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ROWLAND, BOBBIE HAYNES. Creative Activities for Young Children: A Guide-book for Parents and Teachers. (1968) Directed by: Dr. Nancy White. 158 pp.

This thesis was undertaken essentially to provide in convenient form a guide-book of creative activities for parents and teachers to use with young children. It was recognized that much material which could be used for creative activities was scattered and diffused, and therefore not attainable by many.

There are a multitude of definitions and terms used to describe creativity and creative thinking. Descriptive words such as novel, rediscovery, useful, satisfying, sensing of gaps in knowledge, and the like are used as writers define this mode of expression and thought.

As plans are made for young children certain techniques are suggested which may allow for the encouragement and development of creativity. Among these suggested techniques are the recognition of the uniqueness of each individual child and the importance of a responsive environment.

Five chapters are presented as guidelines for the provisions of a creative program for young children. These chapters are intended as stimulating mechanisms to allow for optimum growth in the areas of art, literature, music, creative dramatics, and science.

As activities and experiences were selected for each chapter the importance of the processes and not the end-products were the primary emphases. The choice of activities and materials, depending on the age, experiences, and needs of each specific child, were intended as flexible and nonintimidating. An overlapping and interrelating aspect of the five areas were recognized. Each area was seen as only one part of the child's repertoire of activities as he

m

grows, develops, and becomes a fully functioning person.

Approved by

[Handwritten Signature]

CREATIVE ACTIVITIES FOR YOUNG CHILDREN:
A GUIDE-BOOK FOR PARENTS AND TEACHERS

by

Bobbie Haynes Rowland

A Thesis Submitted to
the Faculty of
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
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Approved by

Nancy White
Director

APPROVAL SHEET

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April 3, 1968
Date of Examination

Acknowledgment

To acknowledge in a formal way is small tribute to the many persons who have given of themselves to make this thesis a reality. Yet through this avenue of expression I wish to accord the most sincere appreciation to all who have helped me.

First and foremost I thank my dear family for their patience and love as I attempted the multi-roles of mother, wife, teacher, and student.

I am deeply grateful to Dr. Nancy White who gave guidance, counseling, and profound understanding in her endearing, unselfish manner.

To the members of my committee, Dr. Naomi Albanese, Miss Louise Lowe, and Dr. Donald Russell I am especially indebted for their helpful suggestions and guidance.

I wish to extend special recognition to the First Methodist Church of Gastonia, North Carolina and the Through-the-Week Nursery and Kindergarten teachers who have shared many of their thoughts and ideas.

A special thank-you must be made to the children themselves, those whose paths I have crossed and who displayed an eagerness for new and creative approaches in all areas of development.

Forward

A TUNNEL IN THE SAND -
A GENTLE GUIDING HAND -
HOURS, DAYS, AND YEARS -
HAPPINESS AND TEARS -
EAGER MINDS AND AGILE FINGERS -
AN EXCITING THOUGHT THAT GROWS AND LINGERS.
AH YES, FOR US - A CHANCE TO SEE,
THE LIFE OF A CHILD, AS IT REALLY SHOULD BE!

Have you ever watched a four year old digging in a sand box, creating tunnels, roads, castles, and deep caverns. It becomes obvious that we do not have to make suggestions to this little one for his very being cries out "Creativity." As this four year old grows and develops there will be other media and other experiences where he can explore, create, and proceed with understanding of his immediate environment and the surrounding world.

This is our contribution to all of you--parents, teachers, and children-- who believe that the very nature of our existence depends on our initiative and our participation in a creative world. This sounds rather profound for an introduction to a book on creative activities for young children, but we cannot let this opportunity pass without helping you to be aware of this type "program" in our

lives and in the lives of children.

The following activities are intended to stimulate your thinking, provide the fuel for your ideas, and to help the younger child in your care to have happy, worthwhile experiences. You may immediately say, "Why, I know a better way to do this activity!" This is our aim exactly, in fact we call this our "Creative Dream."

Sections include:

Art

Literature

Music

Creative Dramatics

Science

Introduction

Creativity has become the magic word of educators and of modern society. Many articles, pamphlets, and books emphasize the need for creative schools, creative environments, and creative persons.

In examining this current popularity, one is immediately besieged by a multitude of definitions and terms used to describe creativity and creative thinking. E. Paul Torrance (1963) sees it as the process of sensing a problem or gap in information, the making of guesses or hypotheses about this gap, the testing of the hypotheses, the revision, if necessary, of the hypotheses, and the communicating of the results. Stein (1953) defines it as a process which results in a novel work that is accepted as tenable, useful, or satisfying by a group at some point in time. Laura Zirbes (1954) emphasizes the aspect of newness--new ideas, new thoughts, new ways. Alice Miel (1961) speaks of creativity as characterized by originality and flexibility. Edgar Dale (1964) sees creativity as the rediscovery of that which has already been discovered in an interaction process which, in turn, will produce something entirely new.

All of these definitions are worthy of consideration. All have merit and have contributed to a renewed emphasis on the importance of providing a creative habitat within which the young child will be allowed to express himself.

As the child is presented a variety of media with which he can project

himself, experiment with ideas, and build an identity with people and materials, he will experience a wholeness of relationships.

Today educators are concerned with assessing and guiding the growth of creative mental ability because of the positive relationships with good mental health, educational achievement, vocational success, social importance, and the emergence of a fully functioning person.

Breckenridge and Vincent (1965) note that creative skills proceed through a series of developmental stages. The infant seems to express himself creatively as he manipulates, explores, and experiments with a variety of kicking and moving activities. Through his facial expressions he seems to try to discover and test the meanings of facial expressions and gestures of others. As his creative development proceeds, motor, intellectual, and imaginative skills must be achieved. Opportunities to experiment and to apply these skills are of ultimate importance. One stage leads to another, and this human urge to create is nurtured as it begins its cycle of growth.

As one views creativity and the individual he sees a questing and curious organism, where the unconscious is functioning and the deeper self is emerging. One recognizes that this emergence is common to all of us. The myth is that only a few are creative, for the truth is that everyone is able to create. As we work and play with young children we need to formulate and practice certain techniques which have proven to be helpful in encouraging and developing creativity.

1. Create a stimulating environment.
2. Recognize the uniqueness of the individual.
3. Help the child to gain a sense of personal identity.
4. Provide a variety of materials and experiences for selection and exploration.
5. Create a feeling of security for the child.
6. Be respectful of the unusual.
7. Let the child communicate his own ideas.
8. Allow for the child's own interpretation in creative media.
9. Be aware that creative children are questioners, innovators, nonconformists, and flexible.

The following chapters are presented as a guide for a creative program for young children. As the activities and experiences are selected, attention must be centered on the needs of each child. Striving to create an environment which will foster optimum growth the author has suggested activities that intend only to stimulate thinking and to provide fuel for ideas.

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Chapter I

Art

In the many books available, there are views which depict "art" as the privilege of the gifted or the expression of the nonconformist. But the truth is that art belongs to everyone, and that it is a vital part of all children as they grow and develop. Art must be viewed in wide perspective. It must be seen as the process of the many, answering and meeting individual needs and appearing in many different forms.

Young children respond to art activities quite naturally. Their exploring and curious natures lead them to manipulating and experimenting with many different materials. The aim of art education is to stimulate this manipulation and experimentation so that the child can become a happier, more alert person.

As in other areas, we are prone to be judgmental about art and art creations. We are apt to impose adult standards and expectations on true creative work. We may become more concerned about the end product rather than the process. In truth we may come to value the valueless and let the valuable slip by.

It is important to know that children go through "art stages." In reality, art is a developmental process and can be fostered and nourished. Viktor Lowenfeld in his book *YOUR CHILD AND HIS ART* lists some do's and don'ts which will aid us as we work with young children. These include:

DO'S

Do regard the child's art as a record of his personality.

Do realize that during the time the child works, he acquires important experiences for his growth.

Do make the child sensitive in his relationship to his environment.

Do appreciate it if the child has succeeded in expressing his experience.

Do realize that "wrong" proportions most often express an experience.

Do learn that the child's feeling toward his art is different from yours.

Do appreciate children's art on its own merit.

Do provide the child with some space where he can work.

Do encourage children to respect one another's expression.

Do encourage the type of competition which grows out of the child's urge to express himself.

Do send the child to art classes.

Do hang the child's art work on the wall only when all children can participate, and not only through one work.

DON'TS

Don't "correct" or "help" the child in his work by imposing your personality.

Don't regard the final product as significant.

Don't expose the child to coloring books or patterns which make him insensitive.

Don't appreciate the child's work indiscriminately.

Don't correct wrong proportions.

Don't expect the child's art always to be pleasing.

Don't prefer one child's work to that of another.

Don't restrict the child's work by not giving him the proper working space.

Don't compare children's art.

Don't encourage contests which use prizes and rewards as stimulation.

Don't keep the child all to yourself.

Don't hang only the "best" example of the child's art on the wall.

Do let the child develop his own technique by experimentation.

Don't show the child "how to paint."

(Lowenfeld, 1960, pp. 54-55)

Countless articles have been written about coloring books, patterns, and stencils. Articles indicate that these items stifle creativity, cause loss of sensitivity and interpretation, and lead to rigid and unimaginative work. Children should be protected from outlined drawings, and should be given a chance to be creative.

In this chapter various art media are presented. The presentation is far from complete, but will include "tried and true" methods and procedures which can lead to creative self-expression.

Painting

Painting, as used with and by young children, is a multi-purposeful medium. This medium provides experiences for free and spontaneous expression and offers an excellent opportunity for experimentation with a combination of various textures, shapes and colors. There are as many types of painting as there are colors and color combinations. As Lowenfeld (1960) has pointed out, it is important that a child should be at ease and comfortable as he paints. Instructions and comments such as "Paint me a nice picture, dear," and "What is that?" should be avoided. Contrary to some adult opinion "everything" which is painted does not have to be "something."

Painting, as other art expressions, will proceed in stages. The younger child will use large movements and will experiment with colors and brush strokes. Form and design come later; and detailed pictures come as ex-

periences and age increase. The following painting methods are evidenced during all ages and stages but at different degrees of development and for different purposes.

A. Easel or Flat Surface Painting

As the name implies this is simply painting with large brushes on a flat surface either in an upright slanting position or in a level position. The easel or table surface height should permit the child to stand while he paints.

This method employs long handled flat easel brushes which are from $3/8$ " to $3/4$ " in width. The most economical type paper is newsprint. Paper sheets should be large enough (18" by 24") to encourage the use of big and free-type movement. Other types of paper which have proven successful are: wrapping paper, dry-cleaning paper bags, smaller paper bags, construction paper, and paper towels. Tempera or poster paint in the powder or liquid form work well for this painting method. Directions for use which are on the container are easily understood. The powdered form is least expensive and affords a variety of mixtures and textures.

B. Fingerpainting

This method leads to many forms of self-expression. After initial stages of exploration, this may become hand, arm, or elbow painting. It is essential to remember that the process is more important than the product.

Regular finger painting paper, butcher paper, shelf paper, or any other high gloss or glazed paper can be used effectively. Sheets should be

large, approximately 18" by 24". The paper should be wet thoroughly and then smoothed out on a table top with the glossy side up. The fingerprint should then be put onto the paper (about 2 tablespoons) before the manipulation begins. A glossy table top, a piece of oil cloth stretched over a table, serving trays, cars, magazine covers and mirrors are only a few satisfactory surfaces that may be used.

Fingerprint can be bought commercially and is effective, but expensive. Here are four fingerprint recipes which are fairly simple and pleasant to use:

1. Cooked Finger Paint

1/2 C Starch mixed with approximately

1/2 C Cold water to form a smooth paste. Add

1 3/8 C Boiling water, stirring vigorously, and cook over a very low flame until the paste is glossy. (App. 3 min.) Remove from the flame while the mixture is still warm. Add

1/2 C Soap flakes (not granulated soap). Beat these into the mixture.

Then add

1 T Glycerin and pour the mixture into a jar. The glycerin acts as a preservative.

Powder paint or vegetable coloring may be added and thoroughly stirred into the mixture, or clear paste may be used and the powder paint sprinkled on and mixed by the child during the finger painting procedure. Finger paint should be stored in a tightly covered jar in a

cool place to prevent souring.

2. Cooked Finger Paint (simple recipe)

1 C Flour mixed with

2 C Cold water. Add

2 C Boiling water and cook until clear. Remove from the stove and add

1/4 C Granulated soap (1/2 C Soap flakes). Beat well; then add

3/4 tsp. Glycerin and let cool. Add color and store.

3. Wall Paper Paste Finger Paint

Mix paste flour slowly into the water, stirring continuously. Do not pour

water into the flour. Proportions are given on the sack. Add color and

store in a tightly covered jar.

4. Cornstarch Finger Paint

Mix two parts of cornstarch with almost equal parts of water and cook

to consistency of cornstarch pudding. Add color and store as directed

in recipe 1.

For home and school use the easiest method for making fingerpaint is to combine tempera paint and liquid starch. Put powdered tempera in empty spice containers and children can shake selected colors on the liquid starch. This can lead to a variety of mixtures and experimentations.

Fingerpaintings which curl up on the edges can be flattened and unwrinkled by pressing the unpainted side of the paper with a hot iron.

C. Chalk Painting

This is a favorite of all ages and with the easy prepared fixatives is not

quite as messy as one would suppose.

Pieces of chalk may be secured in a variety of sizes and in a wide selection of colors. Prices vary depending on the quality. The larger sticks of the softer grades are recommended for the younger children. Chalks may be applied in many ways.

When the process is completed, equal parts of liquid starch and water can be sprayed on with an atomizer or pump type spray in order to fixate the chalk. Commercial hair spray is a convenient fixative. When the chalk stick is dipped into a combination of one part sugar to four parts water before applying, the dried product will be fixated and will have a glossy finish.

There are many combinations for chalk:

1. Chalk and Buttermilk (or sweet milk)

The paper is dipped into buttermilk. Colored chalk is then applied to the paper. The buttermilk helps the chalk to adhere to the paper.

2. Chalk and Powdered Milk

Mix powdered milk with water to the consistency of cream. Apply to paper as fingerpaint. The chalk goes on smoothly and a textured finish can be achieved.

3. Chalk and Water

Chalk is moistened by dipping in water and applying to dry paper or paper dampened with a sponge.

4. Chalk and Sandpaper

Colored chalk on wet sandpaper produces an unusual effect. (If dry paper is used, a fixative is needed.)

5. Chalk and Crayon

Colored chalk in combination with crayon makes an interesting textured effect.

D. Blot Painting

Open prefolded paper, drop thick paint onto paper from tongue depressors or brushes, refold, open. Several colors may be used.

E. String Painting

Dip short lengths of string into bowls of paint and let them fall on paper. Paper may also be folded, then string pulled out while the paper is held together with one hand.

F. Block Printing

Dip objects into bowls of paint or press on felt soaked in paint then press or rub on paper. Some of the many useful objects may be spoons, corks, sink stoppers, sponges, jar lids, small blocks, scrub brushes, potatoes cut in shapes, combs, Q-tips.

G. Window Painting

Bon Ami or Glass Wax may be colored with dry paint powder and used to paint windows.

H. Soap Painting

Whip soap powder and a small amount of water, add dry powdered

paint, spread mixture on colored or white paper with brushes or spread with hands and fingers. This will be very stiff and is conducive to making designs.

I. Dry Powder Painting

Put dry powder paint in dishes at easel or on table, and use wads of cotton. Gives soft effect.

J. Textured Paint

Mix textured substances with paint for different effect, add a little glue to insure sticking. Salt (which sparkles when dry), sand, fine sawdust, or coffee grounds may be used. Soap flakes sprinkled on painted surface are effective.

K. Spatter Painting

Wire screens on frames, toothbrushes, pans of thin paint and patterns are needed. Examples of such patterns may be paper silhouettes, leaves, cookie cutters, keys, forks, spoons, scissors, tongue depressors. When one color is dry, another may be used.

L. Crayon and Paint

Draw on paper with light colored crayons, then cover paper with dark paint. Paint will cover all but crayon markings.

M. Detergent Paint

One half pint of liquid tempera paint mixed with a tablespoon of dry detergent can be used to paint on glazed paper surfaces, plastic, aluminum foil and glass.

N. Sponge Painting

Cut large sponges into various shapes, dip into tempera paint and apply to paper.

O. Vegetable Painting

Celery stalks and leaves, sliced carrots, radishes and lettuce dipped into tempera paint can be applied to paper.

P. Stick Painting

Dip various sized sticks into tempera paint, rub onto paper.

Q. Blow Painting

Dip straw into container of liquid tempera, hold finger over end of straw, raise to lips, blow onto paper.

R. Bottle Painting

Squeeze bottles can be filled with thickened tempera paint and paint applied onto paper into various designs and pictures; roll-on-tip bottles can be filled with india ink or tempera paint and tip applied to paper for a rolled effect; spray bottles filled with a thick consistency of tempera paint are excellent applicators.

S. Surface Painting (different types of surfaces may be painted)

paper towels
egg cartons
wall paper
magazine pages
dried dough
sea shells
oil cloth

colored construction paper
printed newsprint
finger paint paper
cardboard boxes
dry-cleaning bags
wooden blocks
paper bags

cloth
wood
clay
stones
branches
pine cones

Manipulative and Modeling Media

Clay and similar manipulative modeling materials have much value for the young child. Activities involved with these media lead to hand-muscle development, coordination of hand and eyes, and relaxation in social situations.

The emotional value of clay has long been recognized by child developmentalists (Hartley 1952, Bland 1957, Langford 1960). This activity offers one of the best outlets for the aggressive impulses of the young child. It also seems valuable in helping the young child to achieve a sense of mastery over his world. There is emotional satisfaction as fantasy is expressed in a variety of ways. Fantasy expressed through manipulative materials is not limited to unpleasant or forbidden areas but does appear as happy joyous expressions. An inhibited or anxious child finds a security with a manipulative substance in his hands as he surveys an unknown group of children.

As Hartley (1952) has expressed, "It offers, in a word, an unexcelled medium both for destruction without guilt and for construction with satisfaction (p. 203)." As in other art media parents and teachers should be concerned with the importance of the "process," and should encourage feeling and handling of this media. Adult models or instructions for making specific objects should be avoided. Proper storage is extremely important to keep materials soft and pliable. If stored in a plastic covered waste can or air-tight plastic bag the material will last longer.

Clay. Clay may come from a river bank or may be purchased in powdered or moist form.

To prepare clay from clay powder (purchased in boxes 1 - 5 pounds):

Method #1. Knead water into powder, using only enough water to moisten. Mold into balls and leave exposed to air until pliable but not too sticky.

Method #2. Place powder in cloth sack. Tie firmly. Place in pail, covering with water. Remove next day and mold into balls.

Hands are the best tools to use in working with clay. Masonite, plywood, linoleum squares, or an enameled-topped table make excellent working areas for clay activity. When dry the product may be painted with enamel paint or tempera paint, followed by a coat of shellac.

Dough. Dough is used in somewhat the same manner as clay. It should not, however, be considered a substitute for clay, but rather an additional and different creative medium. Hair rollers, rolling pins, tongue depressors, and cookie cutters are interesting counterparts to dough play and will not destroy the child's creativity if instruction in their use is not given.

Uncooked dough has the advantage of being much more quickly and easily made. Cooked dough is spongier and has more spring than uncooked dough; it will keep longer; and it is less drying to the hands.

Recipes for cooked and uncooked dough are as follows:

1. Cooked Dough

1 C Flour mixed with

1/2 C Cornstarch and blended with

1/2 C Cold water. Add to this mixture

1 C Salt dissolved in

3 3/4 C Boiling water. Put over low flame and cook until clear. Let cool over night; then knead in

6-8 C Flour. With the first two or three cups of this flour, add food coloring or powder paint. When the right consistency has been attained--pliable and soft but not sticky--store the dough in an airtight jar or in a damp cloth. Weather changes and use may make the addition of more flour desirable after a day or two. Also, if the dough becomes stiff and dry, more water can be added.

2. Uncooked Dough

4 C Flour mixed with

1 C Salt. Add powder paint coloring to this mixture for best results.

Then add

Water until the mixture is soft and workable, but not sticky. Keep in an airtight container.

1 T wesson oil will help to prevent hardening.

3. Uncooked Dough

Equal parts flour and salt plus powder paint for coloring.

Water until mixture is soft and workable but not sticky.

4. Cornstarch Dough

2 T Cornstarch

4 T Salt

4 T Boiling water

Method: Mix cornstarch and salt. Add color if desired. Pour on boiling water, stir until soft and smooth. Place over heat until it forms soft ball. If material crumbles, add a little boiling water. In using, if it sticks to fingers, dust hands with cornstarch. Keep plastic by wrapping in wax paper. This hardens in air, so products can be kept.

Plaster of Paris. Purchase "Dental Plaster of Paris" at any clay product store. Place in a rust-proof pan or an old deflated volley ball an amount of water equal to the amount of plaster desired. Sift dry plaster into water. DO NOT STIR. Keep adding plaster until mounds or small peaks form just above surface of water. Begin stirring, keeping spoon under surface of water to avoid air bubbles, until mixture thickens or spoon leaves mark. Pour immediately into well-greased mold. Allow to set for 2-3 days.

Asbestos.

1. Make wheat paste recipe.

1 1/2 C Boiling water add

2 tsp. Wheat flour. Stir well. Add

1/2 tsp. Salt (for preservative). Pour wheat paste over

2 C of dry asbestos. Mix with hands until asbestos is soft and pliable. The material is ready for use when a ball can be formed and the mixture does not cling to the hands.

