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OLD ENGLISH GAMES AND PHYSICAL EXERCISES

BY

MRS. FLORENCE KIRK (FLORENCE HEWITT)

AUTHOR OF

"ELEMENTARY LESSONS IN FREE-ARM DRAWING"



LONGMANS, GREEN, AND CO.

39 PATERNOSTER ROW, LONDON

NEW YORK AND BOMBAY

1906

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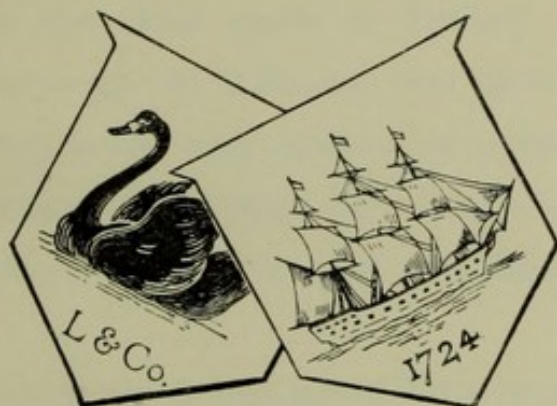
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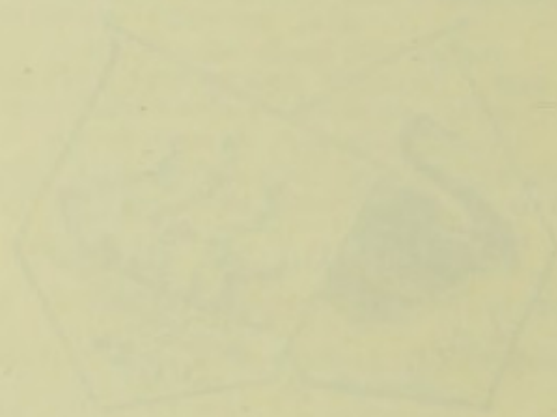
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OLD ENGLISH GAMES

PHYSICAL EXERCISES

MRS. J. G. B. (1871-1872)



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PREFACE

THIS collection of Games and Physical Exercises is intended primarily for the use of children in Elementary Schools, and many of the remarks are intended to apply only to such children.

It is often urged that games are impossible with large classes, owing to the large amount of floor space required, but the idea that *all* the children in a class must be actively participating in a game is surely a mistaken one. Many of these games can be taken part in by at least forty children—*e.g.* “Mulberry Bush,” “Ring-a-Ring of Roses,” “Lubin Loo,” &c.; and where the floor space is limited the games may be modified in various ways—*e.g.* in “Round and Round the Village” the chasing may be kept *inside* the ring instead of outside. For the games requiring a smaller number of children the class should be divided into sections, and each section allowed to play a different game while the others watch.

All the games included are favourites of long standing, and are always enjoyed however frequently they are played.

The popularity of these old traditional games is regarded as one proof of the theory, that the child in its development repeats to some extent the history of the race, and it is found that many of the actions are similar to those used by our remote ancestors in the affairs of their daily life; *e.g.* pursuing, hiding, jumping, &c. An interesting study would be to trace the history of these games, and to hold conversations with the children about old manners and customs; *e.g.* the game of “Nuts in

May" is no doubt a corruption of the term "Knots of May," and refers to the old May Day custom, when the maidens got up early and went to gather the bunches of May (hawthorn blossom) for presentation to their chosen swains.

The games selected for children under five years of age need not be confined to them alone. They are more or less fragmentary in character, without plot or system, but contain plenty of active movement. As the dramatic and imitative instincts ripen early, the child soon learns to combine these fragments into crude plays, representing the actions which he witnesses in his daily life. The Symbolic Games of the Kindergarten, valuable as they are in many respects, do not appeal to him at this stage, for he is not yet ready for altruistic ideas; he plays in obedience to physical impulses implanted in his nervous system by the habits of ancestors, who lived long before morality or ethics formed part of a recognised civilisation.

For valuable help in correcting the proofs of the music I am indebted to Mr. T. H. Bertenshaw, B.A., Mus.Bac.; also to Dr. Kerr, formerly Medical Superintendent, and Mr. H. F. Pearman, Superintendent of Physical Exercises, Bradford Education Committee, for their sympathy and encouragement in the subject of Physical Training for Infants.

My thanks are also tendered to Messrs. David Nutt for permission to use the three games from the collection by Mrs. Alice B. Gomme.

F. K.

CONTENTS

	PAGE
INTRODUCTION	1

PART I

GAMES FOR BABIES AND CHILDREN UNDER FIVE YEARS OF AGE	5
RING-A-RING OF ROSES	6
WALLFLOWERS	6
KNEEL ON THE CARPET	7
CAN YOU GUESS WHAT WE ARE DOING ?	7
CLAP, CLAP, ALTOGETHER	8
ALL YOUR RIGHT HANDS IN ; OR, LUBIN LOO	8

PART II

GAMES SUITABLE FOR CHILDREN OVER FIVE YEARS OF AGE	9
A HUNTING WE WILL GO	10
TOMMY WAS A SOLDIER	10
THE BIG SHIP SAILS	11
THE JOVIAL SAILOR BOYS	12
THE MULBERRY BUSH	13
NUTS IN MAY	14
THE LOST LETTER	14
ROUND AND ROUND THE VILLAGE	15
WHEN I WAS A YOUNG GIRL	16
LONDON BRIDGE	16
TO PUSH THE BUSINESS ON	17
OLD ROGER IS DEAD	18
BINGO	19

PART III

	PAGE
GAMES WITHOUT MUSIC	20

PART IV

MARCHING AND DANCING GAMES	27
YANKEE DOODLE	28
LUCY LOCKET	28
THE KEEL ROW	29
POP GOES THE WEASEL	30
THE FAMOUS DUKE OF YORK	31
THE MUFFIN MAN	32

PART V

COURSE OF PHYSICAL EXERCISES TO NURSERY RHYME ACCOMPANIMENTS .	34
SING A SONG OF SIXPENCE	36
ROCK-A-BYE, BABY	37
RIDE-A-COCK HORSE	37
HUMPTY DUMPTY	38
THE NORTH WIND DOTH BLOW	38
SEE-SAW, MARGERY DAW	39
THREE LITTLE KITTENS	40
GIRLS AND BOYS, COME OUT TO PLAY	40
I HAD A LITTLE PONY	41
BA, BA, BLACK SHEEP	42
OH, DEAR! WHAT CAN THE MATTER BE?	43
I SAW THREE SHIPS GO SAILING BY	44
JACK AND JILL	44
LITTLE BO-PEEP	45
TEN LITTLE NIGGER BOYS	46

PART VI

BREATHING EXERCISES	49
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Old English Games and Physical Exercises

INTRODUCTION

THE "Code of Regulations for Public Elementary Schools," recently issued by the Board of Education, states that for Infants "Physical Exercises should take the form of games involving free movement, singing, and breathing exercises, rather than of set drill," and in the "Suggestions for the Consideration of Teachers," also issued by the Board of Education, the following statement occurs: "Every system of physical training should make full use of the natural free-play movements of children, especially as exhibited in running and skipping games."

In the "Syllabus of Physical Exercises," issued by the Board of Education, it is recommended "that intervals for play and Kindergarten games should be frequent, and that when formal instruction in physical exercises is begun, great precision and accuracy should not be expected at first, as these are dependent on the co-ordinate use of a considerable number of accessory muscles, but reasonable rhythm and speed of movement should be aimed at."

Music is recommended as an adjunct to physical exercises, as it saves fatigue by acting as a rhythmic stimulus.

Under the heading of "Nutritive Exercises" mention is made of

massive movements of the lower limbs, "involving the whole bony and muscular structure of the body, which quickly and powerfully affect both circulation and respiration." Types of such exercises are said to be found in the natural play movements of children—running, leaping, skipping. It is therefore recommended that adequate provision be made for such exercises, preferably in the form of play. "Wherever opportunity offers, children should be encouraged to take part in all manner of running games in which a considerable number can engage at the same time, and for girls the exercise of skipping, particularly, should be encouraged."

In the "Reports on Children under Five," issued by the Board of Education, one Inspector reports as follows: "A due and right attention to the development of the bodies of young children tends at the same time to improve and quicken the mental faculties, so that more education can take place and more instruction can be imparted in less time than when the physical side of the child's development is neglected."

In suggesting a curriculum, the same writer, speaking of Physical Exercises, states "that they should include the following, and be practised in the open air whenever possible:—

1. Free play.
2. Guided games (made in England, not Germany).
3. Use of balls, hoops, skipping-ropes, ninepins.
4. Simple cricket and football.
5. Very simple drill, marching, hopping, running, jumping."

In Chapter X. and Appendix VI. of the "Suggestions," referring to the Teaching of Singing, Old English singing games and nursery rhymes are recommended for Infants, and it is further suggested that children should make acquaintance with their national literature by means of the old rhymes and games.

Many teachers have complained of a dearth of literature appertaining to this branch of school work, and it is in the hope of contributing to this need that the following games, &c., have been collected.

It is surely better to preserve the games of one's own country in preference to teaching those belonging to other nations.

The Swedish people are noted for their excellent physical training, and they make a great feature of their national games.

It will be found on comparison that the national games of Great Britain contain almost the same movements, therefore why should teachers go abroad to find games when they have others quite as satisfactory in their own country?

Owing to conditions of city life, children do not get the opportunity of learning these old games, unless they are taught in school; and poverty in play means poverty of imagination and poverty of physical health.

The **Games** in this collection have been gathered from various sources, chiefly from the children themselves in different districts.

The tunes are exactly as the children sing them, with the addition of simple accompaniments to make them more suitable for school use.

The words are so simple, and contain so much repetition, that they are very quickly learnt, thus enabling the attention to be fixed upon the spirit and not the form of the game.

It has often been a matter for complaint that the games, as taught in schools, have been very formal and dreary, and that spontaneity of movement was conspicuously absent.

This has been because the children did not enter into the spirit of it—because the imagination was not quickened. This could not be said about the games played out of school, which had been handed down from generation to generation, doggerel as many of them seemed to be.

Various types of games are included in this collection, some involving a great deal of movement with little imagination, and others including more imagination and skill and less movement.

The simple course of **Physical Exercises with Nursery Rhyme Accompaniments** is intended for the use of the older infants, and is based on exercises given in the Syllabus.

The tunes are the original nursery tunes, sung by the mothers to their babies, and the intention is that the children should learn to sing them, so that the exercises may be taken out-of-doors on suitable days. Great care has been taken to make the rhythm of the various tunes correspond to the rhythm of the exercise.

The **Games without Music** may be played indoors wherever a few children gather together.

The **Marching and Dancing Games** may be taken as the children's powers of physical control develop. They are quite simple and easily learnt, and may be played by large numbers of children. Lightness of step, which develops the instep, is cultivated by means of them, and a great improvement in grace and movement is the result.

When teaching the various tunes great attention should be paid to breathing. From the first children should be taught to take breath at the end of a phrase or line, and where possible the tunes have been so arranged as to provide convenient breathing-places, which are indicated thus—^.

Breathing Exercises. In Sections 8, 9, and 10 of the "Syllabus of Physical Exercises," it is stated that the object of breathing exercises is the healthy functioning of the lungs, not mere increase of chest capacity. The power of emptying the chest should be cultivated. Purely nasal breathing should be the rule, for in addition to diminishing the risk of contracting most infectious diseases, it is accompanied by an improvement in the child's power of attention, and is therefore of great educational importance.

Breathing exercises, as mere imitative movements, should be begun on the child's first admission to school, and the habit of correct nasal breathing firmly established.

