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A Study of the Value of Gestural Activities and Linguistic Devices Peculiar to Finger Plays with Suggested Procedures for Extended Uses

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A STUDY OF THE VALUE OF GESTURAL ACTIVITIES AND
LINGUISTIC DEVICES PECULIAR TO FINGER PLAYS WITH
SUGGESTED PROCEDURES FOR EXTENDED USAGES

A Thesis
presented to
the Graduate Faculty
Central Washington College of Education

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
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APPROVED FOR THE GRADUATE FACULTY

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CHAPTER I

INTRODUCTION

There is an increased demand and a more vigorous effort on the part of education to meet the interests and needs of young children. A good deal of research has been directed toward childhood education. The past fifty years or so in America has seen the progressive theories and practices in childhood education evolve from a little-understood program to one scientifically grounded in research. Historical research reveals the sequential trends of thought that have brought us out of educational lethargy into some crystalized concepts. Paralleling the results of advances in scientific knowledge is the increased interest of guidance personnel to implement the ideas of recent educational philosophies.

The objectives of modern education for young children have been stated in many ways. According to some educators the major purpose of the pre-primary and early primary level is an emphasis on meeting the interests and needs of the pupil. Lambert believes, with others in the educational field,

...that the school for young children should be a planned educative environment which provides experiences and guidance for each child in harmony with its potentialities and needs--experiences that will enable him to participate as intelligently as possible in important human activities, help him to develop values and patterns

of behavior appropriate to the democratic way of life, and yield him personal satisfaction in being with his fellows (28:26).

In spite of the educational lead that childhood education enjoys as a result of the formulated objectives, some highly formalized procedures still persist that are difficult to justify in the light of what is known about the young child. Some would defend their formalized approach to education in terms of what is to be expected of the child in later grades of school. Others, however, feel that the aim of early education is to help the child "live richly" in the present according to his developmental needs (28:28-29).

There is the possibility that in adopting the latter goal, the objectives of the former could be met more realistically through situations that provide experiences more in harmony with the natural tendencies of children. The absorbing nature of finger plays and the interest that the child shows for their dramatic character give evidence of their possible educative value. Many teachers, sincerely interested in helping the child grow and develop to his potential, are seeking help from any such constructive methods that capitalize on the inherent drives, interests, and play motives of children.

I. PURPOSE

The purposes of this study were (1) to disclose the

predisposing inclinations of the child for finger play activity, (2) to consider the characteristics of finger play with relation to the child's growth and development and to determine their value as a technique for furthering the education of the child, and (3) to provide the interested teacher or parent with finger play material readily accessible and extensive enough for selective purposes.

The spontaneous patterns of finger plays that have, through their compelling appeal, justified a traditional heritage does not necessarily imply their adequacy in childhood education today. Establishing finger play values requires an inductive study of their characteristics as related to the interests of children and a consideration of their application with reference to modern educational goals.

The teacher who accepts the fact that motor and sensory learnings are important to intellectual, social, and emotional growth will want to consider the possibilities of finger play activity and will welcome any materials and suggestions that can be incorporated for profitable classroom procedures.

II. LIMITING FACTORS

It was not the purpose of this study to dwell on the physical aspects of movement as such in the area of Physical of Biological sciences but rather to refer to its relative

value in education: its potential as conducive to the mental and emotional well being of children. Neither was it the purpose of this study to dwell on the many details of linguistic phenomena, except as these were found to have a bearing upon the problem under consideration. The characteristics of rhythm so prevalent in child play have been dealt with as natural tendencies with points of musical significance, and qualities of meter and rhyme having been considered in a general way rather than in specific detail.

The extensive amount of activity material included in this study and resulting from the wide survey made does not necessarily dictate that all are advocated as worthy of inclusion in educative programs. The accumulation does furnish, however, a broad field for discriminative and selective purposes. Only insofar as the value of the particular activity is recognized and its adaptability to the purposes at hand made appropriate in view of what has been discussed, should their use be exploited. It must be remembered, certainly, that much depends upon the ingenuity of the leader if the activity is to be rewarding to children.

The materials and suggested procedures included in this work are best suited to age levels from six months through nursery, kindergarten, and first grade. Some of the finger play material might be adapted to second grade where their usefulness is determined and the provocative nature of

the particular activity is found to still hold the interest of that age level. The material does not include the many finger play action songs, for that area would entail a much greater survey than was intended for this particular investigation and would have necessitated a greater emphasis upon musical aspects the writer is not prepared to encounter.

III. DEFINITIONS OF TERMS USED

Finger plays. Finger plays are dramatic interpretations playing out, with gestural movements, the characters or situations suggested by concurring linguistic devices, usually in the form of jingles, rhymes, or poems. The activity is found employed, also, in children's songs and games. Finger play finds its definition, inclusive of its particular rendition, from imitative make-believe to dramatic creativity and from the simplest and most natural of spontaneous expression to the artificial and more complicated forms. In general, however, they are means of making the doing operative as the meanings evolve from the particular verse or poem. Finger plays are identified as a medium that strikes a perpetual responsive chord in children. The genuinely provocative nature of finger plays point them out as unique in the learning processes of babyhood and childhood. The broader concept of their scope involves the possibilities they render through

motor, sensory, and intellectual exercise. Finger play as herein considered was not regarded as isolated mechanistic action but as refinements of meanings and conductors of human well being.

Education. Education is the impartation or acquisition of knowledge, skill, or development of character, ability, and mental strength by study and discipline. The definition of education considered here is inclusive of any enterprise in guided living. The older concept in popular usage in the past made "education" and "going to school" synonymous. However, out-of-school living is for young people ten times as great, quantitatively, as school education; in addition, is qualitatively much more effective because it is first-hand, personally felt experience. Education in America as referred to in this thesis, can be defined as any human experience which can properly be regarded as meeting vital needs in such a way as to develop the characteristics of personality needed for effective functioning in a democratic society. Education can also refer to the sum of the qualities acquired by means of human experiences and through individual instruction and social training.

Creative. The term "creative," with reference to finger play activity, is used to indicate any act of self

in which the response takes the form of expressive bodily movement unique with each individual. Mimicing, in the sense of an apparent stereotyped activity, is not necessarily separated from the creative in the case of this study of finger plays. The use of the term creative in this study of finger plays can best be explained in the words of Gulick:

The force of social tradition operating through play has sometimes been deplored. It is said that blind imitation detracts from individuality, and that children are deprived of all initiative by stimulating their desire to follow an example. But unconscious imitation is not a blind force; it is very selective. When a new football player comes to town, nine out of ten of the boys of the town will at once copy him as nearly as they can in attitude of body, expression of face, tilt of hat or cap (etc)....This imitation, conscious of kind, enormously selective, apparently making for likeness, is really an agency which brings out individuality (20:208-209).

The idea of free play unmodified by playmates, parents, or teachers does not, therefore, define the term creative for this study, but any type of self expression, imitative or not, that spontaneously expresses the individual's reaction is considered creative. The function of the creative in this sense has deep and far reaching effects. The creative child is mirrored when, by intuition, he has been led to break through the barrier called "lack of faculty," thus discovering himself.

The term creative is used, also to indicate the individual's particular contributions in the development of dramatizations or in the composing of rhymes and gestural

movements to satisfy his own ego for originality.

Material. Finger play "materials" refer to the printed verse adapted to the finger playing and to the direction, if such is given, for the playing out of the actions.

IV. ORGANIZATION OF REMAINDER OF THESIS

Chapter II, III, and IV can be simply termed as the "what," "why," and "how" of the study. Chapter II will review the particular literature in the area of finger plays. Chapter III will reveal the philosophic evolution of the play concept and give the paralleling historical course of finger plays. An attempt will be made in Chapter IV to classify the various attributes of finger plays with relation to the interests of the child and to justify their use in education with respect to child growth and development. Reference will be made to the transfer of fundamental learnings into areas of basic skills and abilities to be acquired. Such questions as "Do finger plays lend themselves to fulfilling educational goals?" should find satisfactory conclusions. Chapter IV includes a review of classroom experimentations that should add significantly to the evidence of the educative possibilities of finger plays.

CHAPTER II

REVIEW OF THE LITERATURE

Many of the Mother Goose rhymes and the traditional jingles and nonsense verse as well as the more sophisticated bits of poetry that have been preserved from the past have found use in finger play activity throughout the years. It is very probable that many of the finger plays that have been in use are lost to us today, for their survival has depended more upon the "mouth-to-mouth" transferrals from one generation to another than upon the printed page.

Froebel's book, Mother Plays, was an early attempt to provide activities for the development and growth of children. Froebel's finger plays, games, and rhythms were an expression of his belief in education as a social process. Features of cooperation, courtesy, and helpfulness were prevalent in the lessons that the activities portrayed.

Later Emilie Poulsson's famous volume, Finger Plays, re-emphasized the belief that finger playing has an educative place in the lives of children. The delightful illustrations for each finger-play song were added attraction to her book. Frances E. Jacobs, in the preface of her own book Finger Plays and Action Rhymes, appearing in 1941, had this to say of Emilie Poulsson's book: "To the inspired 'Finger Plays' of Emilie Poulsson, all mothers and teachers owe a debt of

gratitude. They will never be replaced" (25:preface).

In 1940 Burton Egbert Stevenson included several finger plays in his book The Home Book of Verse for Young Folks, and the following year Francis E. Jacobs' Finger Plays and Action Rhymes was an endeavor to supplement Emilie Poulsson's Finger Plays. Here intent was to extend the finger plays through activities more closely representing, interpreting, and reflecting the child's world of today. The rhymes and finger plays are graded from six months to six years and emphasis placed on subjects familiar to the modern child of these age groups. Her illustrated hand figures add to the clarity of the directions.

The famous Caldecott Award winning book of Maud and Miska Petersham, The Rooster Crows, 1945 devotes a portion to five familiar and well liked finger plays.

Margaret E. Mulac's The Game Book, 1946, was an extensive collection of games to be played in the home or in small group gatherings. Story type action games, some of which were adaptive to finger plays, were included as well as six pages in a chapter of "Finger Games and Stunts" given to finger play rhymes and directions. The motivating purpose for the book as stated in the author's foreword is:

Families who play together know how these periods of recreation help to strengthen family ties. Children appreciate their parents more. Parents understand their children better. A feeling of confidence and security that develops between parent and child during

periods of play carries over to other relationships (35:Foreword p. xi).

In 1951, Louise Binder Scott in her book Talking Time developed many speech correction games that included finger playing jingles and rhymes. Valuable use is made of finger play pantomime in the methods she uses for speech development.

A Rocket in My Pocket by Carl Withers contains a few adaptive verses and is a delightful book for the child's library. Finger Plays and How to Use Them, by Tessa Colina, edited in 1952, is a worthy endeavor to give the Sunday School teacher finger play material. Most of the verses refer to Deity and tend to be moralistic in content.

Margaret Taylor's Did You Feed My Cow? 1956, contains selected folk rhymes, jump rope and bounce ball rhymes, chants and rhyme games.

Carl A Troester Jr., Executive Secretary, American Association for Health, Physical Education for Children, compiled Everyday Games for Children in 1957, and it is put out by the F. A. Owens Publishing Company (publishers of The Instructor). It represents an effort to furnish teachers, parents, and play leaders inspirational assistance and give them a clearer idea of the meaning and potential value of play in general. Chapter IV of Troester's book is a section of dramatic games and story plays wherein a few finger

play verses are given with brief directions for movement activity.

In 1958 The Educational Publishing Corporation, publishers of the Grade Teacher, printed Helen Jill Fletcher's Finger Play Poems and Stories. It is divided into areas of unit studies with photographs that lend themselves to the message of the verse and to the directions for playing.

Hazel M. Lambert gives finger plays consideration for teaching children the beginnings of quantitative thinking. In these words she expresses respect for doing actions to the verse: "Children love to repeat the well-known phrases 'One, Two, Button My Shoe';...accompanying the rhymes with music and action adds to the children's enjoyment" (28:257).

The most recently printed endeavor was a 1959 publication, Mabelle B. McGuire's Finger and Action Rhymes, The Instructor Handbook Series, designed by Cynthia Amrine. This book was dedicated to Alica K. Altpeter, a teacher who uses finger plays to great advantage. Finger plays for anytime, for special days, and around the world are divisions of the content.

The more recent editions give evidence of a growing demand for materials as well as an indication of the importance being placed upon this type of teaching. With this evidence of interest there remains a need which justifies, in part, the basis of this study--a need for a better

understanding of the educative implications of finger play activity and the possible need for a wider collection of the medium.

CHAPTER III

BACKGROUND OF PLAY CONCEPTS AND THE HISTORICAL COURSE OF FINGER PLAYS

The growth and application of the view that the physical activities of children have concerns for and with emotional responses, personal relationships, mental learnings, and esthetic outcomes falls into historical epochs of philosophic thought and scientific experimentation. The successive periods that exerted strong influences on educational play concepts can be traced in the thinking of philosophers and educators of the past. For the sake of space an abbreviated account is given here of but a few outstanding leaders whose influence brought about widespread changes in the education of children. The central concern is directed toward the importance placed upon the child's natural tendencies to play.

New views on education usually have felt surges of strong influences with recessions of forgetfulness. It is only when the views are embodied by master minds that they unite in any broad stream of improvement. The contribution of these great personalities, perpetuated through centuries of thought and experimentation, have found fruition for the good of childhood.

The case for finger plays as an educational tool can be more readily advanced if their heritage can be found

justified for more reasons than that they have endured traditional usage.

I. PHILOSOPHIC BACKGROUNDS OF PLAY CONCEPTS

Long before the birth of Christ, the Greek philosopher Plato pointed out the importance of the early years of childhood and the responsibility of the community for educating its young....

For several centuries after Plato's time, history records no outstanding educator who concerned himself primarily with the training of young children. In 1416, however, a copy of "Quintilian's Institutionis Oratorialis," written in the first century A.D., was discovered. The discovery of this work which described in detail the old Roman theory of education, gave impetus to the development of "court schools" throughout Italy....

One of the most influential teachers in the court schools was Vittorino da Feltre (1378-1446)....The emphasis in da Feltre's school was upon physical activity and the development of good manners and morals (28:1-2).

The principles by which teaching proceeded were in striking resemblance to modern kindergarten education. da Feltre insisted on pleasant surroundings for children and believed that education should be fun. "He saw the value of alternating periods of study and play and recognized the need for variety in the child's activities to combat fatigue and boredom" (28:2).

John Amos Comenius (1592-1670) who also formulated some principles that persist today, appreciated the child's

need for physical activity. "He emphasized the importance of play which he considered an integral part of child life" (28:2).

The French philosopher, Jean Jacques Rousseau (1712-1778), according to Nila Banton Smith, protested against the tendency of the day to consider children as miniature adults, and his emphasis upon the study of the child and his nature had great influence upon the work of both Froebel and Pestalozzi (45:3). Smith, in her article reviewing the evolution of the reading readiness concept, refers to Rousseau's attitude in these words:

Rousseau etched faint outlines of the readiness concept in his plan for teaching Emile, published in 1762. According to this plan he would reject the formal teaching of the schools and educate Emile according to nature. Throughout his discussion one catches glimpses of crude beginnings of the readiness concept. This great fore-thinker said for example: "Allow nature to act in her place, for fear of thwarting her operations. You know, you say, the value of time and do not wish to waste it. You do not see that to make a bad use of time is much more wasteful than to do nothing with it; and that a poorly taught child is further from wisdom than one who has not been taught at all."

While Rousseau's ideas were purely theoretical, Pestalozzi, who had been influenced by Rousseau's thinking, actually initiated experimentation with children (45:3).

Like Rousseau, Pestalozzi believed that individual differences condition development. Like Comenius, Pestalozzi recognized the value of sensory impression in teaching young children. Pestalozzi anticipated Dewey in asserting that education begins at birth when impressions first begin

to crowd in on the child. Pestalozzi took another advanced stand as revealed in Smith's account, quoting from Henry Bernard's book Pestalozzi and His Education System, "'He (Pestalozzi) believed that education in its essence consists of the harmonious and uniform development of every faculty, so that the body should not be in advance of the mind, nor the mind of the body...'" (45:3-4).

Fredrich Froebel (1782-1852), rightly named the "Father of the Kindergarten," had a conviction that educational reforms were most needed in the early years of childhood. He recognized the value of manual activities in his "gifts" series of prescribed manipulative activities, and,

he gave new educational emphasis to finger plays, singing, games and nature study.....Some of his predecessors had encouraged the use of games as an enjoyable pastime, but Froebel was the first to utilize them for their educational value (28:6).

That Froebel was aware of potential educational values of the activities that make up the child's world of play is evident in his plan of "doing," "self-activity," and "expression" as outstanding features of his kindergarten technique. Jacobs, in the introductory chapter of her book Finger Plays and Action Rhymes has this to say regarding play activities and Froebel's contributions:

From time immemorial, babes and young children have enjoyed playing with their fingers and toes, mothers have responded to this natural play instinct. But it was not until the appearance of Froebel's "Mother Play" and later,

Emilie Poulsson's famous volume, "Finger Plays," that playing with the fingers was recognized as having a definite educational value (25:1)

The following verse is attributed to Froebel:

Teach the child about his fingers,
How to name them one by one.
Above all teach him how to use them,
Thus are many pleasures won (25:1).

Luther Halsy Gulick, in speaking of the necessity of studying the child's instinctive tendencies if we would draw out his best interests, says this of Froebel's plan:

It is perhaps the most fundamental criticism to be passed on Froebel's theory of play that he made no inductive study of this kind. He was keenly sensitive to the educational value of play, and voiced new and epoch-making ideas. But when he actually chose the plays for his kindergarten, he did not study the spontaneous plays that have gone on among children. He thought out a theory of play, and made curriculum of various plays to produce certain results. In consequence, many of the kindergarten plays do not go of themselves. They are played only so long as the child is under the direction of the teacher. They have not really aroused the child's interest and desire (20:182).

From our point of view, Froebel's kindergarten offered a rather formalized type of education, but for its time it was revolutionary.

In more recent years, the influence of Dr. Maria Montessori (1870-1952) has been felt and accepted more widely in Europe, where she was a symbol of modern education for nearly fifty years. An important contribution of Mme. Montessori, according to Lambert, was her insistence on the adaptation of school work to the individual child. Emphasis on the training

of the senses was another characteristic of the Montessori method. Sense training was also useful, she felt, as an introduction to the formal school subjects (28:7-8).

Many of Montessori's ideas are in harmony with the best educational thought of today, and in these she was far in advance of her own day, but, as Lambert points out, there were limitations in view of more recently recognized understandings in the United States as expressed in this statement:

Unlike her predecessor Froebel, Mme. Montessori failed to appreciate the necessity of play in the education of the child. Many of the materials used for sense training in the Montessori schools were designed for manipulation and handling by the child, but they were by no means play equipment. Little attention was given in these schools to the emotions of the child. What games there were apparently were included only as a concession to the immaturity of the child; little or no instructional use was made of them. Children were not given the opportunity to engage in dramatic play, to sing, to look at pictures, or to play with paints or clay. Yet children enjoy all these activities and can learn a great deal from them. Mme. Montessori failed completely to appreciate their significance (28:9).

John Dewey (1859-1952), a contemporary of Mme. Montessori, has become a symbol of modern education in the United States as she has in Europe. Dewey, like Froebel, believed that education should be rooted in the activities of the child with a recognition of his natural urges to play. As Lambert states in her most recent book Early Childhood Education, edited in 1960,:

Perhaps the greatest educational philosopher of our time was John Dewey, whose ideas concerning the learning processes had immeasurable influence on the education of children; it was he who thought of children as active rather than passive beings; he who gave emphasis to learning by doing, to the use of all the senses in learning (29:12).

It is needless to make extended reference to the profound effects of Dewey's writings on educational thought and practice in America, for again and again he stated his concepts in such vigorous terms that educators could not fail to feel their impact.

Smith refers to a statement of Dewey, in Dewey's Schools Tomorrow, that shows the importance he placed upon giving attention to the child's world of interest:

"...if education is the proper growth of tendencies and powers, attention to the process of growing in the particular form in which it goes on from day to day is the only way of making secure the accomplishment of adult life. Maturity is the result of the slow growth of powers. Ripening takes time; it cannot be hurried without harm" (45:4).

The particular "form" mentioned by Dewey can well refer to the absorbing nature of play in the life of the child. In a sense, play is the child's major occupation, just as earning a living is his father's.

Of the more recent works devoted to play in education, the philosophies and experiments of a few influence to no small degree the attitudes of educators and people generally today: Mitchell and Mason's The Theory of Play, 1934; Frank, Hartley, and Goldenson, Understanding Children's Play, 1952;

Ward, Playmaking with Children, 1957; and Siks, Creative Dramatics, 1958.

A play movement in the Northwest is gaining recognition, a movement that had its beginning in Seattle in 1941. It started as a community endeavor but has had the assistance of such dedicated leaders as Agnes Haaga and Geraldine Brain Siks and Ruth Lease of the Creative Dramatics Department of the University of Washington. Mrs. Siks gives a detailed account of the movement in the above mentioned book (44:foreward). The Seattle movement is an example of play promotion that awakens the public to the potential of play.

II. HISTORICAL COURSE OF FINGER PLAYS

Finger plays have a traditional heritage along with folk songs and folk dances. They represent the spirit of children's folklore everywhere. The force of social tradition operating through play has preserved only a probable sprinkling of the finger plays that have been enjoyed by children of ages past.

Perhaps the scarcity of available finger material today, as indicated by the review of the literature, has been the reason for the evident small reference made by educators for their utilization. To the writer's knowledge there has been no concerted effort on the part of anyone to bring together a coherent statement of the educational

possibilities of finger play in particular, nor has there been an effort to amass an extensive amount of finger play material into an accessible assemblage for use in the area. This is the result of a disregard and lack of interest on the part of the modern family to perpetuate finger plays. Any medium of play is perpetuated, understandably, through usage, and usage continues naturally only through interest.

The historical course of finger plays seems gradually to be fading. Only through interest and effort on the part of those concerned with early childhood education will this area of folklore be preserved and made a part of every child's inheritance again. As play activities continue to shift away from the home, an evidenced fact, it becomes the responsibility of other agencies of child care and guidance to make better use of the mediums of play activities.

Gulick, whose writings appeared approximately forty years ago, saw the shift of the center of recreation away from the home and recognized that the forces of tradition that carry the forms of play from generation to generation were being interfered with. He believed that Americans should be particularly rich in all our social inheritances, but because of a neglect on the part of people generally to gather together the rich folklore and to consciously perpetuate its existence, our children have been the losers.

Folklore, he says, embodies the forms of moral

discipline and social relations. He declared that children of America, especially in the cosmopolitan areas, "are poverty-stricken in the knowledge of play" (20:236-7).

As this shift continues it is safe to say that in most cases the home has ceased to be the sanctuary of traditional folk treasures of the past. Educators need not face the conclusions, however, in despairing voices and in a dejected manner, for the condition is not one of irreparable loss. We have gained greatly by performing in the community many of the things formerly done in the home. This is notably true with respect to industries and education. Even play, under the best modern conditions, may be better provided under trained leadership of men and women who understand constructive educational principles than it ever was by the family. This is not an expression of disbelief in the home but an assurance of the potential of the specialist who has an intelligent sensitiveness and knowledge of children's interests and needs.

Folklorists, educators, and child psychologists have become keenly aware of the importance of the folklore of children as a factor in social growth and development. Educators and people in general have a broader knowledge and understanding of the mental, physical, social, and emotional benefits of motor play activities and linguistic devices used by children at play. Since the time of Gulick's writings

there has been a concerted effort on many fronts to gather and make available in printed form the many folk dances and folk songs of the past.

A recent volume, The Lore and Language of School Children, discloses the lore and language natural to the modern schoolchild. This book is a record made by Iona and Peter Opie of slang-epithets and traditional juvenile argot which continue to flourish in play activities of children, largely unknown and certainly unheeded by the adult world. The historical annotations throughout the work reveal that many of the formulas children use today are the same as they have been for generations (37).

Since Gulick's time there has been renewed interest on the part of educators in the physical education field to gather folk dances and folk games; literature in this area is voluminous.

There has been renewed interest in recent years in the area of creative dramatics; the quantity of literature in this area continues to climb. Even though finger plays are closely related to both of these areas, little reference of any reputable extent is made of their possibilities. The case for finger plays becomes a challenging one, but with support from such educators as Siks and Lambert the challenge becomes a hopeful one.

Mrs. Siks recognizes finger plays as an area of play

within the bounds of creative dramatics. In fact, she gives them an initial position as one medium for motivating early creative endeavors, as is evidenced in these words:

Begin with "finger plays." Little children the world around enjoy "finger plays." When they use their fingers to create short, simple "finger plays" they form vivid pictures in their minds. After they know and enjoy this activity a leader guides them to create from it by guiding them into a simple plan of action. Above all she guides them to feel the way the characters feel in whatever "finger play" they are enjoying (44:256).

Lambert, too, says, "A good place to start with young children is with Mother Goose rhymes," and she adds, "Dramatic play is the young child's way of trying on life" (28:24).