2. A cup of asbestos is mixed with a teaspoon of powder paste and

enough water to make a good modeling consistency. Color may be added by coloring the paste or by painting the product after it is dry.

Sawdust Mixture.

1 C Flour or wheat paste

1 C Sawdust

1 to 2 T Salt.

1 1/2 C Boiling water

Mix dry ingredients. Gradually add small amounts of boiling water until the desired consistency is obtained. More sawdust or more flour or a little starch may be added if necessary.

How to Use: This mixture may be given to the children to "mold," pat, roll, or shape as they desire. Many of the five year olds will make some type of "relief forms" or pictures or objects using in the same way they use clay. Directions do not have to be given to the children, but it is suggested that the mixture be placed on heavy cardboard or stiff paper. After the children have worked with sawdust "plaster," let it set on the cardboard until dry. If the children desire to decorate the forms give them some colored glitter to sprinkle on before mixture dries. Colored or white soap flakes may be used for decoration. Sometimes the forms may be painted with tempera (either before or after drying).

Simple Paper Mache.

1 Mold (large balloon, well-greased large mixing bowl, fruit, light bulbs)

Strips of newspaper

Wallpaper paste powder (or liquid starch)

Water

1/2 tsp. Salt

Dip each strip of newspaper into starch or paste mixture (3 tablespoons of wallpaper paste powder to 1 pint of water). Put wet paper on mold in criss-crossed fashion for 6 or 7 layers.

Young children will enjoy making a pinata with a large blown-up balloon as the mold base. When strips have dried, deflate balloon which will detach from sides, decorate with brightly colored paper and designs, fill with "goodies." Children will enjoy playing as Spanish children do in their celebration of Christmas and festival time.

Directed Art Activities

A great deal of emphasis has been placed on readiness and readiness programs for young children. Directed art activities, used properly, can be an integral part of a reading readiness program. As activities are employed certain aspects of concept formation can be enlarged upon and enriched. The following of directions, the completion of an assigned task, and the individual approach to group learning are all evident in directed art activities. Hand-eye coordination and fine muscle development can be assessed as the child uses the manipulative tools needed to complete the assigned tasks. Creativity is at work in directed art activities as each child is given the opportunity to attach his individuality to each suggestion and assignment.

There are many art activity books. Some which have excellent suggestions and others which are too intricate and which use a closed-approach and do

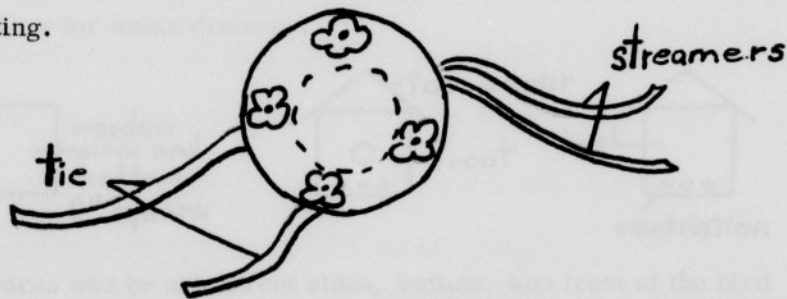
not lend themselves to individuality and personal expression.

This section will consider only seasonal directed art activities. Each suggestion is not to be considered as the one and only approach, but is offered only as a stimulator for your thinking as you plan activities for young children.

Seasonal Directed Art Activities

Spring

Ladies Hats: Pie-plates, crepe paper, and scissors make style-conscious spring bonnets. Cut-out the center of the paper pie-plate, make circles of crepe paper (6" in diameter) gathered in the center, staple circles onto edge of paper plate. Crepe paper streamers 8" in length and 1" wide form the tie for under the chin and for added decoration at the back of the hat. Colored kleenex also makes lovely flowers and eliminates cutting.



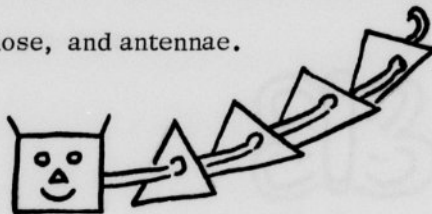
Spring Freize: For a stimulating group experience, have children cut from construction paper shapes of objects which move by air, then paste on long sheet of paper which can be placed on wall. Objects might include boats, planes, birds, clouds, etc.



Caterpillar: Use a pipe cleaner for the body of the caterpillar.

Cut 14 triangular shaped pieces of paper (green or brown); slip onto pipe cleaner by making hole in the middle of the triangle.

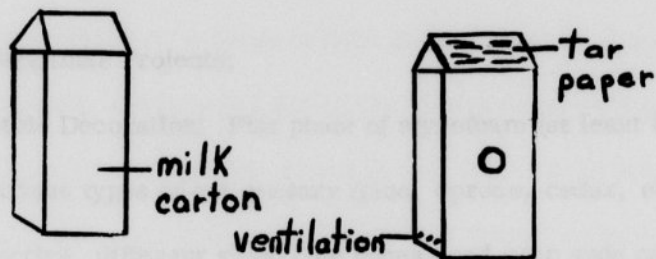
For the head cut square piece of paper, paste on paper eyes, mouth, nose, and antennae.



Bird House: This can be made from wood or milk cartons and tar paper roofing; holes should be cut to provide ventilation and to allow for water drainage.



Children will be able to cut sides, bottom, and front of the bird house, but adult should cut the front opening. When using the wooden pieces the child can nail all parts together. If milk carton is used, enamel paint will adhere to the carton's waxed surface and will add to water-proofing.



Butterfly: Cut two sets of double wings out of brightly colored construction paper; slip into opening of slotted wooden clothes pin which represents the body of the caterpillar. These make interesting mobiles.



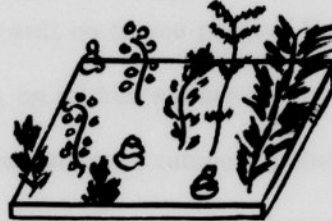
Winter

Snowman: Two large balloons, blown up and securely tied together, covered with school paste and sheets of cotton make an excellent snowman. A top hat made of black construction paper, eyes, nose, and mouth cut from colored paper and a bright red woolen scarf add the finishing touch. A circle of construction paper will act as a stand.



Christmas Projects:

Table Decoration: Flat piece of styrofoam (at least 8" by 12"), various types of cut greenery (pine, spruce, cedar, etc.), red berries, different sized pine cones, and soap suds can be used. Children can stick greenery, berries, and pine cones into the styrofoam in any manner that they choose. Soap flakes and small amount of water whipped with a hand egg beater until fluffy make a snow effect when sprinkled over the decoration. This project is an excellent way for the child to share with his family during one of our happiest seasons.



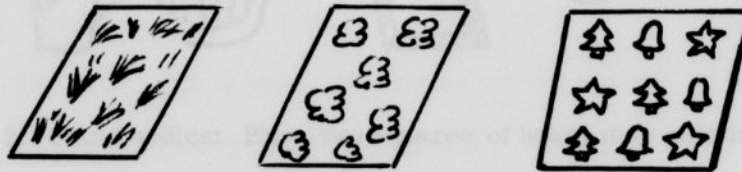
Egg-Shell Plaques: A china saucer or small sized paper plate is needed. Egg shells which have been dried (place in an oven at 350° for a few minutes) are crushed with a rolling pin. Spread glue over front side of saucer or plate, sprinkle crushed egg shells over entire area, let dry; then spray with gold paint. An artificial flower can be glued to the center of the plate to add to the decoration (before or after the spraying).



Pencil Holder: A large handful of earthen clay, smoothed, rounded, and pressed flat on the bottom is an easy project for a useful gift. While the mound of clay is wet push pencil into mound to make indents deep and wide enough to hold pencils. When dry, paint with gold or silver paint and sprinkle with bits of sparkle.



Wrapping Paper: White tissue paper splashed with red and green tempera paint makes beautiful paper. Potato-block printing works well on tissue paper. Use large sized potatoes, cut into halves; on middle surface carve Christmas tree, bell, or star; dip into thickened tempera paint or washable printing ink, then press on paper. Lettuce leaves dipped into tempera paint and pressed on paper make an artistic design.



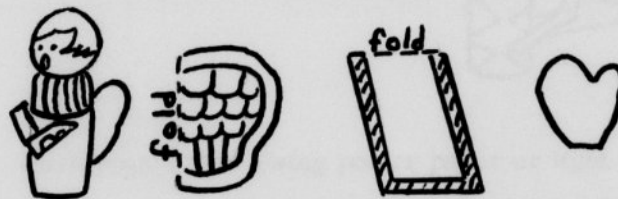
Things to Make for Christmas (Good Housekeeping Magazine)

1. **Choirboy Cherubs:** You will need: 9 3" rubber balls; 9 7-oz. cold-drink cups; 9 fluted baking cups (tea size) or 2 1/2" (across top) nut cups; pink, purple, white and gold colored construction

paper; casein glue; white latex wall paint; poster paint.

Pour small amount of latex wall paint into tin can and tint pale pink with red poster paint. Paint rubber balls all over; let dry overnight. Then add features, hair with poster paint.

Cut out bottoms of cold drink cups; paint cups red. Place baking cups over cold-drink cups; slash cross in bottoms; tuck slashed edges into cold-drink cups and glue; then glue balls onto baking cups. Using the wing pattern cut from gold-colored paper and draw in feathers as shown; glue wings to baking cups at back. Cut hands (see pattern) from pink paper; insert in slits cut halfway up fronts of drinking cups. Cut outside of hymnals (see pattern) from purple paper, insides from white; staple together and place in cherubs hands. Stack cherubs.



2. Star Candles: Place two squares of heavy duty aluminum foil over inverted form (ashtray, candleholder), press around it to produce star shape. Trim foil from edges, remove form. Fill star with granulated candle wax (available in variety stores) and insert wick.

3. Gay Candlesticks: Empty thread spools of various sizes can be painted, decorated, and glued in a stacked fashion. Scalloped foil collar catches melting wax of inserted candle.



4. Tree Ornament: Fold piece of white paper (typewriter or other light paper or foil) in half, lengthwise; double again (but do not fold), and cut as shown. After cutting, unfold design and center on piece of construction paper that is the same length but an inch wider. Pick up both and roll into cylinder; tape to hold. Attach loop.

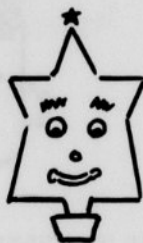


5. Christmas Tree: Using poster paper or light cardboard, form a cone; glue to hold. Starting at bottom of cone, glue on various pasta (Macaroni), top with star.



6. Christmas Tree Hand Puppet: This puppet twinkles and waves its branches. Cut a front and a back from felt with pinking shears;

glue together along sides. Glue on star, trimmings, trunk and stand.



7. Paper Chains and Paper Trees: These have a festive new look created with pinking shears and a paper punch. Tree lights are cellophane. Using newspaper pattern, cut 2 tree shapes from green construction paper; punch (together); lightly coat one side of each with glue. Sandwich together with squares of colored cellophane; trim excess cellophane from edges. Make second tree; then slit first halfway down, starting from top; slip second, starting from bottom. Put together, at right angles.



8. Christmas "goodies" Container: Cover an empty coffee can with felt; make pompons for hair (glue to plastic lid) and sideburns; glue on features and rickrack trim. Make pompons by winding brightly colored wool yarn around card and knot. Cut loops; remove pompon from card and glue on

can.



9. Ornaments: Delicate ornaments are created by winding stick-to-itself ribbon around balloon, moistening at cross points to hold. When complete, sprinkle well; let dry.

Prick balloon and remove.



(Nichols, 1967, pp. 116-121, 230, 232)

Valentines

Heart Tree: For this you need a mound of earthen clay and a small branch from a small tree or bush. Paint the branch with white paint, push stem into mound of clay, flatten clay mound so that branch will stand upright. Cut out red shaped hearts, punch hole in center of hearts and place on twigs of the branch. This tree can be representative of many seasons--colored eggs for Easter, bells for Christmas, flowers for spring, and pumpkins for Halloween.



Fall

Halloween Projects:

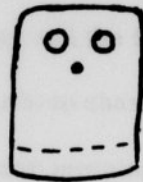
Paper-bag Masks: Use a large sized paper bag. Place over child's head, mark for eyes, nose, and mouth. Cut openings for eyes, nose, and mouth. Masks can be decorated using crayons, yarn or string (makes effective hair), crepe paper, pipe cleaners, paint, and colored paper shapes.



Trick or Treat Bags: Use a large sized paper bag. Younger children can decorate by pasting on various colored designs and shapes; older children can cut out shapes to paste on. To make a handle use a strip of heavy paper and staple to each side of bag opening.

Pillow-case Ghost: Each child needs an old pillow case for this activity. Put over child's head, mark for eyes, nose, and mouth. Cut openings only for the mouth and nose. The pillow case may be painted or left as is. By tying up corners of the

pillow case it can become a fairly respectable bunny.



Cat-Pumpkin: For this you need one middle sized pumpkin and one small pumpkin. Place the small pumpkin on top of the middle sized pumpkin. Use construction paper to cut-out shapes of ears, whiskers, nose, and eyes. Pumpkins can be marked with magic marking pens to give a striped appearance.



Thanksgiving Projects:

Indian Costumes: Dry-cleaner's paper bag makes an excellent Indian costume. It can be decorated with brightly colored paints or crayons. Cut opening for head and arms, fringe around the bottom of the bag. An Indian headband can be made by cutting a strip of paper long enough to fit around the child's head and to drape down his back. Paper cut in shapes of feathers can be glued or stapled to the head strip.

Place Cards: Younger children can fold pieces of construction

paper 4" by 4" in the middle, and paste cut-out pictures of fruit, vegetables, and the like on one corner of the paper.

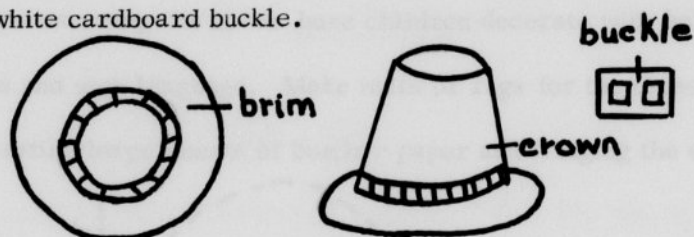
Enough place cards to share with the child's entire family can help to give a truer meaning to the spirit of Thanksgiving for the young child. Napkins fixed in a similar way or with seasonal stickers also make family sharing projects.

Paper Plate Turkey: Paint the bottom of a 9 or 10 inch paper plate with brown tempera paint or water colors. Cut in half and place together, face to face. From scraps of construction paper cut six or eight long pointed feather shapes for the tail. Insert these between the paper plate halves. Cut four or five smaller feather shapes for the wings and glue on each side. From brown construction paper cut a turkey-shaped head. Make beak, eyes, and wattle from small pieces of construction paper. Insert head between paper plate halves. Glue all of this in place by putting glue around rim of plate halves and press together. This project makes a nice center piece for a Thanksgiving dinner table.

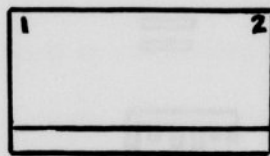


Pilgrim Hats: For Boys - For brim of hat use sheet of black construction paper or light weight cardboard 12 by 18 inches;

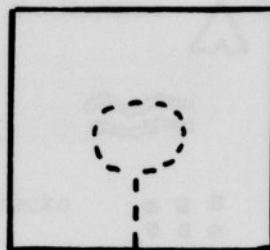
cut circle 12 inches in diameter. Draw two circles in center of brim, one 7 inches in diameter and one 4 inches in diameter. Cut out smaller circle, then cut slits to line of larger circle. Fold up tabs and glue to outside of crown. For crown use two sheets of 9 by 12 inch paper forming a large tube slightly smaller at the top than at the bottom. Finish with a band strip and white cardboard buckle.



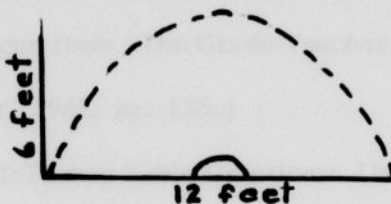
For Girls - Use one sheet of 9 by 12 inch heavy construction paper. Paste or staple on 2 1/2 inch band of white paper to 12 inch side. Take corner 1 and join with corner 2 and staple together.



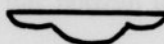
Pilgrim Collars: Use one 14 inch square of heavy white wrapping paper. Cut line 4 1/2 inches into center of square. Cut circle for neck opening.



Indian Tepee: Use paper backed burlap material; a strip 6 feet by 12 feet will make a good sized tepee. Two 12 foot long strips of 36 inch butcher paper taped together will also be sufficient. Four seven foot poles or strips of pine tied together at the top and braced with three foot wooden strips at the bottom complete the frame. Cut burlap or paper as shown in diagram. Before mounting the cover have children decorate with Indian signs and sign language. Make mats or rugs for the tepee by decorating large sheets of butcher paper and fringing the edges.



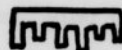
Indian Signs: Clouds



Path



Rain



Deer Track



Tepee in the Daytime



River

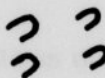


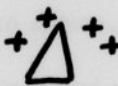
Rabbit Tracks

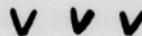


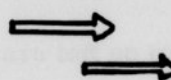
Indian

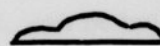



Pony Tracks 

Tepee at Night 

Eagles 

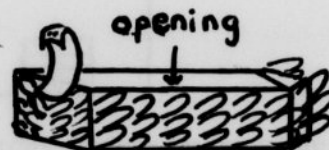
Bow and Arrow 

Mountains 

Fish 

(Indian Signs from "The Grade Teacher," Vol. 85, No. 3, November, 1967, pp. 125.)

Decorated-Turkey Table Container: Use a 1/2 gallon milk carton, cut one side out. The flat bottom is for the head and the pointed top is for the tail feathers. Cover with paper scraps to simulate feathers or cut feather shapes from different colored construction paper; glue on carton. For the head use a curled strip of paper. Add other details. Can be filled with fruit or flowers.



Cardboard Cartons and Boxes

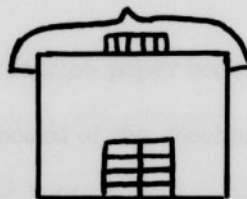
How many times have you seen the young child discard the new toy for

empty box and wrappings? This observation tells us that the child likes to draw on his own resources and put his "creativity" into action.

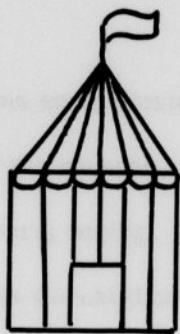
Boxes and cardboard cartons of many sizes and shapes make excellent materials for items which are conducive to creative play. Refrigerator and range cartons can be turned into realistic houses. Windows and doors are cut out by the adult and the decoration and furnishing are left up to the children. The house can be painted with tempera paint, can be bricked with red construction paper bricks, or fingerpainted to a shiny finish. The roof can be shingled with 4" by 3" sheets of construction paper. Small pieces of cotton material can be turned into attractive curtains, and wallpaper samples smeared with wheat paste make a finished interior. The children will discover many ways to furnish the house by using smaller boxes or wooden crates.



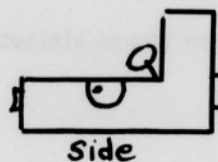
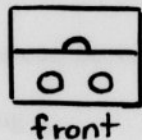
The same carton can become a barn with double doors and straw on the floor.



Another innovation is to paint circus designs on the same type carton and create a circus tent.

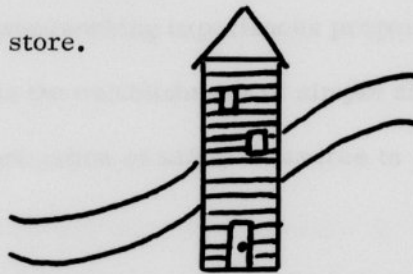


A medium sized cardboard carton, with a few alterations, can become a fancy car.



Use paper pie plates for the headlights and small paper cups for the tail lights. Another pie plate becomes the steering wheel, and away they go! To make a car that is mobile cut a space out of the bottom of the box which is large enough for the child to put his legs through, and "presto", a new kind of wheels.

A shoebox becomes a village house or store.



Small pieces of brown construction paper become shingles. Doors and windows can be cut through the cardboard of the shoebox or pasted on in appropriate places from cut-out shapes. Add a paper-strip street, road signs, and traffic lights, and arrange the houses and stores to complete the village.

Collage

All persons who work with young children should be aware of the child's

attractiveness to unusual items and materials. In art activities the collage is one way to provide a multitude of the unusual. By using scraps of cloth, pipe cleaners, dried beans, macaroni, feathers, string, yarn, small wooden shapes, and many other textured waste materials the child can make pictures and designs of many sorts. One of the most important features of this activity is the provision of permanent type glue or paste to secure the items on cardboard or construction paper. The child is free to arrange the materials in any way that he desires and the outcome can be very pleasing.

Woodworking

As in other creative art media children and woodworking proceed in well-defined stages. The youngest of children enjoy pounding and hammering motions. As the child develops physically and mentally he is able to use various woodworking tools and to create interesting wooden projects.

In order to have satisfying effective woodworking experiences proper tools should be provided. Equally important is the establishment of simple directions for the proper use of the tools and the instigation of safety measures to insure a happy experience.