PART I

GAMES FOR BABIES AND CHILDREN UNDER FIVE YEARS OF AGE

- | | |
|--|--|
| 1. Ring-a-Ring of Roses. | 4. Can you Guess what We are
Doing? |
| 2. Wallflowers. | 5. Clap, Clap, Altogether. |
| 3. Kneel on the Carpet. | |
| 6. All your Right Hands In; or, Lubin Loo. | |

THESE games are all great favourites with the tiny mites of three and four years of age, and it is surprising to see how readily they are learnt, and how much pure recreative enjoyment they give. They afford opportunity for the practising of the coarse muscle movements which are so characteristic of this period of life.

All children of this age like to tumble on the floor, and **Ring-a-Ring of Roses** provides a legitimate opportunity which is greatly appreciated.

In the game of **Wallflowers** it is delightful to see how quickly the very youngest children watch for their turn of turning round, and how obediently they fall in with the rules of the game.

In **Kneel on the Carpet** bowing should be taken in place of kissing when played in school, in order to run no risks of infectious or contagious diseases.

Can you Guess what We are Doing also appeals to the imagination, and cultivates the dramatic powers of children.

Clap, Clap, Altogether is a useful game to take at odd moments to make a change in the work, as floor space is not always necessary. This game trains the imagination and observing powers, for the words must be suited to the weather, and the leader must invent the actions.

All your Right Hands In; or, Lubin Loo. An interesting way of teaching children to know the difference between right and left is for the teacher to make a practice of shaking hands with the children. They enjoy the proceeding very much, and make very great mental efforts to remember which is the proper hand to hold out. The teacher can very easily refuse to shake hands with one who cannot hold out the right hand. She will (if observant) be able to learn a good deal about a child's nature and disposition by the grasp of the hand. When shaking hands the child should look up into the teacher's face and express his greeting clearly and distinctly. Various greetings should be taken, such as "Good morning," "Good afternoon," "How do you do?" &c.

1. RING-A-RING OF ROSES

*Old Tune.**Arranged by F. KIRK.*

Ring - a - ring of ro - ses, A pock - et full of po - sies ;

A - tchem, A - tchem, All fall down.

The musical score is written for two staves, treble and bass clef, in G major (one sharp) and common time (C). The melody is on the treble staff, and the accompaniment is on the bass staff. The first line of music corresponds to the lyrics 'Ring - a - ring of ro - ses, A pock - et full of po - sies ;'. The second line corresponds to 'A - tchem, A - tchem, All fall down.' There are accents (^) over the notes for 'ses', 'et', 'sies', 'tchem', 'tchem', and 'down'.

DIRECTIONS.—Children dance round in a ring, holding hands. At the words “A-tchem” they stand still and bend their bodies in time to the music, and then fall on the floor. The manner of falling down will vary according to circumstances ; *e.g.* if the ground is very wet or muddy they will bend the knees instead of falling flat on the floor. They should be allowed to fall naturally, and not according to teacher’s pattern.

2. WALLFLOWERS

*Old Tune.**Arranged by F. KIRK.*

Wall-flow-ers, wall-flow-ers growing up so high, We're all pret-ty flow - ers, we all have to die, Ex-

cept-ing *El-sie Sla-ter*, who is the youngest child ; Ah, for shame ! Ah, for shame ! Turn your face to the wall a-gain.

(smallest)

The musical score is written for two staves, treble and bass clef, in G major (one sharp) and common time (C). The melody is on the treble staff, and the accompaniment is on the bass staff. The first line of music corresponds to the lyrics 'Wall-flow-ers, wall-flow-ers growing up so high, We're all pret-ty flow - ers, we all have to die, Ex-'. The second line corresponds to 'cept-ing El-sie Sla-ter, who is the youngest child ; Ah, for shame ! Ah, for shame ! Turn your face to the wall a-gain.' There are accents (^) over the notes for 'high', 'die', 'Shame', 'Shame', and 'gain'.

DIRECTIONS.—Children join hands and walk round in a ring singing the words. The smallest child in the ring is chosen for the wallflower, and when his name is called out he turns round the other way, and the game goes on until all the players are turned round. Sometimes the tallest ones are chosen first, the words being changed to “oldest” or “tallest.”

3. KNEEL ON THE CARPET

*Old Tune.**Arranged by F. KIRK.*

1. Kneel on the car - pet, you shall kneel, While the grass grows on the field.
 2. Now you're mar - ried, life and joy, First - a girl and then a boy.

Stand up, stand up on your feet, And choose the one you love so sweet.
 Seven years af - ter, seven years ago, Now it is time to (kiss) and go.
 bow

DIRECTIONS.—The children dance round in a ring, holding hands, while singing the first verse, one child in the centre. At the end of the first verse they stand still while the one in the centre makes her choice. The two in the centre then join hands and dance round, while the others dance round them singing the second verse. The first one then leaves the centre and returns to the ring, and the game begins again. Bowing should be substituted for kissing when taken in school.

4. CAN YOU GUESS WHAT WE ARE DOING?

*Folk Song.**Arranged by F. KIRK.*

1st Group. Can you guess what we are do - ing, Can you guess what we are
 2nd Group. Oh! we think you must be Oh! we think you must be

do - ing, Can you guess what we are do - ing, As we work, work a - way?
 Oh! we think you must be As you work, work a - way.

Actions.—Clapping, brushing, washing, nodding, hammering, baking, washing, &c.

DIRECTIONS.—Children may be in a ring or sitting down. A few of the best singers are chosen to select the actions, and they decide amongst themselves what to do. The rest watch them, guess the actions, and sing the second part.

5. CLAP, CLAP, ALTOGETHER

*Old Tune.**Arranged by F. KIRK.*

Clap, clap, al - to - geth - er, Clap, clap, a - way.

This is the way we ex - er - cise, Up - on a rain - y day.

Actions.—Twist, shoot, pull, cry, run, skip, swing, drum, brush, wash, play, sleep, nod, dance.

Weather.—Rainy, frosty, sunny, cloudy, misty, foggy, windy.

NOTE.—This may be sung with children in any position, either sitting or standing, marching, or in a circle.

6. ALL YOUR RIGHT HANDS IN; or, LUBIN LOO

*Old Tune.**Arranged by F. KIRK.*

1. Here we go, Lu - bin Loo, Here we go, Lu - bin, light,
2. All your right hands in, All your right hands out,

Here we go, Lu - bin Loo, All on a New Year's night.
Shake them a lit - tle, a lit - tle, Then turn your-selves a - bout.

For other verses change the actions to left hands, right feet, left feet, faces or noses, children, elbows.

DIRECTIONS.—Children form a circle, joining hands, and go round while the tune is being played over, or the words "Lubin Loo" are being sung between each verse. For the other verses they face the centre and suit the actions to the words. At "All the children in" they join hands and close in towards the centre, then back to circle at "out," shake arms, and then turn round.

PART II

GAMES SUITABLE FOR CHILDREN OVER FIVE YEARS OF AGE

1. A Hunting We will Go.
2. Tommy was a Soldier.
3. The Big Ship Sails.
4. The Jovial Sailor Boys.
5. The Mulberry Bush.
6. Nuts in May.
7. The Lost Letter.

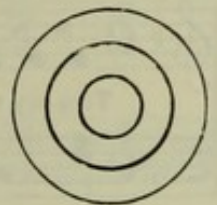
8. Round and Round the Village.
9. When I was a Young Girl.
10. London Bridge.
11. To Push the Business On.
12. Old Roger is Dead.
13. Bingo.

THE action in these games is more vigorous than in those played by the younger children. By this time most children have obtained control over their limbs, and therefore delight in a vigorous exercise of them.

The control necessary for dancing and tripping in a ring has now become automatic, and the game should therefore appeal more to their intelligence.

Many of these games require a leader, and this awakens and develops the feeling of power and responsibility. The imagination is called into play in all these games, and much scope for individuality and originality is given.

It is a great advantage to have rings painted on the floor, as this helps very considerably in maintaining order ; *e.g.* two or three rings painted different colours and about $2\frac{1}{2}$ feet apart.



1. A HUNTING WE WILL GO

*Old Tune.**Arranged by F. KIRK.*

A musical score for the song 'A Hunting We Will Go'. It consists of two systems of music. Each system has a treble clef staff and a bass clef staff. The treble staff contains the melody, and the bass staff contains a simple accompaniment of chords. The first system of music covers the first line of the lyrics: 'A hunt - ing we will go, A hunt - ing we will go, We'll'. The second system covers the second line: 'catch a fox and put him in a box, And ne - ver let him go.' There are accents (^) over the notes for 'go' in the first system and 'box' and 'go' in the second system.

DIRECTIONS.—The children join hands in a ring. One is chosen for the fox, and remains in the centre. A few other children play outside the ring, and personate lambs or fowls, &c. The children in the ring dance round the fox, singing the words, and the fox tries to slip under their arms. As soon as he manages to escape, the others run and try to hide in their holes. The fox chases them, and when he manages to catch one returns to his place in the centre with his prey. The game may go on till all are caught, or another fox, &c., may be chosen.

2. TOMMY WAS A SOLDIER

*Old Tune.**Arranged by F. KIRK.*

A musical score for the song 'Tommy Was a Soldier'. It consists of two systems of music. Each system has a treble clef staff and a bass clef staff. The treble staff contains the melody, and the bass staff contains a simple accompaniment of chords. The first system of music covers the first line of the lyrics: 'Tom-my was a sol - dier, Tom-my was a sol-dier, Tom-my was a sol-dier, I, O! I, O! I, O!'. The second system covers the second line: 'All do as I do, All do as I do, All do as I do, I, O! I, O! I, O!'. There are accents (^) over the notes for 'sol-dier' in the first system and 'do' and 'I' in the second system.

DIRECTIONS.—The children stand in a line or in a circle. One child is asked to be a volunteer and give some actions for the others to imitate. He may either do them alone or choose a few others to assist him. He chooses his own part—soldier, sailor, tinker, tailor, as the case may be. He then marches

up and down or round the ring, doing the actions, while the rest sing the first four lines. He and his chosen playmates then sing the last four lines, while the rest of the class imitate the actions while marching round or up and down.

This game gives great scope for dramatic action, and leads the children to observe and imitate the things around them.

The following names are suggested, and these may be changed to the actual names of the children:—

Boys

Johnny was a sailor, &c.
Peter was a painter, &c.
Freddy was a fisherman, &c.
Charlie was a barber, &c.
Bobbie was a butcher, &c.
Teddy was a farmer, &c.

Girls

Mary she made dresses, &c.
Hilda she made bonnets, &c.
Bessie was a baker, &c.
Annie was a teacher, &c.
Mary took in washing, &c.

3. THE BIG SHIP SAILS

Old Tune.

Arranged by F. KIRK.

The musical score is written for two staves, treble and bass clef, in G major (one sharp) and common time. The melody is on the treble staff, and the accompaniment is on the bass staff. The lyrics are written below the treble staff. The score consists of two systems of music. The first system has four measures of melody and four measures of accompaniment. The second system has four measures of melody and four measures of accompaniment. The lyrics are: 'The big ship sails thro' the al - ley al - ley oo, The al - ley al - ley oo, The al - ley al - ley oo, The big ship sails thro' the al - ley al - ley oo, On the twen - tieth of De - cem - ber.'

DIRECTIONS.—All the players join hands and go round in a ring singing the words. The ring is open at one end, and the end player holds her left arm out to form an arch, the right hand touching something stationary; *e.g.* the wall. The other players pass under this arch, all except the second one, who turns round with arms crossed and stands facing outwards. The players then pass under her left arm, except the third one, and this goes on until all the children are turned round with arms crossed. The ring is then joined up, and the children dance round with arms crossed. Not more than twelve should be in each ring, but several rings can be going on at the same time. For variety the children can untwist their arms again by reversing the actions.

4. THE JOVIAL SAILOR BOYS

*Old Tune.**Arranged by F. KIRK.*

Here comes one jo - vi - al sail - or boy, Just late - ly come on shore, Just

late - ly come on shore ; We'll spend our time in kick - ing up a shine, As we have done be -

fore. So we will have a round and a round, So we will have a round ; We'll

spend our time in kick - ing up a shine, As we have done be - fore.