Mother Goose rhymes and finger plays have traveled a course side by side as play mediums to satisfy the play interests of children. The child's first introduction to finger plays usually occurs long before his initiation into school. "This Little Piggy Went to Market," and "This Is the Church, This Is the Steeple," along with many of the Mother Goose rhymes are often friends to young children. The evident diminishing use of finger plays in the home can be as regretful as the loss of the Mother Goose rhymes. There is startling truth in what Marion Nesbitt says in a recent article of the N.E.A. Journal:

Thousands of children enter school today who have never been introduced to Mother Goose. They have somehow missed the gay, amusing, nonsensical characters who caper about in lively abandon. They have no acquaintance with the mouse who ran up the clock, the pussy cat who

went to see the queen, or the sheep in the meadow or
the cows in the corn (36:14).

CHAPTER IV

CONTRIBUTION OF FINGER PLAYS TO EDUCATION

The need to provide fuller play opportunities today is underlined by the shifts American society has undergone within recent years. The influence of conventions upon the activities of young people and the relatively small amount of time parents have to spend in constructive types of play pursuits with their young children is having restrictive results. Paul Witty speaks of the invasion of industry and business into our world of leisure through the provision of the innumerable mechanical contrivances for play as well as the multitudinous forms of commercialized leisure activity. He calls them second hand and vicarious forms of recreation which lead the children toward the passive kind of recreational life that typifies the average American adult (56:9).

It has been said that we are a nation of spectators with our activities confined to enthusiastic applause of other's play or to taking a seventh-innings stretch. Many tired businessmen and working homemakers can probably do with some passive recreation as a means of rest, escape, and enjoyment of the talents of others. The deplorable fact is that we may be rearing our children to be just such passive spectators whose amusements will have replaced active and creative pursuits. In the words of Witty again:

Thus, fragment by fragment, the presentation takes a total form which leads to one inescapable conclusion: contemporary society is overburdened with obstacles to wholesome orientation and growth of personality. Our social fabric contains numerous agencies and institutions which, in their present forms, are far removed from the personal and social needs of children. These agencies are shown to effect and standardize the life and thought of the home, the school, and the community. Social reconstruction and individual rehabilitation, therefore, depend upon a concerted effort to foster sturdy growth from childhood to adequate adulthood through the creation of new and more appropriate designs for living (56:9-10).

Finger plays have been looked upon as solely pleasure devices with little recognition of the part they may play as culture bearers, mental stimulators, or as a medium for the development of physical coordinations. In fact, play in general has not always been looked upon as a worthy asset to education in any academic sense of the word. The evolution of a newer play concept is expressed by Kraus:

More and more, educators are coming to realize that a clear-cut line cannot be drawn between education and recreation. Through play the child gains intellectual growth; he stores away a wealth of facts and learns habits of disciplined thinking and problem solving. The chief purposes of education and play may differ--but their outcomes have much in common (27:7-8).

Mitchell and Mason in The Theory of Play say, "The value of play in education is due to its power to interest the player, absorb his attention, and arouse him to enthusiastic and persistent activity" (34:105).

With the recognition that children are constantly active in body and mind and need opportunities for self-

expression in activities that have their interests, educators are becoming more concerned with play programs. Also, with recognition of need for wholesome recreation, leaders are turning to traditional usages that have proved valuable and to inventing new methods that implement and bring the old into favorable standing. As Kraus implied, a major challenge facing recreation leaders and all adults concerned with children's welfare today, is the providing of constructive forms of play that will have comparable appeal to children and counteract the forces of less desirable forms (27:16). Donald L. Cleland claims that children's interests should be the concern of every teacher, for they represent his needs-- "a need to know, to feel or to perform" (6:465). It is important, as Cleland explains, for leaders to understand that as the child grows and develops there is a marked correlation between the interests of children and vital growth processes.

Play is the child's business of life; its outstanding characteristic is its force of interest. The extent of finger play interest hinges on the absorbing nature of play activities in general. The contributions of finger play to child growth and development parallel somewhat the contributions of play generally. Notwithstanding, an attempt will be made to arrive at conclusions applicable to the particular area of finger plays by considering first their

characteristics, then their educative possibilities, and last the role of the leader in their application.

I. CHARACTERISTICS OF FINGER PLAYS

DETERMINE A STIMULUS

Since the parent or teacher depends on interests to stimulate activity, he is concerned with play motives. A knowledge of what there is in the way of universal urges is extremely important to adult leaders, in that it forms a basis on which programs of activities may be built. A clearer understanding of the child's response to finger plays demands consideration of the characteristic appeals so peculiar to them.

The foremost characteristic of finger play activity appears to be its spontaneity and freedom. The child is fulfilling impulse and desire as he expresses himself not only by way of mouth, but by the exercise of facial expression and gestures.

The themes of finger play activity strike a perpetual responsive chord in young children. They may involve pure nonsense, incongruities, surprises, silly antics, unusual manipulations of language patterns, imaginations of the impossible, the incredible, all the while being genuinely provocative of child interests. Observers are impressed with the seeming joy the child derives from the sonorous combi-

nations and make-believe dramatic representations of finger plays.

Any inductive study of the interests of children can be worthwhile for education. So, also, can the study of finger play appeals be worthy of consideration. It is to the characteristics of finger plays that the study, at this point, is directed. A close look at the makeup of this particular activity should reveal important factors worthy of consideration in educative procedures.

The writer realizes that it is almost impossible to define and delimit the appeals of finger plays into definite areas for discussion because there is so much overlapping. It is difficult to speak of linguistic devices without reference to their power in drama or without reference to movement, for speech is a muscular activity, just as drama, also, involves movement as the idea is portrayed. It is quite impossible to speak of movement without reference to rhythm, for movements, wherever they occur, have their particular rhythm. So, also, does sound have the elements of rhythm. Finger playing, like play in general, combines many of these attributes. Notwithstanding, an attempt will be made to classify the characteristics of finger play as they appeal to the child in the areas of play, drama, linguistics, movement, and rhythm.

Play interests. Play is universal. Ask a child why he likes to play and his answer could likely be, "Why do I play? Are you kidding? Everyone plays!" Other likely answers might be, "Because it is fun," "I like to be with my friends," or "I like to be good at things." All these answers are well and good, but a deeper significance can be had by more analytical explanations.

Lambert says, "Play provides children with certain kinds of self-fulfillment and self-realization not possible any other way; it enables the child to express himself as he can in no other way" (29:22). A child plays to satisfy needs for response, recognition, and for accomplishment. He plays to voice his feelings either verbally or through bodily movement. Kraus puts it this way:

Play is a major concern throughout childhood, and nature plants strong play drives in every normal child to satisfy certain basic needs of development. Children do not play because they are too lazy to work. Instead, they often put forward their greatest efforts and concentration in play activities and gain satisfaction and enthusiasm which no other experiences provide (27:4).

Play is the child's first teacher, for through play he prepares for life, prepares to express himself, prepares to meet the new with independence and confidence. Play progressively offers difficulties and obstacles that are within the powers of the growing child to master.

All these play attributes are a part of finger play activity. The play appeal of finger plays is evident in

their very game-like structure, and even the smallest youngster is attracted to the simple "follow-the-leader" element as he repeats the verse and does the actions in response to the directions.

Dramatic interests. The most evident characteristic of finger play is its dramatic feature. The child responds dramatically as the self is projected into the role suggested by the verse and the strong impersonations demonstrated through the gesture. The finger play becomes the framework for a dramatic idea, and the child sails off into a world of fanciful imagining. The child takes to make-believe as a duck takes to water. Johnson is aware of the potential of the child for dramatic intent:

The child is an actor. All situations may be dramatic to him. No episode is too slight to yield him a plot. Washing hair admits of more histrionic detail than anyone who has not seen it staged can believe. No experience is too complicated and elaborate for the child to reproduce (26:107).

Any type of play that capitalizes on the appeal of the child for make-believe is bound to get favorable response. This fact is well understood by leaders of creative dramatics. The Children's Bureau of Publication, Your Child from One to Six puts it this way:

Children delight in acting out in their play the life that they see and hear about. The more imaginative the child, the richer his play life. His parents can encourage creative activity by providing the means for this play (57:24).

Siks discusses dramatics as a means of encouraging imagination, in the second chapter of her book Creative Dramatics. By the power of imagination one person is able to put himself in the place of another. Imagination helps the child to find ways of keeping the doors of understanding open. Imagination dissolves tensions, enriches living, and prepares one for new experiences. Imagination encourages creativity, develops awareness through the senses, and builds appreciations (44:47-83).

A baby not much over a year old sometimes imitates, in fragmentary fashion, the putting to bed of an imaginary or real doll, crooning a bit of sing-song as he does so. He may imitate a telephone conversation, dialing, chattering nonsense, waiting between remarks as he has seen grown ups do. An observable fact lies in the child's inclination to respond bodily to the many activities that he watches about him. He sees the bird fly and intuitively swoops his arms in an expression of imitation. A hammer is heard to "bang" and he will swing his arms above and down as he interprets dramatically the characteristic movement of hammering. If the child is old enough to have mastered sentence structured language, he may be heard to say, "Bang, bang, bang! My hammer goes bang!" or some such rhythmical remark as will add to the dramatics of the situation. This appeal for drama is strong in the young child. Ruth Strickland says, "He enjoys simple finger plays

with easy motions and words he understands and can say" (49:417). Herrick and Jacobs emphasize the child's tendency to imitate:

As the child watches the boat dock, the plane land, the garbage man toss a can on the truck, his whole body often responds to the experience. He gains increased control of his body as he lives and relives life about him through vigorous bodily movements (23:337).

Finger plays are an outlet for the dramatic tendencies of children. The child identifies with the character and situation; his body tenses and his ideas race ahead in an effort to interpret the dramatic presentation. "Let's pretend" becomes the motive of the play as the child gives vent to his urge to dramatize. Finger plays offer the plot; the fingers become the squirrels, the circling arms become the sun, or the fluttering hands become the rain.

A recognition of the pleasure and satisfaction that the child gets as he accomplishes dramatic performance through creating illusion and through the projection of the self into a make-believe world is important for guidance people.

Movement interest. A part of the appeal that rests in dramatic representations evolves from the child's innate demands for physical activity. The motor and sensory responses afforded by finger plays are only another means of providing constructive opportunities in line with the child's natural tendencies to express himself bodily. Rogers expresses an old Chinese philosophy in these words:

Under the stress of joy man makes words. These words are not enough; he prolongs them. The prolonged words are not enough; he modulates them. The modulated word is not enough; and even without perceiving it, his hands make gestures and his feet start to move (42:33).

On the fly leaf of Edna W. Bailey's "The Child's World" is this quote from Frederick J. Moffitt:

"Thus a child learns; by wiggling skills through his fingers and toes into himself; by soaking up habits and attitudes of those around him; by pushing and pulling his own world" (3:fly leaf).

The child impersonates the clock more readily when his arms move for a pendulum. The child implements the rabbit when his forefinger and middle finger become the rabbit's ears. As Isaac Goldberg has said, "Gestures, when used descriptively, are drawings in the air" (17:422). Most of the motor activity of finger plays is gesture and facial expression; both are ways of communicating inner messages. Gesture and facial expression make up what might be lacking in words. In fact it might be said that as the expressive movement becomes rhythmical, in a higher sense, it is expressive beyond any linguistic possibilities.

The exercise of any and all of his motor abilities absorbs the child's interest and attention to an amazing degree. This absorption and delight in activity is at its height during early childhood. For this reason the activities offered in finger plays challenge his performance abilities. Many of the learned activities of early

childhood play require complex muscular accomplishment. The child's hands and especially his fingers become useful aids in play and in producing sensory experiences. It has been said that the child's hands are "skill hungry." Interest in the mastery of the muscle skills is evidenced in the persistence of the child to repeat again and again those activities that require dexterity of movement. To be able to "toss the cake in the oven for the baker's man" or to designate "eight fingers, ten toes, two eyes, and one nose" or to swing Indian clubs three-fourths time with one hand and two-fourths time with the other--these are small sources of pleasure, but very real ones.

Interest in the mastery of movement control is noticeable even in the plays of the baby. As Gulick has said:

The early play period is devoted to the acquirement of self-mastery in the simplest sense. The child is then learning the fundamental neuro-muscular co-ordinations, and is acquiring a system of reflexes. This is to the baby an intensely interesting process. He may have no desire to do something better than another baby has done, but he enjoys doing something that he himself has done over and over again. If the action of an adult has called forth some new movement from a small child, the insistent cry of "Do it again," is repeated until it becomes a nightmare. The child is forming the habits of co-ordination (20:185).

So it is with finger plays. The child never seems to tire of repeating what he has learned but repeats the performance time and again until new interests attract his attention.

Arbuthnot's recordings to accompany the anthology Time for Poetry, entitled "Jigs and Jingles," parts I and II; "Talking Time," parts I and II; "What Shall We Do Today" and "In the Country" represent an effort toward providing kinesthetic imagery learnings. Many of the poems are adaptive to finger play action. As the record is played the children are encouraged to pantomime, and as they become familiar with the poem they repeat the poem and the actions without the record. Arbuthnot says:

They hear poems that induce vivid sensory imagery and emotional reactions, strengthened by discussion or participation. Here, in these records for primary-grade children, is a typical cross section of varied poetry experiences, which teachers can duplicate and widen with further selections from "Time for Poetry" (1:album cover).

Children love to make bodily responses to the marked rhythm of verses included in Arbuthnot's recorded "Poetry Time."

Graubard, a teacher recognizing the interests of children for pantomime, capitalizes on its use as revealed in his article "Pantomime: Another Language." He appreciates gesture as an art and claims that it is an essential aspect of the language arts program (19:302-06).

Research is currently being conducted in the College of Physical Education, Recreation, and Health at the University of Maryland to appraise the potential contribution of active games to the intellectual growth of children.

Appropriate active games with high interest appeal were selected with the idea of directing the play activities toward profitable growth and development. On the basis of the findings of this study many tentative conclusions appear warranted. The outcomes seemed most satisfactory in terms of children's interests and motivation, as reported by James H. Humphrey and Virginia D. Moore (24:559-61).

Linguistic interests. Mother Goose offers a bit of humor in this little verse so adaptive to finger playing:

Two little dogs sat by the fire
Over a fender of coal dust;
Said one little dog to the other little dog,
"If you don't talk, why, I must."

Ties of union are created by a mere exchange of words. They need not convey too much meaning to fulfill a social function. In the child's world they need not even be understandable. As Oscar Wilde put it in the "The Birthday of the Infanta,"

They did not understand a single word of what he was saying, but that made no matter, for they put their heads on one side, and looked wise, which is quite as good as understanding a thing, and very much easier" (54:77).

The child takes delight in making meaningless sounds long after he has learned to speak the language of his elders. There is a saying that children prefer the shadow to the substance. All those who have had extended contact with children know that they can be quite happy when they make believe to speak French.

Children also take delight in varying the sounds of real words, for instance, alliterations such as "Sing a song of sixpence, a socket full of sye," will bring a smile of satisfaction. They take delight in rhythm and rhyme. On sudden impulse such phrases as "My muver, I lov-er," will be made as if the child is testing his ability to be original but with such pleasure that the appeal is unmistakable.

There are many words whose sound is expressive of the very movement that the word makes on the ear, in fact, so much so that the word and the sound are quite inseparable. These words appeal for reasons of their purity of meaning. Examples of such words (and they are prevalent in finger plays) are "bang," "tap," or "splash." Such words as "hubble, bubble," or "rip, rap," are expressions of movement and inducive of gestural response. Sound and sight combinations seem to originate in such expressive words as "teeter totter" and "one misty, moisty morning," and notice the natural connection between action and sound in the word "tickle." Some of the simplest cases of audible elements can be found in the direct imitation of sounds that the children hear about them, expressed in such phrases as "Ding, dong, bell," "Tick, tock, hear the clock," and "See, Saw, Margery Daw." Finger plays offer many of these sound and imagery satisfactions.

An emotional effect is obtained in some cases by long words or by lengthening the word. These might be called

"mouth-filling" words or symbolic expansions which give the child a certain state of mind or bigness of feeling. Think of the effect of the word "splendid" when it is strengthened in slang to "splendiferous." The mere joy of such sonorous combinations no doubt account for much of the appeal that finger plays have for the child. The extensive use of metaphor, simile, repetition, irony, humor, as well as rhyme and numerous other devices found in poetry generally, explains further the appeals of finger plays. Hayakawa in Language in Thought and Action discusses these elements at length, and as he concludes some remarks about the contributions of literature he says, "Poetry, which condenses all the effective resources of language into patterns of infinite rhythmical subtlety, may be said to be the language of expression at its highest degree of efficiency (22:131).

Children grasp very early the rhythm and sound of words--the basis of all poetry. Merry and Merry explain in The First Two Decades of Life how early speech is developed and how the young child engages in various spontaneous language activities and experiments with sounds and rhymes for the sheer joy of it (33:195-234).

Ruth Strang, speaking of the pre-school child, says:

Children in this period show keen interest in sounds. They like to have the animals in the story make their characteristic noises. They like to hear and imitate the sound of the engine, of the steamboat whistle, of the wind, of horses' hoofs coming down the street

"clapperty clap, clap, clap," and similar familiar noises.

Rhythm and repetition also appeal to them. Rhythm makes Mother Goose popular even before the meaning of the verses is clear. The repetition of refrains helps to divide a story into simpler units--to furnish a breathing space, as it were, for the child to catch up with the action of the story (48:219).

"Fee--Fi--Fo--Fum" in the story of Jack and the Beanstalk and the refrain of the Gingerbread boy in that particular story are examples of this.

Rhyme and meter mean a great deal to young children. They give verse a singing quality that makes it easy to remember. The brevity of the verse of finger plays adds significantly, too, to evidences of appeal. The young child does not have sustained interest for lengthy poems nor for poems without much action. This fact was brought out in the writer's one time experience with reading apparently unsuitable poems to a first grade class. One child pleaded, "Don't read any more of those old songs--read about "Little Charlie Chipmunk," again. "Little Charlie Chipmunk," is a six line verse with much action and room for vivid expression (2:94). As Blatz says:

The pre-school child's story must be one of action. Whether it is concerned with animals, objects, or children his interest is always in what they are doing. He interprets through his own activity and responses and so he understands and responds most readily to action of others (5:199).

The brevity of finger play verses makes them easy for

memorization, and children love to know how to repeat them by themselves. This fact is expressed in the guidebook of the well known reading series, Fun with Dick and Jane:

This casual and effortless memory of poetry is fun for the child and it heightens his enjoyment, but it is important for still another reason. It initiates the pattern of remembering the exact words that embody most effectively a sequence of events or a meaningful idea. For instance, it is actually easier to remember the verse about "Little Miss Muffet" than it is to tell the story of her experiences in one's own words. It is also infinitely more pleasurable to say the little verse as it is recorded (52:32).

The child's interest in sound and sound-making continues as he enters school. Herrick says:

The young child comes to school deriving much pleasure from the way things are said and in the language that people use to couch their ideas and feelings. He is quick to experiment with tongue tickling expressions; he is adept at reproducing onomatopoeic sounds. He coins words. He is quick to pick out neatly turned phrases. He creates rhymes. He makes astute and un-hackneyed comparisons. Like the poet, he delights in the music, the force, the satisfaction of choice words that get to the heart of thoughts and feelings (23:212).

This interest is expressed often in the form of vocal expressions called "chant." Completely free to follow his own inclinations and in a spirit of happy exuberance, the child will begin to chant some such phrase as, "Betty has a boy friend," in melodic fashion. The chant is taken up by other children and echoed many times. This characteristic found in chant can be found in finger plays.

Finger plays furnish a large source of neatly turned phrases and words that feel delightful to the speaking

apparatus. Because the jingles and verse of finger plays relate so intimately to the lives of young children, it is no wonder that they sing their way into their minds and memories.

Rhythm interests. Mankind has a tendency to perform physical movements in rhythmical routine. Mitchell speaks of Herbert Spencer's belief regarding rhythm:

Herbert Spencer maintained that there is a law beyond the sphere of man, which accounts for rhythm--a universal law of rhythm of motion. He pointed out that we see it in the swinging pendulum, the pennant in the breeze, the swaying of leaves and waving of grain in the field, the ripples of the streamlet, the vibration of the bow strings, the ethereal undulations, the motion of heat, light, sound, electricity, in waves and tides, in day and night, the return of the seasons, in the pulse beat, the regular periodic need for food and rest, the waves of emotional reaction, ...social cycles as seen in the rise and fall of cultures and nations (34:146).

Havelock Ellis, too, says that the significance of dance lies in the fact that "it is simply an intimate concrete appeal of a general rhythm which marks, not life alone, but the universe" (14:37). However this point of view may be regarded, there are those who feel that there is an inborn tendency to express movement in rhythmic repetition. As Dorsey puts it, "Life hates monotony, but loves rhythm; in heartbeat, in intestinal contraction, in canoeing, in poetry, in music" (9:355).

It is difficult to tie up rhythm to any one category of interest because it is felt in all of life: in movement,

in verse forms, in the line which makes drawing, sculpture, and poetry satisfying to us. The factor of rhythm is intimately associated with all that is conceived to be beautiful and so, as Mitchell comments, "the desire for the aesthetic is in no small respect a desire for rhythm (34:146).

The appeal of rhyme and movement of finger plays is really an appeal for rhythm. English verse is distinguished from English prose by the regular recurrence of the stress or accent familiar to natural rhythms of life. Time and space in this writing will not allow for any unfolding of details regarding metric structures of verse forms. Joseph B. Mayor in his Handbook of Modern English Metre calls attention to the many facets of poetic rhythms that make poetry so popular with people generally (30). Stokowski speaks of the child's tendency to invent rhythms when deeply absorbed in play through various joyous and energetic outcries and adds,

Sometimes the rhythm synchronizes with what they are doing--at other times the rhythm, although strongly marked, seems to have no definite connection with what they are doing, but makes a free contrasted counter-rhythm to their play. They are unconsciously creating rhythm, melody, and words, and this creation seems to come from a deep part of their being (47:63).

The appeal of elements of rhythm in movement and sounds in preference to melody in music is explained briefly by Stokowski:

Young children are at first more interested in timbres and rhythm than in melody. They are delighted when

they find a timbre that is new to them. They will repeat this sound over and over again until they are accustomed to it. If it is a drum or the top of a table or something they can beat, they will create strong rhythms with a kind of elemental savageness (47:66-67).

Jersild and Bienstock, following a carefully controlled experiment concerned with the rhythmic responses of young children is quoted by McMillan as having said:

"...The more practical educational concern, it would seem, is to provide the child with opportunities to participate in rhythmical activities...and take part in experiences that might, directly or indirectly, lead to an improvement in his versatility, poise, balance, and muscular control in motor response to a rhythmical stimulus" (32:85).

Finger plays can become the stimuli for motor rhythm development in its initial stages. Verse choirs or choral speaking has come into favor wherever trained leaders can be found, and it is an effort to provide rhythmic speaking opportunities for choral groups. Strickland refers to this technique and gives advice to the teacher of the younger children:

Kindergarten and primary children can do no more than get ready for choir work through enjoyment in listening to poetry and appreciating its rhythm and singing quality. They can learn to keep their voices soft and light in saying poetry as they do in singing. When a poem has a refrain or a clear-cut rhythmic pattern they may be able to mark the time with their hands or through quietly stepping it or dramatizing it in some simple way (49:338).

It has been brought to the writer's notice on many occasions that the child tends to respond most readily to rhythms about him by hand or foot movements--a finger will be seen to point this way and that or a toe will be found tapping away pleasurably. This natural urge bespeaks a

desire for rhythmical expression. Finger plays, then, are an outlet for another instinctive tendency.

II. CHILD DEVELOPMENT VIA FINGER PLAYS

The young child seems compelled to try to understand the manifold mysteries of being and becoming, of living and loving and learning. He seeks fulfillment of his wishes, hopes, desires, and ambitions. He would understand himself. He would clarify and comprehend his experiences in his environment and in his relationships with people in his environment. Ira J. Gordon considers some fundamental factors in the development of the total self concept, as an all important phase of child growth, in these words:

Favorable concepts of self in terms of feelings of comfort, in relation to expectations about how the world will treat him, are begun early in life and developed throughout life, resting on the base of warm, loving, acceptant behavior on the part of the parents (18:10).

The first and important step in developing creative growth in children is to provide day-by-day experiences that have significance to the child. Activities which center around the normal and everyday curiosities and interests of children are, without a doubt, the background upon which children can draw for spontaneous expression.

The consideration for finger plays must be studied in the light of their contribution to child growth and development and to the fulfillment of our educational goals.

Finger plays may find constructive application as long as they are promoted with these two goals in the mind of the adult who deals with children. Some of the finger plays' attributes that seem to be in line with educative goals are discussed by Herrick, who says:

Finger plays are primarily for fun and pleasure, but they do serve certain aspects of a total language arts program. Their rhythm and rhyme are usually quite a source of joy to children. Their uncomplicated plot and brevity place them within the understanding of even the very young. Finding appropriate finger actions to go with the verse or story helps children to relate words and action and also helps them think about the meaning of words. One kindergarten group had a difficult time deciding on how to make a tuffet for Little Miss Muffet. In the process of arriving at a conclusion they had a lovely time with "uffet" sounds (23:350).