One of the easiest to use tools is the claw hammer. It should be well balanced and the head should be about seven to thirteen ounces in weight (Osborn & Haupt, 1964). Cautioning a child about the care of fingers and hands, and instructing him to keep his eyes on the object which he is hammering may prevent a hurt or two.

Children enjoy sawing. If the saw is not forced but held gently, and

pressed lightly against the wood, the result will be most satisfying. Cross-cut saws are the most practical to use with young children. The saw should be about 16" in length. The child should be instructed to stand to one side of his work while sawing. He should also feel the responsibility of the safety of other children or persons who might be in the woodworking area.

Other general tools and materials include nails of various sizes. The child will be more successful with the large head nail. A screwdriver, 4" to 6" in length, is a must. A brace with various size bits such as #4, #12, etc. add to the creativity. Pliers, square, ruler, screws, sandpaper, iron clamps, and a vise are readily used by young children.

The most important selection for any woodworking project is the selection of the wood. Soft woods are easier to saw and nail. The neighborhood lumber yard will be glad to give away or to sell at a moderate price various size scraps of wood. Dowels, spools, bottle caps, and similar objects add to the imaginative design of each constructor.

To do good carpentry work, a work bench or work table is a must. The work bench can be bought from various equipment and supply companies. It should be of solid hard wood construction, and its height should be about one-half of the child's height. Two vices, one at each end of the bench, will enable two children to work at one time. A strong table or a small saw horse make effective work areas. Young children will be able to construct boats, trains, pull toys, airplanes, bird houses, bird feeders, and other satisfying woodworking projects.

Summary

One of the child's most natural forms of expression is through art and art activities. This media offers many opportunities for the child to express his inner feelings and, at the same time, to reveal his pertinent needs.

The importance of the process and not the end-product cannot be over emphasized as one plans and works with young children. During this process the child has the opportunity to explore, discover, and create.

The selected activities are included only as "suggestions." They are not intended to foster any closed-type approach. They are to be used with flexibility, and are to stimulate creative thinking and planning.

The choice of activities and materials will depend on the age, experiences, and needs of your specific group or child. As the materials are presented the child should be able to establish a feeling of freedom and experimentation. Every effort should be made to free the child from intimidation in the use of his materials and from inhibition as he proceeds.

Art expression is only one part of the child's repertoire of activities as he grows, develops, and becomes a fully functioning person. Through the proper approach with the proper methods we can assist this growth and maturity.

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Read, K. H. The Nursery School. (4th ed.) Philadelphia: W. B. Saunders Co., 1966. Pp. 98-99, 310-319.

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Chapter II

Literature

The Value of Books

Some research indicates that early association with stories and books leads to early concept development and mature reading habits. Many parents have recognized the appeal of story time. The eagerness of the smallest child to be read to and to thumb through picture books is evident in many homes. It has become obvious that love and respect for the printed word, whether it be in verse, story, or picture form can be instilled and enhanced at a very early age.

As one selects books for a young child it is important for him to know the child's abilities, his interests, his stage of language development, the length of his attention span, and his personal needs. Each book should be considered for its value to the child.

It is wise to select books of various sizes, shapes, and types of construction. Covers should be durable and strong enough to withstand constant handling. The paper should be strong, with a non-glare finish. As the child begins to read for himself, the size of the type should be considered.

As the opportunity arises to provide books for a group of young children one should select them with care and should include a variety of topics. A suggested list of topics might include:

- I. Collections of Stories -- such as Winnie the Pooh. These are for adults to

read aloud, so that the child can experience the pleasure of listening, and can enjoy the illustrations.

II. Poetry -- nonsense verse, humorous verse, Mother Goose rhymes, and poems which relate to the life of the child.

III. Modern Classics -- such as The Tale of Peter Rabbit.

IV. Traditional Classics or Folk Tales.

V. Picture Books or Picture Stories for:

A. Concept development pertaining to size, shape, growth, time, space, counting, and tempo.

B. Attitude development for getting along with others, cooperating with others, developing friendships, acquiring healthy attitudes, dissolving fears of hard to accept experiences, and understanding health and safety.

C. Fun -- books written in "make-believe" style that are humorous to children.

D. Knowledge -- books to introduce the child to familiar and unfamiliar things that are in his world. These would include:

1. Animal life

a. domestic animals

b. farm animals

c. zoo animals

d. jungle animals

e. birds

- f. fish, amphibians
 - g. reptiles
 - h. insects
2. Out-of-Doors and Natural Phenomena
- a. plants, tree, flowers
 - b. rocks
 - c. water
 - d. astronomy -- stars, moon, sun
 - e. day and night
3. Weather
- a. rain
 - b. snow
 - c. wind
4. Seasons
- a. winter
 - b. spring
 - c. summer
 - d. fall
5. Holidays and Special Events
- a. Halloween
 - b. Thanksgiving
 - c. Christmas
 - d. Valentines Day

- e. Easter
 - f. circus
 - g. birthdays
6. Family Life
- a. explanatory books
 - b. family relationships
 - c. family activities
 - d. play
7. Cowboys and Indians
8. Space
9. The Community
- a. community helpers such as fireman, policeman, grocer, baker, milkman, librarian, etc.
 - b. roads, streets, highways
 - c. construction machinery
 - d. country, city, and neighborhood
10. Transportation
- a. cars
 - b. trains
 - c. trucks
 - d. planes
 - e. boats
 - f. space ships

11. A B C Books

VI. Religion

This topic, in reality, cannot be separated from the other topics. In the world of the child and in his understanding of God and religion all topics are interrelated. One cannot read about the seasons without being aware of an orderly plan for growth and reproduction. There are Bible story books specifically related to Jesus, God, and the Church that are labeled as "religious," but care should be taken not to exclude books just because there is an absence of "religious" type words and illustrations.

VII. Encyclopedias and reference books

A Selection of Books for Young Children

The following annotated bibliography of books is far from complete. The books which are included have been used by nursery and kindergarten teachers, primary teachers, parents, grandparents, baby sitters, and others who have been responsible for the guidance of young children. They have been selected for their variety and for their appeal to all ages.

A B C Books

Eastman, P. D. The Beginner Book Dictionary. New York: Random House, Inc., 1964.

A colorful picture dictionary. Would be good for beginner readers and those interested in beginning to read. Full of humor. 5 and up.

Gag, Wanda. A B C Bunny. New York: Coward, 1933.

Expressed artistically in a superior way. The child will enjoy its

melodious quality, 5-7.

Munari, Bruno. A B C. Cleveland, Ohio: World, 1960.

An excellent alphabet book with simple illustrations. 3-5.

Shuttlesworth, Dorothy. ABC of Buses. New York: Doubleday, 1965.

Illustrated by Leonard Shortall.

A read-aloud picture book. Tells about all kinds of buses and going places in them. 3-5.

Steiner, Charlotte. Annie's A B C Kitten. New York: Alfred A. Knopf, 1965. Illustrated by the author.

A Baby Kitten is symbolized by A B C. A simple story about Annie's kitten is told using the alphabet. Large, colorful pictures. 5-6.

Tudor, Tasha. A is for Annabelle. New York: Henry Z. Walck, Inc., 1954.

A charming book. The ABC's are woven around Annabelle, a Victorian doll, and her possessions. Many pictures and few words. 4-8.

Animals

Ayars, James S. Another Kind of Puppy. New York: Abelard-Schuman, 1965.

Molly loses her kitten, she finds a chipmunk that she cannot keep. She searches and searches for a dog which she wants. When she finds the dog it is quite different from what she expects. 6-9.

Bradfield, Roger. There's An Elephant in the Bathtub. Chicago: Whitman Publishing, 1965.

A delightful imaginative tale about a little boy, Timothy, who has a

vivid imagination. He sees an elephant putting out a fire, a horse reading, and a bear bouncing a ball. The trouble comes when no one else sees these wonderful things. 3-6.

Braun, Kathy. Kangaroo and Kangaroo. New York: Doubleday, 1965.

Illustrated by Jim McMullan.

A hilarious picture book. Even adults who horde many unnecessary things and have to throw them away on moving day will enjoy this book. It has a rhyming text and a human anti-climax ending which could have some effect on self-centeredness. 4-8.

Carroll, Ruth. What Whiskers Did. New York: Walck, 1965.

A delightful picture book which tells the story of Whiskers, a small gray poodle. He has many adventures. There are no words. The young child can tell his own story in his own words. 2-5.

Daugherty, James. Andy and the Lion. New York: Viking, 1938. Illustrated by author.

A story which has been around for a long time and still has much appeal. Andy has read much about lions and is in for a rousing adventure. 6-8.

DeRegniers, Beatrice Schenk. May I Bring a Friend? New York: Atheneum, 1964.

A small boy brings many of his animal friends to visit the king and queen after they give their permission. The king and queen then visit the animals who live in the zoo. Told in rhyme and illustrated most attractively. 4-8.

Fatio, Louise. The Happy Lion. New York: McGraw-Hill, 1954. Illustrated by Roger Duvoisin.

The happy lion decides to go see his friends. All of the French townsfolk are afraid when they see him loose and run away from him. He becomes very sad. 5-8.

Flack, Marjorie. Angus and the Cat. New York: Doubleday, 1931. Illustrated by author.

An old favorite about a Scottie pup. His curiosity gets him into trouble with the cat. 3-7.

Flack, Marjorie. The Story about Ping. New York: Viking, 1933. Illustrated by Kurt Wiese.

China is the scene for this delightful old favorite about a duck. 4-9.

Gag, Wanda. Millions of Cats. New York: Coward, 1938. Illustrated by author.

A picture story of a kind-hearted man who collects millions of cats.

Another old favorite. 5-7.

Gay, Zhenya. Who's Afraid? New York: Viking, 1965.

The animals are arguing about who is afraid and who isn't, and they meet a young boy who is afraid. 4-6.

Gregor, Arthur. Animal Babies. New York: Harper and Row, 1959. Photographs by Ylla.

Photographs which show animal mothers of farm and zoo with their young. 4-8.

Holl, Adelaide. The Rain Puddle. New York: Lothrop, Lee & Shepard, 1965.

Farmyard animals of various kinds become confused on seeing their reflections in a puddle. Each thinks that he has seen another animal. Good for the young child who is just beginning to develop a concept of himself. 3-6.

Kwitz, Mary DeBall. Mouse at Home. New York: Harper and Row, 1966.

The story of a year in the life of an industrious Mouse as she goes about her daily tasks. Takes her through Christmas and the New Year when she invites her friends and neighbors "to share her cup of cheer." 3-6.

Payne, Emmy. Katy No-Pocket. Boston: Houghton-Mifflin, 1944. Illustrated by H. A. Rey.

A kangaroo without a pocket finds a way to have pockets for all of the children in the neighborhood.

Rey, H. A. Curious George, Curious George Takes a Job, Curious George Rides a Bike, Curious Gets a Medal. Boston: Houghton-Mifflin, various dates.

George, a little monkey, has many adventures. Very entertaining. 2-8.

Steiner, Charlotte. I'd Rather Stay with You.

A baby kangaroo learns to be independent. 3-6.

Waber, Bernard. An Anteater Named Arthur. Boston: Moughton-Mifflin, 1967.

Arthur and his mother go through the typical happenings of a child-mother relationship. Arthur fusses about his food and refuses all maternal suggestions after he complains that he has nothing to do. 4-8.

Concepts

Anglund, Joan. A Friend Is Someone Who Likes You. New York: Harcourt, Brace and World, Inc., 1958.

A very small book about friends of many kinds. Appeal for all ages.

Anglund, Joan. Love Is a Special Way of Feeling. New York: Harcourt, Brace and World, Inc., 1958.

A small book which gives many definitions of love. Illustrations are warm and appealing. All ages.

Berg, Jean H. Big Bug, Little Bug. New York: Follett, 1964. Illustrated by Mac Shepard.

A little bug goes out into the world to help others and finds out how very small he is. This is a Beginning-to-Read Series book. 5-8.

Budney, Blossom. A Kiss Is Round. New York: Lothrop, Lee and Shepard Co., Inc., 1954. Illustrated by Vladmir Bobri.

A book for the concept of roundness. Stays in the realm of the pre-schoolers' experience. Illustrations are large, round, and colorful. 3-6.

Burton, Virginia L. The Little House. Boston: Houghton Mifflin, 1942.

The little house stands in the country and wonders what it would be like to live in the city. As time passes she finds herself surrounded by the

city and longs for the good, clean air of the country. She has an unexpected chance to leave the city. 4-7.

Duvoisin, Roger. The House of Four Seasons. New York: Lothrop, Lee, & Shepard, 7th printing, 1966.

This book is a feast of color. The house needs a coat of paint. Before it is painted each member of the family imagines it a different color to go with the four seasons. Father plays some color tricks to get them to agree. 4-8.

Gottlieb, Suzanne. What Is Red? New York: Lothrop, Lee and Shepard, 1961. Illustrated by Vladimir Bobri.

A book about colors for beginning experiences. Simple and happy. 3-4.

Hawkinson, Lucy. Days I Like. Chicago: Albert Whitman & Co., 1967.

Days tumble after each other and each day brings its own adventures and fun. This book illustrates an activity for each month and ends with the happiest date of all--the birthday. 3-6.

Joslyn, Seslye. What Do You Say, Dear? New York: William R. Scott Co., Inc., 1958. Illustrated by Maurice Sendak.

This is a book for the practice of manners. The situations are absurd, but are effective in teaching social behavior. 3-6.

Krauss, Ruth. A Hole Is to Dig. New York: Harper and Brothers, 1952. Pictures by Maurice Sendak.

A book about definitions. Very humorous and appealing for the young child. 3-5.

Mahan, Gail. All About You. Kansas City, Missouri: Hallmark Cards, Inc., 1967. Illustrated by Merrily Mihel.

This is a miniature book for and about thoughtful people. All ages.

Mahan, Gail. The Gold of Friendship. Kansas City, Missouri: Hallmark Cards, Inc., 1967. Illustrated by Marilyn Conklin.

This miniature book is about friendship. This book tells a truth so universal that it will appeal alike to the youngest listener and the oldest reader. All ages.

Rand, Ann & Paul. I Know a Lot of Things. New York: Harcourt, Brace & World, 1956.

The author and artist have caught the fresh joy of childhood in things both large and small. This book includes everyday wonders of a child's world. 4-6.

Schlein, Miriam. Fast Is Not a Ladybug. Eau Claire, Wisconsin: E. W. Hale and Co., 1953. Illustrated by Leonard Kessler.

The concept of fast and slow is the theme of this book. Takes into account the child's interest and experiences. Pictures are similar to a child's drawings. 5-6.

Schlein, Miriam. Heavy Is a Hippopotamus. New York: William R. Scott, Inc., 1954. Illustrated by Leonard Kessler.

The theme here is of lightness and heaviness. Takes into account situations with which the young child is familiar. 3-5.

Udry, Janice M. Let's Be Enemies. New York: Harper & Bros., 1961.

Illustrated by Maurice Sendak.

John has some bad feelings about his friend, James, who tries to be boss all of the time. In the end they are friends again and all is well.

3-6.

Udry, Janice M. A Tree Is Nice. New York: Harper & Row, 1956. Illustrated by Marc Simont.

This book is of poetic simplicity and beauty and is sure to entrance any young child. There are delightful descriptions of trees and the fun to be had with one or many trees. 4-8.

Watts, Mabel. The Story of Zachary Sween. New York: Parent's Magazine Press, 1967. Illustrated by Marylin Hafner.

Because of the world of alphabetical order poor Zachary always finds himself last. He gets upset and angry at the alphabet. Things change for the better when he decides to make a game of being last. 4-8.

Wing, Henry Rickett. What Is Big? New York: Holt, Rinehart and Winston, Inc., 1963. Illustrated by Ed Carini.

Size is the concept presented. The child's size is compared with other things. There are line drawings in black and white with child-like representations in color. 3-5.

Counting

Considine, Kate & Schuler, Ruby. One, Two, Three, Four. New York: Holt, Rinehart and Winston, Inc., 1963. Illustrated by Robert J. Lee.

Colorful and attractive pictures dealing with number concepts from one to twelve. The child is the central theme. 4-6.

Fehr, Howard F. Five Is 5. New York: Holt, Rinehart and Winston, Inc., 1963. Pictures by Robert and Jack Strimban.

Five is presented in many ways. The pictures are in bold color and there are many opportunities for counting. 5-6.

Friskey, Margaret. Seven Diving Ducks. Chicago: Children's Press, 1965. Illustrated by Jean Morey.

A new edition of an old favorite picture book first published in 1940. A timid duckling finally learns to swim but cannot dive. He is sent to live with the chickens. Before he reaches the chickens he learns that he can dive after all, and his status in the duck family is restored. 5-7.

Haley, Gaile. One Two Buckle My Shoe. Garden City: Doubleday and Co., 1964.

Counting rhymes which provide counting opportunities for the children. There are many pictures. 5-6.

Wildsmith, Brian. Brian Wildsmith's 1, 2, 3's. New York: Franklin Watts, Inc., 1965. Illustrated by author.

Presents concepts of number, size, form. Basic abstract forms are used and bright bold colors. 4-6.

Wing, Henry Ratchet. Pennies for Candy. New York: Holt, Rinehart and Winston, Inc., 1963. Pictures by Kelly Oechsli.

Presenting the concept of ten this story uses repetition, a surprise

ending, and bright pictures. 4-6.

Family

Brown, Myra. Amy and the New Baby. New York: Watts, 1965.

Discusses a child's feelings when a new baby arrives. 3-6.

Buckley, Helen E. Grandfather and I. New York: Lothrop, Lee and Shepard Co., Inc., 1959. Pictures by Paul Galdone.

This story is about a little boy and his grandfather. Everyone seems to be in a hurry except Grandfather. They go for an enjoyable walk.

3-6.

Hall, Marie. Bad Boy, Good Boy. New York: Crowell, 1967.

Roberto has trouble because of his American-Mexican family and because he is the middle child of five children. Roberto answers his tension by picking other people's flowers and teasing the baby. This is a good book for reading aloud. 5-8.

Leaf, Munro. BOO, Who Used to be Scared of the Dark. New York: Random House, 1948. Illustrated by Frances T. Hunter.

A little boy named BOO used to be afraid of the dark. A kind cat, Alexander, proved to him that there was nothing to fear. A story which provides the right answer to a problem which nearly all parents have to cope. 3-7.

Penn, Ruth Bonn. Mommies Are for Loving. New York: G. P. Putnam's Sons, 1962. Illustrated by Ed Emberly.

All about mothers, fathers, and children. Written in a humorous

manner with good illustrations. 4-6.

Puner, Helen Walker. Daddies, What They Do all Day. New York: Lothrop, Lee and Shepard Co., 1946.

A picture book which tells about daddies' occupations. 4-6.

Sandberg, Inger and Lasse. What Anna Saw. New York: Lothrop, Lee & Shepard, 1964.

Riding on the top of a bright green hat on the head of a big tall man, little Anna looks all around and sees the most satisfying sight in the world, her own house, her own father, mother and puppy. 3-6.

Scarborough, Alma May. I Help Too. Nashville: Broadman Press, 1961.
Illustrated by Dorothy Teichman.

This story shows how a very young child can be of help to his family.
3-5.

Wyse, Lois. Grandfathers Are to Love and Grandmothers Are to Love. New York: Parents' Magazine Press, 1967. Illustrated by Martha Alexander.

These are miniature tributes to important members of a child's family.
3-6.

Zolotow, Charlotte. The Quarreling Book. New York: Harper & Row, 1963. Illustrated by Arnold Lobel.

Some days everything seems to go from bad to worse. This book starts with a rainy, dreary day. Each member of the family passes on a cross disposition, but all does change and each member of the family begins to be happy again. 4-8.

Folk Tales

AESOP, Fables. Retold by James Reeves. New York: Walck, 1962. Illustrated by Maurice Wilson.

This book presents 51 fables and are easy reading. The illustrations are superior. All ages.

Andersen, Hans Christian. The Emperor's New Clothes. Boston: Houghton Mifflin, 1949. Illustrated by Virginia Lee Burton.

Famous old fairy tale is presented in delightful fashion. 5-9.

Andersen, Hans Christian. The Steadfast Tin Soldier. New York: Scribner's Sons, 1953. Illustrated by Marcia Brown.

Another famous fairy tale to delight children. 5-10.

Anglund, Joan Walsh. Nibble, Nibble Mousekin. New York: Harcourt, Brace and World, Inc., 1962. Illustrated by author.

A tale of Hansel and Gretel which is not too long and complicated. Enjoyable for the very small child. 4-6.

Association for Childhood Education International. Told Under the Green Umbrella. New York: Macmillan, 1930.

Composed of 26 stories which are mostly folk tales. Good for the primary age child. 6-12.

Brown, Marcia. Once a Mouse. New York: Charles Scribner's Sons, 1961. Illustrations are woodcuts.

This picture book is taken from an ancient Indian fable. A hermit magician who turns a mouse into a cat, a dog, and a tiger in order to

save him from danger has to turn him back into a mouse because he is ungrateful. 4-10.

Elkin, Benjamin. Six Foolish Fishermen. Chicago: Children's Press, 1957.

Illustrated by Katherine Evans.

Six brothers go off to fish and do many foolish things. A little boy is the hero. There are large pictures and in color. 4-6.

Hamada, Hirosuke. The Tears of the Dragon. New York: Parents' Magazine Press, 1967. Illustrated by Chihiro Iwasaki. English version by Alvin Tresselt.

