at the marbles clustered inside the ring in an effort to knock one or more marbles outside of the circle. If successful in knocking out one of the marbles, the player continues to shoot, each time "knuckling down" at the place where his shooter came to rest, provided that the shooter is within the ring. Marbles resting exactly on the line are considered out.
2. A player whose shooter goes outside the circle loses his turn, but retains any marbles he shot outside the ring. A shooter on the line is out.
3. After a miss (i.e., failure to knock a marble outside the ring), the player picks up his shooter and waits his next turn standing outside the ring. On his next turn the player may knuckle down at any point on the ring.
4. Marbles struck but not knocked out of the ring are played upon where they come to rest.
5. If but one marble is left in the circle, players may agree to end the game when one of them hits or tips it with his shooter.



Fouls:

1. Failing to "knuckle down" on a shot.
2. Hunching. (See Definition of Terms Used.)

Penalty: If a marble is hit it is replaced and the player loses his turn.

Scoring:

1. The player obtaining the greatest number of marbles is the winner of the game.
2. In tournaments, contestants are paired. The winner of two games out of three remains in the contest.

Definitions of Terms Used by Players:

Shooter, taw: A large marble ($\frac{1}{2}$ to $\frac{7}{8}$ inch diameter) shot from the hand.

Marble, mig, commie, duck: Small marble.

Knuckle down, knuckling, grounding: To rest the back of the hand or little finger of shooting hand on the ground when shooting.

Hunch, hunching, crow-hopping, fudging, slipping: Moving forward during the act of shooting.

Shot: Snapping of the shooter at a marble by a quick extension of the thumb. Also, the player's turn to shoot.

Lag, pink, toss, dribble: To determine the order of turn by having the players roll or throw the shooter to a line from a designated distance.

Lofting, lobbing: Snapping the shooter through the air direct from the hand.

Miss: Failure to knock a marble from the ring on a fair shot.

Hit, knockout: Success in striking a marble with the shooter, causing the marble to go out of the ring.

In the pot: A shooter landing close to a bunch of marbles after a miss.

Edgers: Marbles near the edge of the ring.

Tips take: One tip takes the last marble in the pot.

Roundsters, circling: The act of selecting the best location outside the ring for a knuckle down during a turn.

Clearances: Removing obstructions or leveling the ground in the line of the shooter before shooting. "Clearances" must be called by a player before his opponents call "No clearances," in order to have that privilege.

Teaching Suggestions:

1. Teach the game to the entire class but do not permit it to be played regularly during the physical education period or to be substituted for vigorous activity. It is, however, an appropriate activity for after school periods or for play at home.



2. The interest in marbles goes in waves and has periods when it comes to a crest. November, December, and January are the months when interest could be centered and a tournament in December or January is suggested.

3. There are many other games of marbles in addition to the "Big Ring" game described above. The names of some of them are: Little Ring, Boston, Fish, Bounce About, Square, Lag, Crack Mug, Chase, Trench, Holes, Mexico. Such variations should not be discouraged, but should be guided by the teacher.

4. A smooth, level, and protected area should be selected for the game of marbles in a location apart from the organized game area.

5. Players should not walk through the marble ring.

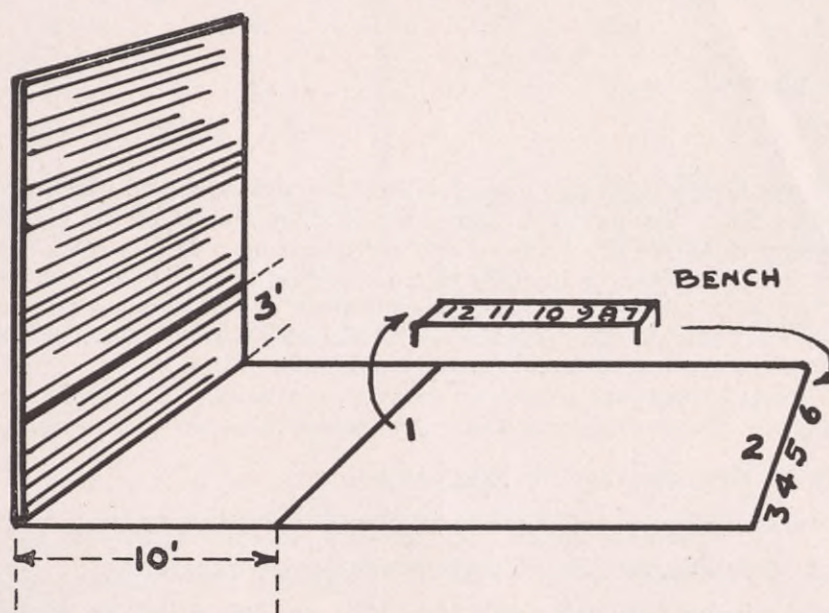
NAME BALL

Type: A skill game.

Supplies and Equipment: Any size ball which will bounce satisfactorily. Handball wall with a line painted horizontally across it three feet from the ground. A bench for waiting players.

Area: The rectangular area of the handball court with a service line ten feet from the wall and parallel to it. See diagram.

Number and Position of Players: 3 to 12. The server, No. 1, stands back of the service line. Players 2, 3, 4, 5, and 6 stand back of the base line. The base line is the end line. The remaining players sit on the bench as indicated in the diagram.



Object of the Game: To throw the ball against the wall so that it will rebound into the boundaries of the court. To catch a ball after the first bounce.

Skills:

1. To throw and catch accurately.
2. To be alert and react immediately when their names are called.

Rules: Player No. 1, the server, calls the name of one of the players back of the base line and immediately throws the ball to the court so that it will bounce in the back court. The player whose name is called attempts to catch the ball on the first bounce. If he is successful he becomes the server and the former server goes to the bench, or goes to the end of the line. If the server fails to serve successfully within the boundaries of the court in one trial he goes to the bench; the player whose name was called becomes the server.

Scoring: There is no scoring in this game.

Teaching Suggestions:

1. The plan of the game is to rotate the players, thus giving frequent opportunity for both throwing and catching.
2. Vary the skill development by using balls of different sizes and bouncing response.
3. If there are two players by the same given name the server may call his two names, i.e., Robert Jones.

Variation: If players become skillful catching the ball on one bounce have them catch the ball directly from the board as the receiver is in the back court.

NAVAJOS AND APACHES

Type: An active game.

Supplies: None.

Area: Mark on the ground two 15 foot parallel lines, 10 feet apart; 30 feet back of each line mark off a goal line.

Number of Players: 20.

Skills:

1. To run swiftly.
2. To tag another player.
3. To dodge.

Rules: The players are divided into two groups—Navajos and Apaches. Each group stands behind one of the two center lines. To start the game, the teacher stands at the end of the center lines and between them, and calls out the name of one of the groups. If she calls "Apache" this group runs to its goal line with the Navajos in swift pursuit, trying to tag them before they arrive safely. Players tagged before the goal line is reached are prisoners of the Navajos and must assist them in their future endeavors. Should the teacher call "Navajos," then the Apaches try to tag the Navajos.

Teaching Suggestions:

1. Do not have the children play for too long a time.
2. Increase or decrease distances and number of players according to the needs of the group.
3. Define tagging as touching, and do not permit unnecessary roughness.
4. A disc may be substituted with the name "Apaches" and "Navajos" on reverse sides. Toss the disc in the air. The name showing is the side which runs; the other pursues.

NEWCOMB

Type: A team game.

Supplies: Volley ball or 10" rubber ball; a volley ball net, top edge 6' 6" from the ground.

Area: Volley ball court 25x50 feet. See diagram.

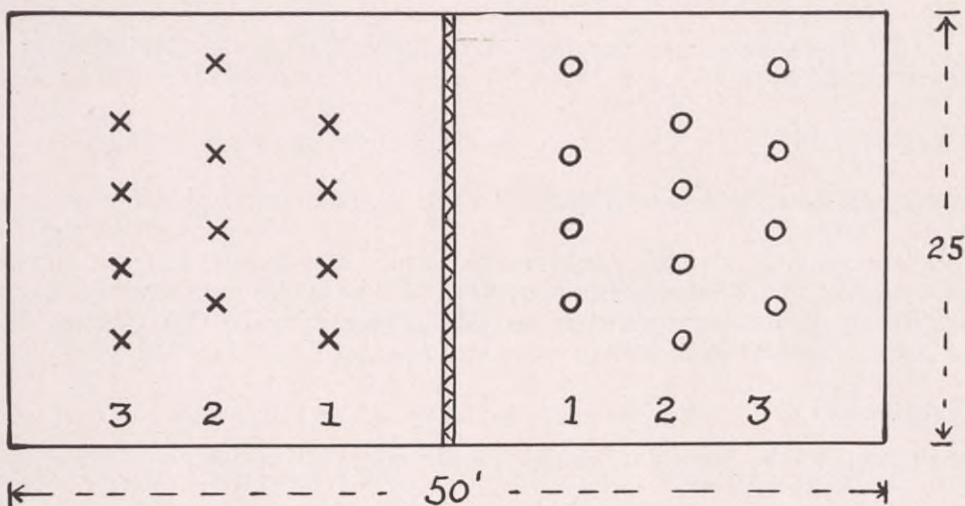
Number and Position of Players: 24 players. Divide the group into two equal teams, one team on each side of the net. Place the players as in the diagram. No player should be directly back of a player.

Object of the Game: Is to throw the ball over the net onto the surface of the opponents' court and to prevent the ball from touching the surface of one's own court.

Skills:

1. To throw the ball accurately.
2. To catch the ball.

Rules: Description: The umpire starts the game by handing the ball to any player who tries to throw the ball over the net so that it will touch the ground on the opponents' court. They in turn try to catch the ball before it touches the ground. The player recovering the ball may throw it back



over the net or he may pass it to another player on his own side to throw. A ball falling short of the net counts nothing. A ball going under the net counts nothing, and the team on whose side the ball rolls may throw it. When the ball goes outside the court, the nearest player gets it and throws it from the point where it left the field of play to a player on his own side.

Fouls:

1. A player may not take more than one step with the ball in his hands.
Penalty: A point, if made, does not count.
2. Players must not touch the net.
Penalty: Violation of this rule by one side gives a point to the opposite side. In case two players on opposite sides touch the net simultaneously, no point is scored and the ball is in play at the point where the foul occurred.

Rotation: Players are rotated when the leading score is five points, e.g., players on line No. 1 retire to position No. 3, line No. 3 moves forward to No. 2 and No. 2 to No. 1. When the leading score is ten, players move again, those at position No. 3 move forward to line No. 2, and those on line No. 2 to the front.

Scoring: Every time the ball touches the surface of the court, if it comes over the net and has been propelled by a player on the other side of the net, it counts one point for the throwing side. The team scoring 15 points first wins.

Teaching Suggestions:

1. Teach players to pass the ball to someone who is in a better position to throw it.
2. Show the players the advantage of keeping their playing positions.
3. Do not allow the better players to do all the playing.
4. When lines rotate, it is a good procedure to let the players on the outside change places with the inside players, as well as rotating forward or backward.
5. Before the server serves he calls the score, giving his own score first; then follows with the word "service"—e.g., "Six, four; service!"

NUMBERS CHANGE

Type: An "It" game, 2 active.

Supplies: None.

Area: Playground or schoolroom.

Number of Players: 10-12.

Skill: To develop alert response to a signal.

Rules: The players stand in a single circle facing toward the center, and are numbered consecutively. One player, who is "It" stands in the center. "It" calls two numbers and the players whose numbers are called must change places while he tries to secure one of their places. The one who is left without a place becomes "It."

Teaching Suggestions:

1. At the beginning of the semester, center player may call the players' names in place of the numbers.
2. Guide the activity of the center player, "It," so that all the circle players have an opportunity to change places.

O'LEARY

Type: An active skill game.

Supplies and Equipment: 5" rubber ball or any rubber ball with a good bounce.

Area: Playground or sidewalk.

Number of Players: 2 to 8.

Object of the Game and Skills:

1. To bounce a ball continuously while doing a series of stunts.
2. To develop various rhythmic coordinations.

Rules: Each child has a turn bouncing the ball on the ground with the open palm until he misses. The child repeats the following rhyme:

One, two, three O'Leary. Four, five, six O'Leary.

Seven, eight, nine O'Leary. Ten, O'Leary, Postman.

As the word O'Leary is repeated each time the leg should be swung over the ball.

1. Swing right leg outward over the ball on saying "O'Leary."
2. Swing left leg outward over the ball on saying "O'Leary."
3. Swing right leg inward over the ball on saying "O'Leary."
4. Swing left leg inward over the ball on saying "O'Leary."

5. Grasp edge of skirt with left hand on saying "O'Leary" and allow the ball to pass upward between the arm and the skirt.
6. Same as 5 but allow ball to drop between the arm and skirt from above.
7. Grasp right wrist with left hand forming circle with arms, and make the ball pass through from below upon saying "O'Leary."
8. Same as 7, letting ball drop over from above.
9. Touch forefinger and thumbs together when saying "O'Leary" and through circle formed let ball drop from above.
10. To the words "O'Leary," "2 O'Leary," "3 O'Leary" and so on to "10 O'Leary," bounce the ball alternately to right and left of right foot 10 bounces. Bat the ball on the 11th time at word "Post" and catch on "man" (the foot may move from side to side).
11. Bounce the ball to same words as 10, standing absolutely still.
12. To same words as 10, bat ball 10 times, throwing right leg over ball at every bounce to word "O'Leary." One extra bat to word "Post," catch on "man."
13. Same as 12, throwing right leg inward at every bounce.
14. Same as 12, throwing left leg outward at every bounce.
15. Same as 12, throwing left leg inward at every bounce.
16. To the words "Jack, Jack Pump the Water, Jack, Jack Pump the Water, Jack, Jack Pump the Water, so early in the morning," go through the movements of bouncing ball three times. Give it a stronger bat on the word "Water," making a complete turn left to the words "So early in the morning." Bat on words "early" and "morn." Turn on "ing" and catch.
17. Same as 16, making a complete turn right.
18. Same as 12, alternating right and left leg outward over ball, starting with the right foot.
19. Same as 12, alternating right and left leg inward.

Scoring: No scoring.

Teaching Suggestion: Be sure the children can bounce the ball continuously before starting the leg swinging.

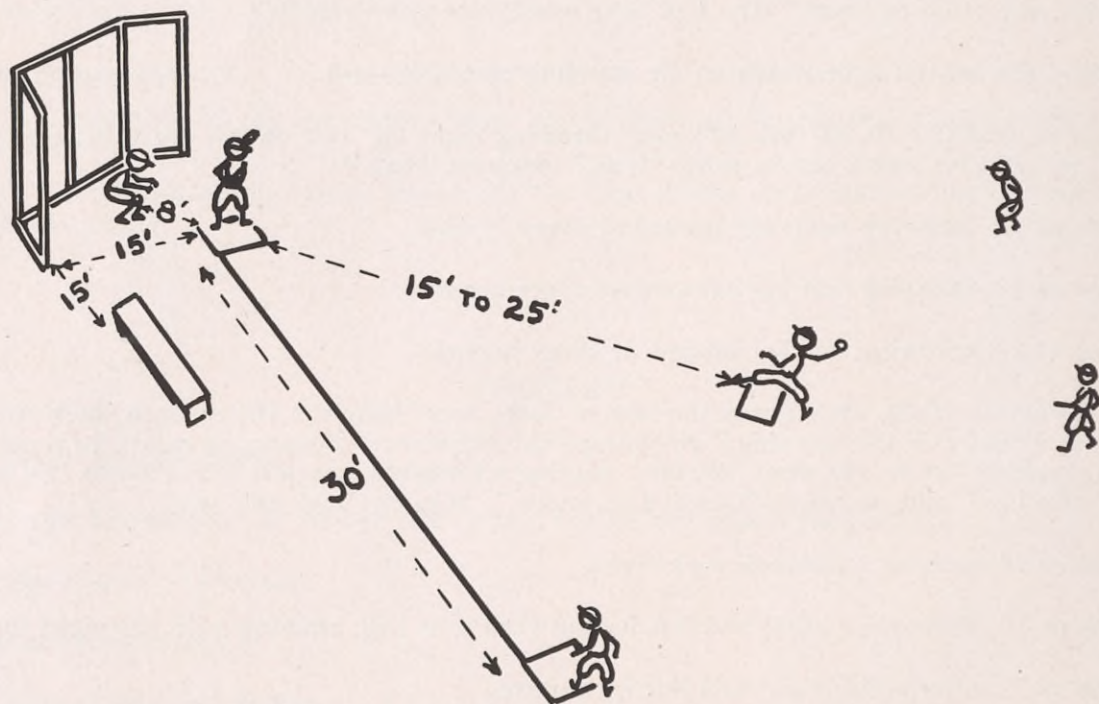
ONE OLD CAT

Type: A skill game.

Supplies: One 12" baseball, one baseball bat, baseball backstop, and batter's bench.

Area: Use a playing area with a baseball backstop or its equivalent. 15 to 25 feet from home plate draw a pitcher's box. At a 45 degree angle draw a base line 25 feet from home plate. See diagram.

Number and Position of Players: The game may be played by 3 to 10 players. Number them from one to the highest number in the group. Number 1 is batter and goes to bat. Number 2 is catcher and stands 6 to 8 feet behind the batter. Number 3 is pitcher, and the other players are scattered about the field in the regular positions occupied by players on a baseball team.



Rules: The players occupy all the different positions in the field and bat in rotation. Number 3 pitches the ball to Number 1, who tries to hit a fair ball. If he succeeds, he runs to the base and back to home plate. He stays at bat until put out. When out he takes Number 10's position; Number 2 goes to bat; Number 3 is catcher; Number 4 pitcher, and so on.

Outs: An out is made when,

1. The batter has three strikes. A strike is recorded against the batter when:
 - a. A ball is struck at and missed by the batter.
 - b. He hits a foul not caught on the fly, unless he has already had two strikes.
 - c. A foul tip is caught by the catcher. (A foul tip is a foul not higher than the batter's head.)
2. The runner is touched with the ball in the hands of a fielder while making a run.
3. A fielder with the ball in his possession touches the home plate before the runner completes his run.

Object of the Game: For the batter to make as many runs as possible. A run is scored when the batter runs to the base and back to the home plate without being put out.

Skills:

1. To pitch a baseball.
2. To field a baseball.
3. To bat for accuracy and distance.
4. A fly is caught by a fielder. (Players do not work up in this case, but the player who caught the fly exchanges places with the batter.)
5. For rules not covered above refer to baseball rules in the upper grade teaching guide.

Teaching Suggestions:

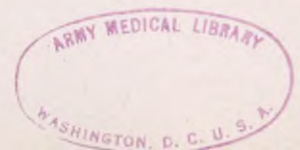
1. When the game is played with two batters it is called Two Old Cat. One of the batters may stop on the base if he thinks he cannot get back to home base successfully. However, he must return home if the other batter hits the ball. A batter is out when the fielder or pitcher touches home plate or first base with the ball before the runner reaches it.
2. Games with a baseball bat are to be played only where there is a backstop or its equivalent. The batter's bench should be set as indicated in the diagram. (See Part IV—Playground Safety.)
3. This game should be played only with a teacher present.
4. Have one bat only for any one game.
5. Have all batters remain on the batter's bench when not batting, i.e., to the right of the home plate and at least 21 feet distant from it and 15 feet from the base line. If a batter leaves the bench he is declared "out" and loses his turn at bat. A player should not go to bat until the preceding batter has put the bat on the ground.
6. Make sure the players know the rules of the game. This limits the opportunities for disputes which are detrimental to desirable character development.
7. Since the children, up to this grade, have not played with a bat, they should be taught its correct use by carefully planned instruction. They should be taught how to pitch to the batter. The following methods are suggested.

How to Bat:

- a. A batter should stand about 15 inches away from home base, and squarely facing it, left shoulder toward pitcher; right shoulder toward catcher (if right handed).
- b. Feet should be placed about 12 inches apart, with the weight evenly divided.
- c. The left hand should be placed on the bat first, about 4 inches from the end. The right hand is placed immediately above it. A left-handed batter places the right hand on the shaft first, and the left hand on top of it.
- d. Rest the bat on the right shoulder while waiting for the ball to be pitched.
- e. Be ready for the pitch. Keep eyes on the ball from the time it leaves the pitcher's hand until it either passes by or touches the bat.
- f. Swing easily. Keep the bat parallel to the ground.
- g. After hitting the ball, drop the bat. Do not throw it.

How to Pitch:

- a. Place both feet on the pitcher's plate. Face the batter before throwing the ball to him.
- b. To deliver the ball, swing the arm parallel to the body so that the ball passes below the hip. A pitched ball not thrown from below the hip is illegal.
- c. At the same time the ball is being thrown, advance one step toward the batter with the left foot. If the pitcher is left handed he advances one step with the right foot.



OVER THE LINE

Type: A team game.

Supplies and Equipment: Regulation 12" playground ball.

Area: Regulation playground ball diamond, 35', but play is limited to the area of left field and half of center field and "Over the Line" beyond second and third base. Draw a line from home plate, intersecting second base and extending into the field.

Number of Players: Three or more.

Object of the Game: Is for the batting team to make as many runs as possible.

Skills:

1. To catch the ball.
2. To throw the ball.
3. To bat the ball.

Rules: One team takes the field with players at short, back of the lines, center and left field.

Team at Bat: Members of team at bat act as pitcher and catcher and batters, rotating as the batters are up in succession. Pitcher tosses the ball so batter can try for a good hit.

Runner hits the ball and makes the circuit of the bases as far as possible before the ball is returned to the infield. He is credited with the number of bases he makes before the ball, returned by a fielder, touches the ground in the infield or is stopped by a fielder in the infield.

Runner is safe when:

1. A fair hit over the line is not caught.
2. A fair hit is not returned to the infield before he reaches first base.

Runner is out:

1. When a fly ball, fair or foul, is caught by a fielder.
2. When a fair hit ball has been returned to the infield before batter reaches first base.
3. When he hits the ball into the infield.
4. When he hits the ball into the right field (out-of-bounds territory).
5. On three strikes.

Scoring:

1. Batter is credited with the number of bases he has reached before the ball is returned to the infield by a fielder. He announces aloud the number he makes and returns to the bench.
2. The number of bases run is kept by both teams.
3. The team first scoring ten runs wins the game.
4. Three outs retires the side.

Teaching Suggestions:

1. To bat effectively the eyes must be on the ball until it has been struck.
2. Fielders should be alert to retrieve a ball at any time.

PEG BALANCE

Type: A schoolroom game.

Supplies: Place two pegs (1" dowel 6" long) on a table in front of the room an equal distance from the sidewalls.

Number and Position of Players: Any number. Divide the class into equal groups, in their seats, and so placed as to be equal distance from the table. Number off the players in each group, consecutively.

Object of the Game: To balance the dowel successfully and be the first one seated.

Rules: Appoint a leader. The leader calls a number. The players whose numbers are called run to the table, each lifts his peg, hits himself lightly on the head and immediately balances the dowel on end on the table and goes back to his seat. The one who gets back to his place first wins a point for his team.

Scoring: One point for a team whenever their runner is the first back in his seat.

Teaching Suggestion: The dowel must be balanced successfully on the table before the players may return to their seats.

RED LION

Type: An "It" game, all active.

Supplies: None.

Area: The game is played on a rectangular area 40 feet by 70 feet with the lion's den 15 feet by 10 feet at one end. See diagram.

Number of Players: 15.

Object of the Game: Is for the Red Lion to tag as many players as possible. The other players attempt to escape being caught.

Skills:

1. To run.
2. To dodge.

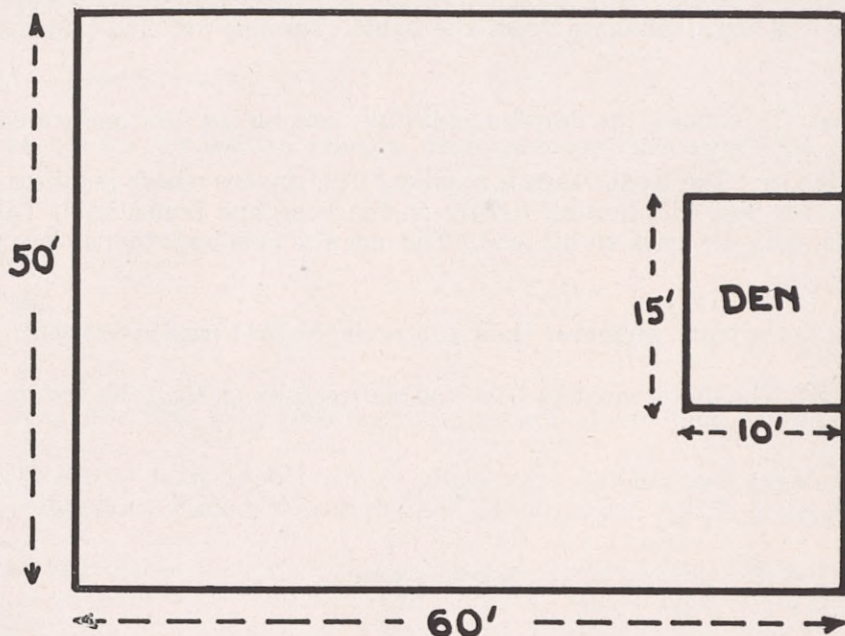
Rules: Choose one player to be the Red Lion and assign him to the lion's den. The players scatter over the playing area outside of the den. The game is started by having the players venture near the den, saying the following lines:

"Red Lion, Red Lion, come out of your den,
Whomever you catch will be one of your men."

When they are very near the den the leader of the players calls out "Singles." After this word has been loudly called the Red Lion may run out of his den any time he chooses. A player tagged is a prisoner and must accompany the lion back to his den. The game starts anew with the players coming near the den again and taunting the lion with the above lines. This time the prisoner assists

the lion and tries to tag a player. Each of the prisoners helping the lion may tag only one player; they must always wait in the den until the leader gives the signal which again starts the game.