The possibilities of finger play usage for integrative purposes and for enrichment aids are especially likely. They may become means of inducing rest and relaxation, of promoting social cohesion, and of freeing the child for new and further lines of endeavor.

An intelligent facing of any educative program, as has been mentioned before, entails knowing what social traditions can be counted upon with reference to the child's needs and interests. The child's interests have been considered in the earlier part of this chapter. Turning now to some of the basic needs of children will furnish a more enlightened view of any formulated statement regarding finger plays. For purposes of orderly convenience the writer will classify the

contributions of finger plays in the areas of the physical, emotional, mental, and social.

Physical. In order of importance, the writer prefers first to consider finger play attributes in the area of the child's physical growth. Mitchell and Mason give concern to the physical because they believe that motor development precedes all other learning:

The play life, which is the natural life in the tender years of childhood, is the means of acquiring varied experiences....

This, then, is the proper order of education: from the concrete to the abstract; from the spontaneous, motor, and emotional life, to the reflective and symbolized life. Action and feeling should precede thought in the early emphasis of education. Motor play and sensory play should therefore precede intellectual play, and intellectual play should precede intellectual work (34:268).

This statement has a great bearing upon an affirmative belief in finger plays. It has been said, also, that play is biologically necessary to normal child growth. As Lambert concludes:

Play is vitally related to the child's need to be active, to grow, to give motor reactions in response to situations. Through play, the child develops his growing body, building up the vitality which facilitates his emotional, intellectual, and social growth (28:162).

Rasmussen says:

Why do so many children say, "I don't like poetry"? One cannot but suspect that they must belong to the hundreds of children who have been made to stay after school and memorize a poem as an act of discipline.

Children must live a poem to like it; their feelings and emotions must be allowed to be expressed around, about, and through a poem. The mode of expression may take form in many ways, but I have discovered that I can make the greatest appeal to children with poetry through bodily activity, or it may be less dramatic accompanied by solo or choric reading.

It is a big part of a child's growing experience to use his muscles--the more he uses them the better he likes the activity which allows it (40:283).

Kinesthetic pleasure in movement is probably the outstanding feature of finger plays. The carefree participation in gestural expressions and their strong imitative element makes the child conscious of the proper form in the activity and his effort to approximate it. The interest that small children have in direct imitation of someone else is reinforced by the variety and novelty of the movements he tries to make. As the child senses the movement of the verse in his muscles, through the actions of finger plays he is building an experience background for kinesthetic imagery. As the child hears the finger play verse and joins in with the group in saying them, he is enjoying listening experiences that will give him a background for auditory imagery. Another educative value of finger plays is the fact that they express the many parallels between bodily movement on the one hand and the many motions observable to children on the other.

Finger plays are illustrative of dramatic imitation, and through this imitation the child subordinates himself to the creative endeavor to be like someone else. The learning

of more complex forms of play as the child grows older involves much imitation. The imitation of the expert player goes on constantly in the world of sports. Coaching is based upon demonstration, observation, imitation, or experimentation. The simple finger play activity introduces the child to forms of discipline to be encountered in later endeavors of physical education.

Among the physical factors to be considered in readiness for school experiences are vision and hearing. The ability to coordinate the eye and hand is a skill important to formal learnings. In the words of Herrick:

Hand and eye preference, neurological and motor development, auditory discrimination, speech patterns, and energy level are also important determinants of learning. Experiences in free dramatic play, role playing, choral speaking, finger plays, play making, and other dramatic arts' procedures again not only reveal the level of development but provide the medium for further growth (23:342).

Speech is another motor skill, and speech difficulties have adverse effects on readiness. Teachers, according to Lambert, should make provision for experiences in muscular control and give opportunities to learn auditory discrimination through games, poetry, and jingles that will help children recognize similarities and differences in sounds (28:311-12). Talking Times by Scott and Thompson is an outgrowth of the realization of the need for simple verse form aids in the correction of sound substitutions and in the improvement of

speech difficulties of children (43). The verses of finger plays offer numerous opportunities for detecting speech difficulties and giving corrective practice.

Mitchell states that, "It would be absurd to claim that motor play does not involve intellectual activity" (34:129). He refers to games of the motor type of activity as being "well-balance combinations of motor, sensory, and intellectual activity, with just enough emotional excitement to make them enjoyable and beneficial" (34:129).

During the child's pre-school years he has acquired the ability to attend to all sorts of motor behavior. This improvement was not made solely through the use of large muscles; some of the tiniest and most delicate muscles in the body were among the earliest to come under control. Watch the baby learning to pick up a tiny thread or pins off the rug with thumb and forefinger. Many motor performances require not only small muscle activity--but precise muscular coordination, large and small. This is only accomplished by activities that interest and absorb the child's attention. Here again finger plays have a place in acquiring motor dexterity. The physical functions of finger plays are particularly beneficial to the child's early efforts to coordinate and facilitate movements.

It is more than ever necessary in this age of tensions, caused by speed and machinery, for children to acquire

the power to relax. It is understandable that, by the suggestions of rest found in finger play rest exercises, children can be induced to a degree of passiveness and heaviness of limbs that bring relaxation. It must be remembered that it is difficult for the very young child to restrain himself from physical activity, but finger play rest exercises are pleasing invitations, as can be noted in this example:

I'm a limp rag doll
I have no bones
My arms are limp
My neck is limp
I'm a limp rag doll.

Often times during the regular classroom hours, because of tension or fatigue of one kind or another, teachers may feel it desirable to provide brief play sessions. Finger plays can clear the air and provide a relaxing atmosphere. The saying "A change is as good as a rest" is significantly true.

The physiological and psychological values of relaxation cannot be treated fully here, but they are exceedingly far reaching. Ann Driver has this to say:

It helps enormously to remove fear, to produce a calm and easy mind, and has a definite healing effect upon children of highly nervous and sensitive temperament, while physically it helps to counteract false and wrong tensions in the body (12:15).

Unlike the more strenuous areas of physical education exemplified in many organized play sports, finger plays need not be the subject of parental concern or misgivings.

Biologically, the child has inherited from the not too-distant past a muscular, nervous, and organic mechanism adapted for activity far beyond that required in finger play activity. In fact it might be said that the biological consequences are but a harmonization of the order and rhythm of his bodily mechanism. Finger plays are pleasurable, and pleasure, too, is beneficial to the health and well-being of the child.

Pantomime is a part of finger plays, and pantomime offers training in non-verbal communications. Graubard evaluates the pantomime in a revealing article in Elementary English. He says:

The language arts have received a great deal of recognition and emphasis in the curriculum of most schools. . . . But non-verbal communication, a creative and essential aspect of the language arts, has been glossed over in the classroom.

Upon close examination of language one may realize that words are at best only approximations of feelings. . . . A person's physical expressions are a form of universal communication, whereas words by themselves often fail to tell a complete story, and must leave a great deal to the imagination. . . .

Mime, the formal use of non-verbal communication, develops the art of giving a shrug or using a facial or hand gesture to convey a very special meaning. Because mime by definition is without words it heightens an appreciation of the significance of words along with an understanding of how their delivery may be reinforced. Through the study of mime, children's ability to communicate verbally and be direct, precise, and economical is sharpened (19:302).

The same article reveals the many benefits to be derived from mime, some of which are: (1) Mime develops the

art of facial and hand gesture to convey special meanings. (2) Mime develops an appreciation for the significance of words along with an understanding of how their delivery may be reinforced. (3) Mime is a great equalizer in group situations, enabling children to release and communicate their feelings and develop group cohesiveness. (4) Mime stimulates creativity and makes the child aware of how to explore new concepts and express ideas independently of cliches or props. (5) Mime is a medium through which the withdrawn non-verbal child, or even the overly-verbal child who has not learned to coordinate his body for effective expression, can be reached. (6) Mime can lead to the development of an interest in acting (19:302-06).

Finger plays offer many creative opportunities for physical expression. Their patterned structure need not stifle the child's striving for a better way of gestural expression or for perfecting of movement that is rhythmical and aesthetically satisfying. Often a child's suggestion can help an entire group to unite in some pleasing movement. Emotion is evoked as the creative responses become flexible and rhythmical.

Emotional. Because finger plays provide an outlet for the expression of emotion through outward rhythmical movement, they contribute to the child's well being. They offer an

active diversion that gives the child a chance to "blow off steam," where feelings are expressed rather than suppressed. Children have strong feelings and they need opportunities to release emotions in a positive way. When a child becomes confused he needs to reflect his feelings and channel his emotions in satisfying ways.

Siks reviews some emotional characteristics of the young child in these words:

Most 4 and 5 year-olds are happy and in harmony with living. As a child approaches 5 1/2 or 6 he often becomes off key in his emotional living. He may be touchy, explosive, or given to extremes in emotional reactions. For many sixes life becomes stormy and frustrating for a time, while new growth processes take place. Emotions are strong and close to the surface for most little children (44:248-49).

Finger plays help children to release tensions in a socially acceptable manner. Finger plays, as other play mediums, should help children to feel secure. Kraus enumerates the many benefits of play:

Play activities should consistently help children meet their basic needs for approval, affection, emotional response from others, and group acceptance and status. If these needs are met sufficiently in play association, each child is helped in becoming an emotionally secure person.

Further, through his play experiences the youngster should have an opportunity to release his tensions and aggressions in an unashamed, socially acceptable manner. Through...role playing in dramatic games and creative rhythms, and through enjoyable artistic expression, the child may be helped to "get it out of his system" and to voice his hidden feelings, either verbally or through bodily movement (27:5-6).

As the child re-enacts the life situations portrayed in the finger play, he learns that problems are not unique within himself. He learns that five little squirrels were nearly shot down by a man with a gun. He learns that Humpty Dumpty fell down from the wall and never got put together again. He meditates the fact that Mother Finger takes care of him all day, that Father Finger works hard all day, that Brother and Sister Fingers help too, and that Baby Finger laughs and plays and sleeps all day.

Siks speaks of these dramatic experiences of children in this way:

When a child identifies with a character he examines the character's motives, relationships, attitudes, and ways of communicating. In so doing a child wonders about his own way of living. Because he can feel and understand feeling, he is free and secure (44:37).

A child needs successful experiences in doing something that he can manage without strain or tension. Through finger playing the child re-creates a moment of pleasure free from the pressures of the outside world. His frustrations fade away in the joy and delight of make-believe; emotions are released and the mind is freed for creative thinking.

Mental. Gesell and Ilg have written:

Deeply absorbing play seems to be essential to full mental growth. Children who are capable of such intense play are most likely to give a good account of themselves when they grow up (16:360).

Mitchell and Mason say, "It would be absurd to claim that motor play does not involve intellectual activity" (34:129).

Play proves to be the child's first teacher. It absorbs the child's whole interest and allies doing with feeling and learning. Nature has provided the child's first education by endowing him with the tendency to be active. In the words of Mitchell:

Bodily and motor control must be achieved before the higher brain centers can be freed for more abstract thinking. The more actions that can be made automatic and involuntary, the more time and energy are correspondingly left free to meet the complex problems of adult life (34:253-54).

John Dewey emphasized the value of enjoyable recreation on the habits of the mind:

Education has no more serious responsibility than making adequate provision for enjoyment of recreative leisure; not only for the sake of immediate health, but still more if possible for the sake of its lasting effect upon habits of mind (8:241).

Rogers states similar conclusions regarding the potential of the physical method of teaching:

When educational psychologists at last recognize that teaching is basically physiological in consequence--that learning occurs through changes in brain patterns or neurograms brought about by nervous and muscular activities...the potentially dominant place of "the physical method of teaching" will be better appreciated (42:26).

All this points out the value of motor coordinations and physical activities in general. A definite place, therefore, can be given to finger plays for the young child

in educative procedures. In finger playing the child's mind is keenly alert and active, for it is the supreme coordinator of a symphony of bodily reactions to an impression. The finger play gives the idea, stimulates thought, and the bodily reaction reinforces the impression. The child is impelled, by the activity and its effects, to inquire into the meaning of his own actions.

Important beginnings in sense perception and judgments are achieved in early childhood, depending upon the freedom the child has to explore and the richness of his environment. Finger plays contribute to a degree to the development of associations and meanings. Winifred Rand emphasized the educative value of a type of play that finger plays might well represent when she says:

The baby's playtime may be seen as constantly educating his growing intelligence....Once the child has learned to use his eyes, his ears, his tongue, his nose and his fingers, he is placed in possession of the means of exploring everything that comes within his immediate environment.... It is these learnings in sense perceptions and judgements, along with the achievement of control over his own body, mastery of language, expression and control of emotions and reactions to people, which occupy the waking time of children from the time they are born (39:291).

Social. The child's social development grows from the first stage of "solo-play" to the "parallel-play" between mother and child or with father or another child and finally into the "associative play" of small groups to the larger group plays of later childhood.

The earliest play experiences of young children tend to be largely solitary play, but they soon show a great pleasure in the parallel play that involves another person--as their interest in playing "peek-a-boo" or waving "bye-bye" indicates. The satisfactions to be had as the avenues of communications are opened are part of the rewards that finger plays have to offer to the child. Through finger plays a mother and child can "hit off" an intimate and joyful relationship in an attitude of fun.

The child's world has people in it; from the very first the child's interest in persons seems as keen if not keener than his interest in things. Edna Bailey speaks of the child's growth in relation to his environment:

Personality is an outcome of social experience, defined chiefly in terms of reactions to and by other persons. Social approval is the greatest reward and social isolation the most severe punishment short of death (3:143).

Ruth Strang has written: "The play life of a child is an index of his social maturity, and reveals his personality more clearly than any other activity (48:495)." The early associations of the child are important to his social growth and the adjustment he will have to make as he joins with the group. Bailey adds:

But before other children influence the child to marked extent the matrix of his personality has been set, in the first years of life, by his relations with his mother and father and other members of the family group (3:144).

It is now understood that it is through the parent-child relation that the individual should gain feelings of security, acceptance, belonging, and adequacy that will stand him in good stead the rest of his life in developing satisfying relations with others. Mulac says:

Families who play together know how these periods of recreation help strengthen family ties. Children appreciate their parents more. Parents understand their children better. A feeling of confidence and security that develops between parent and child during periods of play carries over to other relationships (35:xi).

As the child grows interested in the group, finger playing can continue to stimulate inter-play activity. The classroom provides an ideal situation for finger play activity, bringing the group into "oneness." Lambert speaks of the benefits of group play:

The modern school now recognizes that most of the child's first year in school must be devoted to socializing him, to helping him learn to co-operate in a group. This social growth is a slow process, dependent on maturity and experience. In the process of group play the child learns many lessons of social adjustment and adaptation (28:165).

.....

The child who can participate successfully in even a simple game has developed, at least to some extent, the ability to subordinate his own desires to the interests of the group or to identify them with the group interests (28:167).

The step from the home to the school is a tremendous one just as the step from the freedom of the kindergarten is to more formal learning situation of the first grade. The

provision of play activities in either case helps the child make the transition for it represents more nearly his own particular method of integrating the experience of every day life at home. The Children's Bureau Bulletin evaluates group play as an adjustment agent:

He learns many valuable lessons in adjusting himself to the demands and ideals of his group--experience he will later find valuable in adjusting himself to the demands and ideals of his community. Self-reliance, initiative, and flexibility develop through group play (57:25).

A child's need for the companionship of other children is indicated in such repeated requests as "Come on, let's play." Finger plays function to satisfy the child's need for group participation, and their socializing factors are strong as the children participate enthusiastically in the story content of such a play as:

FIVE LITTLE MICE AND A PUSSY CAT

Five little mice sat down to spin.
(Five fingers on left hand on lap)

Pussy passed by and she looked in.
(Right hand creeps around)

"What are you doing my little men?"
(Say this in low purring voice)

"Making coats for gentlemen."
(Say this in high squeaky voice)

"May I come in and bite off your threads?"
(Low voice)

"No, no, Miss Pussy, you'll bite off our heads."
(High voice)

"Oh, no I won't. I'll help you spin."
(Low voice)

"That may be true, but you can't come in."
(High voice)

Think of the pleasure that can be derived from finger playing to Edward Lear's nonsense verse:

There was an old man with a beard,
Who said "It was just as I feared--
Two owls and a hen,
Four larks and a wren
Have all built their nests in my beard."

Finger plays offer opportunities for the teacher to observe and improve children's social understandings and attitudes. The teacher can use finger play situations to teach a child that he can contribute something to the group. Finger plays are important in satisfying the child's need for individual attention. A new child entering a group for the first time can more readily come to feel himself a part of the group through finger play activity.

Finger plays, in view of their patterned structure, give to the child a bit of discipline of a self-discipline kind. This is the kind of discipline needed in a democracy, and even though the detection of social disciplines is minor and obscure in the activities of the young child, still it is not too early to begin to instill the principles of individual responsibility for control of actions. Throughout life the individual must ordinarily exert considerable effort of control to develop a unity of personality. Where

little effort is made, the child may drift through life with social currents, achieving a unity of an abnormal variety, socially undesirable. Harsh and Schrickel refer to the kind of discipline that even the finger play of the very young will induce.

The use of patterned activity for the very young child represents an effort toward cultural molding, an effort toward combining imagination with comprehension of reality and an effort toward an organization of acquired skills and abilities necessary throughout life if the individual is not to gravitate toward a sub-cultural or a clique with standards unresponsive to realities (21:459).

All play is controlled in one way or another, but it is the control of mutual consent. Democracy flourishes when society is made up of individuals who have learned this kind of discipline.

III. EXTENDING INTERESTS IN FINGER PLAYS

The adult having had some personal experience with finger plays when young will no doubt recall the joy that such movements aroused in his own body, and his sensitivity and creative faculties will again react through understanding and appreciation, as he imparts with enthusiasm the method to young devotees. The mother who has never thought to promote such activity with her young child has evidently missed a rich opportunity for pleasurable experience and a chance for a closer personal relationship.

Children discover the pleasurable muscular sensation of emitting sounds and making gestural responses either by pure accident or by conscious imitation of the speech activities about them. This is a part of their learning to talk and react in their environment. Extended stimulation is dependent upon the child's personal relationship and upon the circumstances his environment provides.

Conscientious adult direction conceived in terms of supplying as many means as possible through which children may discover and realize their potential needs and interests is the way of education, certainly not a way of sugar coating or diluting or simply helping them to have a good time. When leaders seek to educe, to draw forth in a constructive manner the resources with which children are by nature endowed, they are making some definite fundamental investments in human welfare. The kinds of leadership attitudes as well as the methods to be used if finger playing is to be successful are important aspects for either the parent or the teacher to consider. Classifying adult responsibilities in terms of the teacher should be correspondingly helpful to the parent.

The role of the teacher. The classroom where finger plays are to flourish must be characterized by respect for all individuals, their likenesses and differences. It must be one where all curriculum experiences are vitalized through extended and meaningful concepts. It must be one where

imagination is piqued; where feelings of success are experienced and where inner tensions are released. It must further be characterized by leadership attitudes dedicated to developing the creative growth of children.

Some suggested leadership qualifications for organized play that might well be applicable to the conduction of finger plays are made by Kraus: as much as possible, the leader should have a personal interest in each youngster in the group. At all times the leader should treat the children as responsible, capable individuals who are worthy of trust and confidence. They should not be "talked-down-to" condescendingly, although it may be necessary to simplify ideas when talking to the very young. The leader should try to encourage and give praise whenever possible. The leader should always avoid sarcasm, harshness, ridicule, or obvious strong emotion. A final essential attitude on the part of the leader is a conviction that he is involved in a vitally important task--which he is.

The leader should work enthusiastically and with drive. If the group is small, he may be personal and fairly subdued in his approach. The leader should be stationed where he can easily be seen and heard by all participants. The leader should not focus all his attention on one or two youngsters, but should be sure to shift his position and gaze so that he is close to, and directs his voice right at,

different sections of the group from time to time. This is important so that every child may feel a part of the game. As much as possible, the leader should avoid a "do this" approach and should stress a "let's" attitude (27:37-40).

Blatz gives some general rules of procedure that must be kept in mind in directing the organized activities of small children. In the first place the time must be short, fifteen to twenty minutes at most. Second, an adult must control and direct the proceedings. The pre-school child's social experience has not reached the point where he should be expected to organize formal play. Third, the form of the activity must be within the child's capacity, and it must be of sufficient interest to him so that he participates from his own choice. Fourth, no child should be forced to join in the group activity if he prefers not to do so. Fifth, no child should be allowed to remain if he insists upon disturbing the other children in the group (5:196).

The wise teacher capitalizes on the child's natural love for play as an avenue for learning. She watches for opportunities to teach in finger play situations. Notice how Marion Douglas would use the counting out rhyme to help teach skills:

If you are wondering how you are going to find time to teach an appreciation of poetry when so much time has to be spent teaching children to read and know numbers, I'd suggest that you use poetry and nursery rhymes to help teach those skills. Don't you remember "Big A, little a,

bouncing B" and all the number and counting out rhymes? Children are learning numbers and auditory discrimination is being developed when they repeat, "One, two, buckle my shoe" and "One misty, moisty, morning." Just watch those precise lips (10:221).

Douglas answers the question of how and when to start by stating in her informal and pleasing way:

Isn't the first day of school a logical time? Isn't it the best way you can think of for finding out something about these little folks who are going to be in your care for the next nine or ten months? And what better way to make them feel at home than at some time during that important first day? Gather them around you in a corner of the room carefully prepared for this purpose--an attractive corner where they and you can relax, be friends and learn from one another.

I would begin with Mother Goose because you want them to learn to enjoy poetry and because Mother Goose is fun. ...Later on, use Mother Goose or some of Lear's delightful Nonsense Rhymes, which no child should ever miss, for short dramatizations. They are so funny and children love doing them (10:221-22).

Rhythmical expression is a part of finger play activity, so it becomes a part of the teacher's role to encourage the child to respond creatively in effective movement. Rhythmic responses grow in an atmosphere of understanding and friendliness. Driscoll emphasizes this when she says:

Emotional responses require a comfortable social relationship. The teacher who encourages individuality in her classroom will find children responding spontaneously to aesthetic experiences. Although emotional responses are individual, a relaxed, friendly relationship between teacher and pupil sets the stage for natural appreciation of the aesthetic (11:9).

Ethel Driver offers a procedure for teaching rhythms to children by hand clapping exercises, and says:

This is the easiest form of expressing a rhythm. From the moment when a child can hold a spoon and beat on its plate for "more" its hands and arms are sensitive to rhythm.

Let the children sit tailor-wise on the floor, and by means of clapping test their powers to follow change of speed....Then later give them familiar nursery rhymes such as "Polly put the kettle on" to clap while saying...(13:6).

Most finger play verses have a very definite rhythm, but sing song may be somewhat avoided if they are recited in thought units rather than with too much emphasis on the meter units. Decide which words or expressions need emphasis and which do not. It becomes the leader's responsibility to add effective inflections that will stimulate the child to respond with satisfying ways of self-expression.

Kinesthetic learnings are appreciated by Arbuthnot. Her recordings to accompany Time for Poetry, entitled "Jigs and Jingles," parts I and II; "Talking Time," parts I and II; "What Shall We Do Today?" and "In the Country" indicate this. Many of the poems are adaptive to finger play action. As the record is played the children pantomime. Arbuthnot explains the procedure:

When the children hear "The Baby Goes to Boston," they will probably move their heads or bodies to that "Jiggle joggle, jiggle joggle" chorus. To play train to this rhythm, four or five children may form a line and slide or shuffle their feet lightly as they move their arms to imitate the motion of turning wheels (1: album cover).

Finger plays need little if any preparatory presentation. They are brief in duration and interest is usually

immediate. The quickness and liveliness of the participation add to the appeal of the activity. The initial approach to the finger play depends on the activity and the possibility of group contributions to ideas for actions. If the finger play is new to the children it becomes expedient to work out the actions cooperatively, but if it is a familiar finger play they will want to carry out the actions spontaneously for the joy they find in its repetition.

In the case of an unfamiliar finger play, the leader might repeat the verse with slight suggestive gestural movements, as if in need of ideas. Through the participation many children will respond in unique ways, and by the leader's recognition of these patterns she may promote the group to be more expressive in whatever seems to be the pleasing and logical gestural portrayal. The children might give their reactions to it and offer suggestions as to how it might be done again for greater enjoyment. Then the finger play is ready to be done as a complete unit. Since finger plays are neither long nor too involved, this "whole" method of attack has been most satisfactory to the writer.

There is often a fear that children will take undue advantage of freedom and go hog-wild. Although this may happen under certain circumstances, all the evidence indicates that when relationships between children and adults are good, the youngsters readily develop a feel for the

limitations which make their conduct acceptable.