In far off Japan lives a monstrous dragon. Everyone is afraid of him except one little boy who invites the dragon to his birthday party. This causes happy things to happen and the dragon becomes a beautiful dragon boat. 4-8.

Massie, Diane R. A Turtle and a Lion. New York: Atheneum, 1965.

This book is written in verse and contains humorous and nonsense situations. There are ten fables with cartoon type illustrations in color.

Massie, Diane R. Magic Jim. New York: Parents' Magazine Press, 1967.

Illustrated by author.

Jim is a chipmunk with magic wings. He has the power to transform people and things into what ever he likes. A footloose adventure. 4-8.

Ness, Evaline. Tom Tit Tat. New York: Charles Scribner's Sons, 1965.

Illustrated by author.

This book, which is good for reading aloud, is a variation of the

Rumplestiltskin story. 5 and up.

Ressner, Philip. Jerome. New York: Parents' Magazine Press, 1967.

Illustrated by Jerome Snyder.

A big frog named Jerome is changed into a prince by a witch. He rids the town of their three most pressing problems. 4-8.

Nature

Adelson, Leone. All Ready for Winter. Eau Claire, Wisconsin: E. M.

Hale and Company, 1952. Illustrated by Kathleen Elgin.

A story about where many creatures go in winter and the changes that come with the season. Ends with focus on the child as winter comes.

Good pictures in brown, white, green. 4-6.

Conklin, Gladys. We Like Bugs. New York: Holiday House, 1962. Pictures by Artur Marokvia.

Science. About many kinds of bugs. Beautiful illustrations. 4-6.

Engelbrekton, Sune. The Sun Is a Star. New York: Holt, Rinehart and Winston, Inc., 1963. Pictures by Eric Carle.

A first book about the sun--what it is like, its relation to other stars, some of the things it does. Bright color illustrations. 4-6.

Foster, Doris Van Liew. A Pocketful of Seasons. Lothrop, Lee and Shepard Company, Inc., 1961. Illustrated by Talivaldis Stubis.

A story about how a young boy sees the seasons. From each season he gathers one meaningful treasure and at the end he has a pocketful of seasons. Illustrations are in color and are very warm and descriptive.

The story has a farmer as a secondary character and includes what the coming of the seasons means to him. 4-6.

Goudey, Alice E. The Day We Saw the Sun Come Up. New York: Charles Scribner's Sons, 1961. Pictures by Adrienne Adams.

A brother and sister follow the sun through an entire day and their mother interprets it to them at bedtime. Pictures help to tell the story. 5 and up.

Kuskin, Karla. Sand and Snow. New York: Harper and Brothers, Inc., 1965.

A small book of alternating verses which contrast winter and summer joys of a child. Gay, simple pictures. 4-6.

Lenski, Lois. Now It's Fall. New York: Henry Z. Walch, Inc., 1948.

A poetic description of fall. Pictures in fall colors of red, gold and brown. A small and appealing book. 4-6.

MacDonald, Donald. The Little Island. New York: Doubleday and Company Inc., 1946. Illustrated by Leonard Weisgard.

About a little island and the creatures who live there and how it is related to the world. Effects of the seasons taken into account. Full page pictures in bright color. Poetic effect. 5 and up.

May, Julian. They Turned to Stone. New York: Holiday House, 1965. Illustrated by Jean Zallinger.

Science. A simple presentation of the many kinds of fossils and how they are formed. Pictures would interest children and help in under-

standing the text. Late 5 and up.

Miller, Edna. Mousekin's Golden House. New York: Prentice-Hall, Inc., 1964. Illustrated by author.

A small mouse makes a home in an old Halloween pumpkin and is safe from the winter cold. Nature lore for child. Pictures of warmth and charm.

Miller, Patricia. Big Frogs, Little Frogs. New York: Holt, Rinehart, and Winston, Inc., 1963. Pictures by Lee Ames.

Tells story of frogs from eggs to maturity. Pictures in shades of green. 4-6.

Portal, Colette. The Life of a Queen. New York: George Broziller, 1962.

The dramatic story of the building of an ant colony, told with the queen as heroine. Vivid and exciting color pictures. 5 and up.

Rand, Ann. The Little River. New York: Harcourt, Brace and Company, 1959. Illustrated by Feodor Rojankovsky.

The story of how a little river found its way to the sea and learned that it could be everywhere at once. Full page pictures in color. 5-6.

Simon, Norma. The Wet World. New York: J. B. Lippincott Company, 1954. Pictures by Jane Miller.

Picture story about a little girl who wakes up and finds everything outside wet. When she goes out she is dry because she is wrapped up. A lot of repetition of words. Illustrations very good--modern and emphasize the wetness of everything outside. 4-6.

Udry, Janice May. A Tree Is Nice. New York: Harper and Brothers, 1956. Pictures by Marc Simont.

A beautiful book in every way. A fairly simple story that is full of meaning. Tells all about why a tree is nice, especially for a young child. Illustrations make the words come alive. Color is bright and deep. Book is taller than wide. Excellent for preschool.

Picture Stories

Anglund, Joan Walsh. Look Out the Window. New York: Harcourt, Brace and Company, 1959.

Presents different kinds of people, homes, and animals. Each thought is illustrated. Illustrations have full and interesting detail. 4-6.

Bell, Gina. Who Wants Willy Wells? Nashville: Abingdon, 1965.

When Mother begins to give all of her time to the new baby Willy Wells feels unwanted and unhappy. He tries living with various kinfolds.

Finally he finds that he is really wanted at home. 4-8.

Brown, Margaret Wise. Two Little Trains. New York: William R. Scott, Inc., 1949. Illustrated by Jean Charlot.

This story in verse is about two trains and their adventures. Line drawings. 3-5.

Brown, Margaret Wise. The Quiet Noisy Book. New York: Harper and Brothers, 1950. Illustrated by Leonard Weisgard.

Muffin, the dog, is awakened one morning and the humor begins. Illustrations are large and colorful. 3-6.

Burton, Virginia Lee. Mike Mulligan and His Steam Shovel. Boston: Houghton Mifflin Company, 1939.

One of the old favorites about a man and his faithful steam shovel. The steam shovel is old and out dated, but the man shows his loyalty. 4-6.

Burton, Virginia Lee. The Little House. Boston: Houghton Mifflin Company, 1942.

A story about a house who finds itself surrounded by the growing city. Happiness comes when the house is moved again to the country. This book was followed by a series of Little House stories. 4-7.

Carroll, Ruth. What Whiskers Did. New York: Henry Z. Walck, Inc., 1965.

A book with no words. The little dog runs away. The child can apply his own words and interpretations. 4 and up.

Cohen, Miriam. Will I Have a Friend? New York: MacMillan, 1967. Illustrated by Lillian Hoban.

Jim's chief concern on the first day of Kindergarten is that of making a friend. Good for the child anticipating school. 4-6.

Colman, Hill. The Boy Who Couldn't Make Up His Mind. New York: MacMillan, 1965.

Joel could not make up his mind about anything. Will be appreciated by parents and children. 3-7.

Duvoisin, Roger. Petunia. New York: Alfred A. Knopf, 1950.

A picture book about a silly goose who upsets all the animals in the barnyard because she thinks that she is so wise. 4-6.

Ellentuck, Shan. The Upside-Down Man. New York: Doubleday, 1965.

Illustrated by author.

The text is composed in limerick style. A picture book in humorous fantasy. 3-6.

Ets, Marie Hall. Just Me. New York: Viking, 1965.

A little boy jumps like a frog, climbs like a squirrel, but when Dad comes home he walks as only he himself can walk. Suggests imitation and imagination. 3-6.

Flack, Majorie. Ask Mr. Bear. New York: Macmillan Co., 1932.

A picture book for very young children. Colored illustrations. 3-5.

Gaeddert, Lou Ann. Noisy Nancy Norris. New York: Doubleday, 1965.

Illustrated by Gioia Fiammenghi.

City children will enjoy this story of a little girl who lives in an apartment house. Will help in thinking of others. 3-5.

Keats, Ezra Jack. The Snowy Day. New York: Viking, 1962.

Few words and the adventures of a young boy as he plays in the snow. 4-7.

Keats, Ezra Jack. Whistle for Willie. New York: Viking, 1964.

The story of a little boy and his attempts to learn to whistle. Imaginative pictures in color. 4-6.

Locke, Edith R. The Red Door. New York: Vanguard, 1965. Illustrated by

Anne Goodman.

Peter's parents find a way of helping him to feel secure in his new home

by using the red door to his room from his old home. 4-8.

Milne, A. A. The Pooh Storybook. New York: E. P. Dutton and Co., Inc., 1965. Illustrations by E. H. Shepard.

Contains three stories from the Pooh books. Christopher Robin and his teddy bear, Winnie the Pooh have many adventures. 5-9.

Schneider, Nina. While Susie Sleeps. New York: William R. Scott, Inc., 1948. Pictures by Dagmar Wilson.

A book which shows how members of the community depend and need each other. 4-6.

Shaw, Charles G. It Looks Like Spilt Milk. New York: Harper and Brothers, 1947.

This book helps the imagination to work. Pictures are blue and white. 3-6.

Slobodkin, Esphyr. Caps for Sale. New York: William R. Scott, Inc., 1957. Illustrated by author.

A peddler who sells caps is tricked by a group of monkeys. Very humorous and good for dramatization. 4-6.

Spier, Peter. London Bridge Is Falling Down. New York: Doubleday, 1967.

These familiar verses are illustrated by Peter Spier. Marvelous colors and amusing caricatures. 5-8.

Zolotow, Charlotte. When I Have a Son. New York: Harper and Row, 1967. Illustrated by Hilary Knight.

Michael and John are disgruntled because they cannot play. They make

plans for when they are grown and the things which their son will not have to do. 5-7.

Poetry

Aiken, Conrad, Cats and Bats and Things with Wings. New York: Atheneum, 1965. Illustrated by Milton Glaser.

Sixteen inquisitive poems about various animals and what they are under their skin or their feathers. 5-9.

Brown, Margaret Wise. Nibble, Nibble. New York: Young Scott Books, 1959. Illustrated by Leonard Weisgard.

This book is a collection of nature poems with pictures in shades of green. Children will enjoy the expressions. All ages.

Fisher, Aileen. In the Woods, In the Meadow. New York: Scribner, 1965.

The author shares a wonderful observation of nature through her poetry. 4-8.

Hymes, Lucia and James L. Hooray for Chocolate. New York: William R. Scott, Inc., 1960. Pictures by Leonard Kessler.

Written for primary children to read and pre-schoolers to enjoy.

Describes what children really like and dislike. 4-10.

Krauss, Ruth. What a Fine Day For. New York: Parents' Magazine Press, 1967. Illustrated by Remy Charlip.

The child is taken down the carefree path of nonsensical fun. This book will catch the child's fancy and will expand his fanciful imagination. 3-7.

Larrick, Nancy. Piper, Pipe that Song Again. New York: Random, 1965.

Illustrated by Kelly Oechsli.

This anthology is a read-aloud collection. 5-8.

Lear, Edward. Nonsense Book. New York: Garden City Books, 1956.

Selected and illustrated by Tony Palazzo.

Contains 18 humorous nonsense verses illustrated in color. 3-6.

Marisa. One Day Means a Lot. Indianapolis, Indiana: Bobbs-Merrill, 1965.

Illustrated by Reisie Lonette.

The author of these poems was a four year old girl named Marisa. They were recorded by her mother Reisie Lonette. Marisa's day is filled with wonderful things such as fireflies, clouds, fairies, etc. 4-8.

Moore, Lilian. I Feel the Same Way. New York: Atheneum, 1967. Illustrated by Robert Quackenbush.

This little book explores the familiar things of childhood. 4-7.

Nash, Ogden. The New Nutcracker Suite and Other Innocent Verses. Boston: Little, Brown and Co., 1962. Illustrated by Ivan Chermayeff.

A book of verse which is delightful and contains some nonsense. The pictures are bright and appealing to children. 5-9.

Stevenson, Robert Louis. A Child's Garden of Verses. Kenosha, Wisconsin: Johan Martin's House, Inc., 1942. Illustrated by Pelagie Doane.

This book contains 24 of Stevenson's best poems for young children.

The illustrations are excellent descriptions of the poems. 3-6.

Tudor, Tasha. Around the Year. New York: Henry Z. Walck, 1957.

A book which contains few words and many beautiful pictures. The months of the year are presented in word and picture. All ages.

Updike, John. A Child's Calendar. New York: Alfred A. Knopf, 1965.

Illustrated by Nancy Ekholm Burkert.

A poem for each month with a full page picture for each poem. 4 and up.

Walley, Dean. Little Bits of Wisdom. Kansas City, Missouri: Hallmark Cards, Inc., 1967. Illustrated by Thelma Christenson.

These are candid little thoughts which contain truths for everyone. A miniature book. All ages.

Warburg, Sandol S. Curl Up Small. Boston: Houghton Mifflin, 1964. Illustrated by Trina Hyman.

In brief poetic dialogues this book catches the beckoning promise of the big world, and then gives the answering tug of the safe warm world of babyhood. 2-4.

Winn, Alison. Swings and Things. Chicago: Rand McNally, 1965. Illustrated by Jennie Corbett and Peggy Fortnum.

These gay little stories and poems have humor, warmth, and love throughout them. A good collection for reading aloud. 3-6.

Winslow, Marjorie. Mud Pies and Other Recipes. New York: Macmillan Co., 1961. Illustrated by Erik Blegvad.

This is an outdoor cookbook. Delicacies such as tossed leaves, bark sandwiches, etc. are included. A delight. 4-8.

Religion

Anglund, Joan Walsh. A Cup of Sun, A Year Is Round, What Color Is Love, A Pocketful of Proverbs, A Friend Is Someone Who Likes You, Spring Is a New Beginning, Christmas Is a Time of Giving, Look Out the Window, In a Pumpkin Shell, Childhood Is a Time of Innocence, A Book of Good Tidings, Love Is a Special Way of Feeling. New York: Harcourt Brace, various dates.

Charming miniature books with giant size messages. For all ages.

Burt, Olive W. God Gave Me Friends. New York: Samuel Gabriel Sons and Co., 1952. Illustrated by Richard Powers.

A book in poetic form which emphasizes the friends that God provides for us all. All ages.

Claxton, Ernest. A Child's Grace. New York: E. P. Dutton and Co., Inc., 1948. Photographs by Constance Bannister.

Simple expressions for thanks which a young child can understand. Full page photographs. 3-6.

Jones, Mary Alice. The Tell Me Books--Tell Me About God's Plan for Me, About Heaven, About Jesus, About Prayer, About the Bible, About Christmas, About God. Chicago: Rand McNally, various dates.

A series of books designed to help the young child to formulate a religious faith. 3-9.

Najel, Stina. Little Boys and Little Girls. Norwalk, Conn.: C. R. Gibson Co., 1965.

Two beautiful books all about the world of boys and girls. The pictures

are charming and the words endearing. 3-8.

Thomas, Joan Gale. If Jesus Came to My House. New York: Lothrop, Lee, & Shepard, 1951.

The story of a little boy and how he imagines it would be if Jesus came to visit in his home. 5-8.

Tudor, Tasha. And It Was So. Philadelphia: Westminster Press, 1958.
Pictures by author.

The story of the creation with outstanding illustrations. A beautiful book. 4-6.

Wolcott, Carolyn Muller. God Made Me to Grow, God Cares for Me, God Planned It That Way, God Gave Us Seasons, I Can Talk with God. Abingdon Press, New York, various dates. Illustrated by Meg Wohlberg and Lloyd Dotterer.

A series of beautiful illustrated books which relate to the younger child God's plan for people and His plan for the world. 4-8.

Young, Lois Horton. For A Child's Day. Nashville: Abingdon Press, 1967.
Illustrated by Vance and Margo Locke.

A book which has thoughts and verses selected from the Bible. Good for the child who is just beginning to listen or to read Bible verses.

5-8.

Special Occasions--Holidays

Adelson, Leone. All Ready for School. New York: David McKay Co., 1957. Illustrated by Kathleen Elgin.

A little girl is apprehensive about going to school. She finds out that it is fun and she begins to like it. Good for children who are to begin Kindergarten. 4-5.

Bianco, Pamela. The Valentine Party. Philadelphia: Lippincott, 1955.

Illustrated by the author.

A little girl wants to be invited to a Valentine party and is surprised at home. 4-8.

Bright, Robert. Georgie's Halloween. Garden City, New York: Doubleday and Co., 1958. Illustrated by author.

A story of a shy little ghost and his adventures. There is no frightening element and young children will enjoy. 5 and up.

Brown, Margaret Wise. Christmas in the Barn. New York: Thomas Y. Crowell Co., 1952.

A simple story about Christmas. 3-6.

Caudill, Rebecca. A Certain Small Shepherd. New York: Holt, Rinehart, & Winston, 1965.

This is a story of a small mountain boy who through his part in a Christmas play brings happiness to his family. The story promises to be a classic in the same sense as "Amahl and the Night Visitor." All ages.

Hoover, Helen. Great Wolf and the Good Woodsman. New York: Parents' Magazine Press, 1967. Illustrated by Charles Mikolaycak.

This story has an old world setting. Great Wolf is very lonely. He

stands watching the other animals as they wait at the hut of the Good Woodsman to receive their annual Christmas dinner. The Woodsman does not appear because he is injured. Great Wolf gives him help and is included for the first time in the Christmas feast. 4-8.

Hurd, Edith T. The So-So Cat. New York: Harper and Row, 1964. Illustrated by Clement Hurd.

This Halloween story of a cat who lives with a wicked witch and two timid owls in a treetop house is full of fun. 5-8.

Lenski, Lois. Surprise for Davy. New York: Oxford University Press, 1947.

Davy is surprised on his birthday. Contains counting concepts and happy illustrations. 4-6.

Levenson, Dorothy. The Magic Carousel. New York: Parents' Magazine Press, 1967. Illustrated by Ati Forberg.

This is a modern Christmas fantasy. Two little girls start a magic ride on a carousel. The horses that the children are on leap from the carousel and they enjoy a magical ride through the gaily decorated city streets. 4-8.

Lindgren, Astrid. Christmas in the Stable. New York: Coward-McCann, Inc. Pictures by Harold Wiberg.

A child is told the Christmas story. This book has simple detail and is illustrated with full page color pictures. 3-6.

Locke, Edith R. The Red Door. New York: Vanguard Press, Inc., 1965.

Illustrated by Anne R. Goodman.

A little boy moves and the family finds a way to prevent a new home strangeness. A book with a happy ending. 4-6.

Nussbaumer, Mares and Paul. Away In a Manger. New York: Harcourt, Brace and World, Inc., 1965. American edition of a Swiss book published under the title of *Ihr Kinderlein Kommet*.

An adaptation of the biblical Nativity story. Written for young children and excellent for dramatization. 5-8.

Poetry

The young child is essentially a poetic human being. He is fascinated by rhythmic sound and movement. He enjoys and responds to his senses and seeks experiences which reward this sensuous element. By all of his basic drives and curiosities he is led naturally toward the enjoyment of poetry.

Perceptive parents and teachers can instill and build interest in poetry by reading poetry to the young child, by emphasizing appreciation for rather than memorization of the poem, and by relating the poems to the child's experiences and his understanding.

At the same time, the work of each of the following poets should be introduced to the child.

Dorothy Aldis
Mary Austin
Harry Behn
Rosemary and Stephen Benet
William Blake
Margaret Wise Brown
Lewis Carroll
Marchette Chute

John Ciardi
Elizabeth Coatsworth
Walter De La Mare
Paul Lawrence Dunbar
Ivy O. Eastwick
Eleanor Farjeon
Eugene Field
Rachel Field

Aileen Fisher
 Frances Frost
 Rose Fyleman
 Edward Lear
 Vachel Lindsay
 Myra Cohn Livingston
 A. A. Milne
 Laura E. Richards

James Whitcomb Riley
 Elizabeth Madox Roberts
 Christina Rossetti
 Carl Sandburg
 Robert Louis Stevenson
 James S. Tippet
 Winifred Welles
 Annette Wynne

As one becomes more familiar with poetry and the poets one soon discovers that children's poetry cannot be graded or put into age categories.

Adults can encourage children to develop an appreciation for poetry. Children enjoy poetry that:

gives them an exhilarating sense of melodious movement.
 makes the everyday experiences of life vibrant.
 tells wonderful stories.
 releases health-giving laughter
 carries them into extravagant or fanciful situations.
 extends their appreciation of their natural world.
 creates memorable personages or characters.
 sings its way into their minds and memories.

(Leland Jacobs)

There seem to be as many ways to use poetry with young children as there are poems. As one reads poems to the young child he should read slowly and clearly. The mood of the poem should come alive and the child should be given a chance to react and to comment. Poems can be the basis for creative dramatic sessions. As characters and situations are depicted, the child is able to be free of self consciousness and develops another avenue of expression. Poems can be set to familiar musical tunes and enjoyed by all ages. The choral speaking of poetry, done simply, has both social and educational value. The young child gains confidence as he recites with a group and his speech patterns are developed. Poems can also be illustrated by various art media. Paint and

clay are favorites as the child interprets the meaning and the mood of an appealing poem. As poems are used in any of the foregoing ways, care should be taken to avoid pressure and specific interpretations. The child should be given every opportunity to develop to the fullest his poetic self.

Summary

Children will not only gain information but will enjoy books and poetry as they are guided in wise selection and use. All phases of literature add immeasurably to the richness of life. Children's books are varied in content, and each book should be selected with respect to the needs and interests of each child. Books and poetry should be made available to broaden the child's horizon, to deepen his understandings, and to appeal to his aesthetic sense.

