

"And was going to the window"

Take four skipping steps to the right as if to look out of the window.

"To say, 'How do you do?'"

Make a slight bow, or nod with the head.

"But he shook his little tail"

Place hands on hips, hold heads high and jump around in place to the left, feet together.

"And far away he flew."

Run as quickly and lightly as possible to the wall from which you started.

LOUISE BLOXOM

OLD KING COLE

Music: Hollis Dann—*First Year Music Book*. American Book Co., New York.

Formation: A single circle.

"Old King Cole was a merry old soul  
And a merry old soul was he."

Join hands and skip to the right.

"He called for his pipe."

Motion as if for a pipe, and then hold it to your mouth.

"And he called for his bowl"

Pantomime eating from a large bowl held in the left arm.

"And he called for his fiddlers three!"

Motion for the fiddlers to come.

Chorus:

"Tweedee, tweedee, tweedee, went his fiddlers three."

Repeat.

Pantomime playing the violin.

On the second stanza use the "pipers" in place of the "fiddlers" and pantomime playing a fife.

The third verse has "drummers" in place of "fiddlers" and a suitable pantomime for that in the chorus.

"Dancers" is used in the fourth verse. In the chorus, the players join hands and skip to the right.

DOROTHY BURNETT

ELIZABETH L. KNIGHT, *Chairman*

## THE FIFTH GRADE BUYS PICTURES

### I. What the Children Will Do:

A. They will probably decide that in order to buy suitable pictures for the classroom, it will first be necessary to study pictures.

B. They will decide upon what pictures to study:

1. By looking over pictures suitable for the fifth grade.

2. By voting for the pictures which appeal to them.

C. They will write business letters to publishers asking for catalogs from which to order copies of the pictures studied.

D. They will make a booklet to contain:

1. A neatly lettered front with such inscriptions as:

(a). Stories Pictures Tell

(b). My Picture Booklet

(c). What Pictures Seem to Say

2. Copies of the pictures studied.

3. A paragraph interpreting each picture.

4. A brief description of the artist's life, especially in regard to the picture.

E. They will have practice in the use of oral English through talks:

1. Interpreting the picture.

2. Concerning the artist's life.

F. They will present tableaux of pictures studied:

1. For pleasure in dramatization.

2. For seeing who can give correctly the title of the picture represented and its artist.

H. They will play a game, "I am thinking of a picture we have studied," and "I am thinking of an artist who painted a picture we have studied."

I. They will read descriptions of the New York and Boston Art Museums, where some of these pictures are.

## II. What the Children Will Learn:

A. They will learn about the artist's life such facts as these:

1. Millet's rugged home training influenced him to bring out in his picture:
  - (a). The beauty of industry and devotion to duty.
  - (b). The beauty of mankind consistent with his surroundings.
2. Corot's even, happy life made him reflect the delightful in nature.
3. Bonheur's love of animals aided her in life-like painting of animals.
4. Dicksee chose to depict scenes from history and biography.
5. Da Vinci's "Mona Lisa" is considered the greatest portrait ever painted.
6. Ruysdael's love of the out-of-doors is shown in his paintings.
7. Boughton was interested in life in New England in the seventeenth century.
8. Raphael's maxim was, "We must not represent things as they are, but as they should be."

B. They will learn to appreciate a picture for:

1. The beauty of the representation.
2. The thoughts to which it gives rise.
3. The story depicted.

C. They will learn to feel in

1. "The Angelus"—the beauty, as shown by Millet, of bodies hardened by work relaxing in the twilight for a moment's thankfulness.
2. "The Fisherman"—the charm, as depicted by Corot, of a countryside in summer.
3. "The Horse Fair"—the grace, as drawn by Bonheur, of animals in action.