If the signal is "Doubles" or "Triples" the prisoners must go out in pairs or triples and get a prisoner by surrounding him. The game is ended when all the players have become prisoners. The last two players caught may be the Red Lion and the leader respectively when a new game is played.



Teaching Suggestions:

1. Inform the lion and the prisoners that they are not to leave the den until the leader of the players shouts "Singles," "Doubles," or "Triples."
2. Teach the game using the signal "Singles" at first, and as the players know the game more thoroughly add the signals "Doubles" and "Triples."
3. Instruct the players not to run outside of the designated play area.
4. It is not necessary to have all the players repeat the verse every time.
5. Encourage daring.
6. Discourage tormenting.

RED ROVER

Type: An "It" game, all active.

Supplies: None.

Number of Players: 25.

Skills:

1. To run.
2. To dodge.

Rules: Draw two parallel lines from 30 to 50 feet apart and approximately 70 feet long. One player, who is "It," stands between them. The other players choose the side of the playing space from which they all start. When "It" calls out: "Red Rover, Red Rover, Let all come over!" all the players must run toward the opposite boundary line. "It" attempts to tag as many players as possible. Any player tagged assists "It" thereafter in tagging others, but "It" always gives the signal by shouting the above verse. The last one tagged is "It" for the next game.

Teaching Suggestions:

1. Select only a smooth surface.
2. Advise the players to be alert in avoiding collision with others.
3. Some noise is expected in this hilarious type of game; however, children should be advised that excessive boisterousness should be minimized.

RUTH AND JACOB

Type: An "It" game, 2 active.

Supplies: A strip of paper or a paper bag for each child in the game to be used as a blindfold.

Number of Players: 12; 6 boys and 6 girls.

Rules: Single circle facing center. Two extra players are in the center, one Ruth and the other Jacob. Both are blindfolded. Jacob chases Ruth around inside the ring. Whenever he chooses, he may call "Ruth," and she must answer "Jacob." When she is caught she chooses another Jacob from the ring. The former Jacob takes the place thus vacated in the ring, while Ruth is blindfolded and chases the new Jacob, as she herself has been chased by the former Jacob. When she calls "Jacob" he must answer "Ruth," and when he is caught he chooses a new Ruth.

Teaching Suggestions:

1. Select a play area where there is no loose gravel.
2. When the number of players is large two rings may be formed with a Jacob and Ruth in each (or two Jacobs and Ruths may be in the large ring at once, but each Jacob must catch his own Ruth.)
3. Call "time" when the chase is too long continued.
4. Each child may wear a new paper bag of his own, and if he becomes Jacob (or Ruth) he merely pulls the bag down over his eyes.

SCHOOLROOM NEWCOMB

Type: An indoor game.

Supplies: Inflated soccer or volley ball bladder, 5" rubber ball or bean bag.

Number of Players: Entire class.

Skills:

1. To throw a ball or bean bag accurately.
2. To catch a ball or bean bag.

Rules: The players are divided into two teams. Players stand in the aisles, those on one team facing the front of the room, and the other team facing the back of the room. The center row of seats represents the net or the dividing line. Four children are selected, one for each corner of the room, who protect the sides of the room and help to keep the ball in the play area. The game proceeds as in Newcomb, with the same type of scoring, omitting only the rotation of players.

Scoring: Every time the ball touches the floor or desk if it comes from the opposite side and has been propelled by a player on that side, it counts one point for the throwing side. The team scoring fifteen points first wins.

Teaching Suggestions:

1. Do not permit a few players to monopolize the game.
2. Advise players to keep the positions assigned them.
3. Advise players to throw the ball to different parts of the room.
4. Encourage passing from rear to front line players.

SEVEN UP

Type: A schoolroom game.

Supplies: None.

Number of Players: 15 or more.

Object of the Game: To guess who tagged you.

Rules: Seven players stand side by side at the front of the room. The player at the head of the line is leader. Leader says, "Heads Down" and the players in their seats put heads down with one forearm held up in the air. Each of the seven at the front of the room touches one of the seated players who immediately lowers his arm. When the seven return to the front of the line the leader checks to see if seven seated players have lowered their arms. If not, leader says, "Someone forgot to lower his arm." Then he says, "Head Up, Seven Up." All seated players raise heads and the seven who were tagged rise. The leader calls on each to guess who tagged him. If he guesses correctly, he joins the end of the line and the player whose name was guessed takes his own seat.

Scoring: No scoring.

Teaching Suggestions: Until players have used this game several times be sure that the leader checks to see that seven seated players have been tagged and have lowered their arms.

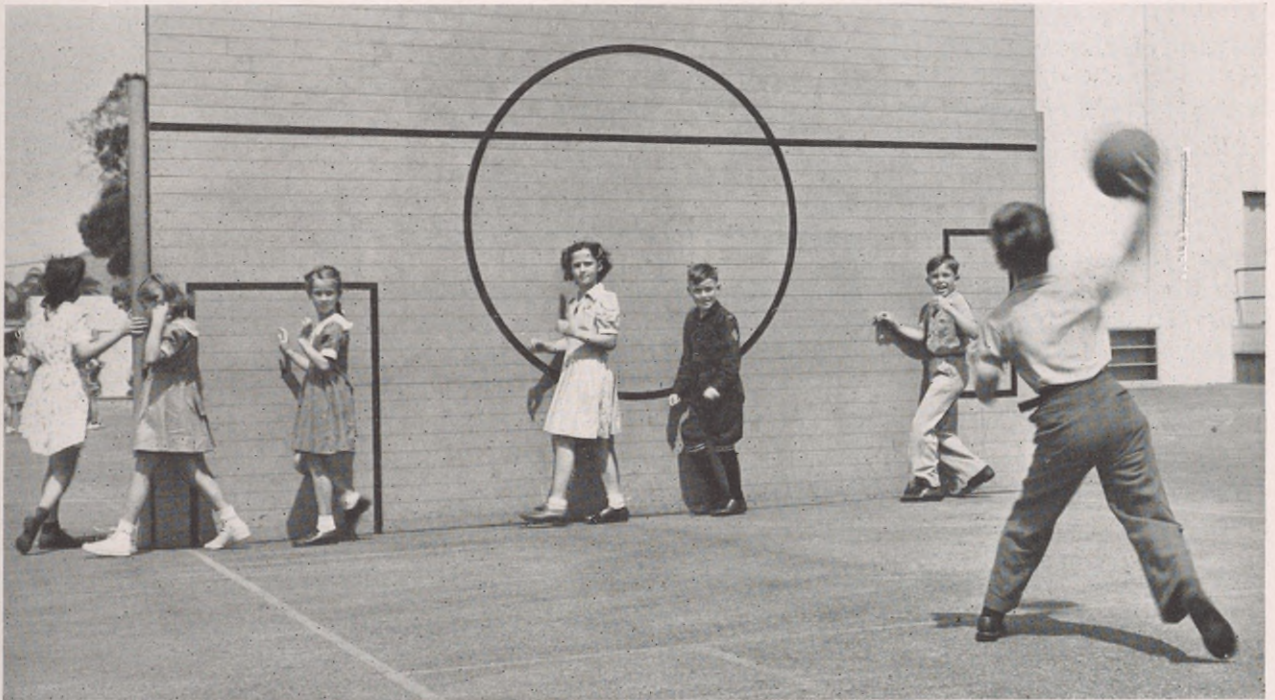
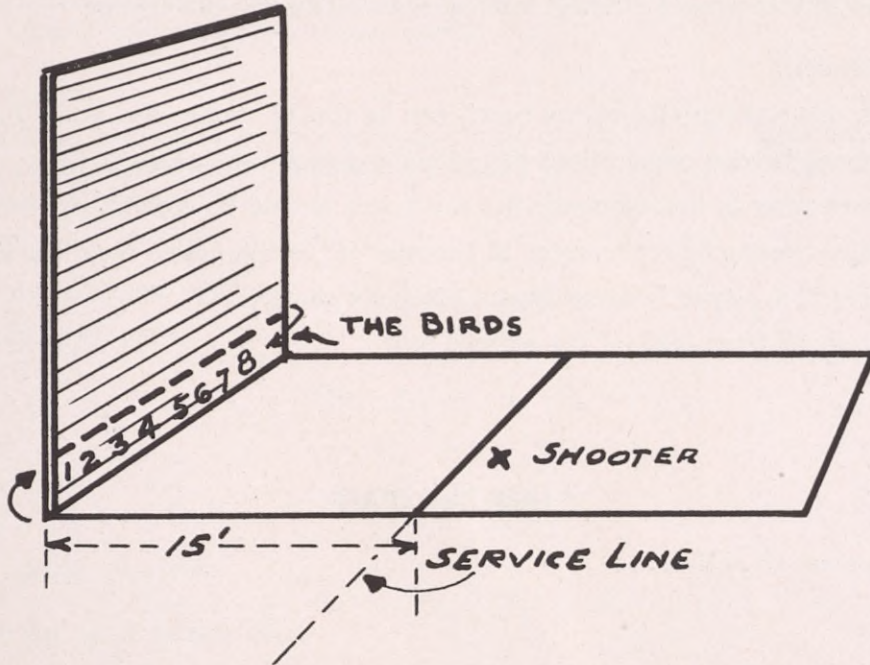
SHOOTING GALLERY

Type: An active game.

Supplies: A large inflated ball (10" or 13" beach ball or soft volley ball).

Area: Handball court and wall.

Number and Position of Players: 8-24. Players form a walking line around the two sides of the handball court. A thrower or "shooter" stands back of the 15 foot service line.



Object of the Game: To hit the players with the big ball as they are walking in front of the handball wall (imitating a shooting gallery).

Skills:

1. To throw accurately at a moving object.
2. To dodge.

Rules: The "Shooter" stands back of the service line and attempts to hit the players below the waist as they are walking slowly in front of the handball wall. The "birds" attempt to dodge the thrown ball but must not get out of line in doing so. A player who is hit below the waist takes the place of the shooter. The line continues circling around the wall during the change.

Teaching Suggestions:

1. Two shooters, one on each side of the court, can be functioning at the same time.
2. Avoid running as it soon demoralizes the group and spoils the game.
3. Any player persisting in hitting above the waist line should be eliminated from the game.
4. Any player who tries to be hit in order to become "It" is eliminated from the game.
5. Change shooter if a player is unsuccessful after six shots.
6. Shooter must shoot from back of the service line.

SQUAT TAG

Type: An "It" game, all active.

Supplies: None.

Area: 50 feet by 50 feet.

Number of Players: 15-40.

Skills:

1. To run.
2. To dodge.

Rules: Players should be restricted to an area 50 feet by 50 feet. The players scatter promiscuously over the playing area. "It" runs after and tries to tag one of the players. A player may escape being tagged by running away or by squatting. When a player is tagged he becomes "It" and changes places with the one who tagged him.

Teaching Suggestions:

1. Encourage players to take chances and not spend all of the time holding the "safe" position of squatting.
2. The number of "safes" permitted during a period of time may be limited.
3. Variations: This same tag game may be varied in one of the following ways:
 - a. To be "safe" a player must touch a piece of wood.
 - b. To be "safe" a player must touch a stone.
 - c. To be "safe" a player must hold his ear.
 - d. To be "safe" a player must touch his ear with one hand and his foot with the other.

STATUES

Type: An "It" game, all active.

Supplies: None.

Number of Players: 8-12.

Rules: A leader, chosen from the group, takes each player by the hand and whirls him around. As the leader lets go of his hand, the player assumes a pose, which he must hold until all have been swung. The leader chooses the best statue and that player becomes leader for a repetition of the game. The best should be the child who most nearly resembles the character he is attempting to represent, and who is holding his pose most quietly.

Teaching Suggestions:

1. Players should be induced to portray various characters in life. The leader may designate what the players are to represent, i.e., pitcher, in baseball game, fielder catching a fly, Indian stalking game, cowboy with lasso, etc.
2. Minimize silliness.
3. Discourage exaggerated positions.
4. This is a good lawn game.

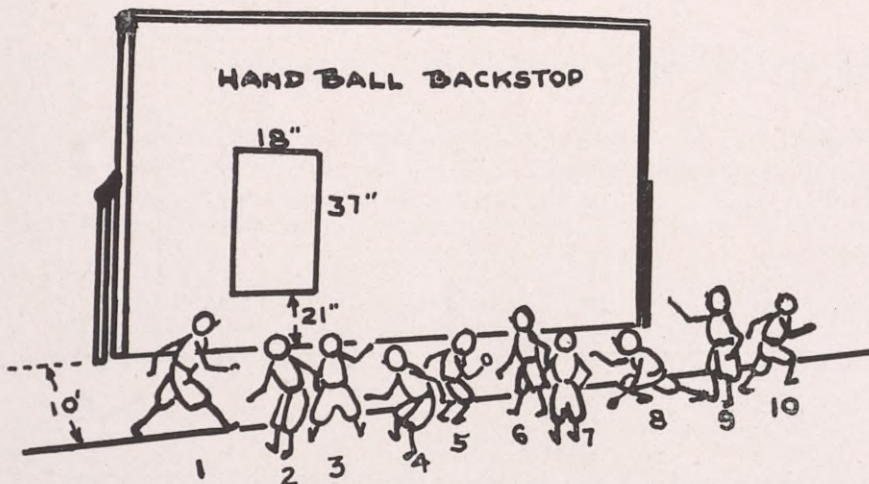
TARGET BALL

Type: An "It" game, all active.

Supplies: Bean bag or 5" rubber ball.

Area: The game is played near a handball backstop or its equivalent. A line 15 feet long is drawn 10 feet from the backstop and parallel with it.

Number and Position of Players: 10. Players, with the exception of "It," stand back of the 10 foot line, and facing the backstop. Players are numbered from 1 to 10. "It" stands near and at the end of the backstop.



Object of the Game: Is for all players, except the one who is "It," to hit the backstop and to keep from being hit by the bean bag after it has been thrown at the target.

Skills:

1. To run.
2. To dodge.
3. To throw a ball or bean bag accurately.

Rules: Number One is given the bean bag and starts the game by attempting to hit the target. If successful "It" must retrieve the bean bag when it hits the target. The other players run away from "It." When "It" gets the bean bag, he calls "Stand." All the players must immediately stop running while "It" attempts to hit one of them with the bag. If he is successful the game starts anew and the child hit becomes "It." This time it is Number Two player's turn to throw the bean bag. If he does not hit the target he immediately retrieves the bag and tries again. If he is not successful in hitting anyone after he calls "Stand," the players run farther away. He must continue retrieving the bean bag and calling "Stand" until a player is hit. A player becomes "It" when he is hit by the bean bag.

Teaching Suggestions:

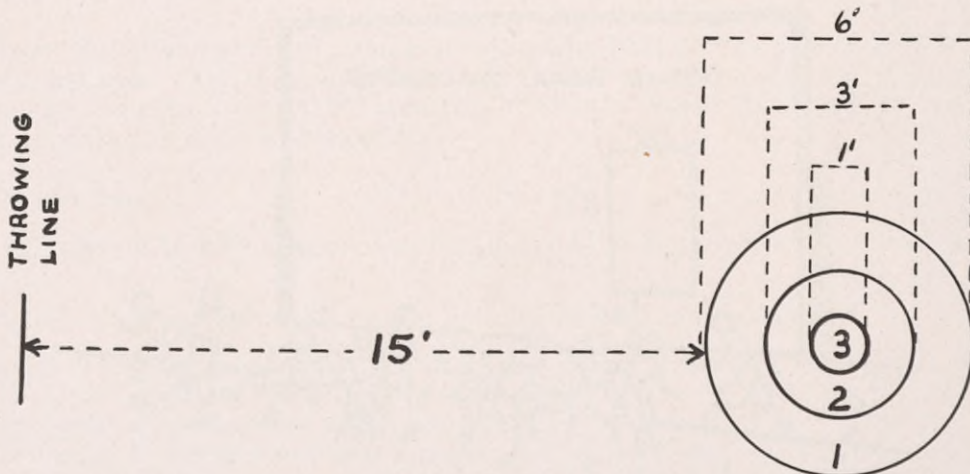
1. A 5" rubber ball may be substituted for the bean bag.
2. The target may be placed on a wall, fence, or the equivalent of a backstop.
3. Restrict the playing area if necessary. Frequently the players run so far that it is impossible for "It" to hit any one of them.
4. When the players become adept at this game an area may be marked on the handball backstop to use as a target. See diagram.

TARGET TOSS

Type: A quiet skill game. A hot weather game.

Supplies: 5 bean bags and a target with 3 concentric circles with diameters of 12, 36, and 72 inches respectively.

Area: Mark off 3 circles and a throwing line as shown on the diagram. The players stand behind a throwing line at a distance of 8 to 15 feet from the target.



Number of Players: 2-6.

Object of the Game: Is to throw the five bean bags one at a time into the circles.

Skill: To throw a bean bag accurately.

Rules: A player scores three points for each bag falling in the smallest circle, two points for each bag falling in the middle circle, and one point for each bag in the outer circle. If a bag falls on a line it is counted outside the circle made by that line and points are scored accordingly. As soon as the first player has completed his five throws he counts his score, picks up the bags, and hands them to the next player who steps up to the throwing line. The game continues until all have had a turn. The player who has the highest score wins.

Teaching Suggestions:

1. The game may be played as a relay, each group playing as a team. When played as a relay one bean bag should be used in place of five. The team with the highest score wins.
2. Bean bag games are adapted especially for play during the noon period on hot days or for physically disabled children at any play time.
3. Distance may be increased or decreased to meet the needs of players.

TWO DEEP

Type: An "It" game, 2 active.

Supplies: None.

Number of Players: 16.

Skills:

1. To run.
2. To dodge.

Rules: Players stand in a circle facing center. One player is chosen to be "It" and one to be the runner.

"It" starts the game by pursuing the runner around the outside of the circle. The runner may save himself by darting inside the circle and standing in front of any player, thus making two. He is then safe but the outer one of the two may be tagged and to save himself he must run to a place in front of another player. If a player is tagged he becomes "It" and the one who tagged him becomes the runner.

When the runner enters the circle, he must stop in front of one of the players beside which he has entered. The runner should not run more than once around the circle. No player may cut across the circle; if he does he becomes "It."

Teaching Suggestions:

1. When a player is not successful in one or two attempts, the teacher chooses one to replace him.

WALL STRIDE BALL

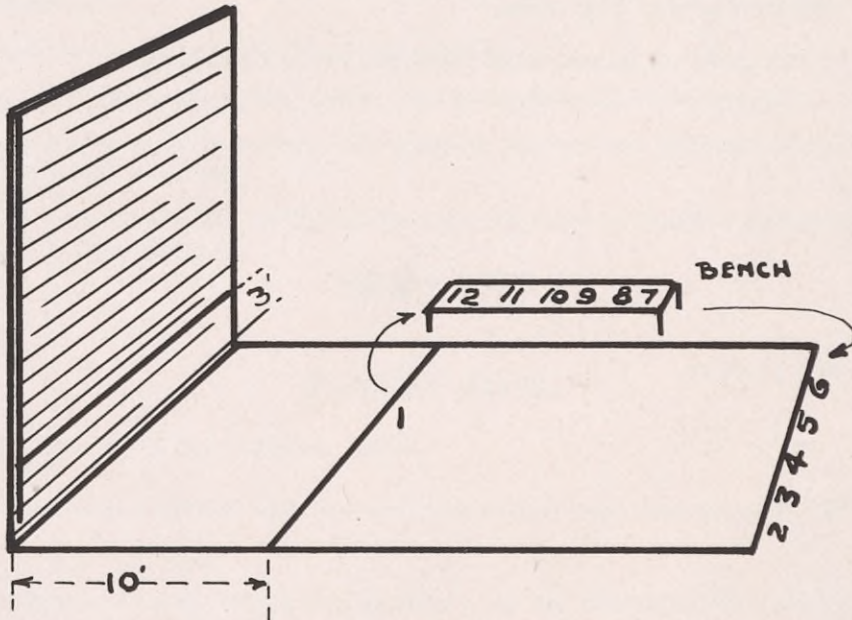
Type: An active game.

Supplies and Equipment: One volley ball or soccer ball. Handball wall with a line painted horizontally across it three feet from the ground.

Area: Handball wall and court. Dimensions of court: the width of the wall, length thirty feet, with a service line ten feet from the wall and parallel to it. See diagram.

Number and Position of Players: 4 to 12 (and additional players waiting on bench). The server, No. 1, back of the ten foot service line. The receiver, No. 2, stands within the court. Four additional players stand in a line back of the base line of the court.

Object of the Game: Is to throw the ball against the court above the three foot line, and upon its rebound have the receiver "jump stride" over the ball after its first bounce.



Skills:

1. To throw a ball accurately against the court so that it will rebound within the area of the back court.
2. To "jump stride" over the ball after one bounce without being struck by it.

Rules: The server, No. 1, throws the ball against the court, above the three foot line so that it rebounds past the ten foot line on the ground. The receiver, No. 2, attempts to "jump stride" the ball before it bounces the second time. If the receiver succeeds in striding the ball without being struck by it he becomes the server and the former server goes to the bench. Another player comes to the end of the players' line and the game proceeds in this manner. If the receiver fails to jump the ball or is struck by it he goes to the bench and the same server continues serving and another player comes from the bench to join those back of the base line. Two serves are allowed if the first fails to come back of the ten foot line. A line ball is good.

Scoring: There is no scoring in this game.

Teaching Suggestions:

1. The plan is to have a rotation of players in succession rather than to make a score.
2. The receiver must be alert to jump the ball at any point back of the ten foot line.
3. The server attempts to so place the ball in the court as to make it difficult for the receiver to jump it.
4. The players awaiting their turn act as helpers to return the ball to the server.

WATER SPRITE

Type: A hot weather game.

Supplies: None.

Area: 50 feet by 50 feet.

Number of Players: 15-40.

Skills:

1. To run.
2. To dodge.

Rules: One player is the "Water Sprite" and stands in the center of the area. The remainder of the group is divided evenly. They stand facing each other on two of the lines. The side lines are out of bounds. The "Water Sprite" calls the name of a player in one line; this player then calls the name of a player in the opposite line. Both run forward attempting to exchange positions. The "Water Sprite" attempts to tag one of them. If both reach their new positions without being tagged the player in the center remains the "Water Sprite." If he tags one of the runners, this player becomes "Water Sprite."

Teaching Suggestions:

1. Be sure all children know each other's names before attempting to teach this game. Where there is a duplication of names the last name will have to be called also.

WHICKITY WHACK

Type: An indoor game.

Supplies: None.

Number of Players: Two.

Rules: The two players stand facing the same direction, one behind the other. The one behind repeats the rhyme:

Whickity Whack upon your back
And how many fingers do I hold up?

At the same time he slaps the back of the other player, keeping time to the rhyme. At the end of the rhyme he holds up a certain number of fingers. The player whose back is slapped tries to guess the number of fingers held up. If he is successful the two change places. If he fails to guess correctly they keep their positions and repeat the original action until he is successful.

Teaching Suggestions:

1. Play the game for not more than 5 minutes.
2. The whole class may play simultaneously in groups of two.
3. Limit the fingers held up to five; otherwise it takes a long time to guess.

Unit of Work Games

ADAPTATION OF ALASKAN GAMES

The Eskimo girls play with dolls whittled out of sticks of wood, while the boys romp and play in the snow. A favorite pastime among the boys is building little igloos or harnessing the dogs to blocks of ice, which are used as sleds. They have toys mostly made at home, such as tops and drums. Their particular climate limits the number and variety of games.

SEALSKIN BALL

The Eskimos use a sealskin ball about the size of our 5" rubber ball, which is partly filled with sand.

Type: A skill game.

Number of Players: 10.

Supplies: 5" or 10" rubber ball, volley ball, or soccer ball.

Rules: Players form a small circle. On a signal a player tosses the ball in the air and hits it with open hands to the opposite side of the circle. There it is hit immediately by a player to the other side of the circle. The object of the game is to keep the ball in the air as long as possible. If a player fails to hit the ball to another player he is eliminated from the game. The last player in the circle wins.

Outcome: Satisfaction in playing an Eskimo game.

ADAPTATION OF DUTCH GAMES

The children of Holland play marbles, fly kites, roll hoops, jump rope, skate, and ride bicycles in a manner similar to that of American children.

VERLOS

Type: An "It" game, 2 active.

Number of Players: 15.

Supplies: None.

Rules: Players form a circle. Approximately 20 feet from the circle mark off a goal line 10 feet long. "It" runs around the outside of the circle and tags one of the players on the back. Whereupon both players run for the goal. The player who arrives there last must remain at the goal. If "It" is the last to arrive, the other player becomes "It." When there are only five players in the circle, the game starts anew.

Outcomes:

1. Satisfaction of playing a Dutch game.
2. The feeling that the Dutch are real people and not just characters in a book.

Teaching Suggestion: As the number of players grows less in the circle, have the players take new positions so as to retain circle formation.

ADAPTATION OF AUTHENTIC INDIAN GAMES

Games of many varieties were played in nearly all the Indian tribes. In some of them only two or three players participated and in others there were hundreds. The difficulty and complexity of the games ranged from simple stunts of individual skill to sham battles with the men and boys of the entire village taking part.

All of the games were not played for amusement only. Some of them were of a sacred character and were used to heal the sick, to bring rain, to increase the fertility of animals and plants, to avert disaster, or to amuse or entertain distinguished guests. Furthermore, there were games of a war-like character which provided a means of practice in the use of weapons and the strategy of war. Many games were played on certain days in the fall, winter, spring, and summer seasons as necessary religious ceremonies.