DIRECTIONS.—The children join hands in a ring, one player standing in the centre. They walk round singing the first four lines, and then trip or dance round for the next four. At the end the player chooses a partner, and the game begins again, the words being altered to suit the number in the centre. At the end of the second verse the second player chooses a partner, and the game begins again. The players in the centre also walk round inside the ring in time to the music for the first four lines, and trip round for the next four lines. No kissing should be introduced into this game.

5. THE MULBERRY BUSH

*Old Tune.**Arranged by F. KIRK.*

Chorus. Here we go round the mul - ber - ry bush, The mul - ber - ry bush, the mul - ber - ry bush,

The first system of musical notation for the song. It consists of a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics 'Chorus. Here we go round the mul - ber - ry bush, The mul - ber - ry bush, the mul - ber - ry bush,' are written below the treble staff. There are three accents (^) above the notes for 'mul', 'ber', and 'ry' in the first line.

Here we go round the mul - ber - ry bush, On a cold and fros - ty morn - ing.

The second system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics 'Here we go round the mul - ber - ry bush, On a cold and fros - ty morn - ing.' are written below the treble staff. There are two accents (^) above the notes for 'mul' and 'ry' in the first line.

1st Ver. This is the way we clap our hands, This is the way we clap our hands,

The third system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics '1st Ver. This is the way we clap our hands, This is the way we clap our hands,' are written below the treble staff. There are two accents (^) above the notes for 'mul' and 'ry' in the first line.

This is the way we clap our hands, On a cold and fros - ty morn - ing.

The fourth system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics 'This is the way we clap our hands, On a cold and fros - ty morn - ing.' are written below the treble staff. There are two accents (^) above the notes for 'mul' and 'ry' in the first line.

2nd Verse. Brush our hair, or brush our clothes, or brush our boots.

3rd Verse. Wash our hands, faces, &c.

4th Verse. Go to school.

5th Verse. Work at school.

6th Verse. Run from school.

DIRECTIONS.—The children form into several small rings and dance round quickly while singing the chorus. Then they stand still and perform the various actions suggested, dancing round to the chorus between each verse.

6. NUTS IN MAY

*Old Tune.**(Originally was "Knots of May")**Arranged by F. KIRK.*

1st Group. Here we go ga - ther-ing nuts in May, Nuts in May, nuts in May,
 2nd Group. Whom will you ga - ther for nuts in May, Nuts in May, nuts in May,

Here we go ga - ther-ing nuts in May, At six o' - clock in the morn - ing.
 Whom will you ga - ther for nuts in May, At six o' - clock in the morn - ing?

1st Group. We'll gather Willie for nuts in May, &c.

2nd Group. Whom will you send to fetch him away, &c.

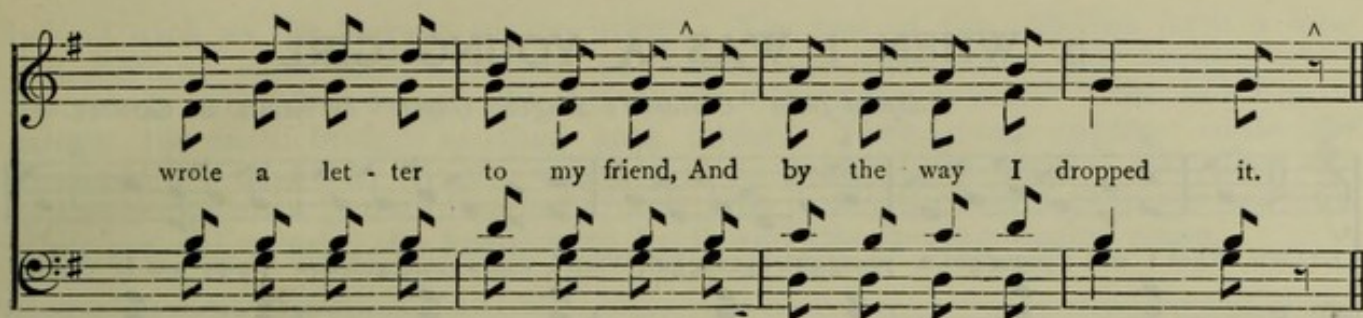
1st Group. We'll send Agnes to fetch him away, &c.

DIRECTIONS.—The children stand in two rows, facing each other. The first group advance and retire singing the first verse. Then the second group advance and retire singing their verse, and so on to the end. The chosen ones stand in the centre to a line, with right feet touching, and, joining right hands, have a tug-of-war to see which is the stronger. The weaker one then goes to the side of the stronger, and the game begins again, each side taking turns at beginning.

7. THE LOST LETTER

Old Tune.

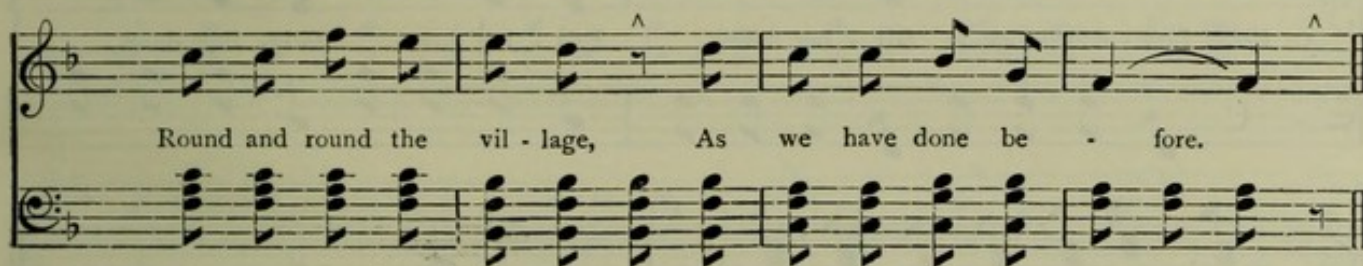
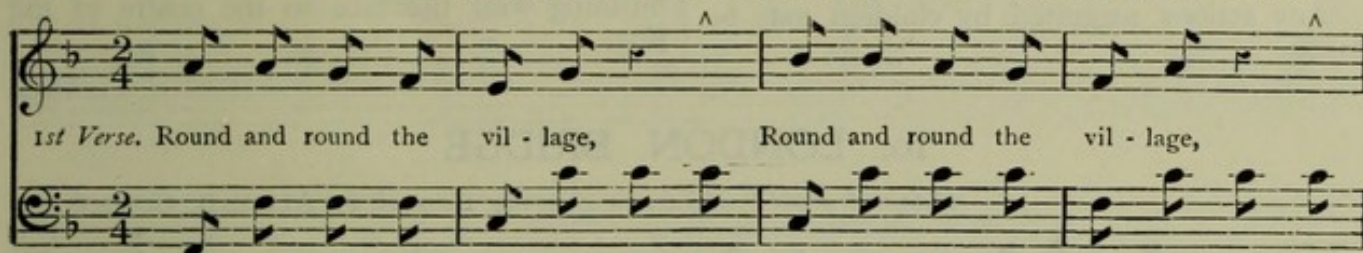
Dree, dree, dropped it, Dree, dree, dropped it, I



DIRECTIONS.—The children stand in a ring holding hands. One child walks round and round outside the ring while the words are being sung. On her way she drops the letter behind some one. As soon as the letter is missed, the one who has received it picks it up and runs round in the opposite direction, trying to reach her place before the one who dropped the letter. If she manages to do so, then the same player walks round again until she finds some one who can take her place.

8. ROUND AND ROUND THE VILLAGE

Adapted from "Children's Singing Games" by ALICE B. GOMME.



2nd Verse. In and out the windows, &c.

3rd Verse. Stand and face your playmate, &c.

4th Verse. Follow her to London, &c.

5th Verse. Shake hands before you leave her, &c.

Instead of shaking hands, dancing or bowing may be taken.

DIRECTIONS.—1st Verse. Children join hands in a ring and one player walks round outside.

2. Children lift arms and the player runs in and out.

3. The player stands in front of one child whom she chooses.

4. The chosen one runs away followed by the other, who chases her until she manages to catch her.

5. They then stand together in centre of ring and shake hands while last verse is being sung.

The first player then joins the ring and the game commences again.

9. WHEN I WAS A YOUNG GIRL

Adapted from "Children's Singing Games" by ALICE B. GOMME.

1st Verse. When I was a young girl, a young girl, a young girl, When I was a young girl, how hap-py was I. And
this way and that way, And this way and that way, And this way and that way, Oh, this way went I.

2nd Verse. When I nursed my dolly, &c.

3rd Verse. When I did my lessons, &c.

4th Verse. When I did my sewing, &c.

5th Verse. When I did my baking, &c.

6th Verse. When I did my washing, &c.

Any actions suggested by children may be taken.

DIRECTIONS.—The players join hands in a ring and dance round singing "When I was a young girl." At "This way" they unclasp hands and suit the action to the words, ending with a pirouette at the end of the line, and finishing with the face to the centre of the ring.

10. LONDON BRIDGE

Adapted from "Children's Singing Games" by ALICE B. GOMME.

1st Verse. Lon - don Bridge is fall - ing down, Fall - ing down, fall - ing down,
Lon - don Bridge is fall - ing down, My fair la - dy.

2nd Verse. Build it up with penny loaves, &c.

3rd Verse. Penny loaves will tumble down, &c.

4th Verse. Build it up with iron bars, &c.

5th Verse. Iron bars will rust away, &c.

6th Verse. Here's a prisoner I have got, &c.

7th Verse. What's the prisoner done to you, &c.

8th Verse. Stole my watch and broke my chain, &c.

9th Verse. Off to prison he must go, &c.

DIRECTIONS.—Several of the cleverest children take hold of hands to form bridges in different parts of the room. Two girls join hands, and a boy stands

behind each as the keepers of the bridge. The rest of the children form a long line, holding each other's dresses or waists, and pass under the bridges while the words are being sung. At the words "Here's a prisoner" the last one is caught by each bridge as they pass under. They stand captive while the misdeeds are chanted. At the words "Off to prison" the keepers take them out of the bridge to a place of security, and after a mock caution they are set free. If all are not caught, the keepers go back, and the singing begins again.

11. TO PUSH THE BUSINESS ON

Old Tune.

Arranged by F. KIRK.

I bought a horse and then a gig, And all my friends shall have a jig, And

I'll do all that ev - er I can, To push the busi - ness on, To

push the busi - ness on, To push the busi - ness on, And

I'll do all that ev - er I can, To push the busi - ness on.

DIRECTIONS.—The children stand in two rings, the girls inside and the boys outside. They take hold of hands, facing each other. They stand still while singing the first four lines, and then dance round in pairs to the end of the music. At the end each girl moves to the next partner on the left, and the game begins again. Variety can be introduced by clapping at the words "To push the business on," in the second half, the partners turning their backs to each other and clapping, then facing each other and clapping, and then dancing round to the end of the music.

12. OLD ROGER IS DEAD

*Old Tune.**Arranged by F. KIRK.*

The musical score is written for a single melodic line on a treble clef staff and a single bass line on a bass clef staff. The key signature has one flat (B-flat) and the time signature is 6/8. The melody consists of eighth and sixteenth notes, with some rests. The bass line consists of chords, mostly triads, marked with vertical dots. The lyrics are written below the staff, aligned with the notes. There are three measures of music shown, each with a small 'A' above it, indicating a repeat or a specific note.

1st Verse. Old Ro-ger is dead and he lies in his grave, Lies in his grave, lies in his grave, Old

Ro-ger is dead and he lies in his grave, Hey! hi! lies in his grave.

2nd Verse. They planted an apple tree over his head,
Over his head, over his head,
They planted an apple tree over his head,
Hey! hi! over his head.

3rd Verse. The apples they grew and they dropped off the tree,
Dropped off the tree, dropped off the tree,
The apples they grew and they dropped off the tree,
Hey! hi! dropped off the tree.