As with other creative arts the area of literature overlaps and interrelates with many other areas. It cannot be separated from dramatization, story telling, expressive art media, and music. Each of these areas, in combination, can add many rich experiences to the young child's life.

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Bulletin No. 3-A,

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1967.

Sutherland, Z. Children's Books for Fall. Saturday Review, November 11,

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Thornton, Evelyn C. Bibliography of Books for Children. Washington, D.C.:

Association for Childhood Education International, 1965, Bulletin

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Chapter III

Music

Research indicates that from the time of conception the human being is affected by music and is influenced by various rhythms. The new born infant is soothed by the mother's lullaby, the two-year old keeps time with his tiny foot, and the five-year old sings as he paints at the easel. Music can stir men to unexpected heights; music can calm the frightened; music is, indeed, a very powerful medium.

As we examine music and the young child, we observe that the two are naturally related. The young child enjoys all phases of music, which include listening, singing, moving, experimenting with sound, and making and playing rhythm instruments. In a school setting for young children, music is included and interwoven throughout the entire program. Music should not be limited to a set schedule, but should be a natural part of the day's activities. As one plans for musical activities informality and spontaneity should be key words.

Gone are the days when one had to have a well-trained voice in order to sing, and many years of piano to be an accompanist. Teachers and mothers are finding security in using one-finger techniques, the record player, and the auto-harp. Children are pleased with the natural voice of the adult and, within a relaxed atmosphere, are able to be more expressive and creative in a musical way.

Address for autoharp purchase: National Autoharp Sales Company
Golden Autoharp Post Office Box 1120, Des Moines, Iowa 50311

Singing

Young children sing to express themselves and to have fun. Simple melodies and short verses are appealing and enjoyable. The young child should have an opportunity to sing songs with catchy tunes. He will enjoy rhyming sounds and nonsense words. The selected songs should be within his realm of experience and be meaningful to him in his environment. The adult in charge, whether in the home or in the school, sets the climate and soon helps the child to realize that he can express himself by means of a little tune.

Singing is a means by which one can delve into all curriculum areas. Children soon learn that there are likenesses and differences in words and sounds; learn mathematical concepts by singing number and counting songs; and develop accurate pronunciations of new and old words. They learn to create words for well-known tunes and to create tunes for well-known words. The possibilities are limitless.

In selecting songs for young children one should be aware of voice range. Children are not comfortable with extreme pitches. There is a happy medium. A general range guide is to select songs ranging from middle C to the C one octave above. The length of the song and how it relates to other experiences are important factors to be considered. Many complicated verses are discouraging to the young singer. When studying about the farm and the many farm animals it is fun for the child to learn songs about these animals, their

habits, and their sounds. It should be remembered that young children learn songs by rote and imitation. They thrive on repetition and enjoy a chance to express themselves through singing.

There are many excellent song books available for the adult to use in working with young children. A wide variety of books, a familiarity with their content, and a relaxed atmosphere combined with a belief in the importance of music will lead to a beneficial program.

SONG BOOKS

AMERICAN SINGER SERIES	MUSIC FOR YOUNG AMERICANS Kindergarten Book and Book I (Berg, Burns, Hooley, Pace and Wolverton)	American Book Co., Pike Street Cincinnati, Ohio 1959
Association for Child- hood Education International	SONGS CHILDREN LIKE	A. C. E. I. Washington, D. C.
BIRCHARD MUSIC SERIES	THE KINDERGARTEN BOOK (Grentzer and Hood)	Summy Birchard Co., Evanston, Ill., 1958
Coleman and Thorn	SINGING TIME	John Day Co., N. Y., 1929
Coleman and Thorn	ANOTHER SINGING TIME	John Day Co., N. Y., 1937
Coleman and Thorn	THE LITTLE SINGING TIME	John Day Co., N. Y., 1940
Coleman and Thorn	THE NEW SINGING TIME	John Day Co., N. Y., 1950
Curry, W. Lawrence et al	SONGS FOR EARLY CHILD- HOOD AT CHURCH AND HOME	The Westminster Press, Phila., 1958

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| FOLLETT SERIES | MUSIC ROUND ABOUT US
Kindergarten Book
(Wolfe, Krone, Fullerton
and Wills) | Follett Pub. Co.,
Chicago, Ill.
1964 |
| GROWING WITH
MUSIC SERIES | KINDERGARTEN BOOK
(Wilson, Ehret, Snyder,
Hermann, Renna) | Prentice Hall, Inc.,
Englewood Cliffs, N. J. |
| Landeck, Beatrice | SONGS TO GROW ON | Marks and Sloane,
N. Y., 1952 |
| Landeck, Beatrice | MORE SONGS TO GROW ON | Marks and Sloane,
N. Y., 1954 |
| MUSIC FOR LIVING
SERIES | MUSIC THROUGH THE DAY
Book I (Mursell, Tipton,
Landeck, Nordholm, Freeburg,
Watson) | Silver Burdett, 1956 |
| NEW MUSIC
HORIZONS | MUSIC FOR EARLY CHILD-
HOOD (Nelson and Tipton) | Silver Burdett, 1952
Morristown, N. J. |
| Scott, Louise and
Wood, Lucille | SINGING FUN | Stanley Bowmar Co.,
Valhalla, N. Y., 1959 |
| THE MAGIC OF
MUSIC SERIES | THE MAGIC OF MUSIC
Kindergarten Book (Waters,
Wersen, Hartshorn, Mac-
Millian, Gallup, Bechman) | Ginn and Co.,
Boston, Mass., 1965 |
| THIS IS MUSIC
SERIES | THIS IS MUSIC FOR KINDER-
GARTEN AND NURSERY
SCHOOL (Adeline McCall)
THIS IS MUSIC - Book I
(Sur. McCall, Fisher,
Tolbert) | Allyn and Bacon, Inc.,
Boston, Mass., 1965

Allyn and Bacon, Inc.,
Boston, Mass., 1962 |
| Wessells, Katherine
T. | GOLDEN SONG BOOK | Simon and Schuster,
N. Y., 1945 |
| Wolfe, Krone, and
Fullerton | MUSIC 'ROUND THE CLOCK | Follett Pub. Co.,
Chicago, 1955 |

Wood, Lucille and McLaughlin, Robert	SING A SONG OF HOLIDAYS AND SEASONS	Prentice-Hall, Inc., Englewood Cliffs, N. J., 1960
Zimmerman, George H.	SEASONS IN SONG	Witmark, N. Y., 1960

SING ALONG RECORDS WITH ACCOMPANYING BOOKS

(All of the following records are available from
Educational Record Sales, 157 Chambers Street,
New York, New York 10007)

ACTION SONGS AND ROUNDS - 1-12" 33 1/3 R.P.M.

There are many songs and creative movements that can be performed in a limited space without equipment. Simple actions are suggested as children join in the singing of such songs as "Row, Row, Row Your Boat, Little Tommy Tinker, Sweetly Sings the Donkey, Pumpkin Man, etc." (Songs and Singing Games Book)

AMERICAN FOLK SONGS FOR CHILDREN - 1-10" 33 1/3 R.P.M.

Included in a unique collection (especially selected for singing and rhythmic participation) are "This Old Man, Jimmy Crack Corn, Clap Your Hands, She'll Be Coming Round the Mountain, etc." Notes and lyrics are included. (Frog Went a-Courtin' Book and American Folk Songs for Children Book)

BIRDS, BEASTS, BUGS AND LITTLE FISHES - 1-10" 33 1/3 R.P.M.

This is a record of songs for the very young that includes "Baa, Baa Black Sheep, I Had a Rooster, Grey Goose, Mister Rabbit, etc." Such selections foster a beginning interest in science. (Animal Folk Songs for Children Book)

CIRCUS COMES TO TOWN - 1-10" 78 R.P.M.

One meets clowns, jugglers, tumblers, bicycle riders, tightrope walkers, and fat men in this choice record. (Harold's Circus Book and Let's Go to the Circus Book)

LITTLE RED WAGON - 1-10" 78 R.P.M.

Here the user will find authentic folk songs for singing; there are also singing games. (A book entitled Rides is available to go along with this record.)

MORE SINGING FUN - 1-12" 33 1/3 R.P.M.

Some of the twenty songs on this record from the accompanying book More Singing Fun, by Louise B. Scott and Lucille Wood, are "Autumn Leaves, Lonely Little Sailboat, Sing on Christmas Morning, Three Little Polliwogs, Little Old Train, Christmas Lullaby, Tonight is Halloween, Mister Santa Claus, etc." (Book to accompany)

MOTHER GOOSE SONGS - 1-12" 78 R.P.M.

Frank Luther sings nursery songs. (Mother Goose Rhymes book)

NURSERY AND MOTHER GOOSE SONGS - 1-12" 33 1/3 R.P.M.

Eight of the sixteen charming arrangements for sing-along and play activities are "Little Jack Horner, Sing a Song of Sixpence, Jack and Jill, Three Little Kittens, Little Bo Peep, Little Boy Blue, Ride a Cock Horse, Old King Cole, etc." There is a text included (Complete Nursery Song Book)

SONGS FROM SINGING FUN - 1-12" 33 1/3 R.P.M.

"The Singing Farm, Ten Little Frogs, My Pony, The Giraffe, A Thanks-

giving Prayer, Funny Little Snowman, Ten Little Jingle Bells, Snowflakes, Christmas Tree Angel, On a Christmas Night, and Springtime" are some of the twenty-three songs from the book Singing Fun by Louise B. Scott and Lucille Wood. (Book to accompany)

Listening

It has been recognized that we spend much of our time in listening situations. With this fact in mind genuine concern for the content of our listening cannot be over-rated. Different types of listening are evident as we observe children. These types--passive or marginal listening, appreciative listening, attentive listening, and analytical listening--can be encouraged or discouraged in a variety of ways.

Listening involves the entire person. All of the senses are activated and stimulated as the person recognizes and interprets sounds. An important aspect of any listening experience is the provision of "worthwhile" listening media. In planning listening experiences for a young child one must consider the child's developmental stage, his past experiences, and the present situation. Listening must be purposeful. The young child with his eagerness for activity, his need for emotional release, and his love for group participation can develop into an "active" listener.

Listening is basic to all musical experiences. The child listens as the adult sings, as other children join in song, and as instrumental recordings are played. He listens and feels the mood and the rhythm of a song; he recognizes different tones and pitches; and he responds in various ways. If he is tired a

Brahm's Lullaby or a Strauss waltz will help him to relax and rest. If he is a little pokey a Sousa March will make him more lively.

Since it is not always possible to have first rate instrumentalists or vocalists in the group, recordings which have proven very useful and beneficial can be used effectively. Recordings are identified by various categorical headings--music-action, game, singing, rhythm, instrumental, and story.

Christianson, Rogers, and Ludlum list the following criteria to be used in selecting records for young children:

1. Is the content related to the child's experience?
2. Is (are) the musical instrument(s) familiar to the children?
3. Is it an enriching experience which the teacher or parent could not provide first hand. If so, are the children ready for it? Does it provide a different experience in timbre, intensity, tone, relationships, or rhythm?
4. Is the composition performed simply so that children can enjoy it without being overwhelmed by complexity of instruments or voices?
5. Is it an unusually beautiful performance of song, story, or instrumental music children already know and enjoy? Is the melody so beautiful that children will say, "Again, again."?
6. Is it a song or story that delights with its humor or cumulative effects?
7. Is there an opportunity to be a participant? If so, is such participation directive or inventive? Is there irresistible rhythm? Is it performed simply, sincerely, and artistically?

(1961, pp. 201-202)

Any recording which depends on the human voice to carry its message should be chosen with careful consideration for enunciation, tone quality, and pitch.

Recordings meet many needs and are, at times, overlapping in their

function. Some instrumentals are conducive to both rest and movement. It is wise for the adult to be creatively selective as recordings are chosen, and to consider all of the possibilities that are afforded by each record.

Each child should have the opportunity to enjoy:

1. Song Recordings such as--

AMERICAN FOLK SONGS FOR CHILDREN	Pete Seegar with banjo	Folkways FC 7001
ANIMAL FOLK SONGS FOR CHILDREN	Pete Seegar with guitar	Folkways FC 7051
BIRDS, BEASTS, BUGS, AND BIGGER FISHES	Pete Seegar with guitar	Folkways FC 7011
CHILDREN SING AROUND THE YEAR	Helen Horn	Decca DL 4406
MORE SONGS TO GROW ON	Alan Mills with guitar	Folkways FC 7009
MUSIC TIME	Charity Bailey	Folkways FC 7307
SINGING FUN MORE SINGING FUN SINGING IN THE KITCHEN	Louise B. Scott and Lucille Wood	Bowmar
SONGS FOR WEE FOLKS	Susan Reed	Elektra 163
SONGS TO GROW ON, vol. 2		Folkways FC 7020
SONGS TO GROW ON FOR MOTHER AND CHILD	Woody Guthrie	Folkways

Catalogues can be obtained from:

Allyn and Bacon, Inc.	695 Miami Circle, N. E.	Atlanta, Georgia
American Book Co.	400 Pike Street	Cincinnati, Ohio

Follett Publishing Co.	1010 W. Washington Blvd.	Chicago, Illinois
Ginn and Co.	717 Miami Circle, N.E.	Atlanta, Ga.
Prentice Hall, Inc.	Englewood Cliffs, New Jersey	
Silver Burdett Co.	Morristown, New Jersey	
Summy Birchard Co.	Evanston, Illinois	

2. Story, Dramatic, and Action Recordings such as--

DANCE-A-STORY about NOAH'S ARK	Anne Lief Berlin	RCA Victor LE - 102
DANCE-A-STORY about BALLOONS	Anne Lief Berlin	RCA Victor LE - 104
DANCE-A-STORY at the BEACH	Anne Lief Berlin	RCA Victor LE - 108
DANCE-A-STORY about FLAPPY and FLOPPY	Anne Lief Berlin	RCA Victor LE - 106
DANCE-A-STORY about LITTLE DUCK	Anne Lief Berlin	RCA Victor LE - 101
DANCE-A-STORY about the BRAVE HUNTER	Anne Lief Berlin	RCA Victor LE - 105
DANCE-A-STORY about the MAGIC MOUNTAIN	Anne Lief Berlin	RCA Victor LE - 103
DANCE-A-STORY about the TOY TREE	Anne Lief Berlin	RCA Victor LE - 107
THE CARROT SEED	Musical Story	C R G 1003
BEENSIE BEENSIE SPIDER	Singing, finger-play	C R G 1002
I'M DRESSING MYSELF	Listening, dramatic play	Y P R 803
INDOORS WHEN IT RAINS	Varied rhythmic activities	C R G 1021

JUMP BACK LITTLE TOAD	Activity with "be careful" theme emphasized	C R G 1041
THE LITTLE FIREMAN	Listening, dramatic play	Y P R 615
LITTLE GREY PONIES	Dramatic play	Y P R 735
LITTLE SHEPHERD OF BIBLELAND	Listening, instruments	Y P R 3404
MUFFIN IN THE CITY	Discrimination of city sounds	Y P R 601
MUFFIN IN THE COUNTRY	Discrimination of country sounds	Y P R 603
MY PLAYFUL SCARF	Movement	C R G 1019
MY PLAYMATE THE WIND	Movement	Y P R 4501
NOTHING TO DO	Walking, clapping, spinning, rolling, etc.	C R G 1012
OUT-OF-DOORS	Hopping, see-sawing, tapping, etc.	Y P R 724
A VISIT TO MY LITTLE FRIEND	Walking, running, tiptoe, skipping, etc.	C R G 1017
WHEN I WAS VERY YOUNG	Rhythmic and dramatic play	C R G 1013
WHEN THE SUN SHINES	A day in the park--swinging, bicycling, running, etc.	Y P R 617
WHOA, LITTLE HORSES	Movement	Y P R 714
SING 'N DO	Six albums for listening, singing, and creative response through rhythmic movement	ERS

3. Holiday Recordings such as--

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| AMERICAN FOLK SONGS
FOR CHRISTMAS | Ruth Seeger | Folkways
FC 7053 |
| JINGLE BELLS AND OTHER
SONGS FOR WINTER FUN | | Y P R 718 |
| PUSSYCAT'S CHRISTMAS | Story by Margaret Wise
Brown | Y P R 727 |
| TWELVE DAYS OF
CHRISTMAS AND LITTLE
BITTY BABY | | Y P R 225 |
| WE WISH YOU A
MERRY CHRISTMAS | | Y P R 226 |
| BOWMAR HOLIDAY
RHYTHMS | Delightful holiday songs for
Halloween, Thanksgiving,
Christmas, May Day,
Easter, etc. | ERS |
| CHILDREN SING
AROUND THE YEAR | Play and Activity songs | ERS |
| HOLIDAY SONGS | This collection of holiday
songs has an accompanying
book | ERS |
| I LIKE HOLIDAYS | Tom Glazer | ERS |
| 4. Movement and Creative Rhythm Recordings such as-- | | |
| ADVENTURES IN
MUSIC | Gladys Tipton, editor | RCA |
| ARIOSO | The Philadelphia Orchestra--
Eugene Ormandy | Col. Records
ML 5065 - LP |
| EXCURSIONS AND
GARDEN VARIATIONS | Creative, imaginative music
by a contemporary composer.
Suggestions in album cover. | American Book
Company |
| MUSIC FOR RHYTHMS
AND DANCE | Freda Miller | Freda Miller Rec.
8 Tudor City Pl.
N.Y., N.Y.
Album no. 4 |

PHOEBE JAMES
CREATIVE RHYTHMS

- AED1 - Animal Rhythms
 AED2 - Free Rhythms
 AED3 - Animal Rhythms
 with sounds
 AED4 - Garden Varieties
 AED5 - Fundamental Rhythms
 AED6 - Trains
 AED7 - Boat Rhythms
 AED8 - Branding Cattle-
 La Costilla
 AED9 - Gingerbread Boy &
 Billy Goats Gruff
 AED10 - An Indian Dance &
 Drum Beats
 AED11 - Fire! Fire! & A
 March
 AED12 - Favorite Action
 Songs
 AED13-A-13-B - Farm
 Animals
 AED14 - Christmas Rhythms
 AED15 - Halloween Rhythms
 AED16 - Interpretive
 Rhythms I
 AED17 - Interpretive
 Rhythms II
 AED18 - Interpretive
 Rhythms III
 AED19 - Japanese Street
 Scene
 AED20 - Rhythm Orchestra
 AED21 - Nursery School
 Rhythms
 AED22 - Sea Life Rhythms
 AED23 - Warm Ups

Lyons Instru-
 ment Co.
 223 W. Lake St.
 Chicago 6, Ill.
 or ERS

RHYTHM TIME

RHYTHMIC
 ACTIVITIES

Fundamental rhythms and
 combinations by Bassett &
 Chestnut

Bowmar Records
 Los Angeles,
 California

Lyon Instrument
 Company

RHYTHM TIME, Album I	Basic rhythms and combina- tions by Lucille Wood and Ruth Turner	Lyons Instrument Company
RHYTHMIC PLAY	Fundamental movements-- mechanical toys, giants, goblins, etc.	Lyons Instrument Company
THEMES FOR CHILDREN'S RHYTHMS	Moods--gay, sad, funny, angry; rabbits hopping out of silk hats; dragons coming out of laundry bags	Mrs. Virginia Saunders 2012 Clifton Ave. Nashville, Tenn.
"THE CLOCK SYMPHONY" Symphony No. 101 in D Major	Philadelphia Orchestra Eugene Ormandy	Columbia Records ML 4268
"THE SYNCOPATED CLOCK" The Music of Leroy Anderson	Eastman-Rochester "Pops" Orchestra, Frederick Fennell	Mercury Records MG 50043

5. Instrumental Recordings such as--

Anderson, Leroy	THE MUSIC OF LEROY ANDERSON Waltzing Cat, Syncopated Clock, Fiddle Fiddle, Song of the Bells, China Doll, etc.	Mercury M 50043
Bach	ARIOSO (Quiet, sustained) AIR FOR THE G STRING (Slow Tempo)	Col. ML 5065
Bach	BOURREE AND GIGUE from Suite No. 3 in D Major	MSB 78041
Beethoven	RAGE OVER A LOST PENNY (Fast Tempo) MINUET IN G	MSB 78144
Corelli	SUITE FOR STRINGS Sarabande, Gigue, Badinerie	MSB 78207

Dett, Nathaniel	JUBA DANCE and TURKEY IN THE STRAW	MSB 78024
Elgar	MOTHS AND BUTTERFLIES LITTLE BELLS	MSB 78148
Fiedler and the Boston Pops	CARNIVAL OF THE ANIMALS	ERS
Folk Songs	LULLABIES FROM 'ROUND THE WORLD	ERS
Handel	FIREWORKS MUSIC Allegro, Alla Siciliana, Bourree, Minuet I and II	MSB 78002
Handel	WATER MUSIC Bourree and Hornpipe LARGO FROM XERXES (Quiet Music)	MSB 78001
Haydn	ANDANTE from "The Sur- prise Symphony" THE EMPEROR'S HYMN (Quiet listening)	MSB 78042
Haydn	SYMPHONY No. 101 in D Major "The Clock" Second Movement	Col. ML 4268
Haydn	TOY SYMPHONY	Y P R 1001
Melachrino Strings	MUSIC FOR RELAXATION	ERS
Mitchell and National Symphony	MUSIC TO HAVE FUN BY	ERS
Mozart	THE CANARY THE SLEIGH RIDE	MSB 78140
Mozart	COUNTRY DANCES	Y P R 313
Pinto	MEMORIES OF CHILDHOOD Run, Run, Ring Around the Rosy, March, Little Soldier, Sleeping Time, Hobby Horse	RCA Victor E - 77 Listening Album I

Skilton	WAR DANCE OF THE CHEYENNES	MSB 78024
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6. Listening-Fun Recordings such as--

Margaret Wise Brown	A PUSSYCAT'S CHRISTMAS (to emphasize listening)	Y P R 727
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Woody Guthrie	SONGS TO GROW ON FOR MOTHER AND CHILD-- Grass, Grass, Little Sack of Sugar (used for word sounds)	FP 715
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Joseph Haydn	TOY SYMPHONY (Listen for cuckoo, drum, trumpet, etc.)	Y P R 1001
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Adeline McCall	TIMOTHY'S TUNES (Read story before playing)	
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Alan Mills	MORE SONGS TO GROW ON Ha-Ha-This-A-Way, Up In a Balloon, Raisins and Almonds	FP 709
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	SONGS TO GROW ON, Vol. 2 By 'n By, All the Pretty Little Horses, Hey Betty Martin, Little Brass Wagon	FP 20
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	MUSIC THROUGH THE DAY (Music for Living Series) All Night, All Day	Col. JS 304 Album 4
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Dorothy Olsen	LULLABIES FOR SLEEPY- HEADS Brahms Lullaby, Twinkle, Twinkle Little Star, The Little Sandman, Lavender's Blue, etc.	ERS
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Rogers and Hammerstein	RODGERS AND HAMMER- STEIN Songs from Okla- homa, The King and I, Carousel, State Fair, Allegro, Pipe Dream, and South Pacific	ERS
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Pete Seeger	BIRDS, BEASTS, BUGS, AND LITTLE FISHES (Animal Folk Songs)	FP 710
Sixteen Lullabies	GOLDEN SLUMBERS From England, France, Germany, Israel, Scotland, Holland	ERS

This is only a sprinkling of the available recordings. The following companies will send catalogues and price lists:

Capitol Records
Hollywood and Vine
Hollywood 28, Calif.