A large number of the Indian games are very similar to those we play today, such as badminton, quoits, cat's cradle, football, soccer, lacrosse, shinny, and various types of ball games. Besides these, they amused themselves with guessing games, stilts, tops, sleds, bowls, foot racing, swimming, and diving. Sometimes the children played hide and seek among the wigwams.

Games played on ice were very popular. Snow Snake tested one's ability to throw a 6 foot stick with one end carved like a snake's head over the ice for distance.

The games described are adaptations. It is possible to retain the object of the game but supplies and rules are all adapted to present day conditions and to children's ability. They were played mostly by adults.

HOOP AND SPEAR

Fall or Spring

When the Indians played this game they hurled a wooden spear at a fast rolling hoop in an attempt to spear the hoop while it was in motion, thereby stopping it. It was a test of fleetness, eyesight, and skill in throwing a spear.

The hoops and spear symbolize the shields and bows of the two war gods. Some tribes used a stone instead of a spear. The hoops ranged from 3 inches in diameter to 18 inches, and the average length of the spear was about 5 feet. At the end of the spear different colored bands were painted. These bands represented certain values; the red band counted ten, yellow five, blue three, and the green one.

If the hoop was speared, the colored band that was in contact with the hoop indicated the points scored. For example, if the hoop rested on the red band, ten points were scored.

Number of Players: 2 teams; 10 on a team.

Supplies: One hoop and 10 bean bags.

Rules: Each team forms a single line, playing side by side and about 5 feet apart. The two teams are 15 feet apart and facing each other. Each player on one of the teams is given a bean bag. The hoop is rolled between the lines from one end to the other, while those players with bean bags attempt to throw the bags through the hoop. When it reaches the end of the line, the players in the opposite line pick up the bags and throw them at the hoop when it is rolled back.

Each team records the number of successful throws. The team having the highest number wins.

Outcome: To introduce the children to games played by the Indians.

Teaching Suggestion: The distance between the lines may be decreased and increased to meet the needs of the players.

INDIAN DODGE BALL

Type: A team game.

Players: 2 teams; 10 on a team.

Supplies: A soccer ball, volley ball, or 5" or 10" rubber ball.

Rules: Divide the players into two teams, A and B, who form two single lines facing each other 15 feet apart. Number One player of team A steps several paces forward while one player of team B attempts to hit him with the ball. He may dodge, bend, stoop, or sway, but must not move his feet. If he is hit, he must go to the opposite side. However, if he is not hit the player who threw the ball must go to the opposite side. After all on team B have taken their turns, team A is given the ball and the players on team B step forward individually and present themselves as a target. The team with the larger number of players at the end of the specified time wins.

Outcomes:

1. Satisfaction in playing an Indian game.
2. Ability to throw straight.
3. Ability to dodge a target.

Teaching Suggestion: Appoint a player on each team to retrieve the ball.

KICKING THE STICK

Fall or Spring

Iddi, or Kicking the Stick, was played during the spring of the year. The Indians were of the belief that the Great Earth Mother taught them the game. Nearly all of the tribes played this popular and skillful game. It was the favorite pastime of the Zuni Indians of the Southwest. In the twilight, after the day's labors, the entire village population would play or observe this game.

Type: A speed relay.

Number of Players: 2 to 6 teams; 8 on a team.

Supplies: A kicking stick for each team, 5 inches long and 1 inch in diameter.

Formation: Round post. Posts are placed 20 feet from the starting line.

Rules: Players form a single file behind the starting line. The first player in each file places the stick on top of his foot, back of the toes. On the starting signal he flings the stick toward the goal. He then runs after it and continues to kick it around the post and back to the starting line. Number Two player places the stick on the top of his foot and continues with the race. No player is allowed to touch the stick with his hands, except as each begins his turn. The team that finishes first wins.

Outcome: The feeling that Indians were real people.

Teaching Suggestions:

1. Sticks may be cut from discarded broom handles.
2. A 5" rubber ball may be kicked instead of the stick, or a ball made of cloth and stuffed with cloth.

RUNNING RACES

The Indians engaged in foot racing as a means of developing fleetness of foot, agility, and stamina. The young people knew the many advantages of being a good runner. They were taught that the ability to run swiftly would be of inestimable value to them in later years, so the foot races were very popular.

Often one village would want to race with the neighboring village. Four or five days in advance of the race a messenger would be sent to convey the challenge of the council and let them know that they would be dancing in preparation. Usually each village would have forty or fifty runners who practiced in groups of four or five in preparing for the race. It was not necessary for each village to have an equal number of runners representing them. A man might run any number of races provided his endurance permitted him to do so.

Part Two

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Part Two

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STUNTS

The stunts for the third grade are individual dramatizations and simple, physical skills. They include:

- Fundamental movements—running, walking, jumping, and balancing.
- Animal and character interpretations.
- Stunts for two or more playing together.

Suggestions for Teachers:

Select an area and types of equipment necessary for the performance of the stunt.

Many stunts may be done in a small play area, yet they afford opportunity for large muscle activity.

Practice should include only two or three trials at one time.

Stunts are excellent for noon and recess, also for play at home.

Backward Roll: Standing straight, drop to squat position. Roll backward in a ball, keeping the head well forward during the roll to avoid bumping it. Use the hands to assist in completing the roll. Stand erect on the finish.

Camel Waddle: Stand with feet slightly apart. Bend forward and place the hands flat on the floor in front of the body. Keep knees and elbows rigid. Walk forward with hand and leg on same side moving simultaneously. To facilitate achievement of the "Camel Waddle" continued practice should be given in placing hands on floor, elbows and knees straight, before attempting the stiff arm and leg walk. Achievement may be rated on the basis of ability to walk a prescribed distance—about 10 feet.

Cartwheel: Stand erect with left hand extended sideways. Keep arms and legs straight throughout the movement. Incline the body directly to the left side, throw the right foot in the air, the hand striking the ground. Follow immediately by placing the right hand and then the right foot, then left foot on the ground. When done correctly, the body has the appearance of a wheel; the arms and legs are spokes. The more rigid the body the better the stunt. Feet must travel straight up in the air over the head. Do rhythmic counting—"One-two-three-four." It is also correct to turn in the opposite direction, i.e., right hand, left hand, left foot, right foot.

Chest Pull: The challenger places both hands, with fists closed, across his chest so that the closed fists are touching. Elbows held high, forearms horizontal. The opponent grasps both wrists of the challenger and attempts to pull the fists apart. Jerking it not allowed; the pull must be steady.

Chicken Walk: Stand with feet together. Squat deeply, spreading knees apart. Carry hands outside of thighs and clasp them tightly in front of legs, below the knees. Walk about in this squat position. Walking is done on the toes with very short steps. Achievement may be rated on the basis of ability to walk a prescribed distance, 10 to 20 feet.

Chinese Get Up: Two persons sitting on the floor back to back, lock arms. From this position they try to stand up.

Coffee Grinder: Place the right hand on the ground with the arm stiff and place feet out to side so that the body is extended with head well back. Walk around in a circle, using arm as a pivot without letting the body sag.

Variation: Repeat with left arm.

Crab Walk: From squat position reach backward and put both hands flat on the floor without sitting down. With head, neck, and body in one straight line and back toward the floor, walk or run on hands and feet.

Flying Feather: Windows open, eight or ten children standing. Keep feathers in air by blowing, not assisting with hands. Child whose feather stays up the longest wins. Keep the head bent backward. Avoid blowing too hard.

Forward Roll: Assume a squat position and place the hands on the floor a short distance in front of the feet. With head bent forward and chin touching the chest and with a round back roll forward on the back of the neck and back. As feet come forward over the head, grasp the ankles so that the body remains folded up until the feet touch the floor. Then come quickly to an upright position.

Free Standing: Lie flat on back with body extended and arms folded on chest. Rise to standing position without unfolding arms or using elbows. This is comparatively simple if one leg is bent under the body after arriving at the sitting position. Kneeling on this knee, the performer then rises to the standing position.

Frog Hand Stand: Squat down with hands flat on the floor, elbows inside of and pressed against the knees. Lean forward slowly, transferring the weight of the body onto the hands and elbows, until the feet swing clear of the floor. Keep head well up and point toes backward.

Variation: Lean forward and touch the head to the floor, thus forming a tripod.

Front Dip: Place a piece of clean crumpled paper on the floor twelve inches in front of the player. Kneel on both knees. Fold arms on the chest. Bend head and trunk forward and pick up the paper with mouth without toppling over.

Variation: Repeat the stunt with arms folded behind back.

Full Squat: Clasp the left wrist with right hand behind the body. Point fingers down. Bend knees deeply until the fingers touch the floor. Keep head erect and back flat.

Hobble Throw: Stand with feet apart in stride stand position, with toes back of a line. Reach each hand around the outside of each leg and grasp an eraser, bean bag or other object with both hands. Throw the object forward between the legs for distance. The player wins who throws the object the farthest distance.

Hop Kick: The player stands with one foot directly behind the other. Place an eraser or small light object on top of the rear foot. With a quick movement lift the forward foot and at the same instant hop on the rear foot and kick forward so as to throw the object forward for distance. The player wins who has kicked the object the farthest distance.

Human Rocker: Lie face downward. Grasp the ankles and rock the body to and fro. A rigid curve of the chest and abdomen must be kept.

Jumping Jack: Drop to a full squat, with knees bent and spread, arms crossed in front of the body, upper part of the body erect, and weight resting on toes. From this position spring into the air, coming down on the heels with knees straight, toes pointing up, feet about 18 inches apart, hands extending sidewise.

Long Blow: If indoors, have windows open. Ten or twelve children at a time stand in front of windows. Take deep breath and blow with whistling sound until a second breath is necessary. The last child to take a second breath is winner.

Variation: A certain pitch may be given for the whistling.

Long Reach: Players stand on a mark and reaching forward make a mark on the floor or stick a peg in the ground, using only one hand. The one whose mark is farthest from the standing line wins.

Push Boxing: Two players stand in a circle 6 feet in diameter. At a signal they push each other, palms against palms. The object of the stunt is for one player to push the other out of the ring. The one remaining in the ring wins.

Top: Stand toeing a line with feet together and arms bent ready for the spring. Spring in the air, attempting one or more complete spins before landing. A preliminary jump before the final turn constitutes a foul. Use the arms to help in the twirl. Achievement may be rated on basis of ability to turn. As a competitive event, contestant making the greatest turn wins.

Variation: Try to spin on the toes of one foot.

Under the Bridge: Stand toeing a line with feet 12 inches apart. Bend knees deeply, extend right arm down at side, reach right hand forward between the legs and chalk a mark on the floor as far forward as possible. Heels may be raised but toes must not cross line in making the mark. The reach is measured from starting line to mark. Achievement may be rated on the basis of ability to mark a prescribed distance forward—about 12 inches. The one marking the greatest distance forward wins. Contestants use the same length of chalk.

RELAY RACES

Three types of relays are included in this guide:

1. Relays designed to increase skillful performance in games.
2. Relays suitable for Play Days and Track Meets.
3. Relays planned for use in inclement weather.

In a relay race the members of the team perform consecutively, not simultaneously. Therefore, it is advisable not to have more than eight on each team. There should be at least three teams for the physical education period. More than six teams are difficult to judge. Since the teams compete against each other for speed or skill in performance or both, the relays have been classified according to the type they represent. In skill relays accuracy, skill, technique, and not speed, are given winning points.

Scoring:

1. Speed Relay. If a relay is being judged for speed only, the teams win in the order of their finishing.
2. Skill Relay. If a relay is being judged for skill, the number of errors made is counted and the team with the smallest number wins, or the number of successes is counted and the team with the largest number wins.
3. Speed and Skill Relay. To judge both speed and skill, a relay may be scored in one of the two following ways:
 - a. A point may be given for each successful performance and additional points given in the order of finishing.
 - b. Points may be awarded in the order of finishing and points deducted for errors made.
4. Order of finishing a race:
 - a. Runners are placed in the order in which any part of their bodies (torso), as distinguished from the arms, feet, or hands, cross the finish line.
 - b. If two tie for first, each first place team receives 4 points and the team that came in second is given third place and one point.
 - c. If two tie for second, each second place team receives two points, and no third place is given.
 - d. If two tie for third, one-half point is given to each third place.

Interference: In running any relay race, a player of one team should not interfere with the rightful progress of another player on another team. A player in trying to recover his own equipment which may be temporarily out of control or out of its rightful course should not interfere with the progress of another player. Should he interfere with another team, his team should be disqualified.

Marking of Grounds: Mark clearly the starting line and retiring line. For practicing relays to be used in Play Days, two or more six foot lanes are desirable. It is advisable to have a retiring line for most relays beyond which each player retires immediately after performing. A monitor should be stationed at this location at all times to enforce this practice.

Duties of Judges: Judges of first, second, and third places stand at the side of the track in line with the finish tape (yarn); first and second place judges stand six feet away on one side of the track. As third place is the most difficult to judge, it is suggested that the most competent of the judges be given this assignment.

The three judges watch the finish line to pick their respective winners, and, as soon as the last runner in the race has crossed the line, each judge immediately follows the runner he has chosen; the judge's assistant personally takes the winners to the score keeper (or when it is necessary to run heats, to the heat winner's bench). Judges should focus their attention on choosing the proper place winner and not on the personalities involved.

	Number needed
a. Judges of first, second, and third places.....	3
b. Judge's assistant (conducts winners to score keeper's table)	1
c. Monitor in charge of heat winner's bench.....	1
d. Assistant to starter (keeps track of runners before race, gets heat winners for the starter, issues sashes in relays).....	1
e. Score keeper and assistant (keeps paper and blackboard score)	2
Total Student Officials.....	8

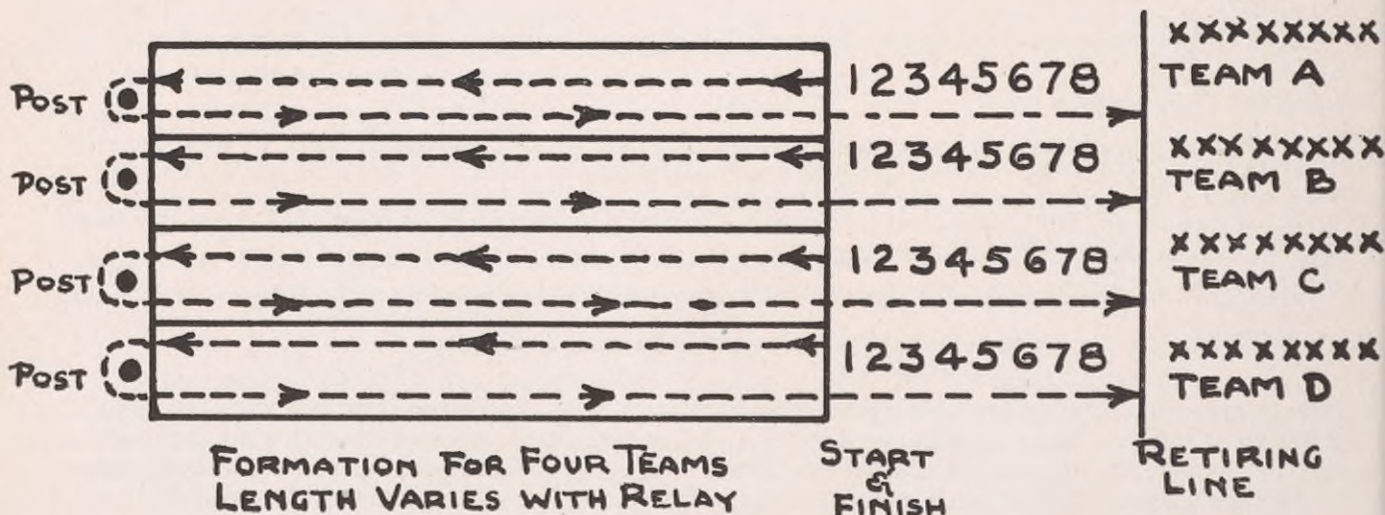
Starting: As a technique in starting the following method is suggested: With the first runner at the starting line give the signal, "Get on your mark—Get set—Go!" There should be a definite pause between each part of the signal. The starting signal may be either the whistle or voice.

Formations: Most relay races are run in one of two formations, "Round Post" or "Shuttle." The following descriptions are for one team only:

I. Round Post

Supplies: A post (object or child).

Formation: See diagram. Players line up single file behind the starting line with leader toeing the starting line. There should be a space of at least 6 feet between teams. Opposite the file of players at a specified distance an object is placed around which each player must run.



Rules: At a given signal the first player runs forward and around the right side of the post, then back to his line and touches with his left hand the outstretched left hand of the next player who has moved forward to the starting line. The file moves up one place each time that a player starts. No player must leave the starting line before he has been "touched off." Runners should not touch the post while going around it. The race is finished when the last runner has dashed across the starting line on his return run. As soon as each player has completed his run he should immediately leave the field of play and line up behind a retiring line 5 yards back of the starting line.

Teaching Suggestions:

1. In beginning relays avoid the difficulty of keeping the children in line while they are waiting their turns and permit them to see the race by using the following starting and finishing formation: Place the members of each team side by side on the starting line. The teams should be about 6 feet apart. See diagram.
2. Never permit children to play relays for the whole of a 20-minute period.
3. Advise players to continue the race though they may be out-distanced.
4. Place a colored sash on the last runner.

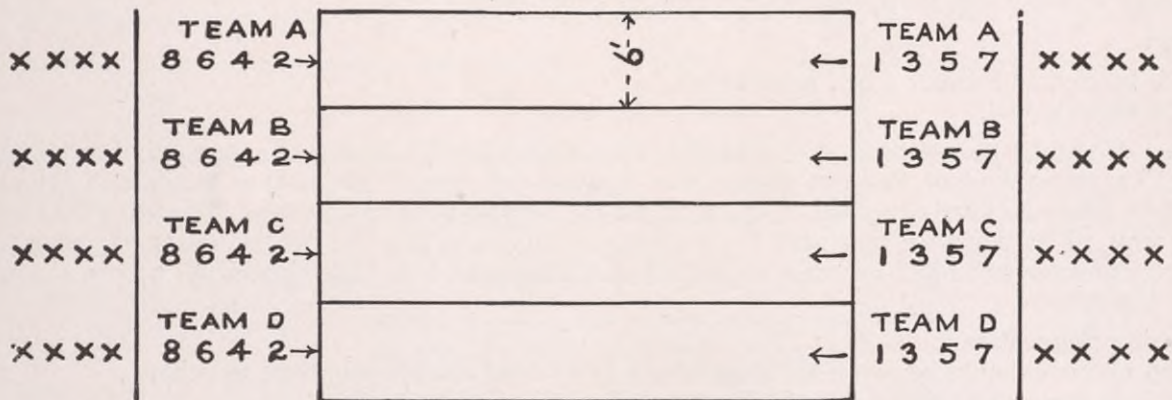
II. Shuttle

Formation: See diagram. The players are divided into two groups of equal numbers. The groups stand facing each other in single file at a specified distance apart with the leader of each group toeing a starting line.

Rules: At a signal the leader of group A runs forward to "touch off" with his left hand the outstretched left hand of the leader of group B, who in turn runs forward to "touch off" the second player of group A. Each player runs in one direction only. No player must leave the starting line before he has been "touched off." The race is finished when the last runner dashes across the starting line opposite him. As each player completes his run he should immediately leave the field of play by lining up behind a retiring line 5 yards back of the opposite starting line. When the race is finished each group will be lined up on the opposite side of the field from which it started.

Teaching Suggestions:

1. In beginning relays avoid the difficulty of keeping the children in line while they are waiting their turns and permit them to see the race by using the following starting and finishing formation: Place the members of each team side by side on the starting line. The teams should be about 6 feet apart. See diagram.
2. Never permit children to play relays for an entire 20-minute period.
3. Place a colored sash on the last runner.



FORMATION FOR FOUR TEAMS
LENGTH VARIES WITH RELAY.

AISLE PASS RELAY

Type: A classroom game.

Supplies: Two or three bean bags for each row.

Number of Players: Entire class; equal number in each row.

Skills:

1. To pass a bean bag accurately.
2. To receive a bean bag.

Rules: Players in each row stand in the aisles, facing the front of the room. The first player in each aisle has two or three bean bags or objects to be passed. On a signal from the teacher the first player passes the bean bags back over the left shoulder, one at a time, to the player standing behind him, who in turn passes them on until all have reached the last player. When he receives the last object he calls "Turn" and the players face in the opposite direction. The objects are then passed to the front of the room. The row that gets the bags or objects back to the starting place first wins.

Teaching Suggestions:

1. The game may be modified by having each player stand and turn around to pass the objects.
2. Objects that are a part of the regular schoolroom supplies, such as erasers, may be used.
3. Objects may be passed over head and over right shoulder.

BALANCE WALK RELAY

Type: A speed relay.

Supplies: A pie tin or eraser for each team.

Number of Players: 2 to 6 teams; 8 on a team.

Formation: Round post. Post 25' from starting line.

Skills: To balance an object on the head while walking.

Rules: The first player in each line places the tin or eraser upon his head, walks around the post and back, balancing the object on top of his head. If it falls off, the child must stop and replace it before progressing farther. When he returns to the starting line he places the tin on the starting line for the next child.

Teaching Suggestions: This stunt is best accomplished with the knees slightly bent.

BOUNCE BALL RELAY

Type: A speed relay.

Supplies: Volley ball, 10" rubber ball, or soccer ball for each team.

Number of Players: 2 to 6 teams; 8 on a team.

Formation: Round post. Teams stand in single files behind the starting line. A catcher stands at a distance 10 to 15 feet on a well-marked spot in front of each file.

Skills:

1. To bounce and direct a ball accurately.
2. To catch a ball.

Rules: The first player bounces the ball to the catcher on his team, who immediately bounces it back. Carrying the ball, the first player runs forward and around the catcher and back to the starting line. Here he hands the ball to the next player, who proceeds as the first. The team that finishes first wins. A player must not leave the starting line until he has the ball in his hands. If a player or catcher misses the ball he must retrieve it and return to his original position before continuing with the relay.

Teaching Suggestions:

1. All players should be given an opportunity to be catchers at some time or other.
2. Points may be awarded for the least number of errors or misses.
3. The distance between the catcher and the team may be increased or decreased to meet the needs of the group.

CARTWHEEL RELAY

Type: A speed and skill relay.

Supplies: One last runner's sash for each team.

Area: Lane 6 feet wide, 90 feet long for each team. Retiring line parallel to and 10 feet from each end of lane.

Number of Players: Eight on each team. Last runner's sash on No. 8.

Formation: Shuttle.

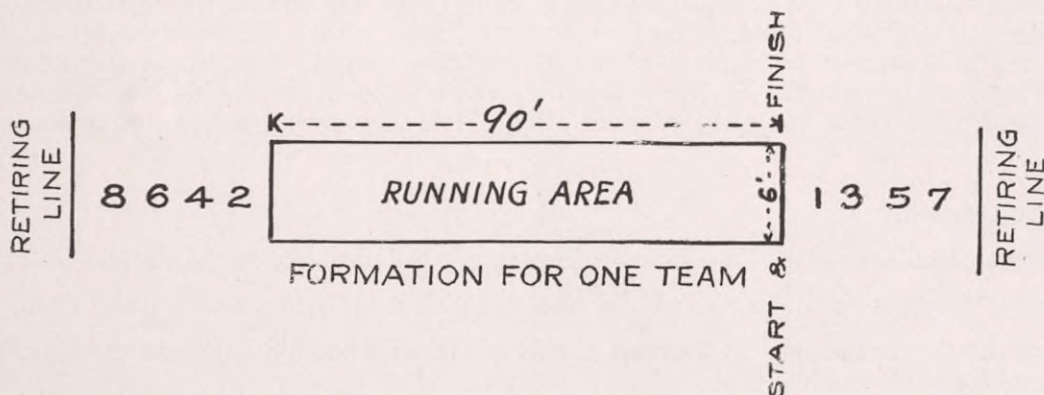
Skill: To turn cartwheels.

Rules: Each player while running 50 feet turns three cartwheels before touching off the next runner.

Scoring: When player No. 8 crosses the finishing line his team has finished.

Teaching Suggestions:

1. Tie the last runner's sash around right arm so it will not interfere with turning.
2. Players pass right shoulder to right shoulder.
3. The player waiting at the starting line must wait back of the line until he is tagged.
4. After his turn is finished each player must go back of the retiring line.
5. To do a cartwheel:
 - Stand erect with left hand extended sideways.
 - Keep arms and legs straight throughout the movement.
 - Incline the body directly to the left side, throw right foot in the air, the left hand striking the ground.
 - Follow immediately by placing the right hand and the right foot, then left foot on the ground.
 - When done correctly, the body has the appearance of a wheel; the arms and legs are the spokes.
 - The more rigid the body is kept the better the stunt.
 - Feet must travel straight up in the air over the head.
 - Do rhythmic counting—"One—two—three—four."
 - It is also correct to turn in the opposite direction, i.e., right hand, left hand, left foot, right foot.
6. Two lanes may be assigned to each team to give plenty of room to turn cartwheels.



DRAW YOUR HAND

Type: A schoolroom relay.

Supplies: Blackboard and two long pieces of chalk.

Number and Position of Players: Any number. Divide the class into two equal groups, in their seats, and so placed as to be an equal distance from the blackboard.

Rules: The player in the front seat in each group is given a piece of chalk. At the signal "Go" the player runs to the blackboard (which has been divided into two spaces, one for each team) and placing one hand, fingers spread wide, against the board, he draws his hand in outline. Each player carries the chalk back to the next player on the team. Continue until all have drawn their hand. The team wins which finishes first and whose hands are complete—four fingers, a thumb and a portion of the wrist.

Scoring: Five points for the first team to finish; one point for each complete hand.

Teaching Suggestions: Before starting the game be sure the players understand that their hands must be outlined completely.