4th Verse. There came an old woman who picked them all up,
Picked them all up, picked them all up,
There came an old woman who picked them all up,
Hey! hi! picked them all up.

5th Verse. Old Roger got up and he gave her a knock,
Gave her a knock, gave her a knock,
Old Roger got up and he gave her a knock,
Hey! hi! gave her a knock.

6th Verse. This made the old woman go lippety-lop,
Lippety-lop, lippety-lop,
This made the old woman go lippety-lop,
Hey! hi! lippety-lop.

7th Verse. If you want any more you must sing it yourself,
Sing it yourself, sing it yourself,
If you want any more you must sing it yourself,
Hey! hi! sing it yourself.

NOTE.—Should any objection be raised to the sentiment of verses 5 and 6, the following may be substituted:—

“The sexton came up and he sent her away,” &c.

DIRECTIONS.—The children join hands in a ring. One boy personates Old Roger, and kneels down in the centre. Two girls spread their aprons over him to cover him up. The others walk round singing the first two verses. For the third verse they imitate the action of the apples dropping off the tree. At the fourth verse a child personates the old woman, and pretends to pick up the apples. At the fifth verse Old Roger rushes out and chases her, and the old woman goes limping away.

13. BINGO

*Old Tune.**Arranged by F. KIRK.*

The farm - er's dog lay in the yard, And Bin - go was his name, O!

B - I - N - G - O, B - I - N - G - O, B - I -

N - G - O, And Bin-go was his name, O! B with an I and I with an N, N with a G and

G with an O, B - I - N - G - O, And Bin - go was his name, O!

DIRECTIONS.—Children walk or dance round in a ring singing the words to the end of the music. One child in the centre personates the dog, and crouches down or stands up as preferred. When the music is finished he stands up and points in turn to different children, who whisper the letters of his name. If they all answer correctly he returns to his place, and the last line of the music is repeated. He then points again, and if any one makes a mistake he exchanges places with them, and the game begins again.

PART III

GAMES WITHOUT MUSIC

- | | |
|---|-------------------------------------|
| 1. Blackthorn. | 9. Twos and Threes (a Number Game). |
| 2. Smugglers. | 10. Trencher, or Hoop Game. |
| 3. Game of Animals. | 11. The Cat and Mouse Game. |
| 4. My Lady's Toilet. | 12. Hen and Chickens. |
| 5. Dumb Motions ; or, Jack-of-all-Trades. | 13. The Family Coach. |
| 6. Hunt the Ring ; or, Ring and String Game. | 14. The Musicians. |
| 7. Hunt the Slipper ; or, Cobbler, Cobbler, Mend my Shoe. | 15. I Love my Love. |
| 8. Ring Rope Game. | 16. Mineral, Vegetable, or Animal. |
| | 17. Oats and Beans and Barley. |
| | 18. Statues. |
| | 19. Various Competitive Games. |

THESE are very useful for cultivating the dramatic powers of children, which are often so much neglected in school.

In many of these games each child has to think for himself and make his own actions, and therefore cannot depend on imitation of others.

They demand a certain amount of concentration of mind, owing to the quick response to movement which is required.

Their educational value is very great, as they develop real intelligence by training the powers of attention, memory, imagination, and judgment.

1. BLACKTHORN

Several children stand at one end of the room, and one player stands at the opposite end representing a hunter.

He calls out : " Blackthorn ! "

The children reply : " Buttermilk and barleycorn ! "

First player : " How many geese have you to-day ? "

Children reply : " As many as you can catch that fly away ! "

They then rush across the room, and he tries to catch one; the one that is caught he takes with him across to the other end to help him to catch others next time. The conversation then begins again, and another chasing follows. This goes on until all are caught.

2. SMUGGLERS

This is a similar game to "Blackthorn," but rather more simple. One player personates an officer, and the rest personate smugglers and stand in a corner, which represents their harbour. One player is supposed to keep a look-out, and when he sees the officer approaching he calls "Look out." The smugglers then run out and try to reach the other end of the room. If the officer succeeds in catching one, he becomes the officer.

Town children often call this game *Police and Robbers*.

3. GAME OF ANIMALS

The children choose names of animals or birds whose cries they can imitate. These names are written on the blackboard, and the teacher commences to weave them into a story. As soon as a player hears the name of the animal he represents, he jumps up and utters the cry. Should the word "Menagerie" or "Zoo" be mentioned, they must all jump up and cry.

4. MY LADY'S TOILET

To each child is given the name of an article of dress; *e.g.* comb, brush, looking-glass, watch, chain, handkerchief, dress, hat, jacket. One player personates the lady's maid, and calls out "My lady's up and wants her comb." The one who represents the comb then jumps up and turns round repeating her name. If the word "toilet" is mentioned, they all jump up and turn round. If chairs are available, at the word "toilet" they all change places, and the lady's maid tries to get in place of one of the players. If she succeeds in doing so, the one who is left out becomes the "lady's maid."

5. DUMB MOTIONS; or, JACK-OF-ALL-TRADES

Several players go out of the room, and the rest decide upon certain actions descriptive of certain trades; *e.g.* one group decide to be painters, another shoemakers, another blacksmiths, and so on. The children then return, and each goes to a different group and tries to guess the trade represented.

NOTE.—This game is very good for bringing out children's powers of observation and cultivating the dramatic instinct.

6. HUNT THE RING ; or, RING AND STRING GAME

A ring is slipped on a length of string and the ends joined up. The children then stand in a ring, holding the string with both hands. A player stands in the centre. The ring is then passed from hand to hand, and the hunter tries to find where it is. If he succeeds in touching the hand of the person who has it, that one in turn becomes the hunter.

Several small groups, each with a ring, may be formed, or one large ring with several rings and several hunters.

The following words may be sung to the tune of the "Campbells are Coming" :—

"The ring it is moving, I don't know where!"

or

"The ring it is coming. Hurrah! hurrah!"

7. HUNT THE SLIPPER ; or, COBBLER, COBBLER, MEND MY SHOE

This is a somewhat similar game to "Hunt the Ring," but in this case the players sit round in a circle and the slipper is passed from hand to hand. The first player brings the slipper to the ring and says—

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

He then goes away, and shortly returns, and is told he must hunt for his slipper. He has to keep outside the ring, and try to find the one who has it. Occasionally the slipper is tapped on the floor to give him an idea where it is.

8. RING ROPE GAME

The ends of a long rope are joined together, and the children stand round holding it with both hands, knuckles uppermost. Two or three players walk round inside and try to tap the knuckles of those holding the rope. If they catch some one, that one has to come inside instead.

9. TWOS AND THREES (a Number Game)

The children stand round in a large circle in groups of two and three, behind each other. One player runs round outside the ring, and if he manages to hit the third one, that one must take his place. The third player in each

group, in order not to be caught, is allowed to run in front of a group consisting of two players. When changing places it is advisable to insist on Number 3 running across the ring to a Number 2, as this causes more movement and allows the children to see the grouping much better than merely running to the next or nearest group of two.

10. TRENCHER, or HOOP GAME

The children stand round in a large ring, and one player stands in the centre with a hoop. He spins the hoop, calls out the name of some one to catch it, and rushes to his place. The one called upon must try to catch it before it has finished spinning. He then spins it and calls upon some one else.

This is a good game for making children familiar with one another's names, and is good practice for making them speak clearly and distinctly.

11. THE CAT AND MOUSE GAME

The children join hands in a circle. One player stands inside to represent the mouse, and another stands outside and personates the cat. The children dance round, lifting up their arms. The cat rushes in and the mouse darts out. The children then lower their arms, so that the cat cannot escape. He goes round, mewing, trying to get out, while they dance round. At last he manages to break through, and chases the mouse, who tries to save herself by getting inside the circle again.

Similar games to this are "Round and Round the Village" and "A Hunting We will Go," but they have a musical accompaniment.

12. HEN AND CHICKENS

This is an excellent game, but can only be played by a few children at a time. A boy is chosen to be the fox, and a big girl for the hen; several other children (about five or six) are chosen for chickens. They get hold of each other round the waist, the first one grasping the hen. She spreads out her dress on each side with her hands and faces the fox, the chickens keeping behind her. The fox tries to get past her to steal one of the chickens. She watches his movements, and moves from side to side to prevent him. In the end he manages to dodge her, and gets one of the chickens. The game goes on until all are caught.

The onlookers seem to get quite as much enjoyment from this game as the players, as a clever hen is often more than a match for the fox.

13. THE FAMILY COACH

This is a capital game for training the attention of children, and making them quick and alert. It also develops power of language, as the players are called upon in turn, when caught, to make up a story.

CHARACTERS.—Horses, reins, cushions, windows, whip, harness, wheels, coachman, Mr. Brown, Mrs. Brown, the little girl, the little boy, the dog.

Each player is provided with a seat, and when the name of the part they represent is mentioned they jump up and turn round. When the words "Family Coach" are mentioned all the players jump up and change places, the teller of the story appropriating one of the seats, and the one left out becoming the narrator.

The following story is suggested :—

One day Mr. Brown came home and said to Mrs. Brown, "My dear, I should like us to go for a drive in the country this afternoon. We will take our little boy and little girl with us, as they have been very good lately, and we might as well let the dog go also." Mrs. Brown said, "That will be very nice, for it is a beautiful day. I will get the children ready while you tell the coachman."

Mr. Brown went to tell the coachman, and the little dog followed him. The coachman at once began to get the carriage ready. He brushed the wheels, cleaned the windows, put in the cushions, then fetched the horses, put on the harness, and fixed the reins. He then got up on the box, cracked his whip, and drove up to the door.

Mrs. Brown and the children were quite ready, and Mr. Brown was very pleased when he saw everything looking so trim and neat. The windows were bright, the cushions clean, and the harness shone like silver.

They all got in, not forgetting the little dog, and away the coach went. All went well until they got a long way down the road, when a motor-car came puffing up. The noise frightened the horses, the little dog barked, the coachman pulled at the reins, cracked his whip, the children stood on the cushions and looked out of the window to see what was the matter. Mrs. Brown shrieked, Mr. Brown leaned out of the window to shout to the horses, but it was all of no use. The horses began to gallop, the wheels went round so quickly that one came off, and the Family Coach was upset.

14. THE MUSICIANS

This game can be played by a whole class as follows: Each group, or each deskful of children, and the teacher pretend to play some instrument; *e.g.* violin, flute, trombone, piano, drum, triangle, tambourine, piano-organ, &c. The teacher stands in front and pretends to play one of these; *e.g.* the violin. Suddenly she changes to one of the other instruments played by the children, and as soon as she does so the group representing that instrument must play hers. Then she changes to another, and the first group resume their original parts, and the

next group change, and so on. If the teacher is quick she can pick out those who do not change, and they are out of the game. The quickest and sharpest children are then left in till the last.

15. I LOVE MY LOVE

This game is greatly enjoyed by young children when the teacher takes part and helps in choosing the words. Each letter of the alphabet is dealt with as follows :—

I love my love with an A,	because he is Amiable.
I hate him, because he is	Angry.
I feed him on	Apples.
His name is	Alfred.
And he lives at	Africa.

16. MINERAL, VEGETABLE, OR ANIMAL

One player goes out of the room, and during his absence the rest decide upon some object. When he returns he goes to each player individually and asks a question, the answer being "Yes" or "No." He begins by asking first whether it is animal or vegetable, and if it is neither, he must go on questioning until he finds out which mineral it is.

17. OATS AND BEANS AND BARLEY

Oats and beans and barley, oats and beans and barley,
You and I and all of us know
How oats and beans and barley grow.

First the farmer sows his seeds,
Then he stands and takes his ease,
Stamps his foot, and claps his hands,
And turns him round to view his lands,

Waiting for a partner, waiting for a partner.

Now you're married you must obey,
You must be true to all you say,
You must be kind, you must be good,
And help your wife to chop the wood.

One player stands in the centre, while the rest walk round chanting the words and suiting the actions to them. The player also imitates the farmer's actions, choosing a partner from the ring.