The insights offered by finger play activities are rich indeed. Notice the child who tries to gesture with one hand while the other is tense in the effort to coordinate. Soon he will become free and accurate as the skill comes with ease and is part of his spontaneity. Retarded physical coordination will be seen in the child who has difficulty making the swish-swish movement of the hand-to-elbow posture for playing the wipers on "The Bus." The movement continues with a swing of the arms, as the hand-to-elbow is reversed to opposite positions. Another gestural situation that will point out lack of coordination is found in the finger play "Eensy Weensy Spider." The tip of the left forefinger is placed on the tip of the right thumb. The climbing motion of the spider going up the spout is demonstrated by a continued reversing of this action.

A sensitive teacher can very likely realize that activities of this kind offer unique opportunities to gain understanding of children's personal and social problems. The shy, dependent child who copies the first motion that he sees another child use or giggles self-consciously as he participates is insecure and uncomfortable. But we must not miss the child who responds to the activity with sensitivity and beautiful coordination. Notice the look of absorbed listening as he or she does something quite different

from the others. Perhaps this child cannot possibly put his entire reaction into words, but the movement of his gestures is quite as expressive as words.

If a child sits mutely inactive and makes no effort to participate, he may be postponing himself for lack of courage, or he may simply be accepting the idea of his impossibilities. This fact is pointed out by the anthropologist, Ruth Benedict:

From the moment of his [the child's] birth the customs into which he is born shape his experiences and behavior. By the time he can talk he is the little creature of his culture and by the time he is grown and able to take part in its activities, its habits are his habits, its beliefs are his beliefs and its impossibilities, his impossibilities (4:2).

If a little child is backward, the case may reflect the parent's attitude. It is amazing how many times a parent will announce to a teacher, often within hearing of the child, "Of course you have noticed that my _____ is afraid to take active parts." Under such circumstances it should not be expected that the child will participate at once but opportunities should continue to be provided in order for the child to gradually develop a desire to be a part of the activities.

An important aspect of teaching young children is the diagnosis and consequent treatment of speech difficulties. Reubicheck suggests that as soon as attitudes of cooperation

and self-confidence are established in the classroom, the teacher can do much in giving individual help. Emphasis is placed on the teacher's own clear diction if any method is to be successful. Her suggestions include the use of recitation periods of the Mother Goose rhymes:

The Mother Goose rhymes lend themselves to this type of diagnostic work. "Jack and Jill" contains not only sibilant "j" but also the back consonant "k" and the sound of "l" which is difficult for young people. "Jack Horner" gives an additional opportunity for observing the "th." "Baa, Baa, Black Sheep contains many sibilants as well as the consonant combination "bl" which may give difficulty (41:36).

The teacher must be aware of any inclination that she might have to be the dictator as she proceeds with finger play activity. Herrick states that:

Much of the creative potential of finger plays is lost when the teacher decides which action is to go with the words and then proceeds to use them as mere "space fillers" and "attention getters." Like any other creative experience, they need time to be savored and played with and enjoyed. Almost any short nursery rhyme or action song can be used for these plays, and children usually arrive at appropriate finger actions to fit the meaning. The teacher can help refine the meaning and the actions when the intent of the words is not clear to the group (23:350).

The teacher must be careful that her standard of perfection and that of the children coincide and remember that the purpose of the performance is not one of putting on a show for the public. The reason for the performance is educative, with child interests and child development the main objectives. The child's enjoyment of the finger play determines, to an extent, the procedure. The activity should be

continued as long as it is real fun, and should then be ended. If the activity has been well liked, the children will probably want to play it again and again and it will often carry over into their free play periods. If so, the activity has been a rewarding one.

IV. VALUE REVEALED IN CLASSROOM PRACTICES

Education has been termed a means of literally "leading out." To approach remote or ideal goals takes time. It necessitates a willingness to see beyond horizons. The few procedures outlined in this chapter must be looked upon as some simple approaches of "leads" that can be used in early childhood. Readiness must be considered especially in the first grade where the child is making his entrance into the more formal practices of learning. The writer's experiences in the first grade make up the major portion of the outlined experiments. Observed poetry time and story periods, as carried out with great success by another teacher, are also included.

Finger play air writing. Finger play air writing has been used by the writer as an effective means of developing movement dexterity preparatory to the children's learning to write. Air writing assists them in "form memory" necessary for recognition of the symbols on the printed reading page.

The procedure has been used to initiate the left to right progress of the line on the written and printed page. Sample lessons are reiterated to show the writer's methods of utilizing this kinesthetic imagery process.

The teacher does the writing on the blackboard and the children follow the line directions by writing in the air:

First, circle ○ ; (continue a series of repeats)

Second, perpendicular strokes ||| ;

Third, sloping strokes /// ;

Fourth, proceed to make half circles and curves ((())) .

Class lessons may proceed with short periods of game-like practice, until they are ready to make the more complex letters of the alphabet. Such exercises, taking as they do the form of play, involve a certain amount of challenge to the child and stimulate an eagerness to transfer his power into meaningful symbolisms on paper.

As the lines take shape into letters of the alphabet, a matching game can be played. When a letter is made, the teacher asks a child to match the letter with its counterpart in the wall chart alphabet.

Another follow up of this same procedure, utilizing also the arm and hand movements in the air as a means of teaching body control and facilitating coordinations, was used with a more rhythmical approach. The children by this time were much more agile and responded eagerly to the game

situation.

The teacher began to make drawings on the blackboard, slowly and in rhythmical sequence, saying as she did so; "Circle, circle, square; circle, circle, square," etc. Then to the class, "Let's all make motions in the air just as I am doing on the blackboard." The children love to carry out the designs on their imaginary blackboard. On one occasion a child responded with these words, "That is like poetry, Mrs. G." Other suggested patterns used in this same rhythmical procedure are, "Line, line, dot; line, line, dot; line," etc., continued in rhythmical fashion or some such other varied pattern.

A still different approach was characterized by an introductory poem. James S. Tippet's poem "Up in the Air," (2:140) was used as a finger play to get the children interested in the air writing game.

Zooming across the sky, (Arms outstretched turning and
swaying from the waist)

Like a great big bird you fly,
Airplane,
Silvery white
In the light.

Turning and twisting in the air, (Hands may zoom this
way and that, up
and then down)

When shall I ever be there,
Airplane
Piloting you
Far in the blue?

Teacher: "Have you ever seen an airplane writing in the sky, or doing stunts? Have you ever seen a jet plane leaving a silvery trail of vapor behind it? Let's see if you can trace with your forefinger the trail my plane is leaving behind it."

The children learn to restrain their hand movements to the prescribed line as they trace the flight made on the blackboard. Thus the practice represents a transition between freedom and control, allowing the hand movements of the youngsters to make a gradual adjustment to the confining areas they will be asked to respect when they meet guidelines in writing.

Further rhythmic air tracery on paper designs provided movements of fun for the children in the writer's class. The activity proceeded in the following manner:

Together the children recite the poem,

Did you ever draw a Rhythm-Picture?
 This is how it's done--
 Just make a line for every count
 Now try, it's lots of fun.

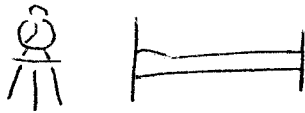
Then the drawing progresses as the children follow the simple line drawings made on the blackboard by the teacher in a rhythmic count of (1,2,3,4) repeated three times, and the



picture of the umbrella is complete.

Four more counts will make a frame for the picture, if one is wished.

Another example requiring the 1,2,3,4, count to be repeated five times is as illustrated:



Any number of little pictures can be made, and the children learn simple but fundamental art structures. Rhythmic experiences are always fun for children, and the control of hand movement, as has been stated, provides writing and reading readiness.

Sand finger play. Grace Fernald, as reported by Ruth Strang in her book, An Introduction to Child Study (48:15), used the kinesthetic method as a developmental reading process. This method involved the tracing-with-finger approach. Sand boxes were provided for finger tracery, thus employing an eyes, voice, ears, and muscle reaction. The writer has used a similar procedure in teaching word recognition and early spelling lessons. The tracery of words was made by the child in the air or on the table top as the teacher wrote the word on the blackboard. It was noticed that some children, in their free play periods outdoors, were spontaneously using some soft dry dirt at the sidewalk's edge to make word tracteries, an indication

to the writer the sandbox idea is worthy of trial.

Rhythmic pantomime and other procedures. Poems have been used on occasions as opportunities for rhythmic gestural expression. It is the writer's opinion that the most expressive orchestral medium of the body is the hands. Children have been seen to respond readily to natural rhythm about them by the movement of the hand or the tapping of a finger. Any poem with definite metric qualities may be phrased by rhythmical motions of the hands and arms. Children encouraged to create their own movements seem to enjoy the activity, and many individual patterns come from it. Some children use an up-and-over arm movement; other children extend fingers and then the wrists gracefully raise and lower as the fingers close together delicately or with angular jerks depending on the interpretation put upon the particular poem.

Playing music that has a smooth easy rhythm (either on the piano or on a record player) will help children to relax and develop an easy, flowing movement as their hands go about their pattern-making. The writer has observed many beautiful and creative hand movements from this easy classroom procedure. Finger painting to a background of music or poetry is an ideal medium since it makes for more fluid movement and the child's fingers are in contact with the paper that facilitates sensory impressions. The writer prefers to

emphasize this type of music training for young children in preference to any extended tonal training.

Some particular finger play adaptations have been rewarding from a music and rhythmic point of view. "The Toy Piano," see Appendix F, is a dramatic presentation in keyboard and scale practice fun. The left hand, with finger tips curved under on table top, becomes the keyboard. The right hand fingers play the keys made by the left hand. The thumb of the left hand is (do); index finger, (re); middle finger, (mi); ring finger, (fa); and the little finger is (sol). The children love to play and sing the do, re, me, fa, sol; sol, fa, mi, re, do; or the do, mi, sol; sol, mi, do. The little song of "Trot, trot, trot" can be done in the rhythmic fashion of (1,3) (5,5), and then the receding scale tones of "Trot my pony, trot" in the rhythmic fashion of (5,4,3,2) (1).

"Music Family" (Appendix F) gives pantomime rhythmic opportunities. As the verse is repeated the children play the imaginary instruments of the violin, flute, trumpet, and piano. Rhythmical sensory impressions are the rewarding outcomes. Physical responses seem to be the most natural means of expression for the child.

"Jump rope" and "bounce ball" rhymes seem to come so natural for children that when the child is not familiar with the traditional verses he has a tendency to invent

his own. Here are some jump rope creations that originated on the playground just last year:

JUMP ROPE CONTRIBUTIONS

(inventions)

Christine Kibler says:

Faster, faster goes your boat
Gently down the stream
Putt, putt, putt, putt
You're out of gasoline. (Stops and runs out of rope)

Deloria Lane says:

Here's the gasoline man
Here's the gasoline.
Fill'er up, fill'er up
Putt, putt, putt. (Both enter and skip rope together)

Paula Filan says:

Pussy Willow, Pussy Willow
Looks like a cat.
Pussy Willow, Pussy Willow
Doesn't want a rat.
Pussy Willow, Pussy Willow
Fluffy and fat,
Pussy Willow, Pussy Willow
What do you think of that.

(Other inventions by girls on playground):

Tick, tock, tick tock
Goes the old clock.
Tick, tock, tick, tock,
The time is ten o'clock.
Tick, tock, tick, tock
Slower, slower, stopped (Turn rope slower to a stop)

Telephone, telephone, ring, ring, ring,
 Telephone, telephone, ting-a-ling,
 Operator, operator, number nine,
 Hello--hello. Are you fine?
 Oh, that's good. Have a good time.
 Now, Good-bye. Ring, ring, ring. (Run out)

Kitty, kitty come with me
 Come on home and you shall see
 Your mother's in the well
 Ding, dong-bell.
 Who put her in?
 Who'll pull her out?
 I put her in,
 I'll pull her out.
 Hurry, Kitty, hurry
 Before your mother spouts! (Turn rope fast)

These verses were loved and used by many other children with as much enthusiasm as many of the traditional verses. Jump rope rhymes are so prevalent that the writer included many in Appendix H, but they represent only a small portion of the number found.

One first grader who had heard some jump rope rhymes but evidently didn't know them verbatim, was heard to use this variation from some familiar usages:

Not less, not less
 Night before
 Twenty-four knockin' at my door
 As I ran out
 To let them in
 This is what they said to me:
 "Salute to the captain
 Bow to the Queen
 Hurry and come now if you please."

Finger games. Children love movement games like "Pease Porridge Hot," where hand dexterity challenges

performance. A pleasing observation was made of five little girls sitting on the steps of the school building. They were repeating "Who Stole the Cookies from the Cookie Jar" (see Appendix F). All the children began to chant, as they set up a rhythmical "hand clap, leg slap" motion, "(Child's name) stole the cookies from the cookie jar." Named child said, "Who me?" Other four children said, "Yes, you." Named child then said, "Not me," with the other four responding with, "Then, who?" The next child's name was inserted and the game proceeded until all five children had been accused. The hand movements seemed to give the game greater appeal.

Here are some types of classroom hand exercises, on the order of the well known game "Simon Says Thumbs Up," that train alertness of muscular response and mental memory. The movement directions coincide with the counting. As the class counts (1,2,3,4) in rhythmical chant, the following actions, or something similar, could be done.

- (1) Hands on head
 - (2) Hands on shoulders
 - (3) and (4) clap twice.
- (Repeat)

Other directions were offered by the children and leaders were designated to direct the activity.

Sometimes other metres were used. This one indicates a (1,2) count.

- (1) Right hand to left elbow
 - (2) Left hand to right elbow
- (Repeat)

The hands thus swing in a motion similar to the wipers on a car windshield.

As the children's memory and dexterity improved and they became more accurate, two demands were made which required the hands to make separate and different responses, as this sample exemplifies:

Count (1,2,3,4)

- (1) Right hand on head, left hand on knee.
 - (2) Left hand on head, right hand on knee.
 - (3) Hands on hips.
 - (4) Clap hands.
- Repeat.

Last but not least is this much enjoyed rhythmic activity that combines kinesthetic imagery with an Indian idea. The children sat cross-legged on the floor and pretended to be Indians:

Count (1,2,3,4)

- (1) Clap hands.
 - (2) Slap knees.
 - (3) and (4) Hands palms down, tap on floor twice.
- Repeat.

Other variations of movements may be just as satisfactory.

The little rest exercise (Appendix B) "Open Shut" is an example of rhythmical response to a verse.

Finger play pantomime has been used on occasions for creative dramatic effects. Design tracery of the hands followed the teacher's suggestions of:

"Make me a high and pointed poplar tree"
 "Make me a round and drooping willow tree"
 "Make me a mountain peak"
 "Make me a ridge of hills"
 "Make me the sun"
 "Make me a house" or
 "Make me a road that stretches a long way across."

During the winter season when outdoor activity was limited, the children invented a game of hand play. Three or four children with their six or eight hands began to pile up their hands in a tier, one above the other in orderly sequence. The bottom hand was pulled out from under all the other hands and placed on the top of the pile. This game continued until all hands had progressed from the top of the tier to the bottom or all hands had tumbled down to the joy of the players so they had to start all over again. The teacher found occasion to suggest that as the bottom hand was removed, that person should say, and this is just a sample of the game's possibilities:

5 fingers, 5 balls

next person who removes a hand must say

5 fingers, 5 _____ (must put in a word that rhymes
with balls)

next--5 fingers, 5 jets

next--5 fingers, 5 pets

next--5 fingers, 5 books

next--5 fingers, 5 cooks

and so the game progressed, but no hand was removed until a rhyming word was offered or, in the case of beginning a new

set, a new word given.

The story pantomime. The story pantomime is a form of finger play. This was another device, used by Mrs. C, that gave the children moments of diversion from the usual routine of the school day. The writer reports but one story of the many observed which held the children's enthralled interest. Mrs. C told the story and the children joined in with her to perform the dramatic actions.

Africans on a Trek

We are all Africans on a trek through the jungle. First we walk along the hard ground. (Group taps feet on floor in walking rhythm). Then we cross a bridge. (Group hits palms on thighs in walking rhythm). It begins to rain. (Group rubs palms of hands together with circular motions). That makes mud and we must trek through the wet ground. (Group hits closed fists against chest in walking rhythm). We walk through tall grass. (Palms of hands are rubbed together in forward motions, giving swishing sound of parting grass). We come to a clearing and stop for a hubbub. (Half of group keep repeating in high squeaking voices "Soda-water bottle, soda-water bottle, soda-water bottle." Other half repeats in a deep-voiced monotone: "Rhu-barb, rhu-barb, rhu-barb," in a rhumba rhythmic fashion). Then we start walking again. We've a long way to go. The ground is hard, etc. (Repeat three times and then give a louder "hubbub" when all gather at the final destination)

On different occasions the story was changed to represent Indians going to a pow-wow. The pow-wow is made by patting hand over mouth while making a war chant.

The following rest exercise in the form of the story pantomime of the "Curious Traveler" gave the children a chance

to stretch and move about. The children become the traveler and proceed to do the motions. The story went somewhat like this:

One day a man (substitute other characters at other times, such as a monkey in his tree, a chick under its mother's wing, etc.) grew tired of sitting so he stood up and went out of his door (in the case of the monkey, came down from the tree; in case of the chick, came out from under its mother's wing) closing it securely, to be on his way. (Closing the door might be represented by moving his chair into place at his desk). He stretched, turned to the right, looking to see what he could see. Nothing there. (Stretch on tip toes, arms high and then with hand on forehead, palm down, gaze forward). He stretched again turned to the left looking to see what he could see. Nothing there. He looked straight ahead. He stretched to tip toe, but there was nothing to see. He turned around and looked back over the hills. Nothing to see there. This curious traveler got tired of looking at nothing at all, so he went back inside and sat down. (The monkey can climb back up his tree; and the chick can go back under the nice warm wing).

This story was used as a means of moving chairs in preparation for small group activities, by substituting at the close of the story--"He got tired of looking at nothing at all and decided to travel down the path and over the hills

to see what he could see"--(All pick up chairs and move to group area).

The writer used this same device on a few occasions for seasonal expression, and found that with a little ingenuity, "on the spot" stories could be presented to the delight of the children. Of course the writer, as did Mrs. C, sat down in front of the children and joined in with the actions while telling the story.

SANTA AND HIS CHRISTMAS JOURNEY

It's time for Santa Claus to make his annual trip around the world. Let's all join him. He leaves the house watched by Mrs. Santa who waves to him from the window. (Group waves). Santa walks across the hard packed snow to the barn where his sleigh is loaded and the reindeer are waiting and raring to go. Santa climbs in and off they go. (Slap hands on thighs). He calls to his reindeer: "Ho and away!" and they're off like a flash. (Quick tapping of feet for the hoofs in the snow). They cut through the sky like a sharp knife through a loaf of bread! (Swishing sound by rubbing hands together in an upward motion). It begins to snow. (Rub palms together with circular motions). Soon millions of beautiful snowflakes fill the air. Santa's beard and clothes are covered with thousands of sparkling jewel-like bits of snow. He calls to his dashing steeds,

"Down my fine fellows. We make a stop here." They descend to a snow covered roof. (Rub hands together in a downward swoop). Santa gets out of his sleigh and wades through the snow to the chimney. (Fists against chest). He's down the chimney with one big "swish." (One swish with the hands). He fills the stockings and "Swish" he's up on the roof. (Big swish). And away he goes. Sounds from the earth reach him as he glides across the sky. (Group waves and repeats "Merry Christmas, Merry Christmas, Merry Christmas, to you").

This Halloween activity proved to be fun for the children. The writer announced to the children that Halloween ghosts were on the move, and the story proceeded:

HALLOWEEN GHOSTS

First we hear them walking, slowly and deliberately up the steps to the porch. (Feet tap floor in slow measured treads). They walk slowly across the porch. (Slap hands on thighs abruptly). They rub frost off the windows and peer in. (Palms together in circular motions. Circle thumb and forefingers of both hands at eyes and peer about). They pass right through the wall and walk on the heavy carpets. (Fists against chests). They pass through every room. (Palms make swishing sound). They gather in a corner to have a ghostly conference. (Half of the group groans repeatedly in a deep dismal voice, other half screech in high-pitched tones).

This is not recommended for the very young child of nursery or even kindergarten age. If a little explanation is made to first graders about the unreality of Halloween personalities, they have fun in the bit of scary thrill that this dramatization offers.

Finger play stories, once enjoyed, became a must for the writer in varying the classroom routine on occasions. Easter suggested a story of the Easter Bunny's Travels, and even the reading stories of "Dick and Jane and Sally" were supplemented by some extra adventures growing out of such plots as "Fun at Grandfather's Farm" and "The Children Go Hunting for Spot or Puff!" As the story progresses, the individuals in the class seemed to identify themselves with the characters of the story and had varied experiences with them.

Poem pantomime. Mrs. C encouraged gestural movement response with very good results for many of the poems that she read to her class. The poems reported at this time were taken from Arbuthnot's Time for Poetry. Some poems offer more opportunities for movement than others, but "The Grizzly Bear," page 239; "A Modern Dragon," page 134; and "Jump or Jiggle," page 175 were especially good sources of finger play activity.

Mrs. C had a very interesting little gimmick in the form of a little felt mouse bookmark. The mouse became quite a personality to the children, and when Mrs. C

introduced a new poem she told the children how the mouse reacted to it first. For the poem "Grizzly Bear" the poor little mouse was so frightened he hid under the bedcovers. The teacher knew he did because she felt his whiskers tickling her toes. The children identified with the toy mouse to such an extent that they were in the mood to appreciate the poem when it was read. Of course the reading was done expressively, with a good deal of wariness.

Grizzly Bear

If you ever, ever, ever meet a grizzly bear
 You must never, never, never, ask him where
 He is going,
 Or what he is doing,
 For if you ever, ever, dare
 To stop a grizzly bear,
 You will never meet another grizzly bear.

On succeeding readings it was decided that gestures would add to the enjoyment of the poem, and the following procedure was carried out:

First line (Right hand index finger points in warning fashion)

Second line (Left hand index finger points in warning fashion)

Third line (Right hand moves out as if directing attention)

Fourth line (Left hand moves out as if directing further attention)

Fifth line (Turn head from side to side)

Sixth line (Move head up and down)

Seventh line (Point again with up and down motion of both index fingers).

The total effect of the cooperative endeavor was most delightful to observe. This particular presentation prompted one little girl to say, "Dear Poetry Mouse, don't be afraid. It is only a story."

Rewarding reactions came from this same group of children on the reading of "A Modern Dragon":

A train is a dragon that roars through the dark.
(Bent arm motions to represent train)

He wiggles his tail as he sends up a spark.
(Wave upward or place hand to shade eyes while looking upward)

He pierces the night with his one yellow eye,
(Both hand's finger tips together to make large circle in front of face)

And all the earth trembles when he rushes by.
(Fold arms around shoulders and pretend to shiver)

The children seemed to enjoy the poem much more than if it had been just read to them.

Little Poetry Mouse presented himself again to enhance the discussion prior to the reading of Evelyn Beyer's poem "Jump and Jiggle," (2:175). Mice travel very quietly--you'd never know they were around. Boys and girls can walk, run, skip, and jump. The discussion extended to the proper order of walking into and out of the school building and then the poem was read. Actions were added after the children were familiar enough with the words to repeat it in concert:

Snowflakes" (Appendix E); and "Winter Fun" (Appendix E).

Snowflake paper cut outs were made during an art period.

Correlation possibilities. The finger plays that accompany other learning experiences can clarify, accent, summarize, or reinforce some phase of study. The wide selection of finger plays included in the appendixes offer a wide variety applicable to some subject area. Especially noticeable are the extensive number of counting out rhymes that can give early approaches to number sequence and to comparative concepts. Many of the five or ten finger verses are more adapted to the younger nursery or kindergarten child. Finger plays offering pairs of fingers for counting by two's interest the first grader, such as "Ten Little Candles" (Appendix F).

Many of the seasonal finger plays have been used by the writer to advantage. The verse "Stop and Go" was used with safety lessons, and here is a verse used to reinforce points of health study:

When we're at school with other folks,
And we just have to sneeze,
Up to our nose
Our hankie goes
And then, "Excuse me, please!"

The children acted out the suggested words and pretended to sneeze at the close.

The social studies of the kindergarten and first grade center around the home and community, and many of the finger plays included in the Appendixes relate to the family and community people. Even the little animal, bird, or insect friends, personified as they are, give vicarious experiences to the child. "Two Little Crickets" (Appendix D) was found to offer rich concepts in nature appreciation. After the rendition of the poem a discussion followed about "day and night" and about the "sun and clouds" and "the joy of living."

Finger plays offer valuable language opportunities. Their very nature draws out the shy child and becomes the means of his start to more outward self-expression. This fact has been shown to be true in the writer's experience. Finger plays have been the means of detecting speech difficulties for referrals. On frequent occasions many of the verses of Appendix G XXIII have been used to stress rhyme words, with satisfying results. The children especially liked "The Funny Bunny";

Here's a Bunny (Hands above head for ears)
 Looking funny (Make a funny face)
 When it's sunny (Arms circle for sun)
 He's eating honey (Pretend to eat)
 And counting money (Pretend to handle money)
 Funny Bunny (Hands above head for ears)

Rest and relaxation. Many of the finger plays function for rest exercises and as a means of inducing relaxation. This purpose has probably become the most widely entertained

use of finger plays. As they speak for themselves, no lengthy discussion needs to be given at this time. However valuable they are for inducing rest and relaxation, their very potent aspect of providing variety in the usual classroom practices speaks for the positive attributes of finger plays.