FETCH AND CARRY RELAY

Type: A speed relay.

Supplies: Bean bag for each team.

Number of Players: 2 to 6 teams; 8 on a team.

Formation: Round post. One circle 18" in diameter and 25' from the starting line is drawn on the ground for each team. A bean bag is in each circle.

Skills:

1. To run.
2. To pass a bean bag accurately.
3. To receive a bean bag.

Rules: The first runner runs forward and picks up the bean bag and returns with it to the starting line. He places it in the left hand of the second runner, who in turn carries it back and places it in the circle and then returns to touch the hand of the third runner. The third runner gets the bean bag and returns to the fourth. So the runners alternately fetch or return the bean bag until all have had their turn. If the bean bag goes out of the circle the player retrieves it and places it within the circle.

Teaching Suggestions:

1. A team may be disqualified if a player neglects to put the bean bag in the circle.
2. If a player drops the bean bag he should stop and pick it up before continuing to run.
3. Runners should always pass to the next runner's left, who has his left hand extended to receive the bean bag or be touched off to start.

GOAL BALL RELAY

Type: A skill relay.

Supplies: A bean bag, 5" rubber ball or baseball for each team. 2 to 6 cartons, baskets, or a diagram 2 feet square.

Number of Players: 2 to 6 teams; 8 on a team.

Formation: Mark off a starting line. 15 feet from it draw a throwing line and 5 feet from this place a box or carton, or draw a 2 foot square. Players line up in single file behind the starting line.

Skills:

1. To throw a ball or bean bag.
2. To pass a ball.

Rules: First player on each team runs forward to the throwing line, comes to a full stop, and attempts to throw the bean bag into the box or square. Whether he succeeds or not, he retrieves the bag and returns to the starting line. Here he places it in the left hand of the next player. The race continues until all have run.

Scoring:

1. Points may be awarded to the teams in the order they finish. The number of misses is not counted.
2. Another method of scoring is to give the team finishing first an extra point, the second team two points, the third team three points, and the fourth four points. These points are added to the number of misses. The team with the lowest score wins.

Teaching Suggestions:

1. Finishing runner and starting runner should pass left shoulder to left shoulder, passing and receiving the bean bag with the left hand.
2. Increase the throwing distance as skill is gained.

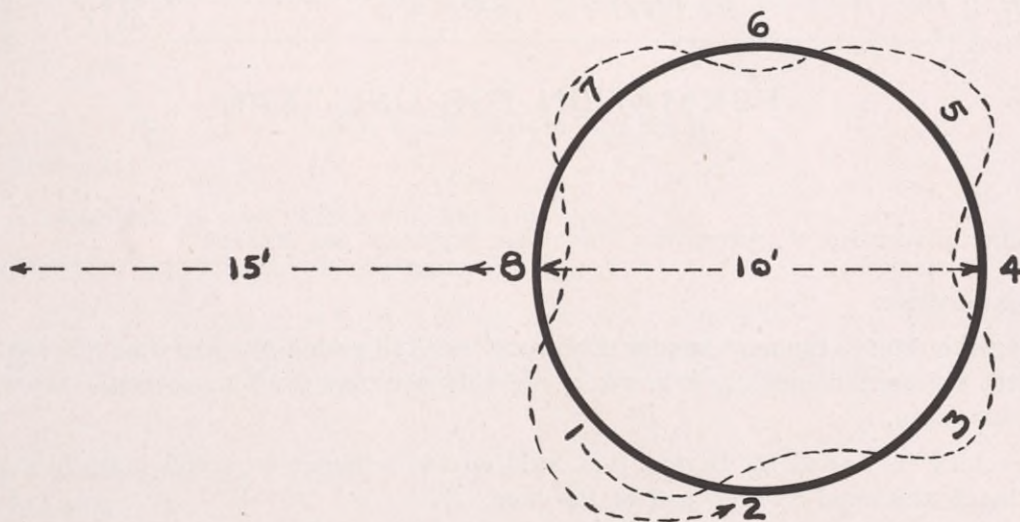
GRAND RIGHT AND LEFT RELAY

Type: A speed and skill relay.

Supplies: One last runner's sash for each team.

Number of Players: 3 to 6 teams; 8 on a team.

Formation: Each team in circle formation. Players number 2 to 8 face clockwise, Number 1 faces counterclockwise. Draw a finish line 15 feet from the edge of the circle. Number 8 stands at a point on the circle nearest the finish line.



Skills: To do the grand right and left correctly.

Rules: This is a walking race. The players in the circle do not move; only the walker progresses. Player Number 1 faces counterclockwise. All other players face clockwise. At the starting signal player Number 1 passes around the circle clasping hands, alternately right, then left as he passes each of the other players. Upon completion of the circle he touches off the next player who immediately turns and continues around the circle as did Number 1. Continue until all players have had their turn counterclockwise. The last player to go around the circle runs across the finish line.

Teaching Suggestion: Skipping may be used instead of walking.

JUMP ROPE RELAY

Type: A speed and skill relay.

Supplies: One single jump rope for each team; one last runner's sash for each team.

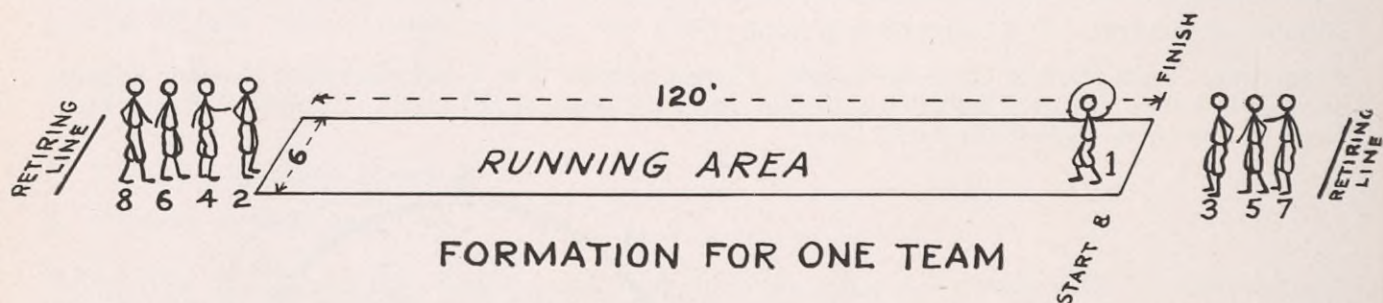
Area: Lane 6 feet wide, 120 feet long for each team. Retiring line parallel to and 10 feet from each end of lane.

Number of Players: Eight on each team. Last runner's sash on No. 8.

Formation: Shuttle.

Skill: To jump rope while running.

Rules: Each player runs 120 feet jumping rope. If in the course of his run a player becomes tangled in the rope or misses his jumping for any reason, he must stop and straighten out before progressing. No participant may run forward at any time carrying the rope without jumping.



Scoring: When player No. 8 crosses the finish line, his team has finished.

Teaching Suggestions:

1. In passing the rope to the next runner, it is most skillfully done by throwing the rope over the head of the player, thus putting it in a good starting position for him to begin his run in the opposite direction.
2. This race may be varied by having two children use a longer rope and jump in couples, two couples being stationed at each end of the lane.

ONE LEGGED RELAY

Type: A speed relay.

Supplies: None.

Number of Players: 2 to 6 teams; 8 on a team.

Formation: Round post. Post is 25' from starting line.

Skills:

1. To hop.
2. To run.

Rules: Each player, upon being given the signal to start, hops on one foot to the post, runs around the post, and runs back to the starting line.

Teaching Suggestions: Advise players to keep the raised foot well off the ground.

ROOM BEAN BAG RELAY

Type: A classroom relay.

Supplies: A bean bag and a carton, basket, or 2 foot square for each row of seats.

Number of Players: Entire class; equal number in each row.

Skill: To throw a bean bag accurately.

Rules: Draw a throwing line 2 feet from the desk in front of each aisle. Place a carton, basket, or draw a 2 foot square one foot from the front wall. First player in each row walks forward to the throwing line, comes to a full stop, and attempts to throw a bean bag in the box, basket, or square. Whether he makes it or not, he retrieves the bag, returns it to the starting line, and takes his seat. As soon as he is in his seat the player in the next seat walks to the throwing line and throws the bag. The game continues until all players in each row have had a turn. The team that finishes first wins.

Teaching Suggestions:

1. Points may be awarded for the number of successful throws only.
2. All players should be told in what aisle they are to walk.
3. Those seated should keep their feet under the desk.
4. This is not a satisfactory game if the desks and seats are not stationary.

SOCCER KICK RELAY

Type: A speed relay.

Supplies: A soccer ball or 10" rubber ball for each team.

Number of Players: 2 to 6 teams; 8 on a team.

Formation: Shuttle: The object is to shuttle the ball back and forth with good kicking form. Draw two lines 15 feet apart and 6 feet long. Divide each team into two groups of four each, called A and B, and place each group in a file behind one of the lines, the leaders directly opposite each other.

Skills:

1. To kick a ball accurately.
2. To catch a ball.

Rules: The first player of group A places a soccer ball on the starting line and on a signal to start attempts to kick the ball across the line to the first player in group B. He then walks to the rear of his file. The first player in group B retrieves the ball, places it on his starting line, and attempts to kick the ball over the line to the second player in Group A. He then retires to the rear of his file. When all have had an opportunity to kick and catch the ball and the first player in group A has returned to his former position and has the ball in his possession, his team has finished. The group that finishes first wins.

Teaching Suggestions:

1. Players should give sufficient space to the one who is kicking the ball so that he performs without interference.
2. Provide for sufficient space between each team.
3. Choose a smooth area for the relay.
4. The ball is not to be retrieved by any player other than the one to whom it is kicked.

STEP HOP RELAY

Type: A speed and skill relay.

Supplies: None.

Number of Players: 3 to 6 teams; 8 on a team.

Formation: Teams stand in single files behind the starting line.

Skills: To combine a step with a hop.

Rules: The first player step-hops up to and around the post tagging off the next player. The player step-hops as follows: Step onto left foot, hop on left foot, step on to right foot, hop on right foot. Steps and hops may be as long as desired. The team finishing first wins.

Teaching Suggestions:

1. Have the players learn to step-hop before attempting to use the skill in a race.
2. Warn players not to take too large step-hops until they have mastered the skill.
3. The length of the race should not be too long.
4. Skipping steps may be used instead of step-hops.

STUNT RELAY

Type: A speed relay.

Supplies: A hoop for each team.

Number of Players: 2 to 6 teams; 8 on a team.

Formation: Round post. A hoop is placed on the ground 30 feet from starting line.

Skill: To run.

Rules: First player runs forward, puts his body through the hoop, and returns to the starting line. The next player runs forward and does the same thing. First team to finish wins.

Teaching Suggestions:

1. Do not permit players to move the hoop from the location in which it was placed at the start of the relay. Make a mark over which the hoop is placed.
2. Runners should clear themselves of the hoop before they return.
3. Finishing runner and starting runner should pass left shoulder to left shoulder tagging each other's left hand.

TEAM STANDING BROAD JUMP RELAY

Type: A skill relay.

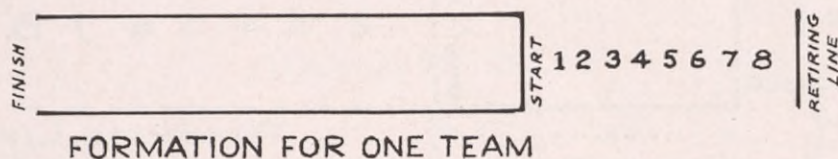
Supplies: None.

Number of Players: 2 to 6 teams; not more than 8 on a team.

Position of Players: Teams form in single files behind the starting line, the leader of each team toeing the line with both feet.

Skill: To broad jump.

Rules: Number One on each team makes a standing broad jump and immediately his jump is marked by a line drawn on the ground behind his heels (or at the point on the ground nearest the



take-off line touched by any part of his body). He then passes to the rear of his file. As soon as Number One has stepped out of the way, Number Two steps up to the line drawn for Number One and, toeing it, jumps, and his jump is marked in the same manner as was Number One's. Each one on the team jumps in turn, has his jump marked, and retires to the end of his file. The team wins whose last mark is farthest from the starting line.

Teaching Suggestions:

1. Use a smooth surface without loose gravel.
2. Provide each captain with a stick or a piece of chalk if yard is hard surfaced, and have him mark a line behind the heels of each jumper or the part of the body nearest the take-off line.
3. To jump effectively:
 - a. Bend knees and swing arms vigorously before the jump.
 - b. Keep feet together.
 - c. Rock forward and back, lifting heels and toes alternately from the ground. Swing the arms and jump on the forward upward lift.
 - d. On landing, the body weight should be thrown forward and arms extended forward to prevent falling back.

THROW AND DUCK RELAY

Type: A skill relay.

Supplies: One volley ball or bean bag for each team. One last runner sash for last runner on each team.

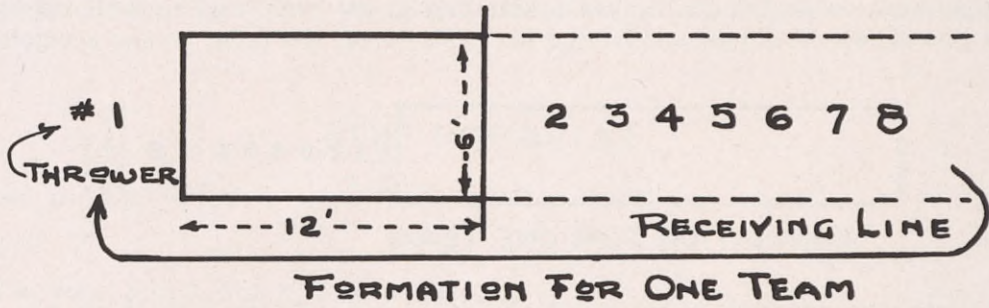
Area: Two parallel lines, a throwing line and a receiving line, 6 feet long and 12 feet apart.

Number and Position of Players: Four to eight players on a team. Player No. 1 takes position on

the thrower's line facing his team. Players No. 2, 3, 4, 5, 6, 7, and 8 line up in single file back of the receiving line facing the thrower.

Skills:

1. To throw accurately.
2. To catch.
3. To squat.



Rules: At the signal "Go!" player No. 1 throws the ball to player No. 2 who tosses it back to the thrower. Player No. 2 immediately squats or "ducks" down in a squat position. This is repeated till all have received the ball in turn and all are in a squatting position. Player No. 8, instead of returning it by tossing it to the thrower, runs up to the thrower's position and takes the thrower's place. The thrower has by this time gone to the receiving line and stands ready to receive the ball and squat. While the new thrower is taking position the other players resume the standing position and move back one step to make room for player No. 1 in line. The player who fails to catch the ball recovers it and goes back to position to throw it.

Scoring: When player No. 1 returns to the throwing line and holds the ball overhead it indicates their completion of the relay race. The team first completing the race wins.

Teaching Suggestions: Teach the players to toss the ball accurately above the heads of the squatting players.

TOSS OVER RELAY

Type: A skill relay.

Supplies: A volley, soccer, 5" or 10" rubber ball, or baseball for each team. A string 5 feet from the ground between 2 volley ball posts or jump standards.

Number of Players: 2 to 6 teams; 8 on a team.

Formation: Teams line up in single files at a distance of 5 feet from a string, and facing it. On the opposite side of the string, on a definitely marked spot in front of each file 5' back of the string, a thrower for each team stands with a ball in his hands.

Skills:

1. To throw a ball accurately.
2. To receive and pass a ball accurately.
3. To run.

Rules: At a signal the thrower for each team tosses the ball over the string to the first player of his team, who catches it and tosses it back and then goes to the foot of his line. When the thrower has tossed the ball to each member of his team and all are in a straight line, he holds the ball above his head as a signal that his team has finished. Each thrower counts the number of times the ball is dropped, the team winning which has the smallest number of misses.

Teaching Suggestions:

1. On each repetition of the game a new thrower should be chosen so that every player has an opportunity to be thrower.
2. A string may be tied to the volley ball posts or soccer goal posts or jumping standards.
3. If the players are poor catchers or throwers, practice first without the string.
4. If the relay is used for a play day repeat the race several times before the leader holds up the ball.
5. Another method of scoring is to give the team finishing first an extra point, the second team two points, the third 3 points, and the fourth 4 points. These points are added to the number of misses. The team with the lowest score wins.
6. This game may be played over a volley ball net.
7. Throwing the ball over the net and catching it develops the skills used in the game of Newcomb.

ZIG ZAG RELAY

Type: A speed and skill relay.

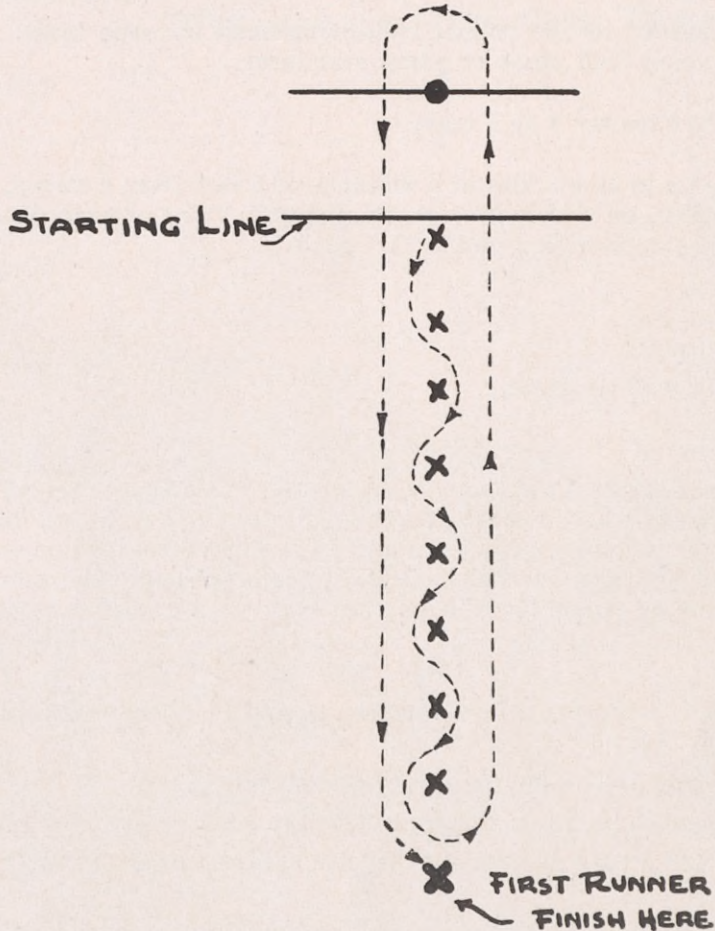
Supplies: None.

Number of Players: 3 to 6 teams; 8 on a team.

Formation: Teams stand in files behind the starting line two feet apart.

Skills: To dodge while running.

Rules: The first runner turns to the left of the second player, then to the right of the third player, to the left of the fourth player and so on until the end of the line is reached. The runner then turns around the end player and runs around the post and back tagging off the next player and joining the end of the line. In the meantime, Number Two has taken position on the starting line.



PLAY DAYS

Play Days are included in the schedule of activities for boys and girls of the third grade. A Play Day should give every child the opportunity to take some part in the activities, to feel an intense interest in his group, and to cooperate to the end that his performance will contribute to the success of all the others with whom he has, for that day, allied himself. A Play Day gives each child that freedom which demands the best social adjustment, namely the responsibility of governing himself in an unusual situation, of competing and cooperating, of cheering lustily, but at the same time remembering the rules of good sportsmanship.

It is suggested that Play Days be held quite early in the Fall Semester. Hallowe'en is a particularly favorable time for such activities. The relays can be chosen and perhaps modified to suit the occasion. With plenty of activity the children will feel that they have celebrated the holiday satisfactorily.

TRACK MEETS

Track and Field Meets

Boys and girls alike are interested in individual activities. During the months of February and March, and possibly April as well, a part of the regular weekly program of Physical Activities should consist of practice jumping and running. Through this extended period skills, coordination, and strength are gained. It is suggested that a special week or day be planned for the children to compete and pit their individual skill against others of comparable ability, thus satisfying the age-old urge to excel and to exhibit one's prowess.

Skills related to track and field activities are commonly called "track and field events," e.g., the dash, the running broad jump and the running high jump. They are fundamentally individualistic in character; through participation in them children improve in agility, speed, and muscular coordination.

Classification and List of Events

Midgets

Under 9 years and 4' 4"

40 Yard Dash
Running Broad Jump
40 Yard Relay

Primaries

Under 10 years and
under 4' 6"

40 Yard Dash
Running Broad Jump
40 Yard Relay

Juniors

Under 11 years and
under 4' 8"

50 Yard Dash
Running Broad Jump
Running High Jump
50 Yard Relay

TRACK AND FIELD ACTIVITIES

40-Yard and 50-Yard Dashes

Rules: The hands and feet of the contestant must remain back of the starting line until the signal to start is given. He then runs the prescribed distance, finishing when any part of the body except his hands or arms crosses the finish line.

Teaching Suggestions:

1. The Start: The runner stands with feet and hands behind the starting line until the signal to go is given. The words "on your mark," "get set," and "go" are used. For a starting signal a whistle, triangle, or two pieces of wood hit together may be used. The "Standing" rather than the "Crouch" start is recommended for the third grade.



2. The Run:

- a. The runner should take his natural stride, using his arms as fast as his legs.
- b. Run in a straight line. (An occasional opportunity should be provided the runner to practice with the regulation three-foot lane.)
- c. Toes point straight forward.
- d. Head and trunk inclined slightly forward.
- e. Look straight ahead and never backward.

3. The Finish:

- a. The finish of the course is represented by a line drawn at right angles to the sides of the track and a length of yarn held chest high over the finish line. Use wool yarn only, as cotton string or warp may cause severe cuts or burns to the runners.
- b. The contestant should learn to run at full speed past the finish line.

4. Running Practice: Do not run the full distance in competition without preliminary practice. This should include running at a moderate rate of speed over a short distance. The length of the course should be increased as endurance is developed.

Rules for Track and Field Meets:

1. If any contestant starts before the signal is given, all runners should again be placed on the starting line.
2. Each contestant should have a lane 3 feet wide and stay in his lane for the length of the race.
3. If the competitor runs out of his lane, and in so doing interferes with another runner, he should be disqualified.
4. There should be a judge of finish for each place to be selected. The judge of the finish should not watch the race, but should keep his eyes on the finish line.



RELAYS

For descriptions of the Shuttle and Round Post Relays see Part II, pages 74 and 75.

RUNNING BROAD JUMP

Rules: The take-off board is a flat piece of wood sunk flush with the ground 3 feet from one end of the pit. The child attempts to strike the take-off board with the toes of one foot as near the pit as possible, but frequently misses it, thus losing credit for what would otherwise be a satisfactory performance. Any jump may be considered a good one for midgets, primaries and juniors if the take-off foot does not strike the ground beyond the edge of the take-off area nearest the pit. If the take-off foot strikes the ground behind the rear line of the take-off area, measure from the rear

line. If it strikes within the take-off area, measure from the nearest mark made on the ground by the take-off foot. The distance of the run is unlimited.

Record: The jump shall be measured from the take-off as indicated above to the nearest break on the ground made by any part of the person of the competitor. In measuring the jump, the end of the ring on the tape should be placed at the point of the take-off and extended to the point where ground is first broken. Since the feet generally slide forward as the jumper lands in the pit, the ground is broken several inches back of the point where the feet finally stop. A pencil should be placed as a marker at the point where the ground is first broken and the measurement is taken as indicated above. If the jumper falls backward the measurement should be taken from the point where his hand or body touches the ground back to the take-off board.

Teaching Suggestions:

1. The run should be made from a distance not over 40 feet away.
2. As the landing is made, the body weight should be thrown forward to prevent falling back.

Rules for Track and Field Meets:

1. Each contestant has three trials. He is given credit for his best jump.
2. If in jumping a mark is made in front of the rectangle enclosing the take-off board (side nearest the pit) it is called a "crow-hop" and counts as a trial without result.
3. A jump improperly taken, i.e., running over the take-off area or making a mark in front of the side nearest the pit, counts as a trial with no record.
4. The jumpers making the six highest records shall each have three more jumps. The best jump of the six trials is the competitor's record.

RUNNING HIGH JUMP

Rules: The scissors jump is the only style of high jump permitted in the elementary schools. "Rolls" or diving over the bar head first, or approaching the bar directly at right angles to it must not be allowed for the sake of safety. The jumper should "take off" from a point as near the cross bar as he can.

Teaching Suggestions:

1. The run should be not more than 30 feet away from the pit so power will not be spent before the jump is made.
2. Start with a slow springy run, increasing the speed gradually.
3. Upon nearing the pit, quicken and shorten the stride, so as to get a good upward spring.
4. The foot nearer the bar leaves the ground first. The other foot, with a strong push, raises the body off the ground.
5. The arms should swing upward vigorously to help lift the body.

Rules for Track and Field Meets:

1. Each contestant has two trials at each height. If the jumper runs onto the pit without attempting to jump and without displacing the cross bar it is counted as a "balk." In case of a balk the jumper takes his next jump immediately. Two successive balks count as one trial.
2. A jump improperly taken, i.e., knocking the cross bar down with any part of the body or when the foot next to the bar does not go over first, counts as a trial with no record.
3. The jump is measured from the ground to the height of the upper edge of the cross bar at the center.

POSTURE INSTRUCTION

The postures of children are as varying as their personalities. During this rapid growing period of childhood, the normal curvatures of the spine are forming, and changes in the position and the development of certain portions of the body are taking place. To define good posture it would be necessary to define it for each step in this growth and for each type of physical build. For health,



vitality and aesthetic reasons, we cultivate the extended position of the whole structure. However, desirable posture for the first nine years of the child's life should not be confused with the posture standards accepted for the child of the fourth grade and beyond. The straight line test should not be used. Therefore, the teacher's program may be guided by the suggestions listed below for establishing a better schoolroom environment, thus conditioning children to good posture attitudes and habits.