18. STATUES

This may be played in various ways, according to the fancy of the children, who should be allowed to suggest different modes of playing. The following way is suitable for a quiet game in a classroom: One child is chosen to be a sculptor. He picks out several children to be statues, and shows them certain attitudes they must take. When he has got them all placed in different parts of the room he turns his back while they pose. After a short pause he claps his hands and turns round to see if they are ready. He then tells them to change the pose while he turns his back again, allowing them to choose their own attitudes this time.

19. VARIOUS COMPETITIVE GAMES

RACES

1. *Wheelbarrow Race*.—One boy walks on his hands, while another boy takes hold of his legs. Several start together for a certain point, the one getting there first being the winner.

2. *Two-legged Race*.—The left leg of one boy is tied to the right leg of the other, and they have to run in concert.

3. *Hoop Race*.—Several children stand in a row, each holding a hoop. At a given signal they all try to roll them across to the other side of the room.

4. *All-Fours*.—Several children start off on all-fours to see who can get to the other side of the room first.

5. *Milkmaids*.—Several girls stand in a row with a piece of cardboard resting on the head. The trial is to see who can walk across the room and back again without letting it fall off.

6. *Walking Backwards*.—Several players stand in a row and see who can get across the room the first, walking backwards.

7. *Hopping Race*.—Hopping on one foot across the room and back again.

8. *Jumping Race*.—Jumping across the room in short jumps.

PART IV

MARCHING AND DANCING GAMES

- | | |
|--|------------------------------------|
| 1. Quick Marching and Running Exercises. | 4. Marching Game. |
| 2. Tripping and Skipping Step and Jumping. | 5. Polka Step and Barn Dance Step. |
| 3. Simple Country Dance. | 6. Waltz March. |

LITTLE children delight in movement, especially of a rhythmic character, and where possible all the children in Infant Schools should have frequent short intervals for marching to musical accompaniments. Various kinds of marching should be practised; *e.g.* walking, running, slow march, quick march, walking on tiptoes, lifting knees up, tripping, &c.

In suitable weather it is desirable that these should be taken out-of-doors, and when this is done the children may sing the tune to take the place of the piano.

Although each kind of marching is mentioned separately, all the different kinds should be combined in one marching lesson. In addition to copying the teacher's pattern, the children themselves may learn to change the rhythm of the march when the tune changes. A march containing variations of time is useful; *e.g.*, the "Empire March" in "Novello's School Marches," Book I.

When *lifting knees up*, the hands should rest on the hips to keep the balance.

In *walking*, the arms should swing in a natural manner.

In *walking on tip-toes*, the arms may be extended above the head, and the hands bent from the wrists in time to the music.

1. QUICK MARCHING AND RUNNING EXERCISES

The old tune of "Yankee Doodle" or "Lucy Locket" is very suitable for these.

YANKEE DOODLE

*Old Tune.**Arranged by F. KIRK.*

Yan - kee Doo - dle came to town, Rid - ing on a po - ny; They

put a fea - ther in his cap, And called him Ma - ca - ro - ni.

Yan - kee Doo - dle bor - row'd cash, Yan - kee Doo - dle spent it;

Yan - kee Doo - dle went a - way, And quite for - got who lent it.

LUCY LOCKET

Lu - cy Lock - et lost her pock - et, Kit - ty Fish - er found it.

There was not a pen - ny in it, But the rib - bon round it.

DIRECTIONS.—The children should begin by marching in step quickly, and gradually merge into the running step. This should be done by lifting the knees and running on the toes, with the elbows bent in order to maintain the balance.

2. TRIPPING AND SKIPPING STEP AND JUMPING

The music of "The Keel Row" makes an ideal rhythm for this exercise.

THE KEEL ROW

Old Tune.

Arranged by F. KIRK.

Weel may the keel row, the keel row, the keel row, Oh, weel may the keel row that my lad-die's in.

Weel may the keel row, the keel row, the keel row, Weel may the keel row that my lad-die's in.

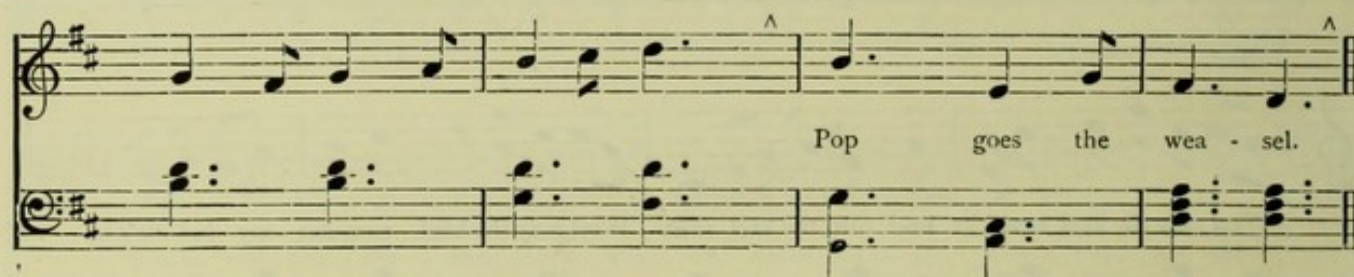
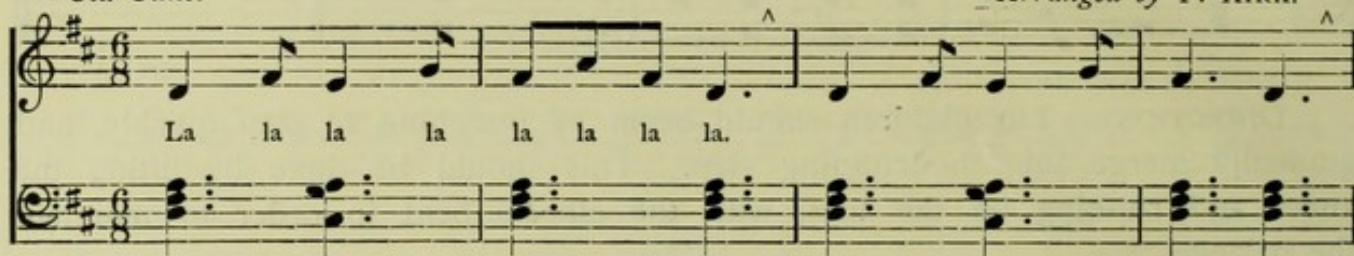
DIRECTIONS.—This may be practised in several ways :—

1. Tripping in single file.
2. Tripping in file with arms waving to represent flying.
3. Taking hold of hands and dancing in a ring, always left foot first.
4. Changing feet while standing in a ring (jumping).
5. Jumping lightly on both feet.

These movements should be taken very slowly at first. When thoroughly mastered they may be practised at different rates of speed.

3. SIMPLE COUNTRY DANCE

POP GOES THE WEASEL

*Old Tune.**Arranged by F. KIRK.*

DIRECTIONS.—About twenty children stand in two rows facing each other, boys on one side, girls on the other.

1. The top lady and bottom gentleman trip sideways towards the centre, dance round facing each other, and trip back to places. The opposite partners then repeat this.

2. The first couple then trip towards centre and dance round back to back, then back to places. The second couple then do the same.

3. The first couple trip to centre, join hands and dance round, then back to places. The second couple repeat.

4. The first couple advance and bow, then retreat to places. Second couple repeat.

5. The top couple then lead off their respective sides, meeting at the bottom, where they join hands, and the rest pass under and go to their lines again, and the dance begins again.

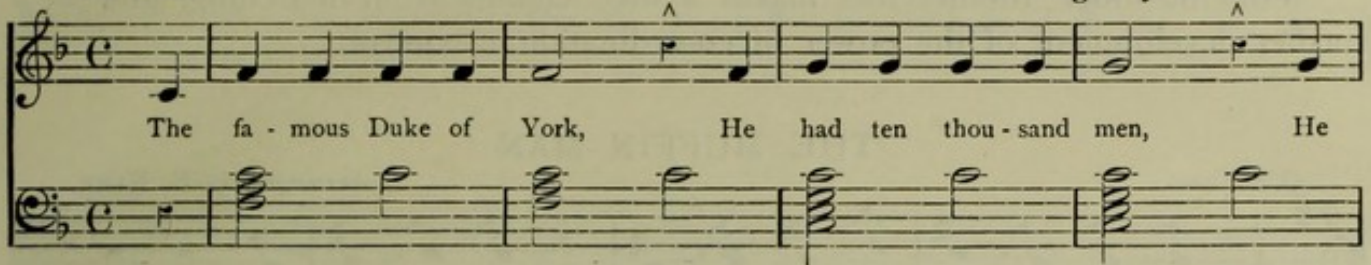
NOTE.—If the first *two* couples join hands there will be a fresh couple at each end, and this enables more children to have a turn.

4. MARCHING GAME

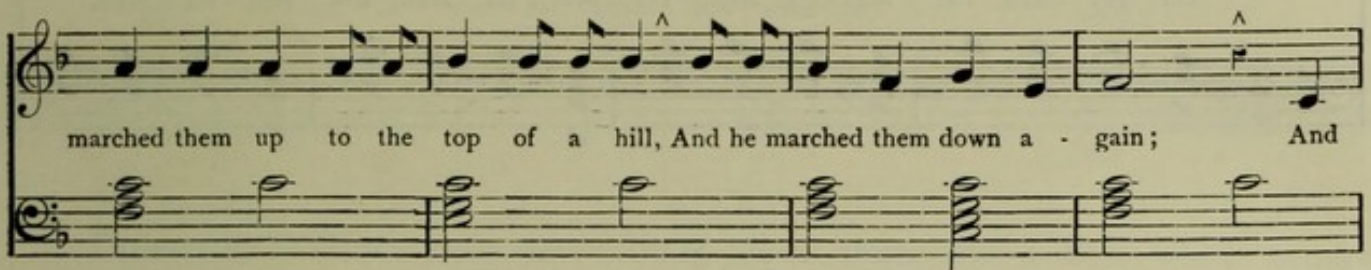
THE FAMOUS DUKE OF YORK

Old Tune.

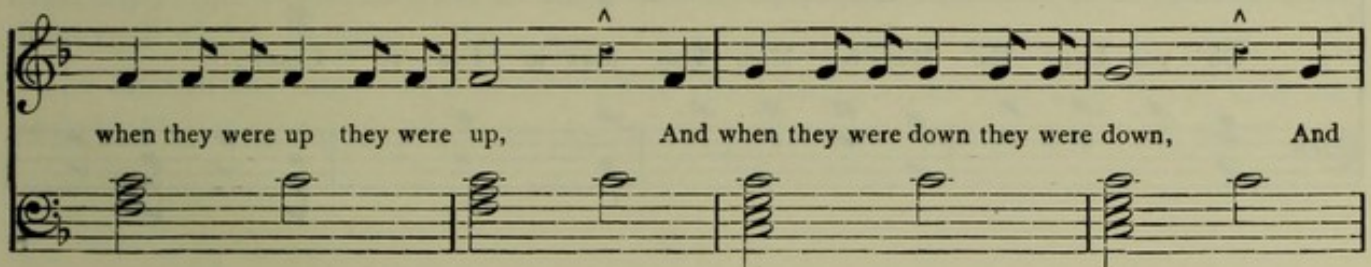
Arranged by F. KIRK.