4. "The Child Handel"—the passionate love of the musician for music, as shown by Dicksee.
5. "Mona Lisa"—the variations, as suggested by Da Vinci, in the character and soul of a human being.
6. "The Mill"—the persistent struggle, as implied by Ruysdael, "which we must make if we secure peace and contentment in our lives."
7. "The Pilgrims Going to Church"—the souls and personalities of the Pilgrims, as indicated by Boughton, through their faces, which express character and ideals.
8. "The Sistine Madonna"—the sheer beauty, as shown by Raphael, of mother love, which is an outward manifestation of the soul of the Madonna.

## III. Abilities Selected for Emphasis

A. They will gain skill in

1. Careful penmanship.
2. Correct spelling.
3. Language habits.
4. Sentence sense.
5. Paragraph construction.
6. Simple punctuation.

B. They will gain ability in expression through

1. Dramatization
2. Letter-writing
3. Lettering and making a booklet.

## IV. Attitudes and Ideals Fostered:

A. Desirable attitudes were developed by:

1. Enjoyment of the pictures for pleasure.
2. Criticism of magazines and books consulted for material concerning the pictures studied.
3. Arousing a feeling for color, grace, and action in pictures.

- B. Ideals were emphasized, indirectly:
1. Through the account of artists' lives, which usually involve struggle and sacrifice for existence.
  2. Through the beauty of thought expressed in the pictures.
  3. Through the story depicted, which often teaches a lesson.
  4. Through a study of the worth while, which should lead to a desire to study other pictures.

V. Bibliography:

*Children's*

1. Pictures Suitable for Fifth Grade from Which Some Were Selected for study.

Benner—Shady Corner at Capri

Bonheur—An Old Monarch

Bonheur—The Horse Fair

Boughton — Pilgrims Going to Church

Breton—The Reapers, Summer Day

Chice—Race of Roman Chariots

Corot—The Fisherman

Da Vinci—Mona Lisa

Dicksee—Child Handel

Dupre—Haymaker's Rest

Millet—The Sowers

Millet—The Angelus

Raphael—Sistine Madonna

Rembrandt—The Mill

Ruysdael—The Mill

Troyon—Oxen Going to Work

Troyon—In the Woods

Troyon—Return to the Farm

Van Mareke—Cattle in a Marsh.

2. Carpenter, Flora L.—*Stories Pictures Tell*, Book V. Rand McNally Co., Chicago.

3. Chutter, Frances Elizabeth—*Art Literature Reader*, Book V. Atkinson, Mentger and Co., Boston.

4. Compton's *Encyclopedia*. Vol. VI. Pp. 2976-77.

*Teachers'*

Virginia State Course of Study, July, 1926. Pp. 119-120.

ELSIE PROFFITT

## MOTHER GOOSE VILLAGE

*An Operetta for the Kindergarten or First Grade*

AS A PROJECT during the month of January it was decided that all the Mother Goose material the children were familiar with should be collected and presented in the form of an operetta. The song period was devoted entirely to Humpty Dumpty, Boy Blue, and about fifteen other Mother Goose songs familiar to all. Each child was given his choice of the character he would like to represent and was made to feel responsible for that part. After each song was learned the child who had chosen the part played it according to his own idea. There were a few solo parts but most of the singing was in chorus.

The synopsis of the operetta was as follows: While little Alice is singing to her doll, she falls asleep and dreams about Bo-Peep. Bo-Peep comes in crying and Alice asks her what the trouble is. It seems that Bo-Peep has not only lost her sheep, but also her way back to Mother Goose Village. Alice is immediately sympathetic and thinks of Old King Cole who lives in London Town. As soon as possible they find Old King Cole's House and knock on the door. They tell him their troubles and he starts out with them to help them find Mother Goose Village. They first go over London Bridge and then find the Crooked Stile. When they cross this, they go up Primrose Hill where they meet Mother Goose. She is very glad to see them and calls Alice Daffy Down Dilly, because she looks so much like Daffy Down Dilly.

Now Alice wishes to see all the Mother Goose people, so they go to the school where everyone may be found. Mother Goose introduces Daffy Down Dilly and the whole school welcomes her with a song. Then the School Master takes off his high silk hat and calls the roll. Everyone answers the roll call by going out in front and acting his part while the others sing for him.