CHAPTER V

SUMMARY AND CONCLUSIONS

The purposes of this study were (1) to disclose the predisposing inclinations of the young child for finger play activity, (2) to determine the characteristics of finger play with relation to child growth and development, and (3) to provide the interested teacher or parent with finger play material readily accessible and extensive enough for selective purposes.

The method of approach, basically a matter of locating, gathering, and investigating pertinent references, was supplemented by first-hand information supplied by observations of classroom adaptations and experiments with the medium under consideration in classroom and playground situations.

Chapters II and III gave the historical backgrounds of play concepts and revealed the traditional course and heritage of finger plays as paralleling the course of other folk materials from generation to generation. Recent years have shown that the forces of tradition have gradually given way under the pressures of industrialization and urbanization, and the onslaught of modern inventions have provided mankind with vicarious means of entertainment with resulting deprivations in forms of traditional usages. This deprivation, noticed in the area of child folklore, challenged the writer

to formulate some rational statements concerning the constructive potential of finger plays. In comparing personal notes of experiences with what has been written in the specific area of finger plays, it was found that a common regret is shared with Graubard that poor results in movement learning, as many educationists have discerned, is in no small measure due to the fact that too little concern is placed upon the attributes of movement, both linguistic and gestural, in the learning experiences of the individual.

The contributions of finger plays were clarified, after considering the characteristics of finger play interests, as having definite physical, mental, social, and emotional benefits on child growth and development. The goals of education are supported by finger play activity whenever the teacher or parent proceed in accordance with democratic ideals.

Specific contributions may be summarized by reviewing the many ways that finger plays serve as learning techniques. They may be used for pleasurable experience or diversion in classroom activities. They may be used as a device to introduce, reinforce or summarize other learnings, or they may be an outgrowth of the many classroom projects. They may be used as mediums for psychological, social, and emotional adjustments. Finger plays can free the child of binding tensions and inhibitions and become the means of establishing rapport in personal relationships.

The characteristics of finger play activity lend themselves to child physical and mental coordination development. Manipulative dexterity enters into progressive readiness for future academic and cultural learnings. Finger plays are enticing means of relaxation and lead delightfully into the rest periods so necessary to the young child.

The limited and scattered amount of finger play material, indicated by the "Review of the Literature," motivated the writer to compile available materials and gather as much as possible of the traditional usages not in print. The collection represents a broad survey of mouth to mouth contributions.

It was felt that the lack of suitable and available collections of material poses a hindrance to teachers who would be willing to incorporate the medium of finger plays into classroom activities. The record of classroom procedures, it is hoped, will be helpful to teachers. Many mothers, too, growing up in the era of usage decline, might revive the art with their children through an awakening of the "what," "why," and "how" of finger plays with materials made readily available.

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APPENDIX A

MOTHER PLAYS--FINGER, TOE, AND DANCE-A-BABY

I. FINGER PLAYS

(a) OUR BABY

One head with curly hair,
Two arms so fat and bare,
Two hands and one wee nose,
Two feet with ten pink toes,
Skin soft and smooth as silk,
When clean, 'tis white as milk.

(b) MIX A PANCAKE

Mix a pancake,
Stir a pancake,
Pop it in the pan;
Fry the pancake,
Toss the pancake,--
Catch it if you can!

(c) PEASE-PORRIDGE

Pease-porridge hot,
(Clap baby's hands three times)
Pease-porridge cold,
(Clap baby's hands three times)
Pease-porridge in the pot, nine days old.
(Clap hands against baby's legs four times)
(Repeat same actions for the next three lines)
Some like it hot,
Some like it cold,
Some like it in the pot, nine days old.

(d) SEE-SAW, SACARADOWN

(Mother plays this rhyme with baby in his crib. Lift baby's legs alternately up and down in see-saw motion)

See-saw, Sacaradown,

Which is the way to London town?
 One foot up, the other down,
 This is the way to London town.

(e) PAT-A-CAKE

(Mother holds baby's wrists to clap his hands or claps her own for baby to imitate)

Pat-a-cake, pat-a-cake, baker's man.
 Make me a cake as fast as you can;
 Prick it, and pat it; and mark it with T,
 And put it in the oven for Tommy and me.
 (Raise hands high for oven)

(f) WHO IS KNOCKING AT MY DOOR?

(Child knocks and mother says)

"Who's that knocking at my door?
 Is that you _____? (Makes up a name) (Child answers)
 "No I'm _____" (Uses own name or pretends to be someone else)
 (Mother says) "Your hair's not combed and your shoes are not shined so there's no use knocking at my door any more."

(g) LITTLE WHITE HOUSE

Knock at the door of a little white house,
 (Forehead)
 I wonder who lives inside.
 Peep in here at the windows bright.
 (Eyes)
 Now don't you try to hide!
 Lift the latch with a cautious hand
 (Nose)
 Or somebody'll turn the key.
 (Ears)
 Then walk in through the door ajar,
 (Mouth)
 But don't you stay--maybe
 The little white dogs that live inside
 (Teeth)
 Will gobble you up, you see.

(h) TEN CHUBBY FINGERS

Ten chubby fingers
 (Hold baby's fingers)
 Ten chubby toes
 (Hold baby's toes)
 Two shining eyes
 (Point to eyes)
 And one little nose
 (Touch baby's nose)
 Two listening ears
 (Point to baby's ears)
 One nodding head
 (Touch baby's head)
 Shut sleepy eyes
 (Touch eyelids as if to shut them)
 And go off to bed
 (Tuck baby into covers for the night)

(i) THIS MERRY PIG

(Point to successive fingers with their accompanying rhymes)

This little pig danced a merry, merry jig;
 This little pig ate candy;
 This little pig wore a blue and yellow wig;
 This little pig was a dandy;
 This little pig never grew to be big--
 So they called him Tiny Little Andy.

(j) THE PULLET

This is the rooster
 (Point to forehead)
 This is the hen
 (Point to chin)
 This is the pullet
 (Point to nose)
 What did I say this is?
 (Point to nose)
 Pullet.
 (Pulls the person's nose)

(k) HERE SITS THE ROOSTER

Here sits the rooster,
 (Touch forehead)

Here sits the hen
 (Touch nose)
 Here, the little chickens,
 (Touch cheeks)
 And here they run in.
 (Touch lips)
 Chin-chopper, chin-chopper, chin.
 (Chuck under chin)

(1) EYE WINKER

Eye winker, Tom Tinker, nose snuffer,
 Mouth eater, chin chopper, neck, neck, neck.

(m) KNOCK AT THE DOOR

Knock at the door,
 (Knock on forehead)
 Peep in,
 (Pretend to lift eyelids with fingers)
 Lift the latch
 (Pull nose)
 And walk in.
 (Put finger in open mouth)

(n) NAMING THE FINGERS

This is little Tommy Thumb,
 Round and smooth as any plum.

This is busy Peter Pointer:
 Surely he's a double-jointer.

This is mighty Toby Tall:
 He's the biggest one of all.

This is dainty Reuben Ring:
 He's too fine for anything.

And this little wee one, maybe,
 Is the pretty Finger-baby.

All the five we've counted so,
 Busy fingers in a row.
 Every finger knows the way
 How to work and how to play;

Yet together they work best,
Each one helping all the rest.

(o) RING THE BELL

Ring the bell
 (Wiggle baby's ear)
Knock at the door
 (Tap baby's forehead)
Lift the latch
 (Pull baby's nose)
And walk in.
 (Finger to mouth)

(p) BROW BENDER

(Mother points to forehead, eye, nose, mouth, and chin in turn)

Brow bender,
Eye peeper,
Nose smeller,
Mouth eater,
Chin chopper,
Knock at the door--peep in,
Lift up the latch--walk in.
 (Pull up nose)

(q) BABY'S NOSE

Ten fingers, ten toes,
Two eyes, and one nose.
Baby said when she smelled the rose,
"Oh! What a pity I've only one nose!"

(r) SEE THE MOUSIE

(Mother's fingers creep up the body, and finally fumble in baby's neck)

See the little mousie, creeping up the stairs,
Looking for a warm nest--there, oh, there!

II. TOE PLAYS

(a) THIS LITTLE PIG

(Each toe is a little pig. Last little toe is wiggled for the pig who cries, "Wee, wee, wee!")

This little pig went to market;
 This little pig stayed home;
 This little pig had roast beef;
 This little pig had none;
 This little pig cried, "Wee, wee, wee!
 I can't find my way home!!"

(b) GRANDPA'S BARN

This little pig says, "I want some corn."
 This little pig says, "Where you gont'a get it?"
 This little pig says, "In Grandpa's barn."
 This little pig says, "I'll run tell."
 This little pig says, "Wee, wee, wee, I can't get over the
 barn corral."

(c) ONE PIG WANTS CORN

One little piggy wants some corn.
 (First toe)
 Where you gonna get it?
 (Second toe)
 Out of Master's barn.
 (Third toe)
 Look out, here he comes now!
 (Fourth toe)
 Wee-wee-wee, get under the door step, get under the door step.
 (Fifth toe)

(d) SHOE THE HORSE

Shoe the horse,
 (Tap bottom of one foot)
 Shoe the mare,
 (Tap bottom of other foot)
 Let the little knobby colt
 (Tap bottoms of both feet fast)

Run away bare.

(Put child down to run)

(e) FOOT SOLDIERS

"Tis all the way to Toe-town,
Beyond the Knee-high hill,
That baby has to travel down
To see the soldiers drill.

One, two, three, four, five, a row--
A captain and his men--
And on the other side, you know,
Are six, seven, eight, nine, ten.

(f) SOLDIERS

Here are the soldiers in a row
Marching left and right
(Lift baby's feet in marching rhythm)
Marching up and down just so
Till they were tired by night.
(Tuck baby into bed, cover for the night)

(g) SONG TO THE FIVE TOES

"Let us go to the wood," said the pig.
"What to do there?" said that pig.
"To look for my mother," says this pig.
"What to do with her?" says that pig.
"To give her a kiss," says this pig.

(h) A FOOT PLAY

Up, down--up, down.
One foot up and one foot down,
All the way to London town.
Tra la, la, la, la, la.

(i) BABY'S KNEE

What do I see? Baby's knee.
Tickily, tickily, tic, tac, tee.
One for a penny, two for a pound;
Tickily, tickily, round and round.

(j) LITTLE PETE

Little Pete
 Penny Root
 Mary Wristle
 Mary Wroastle
 Old Tom-Gobble, Gobble Gobble.
 (Big toe)

III. DANCE-A-BABY

(a) DANCE LITTLE BABY

(Dance with baby, lifting high, then low, etc.)

Dance, little baby, dance up high!
 Never mind, baby, Mother is by.
 Crow and caper, caper and crow.
 There little baby, there you go!
 Up to the ceiling, down to the ground,
 Backwards and forwards, round and round.
 Dance, little baby, and Mother shall sing,
 With a merry, merry carol, ding ding ding!

(b) RIDING SONG

(While holding baby on knee)

Baby rides on Daddy's knee,
 Baby's happy as can be.
 Up and down again we go--
 Up--sa--daisy! Hi-de-ho!
 (Daddy crosses legs and rides baby on his foot)

(c) DANCE TO YOUR DADDY

Dance to your daddy,
 My little baby,
 Dance to your daddy, my little lamb.
 You shall have a fishy
 In a little dishy
 You shall have a fishy when the boat comes in.

(d) AROUND

(Swing arms from side to side and on the last line turn the baby around)

Round, Baby, round!
Laugh a merry sound!
Around we go and to and fro
And back then
Around again,
Round Baby round!

APPENDIX B

RELAXATION DEVICES

I. RELAXATION DEVICES

(a) PLAYING RAG DOLL

I'm a limp rag doll.

I have no bones;

My arms are limp;

My neck is limp;

I'm a limp rag doll.

(As teacher reads, children drop head. Let arms hang loosely)

(b) RAGGETY DOLL

(Actions are suggested by words)

Let's play rag-doll.

Don't make a sound,

Fling arms and bodies

Loosely around.

Fling your hands;

Fling your feet;

Let your hands go free;

Be the raggiest rag-doll

You ever did see.

(c) THE CAT

(Words suggest slow stretching motions)

The black cat yawns, opens her jaws,
Stretches her legs, and shows her claws.

Then she gets up and stands on four
Long stiff legs and yawns some more.

She shows her sharp teeth, she stretches her lip,
Her slice of a tongue turns up at the tip.

Lifting herself on delicate toes

She arches her back as high as it goes.

She lets herself down with particular care
And pads away with her tail in the air.

(d) STRETCHING

(Words suggest actions)

Raise your arms way up high
Stretch and pull till you reach the sky.
Now stretch way up and stand on your toes,
Now down on your heels and touch your toes.

(e) BE A TREE

Can you be a tree in the breeze?

Rise up on your toes
(Raise arms high above head)

And now, bend your knees.
(Bend knees and sway arms)

Rise up on your toes
(Raise arms high again)

As tall as the trees.

(Repeat several times going a little more slowly each
time. Then have the trees stand quietly as if the
breeze had stopped)

(f) I'M ALL HINGES

I'm all hinges,
And everything bends
From the top of my head
Clear down to the ends!

I'm hinges in front,
I'm hinges in back!
I'd have to be hinges
Or else I would crack!

(g) YAWNING

(Hold up a picture of a child yawning when you want the children to yawn. It usually works magic)

I yawn and yawn and yawn,
 (Yawn and stretch arms)
 As sleepy as can be.
 You, too, will yawn if you will watch
 To catch the yawn from me.
 Yawn,
 Yawn,
 Yawn.

(h) I'M STILL

My feet are still,
 My legs are still,
 My hands are folded and still.
 My arms are still,
 My shoulders are still,
 My head is still,
 My eyes are still,
 My lips are still,
 Because this is my quiet time.

(i) PRETENDING

We are pretending that we are tall trees
 (Arms stretched out)
 Each of our fingers are pretty green leaves
 (Flutter fingers)
 Now we are birds. See how we fly,
 (Arms do flying motions)
 Faster and faster high, high in the sky.

Now we have changed to big drops of rain;
 (Fingers flutter high and then low)
 We go splashity--splash on the clean window pane.
 Now we're small chicks saying, "Peep, peep, peep,"
 As we close our bright eyes and go fast asleep.
 (Close eyes and pretend to sleep)

(j) THE OLD YELLOW CAT

Let us play that we are an old yellow cat who has been

catching mice. (Settle down in chair) She stretches out her front paw. (Stretch out arm) Then she gives a big yawn. (Stretch and yawn) Then she stretches out a hind leg, (Stretch out leg) and gives another big yawn. She is so sleepy that she drops her head down (Lay head on table) and goes to sleep. (Rest quietly for brief period)

II. GET READY TO LISTEN

(a) HERE IS GRANDMA'S GLASSES

Here is Grandma's glasses
 (Fingers round eyes)
 And this is Grandma's cap.
 (Hands point over head)
 This is the way she folds her hands
 And puts them in her lap.

(b) WHERE DO LITTLE FINGERS GO?

Where do little fingers go?
 I know, I know,
 Into each child's lap they creep,
 And there to stay fast asleep.

(c) MARY HAD TEN LITTLE LAMBS

Mary had ten little lambs.
 (Extend ten fingers)
 She puts them into the fold.
 (Fingers lock in lap)
 And said, "Now go to sleep
 Until the story is told."

(d) WE GIVE OUR HANDS A SHAKE

We give our hands a shake.
 We give our hands a clap.
 We roll our hands round like a wheel.
 Then fold them in our lap.

(e) FINGER WIGGLE

(Elbows on the table for the first two lines, hand quiet for third line and then let them flop)

Fingers wiggle, fingers stop.
 Fingers wiggle, fingers stop.
 Now my hands are quiet
 Hear them flop, flop, flop.

(f) ROLL YOUR HANDS

Roll your hands, roll your hands as softly as softly as
 softly can be.
 Then fold your arms like me, like me, then fold your arms
 like me.

Go to sleep, go to sleep, as lazily as lazily as lazy can be.
 Then fold your arms like me, like me, then fold your arms
 like me.

All wake up, all wake up as brightly as brightly as bright
 can be.
 Then fold your arms like me, like me, then fold your arms
 like me.

(Can use other actions such as shake your hand, swing your
 arm, kick your foot, etc.)

(g) THIS LITTLE FAIRY

(Point to fingers of left hand or extend right hand fingers
 in turn)

Said this little fairy, "I'm as tired as can be."
 Said this little fairy, "My eyes can hardly see."
 Said this little fairy, "I'd like to go to bed."
 Said this little fairy, "To rest my weary head."
 Said this little fairy, "Come, climb the stairs with me."
 One, two, three, four, five they tripped
 Just as still as still could be.
 (Fingers pretend to creep up arm)

(h) TEN SAILORS

Ten sailors dress in blue
 (Fingers held up)

They look at me
 (Palms face self)
 They look at you
 (Palms face out)
 And then they march away.
 (Fold hands in lap)

(i) TWO LITTLE HANDS

(Words suggest action)

Two little hands go clap, clap, clap.
 Two little feet go tap, tap, tap.
 Everybody stand up from your chair.
 Each little arm reach high in the air.

Two little hands go thump, thump, thump.
 Two little feet go jump, jump, jump.
 Each little body turns round and round.
 Each little child sits quietly down.

(j) JUST SO

(Words suggest actions)

We rap, rap, rap,
 And we clap, clap, clap,
 And we fold our arms just so.
 And we look to the right and we look to the left,
 And we nod our heads just so!
 We stand up high, spread our arms so wide,
 And we whirl all around just so!
 And we point like this
 (Right toe)
 And we point like that
 (Left toe)
 And we all sit down, just so!

(k) PUTTING FINGERS TO SLEEP

(Bend down extended fingers as they are mentioned)

Sleepy little fingers
 Lying in my lap:
 First, you Baby Finger,
 Time you took a nap.
 Now, Ring Finger, hurry!

And Middle Finger, too!
 Pointer Finger, bend your head;
 It is time for you.
 Who is this so wide awake:
 Just like a little wiggle snake?
 Sh.....sh.....Thumb, don't make a peep.
 See? All my fingers are asleep.

(1) MY FINGER GAME

(Words suggest action)

I have ten little fingers
 And they all belong to me
 I can make them do things,
 Would you like to see?
 (Hold hands up)

I can shut them tight,
 Or open them wide.
 I can put them together,
 Or make them all hide.

I can make them jump high,
 I can make them jump low,
 I can fold them up quietly,
 And hold them just so.

(m) OPEN THEM, SHUT THEM

(Motions are suggested by words)

Open them, shut them
 Give a little clap.
 Open them, shut them
 Fold them in your lap.
 Creep them, creep them
 Way up to your chin.
 Open up your mouth
 But do not let them in.

Flap them, flap them
 Way up to the sky.
 Flutter them, flutter them
 Down they fly.
 Faster, faster, faster, faster.
 (Roll hands fast)

Slower, slower, slower.
 (Roll hands slowly)
 Now they've gone to sleep
 Sh---sh---lay them low.

(n) CREEP THEM

(Words suggest the motions)

Creep them, creep them, slowly upward to your rosy cheeks.
 Open wide your shiny eyes, and through your fingers peep.
 Open, shut them, open, shut them, to your shoulders fly.
 Let them like the birdies flutter, flutter to the sky.
 Falling, falling downward, nearly to the ground.
 Quickly raise them, little fingers, whirling round and round;
 Open, shut them, open, shut them, give a little clap.
 Open, shut them, open, shut them, fold them in your lap.

(o) HANDS

(Words suggest actions)

My hands upon my head I'll place,
 On my shoulders, on my face;
 At my waist and by my side
 Now behind me they will hide.
 Now I'll put my hands up high
 And let my fingers swiftly fly
 Now I'll clap them 1, 2, 3
 And see how quiet they can be.

We rap, rap, rap, and we clap, clap, clap.
 And we fold our hands just so.
 We look to the right, and we look to the left,
 And we nod our heads just so;
 We stand up high, spread our arms so wide--
 And we whirl around just so;
 We point like this and we point like that
 And we all sit down just so.

III. PREPARING FOR REST TIME

(a) LITTLE RAG DOLL

Little rag doll, resting in the chair,
 Are you asleep? You are so quiet there.

(b) TALL GAME

I'm as tall as I can be.

(Stretch)

I'm as tall as the sky.

I'll touch the stars up in the sky.

And push the clouds that are so high

And then I'll sleep.

(Rest time)

(c) TREES IN THE WIND

I'm a tree in the woods

I sway in the wind

My hands are the leaves

They fall from the trees

How softly they float from the top of the trees.

(As the teacher reads the poem, the children sway their arms loosely, and as the leaves fall to the ground, they drop slowly to the floor and lie in a relaxed position)

(d) I'M A LITTLE PIGGY

I'm a little piggy short and stout.

Here is my tail

(Hand to back)

Here is my snout.

(Fist to nose)

When I get all tired I will say

"Just lay me down in the nice warm hay."

(Lay head on desk for a rest)

(e) QUIET CHILDREN

Fingers quiet, toes at rest,

That's the way my child sleeps best.

Eyes are shut and head is down.

Every face without a frown

And he breathes so quietly

Relax, relax, so willingly.

(f) QUIET TIME

This is my quiet time,

My hands are still,

My feet are still,
 My head is down,
 My eyes are closed,
 This is my quiet time.

(g) THIS IS THE WAY THE BABY DOES

This is the way the baby does, clap, clap, snap, snap.

(Clap hands, snap fingers)

This is the way the baby does, peek-a-boo, I see you.

(Finger tips together over eyes)

This is the way the baby does, creep, creep, creep.

(Fingers creep up arm)

This is the way the baby does, as he goes to sleep.

(Bow head on hands and close eyes)

(h) LITTLE MISS CLOVER

Little Miss Clover is nodding her head,

(Nod head)

Sleepy and tired and all ready for bed.

Kind Mrs. Oak-tree sends fluttering down

A soft, warm blanket of leaves, red and brown.

(Fingers flutter)

Rain tucks them in while the autumn winds sing,

And little Miss Clover will sleep till next spring.

(Lay head on desk, cover head with hands)

(i) NOW IT'S TIME FOR A NAP

(Words suggest actions)

Clap your hands,

Clap, clap, clap!

Tap your fingers,

Tap, tap, tap!

Drop your hands in your

Lap, lap, lap.

Now is time for a

Nap, nap, nap.

(Lay head on desk for rest)

(j) REST TIME

I know it's time to have a rest

I have a little key
 I'll lock the door and pull down the shade,
 I can not talk or see.
 (Pretend to turn key then lay head down upon arms--all are resting)

(k) TIME

(Point to or extend each finger in turn as items are enumerated)

Time for work, time for play,
 Time to go to bed.
 Time to eat, time to read,
 And time to rest your head.
 (Lay head on desk for rest time)

(l) WIGGLE

(Motions are suggested by words)

Wiggle your fingers, wiggle your toes,
 Wiggle your shoulders, wiggle your nose.
 Wiggle all over and then rest a while
 You'll be ready for work soon with a smile.
 (Time out for rest)

IV. A CHANGE IS AS GOOD AS A REST

(a) THIS WAY AND THAT WAY

This is the way my pony goes
 Cloppity, cloppity, clop.
 (Eight claps)
 This is the way my rabbit goes,
 Hoppity, hoppity, hop.
 (Hand jumps eight jumps)
 This is the way a train goes,
 Chuggity, chuggity, chug.
 (Clench fists, bend elbows, rotate arms from shoulder in circular motion)
 This is the way my mother goes
 Rubbity, rubbity, rub.
 (Rub closed fists downward together in eight motions)

(b) STRETCHING EXERCISE

(Words suggest actions)

We stretch up to the ceiling
 And reach out to the wall
 We bend to touch our knees and toes
 Then stand up straight and tall.

(c) HEAD, SHOULDERS, KNEES, AND TOES

Head, shoulders, knees, and toes,
 Knees, and toes; knees and toes.
 Head, shoulders, knees, and toes,
 That's the way the story goes.

(d) SWINGING

Swinging up
 (Both hands swing up)
 Swinging down,
 (Both hands swing down)
 I see houses in the town.
 (Hands make pointed roof above head)
 Swing low,
 (Hands swing down)
 Swing high,
 (Hands swing high)
 I see bluebirds flying by.
 (Flap arms like wings)

(e) THIS IS THE WAY MY FINGERS STAND

(May be done to the tune of "Here We Go Round the Mulberry
 Bush--actions are suggested by words)

This is the way my fingers stand,
 Fingers stand, fingers stand.
 This is the way my fingers stand,
 So early in the morning.

This is the way I fold my hands,
 Fold my hands, fold my hands;
 This is the way I fold my hands,
 So early in the morning.