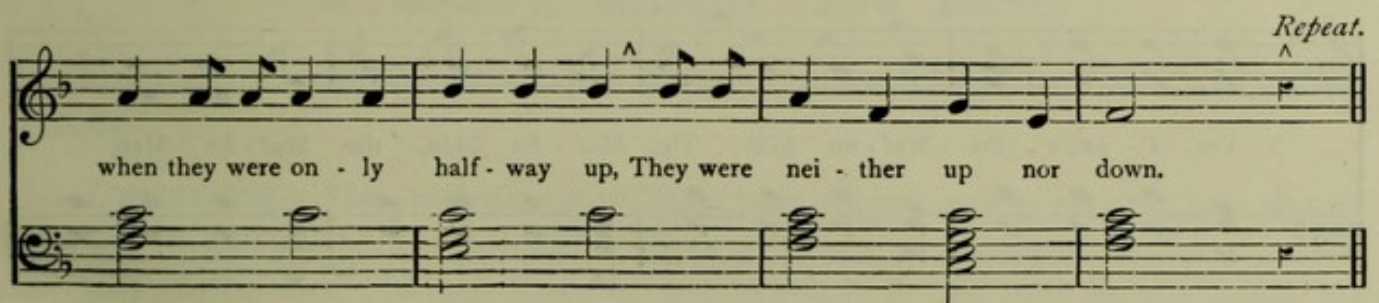
The fa - mous Duke of York, He had ten thou - sand men, He



marched them up to the top of a hill, And he marched them down a - gain; And



when they were up they were up, And when they were down they were down, And



when they were on - ly half - way up, They were nei - ther up nor down. *Repeat.*

DIRECTIONS.—This may be played in various ways. One boy may be chosen as a leader, and he may direct his men as he pleases.

Or,

They may march up the room singing the first three lines, and then at the fourth line turn round and march back again. At the fifth line they may turn round and march up again, at the sixth, march back again, and at the seventh line turn and march across the room.

5. POLKA STEP AND BARN DANCE STEP

For the older Infants this makes a nice change from marching, and is a further development of the power of co-ordination of control.

THE MUFFIN MAN

*Old Tune.**Arranged by F. KIRK.*

Do you know the Muf - fin Man, The Muf - fin Man, the Muf - fin Man,

The first system of musical notation for 'The Muffin Man'. It consists of a treble and bass staff in G major (one sharp) and 2/4 time. The melody in the treble staff has four measures, with accents (^) over the notes in the second and fourth measures. The bass staff provides a simple accompaniment of eighth notes.

Do you know the Muf - fin Man, That lives in Dru - ry Lane?

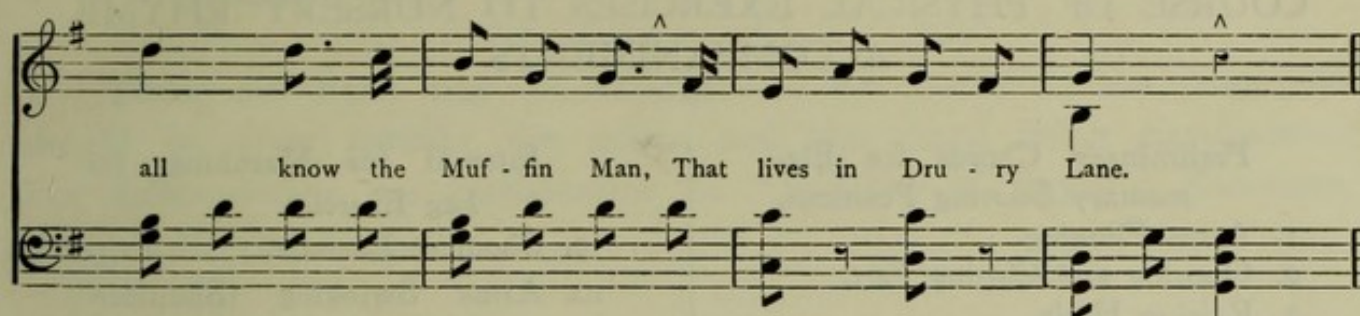
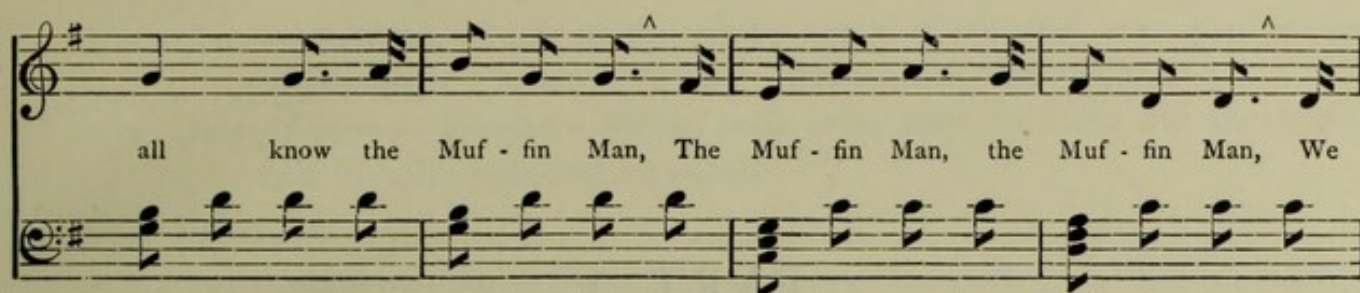
The second system of musical notation. The treble staff continues the melody with four measures, including an accent (^) in the second measure. The bass staff continues the accompaniment.

Yes, I know the Muf - fin Man, The Muf - fin Man, the Muf - fin Man,

The third system of musical notation. The treble staff continues the melody with four measures, including accents (^) in the second and fourth measures. The bass staff continues the accompaniment.

Yes, I know the Muf - fin Man, That lives in Dru - ry Lane. We

The fourth system of musical notation. The treble staff continues the melody with four measures, including accents (^) in the second and fourth measures. The bass staff continues the accompaniment.



DIRECTIONS.—Both exercises contain three steps and a hop, which occurs alternately with left and right feet. In the Polka step the feet move sideways, like tripping or dancing in a ring, but in the Barn Dance step the feet move forwards as in walking. This may be practised either singly or in pairs. The steps should be taken very slowly while the children are learning them, and care should be taken to see that during the hop the knee of the leg held up is bent.

6. WALTZ MARCH (Slow March)

Music.—Any suitable waltz; *e.g.* "See Saw," "Swinging," "Little Gleaners," or $\frac{6}{8}$ time.

DIRECTIONS.—This necessitates walking very slowly, and great attention should be paid to the position of the feet. The leg should be swung from the hip, with the toes of the foot pointing downwards; the ball of the foot should touch the ground first.

The following exercise may also be taken to the three beats of slow waltz time :—

1. Lift up the left knee, with the toe pointing down
 2. Throw the leg out straight.
 3. Bring it back to right heel again.
- Then repeat with the right leg.

This is a very tiring exercise, and should not be continued very long.

PART V

COURSE OF PHYSICAL EXERCISES TO NURSERY RHYME ACCOMPANIMENTS

Preliminary Chords for Elementary Starting Positions.

1. Arms Flinging.
2. Opening and Closing Feet.
3. Raising Heels.
4. Arms Raising and Leg Raising (Balance Exercise).
5. Bending Knees or Raising Knees.
6. Trunk Sideways Turning.
7. Trunk Forward Bending.
8. Arms Sideways Stretching, and Trunk Sideways Bending.

Interval for Marching, for Leg Exercise.

9. Shoulder Exercise.
10. Arms Swinging (Shoulder Exercise).
11. Head Turning (Neck Exercise).
12. Head Bending (Neck Exercise).
13. Eye Exercises.
14. Finger and Wrist Exercises.
15. Breathing Exercises.

IN addition to the movements practised in the various games, it is advisable for the older children in Infant Schools to have a systematic course of carefully graded exercises, in order to ensure that all parts of the body are exercised.

It is usual, in the Main Room or Central Hall of Infant Departments, to have places marked on the floor at intervals of $3\frac{1}{2}$ feet (42 inches), and in rows $2\frac{1}{2}$ feet (30 inches) distant from each other. Spots about 3 inches diameter answer very well.

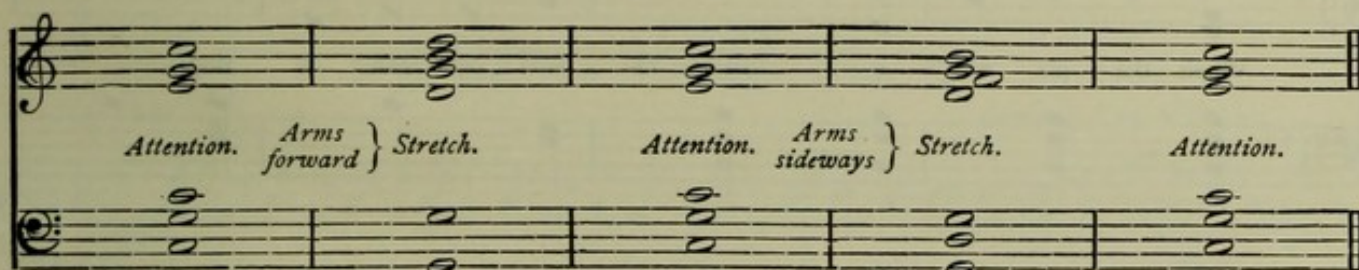
The first lessons consist in teaching the children how to march in an orderly manner to these places, the smaller children being placed in front.

To ensure that each child has enough room and is standing correctly, the following commands are given:—

1. *Class*—**Attention**=Look at the spot; see that the feet are open at the proper angle; arms to sides; then look at the teacher.
2. *Arms forward*—**Stretch**=Swing both arms forward from the shoulders, with thumbs pointing upwards.
3. **Attention.**
4. *Arms sideways*—**Stretch**=Arms extended sideways from the shoulders, with palms downwards.
5. **Attention.**

These directions may be accompanied by chords on the piano, and should be done smartly, the action and the chord being simultaneous. For fuller details see Introduction to "Syllabus of Physical Exercises," paragraphs 38 and 39.

PRELIMINARY CHORDS FOR ELEMENTARY STARTING POSITIONS



NOTE.—1. The numbers in brackets in the following exercises refer to the exercises given in the Syllabus issued by the Board of Education for use in Public Elementary Schools, from which this course has been adapted. See paragraphs 27 and 30 in Introduction.

2. In Infant Schools the teacher should always stand in front and do the exercises at the same time as the children. See paragraphs 34-38.
3. After the chord for *Position*, the command *Begin* should be given, in order that all may start together.

1. ARMS FLINGING (No. 55)

First with left arm, then right arm, then both together.

Old Tune.

Arranged by F. KIRK.

(Position.) Sing a song of six - pence, A pock - et full of rye, (Change.)

Four - and - twen - ty black - birds Baked in a pie. (Change.)

When the pie was o - pened The birds be - gan to sing,

"Was not that a dain - ty dish To set be - fore the king?" (Attention.)

Position.—Elbows out sideways on a level with shoulders; hands with backs upwards, thumbs touching armpits.

1. Fling left arm out sideways, as far back as possible, at 1.
2. Bring back to position at 2.

Repeat for four bars with left arm, then four bars with right arm, then eight with both arms together.

2. OPENING AND CLOSING FEET (No. 16)

Old Tune.

Arranged by F. KIRK.

(Hips—Firm.) Rock-a-bye, ba-by, up-on a tree top, When the wind blows the cra-dle will rock ;

When the bough breaks the cra-dle will fall, Down will come ba-by and cra-dle and all.

Position.—Hips firm ; hands resting on hips, thumbs pointing backwards ; heels together, making an angle of 60° .

1. Bring the feet smartly together at 1 by lifting them up from the floor.
2. Feet back to position at 2.

Repeat to the end of the tune (eight bars).

3. RAISING HEELS (No. 38)

Old Tune.

Arranged by F. KIRK.

(Hips—Firm.) Ride-a-cock horse to Ban-bu-ry Cross, To see a fine la-dy get on a white horse.

Rings on her fin-gers and bells on her toes, She shall have mu-sic wher-ev-er she goes.

Position.—Hips firm ; feet at angle of 60° .

1. Raise the body on the toes at 1 by lifting the heels.
2. Sink the heels down.

Repeat for eight bars to end of tune.

4. ARMS RAISING AND LEG RAISING (No. 43)

Balance Exercise

*Old Tune.**Arranged by F. KIRK.*

(Ready.) Hump - ty Dump - ty sat on a wall, Hump - ty Dump - ty had a great fall; (Change.)