Suggestive Procedures:

1. Be an example of good posture. This is of tremendous importance.
2. Make use of pictures which show children either sitting, standing, or walking with well-poised bodies.
3. Avoid over-fatigue—too long sitting without relief. Alternate rest and relaxation with activity.
4. Seat children in chairs or seats of suitable height and mark the chairs. A colored string tied to the cross bar or a star may be used to identify the different sizes. A child should learn to select the proper size chair. See explanation for the correct chair.
5. Arrange the chairs to obtain good light for every child. Give special attention to the seating of every child with either defective vision or defective hearing.
6. Encourage good posture at all times—not just as a part of the physical education period. Commend children when they have shown good posture in reading or play periods. Satisfy the child craving for attention and praise and in this way make him "body proud."
7. Set up an emotional desire to be attractive and to stand well.
8. Make activities joyous, as happiness has a great influence in encouraging the child to assume the desirable extended position.

Encourage Habits:

1. Of removing sweaters or coats in the classroom.
2. Of carrying chairs, when needed, in this manner: One hand placed on either side of the back near the seat of the chair.
3. Of standing or walking with feet nearly parallel.
4. Of sitting and standing tall.

When Advisable, Call Attention of the Parents to the Following:

1. Ill-fitting clothing that causes a pull on the shoulder girdle, or too tight coats; wrong size shoes; too short socks.
2. The improper use of toys; scooters, one skate, kiddie kars, coasters, when habitually used with the same foot, may cause one-sided development.
3. Faulty habits of nutrition and elimination.
4. Faulty habits in sitting, when at home, in adult chairs.
5. Habitual faulty positions assumed in playing musical instruments.
6. The need of praise and of happy home surroundings.

Say:

"Look straight ahead."
"Stand tall," or "Walk tall."
"Sit tall." "Grow tall."

Avoid Saying:

"Put your head up."
"Put your stomach in."
"Put your shoulders back."

Detrimental tendencies of small children should be watched in order to develop better posture habits. Any one of the poor positions listed below is frequently an indication that the child is fatigued. For a fatigued child rest is more desirable than active correction or exercise.

STANDING POSITIONS

Encourage

Having the weight equally divided on the two feet. Standing tall at all times but especially when speaking aloud in the room.

Arms hanging at the sides.

Avoid

1. Habitual standing with weight on the same foot or standing at side of chair with one knee resting on the seat.
2. Habitual standing with hands in pockets.

WALKING POSITIONS

Encourage

Walking with feet parallel.

Walking with arms swinging slightly.

Allowing sufficient space for a free and easy step. Walking tall.

Avoid

1. Habitual walking with feet turned out.
2. Habitual walking with arms held tightly to the sides or in pockets.
3. Habitual walking with too short steps, causing a shuffling noise of the feet, or stepping on the child's heel in front of him.

SITTING POSITIONS

Encourage

Placing a book so that it is on a slant.

Facing front, sitting erect when writing or speaking aloud.

Resting of both feet on the floor.

Selection of a lower chair. Pushing back and resting by leaning against the back of the seat.

Avoid

1. Habitual sitting with weight of head supported by chin in hand, elbow on table or desk.
2. Habitual twisting of child in his seat, one elbow on back of chair or desk behind him.
3. Habitual sitting on the same foot, or crossing the same knee over the other knee.
4. Habitual slipping forward, sitting on end of the spine, when feet cannot touch the floor.

Correct Chair: A correct position in sitting during childhood is aesthetically and physiologically important. Habits acquired at this period affect the muscular reflexes of the adult in later life. It is desirable that these habits in sitting should be conducive to health and vitality.

1. The back support should come below the shoulders; the lower section should be open or curved away so the child may sit well back.
2. The height of the chair should be such that, when sitting, the thighs slope up slightly, the knees being higher than the pelvis. There should be a small space between the forward part of the thigh and the seat of the chair.
3. The seat of the chair should be deep enough to support the thighs and yet not interfere with the flexion of the knees.
4. The feet should rest flat on the floor.

HEALTHFUL LIVING

The foundation upon which all physical activity is built is a healthy body. Positive instruction, using the materials available for this specialized phase is very important.

Health hints on personal hygiene can be frequently pointed out during the day's program.

Deviation from normal health should be watched for daily and preventive measures taken immediately.

Provision should be made for frequent supervision of both boys' and girls' sanitary facilities and their proper use.

The room ventilation and lighting is the responsibility of the teacher. Adjustment to meet changes in temperature and lighting should be made promptly.

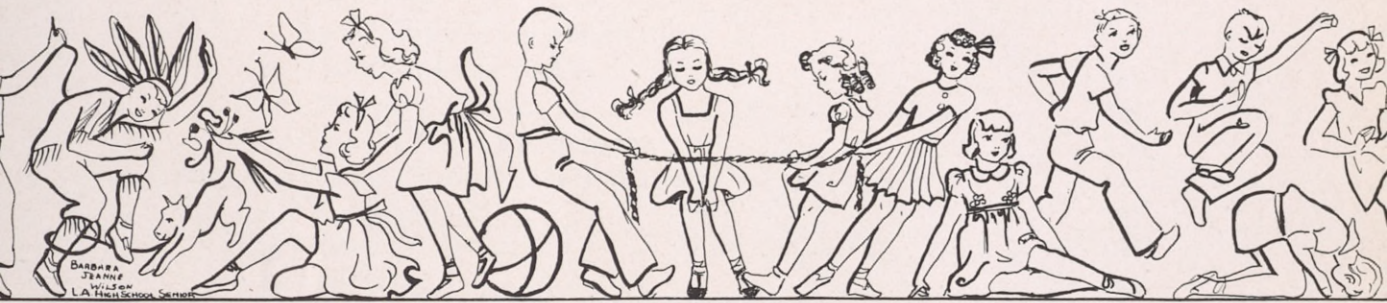
The following are desirable health habits which should be teacher encouraged by example and instruction:

1. Body cleanliness.
2. Care of teeth, eyes, ears, nose, skin.
3. Normal temperature.
4. Proper diet and drinking sufficient water.
5. Ventilation.
6. Protection against undue exposure to weather.
7. Adequate rest.
8. Regular elimination.
9. Prevention and care of common colds.
10. Controlled emotions.
11. Wholesome occupation.
12. Harmonious social relations.

Part Three



RHYTHMIC ACTIVITIES



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RHYTHMIC ACTIVITIES

The rhythmic experiences during the school life of the child aid in the development of his creative expression and rhythmic sense. The physical education program should give him pleasurable rhythmic activities to stimulate his physical growth and to develop standards of conduct in social situations.

To aid teachers in the selection of music, steps and dances the following divisions are outlined:

- Fundamental or natural rhythms
- Dramatic or interpretative rhythms
- Rhythmic pantomime
- Singing games
- Folk dances

The allotment of time for any rhythmic work and the aptitude of the group are necessary points for teachers to consider in planning the work of the term. Some classes reach the third grade with rhythmic skills in fundamental steps well established; others have had less experience in rhythmic opportunity. Teachers should make the selection for the rhythmic work which is best suited to their groups of boys and girls.

I. FUNDAMENTAL OR NATURAL RHYTHMS

A. The fundamental rhythms of locomotion are natural steps and gestures of children and may be done to musical stimuli or rhythmic patterns worked out by the children using rhythm band instruments. They are done for the sheer enjoyment of bodily movements and give satisfaction to the child's desire for activity and natural rhythmic expression. One or more of these steps or gestures may be found in every dance pattern. They may be classified as two types:

1. Locomotor movements: Children like to skip or run. These are movements of locomotion. They may be made in place, forward, backward, sideward, turning completely around or with change of direction. Each fundamental step may be repeated many times. They may be made in combination with one or more other fundamental body movements; e.g., walk with sway and arm movements, gallop and gesture, step and hop, or run and jump and run.

Activity	*Record	Los Angeles City Schools Stock Number
Walk	987A	256570
Run	987A	256570
Slide	988B	256640
Gallop	987B	256570
Skip	987 & 988	256570
Hop	988A	256640
Jump	988A	256640

2. Axial movements:

Bow	20154}	No stock number
Turn	20154}Victor	“ “ “
Twist	20154}	“ “ “
Sway	988B	256640
Swing	987B	256570

*See Business Department stock numbers when ordering records.

B. Organization and Teacher's Guidance

1. Select suitable music, simple in structure and suggestive of the movement to be done.
2. Divide class into groups.
3. Play the music and have children listen. Repeat the music frequently.
4. Allow the children to analyze the music. Music may be analyzed for:
 - a. tempo—fast or slow
 - b. mood—joyful or sad
 - c. intensity—heavy or soft beats
 - d. various musical phrases
 - e. repetition of phrases or parts
5. Allow a few to dance while others watch.
6. Give each group an opportunity to dance. Make these periods of activity short, i.e., 16 to 32 measures.
7. Evaluate the performance. Discuss the steps or movements best suited to the music. If the children do not make a satisfactory response, suggest movements best suited to the music.
8. Encourage use of the entire floor space. Children may follow patterns of their own creation. Their progress on the floor may take varying directions or patterns such as a circle, a figure eight, a Z, or an S. A child should respect the patterns another child may be dancing.
9. Do not permit children to join hands until skill is gained in the use of the body in rhythmic movements.

II. Fundamental Steps

The following analysis is made for the guidance of the teacher only:

Bleking step. With a spring place the heel of one foot forward on the floor, toe up, keeping the weight on the rear foot. Change positions of feet with a spring.

In place.

Music: Even 4-4, 4-8, 2-4, 3-4 time.

Gallop. A run, the same foot always leading, the other following. It is an uneven movement; the following foot steps on counts 3 and 6 in 6-8 time, and on the dotted eighth note on 2-4 or 4-4 time.

Forward; turning.

Music: 6-8, dotted 2-4 or 4-4 time.

Hop. A spring from one foot and landing on the same foot, the other foot held off the floor. When done rapidly, the springing foot remains close to the floor. When done slowly it is with a high spring in the air.

In place; forward; sideward; turning.

Music: Even 4-4, 2-4, 6-8, 3-4 time.

Jump. A spring from one or both feet and landing with both feet together so that they touch the floor on the same beat. It may be a light bouncing in place in quick time with only a slight lift from the floor, or a high jump.

In place; forward; backward; turning.

Music: Even 4-4, 2-4, 6-8, 3-4 time.

Leap. Transfer of weight from one foot to the other as in the run, except with a spring and a longer step.

In place; forward; from side to side; sideward.

Music: 4-4, 2-4, 6-8, 3-4 time.

Point. Touch the toes of one foot forward or sideward, keeping the weight on the other foot.

Music: 4-4, 2-4, 3-4 time.

Run. Transfer of weight from one foot to the other, both feet off the floor at the same time. Light and graceful; vigorous; fleet.

In place; forward; backward; turning; with change of direction.

Music: Even or uneven 4-4, 2-4, 6-8, 3-4 time.

Skip. Hop on one foot. Bend the opposite knee at the same time the hop is taken, then step forward.

It may be a light, rapid movement with the feet always close to the floor; or, a free, graceful movement high in the air with knee nearly straight; or, a robust, emphatic movement with knees high and bent.

Music: 2-4, 4-4, quick 6-8 time.

Slide. With the same foot always leading, slide the leading foot on the floor; slide the following foot up to it but not past it, and put the weight on the following foot.

Forward; sideward.

Music: 6-8, 4-4 time.

Stamp. Lift foot from the floor and return it with emphasis. This may be done with the same foot or alternate feet.

In place; forward, turning.

Music: 4-4, 2-4, 6-8, 3-4 time.

Step-hop. Step on one foot, and then hop on it; step on the other foot, and then hop on it. It may be done rapidly with feet close to the floor, the body upright; or robustly with swaying of trunk and swinging of arms.

Music: Even 4-4, 4-8, 2-4 time.

Walk. Transfer of weight from one foot to the other, one foot always on the floor. Dignified and stately; gay, brisk; delicate and graceful; formal; mincing; an emphatic stride—each suggested by music and dramatization.

In place; forward, backward, sideward; turning; with change of direction.

Music: Even or uneven 4-4, 2-4, 6-8, 3-4 time.

Fundamental Movements of Arms, Head, Trunk

Arm gestures. Movements made with hands, arms to express an idea or mood. Music which does not have sufficiently accented rhythm for fundamental steps may suggest gestures.

Bow. A nod of the head or a bend of the trunk forward from waist or hips.

A formal bow. Boy: Places feet together, bends forward from hips, keeping back straight. The left arm hangs at the side. The right hand is placed near the heart. This represents placing the hand on the hilt of a sword and taking the hat off with a wide sweep.

A formal bow. Girl: Holds the skirt out at the sides, places one foot about 10 inches behind and slightly across the other and bends both knees deeply, bending slightly forward and bowing her head.

A peasant bow. Boy: Places heels together and nods head.

A peasant bow. Girl: Places one toe behind the other foot close to the heel, keeps back erect, bends knees slightly, nods head slightly.

Clap. The palms of the hands are brought together with a staccato movement for accent.

Sway. With the feet slightly apart or together, a rocking movement from side to side. Or, a bend forward and up. Arms are held sideways or overhead or hanging relaxed at the sides. Or, with one foot in front of the other, there may be a rocking movement forward and backward.

Music: Even 3-4, 6-8 time.

III. Interpretative Rhythms

In this rhythmic phase, the child is provided with the opportunity for free interpretation of simple musical patterns and moods. Here he has an opportunity for creative dramatic expression.

A. Types of interpretative responses:

1. The spontaneous bodily expression with no thought of imitation or of expressing an idea. His response is to the mood and rhythmic pulse of the music.
2. The planned interpretative response. This may be of two types:
 - a. The child works out a simple movement pattern to a phrase of music or a selection of music. He chooses those movements which are suited to his reaction to the music. This may be to a jingle, poem, or song.
 - b. The music definitely suggests the movements of some animal, mechanical toy, or adult machinery, etc.
Examples: hopping of a frog, the swaying of grasses, the spinning of a top, the slow increase of speed of a train, etc.

B. Organization and Teacher's Guidance for Interpretative Rhythms

1. Divide the class into groups.
2. Provide suitable music which has a definite, intriguing rhythm that appeals to the children.
This may be:
 - a. Acceptable popular or classical music.
 - b. A song sung by half of the group and familiar to the children, a verse or stanza of poetry voiced by the group.
 - c. Rhythms by toy instruments such as tomtoms, drums, triangles, sticks, sandblocks, gourds, etc.
3. Encourage the children, either as individuals or as a group, to give their interpretations.
4. Evaluate the children's interpretations. This evaluation should be made by the children with the teacher's guidance.
5. Improve the quality of the response by encouraging a better selection of suitable movements and offering frequent opportunities for repetition.

IV. Rhythmic Pantomime

A. Organization and teacher's guidance for rhythmic pantomime:

1. Select the activity, story, or theme. This selection is made by the children under the teacher's guidance.
2. Dramatize part of the story or idea to discover the possibilities for big, rhythmic actions that are meaningful and beautiful.
3. Evaluate and select significant total body movements suitable for physical exercise.
4. Decide upon patterns suitable for the pantomimes. Experiment with several interpretations; then evaluate them and select one which is satisfactory.

5. Select or improvise suitable accompaniment to fit these actions such as:
 - a. piano music
 - b. recorded music
 - c. rhythm band instruments such as tomtoms, triangles, tambourines, rattles, etc.
 - d. voice, chant, song, or poetry.
6. Costumes are interesting but not necessary for a satisfactory development of a rhythmic pantomime.

V. Singing Games

A. Organization for teachers.

1. Teach song first to entire group.
2. Divide group, i.e., one to do the singing and the other to do the dancing. The dancing group may sing softly to themselves.
3. Teacher directs singers to keep them on the desired tempo.
4. Fit the activity to the rhythm.

VI. Folk Dances

Folk dances are traditional movement patterns danced to traditional airs. They are passed from one generation to another through participation of children with adults or through historical records. They often tell a story or dramatize some occupation of a people. Some dances may or may not have accompanying words to be sung. The material selected for the third grade has an element of play which increases its value to children of this age.

With many of these dances the steps of the traditional pattern have been changed to ones more easily learned.

A. Organization for the teacher's guidance:

1. Select the dance. The choice may be based on:
 - a. its relationship to a unit in the social studies.
 - b. recreational qualities.
 - c. social possibilities.
2. If available, build a background with discussion of the people and country from which the dance comes.
3. Play the music. Have the children listen to the music and become familiar with the rhythm. Have them clap the rhythm.
4. Teach the words if they occur with the music.
5. Have the children suggest the fundamental steps to be used in the various phrases.
6. If the correct suggestion is not given, demonstrate the step or steps that are given with the directions. This may be done by a teacher or a child.
7. Have the children stand in lines without partners to dance the fundamental step to each phrase of the music.
8. Improve their skill with practice and kindly suggestion before they join hands with the group or with partners.
9. Build up the floor pattern. This pattern may be a big circle, a small circle with or around partner, a square or a line.

B. When using recorded music:

1. Adjust the volume control and the phonograph speed regulator to a satisfactory tempo for dancing. Then place the needle on the moving record, steadying the hand against the case of the phonograph.
2. When the children have learned a portion of a dance, continue the music and repeat the step as it recurs. Have them stand quietly during the music to which they have not learned the step.

3. Present the entire dance as soon as possible.
4. Avoid singing with recorded music as the pitch is too low for children.

VII. General Suggestions for Teachers

- A. The success of rhythmic work with children depends upon the enthusiasm of the teacher, the consistent growth in ability by the children to respond rhythmically and their growth in appreciation of tempo and moods of music.
- B. Children of the third grade should have one or two periods each week definitely scheduled if they are to acquire ease in this type of muscular activity.
- C. Good ventilation, clean and adequate floor space are important for the health of children.
- D. Approximate number of rhythmic experiences to be given each semester:
 1. There are many more rhythmic games and dances in the third grade guide than may be satisfactorily participated in by the average group of children. The teacher will make the choice to fit the ability and interest of the group.
 2. Teach only as many as can be learned and enjoyed by the children and within their ability.
 3. Keep in mind that rhythmic experience is for child growth, not primarily for display; therefore perfection is not the goal for participation in special events.

VIII. Rhythmic Demonstrations

- A. When planning for a demonstration, select simple material which all children can do well.
- B. The rhythmic period if given weekly should be sufficient preparation for the program.
- C. An equal opportunity should be granted to all children to participate in a demonstration. Those less proficient may need additional help.
- D. If grades of the same level dance together less finished work is not so conspicuous, i.e., in May Day Fetes have three or four third grade groups in individual circles dance together.

KEY TO ANALYSIS OF RECORD MUSIC

A composition is classified as easy, moderately complex, complex, or very complex, on the basis of tempo, accent, and pattern on the one hand; and on the basis of normal speed and range of movements, repetition, and combination of movements on the other.

E. Easy

1. It is so suggestive of rhythmic activity that it is difficult to hear it and remain still.
2. It is easy tempo for children.
3. A 2-bar or 4-bar musical phrase is repeated without variation in note value throughout the playing of the piece. Or,
The primary accent is strongly pronounced. Or,
The continuous beat in the base sets an unchanging rhythm.
4. A single fundamental step may be repeated throughout. Or,
Two fundamental steps may alternate provided each is repeated at least sixteen times.

M. Moderately complex

1. The tempo is slower for the child's short strides.
2. 2-bar or 4-bar musical phrases are interchanged, or the antecedent phrase is repeated with passing notes. Or,
The primary accent is pronounced, but not so pronounced as in "easy" music. Or,
The beat in the base may be less pronounced.
3. A single fundamental step may be used throughout but interrupted at intervals of not less than 8 movements by a characteristic—gesture or step.

C. Complex

1. The tempo is slow.
2. The notes in the phrase or melody have different value. Or,
The primary accent or the beat is not pronounced.
3. More than two fundamental steps of eight or less repetitions may be used. Or,
The characteristic may occur frequently, e.g., on every fourth count. Or,
The characteristic may occur at irregular intervals.

VC. Very complex

1. The tempo is very slow for a child's balance.
2. Note value in successive phrases differs widely. Or,
A 6-bar musical phrase is used. Or,
The primary accent or beat is diminished by changing harmony in the base. Or,
Two or more distinct short rhythmic periods or sentences occur.
3. Movement or position is sustained. Or,
More than one fundamental step is suggested without repetition during the same short phrase.
4. Several characters act, their movement different or occurring at different times.

ANALYSIS OF RECORD MUSIC

Record No.	Composition	FUNDAMENTAL MOVEMENTS											Classi- fication	SUGGESTED RESPONSES		
		Time	Walk	Run	Leap	Hop	Jump	Skip	Gallop	Slide	Turn	Sway			Bow	Gesture
1166 B	Sylvia Ballet— Pizzicati. Delibes	2	x	x	x		x					x		x	PATTERNS AND DRAMATIZATIONS A precise walk. A series of light little jumps. Walk or leap and pause or bow; walk, swaying (walk); walk and pause. Bird's walk and hop; fly; walk and hop.	
		4														
19882 A 1	Gnomes. Reinhold	4	x			x					x	x	x		Single step-hop with retard. 3 steps and quick hop, walk and pause. Stoop, throw load over shoulder, walk and pause. Gnomes hammer or step-hop. Gloat. Gnomes lift, carry, and store away their jewels and gold. Machinery.	
		4														
2	Dwarfs (Nocturne). Reinhold	2	x			x					x	x	x		Walk or stride and pause. Dwarfs. Pirates. Giants stride and stamp.	
		4														
B 2	Clowns (from Midsummer Night's Dream). Mendelssohn	2	x		x		x			x					Step-hop or walk; repeat with emphasis, or jump and stamp. Clown stunts.	
		4														
20079 A 1	Cradle Song. Schubert	2	x										x		Walk with sway, with retards; walk and pause. Lullaby. Putting dolly to sleep.	
		4														
2	Andantino from Raymond Overture. Thomas	2	x							x					Walk or step-hop, with gesture. Elves. Dwarfs.	
		4														
3	The Evening Bells (Scenes from Childhood) Op. 62, No. 12. Kullak	6	x								x		x		Dwarf hammering. Walking and striking bells.	
		8														
4	Elfin Dance. Grieg	6		x						x					Run and pause; whirl; run and pause. Fairies. Elves.	
		8														
B 1	Waltz, Op. 39, No. 15 Brahms	3		x	x				x				x		Bounce ball. Jump rope. One O'Leary.	
		4														
2	Light Cavalry Overture. Von Suppe	4													Gallop repeated with increasing emphasis. Galloping horses. Cowboys racing, or pursuing the herd.	
		4														
3	Serenata. Moszkowski	2	x										x		Ladies and gentlemen strolling and bowing. Using a fan.	
		4														
4	Tarantelle. Mendelssohn	6													Gallop; gesture and pause; gallop. Spirited gallop of cowboys, who turn and signal, then gallop on.	
		8														

Record No.	Composition	FUNDAMENTAL MOVEMENTS											Classi- fication	SUGGESTED RESPONSES		
		Time	Walk	Run	Leap	Hop	Jump	Skip	Gallop	Slide	Turn	Sway			Bow	Gesture
20154 A 1	Boating Song. Kinscella	3	x									x		x	E	Rowing a boat. Paddling canoe. Raising and lowering sail. Sway; pause, catch step, walk, pause; sway. Pioneer children on a boat.
		4													VC	
2	Evening Bells. Kinscella	4	x									x		x	E	Fast emphatic walk, or a run; sway; fast walk or run. Child or mother hurries about, then rocks the baby, and hurries about. Strike a bell and walk back and forth.
3	Little Dutch Dance. Kinscella	6	x		x								x	x	C	Walk with gesture. Parade with drummer, drum major. Cobbler making shoes. Elves and shoemaker.
B 1	Shadow Waltz. Kinscella	3	x										x	x	C	Skip and pause or characteristic. Pause, run 4 skips, pause; pause, run 2, pause; run 4; pause; run 6, pause. Playing with one's shadow.
2	Fairy Tale. Kinscella	3	x											x	VC	6 tiny running steps and characteristic. Run, then swing or push, swing or sway or sweep. Fairies run and swing or sway.
3	The Jolly Fiddler. Kinscella	2	x											x	E C	Quick step-hop in place or forward. Step-hop, run and hop or jump. Goat. Elf. Brownie. Cowboy.
4	Circus Parade March. Kinscella	4	x											x	C	Animals, clowns, riders, calliope, etc., in the circus parade.
5	The Music Box. Kinscella	4	x												M	Walk or run with little steps, with retard. Reindeer.
		4	x										x	C	Run and catch step, run, walk, run and catch step, run, walk, pause, pause; run and catch step. Doll. Mechanical toy on a music box.	
20158 A 1	Lightly Row.	4												x	VC	Run or step-hop and pause or whirl.
4	Soldiers' March. Schumann	4	x											x	M	Gay walk. Figure marching with change of direction. See #22168-A1.
B 1	Minuet in G. Bach	3	x											x	C VC	Walk on tiptoe, pause. Doll. Simple minuet for pioneer children. 7 running steps and pause, or characteristic; pause, or characteristic and 3 steps. Dancing and whirling leaves.
2	The Happy Farmer. Schumann	4	x											x	M	Walk and sow seed, rake, hoe, etc. Leap the furrows or brook and walk with gesture.