This is the way they dance about,
 Dance about, dance about,
 This is the way they dance about,
 So early in the morning.

This is the way they go to rest,
 Go to rest, go to rest,
 This is the way they go to rest,
 So early in the morning.

(f) ENGINE, ENGINE NUMBER NINE

Engine, engine number nine,
 When she's polished she will shine.
 Engine, engine, number nine,
 Ten will ride on the Chicago line.

(Bend elbows and shift arms in engine motions)

(g) HELLO CHESTER

Hello, Chester,
 (Touch chest)
 Did you hear
 (Touch ear)
 That Harry
 (Touch hair)
 Came back
 (Touch back)
 From the front
 (Touch front)
 I know it,
 (Point to eye)
 Everybody knows it,
 (Point to nose)
 Hip, hop, hurray!
 (Wave arm)

(h) OPEN, SHUT THEM

(Words suggest action)

Open, shut them. Open, shut them.
 Give a little clap.
 Open, shut them. Open, shut them.
 Place them in your lap.

Open, shut them. Open, shut them.
 To the shoulders fly.
 Let them like the little birdies,
 Flutter to the sky.

Falling, falling, gently falling
 Almost to the ground.
 Quickly raise them up again
 And turn them round and round.

(i) I'M SLEEPY

I am sleepy--very sleepy,
 I want to stretch and yawn
 I'll close my eyes and just pretend
 That daylight time has gone.
 (Stretch and recline with eyes closed)
 I'll listen for a bell to ring,
 (Pause)
 Or maybe for a bird to sing.
 (Pause)
 I'll listen for a far-off noise
 That tells of busy girls and boys.
 (Ask the children to tell what they heard while resting
 and listening)

V. ESPECIALLY RHYTHMICAL

(a) BOUNCE BALL

Here is a ball I keep on the shelf.
 (Cup hands together for ball)
 I can toss it and catch it--
 (Pretend to toss ball up on word toss, catch on word catch)
 And bounce it myself.
 (Pretend to drop ball to floor on word bounce, to catch it
 on self)

(b) RIGHT ELBOW IN

(Words suggest actions)

Right elbow in,
 Right elbow out,
 Shake yourself a little,
 And turn yourself about;

Left elbow in,
 Left elbow out,
 Shake yourself a little
 And turn yourself about.

(c) HEAD AND SHOULDERS, BABY

(Players touch both hands to head and shoulders and clap on one, two, three)

Head and shoulders, Baby--one, two, three.
 Head and shoulders, Head and shoulders,
 Head and shoulders, Baby--one, two, three.

Repeat using: Knee and ankle; Turn around, Baby; Touch the ground, Baby.

(d) OLD LADY HUBBLE BUBBLE

Old Lady Hubble Bubble
 Sent me to you.
 What to do?
 Shake one hubble bubble
 Like I do.
 (Shake one wrist)

Repeat with: Two hubble bubbles (two wrists)
 Three hubble bubbles (add one foot)
 Four hubble bubbles (add other foot)
 Five hubble bubbles (All with head bobbing)

(e) EXERCISE TO RHYTHM

Hands on hips, hands on knees.
 Put them behind you if you please.
 Touch your shoulders, touch your nose.
 Touch your knees, and touch your toes.
 Now raise them up so very high
 (Stretch hands high)
 And let your fingers swiftly fly.
 (Shake hands vigorously)
 Then hold them out in front of you
 While you clap them one, two, one, two.
 Your hands upon your head now place.
 Raise them high as you did before.
 Now clap them hard--one, two, three, four.

Two little hands held up so high.
 Two little hands reach toward the sky.
 Two little hands come down with a snap,
 Two little hands go clap, clap, clap.
 Now they stretch outward, oh so wide
 (Speak slowly)
 Then slowly, slowly, slowly with ease
 Two lightly rest on two little knees.
 Then up to the shoulders and to the head
 Then quietly clasp them as if they're in bed.

(f) CHOO CHOO TRAIN

(With elbows bent, arms make a chugging motion--as train
 chugs uphill motions and words slow down)

Oh, don't you hear the choo-choo-choo?
 A train chugs through the night.
 And when it has to go uphill
 It chugs with all its might.

(g) CLAP YOUR HANDS

Clap your hands--Clap! Clap! Clap!
 Tap your fingers--Tap! Tap! Tap!
 Drop your hands in your lap, lap, lap.
 Now it's time for a nap, nap, nap.

(h) WE ALL CLAP TOGETHER

(Rhythmic diversion before returning to seat work)

Clap your hands, clap your hands
 Lightly as a feather.
 Clap, clap, clap your hands
 All clap hand together.
 (Variations: turn your head, nod your head, roll your
 hands, wave your arms, fold your arms, etc.)

APPENDIX C

HOMES, FAMILY, POSSESSIONS, HELPERS

I. HOMES

(a) THERE WAS AN OLD MAN

There was an old man with a beard,
(Pretend to stroke beard)
Who said, "It is just as I feared--"
(Bob pointer finger)
Two owls and a hen,
(Extend two fingers, then one more of one hand)
Four larks and a wren,
(Extend four fingers, then one more of the other hand)
Have all built their nests in my beard."
(Cup hands for nest)

(b) TWO LITTLE HOUSES

Two little houses closed up so tight.
(Two tight fists)
Let's open the window and let in some light.
(Thumb and index finger are windows)
Ten little finger people tall and straight,
(Fingers up straight)
Ready for the bus at half-past eight.
(Fingers run for bus)

(c) HOUSES

This is a nest for Mr. Bluebird;
(Cup both hands, palms up, little fingers together)
This is a hive for Mrs. Bee;
(Both fists together, palm to palm)
This is a hole for bunny rabbit;
(Fingers clasped together to make a hole)
And this is a house for me.
(Fingertips together to make a peak)

(d) MY HOUSE AND TOM'S

This is my house, cozy and neat.
(Close right hand, thumb inside)

This is Tom's house across the street.

(Close left hand, thumb inside)

Every day my door opens wide,

(Open right hand)

And away I go to play outside.

Soon Tom's door flies open too,

(Open left hand)

And he comes calling, "How are you?"

(Shake own hands)

We talk and play and jump and run,

(Roll hands over and over)

"Till our mothers call and stop our fun."

(Thumbs face each other)

Then in we go, the doors closed tight.

(Fists close with thumbs inside)

But we wave from our windows to say, "Goodnight."

(Thumbs come out and wave)

(e) HOMES

Here's a nest for Robin Redbreast;

(Cup hands)

Here is a hive for Busy Bee;

(Cup hands, palms down)

Here is a hole for Jack Rabbit;

(Thumb and index finger make circle for hole)

And here is a house for me.

(Hands together above head for roof of house)

(f) THE ROBIN'S NEST

This is the nest that the robins made,

And these are the eggs so blue,

(Hands cupped, thumbs inside)

That under the mother's soft breast

Hatched into these birdlings two.

This is the way two hungry mouths

All day cried, "Tweet, tweet, tweet,"

While father and mother bird flew about

And found food for them to eat.

This is the way the birdlings perched

On the edge of the nest one day,

(Thumbs high)

Till the mother bird taught them to use their wings,
And all of them flew away.

(Arms fly)

(g) WHAT I LIKE

Five little birds in a soft downy nest

(Cup left hand)

Were talking of things that they liked the best.

(Fingers of right hand in nest for birds)

"I like the smell of the fresh morning dew."

(Raise index finger)

"I like to see the sky when it's blue."

(Raise middle finger)

"I like to hear the song mother sings."

(Raise ring finger)

"I like the feel of mother's soft wings."

(Raise little finger)

Mother said, "Hush dears, now don't make a peep."

(Raise thumb for mother)

So they all cuddled down and went fast asleep.

(Settle fingers down in nest)

(h) FIVE LITTLE BIRDS

Five little birds without any home

(Raise 5 fingers)

Five little trees in a row.

(Raise hand high over head)

Come build your nest in our branches tall.

(Cup hands for nest)

We'll rock them to and fro.

(Rock nest)

(i) HERE IS THE CHURCH

Here is the church

(Interlock fingers)

And here is the steeple;

(Extend forefingers)

Open the door and

(Spread thumbs apart)

See all the people.

(Unfold fingers and wiggle them)

(j) THIS IS THE CHURCH

This is the church,
 (Interlock fingers, palms down)
 This is the steeple.
 (Raise the index fingers to peak)
 Open the doors
 (Open thumbs up like doors)
 And see all the people!
 (Turn up palms and move fingers)
 Here is the minister
 (Hold left hand with thumb up)
 Going up the stairs
 (Walk right fingers up the fingers of the left hand)
 Opens up the window
 (Make circle of left-hand thumb and forefinger)
 And says his prayers!
 (Pop right thumb through circle and wiggle)

(k) THE BELL IN THE STEEPLE

This is the church
 (Fingers interlocked, palms together)
 This is the steeple
 (Two fingers up to form steeple)
 This is the bell
 (Fingers interlocked, and palms together)
 That calls to the people.
 (Rock hands back and forth for ringing bell)
 This is a table
 (Left hand outstretched, palm down, on top of right hand)
 This is a chair
 (Right fingertips bent and touching left palm)
 And this is a piano that plays a sweet air.
 (Move fingers as if playing piano)

(l) LITTLE BUNNY

(Index and middle fingers extend for rabbit ears)

There was a little bunny who lived in the wood,
 He wiggled his ears as a good bunny should,
 He hopped by a squirrel,
 He hopped by a tree,
 He hopped by a duck,
 He hopped by me.

He stared at the squirrel,
 He stared at the tree,
 He stared at the duck,
 And made faces at me.

(m) JACK RABBIT

Here is Jack Rabbit with nose so funny,
 (Make fist of right hand)
 This is his home in the ground.
 (Make hole of left forefinger and thumb)
 When a noise he hears, he pricks up his ears,
 (Make ears by raising index and middle fingers)
 And then he jumps into the ground.
 (Jumps right hand into hole in left hand)

(n) FIVE LITTLE MICE

Five little mice on the pantry floor,
 (Move fingers of one hand for five mice)
 Seeking for bread crumbs or something more.
 Five little mice on the shelf so high
 (Five mice on palm of other hand raised high)
 Feasting so daintily on a pie.
 But the big round eyes of the wise old cat
 (Fingers around eyes)
 See what the five little mice are at.
 Quickly she jumps but the mice run away
 (Fingers jump and hurry away)
 And hide in their snug little holes all day.
 Feasting in pantries may be very nice,
 But home is the best place for five little mice.

II. FAMILY

(a) FIVE LITTLE ROBINS

(Extend five fingers)

Five little robins happy as can be,
 The mother, the father, and their babies three.
 (Point to thumb and fingers in turn)
 The mother caught a bug,
 And all the little robins began to tug.
 This one got the bug, this got a worm.

And the littlest baby robin said,
"Next time it's my turn."

(b) THE BIRD'S NEST

Up in the tree
(Hands outstretched; fingers extended)
Is a little bird's nest.
(Cup hands)
Within it two eggs
(Thumbs in cupped hands for eggs)
Underneath the birdies' breast.
Crack-cracking the eggs,
(Fingers move about)
Both the birdlings come out.
They soon grow quite big,
Hop, hop, hopping about.
The mother bird says:
"Look I'll teach you to fly!"
(Outstretched arms to fly)
So spreading their wings
They're off--singing good-bye.

(c) THE FAMILY

(Extend left hand, touch each finger)

First is the father,
Who brings us our bread.
Then come the mother, who puts us to bed.
Next is the brother, who plays with his ball,
And this is the sister, who cuddles her doll.
But this is baby, the last of all.

(d) THE FAMILY

(Extend fingers, beginning with thumb)

Here is the father,
Here is the mother,
Here is the brother tall,
Here is the sister,
Here is the baby, best of all.

(e) ROW, ROW, TO THE FISHING BANKS

Row, row, to the fishing banks fair!

How many fishes did you catch there?

(Touch each finger as family is named)
 One for the father, one for the mother,
 One for the sister, one for the brother,
 And one for the little fisher boy.

(f) THIS IS THE FAMILY

(Extend five fingers, beginning with thumb)

This is the mother, kind and dear,
 This is the father standing here,
 This is the brother straight and tall,
 This is the sister who plays with her ball,
 This is the baby pet of all.
 See the whole family--five in all!
 (or--one and all!)

(g) ONE FAMILY HERE

(Extend fingers beginning with thumb)

This is the mother so busy at home,
 Who loves her dear children wherever they roam.

This is the father so brave and so strong
 Who works for his family all day long.

This is the brother who'll soon be a man,
 He helps his good mother as much as he can.

This is the sister so gentle and mild,
 Who plays that her doll is her own little child.

This is the baby so happy and sweet
 With soft dimpled hands and chubby pink feet.

Mother and father and three children dear,
 See them together--one family here.

(h) GOOD MORNING

(Extend or point to fingers in turn beginning with thumb)

Good morning, mother finger!
 What will you do today?

I'll love you and take care of you.
That's what I'll do today.

Good morning, father finger!
What will you do today?
I'll work hard all day long for you.
That's what I'll do today.

Good morning, brother finger!
What will you do today?
I'll work and play and help all day.
That's what I'll do today.

Good morning, sister finger!
What will you do today?
I'll help all day and work and play.
That's what I'll do today.

Good morning, baby finger!
What will you do today?
He'll laugh and play and sleep all day.
That's what he'll do today.

(i) LITTLE FRED GOES TO BED

When little Fred went to bed
(Fred is a finger)
He always says his prayers
(Two hands at chin)
He kisses mother
(Throw a kiss)
He kisses father
(Throw another kiss)
And straightway went upstairs.
(Fingers walk up arm)

(j) GOING TO BED

This little boy is going to bed
(Thumb on fingers)
Down on the pillow he lays his head.
(Cover with other hand)
Wraps himself in the covers light,
This is the way he sleeps all night.

When morning comes he opens his eyes
Back with a toss the covers fly
(Opens hands)

Up he jumps and dresses and away
 (Extend thumbs pretend to dress it)
 Ready for work and play all day.

(k) HERE'S A CUP

(Cup one hand, then other)

Here's a cup
 And here's a cup
 And here's a pitcher I see.
 Take the cup and fill it up
 (One hand pretend to hold pitcher; other hand lower with
 palm up)
 And have a drink with me.
 (Pretend to drink)

(l) HERE ARE MOTHER'S KNIVES AND FORKS

Here are mother's knives and forks;
 (Fingers interlocked, palms facing up)
 Here is mother's table.
 (Keep fingers interlocked, turn palms down)

Here is sister's looking glass,
 (Index fingers up to form a point)
 And here is baby's cradle.
 (Little fingers and index fingers up in a point; rock the
 cradle)

(m) THE TEAPOT

Here's my handle
 (Hand on hip)
 Here's my spout.
 (Other hand extends to form spout)
 Pour me out,
 (Move body to side as if to pour out)
 Pour me out.

(Change arms)
 Change my handle,
 Change my spout,
 Pour me out,
 Pour me out.

(n) THE TEAPOT--second version

I'm a little teapot
 Short and stout.
 Here's my handle.
 Here's my spout.
 When I get all steamed up
 I will shout,
 "Just tip me over and pour me out."

I am very clever
 You shall see.
 I can change my handle.
 (Change arms)
 I can change my spout.
 I'm a little teapot
 Short and stout.
 Here's my handle.
 Here's my spout.

(o) PAT-A-CAKE

Pat-a-cake, pat-a-cake baker's man!
 Bake me a cake as fast as you can,
 (Clap hands)
 Roll it and roll it and mark it with B
 (Roll hands)
 And toss it in the oven for baby and me.
 (Toss high)

(p) LACING SHOES

(Pretend to lace shoes)

Criss-cross my shoestrings go
 As I lace my shoe.
 In the hole and out again
 This is fun to do.
 Criss-cross, criss-cross,
 This is fun to do.

(q) AFTER A BATH

After my bath I try, try, try,
 To wipe myself till I'm dry, dry, dry.
 (Wiping motions)
 Hands to wipe and fingers and toes

And two wet legs and a shiny nose.

(Pretend to wipe as designated)

Just think how much less time I'd take

If I were a dog and could shake, shake, shake.

(Wiggle self)

(r) RAINY DAY

It's a very rainy day,

And I can't go out to play.

So mother into her basket dipped,

(Left hand cupped as a basket into which the right hand dips)

And found some scissors.

Now I can snip, snip, snip.

(With closed fist extend second and third fingers, open and close as scissors)

(s) BABIES IN THE BATHTUB

(Cup hands, thumbs are the babies)

Two babies in a bathtub

Are taking a bath.

Two babies are too many

See the water splash.

(Wiggle thumbs--ideally played at bath time)

(t) THE ROBINS

(Five fingers of left hand extended--point to each finger, starting with thumb)

Five little robins, happy as can be

The mother, the father, and their babies three.

The mother caught a bug,

The father caught a worm,

This baby got the bug,

This baby got the worm,

And the littlest baby robin said,

"Next time's my turn."

(u) HERE IS GRANDMA'S GLASSES

Here is Grandma's glasses

(Fingers round eyes)

And this is Grandma's cap.
 (Hands point over head)
 This is the way she folds her hands
 And puts them in her lap.

(v) THIS IS THE WAY THE BABY DOES

This is the way the baby does, clap, clap, snap, snap.
 (Clap hands; snap fingers)
 This is the way the baby does, peek-a-boo, I see you.
 (Finger tips together over eyes)
 This is the way the baby does, creep, creep, creep.
 (Fingers creep up arm)
 This is the way the baby does, as he goes to sleep.
 (Bow head on hands and close eyes)

(w) HOW TO GET BREAKFAST

(Extend each finger as called for)

Said the first little chick,
 With a queer little squirm,
 "I wish I could find
 A fat little worm."

Said the next little chick
 With an odd little shrug,
 "I wish I could find
 A fat little bug."

Said the third little chick,
 With a shrill little squeal,
 "I wish I could find
 Some nice yellow meal."

Said the fourth little chick,
 With a small sigh of grief,
 "I wish I could find
 A little green leaf."

"See here," clucked their mother,
 From near the garden patch,
 "If you want any breakfast
 Just come here and scratch."

(x) TEN LITTLE CHILDREN

(Extend all fingers)

Once there were ten little children,
That's really quite a few.
They did so many, many things
That children like to do.

(Left hand, each finger in turn)

This little girl washed the dishes,
This little girl swept the floor,
This little girl helped her mother
With many an odd little chore.
This little girl loved her daddy
And all the rest of them too,

(Hug self tightly)

And this little tiny baby
Was ready to laugh and coo.

(Right hand, each finger in turn)

This little boy brought the water,
This little boy brought the wood,
This little boy helped his father
To do all the things that he could.
This little boy rocked the cradle

(Arms rock back and forth)

And sang little brother a song.
Indeed they were all very happy,
Being helpful all the day long.

(y) FIVE HELPERS

(Extend each finger in turn beginning with thumb)

This little helper dusted the room.
This little helper swept with a broom.
This little helper dressed himself.
This little helper put her toys on the shelf.
This little helper, though very small,
Was often the very best helper of all.
So this little helper was happy and gay
From morning until night almost every day.

(z) WHEN WE'RE HELPING

When we're helping we're happy,
And we sing as we go;
And we like to help mother;
For we all love her so.

(Each child then acts out things they could do to help
mother)

(a') MY HELPERS

(Point to self as designated)

My hands have tiny fingers
 That help me work and play.
 My mouth has pretty lips
 That help me pretty words to say.
 My legs have quiet little feet,
 I try to keep in place.
 And you should see how all these things
 Bring smiles to mother's face.

(Push corners of mouth up and smile)

(b') SEE THE FAMILY

(Raise the fingers one by one, starting with the thumb)

This is the mother so kind and dear.
 This is the father so full of cheer.
 This is the brother so straight and tall.
 This is the sister who plays with her doll.
 This is the baby, the sweetest of all.
 See the family both great and small.

III. POSSESSIONS

(a) POSSESSIONS

This is my book. It will open wide.
 (Open palms of hands)
 To show the pictures that are inside.
 This is my ball so big and round
 (Make circle with fingers of both hands)
 To toss in the air or roll on the ground.
 This is my umbrella to keep me dry,
 (Finger beneath palm of other hand)
 When the raindrops fall from the sky.
 This is my kitty. Just hear her purr
 (Stroke fist)
 When I'm stroking her soft warm fur.

(b) ALL FOR BABY

Here's a ball for baby.
 (Cup both hands together in ball shape)

Big and soft and round!
 Here is baby's hammer
 (Pound fist together to imitate hammering)
 Oh, how he can pound!
 Here is baby's music
 (Clap hands)
 Clapping, clapping, so!
 Here is baby's soldiers
 (Extend all fingers)
 Standing in a row!

Here's the baby's trumpet,
 (Two fists together at mouth)
 Too too-toot, too-toot!
 Here's the way that baby
 Plays at peek-a-boo!
 (Peek through entwined fingers)
 Here's a big umbrella
 (Extend finger of right hand; place flattened palm above)
 Keeps baby dry.
 Here's the baby's cradle
 (Cup hands together and swing back and forth)
 Rock-a-baby-by!

(c) HERE'S A ROUND SILVER DOLLAR

(Draw a circle in open palm then touch the five fingers in turn, beginning with the thumb)

Here's a round silver dollar.
 We'll go to the market,
 And buy a fat sheep;
 A pony to ride,
 And two bossies to keep.
 And a wee, wee, wee, little piggy besides.

(d) THE RED BOAT

This is the boat all painted red
 (Cup left hand)
 "Let's take a ride," the children said.
 (Fingers of right hand stand in cupped left hand)
 So they floated and floated and sailed about,
 (Move arms round and round)
 Till they hit a big rock and they all tipped out.
 (Both hands fall to sides)
 Then they swam and swam and swam some more
 (Make swimming motions)
 Till they swam right back to the sandy shore.

(e) LITTLE CHRISTMAS TREE

I am a little Christmas tree
 (Hands outstretched)
 I'm standing by the door,
 And I'm so full of presents
 I can't hold any more.
 (Shake head)

A doll for Susan Lee,
 (Rock imaginary doll in arms)
 Billy has some carpenter tools,
 (Hammering motions)
 There's a sewing set for Marie.
 (Sewing motions)

I'm just a little Christmas tree
 (Hands outstretched)
 Up here there is a star,
 (Hands on head)
 I have many good gifts, too,
 Like the wise-men from afar.
 (Hand to forehead as if looking into the distance)

(f) MY LITTLE BROWN DOG

My little brown dog has two perky ears,
 (Make ears by placing hands against head, pointer fingers up)
 And a spot by the side of his nose
 (Lay finger on side of nose)
 "Bow, wow, wow," says my little brown dog.
 (Put palms of hands together and move back and forth for
 the tail)
 And wag, wag, wag his little tail goes.
 (Wag palms)

IV. HELPERS

(a) TEN LITTLE FIREMEN

Ten little firemen, sleeping in a row,
 (Fingers on table)
 Ding-dong! goes the bell,
 Down the pole they go.
 (Hands reach up and pretend to slide down imaginary pole)
 Jumping on the engine, oh! oh! oh!
 (Stand hands palms facing each other as if on the sides
 of the engine)

Putting out the fire, then home so slow!
 (Pretend to hold hose)
 And back to bed again--all in a row.

(b) THE EXCAVATOR

The digger goes up,
 (Swing arms and body upward, rising on toes)
 And then it swings down
 (Swing arms back down, behind body at the same time)
 And takes a big chunk
 (Scoop up imaginary dirt with hands and arms; turn arms to
 front, and raise body)
 Right out of the ground.

It roars, and it groans
 With all its heavy loads,
 (Raise hands laboriously to front, and twist body from side
 to side)
 Working to build
 The people good roads.
 (Raise both arms with imaginary load, up and over left
 shoulder, dumping dirt)

(c) THE CARPENTER

The carpenter's hammer goes rap, rap, rap,
 (Pound with closed fists for hammer)
 And his saw goes, see, saw, see;
 (Open hand moves forward and back)
 He planes and measures and hammers and saws
 (Repeat above actions)
 While he builds a house for me.
 (Arms make a roof above head)

(d) THREE AIRPLANES

This airplane said, "Who would like to fly
 Way up high in the pretty sky?
 (Raise pointer finger of right hand)
 This big airplane, painted blue,
 Wanted to go, so there were two.
 (Raise middle finger)
 This airplane said, "Please take me."
 He went along and then there were three.
 (Raise ring finger)
 Then they zoomed and zoomed and zoomed around
 (Move hand in flying motion)

Till they flew back down to their home on the ground.
 (Form a hangar by placing the tips of the four fingers
 and thumb on the lap or flat surface. Place the three
 fingers--airplanes--of right hand in the hangar)

(e) CHOO CHOO TRAIN

(With elbows bent, arms make a chugging motion--as train
 chugs uphill, motions and words slow down)

Oh, don't you hear the choo-choo-choo?
 A train chugs through the night.
 And when it has to go up hill
 It chugs with all its might.