The first system of musical notation for the song 'Hump-ty Dump-ty'. It consists of a treble and bass staff in 6/8 time. The treble staff contains the melody with various ornaments (accents and slurs). The bass staff contains a simple harmonic accompaniment of chords.

All the King's hor-ses and all the King's men, Could not put Hump - ty up a - gain.

The second system of musical notation, continuing the melody and accompaniment from the first system.

Position.—Attention.

1. Raise both arms sideways to level of shoulders, back of hands uppermost, and lift left leg sideways at 1.
2. Arms and leg back to position at 2.

Repeat for four bars, then change, and repeat for four bars, lifting right leg, to end of tune.

5. BENDING KNEES or RAISING KNEES

(No. 39 or No. 45)

*Old Tune.**Arranged by F. KIRK.*

(Hips— 1. The North wind doth blow, and we shall have snow, And what will the ro - bin do then, poor thing ! He'll
Firm.) 2. The North wind doth blow, and we shall have snow, And what will the dormouse do then, poor thing ! Rolled

The first system of musical notation for the song 'The North wind doth blow'. It features a treble and bass staff in 6/8 time. The treble staff has a melody with ornaments, and the bass staff has a simple accompaniment.

Change, and repeat for 2nd part.

sit in a barn, and keep him-self warm, And hide his head un-der his wing, poor thing!
 up like a ball, in his nest snug and small, He'll sleep till the win-ter has gone, poor thing!

Position.—Hips firm; feet at angle of 60°.

- (a) 1. Lift left leg up, bending knee, with foot pointing downwards, at 1.
 2. Back to position at 2.
 Repeat for four bars, then change, and repeat with right leg for four bars to end of tune (1st verse).
- (b) 1. Sink the body down, bending the knees by opening them outwards, at 1.
 2. Raise the body by straightening the knees at 2.
 Repeat for eight bars to end of tune (2nd verse).

NOTE.—The back must not be bent in these exercises.

6. TRUNK SIDEWAYS TURNING (No. 79)

*Old Tune.**Arranged by F. KIRK.*

(Hips—Firm.) See - saw, Mar - ge - ry Daw, John-ny shall have a new mas - ter. (Change.)
 He shall have but a pen-ny a day, Be - cause he can't work a - ny fast - er.

Position.—Hips firm; feet at angle of 60°.

1. Turn the body to the left without moving feet at 1.
 2. Turn body back to position at 2.
 Repeat for four bars, then change, and repeat for four bars, turning body to the right, to end of tune.

NOTE.—Care should be taken to turn the eyes and head in the same direction as the trunk, and to keep the feet still. This exercise should be taken slowly and gently; no jerking should be allowed.

7. TRUNK FORWARD BENDING (No. 70)

Old Tune.

Arranged by F. KIRK.

(Hips—Firm.) Three lit-tle kit-tens they lost their mit-tens, And they be-gan to cry,

Mew, mew, mew, mew, Mew, mew, mew.

Position.—Hips firm; feet at angle of 60°.

1. Bend trunk forward, without bending knees, at 1, eyes looking at the floor.
 2. Straighten the trunk at 2.
- Repeat for eight bars to end of tune.

NOTE.—Trunk backward bend should not be practised by Infants, as it is too difficult for them. This exercise should be taken slowly and gently; no jerking allowed.

8. ARMS SIDEWAYS STRETCHING, AND TRUNK SIDEWAYS BENDING (Nos. 57 and 83 combined)

Old Tune.

Arranged by F. KIRK.

(Attention.) Girls and boys, come out to play, The moon is shin-ing as bright as day. (Change.)

Leave your sup-per and leave your sleep, And come to your play-fel-lows in the street.

Position.—Attention.

1. Lift arms sideways level with shoulders at 1, palms underneath.
2. With arms extended, bend trunk sideways to the left at 2.
3. Straighten trunk, keeping arms extended, at 3.
4. Bring the arms smartly to the sides at 4.

Repeat for four bars, then change, and repeat, bending trunk to the right, to end of tune.

INTERVAL FOR MARCHING, FOR LEG EXERCISE

*Old Tune.**Arranged by F. KIRK.*

The musical score is arranged in six systems, each with a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The key signature has one flat (B-flat), and the time signature is common time (C). The melody features a mix of eighth and sixteenth notes, with some measures containing triplets. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are written below the vocal staff.

I had a lit - tle po - ny, His name was Dap - ple Grey, I
 lent him to a la - dy, To ride a mile a - way. She
 whipped him and she lashed him, She rode him through the mire, I
 would not lend my po - ny now For all the la - dy's hire. So
 trot, trot, trot, my po - ny, trot, So trot, trot, trot a - way. So
 trot, trot, trot, my po - ny, trot, So trot, trot, trot a - way.

This interval for marching comes as a welcome break, providing exercise for the legs and a change of scene. It may be used in a variety of ways; *e.g.* :—

1. The children, in the front of each vertical row, can all turn to the left

or right and march down to the back and return to places. This may be called marching up and down their own streets.

2. The child at one end of the front row may lead all round the room and back to his place, the others following. This may be done either vertically or horizontally.

3. Two children in the centre of the front line may start off together to march round the outside of the drill places and back to their places, the other rows following in a vertical direction.

NOTE.—The children always enjoy this, and it helps to train them in finding their places quickly. They should be taught to mark time correctly before commencing to march. Young children should do this by swinging the legs from the hips, not by lifting knees; but care should be taken to see that the toes touch the ground first. The usual method of marking time may be taken when the children can swing their legs properly when walking.

9. SHOULDER EXERCISE

Raising up and down. Moving forwards and backwards.

Old Tune.

Arranged by F. KIRK.

(Hips—Firm.) Ba, ba, black sheep, have you a - ny wool? Yes sir, yes sir, three bags full;
One for my mas - ter, one for my dame, But none for the lit - tle boy that cries in the lane.

Position.—Hips firm; feet at angle of 60°.

- (a) 1. Lift the shoulders as high as possible at 1.
2. Sink them down at 2.
Repeat for four bars, then change.
- (b) 1. Move elbows forwards as far as possible at 1.
2. Move elbows backwards as far as possible at 2.
Repeat for four bars to end of tune.

10. ARMS SWINGING (Nos. 49 and 52). Shoulder Exercise

Right arm. Left arm. Right and left alternately. Both together.

*Old Tune.**Arranged by F. KIRK.*

(Ready.) Oh, dear! what can the mat-ter be? Oh, dear! what can the mat-ter be?

Oh, dear! what can the mat-ter be? John-ny's so long at the fair. He

said he would buy me a bunch of blue rib-bon, He said he would buy me a bunch of blue rib-bon, He

said he would buy me a bunch of blue rib-bon, To tie up my bon-ny brown hair.

Position.—Attention.

1. Swing left arm forwards and upwards as far as possible without bending elbow at 1.
2. Swing arm back to position at 2.

Repeat for four bars, and then change to right arm. At the end of eight bars swing left and right arms alternately for four bars, and then swing both arms together for four bars to end of tune.

NOTE.—The teacher may compare this exercise with the movements of the signals on railway lines, as this helps the children to grasp the action correctly.

11. HEAD TURNING (No. 78). Neck Exercise

Old Tune.

Arranged by F. KIRK.

(Hips—Firm.) I saw three ships go sail - ing by, Go sail - ing by, go sail - ing by, I saw three ships go sail - ing by On New Year's Day in the morn - ing.

Position.—Hips firm; feet at angle of 60°.

1. Turn the head sideways to the left without moving body at 1.
2. Turn the head back to position at 2.

Repeat for four bars, then change by turning head to the right for four bars to end of tune.

NOTE.—This should be practised slowly and gently, and the eyes should look the same way as the head is turned.

12. HEAD BENDING (No. 69). Neck Exercise

Sideways, left and right. Forwards. Backwards.

Old Tune.

Arranged by F. KIRK.

(Hips—Firm.) 1. Jack and Jill went up the hill To fetch a pail of wa - ter, 2. Up Jack got and home did trot As fast as he could ca - per, He Jack fell down and broke his crown, And Jill came tum - bling af - ter. went to bed to mend his head With vin-e-gar and brown pa - per.

Position.—Hips firm.

- (a) 1. Bend the head sideways to the left without moving body at 1.
2. Lift the head back to position at 2.

Repeat for four bars, then change by bending head to the right for four bars to end of 1st verse.

- (b) 1. Bend the head forwards, without moving body, and look at the floor at 1.
2. Lift the head back to position at 2.
Repeat for four bars, then change.
- (c) 1. Bend the head backwards, looking at the ceiling, at 1.
2. Lower the head back to position at 2.
Repeat for four bars to end of music.

NOTE.—These head movements should be done very gently; no jerking should be allowed.

An interval for marching may be taken before proceeding to the Eye and Finger Exercises. See page 41.

13. EYE EXERCISES

1. Turning eyes to left and right. 2. Opening and closing eyes.
3. Looking up and down.

It is very important that children should be taught to use their eyes properly when looking at things, as a clear image can only be obtained by moving the eyes so that the bright spot in the retina receives each part in turn. Turning the head to read words only gives a blurred image, and much bad reading and spelling is due to this cause.

Old Tune.

Arranged by F. KIRK.

(Position.) Lit - tle Bo-Peep has lost her sheep, And can-not tell where to find them.

Leave them a - lone and they'll come home, And bring their tails be - hind them.

2nd Verse. Little Bo-Peep fell fast asleep,
And dreamt she heard them bleating;
But when she awoke she found it a joke,
For they were still a-fleeting.

3rd Verse. Then up she took her little crook,
Determin'd for to find them;
She found them indeed, but it made her heart bleed,
For they'd left their tails behind them.

Position.—Attention; hold the right forefinger in front of face.

- (a) 1. Move the finger to the left, letting the eyes follow it without moving the head, at 1.
 2. Move the finger back to position, eyes following, at 2.
 Repeat for four bars, then change by moving finger to the right, and repeat for four bars to end of 1st verse.
- (b) 1. Close the eyes, without making grimaces, at 1.
 2. Open the eyes at 2.
 Repeat for eight bars to end of 2nd verse.
- (c) 1. Look up, without moving the head, at 1.
 2. Look down towards the floor, without bending the head, at 2.
 Repeat for eight bars to end of 3rd verse.

14. FINGER AND WRIST EXERCISES

For this exercise the children may sit on the floor in Oriental fashion, with ankles crossed.

TEN LITTLE NIGGER BOYS

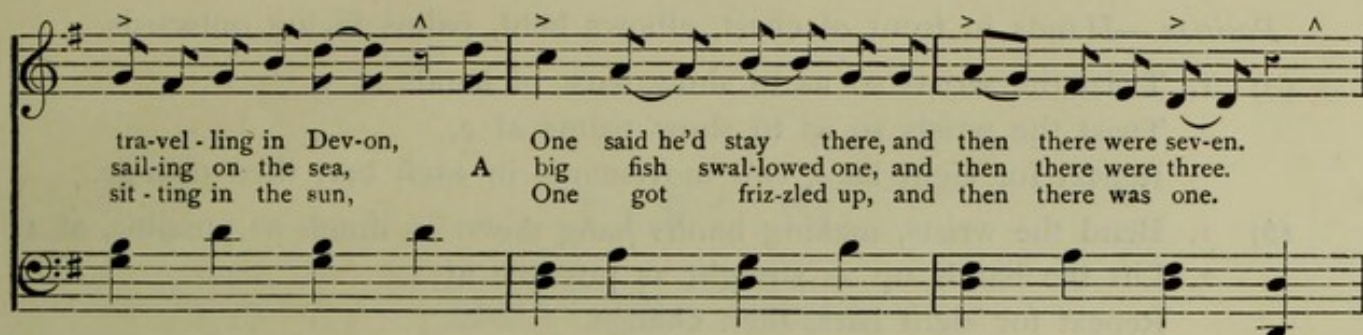
Old Tune.