Record No.	Composition	FUNDAMENTAL MOVEMENTS											Classi- fication	SUGGESTED RESPONSES PATTERNS AND DRAMATIZATIONS				
		Time	Walk	Run	Leap	Hop	Jump	Skip	Gallopp	Slide	Turn	Sway			Bow	Gesture		
20161 A 1	Serenade. D'Ambrosio	3																
		4									x							
2	Valse Brilliante. Chopin Op. 34, No. 2	3	x															
		4									x							
B 1	Waltzing Doll. Poldini	3	x	x														
		8																
2	Canzonetta. Mendelssohn	4	x	x	x													
		4					x											
3	Waltz. Hummel	3		x														
		4																
4	Lead Through Life a Pleasant Way	4	x															
		4									x							
20162 A 1	Run, Run, Run. Concone	4		x														
		4																
2	Jumping. Gurlitt	2	x	x														
		4																
3	Running Game. Gurlitt	4	x	x														
		4																
4	Air de Ballet S. Jadasohn	2	x															
		4			x													
B 1	Waltz No. 1. Brahms	3	x	x														
		4																
2	Waltz No. 2. Brahms	3																
		4																

SUGGESTED RESPONSES

PATTERNS AND DRAMATIZATIONS

Run and bow. Peek-a-boo running and hiding and peeking out. Telling secrets, run, stop, and whisper. Humming birds. Leaves and trees, whirl with little steps, stop and sway. Bees, run fast, stop and sip honey.

Step and hop. Ringing bells or striking chimes. Be a bouncing rubber ball. Hammering on metal.

Walk and bow, with dignity and with gallantry. The sad clown. Elephants. A bear standing on his hind legs, knees slightly bent, arms bent at elbows with the hands hanging limply as paws. Dancing about on alternate feet with a wobbly movement.

Jump rope. Chopping wood. Merry-go-round. Train, shuffling running steps, fireman shovels in coal and gives a whistle. Grasshoppers.

Walk and point foot. A doll. Colonial gentlemen and ladies in a stately dance.

Step and hop. Run, prancing. Be a rubber ball, jumping. Top.

Rocking a baby.

3 running steps forward or turning, and hold. Be an Indian.

Walk 6 steps and insert a characteristic such as a point or bow. 3 times. Walk 2 steps and insert characteristic, 2 times. Do this pattern with leaps and a jump or slides and a bow, or walking back and forth striking chimes. Dramatize—"Ding Dong Bell, Pussy in the Well." A cat stealing along and on the characteristic jumping with a spit and clawing movement.

Walk 16 steps, run 16, walk 8. Inserting a catch step in the above pattern when the music indicates. Following a bird or butterfly.

Walk and run. Insert a catch step as indicated by the music.

FUNDAMENTAL MOVEMENTS

Time	Walk	Run	Leap	Hop	Jump	Skip	Gallop	Slide	Turn	Sway	Bow	Gesture	Classi- fication
4 4	x	x							x	x	x		M
4 4	x	x	x					x				x	M
4 4	x										x		M
6 8	x	x			x			x					C
3 4	x							x	x	x	x		C
2 4	x	x	x					x	x				E
3 4													VC
4 4		x							x	x			VC
2 4	x		x					x			x		M
2 4	x	x											E C
2 4	x	x											E C

Composition

Badinage.
Herbert

Legend of the Bells.
Planquette

Humoresque.
Dvorak

Scherzo from 3rd
Symphony.
Beethoven

Minuet.
Paderewski

Gavotte.
Popper

Minuet.
Beethoven

Omaha Indian
Game Song.
Kinsella

The Bell.
French

The Hunter.
Bohemian

From Far Away.
Lithuanian.

Record
No.

20164
A 1

2

3

4

B 1

2

3

4

20350
A 1

2

3

Record No.	Composition	FUNDAMENTAL MOVEMENTS											Classi- fication	SUGGESTED RESPONSES			
		Time	Walk	Run	Leap	Hop	Jump	Skip	Gallop	Slide	Turn	Sway		Bow	Gesture	PATTERNS AND DRAMATIZATIONS	
																2	4
20350 A 4	Memories. Finnish	x														E	Walk dignified and solemn with head bowed, or very erect.
5	The Warning. German	x	x					x								E	Same fundamental step throughout. Step and hop.
B 1	Springtime. German	x	x					x								E	Walk and bow or turn. Ponies high stepping at the Fair, or pawing. Mechanical dolls. Clowns.
2	Puchinello. French	x	x													C	Peacock's arms stretched down and away from sides, fingers spread apart, head carried proudly with chin in, preening. Steps are long and stately.
3	The Bird A-Flying. German	x	x													M	Rowing. Chopping. Ostrich pulling a cart and kicking.
4	Ash Grove. Welsh	x														E	Walk throughout.
5	In the Valley. Swabian	x	x							x						C	Camel—a slow walk, humping over and thrusting the head forward and backward with deliberation.
20399 A 1	The Mirror Dance (from Faust Ballet). Gounod	x	x													VC	Walk, run, or step-hop, with change of direction. Step-hop, whirl or gesture; step-hop and run with whirl. Play with reflection in mirror.
2	Elfenspiel. Kjerulf Op. 24, No. 2	x	x													VC	Run and pause; run and step-hop, walk with sway and gesture; run. Elves or fairies at work.
3	The Witch. Tschaikowsky Op. 39, No. 20	x	x													C	Stamp with gesture; gallop; stamp with gesture; or gallop with accent. The witch with her broomstick. Hallowe'en.
4	March of the Tin Soldiers. Tschaikowsky Op. 39, No. 5	x	x													M	Walk, skip, pause; walk, walk, skip, pause. Stiff toy soldiers with stiff arm gestures walk and stumble.
B 1	Knight of the Hobby Horse. Schumann	x	x													M	Sway forward and back; step lightly; sway. Ride the rocking horse; dismount and prance; ride again.

Record No.	Composition	FUNDAMENTAL MOVEMENTS											Classi- fication	SUGGESTED RESPONSES PATTERNS AND DRAMATIZATIONS					
		Time	Walk	Run	Leap	Hop	Jump	Skip	Gallop	Slide	Turn	Sway			Bow	Gesture			
20399 B 2	The Clock. Kullak Op. 62, No. 2	2	x															M	Step-hop and whirl in different patterns. Swaying pendulum. The mechanical toy on the music-box or victrola. German clock.
		4					x				x								
3	Postillion. Godard Op. 55, No. 1	6																E	Gallop; blow horn, horses paw; gallop. Stage coach, pioneer days.
		8						x											
4	Peasants' Dance. Schytte	3	x	x														M	Jump in different patterns. Walk and pause without or with change of direction. Bounce or throw ball. Dancing puppet.
		4																	
20401 A 1	Boating on the Lake. Kullak Op. 62, No. 7	6																VC	Using the first and last part of music. Rowing or poling a boat.
		8										x							
2	Skating. Kullak Op. 62, No. 11	6																M	Jumping rope. Pushing vacuum cleaner. Swirling leaves. Clouds collecting and dispersing.
		8	x	x															
3	Walzer. Gurlitt Op. 101, No. 1	3	x	x														M	Playing parade. Toy soldiers, stiff jerky steps forward and sideward, and stiff kicks.
		4																	
4	March. Gurlitt Op. 101, No. 1	4																M	Fast step-hop. Trotting horses. Merry-go-round. Brownies.
		4	x																
B 1	La Bergeronette Burgmüller	2																E	Waves. Swaying trees. Swirling leaves. Spinning wheel. Snow storm.
		4																	
2	Waltz. Schubert	3	x	x														C	Dwarfs, gnomes, see page 129 for suggested responses.
		4																	
3	Scherzo. Gurlitt, Op. 101, #16	6																C	Clowns. Elephants.
		8	x	x															
4	L'Arabesque. Burgmüller	2	x															C	Jump with alternate feet forward or sideward. Toe tapping.
		4																	
5	Tarantelle. Saint-Saens	6																E	Jump with alternate feet forward or sideward. Toe tapping.
		8																	

Record No.	Composition	FUNDAMENTAL MOVEMENTS												Classi- fication	SUGGESTED RESPONSES	
		Time	Walk	Run	Leap	Hop	Jump	Skip	Gallop	Slide	Turn	Sway	Bow			Gesture
			x	x												
20440 A 2	Minuet (from "Don Giovanni"). Mozart	3 4	x	x								x		VC	Light walk and pause in different directions, or, delicate walk and run with pause or bow. Pioneer children, simple minuet.	
B 1	Gavotte (from "Les Petits Rieux"). Mozart	4 4	x	x									x	E	Fast walk or slow run and retard; walk, gestures and turn, walk, curtsy. Walking and performing doll, alone or partners.	
2	Gavotte. Gretry	4 4	x	x									x	E	Walk or run, without or with spin; slow walk in uneven time, run. Santa's reindeer.	
20526 A 1	March in F Major	4 4	x		x									E	Walk easy, swinging, and buoyant. Skip free and easy. Jump with alternate feet forward or sideward.	
2	Theme for Skipping	6 8	x	x										E	Skip fast, feet close to floor.	
3	Flying Birds	3 4	x	x									x	M	Walk very slowly. Swaying.	
4	Wheelbarrow Motive	4 4	x											E M	Walk mechanical and stiff. Giant walk. Elephant. Bear standing on his hind legs, knees slightly bent, arms bent at elbows, hands hanging limply as paws. Dance from one foot to the other with a wobbly movement.	
5	Plain Skip	6 8	x	x										E	Light skip. Step and hop.	
6	Tip Toe March	2 4	x	x										E	Run fast. Tip-toe walk, creeping up and surprising mother or father. The drum major in a parade.	
7	March in F Major	4 4	x											E	Skip free, light, and swinging.	
B 1	Military March in C Major	4 4	x											E	Walk in line or files. Police parade.	
2	Skipping Theme	6 8	x											E	Skip.	

Record No.	Composition	FUNDAMENTAL MOVEMENTS											Classi- fication	SUGGESTED RESPONSES PATTERNS AND DRAMATIZATIONS				
		Time	Walk	Run	Leap	Hop	Jump	Skip	Gallop	Slide	Turn	Sway			Bow	Gesture		
20526 B 3	Trotting, Running Horses	2 4		x													E	Horse show. Train.
4	High Stepping Horses	4 4	x												x		M	Walk slowly with a high step, heads high. Horse show.
5	Skipping Theme	6 8									x						E	Skip long and high. Mood one of joyous abandon.
6	Military March in C Major	6 8	x								x						E	Walk in files or lines. Police parade.
20636 A	Minuet. Boccherini	3 4	x	x													M	First 16-40 measures. Walk or run and pause. Tapping the foot with gesture. Machinery.
B	Sous Bois Staub, Op. 6, No. 6	4 4		x													C	First 16 measures only. Run and pause, with swaying of body and arms. Leaves falling. Water.
20736 A 1	Motive for Skipping	4 4	x														E	Slides, changing direction after every 4 or 8. Step and hop. Jump with alternate feet forward or sideward.
2	Theme for Skipping	3 4	x	x													E	Big loose skips with knees high.
B	Camp for Gypsies. Fr. Behr, Op. 424, #3	4 4	x	x													M	
21750 A	Juba Dance (from Suite in the Bottoms) Dett	4 4	x	x													VC	Swaggering loose-jointed step-hop.
B	From the Canebrake. Samuel Gardner, Op. 5, No. 1	4 4	x	x													VC	Swaggering loose-jointed step-hop.

Record No.	Composition	FUNDAMENTAL MOVEMENTS											Classi- fication	SUGGESTED RESPONSES PATTERNS AND DRAMATIZATIONS			
		Time	Walk	Run	Leap	Hop	Jump	Skip	Gallop	Slide	Turn	Sway			Bow	Gesture	
22014 A 1	Marche Heroique. Saint-Saens	4	x	x													Traveling over snow and ice.
		4			x									x			
2	March, "Norma." Bellini	4	x														Triumphant march. March with trumpets, drums. Majordomo.
		4								x							
B 1	Dead March, "Saul." Handel	4	x														Solemn march.
		4															
2	March, "Lenore Symphony." Raff	4	x														Walk; walk with gestures. Figure marching. Giant parade.
		4								x							
22163 A 1	Entrance of the Little Fauns. Pierre	4	x	x													Frankish skip and whirl. Making and playing reed pipes. Goat. Pan. Fauns.
		8								x							
2	Dance of the Chinese Dolls. Rebikov	4	x														Witch on her broomstick.
		4															
B 1	Witch "Marionettes." MacDowell	3	x														Skip and stunts. Gay walk, leap, step-hop, cartwheel. Clown.
		4								x							
2	Clown "Marionettes." MacDowell	3	x														Beat drums. Strike chimes or ring bells. Turn engine wheels. Play train. A band parading, trombones, drums, etc. Freight train. Engine wheels turning. Engine pumping; stooping, bending knees, 4 counts down, 4 counts up. Sawing, one child on each end. Ele- phants, dwarfs, giants.
		4															
22168 A 1	Soldiers' March. Schumann	4	x	x													Alert walk 16, run 32; repeated 3 times. Insert a little run on the catch in the music.
		4															
2	March. Hollaender	4	x														Pilgrims going to church.
		4															
B 1	March, "Nutteracker Suite." Tschaiakowsky	4	x	x													Band marching. Merry-go-round.
		4															
2	March Gluck, from "Alceste"	4	x														Lullaby. Rowing a boat. A wheel turning.
		4															
22169 A 1	Rataplan. Donizetti	4	x														Walk; sway with gesture. Clown stunts, skip, walk, cartwheel.
		4															
2	Waltz No. 5. Koschat	3	x														Walk with long steps; 4 steps and hop. Giants. Trolls.
		4															
B 1	With Castanets. Reinecke	6	x														Walk with long steps; 4 steps and hop. Giants. Trolls.
		8															
2	Shadows. Schytte	4	x														Walk with long steps; 4 steps and hop. Giants. Trolls.
		4															

Record No.	Composition	FUNDAMENTAL MOVEMENTS											Classi- fication	SUGGESTED RESPONSES				
		Time	Walk	Run	Leap	Hop	Jump	Skip	Gallop	Slide	Turn	Sway			Bow	Gesture		
22170 A 1	Scherzo. Schubert, Op. 27, No. 1	3	x														C	Gay, sprightly, followed by slow swaying rhythm.
		8		x				x							x			
2 B 1	Elfin Dance. Jensen, Op. 35, No. 5 Rhythm and Form Study. Heller, Op. 125, No. 21	3															VC	Skip with turns, pantomime with pipes. Dramatize Pan. Peter Pan.
		8		x				x							x			
2	Nocturne. Reinhold	4	x														VC	Walk, gallop, leap, stamp, etc. Dramatize the Pirates, "Peter Pan."
		4																
22171 B 1	Norwegian Dance, Grieg, Op. 35, No. 2	2	x														M	Step-hop; walk; skip. "The Jaberwock." Clowns. "The Walrus and the Carpenter."
		4						x										
2	Swiss May Dance (Traditional)	4	x														M	Walk and stamp. Step-hop. The camel, then the elephant, then the monkey perform in an animal parade.
		4		x				x										
22173 A 1	Hanka Czardas (Hungarian Gypsy)	4	x														C	Emphatic step and hop or 3 steps and hop.
		4		x														
2	Danse des Alemes (Arabian)	2	x														VC	
		2						x										
2	Dance des Alemes (Arabian)	4	x														E C	Mysterious march. Camel. Camel train crossing the desert.
		4						x										
B 1	Tao Yin March (Chinese)	4	x														M	Little stiff walking steps. Different kinds of dolls.
		4																
2	Processional and Dance. (Japanese)	4	x														M	Characters in a dignified Japanese procession.
		4																
22175 A 1	Barefoot Goslings (Hansel and Gretel)	6	x														E	
		8																
2	Dance in the Cottage	2	x														E	
		4																
3	Wee Man in the Wood	4	x														C	
		4																
B 1	Sand-Man's Song	4	x														C	
		4																
2	Ginger Bread House Music	6	x														VC	
		8																

Record No.	Composition	FUNDAMENTAL MOVEMENTS											SUGGESTED RESPONSES				
		Time	Walk	Run	Leap	Hop	Jump	Skip	Gallop	Slide	Turn	Sway	Bow	Gesture	Classi- fication	PATTERNS AND DRAMATIZATIONS	
22177 A 2	March of the Gnomes ("Christmas Tree Suite"). Rebikov	4	x			x						x			x	E VC	First two periods—walk or step-hop with sway. 3 step-hops and characteristic; gestures with swaying movement. Gnomes. Machinery rhythms.
		4															
2	Allegretto (from "Faust Ballet")	2														E VC	Run-step-hop or jump. Clown. Kangaroo. Bear walks, dances. Walk; walk and catch step or gesture. Gnomes' workshop.
		4	x	x													
B	March of the Dwarfs ("Lyric Suite"). Grieg	4														C	Dwarfs step-hop. Street noises. Dramatize "Passing Sounds."
		4	x			x						x	x				
22765 A 1	Les Pifferari (The Rabbits). Gounod	6														E C	Rabbit's hop. Catch step and 4 hops; catch steps and walk or hop. Peter Rabbit and Mr. McDougall. The White Rabbit.
		8	x			x							x				
2	Happy and Light of Heart. Balfe	6														VC	Skip and characteristic; characteristic, catch step, skip, and characteristic. Elves and shoemaker. Two in a chasing game.
		8															
3	Melody. Mendelssohn	6	x													M	8 walking or galloping steps and characteristic. Slide one way and return. Skating alone or two together. Two ponies gallop. Train.
		8										x	x				
B 1	Theme from Sonata in A. Mozart	6														VC	Skating on long canals; skating in a circle and pivoting on one skate. Waving scarves. Fog drifting. Slowly swaying trees.
		8	x	x								x					
2	Gavotte. Gossec	4														VC	Walk or run and catch step repeated 3 times; series of catch steps. Or, run, walk, and pause. Birds. Leaves blown through the air. Harlequin.
		4	x	x													
3	Nocturne. Mendelssohn	3														C	Solemn march. Going to church. Carrying or pulling a heavy load. Snow falling.
		4	x														
4	Caprice (from "Alceste"). Gluck	3														VC	Pause and sway, run. Birds poise and fly.
		8		x													

GLOSSARY OF INTERESTS THAT STIMULATE RHYTHMIC ACTIVITY WITH RECORD NUMBERS

A suggestive list of musical compositions suitable for use with children's rhythmic interests, made from records on the standard supply list.

Animals	20154 B-4, 20161 A-2, 20162 A-4, 20164 A-3, 20401 B-4, 20526 A-4, 21012 A-2, 22168 A-2, 22171 B-1, 22177 A-1 and 2.
Automobile	20160 A-4.
Balls	20079 B-1, 20160 A-3, 20161 B-3, 20162 B-1, 20164 A-2, B-2, 20399 B-4.
Band Parading	22168 A-2, 22169 A-1.
Bear	20164 A-3, 20526 A-4, 22177 A-2.
Bees	20164 A-1.
Bell	20078 A-3, 20154 A-2, 20160 A-3, 20164 A-2, 21012 A-2, 22168 A-1.
Birds	1166 B, 20160 B-1, 20164 A-1, 20350 A-2, 20401 A-2, 21012 A-2, 22765 B-2, 4.
Blocks	20160 A-3, 20162 B-2.
Boat	20154 A-1, 20401 A-1, 22169 A-2.
Brownies	20154 B-3, 20161 B-2, 20399 A-2, 20401 B-1.
Butterfly	20350 A-2, 21012 A-2.
Calliope	20154 B-4.
Camel	20350 B-5, 22171 B-1, 22173 A-1.
Canoe	20162 B-2.
Cartwheel	22163 B-2.
Cat	20350 A-1.
Chimes	20164 A-2, 20350 A-1, 22168 A-1.
Chinese	22173 B-1.
Chopping	20164 A-4, 20350 B-3.
Christmas March	22764 A-2.
Circus	20154 B-4, 22171 B-1.
Cinderella	20160 A-1.
Clock	20399 B-2.
Clouds	20401 A-3.
Clowns	19882 B-2, 20154 B-4, 20164 A-3, 20350 B-1, 20401 B-4, 22163 B-2, 22169 B-1, 22170 B-2, 22177 A-2.
Cobbler	20154 A-3.
Colonial Ladies	20079 B-1, 20164 B-1.
Cowboy	18598 A-1, 20079 B-2 and 3, 20154 B-3.
Cradling	20079 A-1, 20160 B-2.
Crane	16474 A.
Ding Dong Bell.....	20350 A.
Doll	16474 A, 20079 A-1, 20154 B-5, 20158 B-1, 20160 A-2 and B-2, 20161 B-1, 20164 B-1, 20350 B-1, 20440 B-1, 22171 B-1.
Drum	20154 A-3, 22014 A-2, 22168 A-1 and B-2.

Drum Major	20154 A-3, 20526 A-6.
Dwarfs	19882 A-2, 20079 A-2 and 3, 20401 B-3, 22168 B-2, 22177 B-1.
Elephants	20161 A-2, 20164 A-3, 20401 B-4, 20526 A-4, 22163 A-2, 22168 A-2, 22171 B-1.
Elves	20079 A-2, 4, 20154 A-3, 20399 A-2.
Elves and Shoemaker.....	20154 A-3.
Engine	22168 A-1, 2.
Fairies	20079 A-4, 20154 B-2, 20162 A-3, 20399 A-2.
Fan	20079 B-3.
Farmer	20158 B-2.
Father	20526 A-6.
Faun	22163 A-1.
Fireman	20164 A-4.
Fog	22765 B-1.
Garage	20160 A-2.
Gentlemen	20079 B-3, 20164 B-1.
Ghosts	20159 A-2.
Giants	19882 A-1, 20162 A-2, 20401 A-2, 20526 A-4, 22014 B-2, 22168 A-2, 22169 B-2.
Gnomes	20161 B-2, 20401 B-3, 22177 A-1, 2.
Goat	20154 A-3, 22163 A-1.
Grasshoppers	20164 A-4.
Gulls	20160 B-1.
Hallowe'en	20161 B-2, 20399 A-3, 22170 B-2.
Hammering	19882 A-1, 20164 A-2.
Hansel and Gretel.....	22175 and 22176 all.
Harlequin	22765 B-2.
Hobgoblins	20161 B-2.
Hoe	20158 B-2.
Horses	18598 A-1, 20079 B-2, 20160 B-3, 20399 B-1, 3, 20401 B-1, 20526 B-3, 4.
Humming Bird	20164 A-1.
Ice	22014 A-1.
Jabberwock	22170 B-2.
Jack and the Beanstalk.....	20401 A-2.
Japanese	22173 B-2.
Jumping Jack	22764 B-3.
Jump Ropes	20079 B-1, 20401 A-3.
Kangaroo	20162 A-2, 20401 A-2, 22177 A-2.
Ladies	20079 B-3, 20164 B-1.
Leaves	20158 B-1, 20164 A-1, 20401 A-3, 20636 B-2, 22765 B-2.
Lullaby	20079 A-1, 22169 A-2.
Machinery	18598 B-1, 19882 A-1, 20162 A-1, 20636 A, 22177 A-1.
Majordomo	20526 A-6, 22014 A-2.
Merry-Go-Round	20164 A-4, 20401 B-1, 22169 A-2.

Minuet	20158 B-1, 20440 A-2.
Mirror	20399 A-1.
Monkey	22171 B-1.
Mother	20154 A-2, 20526 A-6.
Motorcycle	20160 B-3.
Oil Derrick	18598 B-1.
One O'Leary	20079 B-1, 20162 B-2.
Ostrich	20350 B-3.
Pan	22163 A-1, 22170 A-2.
Parade	20401 A-4, 21048 B-1.
"Passing Sounds"	22177 B.
Peacock	20350 B-1.
Peter Pan	22170 A-2.
Peter Rabbit	22765 A-1.
Pilgrims	22168 B-2.
Pioneer Children	20154 A-1, 20158 B-1, 20440 A-2, 22168 B-2.
Pirates	19882 A-2, 22170 B-1.
Playing Pipes	22163 A-1.
Police	20526 B-1, B-6.
Ponies	18598 A-2, B-2, 20350 B-1, 22765 A-3.
Pumping Plant	18598 B-1.
Puppet	20399 B-4.
Rabbits	22765 A-1.
Raggedy Ann	20161 B-3.
Raggedy Andy	20161 B-3.
Raising Sails	20154 A-1.
Rake	20158 B-2.
Raking or Hoeing	20158 B-2.
Reindeer	20154 B-5, 20440 B-2.
Riders	18598 A-1, 20154 B-4.
Rocking	20154 A-2, 20164 B-3.
Rocking Horse	20399 B-1.
Rowing	20154 A-1, 20350 B-3, 20401 A-1.
Rubber Ball	20164 B-2.
Sawing	22168 A-2.
Scarves	22765 B-1.
Scissors Grinder	18598 B-1.
Secrets	20164 A-1.
See-Saw	21048 A-1.
Shadow	20154 B-1, 20399 A-1.
Skating	22765 B-1.
Snow	20401 B-2, 22014 A-1, 22765 B-3.
Soldiers, Toy	20399 A-4, 20401 A-4.
Sow Seed	20158 B-2.

Spinning Yarn	20160 A-4.
Stage Coach	20399 B-3.
Street Noises	22177 B.
Sweeping	20154 B-2, 20160 A-1.
Swing	20162 B-2, 21048 A-1.
Tag	20154 B-5, 20162 A-3.
Top	20164 B-2.
Toy	20154 B-5, 20399 B-2.
Train	20162 A-1, 22163 A-1, 22765 A-3, 22168 A-1.
Trees	20164 A-1, 20401 B-2, 22765 B-1.
Trolls	22169 B-2.
Vacuum Cleaner	20401 A-3.
Walrus and the Carpenter.....	22170 B-2.
Water	20636 B.
Waves	20401 A-3.
Wheels	20160 A-4, 20162 B-2, 22168 A-1, A-2, 22169 A-2.
White Rabbit, The.....	22765 A-1.
Wind	20158 B-1, 21012 A-2.
Witch	20399 A-3, 22163 B-1.