Columbia Records
Education Department
799 Seventh Avenue
New York, N. Y.

Children's Record Guild
27 Thompson Street
New York 13, N. Y.

Educational Record Sales
157 Chamber Street
New York 17, N. Y.

Folkways Records
121 West 47th Street
New York 36, N. Y.

Elecktra Records
51 West 51st Street
New York, N. Y.

Ginn and Company (Agents for
all RCA Victor Educational
Records)
717 Miami Circle, N. E.
Atlanta, Georgia 30324

Lyons Instrument Company
223 West Lake Street
Chicago, Ill. 60606 (Agents for
Young People's Records,
Children's Record Guild,
Musical Sound Books, Phoebe
James, Bowmar Recordings)

Mercury Records
35 East Wacker Drive
Chicago 1, Illinois

Phoebe James
Box 134
Pacific Palisades, Calif.

Ruth Evans
Childhood Rhythm Records
326 Forest Park Avenue
Springfield, Mass.

Schwann, Inc.
137 Newbury Street
Boston, Mass. (This company
publishes the Schwann Record
Catalog which may only be ob-
tained from record dealers. It
is an up-to-date listing of
currently available Children's
Records.)

Silver Burdett Company
Morristown, New Jersey

Recordings, like other aspects of music, can be interwoven into daily activities and routines. There are many ways to use recordings. The following

suggest the use of records -- as background for art work

-- as springboards for talking (have the children listen to a selection and then let them verbalize their feelings)

-- with science experiments (the wind, falling leaves, clouds)

-- for teaching songs and games

-- for setting moods

-- for parades and marches

-- for spontaneous dancing (use scarves, flags, crepe paper streamers for added effect)

-- for rest period or rest time.

Story records can be used in conjunction with dramatization. The children will enjoy acting out the roles of the story characters as the record is being played.

Outdoor activities are most enjoyable accompanied by recordings. Use the record player outside so the children can ride their bikes and run to the tempo of the music.

Experience has shown that in order to emphasize the proper handling of the record player and the records, an adult must take the time to show the

children the "hows" and the "whys" of its operation.

Do not overlook the use of pictures in illustrating records which have books to go along with them. THE LITTLE ENGINE THAT COULD is a good example of a well loved story and record.

RECORD CODE

AED	Phoebe James
B	Bowmar
CAP	Capitol
CRG	Children's Record Guild
COL	Columbia Records
DL	Decca Records
ELEK	Elektra
ERS	Educational Record Sales
FC and FP	Folkways Records
MER	Mercury
MSB	Musical Sound Books
RCA	Radio Corporation of America
VIC	RCA Victor
YPR	Young People's Records

Rhythms

It is not surprising that the young child has been described as "perpetual motion" or as "movement, itself." Young children have to stretch, turn, twist, and squirm. This is the way that they develop. This is the way that they dis-

cover. This is what they need. Music and rhythm furnish an outlet to satisfy these needs. This should be remembered by the adult who plans the activities used to further the development of body control, increased imagination, emotional release and control, concept formations, and reduction of mental and body fatigue.

Some fundamental movement patterns which young children enjoy include:

clapping	jumping	shaking	skating	patting
running	swinging	dodging	tapping	creeping
walking	pushing	striking	reaching	rocking
skipping	bouncing	trotting	grasping	crawling
galloping	pulling	dipping	banging	turning
sliding	bending	tripping	circling	swaying
hopping	stretching	stamping	beating	rolling
leaping	twisting	tossing	stroking	hammering
whirling	bending	see-sawing		

(Christianson, Rogers, & Ludlum, 1961)

Rhythm Instruments

Rhythm instruments are also functional in creative expression. These instruments can be used to explore the nature of sound and to facilitate self expression by the child. In this area there has been misuse and misinterpretation. The young child is stifled and his purposes unfulfilled when he is given too many directions concerning beat and rhythm in the use of the instrument. This is not to say that instruction in the handling and the care of the instrument is without merit, but it does say that the child should feel free to play as the mood and experience direct him, and that he should have the chance to experiment freely with the instruments. This would imply that highly structured rhythm bands and young children do not compliment each other. Children can

play in groups when they are mature enough to wait for turns, follow specific directions, and are experienced in group order and participation.

Instruments for young children should include: rhythm sticks, maracas, bells, jingle sticks, tambourines, castanets, cymbals, triangles, drums, tonal wooden blocks, sand blocks, and rattles.

Many of these instruments can be made by the children. As they make instruments they attain a sense of achievement, are exposed to scientific concepts about sound and vibration, and have an opportunity to be creative and to use their imagination to the fullest.

Directions for improving and/or making some instruments are included. Try some and combine some. The results should be stimulating and fun for the adult and the child.

DIRECTIONS FOR MAKING MUSICAL INSTRUMENTS

1. Drum

A drum base may be made from coffee can, mixing bowl, tin canister or similar objects.

Cover for the base may be made with rubber, from inner tubes, chamois, certain types of plastics or linen coated with shellac. Attach cover with nails, string or other type cording.

2. Sound boxes

These can be made from boxes, gourds, cane, or any type container. Fill container with pebbles, dried seeds or beans, acorns or other similar materials.

Firmly attach lid of box or cans, or tape the opening of the gourd.

3. Cymbals

Use old pan lids with handles still attached, or attach wooden spool to center of lid.

4. Sand blocks

These can be made from small flat wooden blocks. Glue sandpaper to one side of block.

Heavy webbing or broad elastic strap may be used for handle holds.

5. Clappers

One type can be made from small flat wooden blocks.

Attach wooden spool to center of one side.

6. Rhythm sticks

Effective sticks can be made from 1/2" - 1" doweling or broomstick and cut into 12" lengths.

7. Humbuzzers

These can be made from cardboard tubing with holes punched 1 1/2" around one end.

Cover this end with waxed paper and secure it with a rubber band. Hum against the waxed paper.

8. Triangles and gongs

They are easy to make from old horse shoe or similar type metal ring.

Use metal rod or stick to strike.

For gong use skillet, cookie sheet, or flat pan.

Use covered drum mallet to strike.

To get effective sound, these items should be suspended by heavy string.

9. Violin or guitar

Stretch various sizes of rubber bands over cigar box or similar structure.

10. Bells

Attach jingle bells to elastic strap made the size of the child's wrist.

Put sleigh bells on sticks, on shoelaces, through plastic funnels.

11. Jingle clogs

Attach metal washers or similar object to flat surface of wood with small nail.

Wood can be in paddle-shape about the size of the hand.

12. Tambourine

Cover embroidery hoop with shellac-coated linen, or with rubber from inner tube.

Attach thin metal washers or bells to hoop rim (or paper plates or pie tins).

Bottle caps are also very effective when attached.

13. Castanets

These can be made from dried coconut shells.

Clap rounded sides together.

14. Shakers

Use paper cups and bells; paper plates or milk carton with bottle caps; or tin can with gravel or beans.

Non-Instrumental Rhythm Accessories

Non-instrumental rhythm accessories are fun and stimulate creative expression. Scarves, jump ropes, balls, balloons and crepe paper whirls invite imaginative fun. Masks, paper crowns, magic wands, and other props stimulate creative movement. These are just a few of the multitude of accessories with which the young child can create and explore.

The Music Center

As it is important to have a Science Center available where the child can test, experiment, and draw conclusions; it is equally important to establish a Music Center where the child can explore all facets of musical expression.

A record player for the children to use should be included. Experience has shown that taking the time to show the child how to use the machine and how to handle the recordings eliminates many of the difficulties that seem to come with commercial record players and recordings. A variety of recordings should be available. Commercial and hand-constructed rhythm instruments should be provided. Scarves and other non-instrumental accessories are a must.

The Center should operate smoothly if rules are established with the children so that they understand the operation and use of the items in the Center. The Center should be set apart from noisy, active areas so that the experiences can be fulfilling and creative.

Summary

Music and young children compliment each other. This natural relatedness offers a multitude of musical experiences which have been discussed in

this chapter. These experiences not only afford the child joy and satisfaction but also provide opportunity for musical skill development and appreciation of the various facets of music.

The foundation for the study and enjoyment of good music is begun in the early years. The adult needs only to guide as the young child expresses his feelings, thoughts, and moods through daily musical experiences.

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Chapter IV

Creative Dramatics

Creative Play

The young child uses play as a major avenue of creative expression. As one observes children at play it is evident that this avenue is a place to "try on" life and "solve" problems. Play, in reality, is children's work. It is their way of learning. Play activities should be given serious consideration. They afford the adult an over-all projection of how the child views his surroundings, his experiences, and his expectations. Psychologists use play as they search for a better understanding of children.

Both solitary and group play are important components of the child's development. As one plans activities for fostering development in all areas of growth, he should provide opportunity for free and relaxed play situations which will involve the child alone and with others. Very few props are needed to put young imaginations into action. In a school setting the block center--with its various sized and shaped blocks, wooden and rubber people and animals, and sturdy trucks and cars--lends itself to constructive and cooperative play. The child soon learns that in working with other children, an exchange of ideas could produce a sturdy fort or a fascinating space ship. He begins to explore the social aspects of his development and finds that cooperating and working with others leads to happy worthwhile experiences.

The homeliving center equipped with stove, cupboard, baby bed,

dress-up clothes is an ideal place for self-expression and creative play. The young child's primary focal point is his home and family. In the home living center he has the opportunity to be the head of the household or the mother-in-charge. As dress-up clothes are selected, care should be given to length and size. Articles which are masculine in nature should be included (men's hats, ties, vests, etc.). A favorite feminine item is a fancy apron. This apron easily converts into a cape, a veiled headpiece, or a short skirt--whatever the mood directs.

It should be remembered that creative play is not limited to the various settings which have been described, but is evident wherever children are--the playground, the front yard, the sidewalk. Children need only the opportunity to be themselves and the play arises quite naturally.

Creative Dramatics

In recent years much attention has been focused on creative dramatics and the young child. Concern for language development and its apparent connection with intellectual and mental growth have caused educators to investigate the possibilities of using creative dramatics as a language building agent. Creative Dramatics is a term which is used interchangeably with the term "play-making." It is an inclusive expression and designates all forms of improvised drama (Ward, 1957). The important aspect is that the drama is informal and is created by the players themselves. This drama may be original as to idea, plot, and character, or it may be based on a story written by someone else (Ward, 1957, p. 3).

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Three forms of creative dramatics that will be discussed in this chapter are story dramatization, puppetry, and fingerplays.

Story Dramatization. In selecting a story for dramatization an adult should consider the child's developmental level and his past and present experiences. The plot of the story should be clear, the characters natural and true-to-life, and the story should meet the interests of the children involved. As the story is introduced, the adult should set the mood for that which is to come. A prop such as a stuffed animal which resembles a character in the story can lead directly to the story. Music can also create a perfect mood for story-playing (Ward, 1957, p. 128). Pictures, an actual experience, and current happenings are excellent mood-setters.

The story should then be presented, told, or read. The story should be made clear enough to be understood by the children. The plot should be explained and the characters discussed. The "trying on" of characters gives the children a chance to get a natural feeling of the action of the story. Together the children then plot the direction that the dramatization will take. They will decide how to begin, where the action will take place, and each child will select what part he wants to play. Improvization is the key word here, as all should participate at the same time; therefore, there may be a good sized forest, two young boys instead of one, or "four" little pigs. This is an unlimited opportunity to be flexible and creative.

Young children like "cue" words as they proceed. The term "magic circle" can be used to organize a group; the term "action" to instigate the

beginning; "freeze" to denote the stopping of action; and "cut" to designate the end of the dramatization. One of the children might assume the role of director and be responsible for the cuing.

Examples of stories for Dramatization:

Three Bears and Goldilocks
 Millions of Cats
 Timothy Turtle
 Ask Mr. Bear
 The Three Pigs
 Three Billy Goats Gruff

Nursery Rhymes

Jack and Jill
 Little Miss Muffet
 Hickory, Dickory, Dock

The book, Children's Literature for Dramatization, by Geraldine B. Siks has many stories and verse suitable for children's use. This anthology is published by Harper and Row.

Puppetry. "Anything inanimate, when it is given life through the imagination, becomes a puppet. A doll, when a child conceives of it as being alive, is a puppet. In fact, the word puppet comes from puppa, meaning "doll." (Scott, May, and Shaw, 1966, p. 4)

Puppetry helps children to release their creativity in art, storytelling, and sound (Scott, et al. 1966). The self-conscious child can lose himself in the puppet character and can express his feelings without fear. Reading ability can be strengthened through script reading as the child practices a written dialogue for a presentation. Speech problems, at times, seem to disappear as the puppeteer realizes that all eyes are focused on the puppet and the child can

proceed with renewed confidence. Voice variety is evident as the child develops a particular pitch for a particular character. Good listening habits can be developed through the use of puppetry. There are many ways to make puppets. Young children need simple directions, easily attainable accessories, and a chance to express themselves. The outcome can be exciting.

A. Hand Puppets

Hand puppets are simple to manipulate and fun to make. Children can work them easily and therefore can gain a measure of success in their operation. The most common kind of hand puppet consists of a head and a small garment which fits over the hand of the operator. Forms for the head may be oranges, balls, light bulbs, balloons, or grapefruit. There are several modeling materials to place over these forms.

- a. Sawdust Modeling Material: Use 1 cup of wallpaper paste or wheat paste, 3 cups of sawdust and enough water to mix ingredients together. Do not make too stiff. Use before it hardens.
- b. Cornstarch: 1/2 cup of table salt, 1/4 cup of cornstarch, 1/4 cup of water. Mix ingredients thoroughly and cook over low heat, stirring constantly until mixture stiffens into a lump. Use modeling mixture when it is cool enough to handle.
- c. Papier Mache: Tear newspaper into strips or bits. Dip into wheat paste or flour and water mixture. Wheat paste works best if paste is added slowly to water.
- d. Non-hardening Clay: When the mold is made with this type of clay it

should be greased with vaseline before strips of paper dipped into thick wheat paste are applied.

When the modeling materials have dried the mold is then cut into half, the mold removed, and the material joined together with strips of papier mache.

The head can be painted to resemble any character that the child choses. Nylon stockings braided, crepe paper curled, a scouring pad, steel wool and yarn, all make excellent wigs.

Garments can be made from scraps of materials, handkerchiefs, paper bags, and paper. An elastic band is an easy way to secure the garment to the puppet's head.

(1) Fruit and Vegetable Heads for Hand Puppets

Carrots, beets, potatoes, green peppers, squash, apples, and similar items are valuable for temporary puppets. Cut a hole in the fruit or vegetable, insert a tube of stiff paper or cardboard big enough for the finger, then attach garment to tubing. Buttons, raisins, or sequins may be used for features.



(2) Other Kinds of Heads for Hand Puppets

Balls of styrofoam or rubber make excellent puppet heads.

Features can be painted or glued. Cardboard tubing can be inserted and glued into place for easy manipulation.

Socks stuffed with cotton, tissue paper, or small scraps of newspaper make attractive puppet heads. Insert small cardboard tube, tie securely at the neck, then add features and garment.

1. Spoon Puppet

Take a wooden spoon and draw a puppet face on the bottom of the bowl of the spoon. The material may be draped over the edges of the spoon and down over the handle and glued around edges of the bowl. Hair may be colored on the spoon or pieces of yarn may be glued on for hair. Hold the handle for movement.

2. Sock Fist Puppet

Use a white or tan sock, scissors, crayons, or colored pens, and yarn. Cut the foot off the sock. Draw a puppet's face on the toe of the sock. Stuff the toe with the ankle part that was cut off the sock. Sew around the neck of the puppet with yarn. Use large stitches. Pull ends of the yarn together, leaving an opening inside the neck just wide enough to put your finger through. Tie a knot in the ends of the yarn and then tie a bow. Cut a hole the size of a penny in each side of the puppet about one inch below the neck. Put forefinger into the neck of the puppet to move the head. Put fist and second fingers through the arm holes and move them for the puppet's arms.

3. Paper Bag Puppet

Materials: Small paper bag, crayons, poster paints, yarn, etc. (would depend on the complexity of desired puppet)

To make: Draw or glue a face and costume of a puppet on the front of the paper bag. Color the puppet with crayons or poster paper or paint. The end fold can become a mouth or the end fold may be folded completely to one side to become a mouth for the face on the paper bag.

How to Work: If one chooses he may put thumb and finger into the holes at the sides of the bag, the fingers are the arms. If one chooses to use the end for the mouth then he will use his fist in the bag and manipulate the "mouth" with the fingers.

Examples of interesting paper bag puppets include: duck, pig, owl, cat scarecrow, witch, rabbit, pilgrim, Santa Claus.



B. Stick Puppets

Stick puppets can be as simple as cut-outs from magazines or as intricate as a papier-mache form. The item is attached to the stick and the fun

begins. Dowel sticks, strips of plywood, tongue depressors, popsicle sticks, and pencils are just a few of the types of sticks which can be used.

1. Personality Puppets

Double circles of cardboard or paper plates glued together over a stick can become expressions of a child's inner feelings. Features can be drawn on the circles to express emotions such as sorrow, fear, joy, or anger. An addition of a felt hat, a bow under the chin, or crepe paper for hair can make the puppet more interesting and more personal.

This same design can be used to make self-portrait puppets. The child may feel more confident in permitting "his" puppet freedom of expression and movement than he would dare permit himself.

2. Paper Bag Stick Puppets

Stuff a large paper bag, tie to a stick, add features, and presto, a quick and easy puppet.

C. Finger Puppets

Finger puppets make excellent story telling devices. The action can be continuous as each character "pops" in and out of the story. Heads cut from paper or from catalogues or magazines are attached to paper rings which fit around the tips of the fingers. A back for the head can also be glued to the edges of the front portion, leaving the neck section open for the finger.

Gloves and mittens make interesting puppets and are easily decorated. The fingers of the gloves can become little puppets. Match boxes and small

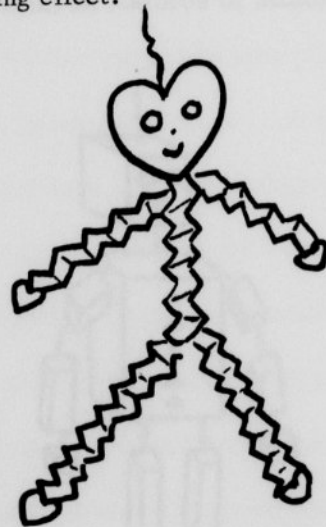
medicine bottles are effective as small heads for the fingers of the gloves. The mitten thumb easily becomes the lower part of a character's mouth. You will be able to think of other possibilities.

D. Simple String Puppets

Younger children can enjoy puppets with very few strings. The strings will enable the puppet to perform many interesting feats.

1. Folded Paper String Puppet

The head of this puppet can be cut from construction paper or from a magazine. The body, legs, and arms are strips of accordion-pleated folded paper. Staple all parts together. A string can be attached to the head, and to legs and arms if desired. This little puppet will give a bouncing, moving effect.