Arranged by F. KIRK.

1. Ten lit - tle nig - ger boys went out to dine, One chok'd his lit - tle self, and
 2. Six lit - tle nig - ger boys play - ing with a hive, A big bee stung one, and

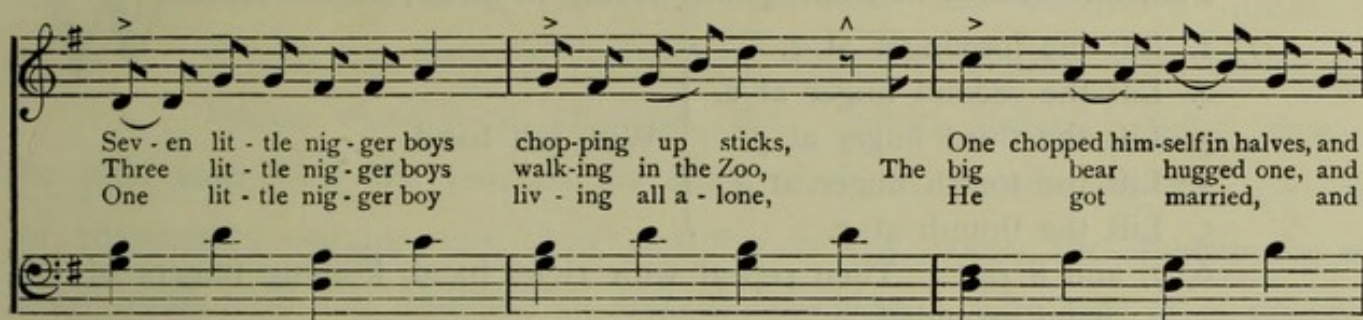
then there were nine. Nine lit - tle nig - ger boys sat up ve - ry late,
 then there were five. Five lit - tle nig - ger boys go - ing in for law,

One ov - er - slept him - self, and then there were eight. Eight lit - tle nig - ger boys
 One got in Chan - ce - ry, and then there were four. Four lit - tle nig - ger boys
 3. Two lit - tle nig - ger boys



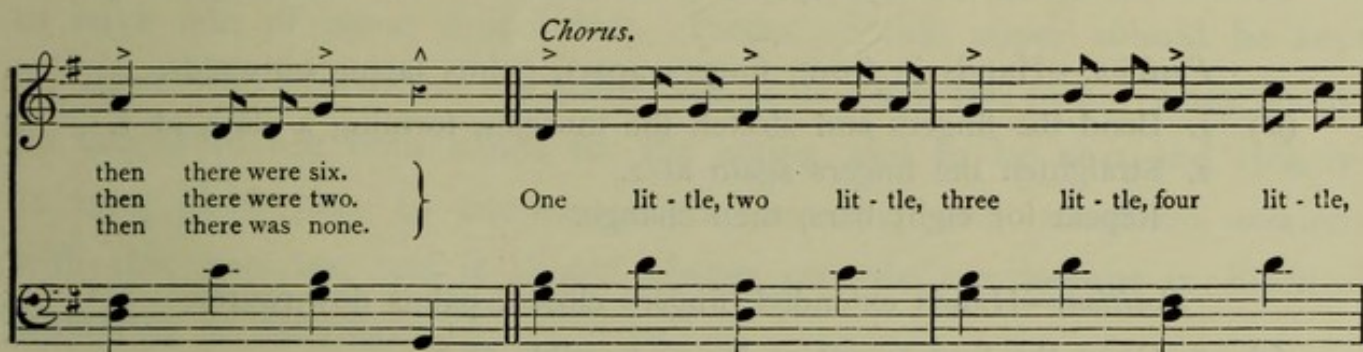
tra-vel - ling in Dev-on,
sail-ing on the sea,
sit - ting in the sun,

A One said he'd stay there, and then there were sev-en.
One big fish swal-lowed one, and then there were three.
One got friz-zled up, and then there was one.

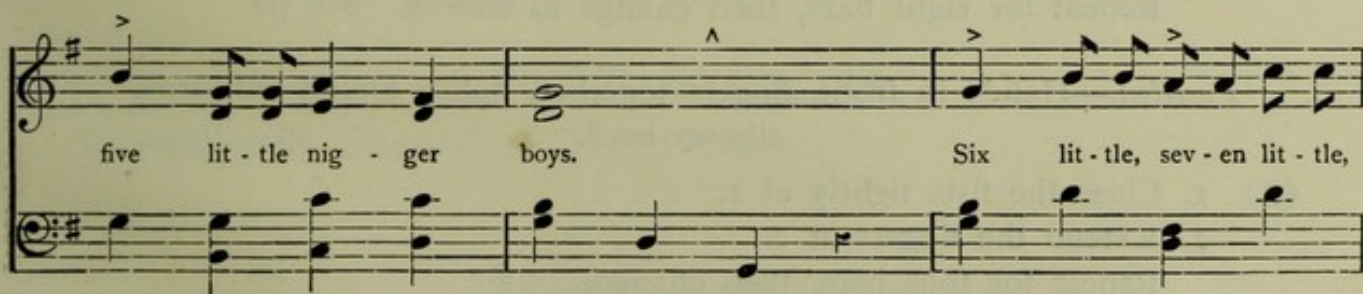


Sev - en lit - tle nig - ger boys chop-ping up sticks, One chopped him-self in halves, and
Three lit - tle nig - ger boys walk-ing in the Zoo, The big bear hugged one, and
One lit - tle nig - ger boy liv - ing all a - lone, He got married, and

Chorus.

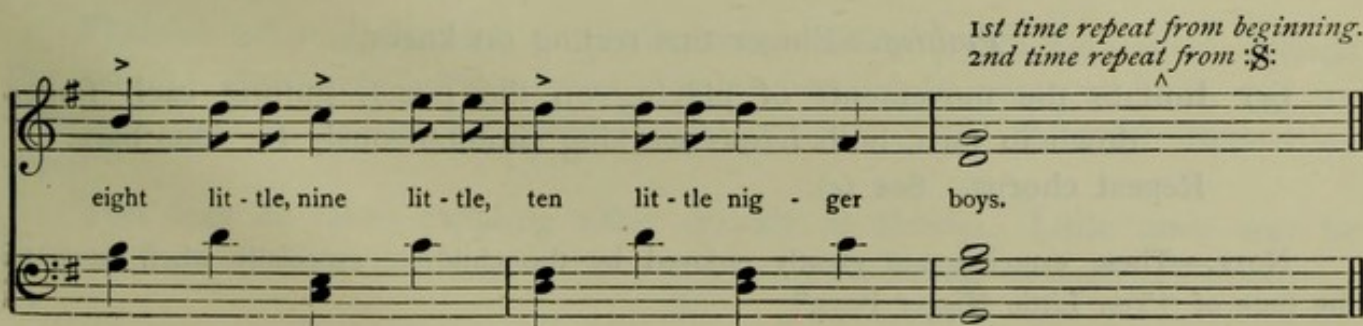


then there were six.
then there were two.
then there was none. } One lit - tle, two lit - tle, three lit - tle, four lit - tle,



five lit - tle nig - ger boys. Six lit - tle, sev - en lit - tle,

*1st time repeat from beginning.
2nd time repeat from :§:*



eight lit - tle, nine lit - tle, ten lit - tle nig - ger boys.

Position.—Hands in front of chest, elbows bent, palms facing outwards.

- (a) 1. Twist the wrists so as to show back of hands at 1.
 2. Twist the wrists so as to show palms at 2.
 Repeat for eight bars, two movements in each bar, then change.
- (b) 1. Bend the wrists, making hands hang down as much as possible, at 1.
 2. Lift the hands up as straight as possible at 2.
 Repeat for eight bars, then change.

Position.—Hands in front, palms facing inwards; hands closed.

- (c) 1. Lift the forefinger at 1.
 2. Lift the second finger at 2.
 3. Lift the third finger at 3.
 4. Lift the fourth finger at 4.
 5. Lift the thumb at 5.
 6, 7, and 8 rest. Then repeat with right hand, keeping fingers of left hand extended.
- } With left hand.

NOTE.—This exercise is always repeated to the chorus of "Ten Little Nigger Boys."

Position.—Hands in front, fingers apart, palms facing outwards.

- (d) 1. Bend the fingers and stretch the muscles, forming a claw, at 1.
 2. Straighten the fingers again at 2.
 Repeat for eight bars, then change.

Position.—Hands extended, fingers closed, palms downwards.

- (e) 1. Open the fingers out as far as possible at 1.
 2. Close the fingers again at 2.
 Repeat for eight bars, then change to chorus. See (c).

Position.—Hands in front, fingers together, palms facing outwards, elbows bent.

- (f) 1. Close the fists tightly at 1.
 2. Extend the fingers at 2.
 Repeat for four bars, then change.

Position.—Finger tips resting on knees.

- (g) Imitate the movements of playing on the piano, putting each finger down in turn, both hands working simultaneously for four bars.
 Repeat chorus. See (c).

NOTE.—These exercises are greatly enjoyed by the children, especially when sung to the tune of "Ten Little Nigger Boys."

PART VI

BREATHING EXERCISES

WHEN practising breathing exercises the children's attention should be directed to various important points, such as cleanliness, ventilation, clothing, &c. Short informal talks should be held respecting the reasons for open windows, ventilators, &c., the use of respiratory organs and their position in the body, the importance of cleanliness, and the comfort of suitable clothing. The use of a pocket-handkerchief should be demonstrated, and all children should be required to have one of some description. Pieces of thin paper should be kept for those who are unable to bring one, as is often the case. They should be taught to use both hands for the action, and to be neat and cleanly. It is a good plan to commence the morning and afternoon sessions with this exercise, and it should always precede any lessons in Physical Exercises or Singing.

FIRST EXERCISE

Blowing noses properly.

SECOND EXERCISE

Practise inhaling through the nose and emitting breath vigorously through the mouth. As a signal for *inhaling*, the teacher should raise her hand, and for *exhaling*, lower it, suiting the speed to the capacity of the children. Repeat six times.

This may be taken exhaling either quickly or slowly. Little ones may be told to "smell," in order to give them an idea of inhaling through the nostrils.

THIRD EXERCISE

Inhale through the nose, hold breath for a few seconds, and then exhale either slowly or quickly. The teacher's sign for this may be (1) raising the hand slowly; (2) closing the hand; (3) lowering the hand. Repeat six times.

FOURTH EXERCISE

Inhale through the nose, hold the breath for a few seconds, then blow it out in a steady stream. The teacher's action for this should be the same as in the previous exercise, but for the third part the forefinger only should be extended. Repeat six times.

FIFTH EXERCISE

Inhale through the nose, hold the breath for a few seconds, and then emit it to a musical note. Another variation is to let the children see how many numbers they can count before their breath is exhausted. Short sentences or phrases may also be repeated in unison.

SIXTH EXERCISE (Arm Movements)

Keep the arms down, with palms touching sides. Slowly turn the palms outwards as far as they will go, and inhale through the nose. Slowly bring the arms back to the sides and exhale. Repeat six times.

SEVENTH EXERCISE

Standing in the position of attention slowly stretch and raise the arms upwards while inhaling. Draw the elbows down vigorously to the sides and exhale. Repeat six times.

Additional exercises of a more advanced type are given in the Syllabus issued by the Board of Education. See page 85.

NOTES.—These exercises should not all be practised consecutively, as this would be too fatiguing, but they should be taught gradually, the youngest children beginning with the very simple ones, and the oldest children practising the more advanced ones.

Different exercises may also be practised during the school session (see Syllabus). The children should be trained to perform the various exercises intelligently, and no careless work should be permitted.

Any of these exercises may be taken for a few seconds between lessons.

When children are seated in the desks they should be allowed to practise them occasionally while grasping the seat with both hands. This will prevent them getting into the bad habit of lifting the shoulders when inhaling.