STANDARD LIST OF PHONOGRAPH RECORDS

Alphabetical Arrangement

	Record No.		Record No.
Bean Porridge Hot.....	22761 A-1	Melodies for Children.....	20164
Broom Dance	20448 B-1	Merry Ring, The (Seven Pretty Girls)	22761 B-2
Carrousel	20432 B-2	Natural Rhythms: Boating Song, Little Dutch Dance, Shadow Waltz, Fairy Tale, Jolly Fiddler, Circus Parade March, Music Box.....	20154
Chimes of Dunkirk	21618 A-2	Nigarepolska (Nixie Polka)	21685 A-2
Clap and Trap.....	983 A	Old Dance Tune (Oh Dear! What Can the Matter Be?).....	983 B
Csardas	976 B	Rhythms for Children.....	20162
Hansel and Gretel.....	21620 B-2	Rhythms for Children.....	20350
Here We Come Gathering Knots in May	20806 A-2	Rhythms for Children.....	20401
Hey Little Lassie.....	22761 B-1	Rhythm Medley	20526
Indian Dances (Chant of the Snake and Chant of the Eagle).....	20043 A&B	Rhythms for Children.....	20736
Indian Dances (Dance Song, But- terfly Dance, Shuffling Feet, Deer Dance)	22174 A-1 2&3	Ribbon Dance	21619
Jolly is the Miller.....	20214 B-2	Songs for Children.....	21048
Jump Jim Crow.....	982 B	Soldier's March, March (Hollaen- der), March (NutmackerSuite), March Alceste	22168
Kinderpolka (Children's Polka).....	20432 A-2	Swiss May Dance.....	22761 B-3
Little Brown Jug.....	976 A	We Won't Go Home Until Morning.....	981 A
Little Dutch Dance.....	20154 A-3		

Electro-Vox

976 A	Little Brown Jug	983 A	Clap and Trap
976 B	Csardas	983 B	Old Dance Tune (Oh Dear! What Can the Matter Be)
981 A	We Won't Go Home Until Morning		
982 B	Jump Jim Crow		

Numerical Arrangement

Victor Record	Grade		Victor Record	Grade	
20043	3	Chant of the Snake and Chant of the Eagle (Indian)		3	Here We Come Gathering Knots in May
20154	1, 2, 3	Boating Song, Evening Song, Little Dutch Dance, Shadow Waltz, Fairy Tale, Jolly Fid- dler, Circus Parade March, Music Box	21048	1, 2, 3	Songs for Children
			21618	B1	Farmer in the Dell
				B1	Did You Ever See a Lassie
				3	Chimes of Dunkirk
				4	Hopp Mor Annika
20164	1, 2, 3	Melodies for Children	21619	3	Ribbon Dance
20214	B2	Looby Loo		4	Crested Hen
	B2	Needle's Eye, The	21620	3	Hansel and Gretel
	A2	Oats, Peas, Beans and Barley Grow		4	Turn Around Me
	3	Jolly Is the Miller		6	Hewett's Fancy
20350	1, 2, 3	Rhythms for Children	21685	A1	Farandole
20401	1, 2, 3	Rhythms for Children		A1	How D'Ye Do My Partner
20432	B2	Dance of Greeting		3	Nigarepolska (Nixie Polka)
	A2	I See You			Sailor's Hornpipe
	3	Kinderpolka (Children's Polka)	22168	1, 2, 3	Soldier's March, March (Hol- laender), March (Nutcracker Suite), March Alceste
	3	Carrousel			
20448	3	Broom Dance Come Let Us Be Joyful	22174	3	Dance Song, Butterfly Dance, Shuffling Feet, Deer Dance (Indian)
20526	1, 2, 3	Rhythm Medley	22761	A1	Oh Where Is My Little Dog? (Dutch Couples)
20736	1, 2, 3	Rhythms for Children		3	Bean Porridge Hot
20806	B1	Going to Town (Soldier Boy)		3	Swiss May Dance
	A1	Here We Go Round the Mul- berry Bush			Merry Ring (Seven Pretty Girls)
	B2	Muffin Man		3	Hey Little Lassie
	B2	London Bridge		3	

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FORMATIONS FOR DANCES

The diagram is directly under the description.

The point of the arrow indicates direction player faces.

Clockwise means the direction in which the hands of a clock travel. Counterclockwise is opposite of clockwise. It is customary to travel counterclockwise.

When boys and girls are partners, boy stands at left side of girl.

Single Circle

Facing center



Facing counter-clockwise



Partners facing each other



Double Circle

Facing center, boys on inside



Facing counter-clockwise, boys on inside

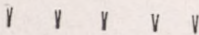


Partners facing each other, boys on inside

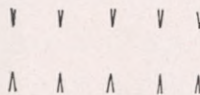


Lines

Single line, all facing one direction; all stand side by side



Two parallel lines facing each other



Files

Column of twos

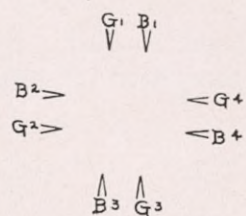


Squares

Two couples face center



Four couples face center





Single Circle—Facing center.



Single Circle—Facing counterclockwise.



Single Circle—Partners facing each other.



Double Circle—Counter clockwise.



Double Circle—Partners facing boys on the outside

BEAN PORRIDGE HOT

(Mother Goose)

Spring

Record: Victor 22761 A-1. No preparation. Dance played 3 times.

Music: 4-4 time.

Formation: Double circle, partners facing each other.

Meas. Words

Suggested Interpretation

Figure 1. Clapping.

1	Bean porridge hot,	Clap both hands on thighs (beat 1); clap own hands together (beat 2); clap partner's hands (beat 3); hold (beat 4).
2	Bean porridge cold,	Repeat above.
3	Bean porridge in the pot,	Clap both hands on thighs (beat 1); clap own hands together (beat 2); clap partner's right hand (beat 3); clap own hands together (beat 4).
4	Nine days old;	Clap partner's left hand (beat 1); clap own hands together (beat 2); clap partner's hands (beat 3); hold (beat 4).
5-8	Some like it hot, Some like it cold, Some like it in the pot, Nine days old.	Repeat movements described for meas. 1-4.

Figure 2. Sliding 16 counterclockwise, 16 clockwise.

1-4 No words—or—repeat
words above.

Join both hands with partner's, raise arms sideward and slide
16 slides counterclockwise around the circle.

5-8 Slide 16 slides clockwise around the circle.

Teaching Suggestion: It is permissible to teach Figure 1, meas. 3-4 and 7-8, thus:

3 Bean porridge in the pot,

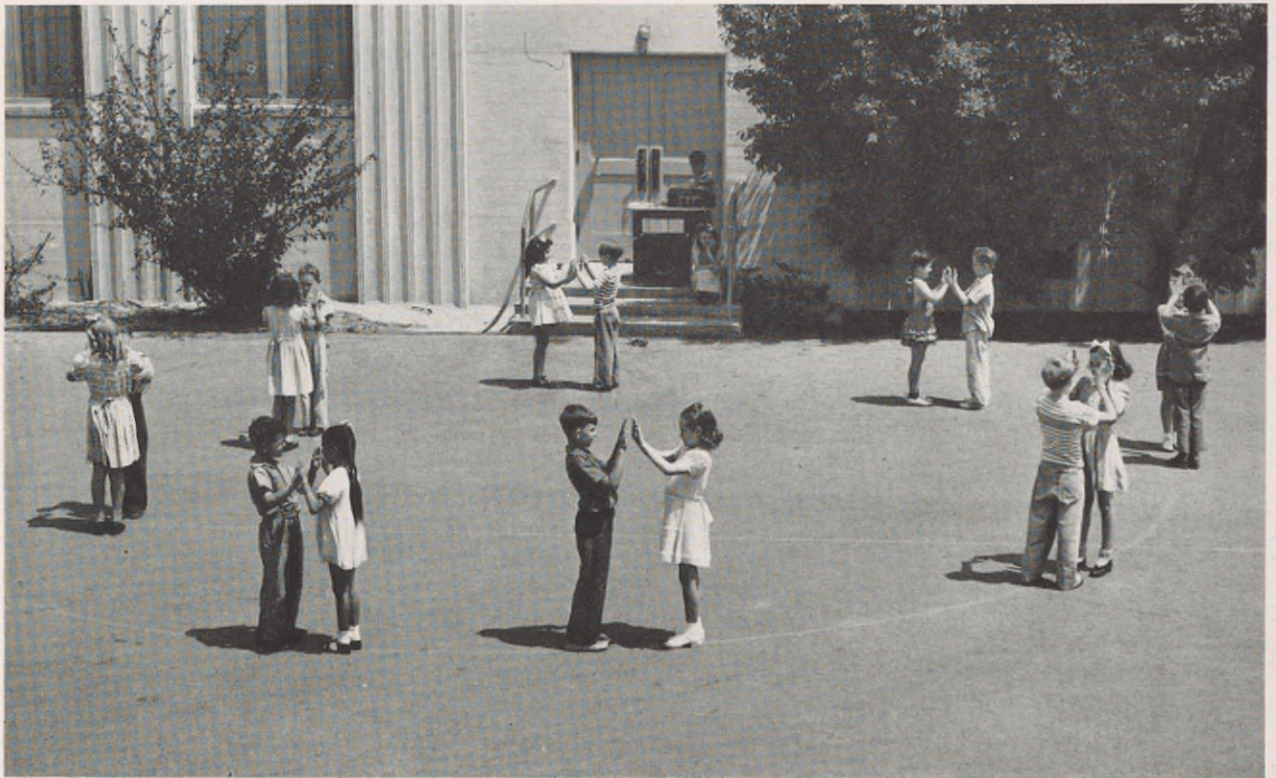
Clap thighs (beat 1); clap own hands (beat 2); clap partner's
hands (beat 3); clap own hands (beat 4).

4 Nine days old.

Clap partner's hands (beat 1); clap own hands (beat 2); clap
own hands (beat 3); hold (beat 4).

7-8 Repeat above.

When the children have learned the dance, they may change partners at the close of Figure 2 by releasing partner's hands at the end of meas. 7 and passing on to the next player on the right, or on last two slides the inner child turns with partner, taking two steps finishing in the outer circle. The outer child faces out ready to slide with free foot in reverse direction.





BROOM DANCE

(German Folk)

Fall

Record: Victor 20448 B-1. 3 chords preparation. Dance played 2 times.

Music: 4-4 time.

Formation: Two parallel lines facing each other, partners opposite one another. Lines about 12 feet apart. One extra boy, carrying a broom, stands between the lines.

Description

Meas. Words

1-2 One, two, three, four, five,
six, seven,

3-4 Where's my partner?
Nine, ten, eleven.

5-8 In Berlin, in Stettin,
That's the place
To find her in.

Figure 1. Lines take 4 steps forward, backward, and repeat. Players in each line join hands, and walk forward four steps. Extra player with broom walks along between lines, hunting a partner.

Players in the lines walk backward four steps. Extra player continues walking between the lines.

Repeat 4 steps forward and 4 steps backward. Extra boy drops his broom on the last word, "in."

Figure 2. Boy who loses partner takes broom; all others get partners and skip.

- 1-8 Tra, la, la, la,
Tra, la, la,
etc.
- 1-8 Tra, la, la, la,
Tra, la, la,
etc.

The extra player takes one of the girls for his partner; the boy who loses his partner must take the broom and step out of the way; all other boys join their partners; all couples face up the room, join inside hands with partners and follow the head couple around the room with skipping steps; the boy with broom brings up the rear.

At the close of Figure 2, the two lines should be in position to begin the game again with the new boy carrying the broom between the lines.

Teaching Suggestion: The boy carrying the broom may dance behind the other boys and on meas. 9 may run forward with the other boys and try to get a partner.

CARROUSEL

(Swedish Folk)

Fall

Record: Victor 20432 B-2. 3 chords preparation. Dance played 2 times.

Music: 4-4 time.

Formation: Double circle of partners. Inside circle faces center, all hands joined. Outer circle faces clockwise, each player placing right hand on partner's shoulder, and left hand on own hip.

Meas.	Words	Description
1	Little children sweet and gay,	All take 2 slides clockwise, left foot leading.
2- 5	Carrousel is running, It will run till evening, Little ones a nickel, Big ones a dime, hurry	Continue moving clockwise with 8 slides, two to a measure.
6- 7	Up, get a mate or you'll Surely be too late.	Continue moving clockwise with 8 slides, but 4 to each measure.
8-11	Ha, ha, ha Happy are we, Anderson and Peterson and Henderson and me.	Continue with 16 slides clockwise, 4 to each measure.
8-11	Repeat words meas. 8-11 above.	Continue with 16 slides clockwise, 4 to each measure.

Teaching Suggestions: Carrousel is another name for Merry-go-round. The accent is on the last syllable, the word being pronounced kar-oo-zel'.

The words given below are not a literal translation of the Swedish, but they may be substituted for them:

Children, children, children dear,
Get your hat and parasol,
Circus day is here,
Ten for the big ones,
Five for the small,
Hurry up, hurry up,
Or you cannot go at all.

(Or)

Children, children, children dear,
The elephants are trumpeting,
The bugles ringing clear,
Lions in their cages,
Monkeys playing ball,
Hurry up, hurry up,
Or there won't be room at all.

Chorus:

Ha, ha, ha, the day it is so clear,
For Marjorie and Jack and Jim,
And all of you, my dear!
Ha, ha, ha, the day it is so clear,
Hurry up, hurry up,
Circus comes but once a year.

Outer circle faces counterclockwise placing left hand on shoulder of partner. Outer circle slides in line of direction with either foot leading.

THE CHIMES OF DUNKIRK

(Belgian Folk)

Spring

Record: Victor 21618 A-2. 3 chords preparation. Dance played 12 times.

Music: 2-4 time.

Formation: Single circle, partners facing each other. Hands on own hips.

Meas.	Description
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1- 2	Three steps in place with emphasis.
------	-------------------------------------

3- 4	Clap own hands together three times.
------	--------------------------------------

5- 7	Join both hands with partner. Turn completely around in place clockwise with quick running steps.
------	---

8	Change partners by walking forward three steps.
---	---

9-16	All face counterclockwise with hands joined and skip in a circle.
------	---

Teaching Suggestions:

1. To teach changing partners (meas. 8) let boys only progress to girl next beyond partner, walking. Then let girls do the same. Progression is always in the direction which the players originally faced at the beginning of the game.
2. This is a good dance for a May Fete finale for grades one to four.

CLAP AND TRAP

(Danish Folk)

Spring

Record: Electro-Vox 983A.

Music: 2-4 time.

Formation: Single circle, partners facing each other.

Meas.	Words	Description
1	With both my hands I	Stand still.
2	Clap, clap, clap, with	Clap own hands together three times.
3	Both my feet I	Stand still.
4	Trap, trap, trap.	Stamp right, left, right.
5-8	One, two, three, and Everybody hops, So we will dance till the Music stops.	Join right hands with partner, arms well stretched out, and dance in a small circle eight step-hops.

Teaching Suggestion: After the children learn the dance well, partners may, on the last measure, release hands and progress to the next person facing them to repeat the dance.

HANSEL AND GRETEL

(German Folk)

Fall

Record: Victor 21620 B-2. 3 chords preparation. Dance played 2 times.

Music: 2-4 time.

Formation: Double circle, partners facing each other or in two lines of 8 each facing each other.

Meas.	Words	Description
		Figure 1. Bow, point twice and slide counterclockwise, then clockwise.
1- 2	Little playmate dance with me,	Face partner and bow.
3- 4	Both your hands now give to me;	Join both hands with partner, arms extended sideward.
5	Point your toe,	Girls point right foot sideward twice, boys point left twice.
6- 8	'Way we go, Up and down the merry row.	Slide six steps counterclockwise around circle.
5- 8	Point your toe, 'way we go, Up and down the merry row.	Repeat movements described for meas. 5-8, using opposite foot and progressing clockwise, pointing twice and sliding six steps.

		Figure 2. Walk 16 steps, skip 16 steps.
9-16	Tra la la la, etc.	Face counterclockwise; partners join inside hands; walk around circle 16 steps.
9-16	Repeated.	Continue around the circle counterclockwise, skipping.
		Figure 3. Stamping, clapping, pointing, and sliding counterclockwise; nodding, snapping fingers, pointing, and sliding clockwise.
17	With your feet go	Face partner, stand in place.
18	Tap, tap, tap,	Stamp three times, right, left, right.
19	With your hands go	Stand in place.
20	Clap, clap, clap,	Clap own hands together three times.
21-24	Point your toe, away we go, Up and down the merry row.	Join both hands with partner, point twice and slide six steps counterclockwise.
17	With your head go	Face partner, stand in place.
18	Nip, nip, nip,	Nod head three times.
19	With your fingers	Stand in place.
20	Snip, snip, snip,	Snap fingers three times.
21-24	Point your toe, 'way we go Round and round so merry, Oh.	Join both hands with partner; point twice and slide six steps clockwise.

HERE WE COME GATHERING KNOTS IN MAY

(English Folk)

Spring

The term "knots" is used for this dance because it is the traditionally correct word. Nuts are not harvested in May.

This is one of the most widely played of all English folk games. It derives its name from the village boys' custom of going out into the woods in the early spring and gathering bunches or knots of hawthorne, which they used for decoration of the Maypole or of the doors of the houses. Cold and frosty mornings are characteristic of England in the spring.

Record: Victor 20806 A-2. 3 chords preparation. Dance played 8 times.

Music: 6-8 time.

Formation: Two parallel lines facing each other, lines about ten feet apart. Hands joined.

Meas.	Words	Description
	Stanza 1	
1-4	Here we come gathering knots in May, Knots in May, knots in May,	Line No. 2 stands in place, while line No. 1 advances eight steps singing.

5-8 Here we come gathering knots in May,
On a cold and frosty morning.
Line No. 1 goes backward eight steps, singing.

Stanza 2

1-4 Whom will you have for your knots in May,
Knots in May, knots in May,
Line No. 1 stands. Line No. 2 advances eight steps, singing.

5-8 Whom will you have for your knots in May,
On a cold and frosty morning?
Line No. 2 goes backward eight steps, singing.

Stanza 3

1-4 We will have . . . for knots in May,
Knots in May, knots in May,
Line No. 1 advances eight steps, singing. They have agreed upon the name of a player from Line No. 2. This name is sung.

5-8 We will have . . . for knots in May,
On a cold and frosty morning.
Line No. 1 goes backward eight steps, singing the name of the child chosen.

Stanza 4

1-4 Whom will you have to pull her away,
Pull her away, pull her away,
Line No. 2 advances eight steps, singing.

5-8 Whom will you have to pull her away,
On a cold and frosty morning?
Line No. 2 goes backward eight steps, singing.

Stanza 5

1-4 We will have . . . to pull her away,
Pull her away, pull her away,
Line No. 1 names a child from its own line, singing as it advances eight steps.

5-8 We will have . . . to pull her away,
On a cold and frosty morning.
Line No. 1 goes backward eight steps, singing.

Teaching Suggestion: Players choose their representatives before the dancing begins.

After the singing game is finished, the two children chosen by line No. 1, one from each line, advance to a line drawn on the floor, and joining right hands, each attempts to pull the other across it. The loser joins the winner's line. The side which wins begins the game again, having the privilege of naming the contestants from each line.

HEY LITTLE LASSIE

(Swedish Folk)

Fall

In this dance a young man offers a young woman a pair of gloves, the Swedish way of offering her his heart and hand. In certain parts of Sweden the people wear wooden shoes, while in more prosperous parts leather shoes are worn.

Record: Victor 22761 B-1. No preparation. Dance played 4 times.

Music: 3-4 time.

Formation: Double circle, partners facing each other.

Meas.	Words	Description
1- 2	Hey little lassie, will you have me?	Jump once in place and clap hands high over head.
3- 4	Here are gloves to wear, If you will have me.	Offer both hands to partner.
5	I'm from the east,	Shake right fist once.
6	You're from the west;	Shake left fist once.
7	I've wooden shoes,	Stamp right foot once.
8	Your leather ones are best.	Stamp left foot once.
9-14	Play we all together In sunny weather, Play we all together, and	Join both hands with partner, arms extended sideways at shoulder height. Slide 18 slides counterclockwise around the circle.
15-16	Bow just so.	Bow to partner.

Teaching Suggestion: To change partners, all on the word "Hey" clap and at the same time jump sideways right, thus meeting a new player.

INDIAN DANCE STEPS

Records: Victor 22174 A-1, 2, 3. Victor 20043 A and B.

Drums and rattles may be used instead of records.

Indian dances are of long duration and each step is repeated many times before the next step is begun. The spirit of the dance is generally serious. The Indian men did most of the dancing, the squaws were spectators.

A number of the fundamental steps used in the simple Indian dances are described below. They can be practiced separately or combined. Descriptions of three dances are available upon request from the Physical Education Section: Indian Corn Dance, Uzumati Dance (Dance of the Grizzly Bears), and the Eagle Dance.

Dance with freedom, making movements vigorous and natural. The rhythm is usually 4-4 time, accented strongly.

Fundamental Steps

March: Vigorously.

Mark time: Keep feet flat.

March: Raising right foot much higher than left.

Mark time: Left (1 accented) ; right (2) ; left (3) ; hold (4).

Repeat right, left, right, hold; accent count 1.

Sway body from side to side.

Step drag-close: Step sideward a long step to the right (1) ; drag left foot up to right (2) ; repeat.

Step lift-close: Step sideward a long step to the right (1) ; bring left foot to right, clearing the floor (2) ; repeat.

Toe-flat: Step forward on the ball of the right foot (1) ; drop right heel to floor (and) ; step forward onto left foot (2) ; drop left heel onto floor (and).

Toe flat rock: Point forward with right toe (1) ; drop right heel (and) ; point backward with left toe (2) ; drop left heel (and).

Forward, forward, back, back: Step forward right (1) ; step forward left (2) ; step backward right (3) ; step backward left (4).

Step-hop: Step on right foot, bending body slightly forward, and swing right arm forward, bending left elbow backward (1) ; hop on right foot, left foot raised close to right and only slightly off floor (2) ; repeat step-hop on left foot, changing arms (3, 4).

Step hop hop hop: Step on right foot (1) ; hop on right foot, raising left foot only slightly off floor, foot flat (2) ; hop right (3) ; hop on right (4). Repeat, stepping and hopping on left foot.

Pivot: Step forward onto the right foot (1) ; step on the toe of the left foot obliquely to the side, pivoting to the right on the right foot, which remains in place, and keeping the weight over the right foot (and) ; step onto the right foot, keeping it on the same spot (2) ; advance the left foot about 18 inches, stepping on the left toe, pivoting on the right foot, which remains on the floor (and) ; step onto right foot, keeping it in the same spot (3) ; advance the left foot about 18 inches, stepping on the left toe, pivoting on the right foot, which remains in place (and) ; step onto the right foot, keeping it in the same spot (4) ; hold (and). Throughout this step the dancer turns in place toward the right.

Repeat with weight on left foot, pivoting toward the left in place.

JOLLY IS THE MILLER

(English Folk)

Fall

In olden times the miller paid himself for grinding the corn by helping himself to a part of it. The miller used to be the subject of many a joke because of his greed. In the well-known game, the miller is represented by the center player who either pays himself by taking some of the grain as it goes around in the wheel, or by greedily grabbing a partner. This grabbing or catching a partner was an old custom which formerly prevailed at some festivals.

Record: Victor 20214 B-2. 1 note preparation. Dance played 10 times.

Music: 4-4 time.

Formation: Double circle, partners facing counterclockwise, inside hands joined.

Meas.	Words	Description
1-6	Jolly is the miller Who lives by the mill; The wheel goes round, With a right good will; One hand in the hopper, And the other in the sack, the	All march briskly or skip forward 24 steps, swinging the joined hands and singing.
7-8	Right steps forward, And the left steps back.	Release hands. The outside player steps forward, and at the same time the inside player steps backward, all thus meeting new partners.

Teaching Suggestions: To teach meas. 7-8, have inside players stand in place while outside players step forward to become partners of inside players next ahead of them. Then let the outside players stand in place while the inside players step backward to find new partners.

Variation:

1. Words for measures 7-8, "We both step forward, and we both turn back."
2. After the children know how to play the game, it adds interest and fun to let an extra player stand in the center of the circle to represent the miller. During meas. 1-6 he walks about picking out a partner, and, while players are changing partners during meas. 7-8, he takes a girl to be his partner. The boy left without a partner then goes to the center to try his luck next time.

JUMP JIM CROW

(Contemporary Origin)

Fall

Record: Electro-Vox 982B.

Music: 2-4 time.

Formation: Double circle, partners facing each other, both hands joined.

Meas.	Words	Suggested Interpretation
1	Jump, jump, and	Jump two times in place, feet together.
2	Jump Jim Crow.	Jump three times in place.
3-4	Take a little twirl And then away we go.	Turn partner in small circle clockwise with running steps.
5	Slide, slide and	Two slides clockwise around circle.
6	Stamp just so, then	Stamp three times.
7	Take another partner and	Leave partner, progress one place to the right, and joining hands with a new partner, turn clockwise four steps.
8	Jump Jim Crow.	Complete the turn with three jumps, feet together, and finish facing new partner as at beginning of dance.

Variation: On measure 8 clap three times.

KINDERPOLKA (CHILDREN'S POLKA)

(German Folk)

Spring

Record: Victor 20432 A-2. 3 chords preparation. Dance played 4 times.

Music: 2-4 times.

Formation: Single circle, partners facing each other.

Meas.	Description	Figure 1. Two slides toward center, three running steps. Two slides away from center, three running steps. Repeat.
1	Partners join hands, arms extended sideward shoulder high. Slide inside foot toward center of circle (beat 1). Close outside foot to inside foot (and). Repeat (beat 2 and).	
2	Three running steps in place, beginning inside foot.	
3	Two slides toward outside of circle, beginning with outside foot.	
4	Three running steps in place, beginning outside foot.	
5- 8	Repeat movements described for meas. 1-4 above, two slides toward center and three running steps, then two slides away from center and three running steps in place.	