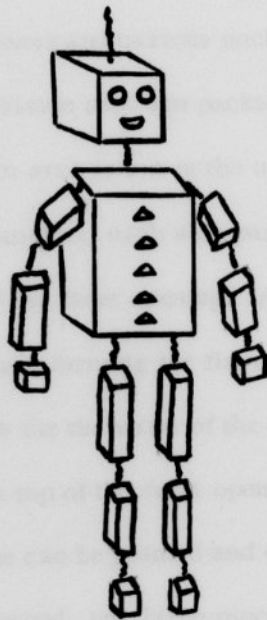


2. Paper Bag Puppet

Six paper bags (one large size, one medium size, and four small size), stuffed and stapled together can become a string puppet. The large bag becomes the body, the medium-sized one the head, and the four small ones are the arms and legs. Strings can be attached to any or all parts and decoration is unlimited.

3. Box String Puppet

Boxes of many sizes will give this puppet a robot appearance. Thread a strong cord through the boxes; if the cord is not pulled too tightly the figure will appear to be loosely jointed. Use the largest box for the body, next largest for the head, and the smaller boxes for the arms and legs. Paint on features or attach from scraps of yarn, paper, and felt.



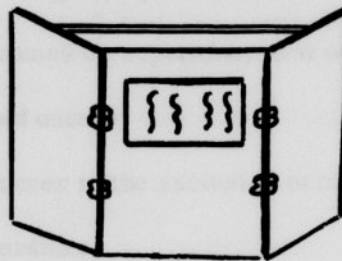
E. Puppet Staging

Before any comments are made about puppet staging and puppet productions it is wise to recall the many uses of puppets. As has been stated before, the shy and timid child can find a way to express himself, the child with a speech problem can express himself with more self-confidence and courage, and many children are able to release their creative notions through the manipulations of a puppet. Therefore, it becomes apparent that the staging of puppets could easily destroy the positive aspects of puppet use. The adult will know the specific interests and needs of each child and will have to decide the most beneficial way to use puppets. As young imaginations are put to work, numerous ideas arise for presenting puppet productions. Older children may construct elaborate settings, and with little effort simple effective staging is also possible.

Large cardboard boxes and cartons such as ones in which ranges, refrigerators, and television sets are packaged, make satisfactory puppet theaters. A proscenium arch is cut in the upper half of the carton. The back of the carton is removed, each side panel is cut in slit fashion at a level with the bottom of the front opening. A board 6" wide should be run from one slit to the other, forming the floor of the puppet stage. This board can act as a guide for the wrist of the puppeteer. Dowels and curtain rods are attached to the top of the front opening and a curtain is possible. This carton puppet stage can be painted and decorated.

Three pieces of plywood, one large piece 36" by 36", 2 pieces 36" by

18" are joined together with hinges. Dowels which are 38" long are used to hang scenery, a front curtain, and any other objects which are part of the presentation. An opening 24" by 12" is cut from the upper portion of the larger piece of plywood. This stage could also be made from beaver board or heavy cardboard.



A table top, a book case, and a chalk board or a chalk rack are effective puppet stages. Children will think of others and the fun can begin.

Finger Plays

Finger plays, as other play making media, have many uses. They are usually rhyming jingles accompanied by finger dramatization. Children are amused by them and are easily captivated by their motions and words. They are excellent relaxers, aids for getting the child's attention, and another method for gaining a group's attention. They have the unique quality of providing stimulation or restoring quietness and are as effective individually as with a group. Most important is that they are fun for young and old, child and parent.

To use finger plays successfully the adult must memorize them. Some involve numbers, space, and body concepts; therefore, these concepts can be introduced effectively in a casual way. Finger plays also help to increase vocabulary, help children to develop attentiveness, and can be used to introduce

concepts of self.

In presenting a finger play:

a- use much expression in face, voice, hands.

b- pronounce words carefully.

c- use only a few finger plays at a time.

(As learning comes by repetition, new ones should be added gradually to old ones.)

d- use often but never to the exclusion of classics in children's poetry and literature.

The following finger plays can be said or sung.

1. Open shut them, open shut them
Give a little clap, Open shut them
Open shut them, lay them in your lap
Creep them, creep them, creep them, creep them
Right up to your chin. Open up your little mouth
But do not put them in.
Open shut them, open shut them
To your shoulders fly, Let them like the little birds
Flying in the sky
Falling, falling, falling, falling
Almost to the ground. Quickly raise them overhead
Almost to the ground. Quickly raise them overhead
And turn them round and round, Turn them round and round.
2. a. Two little black birds sitting on a hill
One named Jack, one named Jill
Fly away Jack, Fly away Jill
Come back Jack, come back Jill.
(Repeat first two lines) Sing to tune of Baa-Baa Black Sheep
- b. Twinkle, twinkle little star
How I wonder what you are
Up above the world so high, like a diamond in the sky.
(Repeat first two lines)

3. Two little hands go clap, clap, clap
Two little feet go tap, tap, tap.
One little child jumps up from his chair
Two little hands go high in the air
One little body turns around and around
And one little child sits quietly down.
4. Here is a bee-hive, where are the bees? (make hive with hands)
Hid in their homes where nobody sees.
Soon they'll come creeping out of their hive (open hands)
One, two, three, four, five (open each finger of one hand)
Buzz, buzz, buzz, buzz, etc.
(with hands extended over head and each finger a busy little bee)
5. Five little soldiers standing in a row.
Three stood straight and two stood so,
Along came the captain, and what do you think,
They all stood up straight just as quick as a wink.
The little soldiers standing in a row,
They all bow down to the captain so,
They march to the left, they march to the right,
They all stand straight, quite ready to fight.
Along comes a man with a great big gun,
And you just ought to see those soldiers run.
6. AIRPLANE 3, 4, and 5 year olds

Here's a little Airplane
Zooming in the sky
Here's the bright and shining sun
Watching him pass by
Here's a great big thunder cloud
Dripping drops of rain.

Here's the thunder clapping
with all its might and main-
Here's the little Airplane
Zooming from the sky
To his little hanger
Where he'll be safe and dry.

LITTLE TRAFFIC COP

All preschool children like this.

Stop, Look, and Listen!
Before you cross the street.
Use your eyes, use your ears
And then, use your feet.

7. FIVE LITTLE CHICKADEES

Five little chickadees
Peeping at the door;
One flew away
And then there were four

Four little chickadees
Sitting on a tree;
One flew away
And then there were three

Three little chickadees
Looking at you;
One flew away
And then there were two

Two little chickadees
Sitting in the sun;
One flew away
And then there was one

One little chickadee
Left all alone;
One flew away
And then there were none.

8. THE TURTLE

There was a little turtle
He lived in a box,
He swam in a puddle,
He climbed on the rocks.

He snapped at a mosquito
He snapped at a flea,
He snapped at a minnow,
He snapped at me.

He caught the mosquito,
He caught the flea,
He caught the minnow,
But he didn't catch me.

9. ENCY WEENCY SPIDER

Ency weency spider
Crawled up the water spout;

Down came the rain
And washed the spider out.

Out came the sun
And dried up all the rain;

Then ency weency spider
Crawled up the spout again.

10. LITTLE TEAPOT

I'm a little teapot
Short and stout (hands pantomime)
Here is my handle (hands on hip)
And here is my spout (other arm in mid-air)
When I get all steamed up
You will hear me shout-
Just tip me over and pour me out. (tip head)

11. THE FIREMAN

Ten brave firemen (ten fingers up)
Sleeping in a row (fingers flat)
Ding goes the bell (clap hands)
Down the pole they did go (motion of going down a pole)
Jumping on the engine, Oh! Oh! (driving)
Putting out the fire (hands shaped like hose--hissing noise like water)
Back home so slow (driving motion, slow)
Back to bed again (hands form pillow)
All in a row.

Summary

Playmaking and/or creative dramatics "is the term given to the form of drama which exists for the purpose of the child participant. It is aimed toward the development of the whole child, socially, emotionally, intellectually, physically and spiritually. It is a group activity in which meaningful experience

is acted out by the participants as they create their own dialogue and action (R. Lease and G. Siks in Creative Dramatics in Home, School and Community, Harper, 1952)."

This creative media is another example where it is emphasized that the process is more important than the product. As story dramatization, finger play action, and puppetry construction take place the child will have multiple opportunities to express his thoughts and ideas creatively and satisfyingly. This chapter has demonstrated the flexibility of play and play activities and is intended to stimulate further creative thinking as persons plan for and with children.

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Chapter V

Science

Science as defined by Noah Webster is "the systematized knowledge derived from observation, study, and experimentation carried on in order to determine the nature or principles of what is being studied." This definition seems rather profound until we examine it more closely and find that it is very descriptive of the way that young children learn. A five year old becomes aware of a falling leaf, he studies about seasons and the seasonal changes; he experiences snow, ice, heat, and autumn smell, and soon he perceives a plan of nature which is real for him.

Adults concerned with the education of young children have become apprehensive about "Science." They have confused the term with technology and laboratory research. Kindergarten teachers have been heard to remark that their "Science" program is their weakest curriculum area. Elementary teachers spend long hours "thinking up" science experiments which might have meaning for the children whom they teach. Parents, pressurized by the Sputnik and well-meaning friends and neighbors, continue to look for ways and for means of helping their child to be more "scientific."

This concern is genuine, but it has tended to "hide the trees" so to speak. The very nature of the child is scientific. Using all of his senses he becomes a complete science laboratory unit. From the infant--as he manipulates his arms and body, and as he responds to things and persons around him--to the

questing, wondering elementary school child, we find eager, inquiring minds.

Our goal is to help this questing and inquiry to continue to grow.

Through thoughtful planning we need to provide science experiments which are meaningful to young children. The immediate environment allows us easy access to scientific adventure.

Immediate Environment Experiences

The most desirable science experiences and those which best fit the needs of young children offer opportunity to explore the immediate environment.

Playing and rolling in dried autumn leaves.

Observing insects that bite or sting: bee, wasp, mosquito.

Watching animals that swim: fish, ducks, polliwogs.

Observing structure of certain animals: claws, hoofs, wings, number of legs.

Feeding various animals and observing that cows eat hay and grass, chickens eat grain, rabbits eat carrots, squirrels eat nuts.

Observing animals feed their young.

Imitating sounds made by various animals: cluck of hens, crow of rooster, gobble of turkey, neigh of horse.

Observing characteristic movements of snail, turtle, worm, caterpillar, toad, cricket, grasshopper.

Feeling the covering of various animals: wool of lamb, feathers of chicken, rough skin of lizard.

Listening to signals as train approaches or leaves station.

Watching smoke blow in different directions.

Observing animals at work: ants in an ant hill, spider spinning web.

Gathering various kinds of seeds: dandelion, acorn, milkweed, burr.

Watching birds fly, hop, build their nests.

Listening to the songs of birds.

Watching caterpillar spin cocoon: a moth or butterfly emerge from its cocoon or chrysalis.

Observing beauty in a brightly colored autumn leaf, flower, shell, rock, crystal, feather, snowflake.

Observing machines at work: derrick, steam shovel, street sweeper, steam roller.

Observing helpers of community: filling station attendant as he checks air in tires, grocer as he weighs fruit or vegetables, baker as he makes bread and pies, milkman delivering school milk.

Crossing street with signals.

Wading in a stream, pool.

Watching bonfires.

Gathering bouquet of flowers from school garden.

Feeling the wind blowing.

Climbing over rocks, walking in the sand, walking in tall grass.

Feeling the cool of the shade, the heat of sun.

Watching wind blow trees.

Feeling the fog, watching it move and lift.

Observing mist, rain, frost, hail, snow.

(Heffernan, Helen (editor), Guiding the Young Child, Boston, D. C. Heath & Company, 1951)

Each of these experiences will have different meanings for different children.

Each age group, due to the developmental level and the continuous and

sequential growth process, will respond to these activities in a different manner. This is good, for it gives the individual child an opportunity to express himself in a creative way. Science is an area in which the unusual is praised, the unique is expected, and the sky is the limit.

There are many experiences which will help to satisfy and to stimulate the child's curious urge. The following list is only a beginning, for as you work with your own child or your particular group of children their ideas and interest will be instrumental in forming other meaningful experiences.

Placing an avocado seed or a sweet potato in a glass of water and observing development.

Watering plants in window box.

Discovering, by placing various materials in water, which will float and which will sink.

Pouring water through a funnel.

Examining different forms of water.

Boiling water in a glass teakettle, observing air bubbles on sides and top.

Feeling moisture of glass on ice water on a hot day.

Feeling different coverings on fruit, vegetables, nuts.

Finding birthday dates of calendar.

Observing cloud formations of various kinds.

Watching movement of clouds on rainy day.

Observing position of sun in early morning, at noon, late afternoon, at different seasons of the year.

- Building dams, caves, bridges, mountains in the sand.
- Making a snowman - watching snow melt.
- Making a Jack-o-lantern - planting pumpkin seeds.
- Playing with magnets. (See what magnets will pick up and what they will not pick up.)
- Washing and drying doll clothes.
- Looking in a mirror.
- Experimenting with sand, mud, clay, dough - making dough.
- Feeling the tug of the wind against kite.
- Blowing soap bubbles.
- Spinning a top.
- Painting at the easel, using several colors - mixing colors.
- Looking at reflections in water.
- Feeling movement of air caused by electric fan.
- Taking toys apart to see how they work.
- Siphoning water from aquarium.
- Observing weather vane and wind sock.
- Weighing on scales.
- Measuring height.
- Telling hour of day by clock.
- Watching liquid rise in barometer on rainy day.
- Keeping simple weather calendar.
- Walking in freshly plowed field, observing earthworms making furrows in the soil,

feeling texture of the soil.

Guided Science Experiments

- Air: Need:** One glass, one kleenex, a pan of water.
- Process:** put kleenex into glass, then push glass (with kleenex inside) down into pan of water.
- Result:** kleenex does not get wet.
- Explanation:** glass is full of air, which keeps water from rushing in.
Air is real and is all around us.
- Air: Need:** Glass, water, 3" x 5" card.
- Process:** fill glass with water, put 1/2 of card on glass opening--hold upside down.
- Result:** water does not come out.
- Explanation:** air pushes up in the card and holds the water in.
- Air: Need:** Soil or sand in a jar, water.
- Process:** cover soil with water.
- Result:** watch bubbles rise.
- Explanation:** there is air in soil.
- Air: Need:** Wide necked milk bottle, hardboiled egg, kleenex, match.
- Process:** burn kleenex in jar, push egg in neck of jar.
- Result:** egg will "dance" then go into bottle.
- Explanation:** air expands and goes out of bottle, there is then less air inside bottle; therefore, the outside air pushes the egg inside.
- Plants: Need:** Two glass plates, piece of blotter, radish seeds, two

rubber bands, saucer of water.

Process: sprinkle 4 or 5 radish seeds on the blotter. Place between the two pieces of glass. Secure with rubber bands. Place in the saucer of water on window sill.

Results: roots will be visible and will grow down.

Explanation: regardless how plates are turned roots will change direction and continue to grow down.

Plants: Need: Pot with seedlings.

Process: place pot on its side.

Result: stems will turn up.

Explanation: all stems grow up.

Plants: Need: Potted plant.

Process: leave potted plant in window where light hits it on only side.

Result: plant grows toward light.

Explanation: plants grow toward the sun.

Plants: Need: Celery stalk, glass of water, red ink.

Process: color water with red ink, place celery stalk in jar of water.

Result: ink moves up stem and into leaves of celery stalk.

Explanation: water gets to the leaves of plants through the stem.

Plants: Need: Two potted plants, dark closet, sunny spot.

Process: put one potted plant into dark closet, one potted plant into sunny spot, examine each day.

Result: one plant will not live long.

Explanation: plants need sunlight and air in order to produce food.

Weather: Need: Glass, cracked ice.

Process: fill glass with cracked ice, hold under child's mouth, exhale across top of glass.

Result: breath will form a cloud.

Explanation: cold from the ice condenses the vapor in child's breath changing it into small droplets of water. Clouds are formed this way. Large droplets form rain. Large droplets which pass through very cold air form snow.

Weather Clock: Need: Cardboard, brad, scraps of paper, pictures, cotton, cloth.

Process: cut cardboard into medium sized circle (14" diameter).



Divide into 6 equal pie-shaped sections. Label as snow, sunny, rain, windy, cloudy, cold. From cardboard make an arrow shaped pointing hand. Attach in center with brad. Pictures or cutouts of materials and paper can depict the various weather states. The cotton is a favorite for representing cloudy conditions.

Result: this is a favorite for every age child. It provides a chance for creative expression and is very useful in helping the child to become aware of weather changes.

Zipper Thermometer: Need: Strip of cardboard 6" by 24". Red zipper 20" long.



Process: attach zipper to center portion (lengthwise) of cardboard. Label degrees on cardboard portion, using standard thermometer as guide. As the temperature rises so does the zipper and vice versa.

Result: this is an excellent way to help the child to become aware of temperature changes.

Seasons: To demonstrate the changing seasons select a deciduous tree which can be viewed throughout the entire year. Follow these steps with your child or group:

1. Obtain a green leaf from the tree.
2. Use a reference book to identify leaf and the tree from which it came.
3. Take a picture of the tree.
4. When leaves begin to turn, discuss weather changes, colors, animals' plans for winter.
5. Take a picture of the tree as leaves begin to fall off.
6. Take a picture of the bare tree--discuss the Winter season and the cycle of plant growth.
7. As the buds begin to appear, open a bud, look at it, discuss the outside covering which has kept the bud warm.
8. As buds begin to open and the first leaves appear, pick a new leaf and compare color, size, and texture with previous full grown

leaf.

9. Count the new leaves as they appear.
10. Take a final picture as the leaves mature, compare with picture taken in step three.



- Crystal Garden: Need: Small pieces of coal, shallow dish, water, salt, bluing, baking soda, food coloring.
- Process: place pieces of coal in the shallow dish, mix four tablespoons each of water, salt, bluing, and baking soda. Pour over coal.
- Results: a plant of white crystals will grow; to make more colorful, put a few drops of food coloring in the solution. The plant can be kept wet and growing by adding a mixture of water and salt to the dish.
- Explanation: the combination of the mixed solution and the mineral coal produces the beautiful crystals.
- Earth Model: Need: Papier mache mixture (see art recipe section), large balloon cut-out shapes of continents.

Process: blow up balloon, make air-tight, cover with papier mache mixture. After thoroughly drying, balloon may be popped by inserting pin. Glue on shapes of continents.

Result: can be used in discussions of space, the universe, gravity, day and night.

Gravity Demonstrations: Throw something up--watch it come down.

Hold arms out and see how soon they become tired.

Jump high and return to earth again.

Roll down a hill--feel the pull of gravity.

Mention that astronauts must use squeeze bottle to drink, because without gravity water would stay up in the air.

Day and Night Demonstrations: Turn on a goose necked lamp and place on one side of the earth model (explained under "Earth Model" above). Illustrating that the sun is shining all the time but that one side of the earth is in darkness.

Science Cooking Experiences

Mixing, measuring, tasting--all contribute to scientific thinking. Cooking experiences for young children have a definite place in the home and in the school. As the child works and experiments with recipes he is able to observe changes in the composition of food; he is exposed to mathematical concepts; and

he develops a sense of sequence and order. He uses and enhances his problem solving abilities. Most important of all is that cooking is FUN and this is reason enough to include it in a program for young children.

Each child should help in making plans and in establishing rules for the cooking experience. If possible a shopping expedition should be part of the plan. Best results are obtained with small groups, and this may necessitate the re-making of some recipes. The adult in charge should be alert constantly and should supervise with care the use of the stove and hot liquids. Good health habits should be observed at all times. This experience will help each child to become more aware of the importance of clean hands, clean utensils, and adequate safeguards.

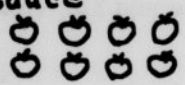






All good cooking does not call for a stove or an oven. The popular electric fry-pan and hot plate are most adequate for the making of cookies, applesauce, cakes, and many other delicacies. Many recipes do not call for heat and can be prepared with a minimum amount of equipment.

A picture recipe chart can be useful and can be made by the children. This type chart depicts, in picture form, ingredients and measures to be used and is meaningful to the youngest of children.

The cooking experience should be a happy and successful project. Simplicity of the recipe and the time involved should be guides in selection. The child's developmental level and his past experiences should be considered as one plans in this area.