(f) TEN LITTLE FINGERS

Ten little fingers, five in each row
 (Hold up both hands)
 Down beside me, go where I go.
 (Place hands at sides)
 When I'm hungry, they see that I'm fed;
 (Make motions of eating)
 When I'm sleepy, they put me to bed.
 (Close fingers or fold hands beside cheek)

APPENDIX D

ANIMALS, BIRDS, FISH, INSECTS

I. WILD ANIMALS

(a) CHIPMUNK IN A TREE

See the little chipmunk run up the tree.

(Right hand runs up left arm)

There he finds a hole and hides from me.

(Right hand hides over shoulder)

Watch and you will see him peek all around

(Make hole with left hand, right hand thumb peeks through)

And if you'll be quite still, he'll come down.

(Chipmunk runs down arm)

(b) CHIPMUNK

(One thumb is chipmunk, four fingers of same hand make his home)

A little striped chipmunk sat by his door.

Eating nuts from his winter's store.

Along came Bobby out for a ride.

He frisked his little tail, and popped inside.

(c) THE SQUIRREL

These are the brown leaves fluttering down,

(Both hands imitate leaves)

And this is the tall tree, bare and brown;

(Left hand tall with fingers outspread)

This is the squirrel with eyes so bright,

(Right hand going here and there)

Hunting for nuts with all his might.

This is the hole where, day by day,

(Thumb and finger of left hand)

Nut after nut he stores away.

When winter comes with cold and storm,

He'll sleep curled up all snug and warm.

(Right hand curled up in left hand)

(d) BUSY SQUIRRELS

Five little squirrels went out to play
In the bright sunshine on a summer day.

(Extend fingers of right hand)

As the five little squirrels were scampering around
They found some nuts lying on the ground.

(Wiggle fingers and move arm about)

The five little squirrels said, Mmm! Nuts! Good!

(Hold fingers bent as the squirrels look at nuts)

We'll hide them away as good squirrels should.

(Raise fingers up straight)

So they ran back and forth full half a day

Carefully hiding the nuts away.

(Wiggle fingers and move arm back and forth)

When the nuts were hidden, yes, everyone!

Five little squirrels said, "Let's each eat one!"

(Fingers stand still)

(Last phrase could be "That work was fun!")

(e) FIVE LITTLE SQUIRRELS

(Extend five fingers)

Five little squirrels sitting in a tree:

This squirrel said, "These nuts are for me."

This squirrel said, "I like to eat."

This squirrel said, "Nuts are a treat."

This squirrel said, "Do you want some?"

This squirrel said, "You may have one."

Five little squirrels went bob, bob, bob.

(Bend fingers)

Five little squirrels went nod, nod, nod.

(Bend wrists)

Five little squirrels went patter, patter, patter.

(Wiggle fingers)

Five little squirrels went chatter, chatter, chatter.

(Clap hands)

Five little squirrels scolded you and me.

(Point to someone and then self)

As they sat and ate nuts in the tall tree.

(f) SQUIRRELS IN A TREE

Five little squirrels sitting in a tree,

(Extend five fingers)

This squirrel says, "What do I see?"
 This squirrel says, "A man with a gun."
 This squirrel says, "Oh, let's run!"
 This squirrel says, "I'm not afraid."
 This squirrel says, "Let's hide in the shade."
 Band! went the gun, but it didn't get a one.
 (Hands clap on "Bang" and hurry behind back)

(May use ten little squirrels saying, "These two said,")

(g) THE ELEPHANT

The elephant has a great big trunk,
 That goes swinging, swinging, so.
 (Hands together swing arms in front)
 He has tiny, tiny eyes that show where to go.
 (Fingers circle eyes)
 His huge long ears go flapping, flapping up and down.
 (Hands for ears)
 His great feet go stomping, stomping on the ground.

(h) MR. BULLFROG

Here's Mr. Bullfrog
 (Left hand closed, placed on table)
 Sitting on a rock,
 Along comes a little boy,
 (Right hand index and middle fingers walk toward frog)
 Mr. Bullfrog jumps--Kerflop!
 (Left hand jumps away)

(i) FIVE LITTLE MICE

Five little mice on the pantry floor,
 (Move fingers of one hand for five mice)
 Seeking for bread crumbs or something more.
 Five little mice on the shelf so high
 (Five mice on palm of other hand raised high)
 Feasting so daintily on a pie
 But the big round eyes of the wise old cat
 (Fingers around eyes)
 See what the five little mice are at.
 Quickly she jumps but the mice run away
 (Fingers jump and hurry away)
 And hide in their snug little holes all day.

Feasting in pantries may be very nice
But home is the best place for the five little mice.

(j) RABBITS

Two little rabbits under a log

(Extend index and middle fingers of both hands for ears of two rabbits. Thumb holds other finger for the two rabbits' heads)

This rabbit says, "Hark, I hear a dog."

This rabbit says, "Ha, I see a man."

(One hand nods)

This rabbit says, "See what's in his hand."

(Other hand nods)

This rabbit says, "Shall we run?"

(1st hand nods)

This rabbit says, "I'm afraid of the gun,

Let's lay low, they might just go."

(Both hands crouch together)

The dog sniffed high

(Nose high in air)

The man passed by

(Pretend to hold gun over shoulder)

Those two little rabbits were safe.

Oh! My!

(Ears of rabbits erect again)

(k) THE RABBIT

(Forefinger and middle finger extended for ears. Tips of remaining fingers touch to represent mouth eating)

Can you make a rabbit

With two ears, so very long?

And let him hop, hop, hop,

On legs so small and strong.

He nibbles, nibbles, carrots

For his dinner every day:

As soon as he has had enough

He scampers far away.

(Hands scamper behind back)

(l) LITTLE BUNNY

(Index and middle fingers extend for rabbit ears)

There was a little bunny who lived in the wood,
 He wiggled his ears as a good bunny should,
 He hopped by a squirrel,
 He hopped by a tree,
 He hopped by a duck,
 And he hopped by me.
 He stared at the squirrel,
 He stared at the tree,
 He stared at the duck,
 And made faces at me.

(m) JACK RABBIT

Here is Jack Rabbit with nose so funny,
 (Make fist of right hand)
 This is his home in the ground.
 (Make hole of left hand's forefinger and thumb)
 When a moise he hears, he pricks up his ears.
 (Make ears by raising index and middle fingers)
 And then he jumps into the ground.
 (Jumps right hand into hole in left hand)

(n) FUNNY BUNNY

This is a bunny with ears so funny,
 (Hold two fingers of right hand up)
 And this is a hole in the ground.
 (Put left hand thumb to tips of fingers to form hole)
 He wiggles his ears when a noise he hears,
 (Wiggle two right fingers)
 And jumps into the hole with a bound.
 (Jump right fingers into hole)

(o) THE BUNNY

Once there was a bunny
 (First two fingers for ears)
 And a green, green cabbage head.
 (Both hands make round cabbage)
 "I think I'll have some breakfast,"
 This little bunny said.
 (First two fingers for ears)
 So he nibbled and he nibbled;
 Then he cocked his ears to say,
 (Ears bob up)

"I think this is the time,
I should be hopping on my way."
(Move hand along lap or table)

(p) OVER IN THE MEADOW

Over in the meadow,
In the sand, in the sun,
Lived an old mother turtle
and her little turtle ONE.
"Blink!" said the mother;
"I blink," said the one.
So he blinked and he winked
In the sand, in the sun.

Over in the meadow,
Where the stream runs blue,
Lived an old mother fish
And her little fishes TWO.
"Swim!" said the mother;
"We swim," said the two.
So they swam and they leaped
Where the stream runs blue.

Over in the meadow,
In a hole in a tree,
Lived an old mother owl
And her little owlets THREE.
"To-who!" said the mother;
"To-who," said the three.
So they hooted all night
In a hole in the tree.

Over in the meadow,
In the reeds on the shore,
Lived an old mother muskrat
And her little muskrats FOUR.
"Dive!" said the mother;
"We dive," said the four.
So they dived and they dug
In the reeds on the shore.

Over in the meadow,
In a snug beehive,
Lived an old mother bee
And her little honeys FIVE.
"Buzz!" said the mother;
"We buzz," said the five.

So they buzzed and they hummed
In a snug beehive.

Over in the meadow,
In a nest built of sticks,
Lived an old mother crow
And her little crows SIX.
"Caw!" said the mother;
"We caw," said the six.
So they cawed and they cawed
In their nest built of sticks.

Over in the meadow,
Where the grass is so even,
Lived an old mother frog
And her little froggies SEVEN.
"Croak!" said the mother;
"We croak," said the seven.
So they croaked and they hopped
Where the grass grows so even.

Over in the meadow,
By the old mossy gate,
Lived an old mother lizzard
And her little lizzards EIGHT.
"Bask!" said the mother;
"We bask," said the eight.
So they basked in the sun
By the old mossy gate.

Over in the meadow,
Where the clear pools shine,
Lived an old mother duck
And her little ducklings NINE.
"Quack!" said the mother;
"We quack," said the nine.
So they quacked and they splashed,
Where the clear pools shine.

Over in the meadow,
In a cozy little den,
Lived an old mother beaver
And her little beavers TEN.
"Beave!" said the mother;
"We beave," said the ten.
So they beavered all day
In their cozy little den.

(q) SEE A SNAKE

Here is a snake--s--s--s
 Crawling in the grass--s--s--s
 (Palms of hands together wiggle in snake motion)
 He slides along his slippery path
 It's fun to see him pass--ss--ss.

(r) CHITTER CHATTER

(Point to each finger of left hand as called for beginning
 with thumb)

Here is Chitter Chatter Squirrel
 Up in the chestnut tree.
 Here is Chaddie Chipmunk
 Hiding his chestnuts three.
 Here is Chirpie Robin
 Singing his cheery chee-chee.
 Here is Chirp Chirp Chicken
 Hunting for a bug or flea.
 Here is Charlie Woodchuck
 Watching out for me.
 (Point to self)

II. FARM ANIMALS

(a) THIS LITTLE COW

(Fingers are extended one at a time as each cow is mentioned.)

This little cow eats grass;
 This little cow eats hay;
 This little cow drinks water;
 And this little cow runs away;
 This little cow does nothing
 But just lay down all day.
 (Wag thumb back and forth and then lay it in the palm of
 the hand to rest)

(b) THE MOO COW

The moo cow has big eyes
 (Fingers circle eyes)
 A mouth that says, "Moo, Moo."
 (Finger tips together over mouth)
 The moo cow has two horns
 (Hands on head, pointer fingers up for horns)
 And a tail that swishes "Shoo, shoo".
 (Wave arm back and forth)

(c) THREE HORSES

The black horse said, "Let's go for a trot."

(Left arm extended, two fingers of right hand travel down arm)

The white horse said, "I'm tired, let's not."

(Two finger lie down as if resting)

The brown horse said, "I'd like to run
To see which of us is the fastest one."

(Two fingers run swiftly down arm)

(d) PIGGY WIG AND PIGGY WEE

Piggy wig and piggy wee,
Hungry pigs as pigs can be.

For their dinner had to wait,
Down behind the barnyard gate.

(Four fingers of one hand placed to four fingers of other
hand to make gate, thumbs hiding behind fingers)

Piggy wig and piggy wee,
Climbed the barnyard gate to see.

But no dinner could they spy,
From the barnyard gate so high.

(Thumbs climb to peek over top of finger gate)

Piggy wig and piggy wee,
Got down sad as pigs can be.

But soon the gate was opened wide,
And out they scampered forth outside.

(Open finger gate and wiggle thumbs)

Piggy wig and piggy wee,
What was their delight to see.

Dinner waiting, not far off
In such a full and tempting trough.

(Trough made by touching fingers with thumbs above)

Piggy wig and piggy wee,
Greedy pigs as pigs can be.

For their dinner ran pell mell,
And in the trough both piggies fell.

(Thumbs fall into trough)

(e) MY LITTLE BROWN DOG

My little brown dog has two perky ears,

(Make ears by placing hands against head, pointer fingers up)

And a spot by the side of his nose.

(Lay finger on side of nose)

"Bow, wow, wow," says my little brown dog,

(Put palms of hands together and move back and forth for the tail)

And wag, wag, wag, wag his little tail goes.

(Wag palms)

(f) CREEPING

Creeping, creeping, creeping,

Comes the kitty cat,

(Fingers of left hand creep)

But the bunny with his great long ears

(Right hand index finger and middle finger form bunny ears)

Jumps like that.

(Right hand jumps)

(g) FIVE LITTLE KITTENS

(Extend fingers when called for)

Five furry kittens

Waiting in the house;

Softly, softly,

They think they hear a mouse.

The white kitten says, "Be still."

The gray kitten says, "We will."

The brown kitten says, "Oh, where?"

The striped kitten says, "Take care."

The black kitten says, "Right there."

"Squeak," went the mouse,

And they all ran under the house.

(h) FIVE LITTLE KITTENS

(Hold up one hand with fingers extended)

Five little kittens, one summer's day,

Went out into the yard to play.

Said the first little kitten,

(Point to little finger)

"Let's play hide-and-seeK.
 You'll never find me in a week!"
 Said the next little kitten,
 (Point to ring finger)
 "Let's climb up a tree.
 You know how much fun that will be!"
 Said the third little kitten
 (Point to middle finger)
 "Let's hunt mice in the corn,
 Perhaps Boy Blue will blow his horn."
 Said the fourth little kitten,
 (Point to index finger)
 "I won't play with you
 If I can't say what we will do!"
 Said the fifth little kitten,
 (Point to thumb)
 "You may fuss if you choose,
 But I will lie down and have a snooze!"
 (Curl thumb in palm of hand)

(i) THE ROOSTER

Every morn the rooster crows
 r--r--r--r--r--r
 His neck outstretched and high on his toes
 (Stretch arms out in front)
 r--r--r--r--r--r
 He flaps his wings and shakes his head
 (Wave arms and shake head)
 And says, "Get up, get out of bed."
 r--r--r--r--r--r

(j) DOGGIE'S TONGUE

(Hand with palm up opens and closes as the "laps" are said rapidly)

Lap, lap, lap, lap, lap.
 Goes the doggie's tongue
 When he takes a drink.
 Lap, lap, lap, lap, lap.
 The water is gone
 Quicker than a wink.

(k) OUR FUZZY FAT KITTEN

Our fuzzy fat kitten says,

"f--f--f"
 Whenever the dog passes by
 "f--f--f,"
 He arches his back
 And opens his claws
 And glares with a frightful eye.
 "f--f--f."

(l) HERE'S A LITTLE KITTEN

(Finger tips of one hand touching)

Here's a little kitten
 And here's a ball of twine.
 (Hands circle for a ball)
 Balls can be such fun;
 For kittens--they are fine.
 But kittens, without mittens,
 Have trouble with string;
 And this one found himself tied up
 And couldn't do a thing.
 (Arms cross to hold shoulders)
 "Come and get me out," he cried,
 "Mew, mew, mew."
 Then mother from the kitchen came
 And wound the ball like new.
 (Pretend to be winding a ball)

(m) PIGGIE WIGGIES IN A PEN

(Finger tips touch to form pen, two thumbs are pigs)

Piggie Wiggies in a pen
 "Oink, oink, oink."
 Are you eating corn again?
 "Oink, oink, oink."
 If you get too fat, you know,
 Off to market you will go.
 "Oink, oink, oink."

(n) PIGGIES NEVER SAY PLEASE

(Tips of fingers to form pen, two thumbs are pigs)

Do these two piggies say, "Please?"
 Oh no, oh no!
 They gobble their food and never say "Please."

Pushing and plowing they go.

(Thumbs wiggle about)

Plump little piggies forget to say "Please."

They are so hungry, you know.

(o) THE CAT

(Words suggest slow stretching motions)

The black cat yawns, opens her jaws,
Stretches her legs, and shows her claws.

Then she gets up and stands on four
Long stiff legs and yawns some more.

She shows her sharp teeth, she stretches her lip,
Her slice of a tongue turns up at the tip.

Lifting herself on delicate toes
She arches her back as high as it goes.

She lets herself down with particular care
And pads away with her tail in the air.

(p) TWO MOTHER PIGS

Two mother pigs lived in a pen

(Hold up both thumbs)

Each had four babies, and that makes ten.

(Hold up both hands)

These four little pigs were black as night.

(Hold up fingers of right hand)

These four little pigs were black and white.

(Hold up fingers of left hand)

But all eight babies loved to play,

(Hold up all eight fingers)

And they rolled and rolled in the mud each day.

(Roll one hand over other)

At night, with their mothers, they curled in a heap

And squealed, and squealed till they went to sleep.

(Close hands with thumbs beside fingers)

(q) FIVE LITTLE SHEEP

(Extend fingers as called for)

Five little sheep came running out to play

(Fingers travel down arm)

The first one said, "Let's eat up all the hay."
 The second one said, "Let's get into the corn."
 The third one said, "Boy Blue will blow his horn."
 The fourth one said, "He's sleeping in the sun."
 The fifth one said, "Let's run, run, run."

But up jumped Boy Blue
 (Up with one finger)
 Toot, toot, went his horn.
 (Hands make horn to mouth)
 All the little sheep
 Ran back into the barn.
 (Run up arm again)

(r) THREE PRETTY PIGEONS

(Three fingers of left hand held up. As they fly away, one at a time cover each bird with right hand)

Group together: "Three little pigeons sitting on a fence."

Leader: (Sadly) "One flew away!"

Group: (Sorrowfully) "Aw-w-w!"

(Game proceeds until all three birds are gone. Then reverse the rhyme as each bird comes back)

Leader: (Elated) "But one came back!"

(s) SLEEPY PUPPIES

Five little puppies playing on the floor.
 (Fingers simulate walking movement)
 One crept to bed; then there were four.
 Four sleepy puppies were as tired as could be.
 One curled up in a ball; then there were three.
 (Make a circle with the arms)
 Three sleepy puppies said, "We are drowsy, too."
 One found a blanket; then there were two.
 (Cover three fingers with right hand)
 One lay upon the grass; then there was one.
 (Both hands extended, palms down)
 One sleepy puppy said, "Night has begun."
 He found a kennel; then there was none.
 (Finger tips together to form pointed kennel roof)

(t) TEN LITTLE CHICKS

(Ten fingers extended, bend down each as designated)

Ten little chicks sat under a vine
 One flew away, and then there were nine.
 Nine little chicks cried, "Wait, wait, wait."
 One went for a drink, and then there were eight.
 Eight little chicks in a line so even;
 One ran for some corn, and then there were seven.
 Seven little chicks said, "We're in a dreadful fix."
 One said, "I'm leaving, too," and then there were six.
 Six little chicks were glad to be alive.
 One chased a doodle bug, and then there were five.
 Five little chicks were resting on the floor.
 One saw a farmer, and then there were four.
 Four little chicks, sighed, "Oh, dear me."
 One went to roost, and then there were three.
 Three little chicks, grew, and grew, and grew.
 One became a rooster, and then there were two.
 Two little chicks said, "We won't run."
 One changed his mind, and then there was one.
 One little chick said, "This is no fun."
 So he grew up--and then there were none.

(u) TEN LITTLE KITTENS

(Ten fingers extended, bend down each as designated)

TEN little kittens with a fishing line;
 One caught a fish, then there were NINE.
 NINE little kittens playing out late;
 One got lost and then there were EIGHT.
 EIGHT little kittens climbing half to heaven;
 One got caught and then there were SEVEN.
 SEVEN little kittens, full of their tricks;
 Daddy spanked one and then there were SIX.
 SIX little kittens fooling round a hive;
 Out came the bees and then there were FIVE.
 FIVE little kittens going to the store;
 One lost his penny and then there were FOUR.
 FOUR little kittens sailing out to sea;
 One fell overboard and then there were THREE.
 THREE little kittens didn't know what to do;
 One went to sleep and that left TWO.
 TWO little kittens, with a great big gun;
 Bang! it went off and that left ONE!
 ONE little kitten sitting all alone;
 Mummy called "Supper!" and then there were none.

III. BIRDS

(a) THE SCREECH OWL

The screech owl lives in a hole in a tree.

(Thumb and finger circle for hole)

Only at night is he able to see;

(Thumb and fingers of both hands circle eyes)

On noiseless wings he flies about

(Thumbs lock and fingers cross, flapping as wings)

To catch any mice that may be out.

Then he flies back and sleeps all day

(Cover eyes with hands to pretend sleep)

While you and I are out at play.

(b) TELEPHONE POLES

Once there were two telephone poles

(Elbows on table, hands extended up)

Between them two wires were strung.

Two little birds came flying by

(Arms make flying motion)

And hopped on the wires and swung

To and fro, to and fro,

(Swing arms back and forth)

They hopped on the wires and swung.

(c) TWO TALL TELEGRAPH POLES

Two tall telegraph poles

(Index fingers erect)

Across them a wire is strung

(Points of middle fingers touching)

Two little birds hopped on

(Thumbs touching wire made by middle fingers)

And swung and swung and swung.

(Finger position held, arms swinging)

(d) TWO LITTLE DICKY BIRDS

Two little dicky birds sitting on a wall

(Extend two fists)

One named Peter, and the other named Paul,

Fly away Peter,

(One fist behind back)

Fly away Paul.
 (Other fist behind back)
 Come back Peter,
 (Bring back first fist)
 Come back Paul.
 (Bring back other fist)

(e) HOW TO GET BREAKFAST

(Extend each finger as called for)

Said the first little chick,
 With a queer little squirm,
 "I wish I could find
 A fat little worm."

Said the next little chick
 With a nod and a shrug,
 "I wish I could find
 A fat little bug."

Said the fourth little chick,
 With a small sigh of grief,
 "I wish I could find
 A little green leaf."

"See here," clucked their mother,
 From the near garden patch,
 "If you want any breakfast
 Just come here and scratch."

(f) THE ROBINS

(Five fingers of left hand extended--point to the fingers
 starting with thumb)

Five little robins, happy as can be
 The mother, the father, and their babies three.
 The mother caught a bug,
 The father caught a worm,
 This baby got the bug,
 This baby got the worm,
 And the littlest baby robin said,
 "Next time's my turn."

(g) THE ROBIN'S NEST

This is the nest that the robins made,

And these are the eggs so blue.
 (Hands cupped, thumbs inside)
 That under the mother bird's soft breast
 Hatched into these birdlings two.

This is the way two hungry mouths
 All day cried, "Tweet, tweet, tweet,"
 While father and mother bird flew about
 And found food for them to eat.

This is the way the birdlings perched
 On the edge of the nest one day.
 (Thumbs high)
 Till the mother bird taught them to use their wings,
 And all of them flew away.
 (Arms fly)

(h) FIVE LITTLE BIRDS

Five little birds without any home
 (Raise five fingers)
 Five little trees in a row.
 (Raise hand high over head)
 Come build your nest in our branches tall.
 (Cup hands for nest)
 We'll rock them to and fro.
 (Rock nest)

(i) WHAT I LIKE

Five little birds in a soft downy nest
 (Cup left hand)
 Were talking of things that they liked the best.
 (Fingers of right hand in nest for birds)
 "I like the smell of the fresh morning dew."
 (Raise index finger)
 "I like to see the sky when it's blue."
 (Raise middle finger)
 "I like to hear the song mother sings."
 (Raise ring finger)
 "I like the feel of mother's soft wings."
 (Raise little finger)
 Mother said, "Hush dears, now don't make a peep."
 (Raise thumb for mother)
 So they all cuddled down and went fast asleep.
 (Settle fingers down in nest)

(j) THE BIRD'S NEST

Up in the tree
 (Hands outstretched; fingers extended)
 Is a little bird's nest.
 (Cup hands for nest)
 Within it two eggs
 (Thumbs in cupped hands for eggs)
 Underneath birdies breast.
 Crack-cracking the eggs,
 (Fingers move about)
 Both the birdlings come out.
 They soon grow quite big.
 Hop--hop--hopping about.
 The mother bird says:
 "Look I'll teach you to fly!"
 (Outstretched arms to fly)
 So spreading their wings
 They're off--singing good-bye.

(k) THE SPARROWS

(Point to each finger in turn)

Five little birdies high in a tree.
 The first one says, "What do I see?"
 The second one says, "I see the street."
 The third one says, "And seeds to eat."
 The fourth one says, "The seeds are wheat."
 The fifth one only says, "Tweet, tweet."

(l) TWO BLACKBIRDS

There were two blackbirds
 (Make fists with thumb extended)
 Sitting on a hill,
 (Bring fists together)
 The one named Jack
 (Extend one fist)
 And the other named Jill.
 (Extend other fist)
 Fly away, Jack!
 (Open one hand and make arm fly)
 Fly away, Jill!
 (Open other hand and make arm fly)
 Come again, Jack!
 (Bring hand back to starting position)
 Come again, Jill!
 (Bring other hand back to starting position)

(m) FIVE CHICK-A-DEES

Five little chick-a-dees sitting in a door,
 One flew away and then there were four.
 Four little chick-a-dees sitting in a tree,
 One flew away and then there were three.
 Three little chick-a-dees looking at you,
 One flew away and then there were two.
 Two little chick-a-dees sitting in the sun,
 One flew away and then there was one.
 One little chick-a-dee sitting all alone,
 One flew away and then there was none.