Figure 2. Clapping. Shaking finger, and turning.

- 9 Clap thighs with own hands (beat 1) ; clap own hands together (beat 2).
- 10 Clap partner's hands three times.
- 11-12 Repeat movements described for meas. 9-10.
- 13 Point right foot toward partner, place right elbow on left hand, and shake right forefinger at partner three times.
- 14 Point left foot toward partner, place left elbow on right hand, and shake left forefinger at partner three times.
- 15 Turn completely around in place with four running steps.
- 16 Three steps in place with emphasis.

Teaching Suggestions: Number couples by twos. Have odd numbered couples go into the center and even numbered couples go out. This prevents the bunching of the group in the center.

LITTLE DUTCH DANCE

(Contemporary Origin)

Spring

Record: Victor 20154 A-3. 2 measures preparation. Dance played once.

Music: 6-8 time.

Formation: Double circle facing counterclockwise, partners' inside hands joined, outside hands on hips.

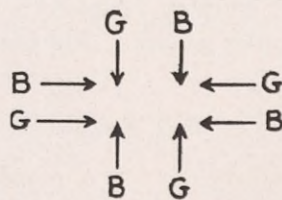
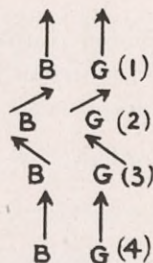
Figure 1. 8 step hops forward, turn around, and 8 step hops in opposite direction.

Meas. Description

- 1 Step forward on left foot (beat 1); hop on left foot, swinging right leg forward with leg straight (beat 4).
- 2 Step forward on right foot (beat 1); hop on right foot, swinging left leg forward with leg straight (beat 4).
- 3- 8 Repeat steps described for meas. 1-2 above, alternating step-hop left and right.
- 9-16 Release hands, turn around in opposite direction, join inside hands, and dance 8 step-hops forward.

Figure 2. Small circle in place and bow, four step hops away from partner, four step hops toward partner, small circle, and bow.

- 17-18 Release hands and place them on own hips. Run four steps in small circle in place and finish facing partner.
- 19-20 Bow to partner.
- 21-24 Repeat steps described for meas. 17-20 (circle and bow).
- 25-28 Turn away from partner, dance four step hops away, looking back over shoulder.
- 29-32 Face partner, dance four step hops toward partner.
- 1- 2 Run four steps in small circle in place, and finish facing partner.
- 3- 4 Bow to partner.



5- 8 Repeat steps described for meas. 1-4 above (circle and bow).

9-14 Join both hands with partner, arms extended sideways, and turn partners with six jig steps (step-hop swinging free leg sideways).

15-16 Bow to partner.

Teaching Suggestions:

1. As the free foot swings in the step-hop, turn the toe upward as though the player were wearing stiff and heavy wooden shoes.
2. In dancing the step-hop, the heel of the free foot may be clicked on the floor as the leg swings upward.
3. The bow should be stiff and jerky, back flat, and head up, partners looking at each other.
4. The jig is done as the step-hop except that the free leg is swung straight sideways from the hip.

THE MERRY RING (SEVEN PRETTY GIRLS)

(Swedish Folk)

Fall

Record: Victor 22761 B-2. No preparation. Dance played 6 times.

Music: 3-4 time.

Formation: Double circle, facing center. Players in each circle all join hands. Inner circle contains seven players, outer circle any number.

Meas. Description

Figure 1. Both circles clockwise 24 steps.

1-8 Outer circle walks 24 steps around the circle clockwise (three steps to a measure or one step to each beat of the music). At the same time the inner circle, with a stamp of the foot on the first note runs 24 steps clockwise.

Figure 2. Outer circle 24 steps clockwise, inner circle release hands, turn around and continue clockwise.

1-8 Outer circle continues walking clockwise around circle. Inner circle players release hands, stamp on first note of music, turn around so that they face outward with backs toward center, join hands again, and continue running briskly around in a circle clockwise.

Figure 3. Inner circle players choose partners from outer circle.

1-8 The outer circle players release hands and stand in place. Inner circle players release hands, clap own hands together on first note, and with running steps hook right elbows with a player from the outer circle, placing left hands on hips. All partners continue running in place around each other.

Figure 4. Partners change elbows and run 24 steps.

1-8 Outer circle stands in place. The seven couples inside the circle clap own hands together on first note, hook left elbows together, place right hands on hips and continue running.

Teaching Suggestion: The original seven players now join the outer circle while the seven chosen ones form the inner circle for the repetition of the dance.

NIGAREPOLSKA (NIXIE POLKA)

(Swedish Folk)

Fall

This game represents a little water fairy or Nixie who, according to popular superstition, came up from the river at certain times in the year and tried to lure away the children. Anyone to whom he beckoned had to follow him wherever he went.

Record: 21685 A-2. 3 chords preparation. Dance played 4 times.

Music: 3-4 time.

Formation: Single circle, all facing center, hands on hips. One extra player inside the circle represents the Nixie. He stands facing one player "A" whom he is going to lure away with him.

Meas.	Words	Description
1	A little while we	All players, with a jump, place right foot forward, heel on floor, toe pointing up (beat 1). With a jump, change position of feet, placing left heel forward (beat 2).
2-4	Linger here, with Many a joy and Many a fear;	Repeat the jumps as described above, two jumps each measure, placing right and left heels forward alternately.
5-8	Hey! Little Brownies, Come and frolic, Let us all be jolly.	On word "Hey" all clap own hands together once, the Nixie turns around quickly, and the player "A," in front of whom he has been dancing, places both hands on the Nixie's shoulders



5-8 Hey! Little Brownies,
Come and frolic,
Let us all be jolly.

1-4 As above.

5-8 As above.

5-8 As above.

and follows him off. They take 24 little trotting steps around inside the circle looking for someone else to lure away, pausing in front of a new player "B" on the last word "jolly."

All dance the eight jumping (bleking) steps as described for meas. 1-4 above, the Nixie and his follower facing the new player to be invited to join them.

On the word "Hey," all clap, Nixie and player "A" turn in place.

"A" becomes leader. Nixie places his hands on "A's" shoulders, and "B" places his hands on Nixie's shoulders.

OH! DEAR! WHAT CAN THE MATTER BE

(Contemporary Origin)

Spring

Record: Electro-Vox 983B.

Music: 6-8 time. This is one of the oldest folk tunes of England.

Formation: Two parallel lines facing each other, partners opposite one another. Lines about 10 feet apart. Boys place hands on hips, while girls hold their skirts out at the sides.

Meas.	Words	Suggested Interpretation
		Figure 1. Forward, back, forward, turn and curtsy.
1- 2	Oh! Dear! What can the matter be;	Both lines walk forward four steps.
3- 4	Dear! Dear! What can the matter be;	Both lines walk backward four steps.
5- 6	Oh! Dear! What can the matter be;	Both lines walk forward four steps.
7	Johnnie's so long at the	Join hands with partner, run around six steps in small circle in place clockwise.
8	Fair.	Boy bows and girl curtsies low.
		Figure 2.
9	He promised he'd bring me	Step left, hop on left, step right, hop on right.
10	A fairing to please me	Join both hands with partners and run around 6 steps in small circle in place clockwise.
11	And then for a smile	Release hands. Repeat step-hops left and right.
12	O he vowed he would tease me	Join hands and run around 6 steps in small circle.
13	He promised he'd bring me	Release hands, step-hop left and right.
14	A bunch of blue ribbon to	Run 6 small steps backward.
15-16	Tie up my bonnie brown hair.	Boys bow, girls curtsy low.

Teaching Suggestion: Practice step hop, step swing before presenting dance. Measures 11 and 13 will not become a skip which does not fit the rhythm.

RIBBON DANCE

(English Folk)

Spring

In times long past when this dance game was played on the village green in front of the throne of the May Queen, probably garlands of spring flowers were used instead of the ribbons.

Record: Victor 21619 A. 3 chords preparation. Dance played 6 times.

Music: 4-4 time.

Formation: Column of twos, partners standing side by side, six couples in a set, alternate couples facing each other, odd couples facing down the room, even couples facing up the room. Each couple has a ribbon or sash about 6 feet in length, which the two partners hold with the right hand, and stretch tightly between them.



Figure 1. 4 walking steps forward; odd couples over, even couples under; turn around; repeat with odd under, even over. Repeat all.

Meas. Description

- 1- 2 All walk forward four steps, exchanging places with couple opposite. The even couples lower their ribbons and pass between the two odd players opposite them. The odd players raise their ribbons high.
- 3- 4 All turn around, making the turn inward toward partner, and walk 4 steps to original positions. This time the odd players lower their ribbons and pass between the opposite players, while even players raise ribbons high.
- 5- 8 Repeat steps described for meas. 1-4 above.

Figure 2. All except foot couple cast off, boys carrying ribbons, pass under arch and return to places, 16 skipping steps.

- 9-16 Girls release ribbons, all face up the room, and all couples except the foot couple cast off, boys skipping counterclockwise and waving ribbons, girls skipping clockwise, meet partner below foot of set, and girls take their own end of ribbons. The foot couple forms an arch by raising its ribbon high, and all other couples pass under it to original places. All finish facing partner, holding ribbon high.

Figure 3. Head couple slides 16 slides under arches to foot.

- 17-24 Head couple lowers its ribbon and slides 16 small slides under the arch of ribbons, finishing as the foot couple.

Teaching Suggestions: On the next repetition of the dance even couples become the odd couples and vice versa.

If desired in order to prevent confusion in the minds of children the dance may be modified as follows: In Figure 3 instead of having but one couple slide down to the foot under the arches, the first two couples may slide and take their places at the foot. All other couples must move up the room at same time so that the set occupies the same position on the floor as in the beginning. If this modification is made even couples remain even couples throughout the dance, odd couples likewise.

It is advisable to have the children hold the ribbons at least 6 inches from the end. They are held throughout the dance in the right hand excepting during Figure 2.

SAINT MICHAEL'S WHEEL*

(Mexican)

Fall

Record: None to date.

Music: 2-4 meter.

Number of Players: 15-30.

Formation: Circle with one child in the center.

Description: The children join hands with one child standing in the center of the ring. The circle of children walk around the inside player singing the first two lines of the following:

Round and round with San Miguel, San Miguel
Bringing honey sweet to sell;
Get to your place . . . Get to your place . . .
....., you burro, turn your face.
(Name)

At the finish of the words, "Get to your place," the center player sings, "Get to your place, Johnny," naming the child of his choice. The child named in the verse turns and faces outward without losing the rhythm and joins hands again with the circle players. The game continues until all face out.

Teaching Suggestions: The center child may change the words of the last line to say, "Johnny, you burro, take my place."

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SWISS MAY DANCE

(Swiss Folk)

Spring

Record: Victor 22761 B-3. No preparation. Dance played 4 times.

Music: 3-8 time.

Formation: Double circle, facing counterclockwise, inside hands joined, outside hands on hips.

Meas.	Words	Description
1- 3	The cuckoo is singing, The May it is	Run nine steps forward.
4	Here; in the	Release hands, face partner, and bow.
5- 8	Field and the forest The green doth appear. Then	Face clockwise, join inside hands, running steps forward, release hands, face partner, and bow.
9	Dance, children,	Join right hands with partner, run three steps, changing places with partner.
10	Dance, while the	Release hands and bow.
11	Sky it is	Join left hands with partner, run three steps returning to own place.
12	Blue; turn	Release hands and bow.
13-14	Round and turn under, While	Join right hands with partner. Inside player runs six steps, turning under his own right arm clockwise, while outside player runs six steps in place.
15	I go with	Inside player runs three steps in place, while outside player turns with three steps under his own right arm, and progresses counterclockwise around the circle to a new partner.
16	You.	New partners bow to each other.

Teaching Suggestions: The following movements may be substituted:

Meas.	Description
1- 3	With right hands joined, partners run counterclockwise around circle nine steps.
4	Curtsy or bow.
5- 8	Continue in circle counterclockwise running nine steps, and bow.
9	Run three steps to partner's place.
10	Pause.
11	Run three steps continuing to own place.
12	Pause.
13-16	As in description above.

Note: Right hands are joined throughout the dance, if description under Teaching Suggestions is followed.

WE WON'T GO HOME TILL MORNING

(Old English Country Dance—Folk)

Fall

Record: Electro-Vox 981A.

Music: 6-8 meter. Count each measure "One, two."

Formation: Two parallel lines; eight couples, partners facing each other, boys in one line, girls in the other.

Description

Meas. Words

Figure 1

1- 4 We won't go home till
morning,
We won't go home till
morning,

Couples One and Two join right hands across with the boy or girl diagonally opposite to form a star. The remaining couples do likewise. All four sets of four walk or skip around clockwise.

5- 8 We won't go home till
morning,
Till daylight does appear.

All release right hands, join left hands across with the dancer diagonally opposite, and walk or skip in the opposite direction, finishing in original positions.

Figure 2

9-10 Till daylight does appear,

Clap own hands three times (1, 2, 1); hold (2).

11-12 Till daylight does appear,

Repeat the three claps and the hold as for measures 9-10.

13-16 We won't go home till
morning,
We won't go home till
morning,

Couples One and Two face down the set toward couple Eight, join inside hands with partner, skip down between the parallel lines to the foot and remain there.

Couples are now in the following order: 3, 4, 5, 6, 7, 8, 1, 2. While couples One and Two are skipping down to the foot, all other couples, with small slides, move up to occupy the spaces that were occupied by the two couples above them.

17-20 We won't go home till
morning,
Till daylight does appear.

All couples join both hands with partners and skip around clockwise in place finishing in the two lines ready to begin the dance again.

Teaching Suggestions:

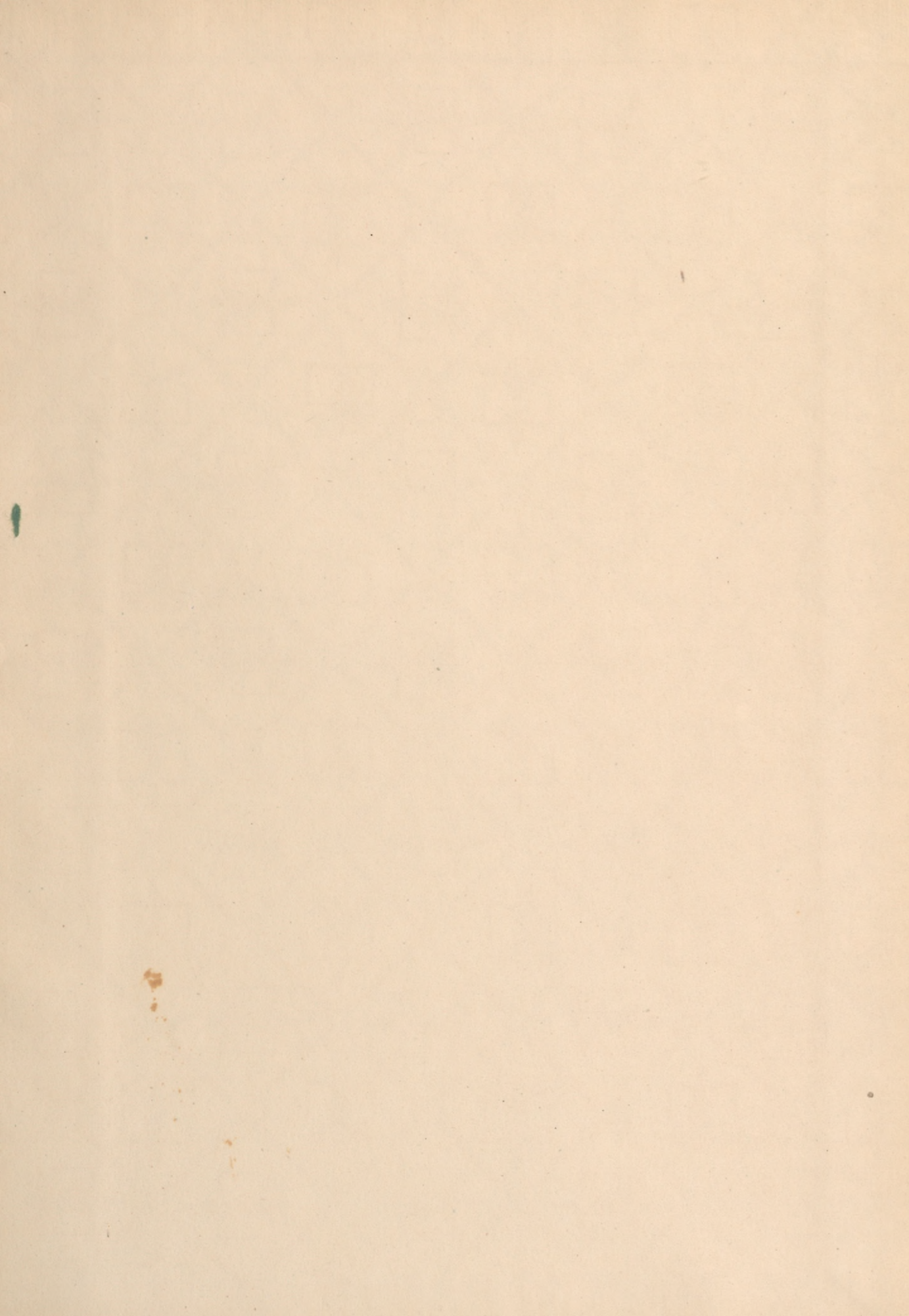
The children should walk through the dance to learn the floor pattern with the changes of direction before attempting to dance with the music.

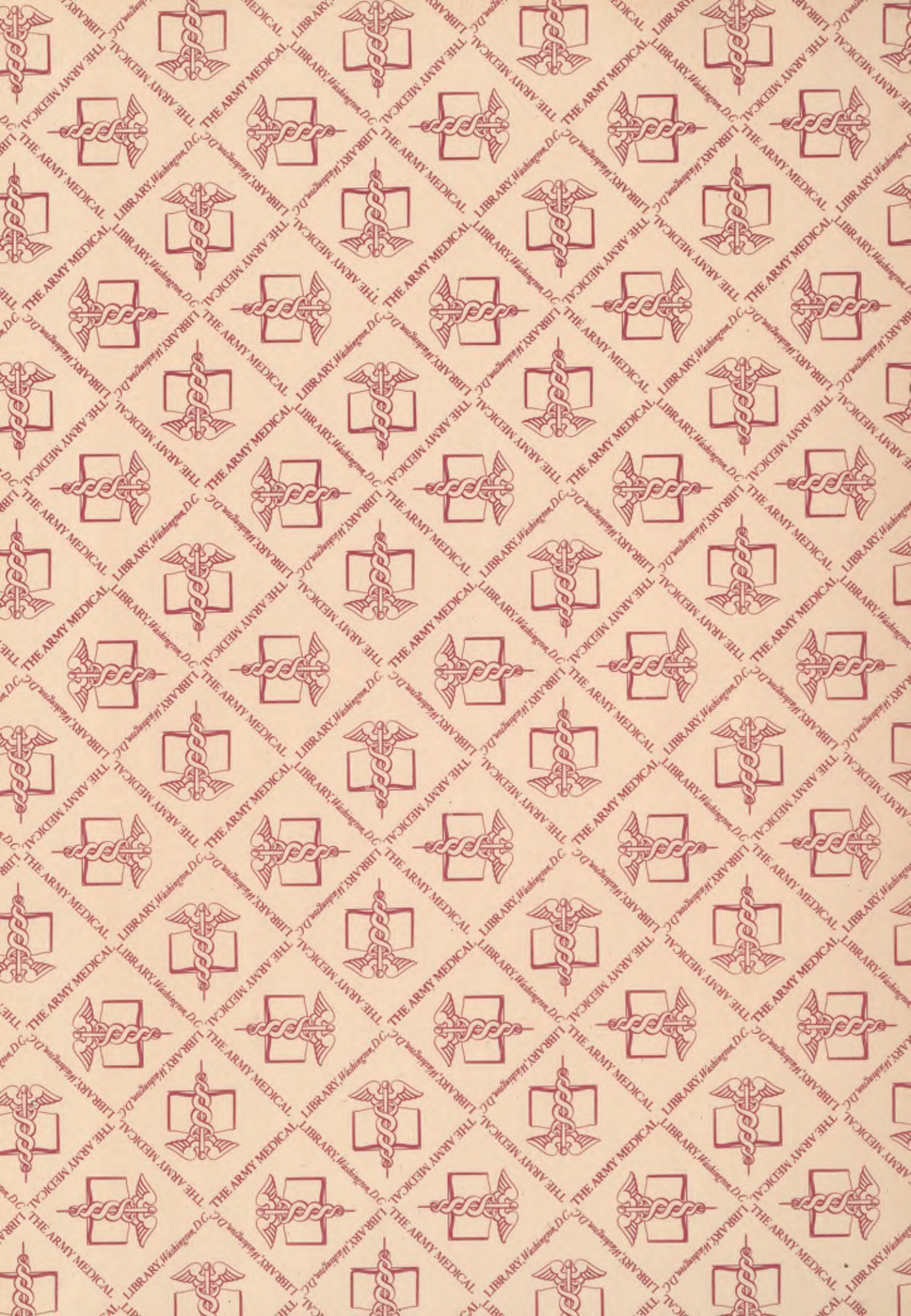
On each repetition of the dance two new couples become the head couples, while the head couples take their places at the foot of the group. The dance continues until all couples have taken their places at the foot and until couples 1 and 2 are again at the head.

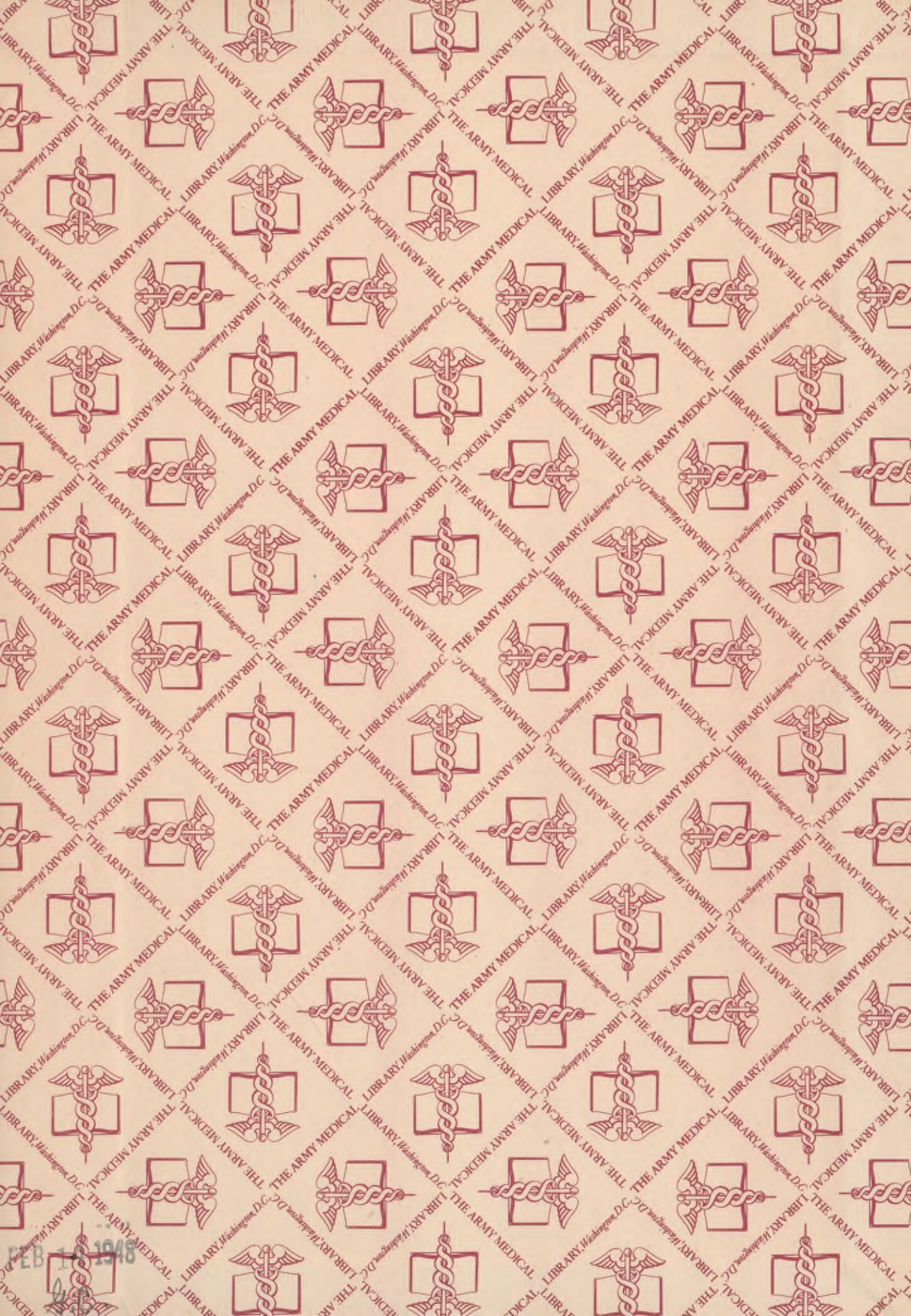
The teacher may accompany the movements with the following words:

Meas.

- 1- 4 Right hand star and skip around, around, around, then change;
- 5- 8 Left hand star and skip around, around, and finish in place.
- 9-10 Clap and clap and clap;
- 11-12 Clap and clap and clap;
- 13-16 Two head couples join hands, then skip to the foot;
- 17-20 Join both hands with your partner; skip around and up to place.







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