The following are interesting and valuable experiences with a variety of

Cooking Chart

Spicy Applesauce	
8 apples	
$\frac{2}{3}$ cup sugar	 of 
1 cup water	 of 
$\frac{1}{2}$ teaspoon cinnamon	
Butter for flavoring	

foods:

Materials	Process
1. Coconuts	Take turns drilling holes, pour out juice, and sample; take turns cracking shell; dip out meat and sample.
2. Pomegranates	Divide and share sections, count seeds.
3. Apples	Teacher pares, divides until all are served; cook applesauce; taste before and after cooking. (Cut through center of apple to show the shape of a star.)
4. Ice cream	Take turns cranking old-fashioned freezer; portion out at snack time. Make 1 gallon of ice cream. Recipe: 6 eggs, 1 $\frac{3}{4}$ cups of sugar, 3 tablespoons vanilla, almost $\frac{1}{2}$ gallon of milk.
5. Jello	Mix and chill, noting changes in consistency. Use fruit.
6. Butter	Make with old-fashioned churn or with hands and egg beaters; watch for change; taste before and after

- churning. (Shake 1/2 pint whipping cream in jar--eat on crackers.)
7. Eggs Separate whites, beat, add sugar and vanilla, and bake meringes; open raw eggs; hardboil eggs; open one.
 8. Popcorn Look at dried ears of corn; have children take turns making popcorn with electric popper. Call attention to the senses--ability to see, hear, taste, smell, and feel popcorn.
 9. Cupcakes Mix ingredients in prepared mix; pour into individual paper cups; ice and decorate.
 10. Potatoes Compare taste and appearance of Irish and sweet potatoes; bake and compare afterwards.
 11. Cookies Mix dough and let each child roll and cut or slice and bake; let children decorate.
 12. Candy Measure 5 cups of cornflakes into a large bowl. Into the top of a double boiler put 2 small packages of butterscotch chips (2 cups) and 3 tablespoons of peanut butter. Melt these and stir. Then mix this with cornflakes. Drop the mixture on waxed paper one teaspoonful at a time.
 13. Pancakes Give each child individual bowl with pre-measured ingredients; mix ingredients; cook on electric fry pan.
 14. Puddings Mix ingredients or use prepared mix, cook, put in

- individual bowls, serve.
15. Peanuts Compare taste of raw and roasted peanuts.
16. Pizza Use sausage type pizza mix. Prepare according to directions. For extra flavor brown 1/2 lb. of hamburger in skillet. Sprinkle on pizza, add more grated cheese. Individual pizzas can be made by using canned biscuits or English muffins.
17. Monkey Sundaes Dip a banana into instant vanilla pudding, roll in coconut, nuts or cookie crumbs; freeze.
18. Vegetable Soup Each child is asked to bring a vegetable from home. The trick is to use all vegetables which are brought. Include canned tomatoes, whole kernel corn, okra, cabbage, carrots, celery, lima beans, green peas, onions, and green beans. Begin with 1 quart of water, diced onions and celery; bring to a boil, then add other vegetables, season with butter or bacon drippings.
19. Gingerbread Use prepared mix, for variety, instead of using water for the liquid substitute applesauce.
20. Make lunch one day Hot dogs, cabbage slaw, rolls, mustard, potato chips, and instant pudding. Lemonade made from 4 lemons, 2 cups of sugar, 1/2 gal. of water. The children can participate in the preparation of each item. Cabbage
- 7

slaw can be simply prepared by grating, then adding salt and salad dressing.

Creative Cooking Activities for Special Holidays

Halloween

Jack-o-Lanterns: Materials needed: Pumpkins, apple corer, table knife, candle.

Procedure: Cut around stem and use as lid.



Clean out seeds and pulp, leaving only shell. Let pumpkin dry. Cut eyes, nose, and mouth. Hollow out a small place in the bottom of the pumpkin shell and place flashlight in hollow. Pumpkin pies can also be made. Pumpkin seeds roasted, salted, and eaten.

Caramel Apples: Materials needed: One package of caramels (8 oz.) for 7 apples, 7 popsicle sticks, 3 tablespoons water.

Procedure: Melt caramels slowly with 3 tablespoons of water. Insert popsicle stick into apple. Dip into caramel mixture, for variety, roll in Trix cereal.



Christmas

Gumdrop Trees: Materials needed: Small branches from trees or bushes, vari-colored gum drops, white paint, clay.

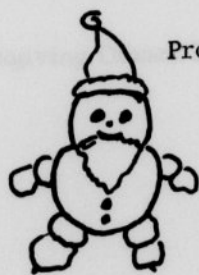
**Procedure:**

Strip leaves from branch. Make clay base and insert branch into base if desired. Allow to dry. Put gum drops on tips of each branch.

Adaptations:

Substitute grapes, cranberries, small cut-outs for gum drops. For valentines substitute small cut-out hearts.

Apple Santa Claus: Materials needed: Large red apples, cotton, marshmallows, raisins, red hots, whole cloves, red and black construction paper, toothpicks.

**Procedure:**

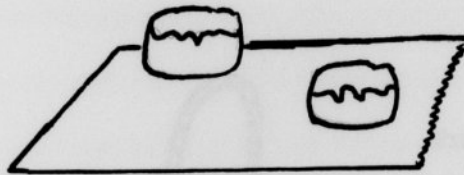
With toothpick, fasten marshmallow to top of apple (head). Make face using raisins or cloves for eyes and nose, and red hots for mouth. Make cotton beard and fasten under marshmallow. Cloves or raisins may be

used for buttons. Two more marshmallows make arms (and legs if desired). Make cap and gloves from construction paper.

Valentines

Valentine Marshmallows: Materials needed: Regular size marshmallows, confectioners sugar, red food coloring, water, waxed paper.

Procedure: Mix confectioners sugar with small amount of water until of dipping consistency, color with red food coloring. Dip top of each marshmallow in mixture. Let harden on waxed paper.



Thanksgiving Dinner Pilgrim Style:

Materials needed: Corn bread mix, yellow candy corn, egg, water, honey, baking pan.

Procedure: Mix "cornbread mix," egg, and water. Bake



according to directions.
 Eat honey with cornbread
 and use yellow candy corn
 to depict yellow corn
 eaten by the Pilgrims on
 the first Thanksgiving.

Easter

Cupcakes--Easter Basket Style:

Materials needed: Cake mix, eggs, water,
 cake tins, coconut, icing
 mix, green food coloring,
 jelly beans.



Procedure: Let children mix cake-mix
 ingredients according to
 package instructions, pour
 in cup cake tins; bake; ice;
 color coconut with green
 food coloring; top with
 multi-colored jelly beans.

Adaptations: A stripped straw makes an
 attractive handle.

Excursions and Trips

Young children learn best through first hand experiences. The field trip is

an excellent way to bring the child face-to-face with environmental influences and to help him to develop basic understandings of related parts of complete wholes.

As the adult plans for trips and excursions the child's age level and his developmental stage should be considered. It should be remembered that what is meaningful for a ten year old may not appeal to or be understood by a five year old. This does not necessitate a separate agenda for each age group as it is well known that an experience can only be viewed as a combination of past experiences, present happenings, and future expectations. For example, a three year old may view the farm as a place where domestic animals live; the five year old may see it as a place where the farmer cares for the animals and crops; and a ten year old may see the farm as an essential part of other businesses and industries such as the supermarket and the bakery.

It is essential in planning for these trips to stimulate and to determine the interests of the children. Interest can be stimulated through stories, pictures, discussions, dramatic play, demonstrations, film strips, and by relating experiences to the child's environment. The interest of the children will be easy to determine as one takes heed of their conversations, their dramatic play, their casual remarks, and their attentiveness.

In addition to bringing the child face-to-face with his environment there are many other values which can be derived from excursions and trips. As individual and group interest is stimulated, understanding and concept formations are taking place. There is a keener sense of observation and the curiosity and

investigatory drives are rewarded. The desire to seek information outside of the known is developed and a healthy, happier child emerges. With the increased pressure toward early reading and a more formal type of education, the value of understanding, investigating, and drawing conclusions about persons, places, and objects will help the written word to come alive and to be more meaningful to all children.

It is up to the adult in charge to be aware of the many opportunities for learning about the community. An excursion which is wisely planned and conducted can greatly enrich the lives of young children. Because of the element of travel, one should be acquainted with the state law regarding personal liability in case of an accident. For security reasons there should be a parent's signed permission for each child. If a blanket-yearly-coverage-permission form is used, each parent should be advised of each particular excursion.

Certain rules and regulations are essential in planning a successful trip. Each situation and experience will call for specific and unique arrangements. Broadly speaking, the following should be considered:

- I. The adult and the children must be prepared.
 1. The adult must have the goals of the excursion or trip in mind, and must be familiar with the designated place.
 2. The children should have received information through previous experiences, stories, conversations, and discussions about the designated place. From this information they should have developed eager attitudes for verifying their acquired information and for attaining new information.

II. When a site or establishment has been selected, permission must be obtained from the proper persons and arrangements made well in advance. If there is to be a guided tour arrangement, this person should understand the age, needs, and interests of the group.

III. Rules must be outlined with the group before the excursion is taken. When rules for the trip are decided upon by the adult and children, care should be taken to see that they are thoroughly explained and that each child understands them.

1. When walking:

- a. The group will always stay together.
- b. The group will always stop at street corners so that the group can cross together.
- c. It is wise to appoint a leader or leaders and a "caboose" or a back-captain or captains. No one is to go ahead of the leader or to lag behind the "caboose."

2. When riding:

- a. Each person is to remain seated throughout the ride.
- b. There should be two adults in each car--one, the driver; the other in the back seat with children.
- c. There should not be more than six children in a standard car or eight in a station wagon.
- d. All windows should remain closed, and all doors locked.
- e. Children should remain in the car until the doors are opened by the

adults in charge.

- f. Conversations and noise should be at a minimum while car is in motion.

IV. Allow enough time for a successful trip. Avoid a hurried visit or too cluttered experience.

V. Have FUN!

Each trip should be taken with a purpose or purposes in mind. The aims or accomplishments should be thought of well in advance.

The following are suggestions which have been meaningful to young children:

1. Airport, Train, or Bus Terminal:

Airport--meet pilot and hostess and go through air liner. See the terminal in action.

Train--take a train ride and include a picnic.

Bus--ride through the city and country, compare sights.

2. Bakery: See dough rising and baking in an oven.

3. Bank: Observe tellers at work, each child could have a dime changed into pennies and a nickel.

4. Barber: Watch haircut and sit in barber's chair, inspect tools.

5. Bottling Company: Observe how water and syrup are mixed, watch bottles being washed and filled. Enjoy a soft drink.

6. Church: Visit the workers in the church, see its activity on week days.

7. Cleaners: See presser. Take garment and observe cleaning process.

8. Collecting Trips: Trips planned around collecting cocoons, leaves, rocks, etc.
9. Dairy or Farm: Pet and become acquainted with the animals. Inspect their sleeping quarters and find out what food is best for each particular animal.
10. Druggist: Watch medicine being prepared and discuss safety.
11. Excavation: Inspect bulldozer.
12. Fire Station: Inspect fire trucks and learn how firemen live.
13. Florist: Watch corsage being made and learn some simple flowers.
14. Flour Mill: See the grain being ground, observe the packing process.
Follow up with biscuit making in the home or group.
15. Football Field: Run. Run. Run.
16. Greenhouse: See plants, young and old, and get pots and dirt.
17. Grocer: Select a pumpkin, weigh a pumpkin, and buy one. Buy apples.
18. House Under Construction: See various stages--from foundation partly completed to completed house.
19. Library: Have children's librarian show filmstrip and tell the group a story.
20. Mail Collection: See mail pickup by the truck and watch the mailman leave mail.
21. Newspaper: Follow the printing process from blank sheet to finished edition.
22. Oil Delivery: Inspect oil truck and watch oil being pumped from truck into a tank.

23. Pet Shop: See different kinds of pets (fish, dogs, cats, etc.). Learn how they are cared for.
24. Police Station: Inspect patrol car, radio, communications, etc.
25. Radio or T.V. Station: See how programs begin. Perhaps record on tape and have radio or T.V. station broadcast at a later date.
26. School: For kindergarteners in non-public group situations, visit the first grade of a nearby school. Meet the principal, stay for lunch.
27. Service Station: Have gas pumped and see oiling tools and auto lift in operation.
28. Shoe Repair Shop: Take along an old shoe and have it half-soled.
29. Supermarket: Visit on an off-peak day. Select and purchase items. Items which the children can cook later offer an enriched experience.
30. Tree Trimmer: Observe truck and ladder, inspect cutting and tools.
31. Woods or Forest: Visit at the beginning and end of seasons--walk through the woods, identify wild flowers, trees, leaves, etc.
32. Zoos and Museums: See animals in their cages. Arrange for a professional tour.

A monthly calendar-record kept by the children is an excellent way to record experiences. As something new occurs in sequence such as the awakening of spring, it can be recorded. This will help to clarify impressions. The calendar can be 2 1/2 feet by 3 feet with 5 inch squares ruled off for recording. A travel-log is also suggested as a follow-up device. Children can share in conversation their experiences and they can be recorded in a special scrapbook.

After the trip, avoid an over-emphasis on directed activities. One little kindergartener was heard to remark, "Don't look at anything or you'll have to draw about it when we get back." This is not to discourage all follow-up, but to emphasize the fact that care should be given to the kinds and amount used. Each activity or project should be used only to enrich the experience.

Observational Projects

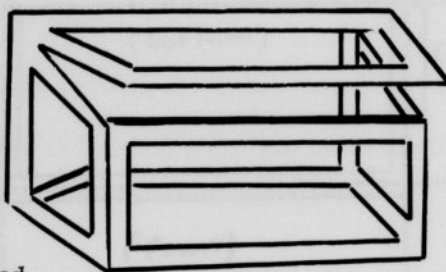
Making and Setting up a Terrarium. A terrarium is a land habitat made of small plants, moss, stones, and rich soil for such animals as small toads, frogs, small snakes, turtles, or salamanders. The container may be of almost any general shape or size, from a gallon glass jar to a large aquarium tank. An aquarium tank that leaks may be adequate for use as a terrarium.

A trip to a wood lot to gather material is good experience for careful observing and for teaching conservation. Take only a little moss for different kinds, a few varieties of wood plants, some rich soil, and anything else that you think will give the terrarium a "woody" touch. Some pieces of charcoal placed in the bottom of the terrarium will absorb gasses and will help to keep the soil from becoming sour.

Cover the bottom of the terrarium container with coarse gravel or sand, bury several pieces of charcoal in it, and then add rich soil from the woods. Plant the small plants in this and cover the remaining soil with moss. Brightly colored stones placed here and there in the terrarium add interest. Sink into the soil and moss a small dish to hold water, and cover the terrarium container with a piece of glass, which can be cut to the size of the container. When you

have finished planting the materials, sprinkle the plants with water, put water in the dish, and the habitat is ready for the animal. It will probably not be necessary to add water. It will evaporate in the terrarium. Observing this is very useful in studying air and weather. There are, of course, many variations of this procedure in making terraria. (Blough and Huggett, 1951)

A terrarium can also be made by using a wide-mouth gallon jar. An attractive base is made by pressing the gallon jar on its side into a large mound of clay, pressing various sized and shaped sea shells into clay.



1. Things You Will Need

- a. Six pieces of single-strength window glass--see size below.
- b. One medium size roll of adhesive tape (waterproof).

2. Here Are Some Suggestions for Sizes

Large --- 2 pieces 12" x 16", 2 pieces 9" x 16" and 2 pieces 9" x 12";

use wide tape.

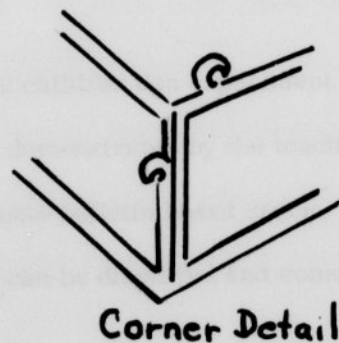
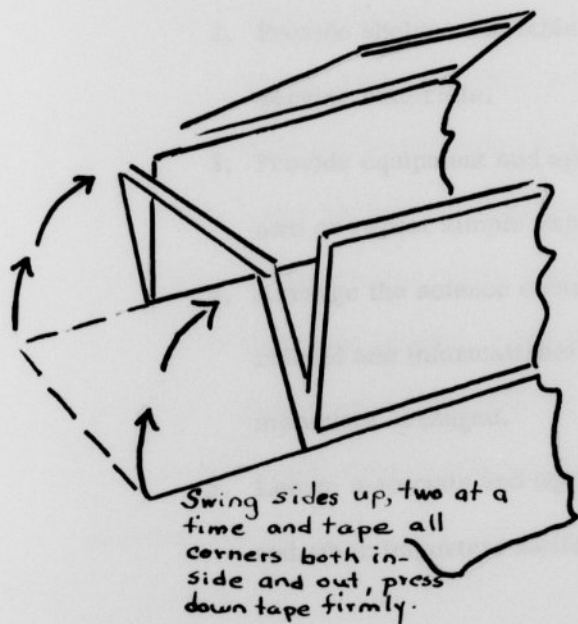
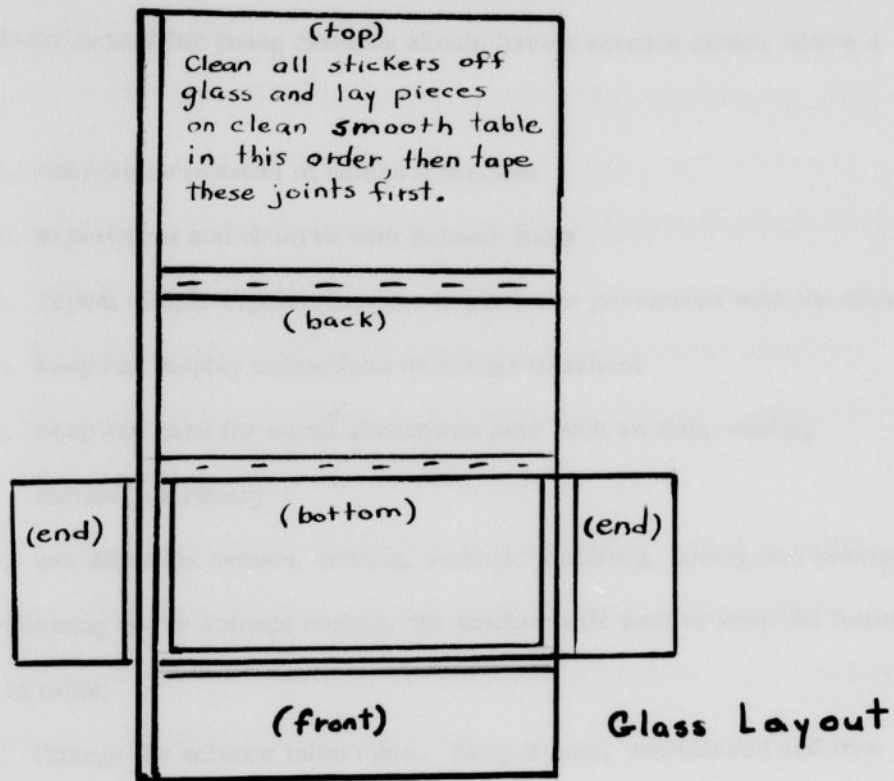
Medium --- 2 pieces 9" x 12", 2 pieces 6" x 12" and 2 pieces 6" x 9";

use medium wide tape.

Small --- 2 pieces 8" x 10", 2 pieces 6" x 10" and 2 pieces 6" x 8";

use medium tape.

Long Narrow --- 2 pieces 6" x 12" and 2 pieces 4" x 6"; use medium tape.



The Science Center

Every school for young children should have a science center where a child can:

1. observe collections of nature materials
2. experiment and observe with science tools
3. repeat simple experiments the teacher has performed with the class
4. keep and display collections he brings to school
5. keep and care for small classroom pets such as fish, snails, turtles, or canary
6. use all of his senses, feeling, tasting, smelling, seeing and hearing.

In setting up the science center, the teacher will want to keep the following points in mind:

1. Change the science table often. Keep it neat, uncluttered and free from dust.
2. Provide shelves and tables suitable for storing, displaying and observing materials.
3. Provide equipment and space where children can experiment on their own or repeat simple experiments demonstrated by the teacher.
4. Arrange the science center near some bulletin board space. Here related and informational pictures can be displayed and some nature materials arranged.
5. Locate materials and equipment in relation to lighting, water supply and other important facilities.

6. Remember that several groups of materials are often better than one.
7. Arrange, if possible, for an outdoor plot where children can plant seeds, dig, observe insects, etc.
8. Remember the landscaped school grounds and gardens and yards near the school are science resource centers.
9. Remember that most science materials in kindergarten should be such that children can not only see them, but also feel, smell, hear, and taste them.

The science equipment for a kindergarten room need not be elaborate nor expensive. Many materials can be improvised from everyday household utensils. No list will meet the needs of all teachers. Among the equipment and materials the teacher may want to include are:

1. collections of nature materials, from the immediate environment, include rocks, feathers, shells, stones, seeds, leaves, gourds, evergreen cones, cocoons, caterpillars, tree bark, seed pods, insects, bird and hornet nests, bulbs, plants, and so forth.
2. tools for experimentation, such as magnet (good ones cheap from auto wrecking yard), compass, magnifying glass, pulleys, thermometer, scales, mirror, prism, clock, weather vane, barometer, bicycle pump, straws, loop wires.

Household utensils which can be adapted to science experimentation and observation are:

1. a storage bottling jar or gallon pickle and paste jars for terraria, aquaria, and various other jars, egg cartons, and foil dishes of many shapes for displaying collections.
2. cardboard boxes with plastic lids for observing fragile items such as mounted insects, or small flat transparent boxes, such as those in which wedges of cheese are packed for examination cases.
3. lengths of small, soft rubber hose for siphoning.
4. sponges, cotton, blotters and clay flower pots for planting seeds.
5. cheese cloth and wire loop for a dip net.
6. jars and pie or cake tins for experimentation.
7. combs, silk and wool cloth and fur for static electricity.
8. spools, string and wire for pulleys.

Cages of various kinds:

1. cage for visiting pets can be made of a large packing crate and screen.
2. cake tins and a circle of screen for cocoons and insects.
3. a mason jar full of sandy earth, a screen top and a string wick dipped in syrup for an ant village. (Blough and Huggett, 1951; Craig, 1958)

Summary

As the activities suggested in this chapter are enjoyed by young children, disciplines such as astronomy, biology, entomology, meteorology, physiology, and ornithology will have been touched upon. These experiences are intended to help the child extend his understanding in all fields of science; to help him to see

relationships and to become an able creative thinker.

It is obvious that many experiences and activities are not mentioned in this chapter. The reader will find the foregoing only a beginning; an alertness to the field. The richness of any science program and of any scientific endeavors will depend on the creative approach instigated by the persons in charge.

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