(n) FIVE OLD CROWS

(Five fingers extended, bending one finger at a time)

Five old crows sat by our door,
 One flew away, and then there were four.
 Four old crows cawing in our tree,
 One flew away, and then there were three.
 Three old crows looked for pastures new,
 One flew away and then there were two.
 Two old crows saw a man with a gun,
 One flew away, and then there were none.

(o) BLUEBIRDS

(Extend fingers of left hand, right hand bends each in turn)

Five little bluebirds hopping near the door;
 One flew away and then there were four.
 Four little bluebirds sitting in a tree;
 One flew away and then there were three.
 Three little bluebirds singing just for you;
 One flew away and then there were two.
 Two little bluebirds sitting in the sun;
 One flew away and then there was one.
 One little bluebird left quite alone;
 He flew away and there were none.
 Five little bluebirds that flew away,
 All came flying back that very day.

(p) TEN BLACKBIRDS

(Ten fingers extended, bend down each as designated)

Ten little chicks sat under a vine

One flew away and then there were nine.
 Nine little chicks cried, "Wait, wait, wait."
 One went for a drink, and then there were eight.
 Eight little blackbirds looking up at heaven;
 One flew away and then there were seven.
 Seven little blackbirds picking up sticks,
 One flew away and then there were six.
 Six little blackbirds on a bee-hive;
 One flew away and then there were five.
 Five little blackbirds sitting on the floor;
 One flew away and then there were four.
 Four little blackbirds sitting in a tree;
 One flew away and then there were three.
 Three little blackbirds heard a cow moo;
 One flew away and then there were two.
 Two little blackbirds hear a loud gun;
 One flew away and then there was one.
 One little blackbird didn't have much fun;
 He flew away and then there was none.

IV. FISH

(a) FISHES

(Point to the fingers in turn, then at the word "splash"
clap hands once)

Five little fishes
 Swimming in a pool.
 This one says, "The pool is cool."
 This one says, "The pool is deep."
 This one says, "I'd like to sleep."
 This one says, "I'll float and dip."
 This one says, "I see a ship!"
 Fisherman's boat comes, line goes splash!
 Away our five little fishes dash.

(b) FISHIE

Fishie, fishie, in the brook,
 (Hands together, swimming motion)
 Daddy caught him on a hook.
 (Pretend to pull in line)
 Mother fried him in a pan.
 (Cup hands for pan)
 Jimmy ate him like a man.
 (Pretend to be eating)

V. INSECTS

(a) FIVE LITTLE CRICKETS

Five little crickets chirping in the grass.

(Hold up five fingers)

Hush! Step quietly when you pass!

Little cricket one said, "Night has begun!"

(Bend down small finger)

Little cricket two said, "What lovely dew!"

(Bend down ring finger)

Little cricket three said, "Just watch me!"

(Bend down middle finger)

Little cricket four said, "Come, let's explore."

(Bend down pointer finger)

Little cricket five said, "How nice to be alive!"

(Bend down thumb)

So the five little crickets chirped all night,

Rubbing their wings till the morning light.

(b) EENCY, WEENCY SPIDER

A eency, weency spider

(Represented by fingers of one hand)

Climbed up the water spout;

(Fingers climb up other arm)

Down came the rain

(Fingers flutter to represent rain)

And washed the spider out.

(Slide fingers down arm)

Out came the sun

(Circle arms over head)

And dried up all the rain.

The eency, weency spider

Climbed up the spout again.

(Fingers climb up arm again)

(c) FIVE LITTLE BEES

(Extend five fingers of one hand)

Five busy bees

Like to buzz.

"Zz--zz--zz," they say.

Five busy bees

Go "Zz--zz--zz;"

Making honey all day.

(d) MR. SKEETER

Mm--mm--mm

A mosquito must be around.

Mm--mm--mm

What a humming sound.

Now he stops--

Oh, he's on me.

(Pretend to swat mosquito)

That's the end of Mr. Skeeter.

Oh my, oh me!

(e) THE BEEHIVE

(Let the right hand with the thumb closed inside be the beehive. Let the fingers be the bees. Lift each finger as it is counted, beginning with the thumb)

Here is the beehive,

Where are the bees?

Hidden away where nobody sees

Soon they'll come creeping

Out of the hive.

One, two, three, four, five.

(f) ANT HILL

(Right hand with thumb inside, lift each finger out as it is counted, beginning with thumb)

Once I saw an ant hill,

With no ants about

So I said, "Little ants

Won't you please come out?"

Then as if they heard my call,

One, two, three, four, five came out.

And that was all.

APPENDIX E

SEASONAL

I. AUTUMN--HALLOWEEN, THANKSGIVING

(a) JACK FROST

Teacher--I saw Jack Frost today.

Children--What did he do?

Teacher--He bit my nose!

Children--Oo,oo,oo.

(With the last line all the children rub their noses.

Statements and questions are repeated with a variety of answers such as: He bit my ears, he bit my fingers, he bit my toes)

(b) OCTOBER AND HALLOWEEN

There's a big yellow pumpkin

(Arms around head to make circle)

With funny looking eyes,

(Make triangle of fingers--look through)

He sits on top of a fence post

(Left hand fingers for post. Other hand in pumpkin)

Just waiting for a surprise.

(Turn head from side to side)

He doesn't go to sleep at night

(Head on hands)

Or wink an eye-or-two.

(Wink one eye, then the other)

He's waiting for the moment

(One finger up)

When he can say, "Boo-oo-oo!"

(Loud boo)

(c) HALLOWEEN NIGHT

The stars were twinkling in the sky,

(Wiggle fingers)

The moon was shining bright,

(Make circle with hands)

And on a fence five pumpkin heads

(Hold left arm horizontally in front to make a fence)

Were smiling with delight.

(Spread fingers of right hand and hold against left arm
for five pumpkin heads)

(d) A WITCH

One night a witch with a tall black hat

(Hands together above head)

Sailed down from the moon with her big black cat.

(Hands sail down)

She walked all around looking everywhere

(2 fingers walk, one, two, etc.)

To find little boys and girls to scare.

(Pointing forefinger)

Her nose was long and her eyes were green.

(Point to nose and then eyes)

She wasn't fat. She was tall and lean.

(Arms out at side then up high)

She walked all around looking everywhere

(2 fingers walk)

To find little boys and girls to scare.

(Pointing forefinger)

When all of a sudden an owl in a tree

Said whoo-who as loud as can be.

(With hands cupped to mouth)

So it scared the old witch so that quicker than soon

She sailed right back to her house in the moon.

(Swing arm up)

(e) HALLOWEEN PUMPKIN

A face so round

(Make O with hands)

And eyes so bright

(Point to eyes)

A nose that glows

(Touch nose)

My, what a sight!

(Clap hands)

A fiery mouth.

(Touch mouth)

With a jolly grin

(Big grin)

No arms, no legs,
 (Shake arms, touch legs)
 Just head to chin.
 (One hand on head other on chin)

(f) TOMMY'S PUMPKIN

It was the biggest pumpkin
 (Arms around head)
 That you have ever seen.
 It grows in Tommy's garden.
 On the night of Halloween,
 He took a knife and cut the top
 (Pretend to cut)
 Then scraped it with a spoon.
 (Pretend to scrape)
 Two round eyes, a nose like this
 (Circle fingers to look through, make triangle with
 fingers for nose)
 A mouth just like a moon.
 (Make a circle of thumbs and forefingers)
 He put a candle in it
 (Carefully set a candle in imaginary pumpkin)
 And quietly as a mouse
 He crept up and put it in the window of his house.
 (Pretend to place pumpkin carefully on imaginary sill)
 And Tommy's mother cried, "Oh, Dear!
 Some brownies must be hiding near."

(g) FOUR LITTLE JACK-O-LANTERNS

Four little jack-o-lanterns on a window sill.
 (Four fingers extended)
 Had mishaps 'cause they wouldn't sit still.
 They danced and they danced till down one fell
 (One finger lowered held down by thumb)
 Where he went the others won't tell.
 (Head from side to side)
 The next little pumpkin had a fight with his brother
 (Two fingers rub)
 He fell off and disappeared with the other.
 (Second finger held down by thumb)
 The last two pumpkins tried to swing and sway
 (Hand moves from side to side)
 Till one got lost as he was swinging away.
 (Third finger held down by thumb)
 One lonely pumpkin cried himself to sleep,

Then he fell off and landed in a heap.

(Fist falls to lap)

They're all gone now behind the sill;

If they're nowhere else, they're down there still.

(h) LITTLE PUMPKIN

(Fingers extended--touch one at mention of each pumpkin)

Five little pumpkins sitting on a gate,

The first one said, "My it's getting late."

The second one said, "There are witches in the air."

The third one said, "We don't care."

The fourth one said, "Why it's Halloween fun."

(or-"Isn't Halloween fun?")

The fifth one said, "We'd better run."

(or-"Let's run, let's run!")

Then woo-oo, woo-oo went the wind and out went the lights,
Those five little pumpkins ran fast out of sight.

(On "Woo-oo" down swishes hands, clap on "lights," hands
behind back on last line)

(i) JACK-O-LANTERN

I'm a pumpkin big and round

(Arms circle head)

Once I grew upon the ground.

(Point to ground)

Now I've eyes, a mouth, a nose;

(Point to each feature)

What are they for do you suppose?

(Right forefinger in thinking gesture)

When I have inside a big light

(Hold up right forefinger)

I'll be a jack-o-lantern on Halloween night.

(Thumbs in armpits--bragging gesture)

(j) THE RUNAWAY TURKEYS

(Point to fingers of left hand or extend fingers of right)

Five little turkeys sitting in a row

The first one said, "What day is this? Do you know?"

The second one said, "I do, I do!"

The third one said, "Me too! Me too!"

The fourth one said, "Now just relax."

The fifth one said, "Here comes the farmer with an ax."

Chop! Chop! My how those turkeys ran

They went so very fast that they left their tracks.

(Hands swish together motion, then hide behind back)

(k) FIVE LITTLE PILGRIMS

(Point to or extend each finger in turn)

Five little Pilgrims on Thanksgiving Day:

The first one said, "I'll have cake if I may."

The second one said, "I'll have turkey roasted."

The third one said, "I'll have chestnuts toasted."

The fourth one said, "I'll have pumpkin pie."

The fifth one said, "Oh, cranberries I spy."

But before they ate any turkey or dressing,

All of the Pilgrims said a Thanksgiving blessing.

(The hands come together as in prayer on last two lines)

(l) THANKFUL

(Point to eyes, legs, ears, and mouth in turn)

I'm thankful I can see

I'm thankful I can walk

I'm thankful I can hear

I'm thankful I can talk.

(m) WHAT I'M THANKFUL FOR

(Point to eyes, ears, nose, mouth, extend hands and point to feet)

I am thankful for:

My eyes to see my mother's pretty face

My ears to hear what daddy says.

My nose to smell the food my mother cooks.

My mouth to tell daddy about my new books.

My hands to do kind deeds each day.

My feet to run errands before play.

II. WINTER

(a) CHRISTMAS BELLS

Five little bells hanging in a row,

The first one said, "Ring me slow."

The second one said, "Ring me fast."

The third one said, "Ring me last."

The fourth one said, "I'm like a chime."

The fifth one said, "Ring me at Christmas time."

(b) HO, HO, HO, LAUGHS SANTA

(Pat chest on each "Ho")

Ho, ho, ho, laugh Santa
 Ho, ho, ho; ho, ho, ho!
 My sled is packed, my reindeer ready.
 Ho, ho, ho; off I go!

Hurry, hurry, hurry, coaxed Santa
 Ho, ho, ho; ho, ho, ho!
 Hurry my reindeer, keep going steady
 Ho, ho, ho; ho, ho, ho!

(c) LITTLE CHRISTMAS TREE

I am a little Christmas Tree
 (Hands outstretched)
 I'm standing by the door,
 And I'm so full of presents
 I can't hold any more.
 (Shake head)

Here's a ball for Tommy
 (Hands form round ball)
 A doll for Susan Lee,
 (Rock imaginary doll in arms)
 Billy has some carpenter tools,
 (Hammering motions)
 There's a sewing set for Marie.
 (Sewing motions)

I'm just a little Christmas Tree
 (Hands outstretched)
 Up here there is a star,
 (Hands on head)
 I have many good gifts, too,
 Like the wise-men from afar.
 (Hands to forehead as if looking into the distance)

(d) TEN LITTLE SNOWMEN

(Extend ten fingers, lower one at a time as designated)

Ten little snowmen dressed up so fine
 This one melted, and then there were nine.

Nine little snowmen standing tall and straight;
This one melted, and then there were eight.

Eight little snowmen white as clouds in heaven;
This one melted, and then there were seven.

Seven little snowmen with arms made of sticks;
This one melted, and then there were six.

Six little snowmen looking so alive;
This one melted and then there were five.

Five little snowmen beneath a green pine tree;
This one melted, and then there were three.

Three little snowmen with pipes and mufflers, too;
This one melted, and then there were two.

Two little snowmen standing in the sun;
This one melted, and then there was one.

One little snowman started to run;
But he melted away, and then there was none.

(e) FIVE PRETTY SNOWFLAKES

Five pretty snowflakes, fluffy and gay
(Hold up left hand, spread fingers)
Fluttered down from the sky one day.
(Hands flutter)
The first one lit on a roof so steep.
(Point 1st finger--peak hands over head)
The second fell on the branch of a tree
(Point to 2nd finger--hand on arm)
And clung on there as tight as could be.
The third one lit on an old robin's nest
(Point to 3rd finger--cup hands)
And cuddled down for a nice quiet rest.
The fourth one lit on a window so wide
(Point to 4th finger--eyes look through hands)
And it peeked at the children playing inside.
(Eyes between hands)
The fifth one lit on a little child's nose
(Point to little finger--touch nose)
Then tumbled off after just two blows.
Puf-ff! Puf-ff!
(Pretend to blow snow from nose)

(f) WINTER FUN

When the wind says "Whoo-o" as it goes by,
And the snowflakes tumble from the sky,

(Hands tumble down)

I take my sled and go for a ride;

(Hand pulls from over shoulder)

I climb the hill--then down I slide!

(Hands climb--hands slide)

Old Jack Frost pinches my nose,

(Hand cups over nose)

He tingles my fingers and nips my toes;

(Shake finger, touch toes)

But old Mr. Bear, the lazy one,

(Two fingers for ears)

Sleeps all winter long and misses the fun.

(g) VALENTINES

Five little valentines were having a race.
The first little valentine was frilly with lace.
The second little valentine had a funny face.
The third little valentine said, "I love you."
The fourth little valentine said, "I do too."
The fifth little valentine was sly as a fox
He ran the fastest to your valentine box.

(h) FIVE LITTLE VALENTINES

(Child's name given as required)

One little valentine said, "I love you."
_____made another; then there were two.
Two little valentines, one for me;
_____made another; then there were three.
Three little valentines said, "We need one more."
_____made another; then there were four.
Four little valentines; one more to arrive;
_____made another; then there were five.
Five little valentines all ready to say,
"Be my valentine on this happy day."

(Five children chosen to hold up valentines while each
other child extends fingers as valentines are shown)

(i) THE LITTLE SNOWMEN

(Extend fingers in turn)

Five little snowmen happy and gay.
 The first one said, "What a beautiful day."
 The second one said, "We'll never have tears."
 The third one said, "We'll stay here for years."
 The fourth one said, "But what will happen in May?"
 The fifth one said, "Look, we're melting away!"

(j) FIVE VALENTINES

Valentines, valentines
 How many do I see?
 A red one,
 A blue one,
 And a yellow one makes three.
 Valentines, valentines
 Pretty, loving valentines
 One, two, three, four, five.
 (Extend five fingers as counted)

III. SPRING

(a) EASTER RABBITS

Five little Easter rabbits sitting at the door;
 One hopped away, then there were four.

Refrain: Hop, hop, hop, hop, see how they run.
 Hop, hop, hop, hop, they think it's great fun.

Four little Easter rabbits sitting under a tree;
 One hopped away, then there were three.

Refrain:

Three little Easter rabbits looking at you;
 One hopped away, then there were two.

Refrain:

Two little Easter rabbits sitting in the sun;
 One hopped away, then there was one.

Refrain:

One little Easter rabbit left all alone;
He hopped away, then there was none.

Refrain: (Clap to the rhythm of the refrain)

(b) APRIL

The big round sun in an April sky
(Arms around head)
Winked at a cloud passing by.
(Wink eye)
The gray cloud laughed as it scattered rain
(Flutter fingers for raindrops)
Then out came the big round sun again.
(Arms around head again)

(c) THE ROBINS

(Five fingers of left hand extended--point to each finger
starting with thumb)

Five little robins, happy as can be
The mother, the father, and their babies three.
The mother caught a bug,
The father caught a worm.
This baby got the bug,
This baby got the worm,
And the littlest baby robin said,
"Next time's my turn."

(d) IN MY LITTLE GARDEN BED

In my little garden bed, raked so nicely over,
(Fingers of right hand rake palm of left hand)
First the tiny seeds I sow, then with soft earth cover;
(Fingers drop seeds and pat gently)
Shining down, the great round sun smiles upon them often;
(Circle arms over head for sun)
Little raindrops pattering down help the seeds to soften;
(Arms lower as fingers flutter)
Soon the little plant awakes, down the roots go creeping;
(Fingers spread, hands lower)
Up it lifts its tiny head through the brown earth peeping;
(Wrists together, hands cupped, finger tips slowly rising)
High and higher still it grows through the shining hours,
Till some happy day the buds open into flowers.
(Wrists together, fingers spread)

(e) THE LITTLE WORM

(The creeping fingers slowly curl around the thumb to make the cocoon. The other hand makes the snowflakes come down and the sun is made by circling arms. Slowly the worm creeps out and arms do flying motion)

A tired little worm on a cold, stormy day,
 Crept out on a branch of a tree
 And spun a wee house out of spider web threads,
 Where he slept safe and sound as could be.

The snowflakes fell softly from the cold sky,
 And the north wind cried, "Woo-ee, Woo-ee;"
 But the worm did not care; he was fast, fast asleep,
 In his tiny, warm house in the tree.

The spring sunshine woke up the flowers at last.
 And woke up the little worm too;
 He crept slowly out of his little, brown house
 That rocked as the warm southwind blew.

But a strange thing happened to him as he slept.
 He had changed to a bright butterfly
 That slowly unfolded his beautiful wings
 And flew away toward the blue sky.

(f) MY GARDEN

(The garden is made by circling the arms. Fingers make the rake and garden planting actions. Arms overhead make the sun. The whole body down low rises higher and higher for the growing plants to tiptoe and arms high)

This is my garden; I've raked it with care
 And planted my tiny brown flower seeds there;
 I patted the earth smoothly over the bed
 While the warm, yellow sun shone high over head.
 Soon the raindrops came pattering over the ground,
 And warm spring winds blew with a soft sound.
 The little seeds woke and pushed up toward the light.
 Up, up they grew slowly by day and by night.
 And now see my garden, so lovely and gay,
 With all of these flowers that blossomed today!

(g) THE BUSY SQUIRREL

(Right hand is squirrel. Left arm makes tree and thumb and fingers make hole in tree. Right hand frisks about, up and down)

A little squirrel with a bushy tail
 Goes frisking all around
 And every day he stores away
 The nuts that he has found.

(h) THE WAKING FLOWERS

(Heads lowered on desk--closed eyes)

All the little flowers
 Planted in a row,
 In their beds are sleeping
 Till it's time to grow.

Wake, oh, little flowers,
 (Lift heads, open eyes, and rise from seats)
 For the spring is here,
 And the dainty blossoms
 Bloom for children dear.

All the flowers are swaying,
 (Sway back and forth and sideways)
 Swaying in the breeze,
 While they're nodding gaily
 (Nod heads)
 To the leafy trees.

(i) FIVE LITTLE RAINDROPS

Five little raindrops went out to play
 (Spread fingers of left hand)
 On a big grey cloud one summer day.
 One raindrop said, looking down from the sky,
 (Right hand counts off each finger of left hand in turn)
 "Goodness me! But the earth looks dry!"
 "Why the grass is brown," this raindrop said.
 "Oh, look!" said another, "The flowers are dead!"
 Said the fourth, "The trees are wilting, I think!"
 Said the fifth, "The birds have nothing to drink!"
 So the five little raindrops all went down
 (Flutter fingers in downward motion)
 And took a drink to the thirsty town.

(As more raindrops come--reach high, wiggle fingers while
 lowering and touching them to the floor. Repeat several
 times)

(j) THE WIND CAME OUT

The wind came out for a frolic one day.
 He first swept the clouds all out of the way.
 (Sweeping motion)
 The weather vane turned wherever he blew,
 (Right hand turn like a weather vane)
 The trees bowed low, the leaves danced too;
 (Bend bodies, fingers dance)
 The wind blew a gale for the ships at sea,
 (Hands together; thumbs up, moving like a boat)
 The wind tried to snatch my hat from me;
 (Hands on head, as if to hold hat)
 He really did get my Japanese kite,
 And it sailed and sailed till it sailed out of sight;
 (Right hand slowly upward and backward)
 The wind whispered low, down my chimney flue,
 And every word that he said was "Oo--oo--!"
 (Form chimney with hands and make the sound of "oo,"
 first low, then high--down the chimney)

(k) A RAIN STORY

Pitter, patter, pitter, patter,
 Hear the raindrops say
 (Finger tips touch top of head)
 But, if a sunbeam should peep out,
 (Circle eyes with thumbs and index fingers)
 They'd make a rainbow gay.

Rumble, rumble, rumble, rumble,
 Hear the thunder say,
 (Knuckles of fists roll back and forth on table top)
 But soon the clouds will all be gone
 (Spread arms out wide)
 And we'll go out to play.

(l) WHEN IT RAINS

Put up the umbrella
 To keep the baby dry
 (Pointer finger of one hand beneath palm of other hand)
 Put up the umbrella
 There's rain in the sky.

(m) TINY, TINY, SPIDER

A tiny, tiny, spider
 (Represented by fingers of one hand)
 Climbed up the water spout;
 (Fingers climb up other arm)
 Down came the rain
 (Fingers flutter to represent rain)
 And washed the spider out.
 (Slide fingers down arm)
 Up came the sun
 (Circle arms over head)
 And dried up all the rain.
 The tiny, tiny, spider
 Climbed up the spout again.
 (Fingers climb up arm again)

(n) OVER IN THE MEADOW

Over in the meadow,
 In the sand, in the sun
 Lived an old mother turtle
 And her little turtle ONE.
 "Blink!" said the mother;
 "I blink," said the one.
 So he blinked and he winked
 In the sand, in the sun.

Over in the meadow,
 Where the stream runs blue,
 Lived an old mother fish
 And her little fishes TWO.
 "Swim!" said the mother;
 "We swim," said the two.
 So they swam and they leaped
 Where the stream runs blue.

Over in the meadow,
 In a hole in a tree,
 Lived an old mother owl
 And her owlets THREE.
 "To-whoo!" said the mother;
 "To-whoo," said the three.
 So they hooted all night
 In a hole in the tree.

Over in the meadow,
 In the reeds on the shore,
 Lived an old mother muskrat
 And her little muskrats FOUR.

"Dive!" said the mother;
"We dive," said the four.
So they dived and they dug
In the reeds on the shore.

Over in the meadow,
In a snug beehive,
Lived an old mother bee
And her little honeys FIVE.
"Buzz!" said the mother;
"We buzz," said the five.
So they buzzed and they hummed
In a snug beehive.

Over in the meadow,
In a nest built of sticks,
Lived an old mother crow
And her little crows SIX.
"Caw!" said the mother;
"We caw," said the six.
So they cawed and they cawed
In their nest built of sticks.

Over in the meadow,
Where the grass is so even,
Lived an old mother frog
And her little froggies SEVEN.
"Croak!" said the mother;
"We croak," said the seven.
So they croaked and they hopped
Where the grass grows so even.

Over in the meadow,
By an old mossy gate,
Lived an old mother lizzard
And her little lizzards EIGHT.
"Bask!" said the mother;
"We bask," said the eight.
So they basked in the sun
By the old mossy gate.

Over in the meadow,
Where the clear pools shine,
Lived an old mother duck
And her little ducklings NINE.
"Quack!" said the mother;
"We quack," said the nine.
So they quacked and they splashed,
Where the clear pools shine.

Over in the meadow,
 In a cozy little den,
 Lived an old mother beaver
 And her little beavers TEN.
 "Beave!" said the mother;
 "We beave," said the ten.
 So they beavered all day
 In their cozy little den.

(o) FIVE LITTLE RAINDROPS

(Point to fingers of left hand or extend fingers of right)

Five little raindrops up in the sky
 Saw a flower bed that was ever so dry.
 This drop said, "When do we go?"
 This drop said, "Why hurry so?"
 This drop said, "What will we see?"
 This drop said, "Where will we be?"
 This drop said, "Which one goes first?"
 "Let's all go together and quench the flowers' thirst."
 (Flutter fingers high, then low)

(p) RAINY DAY

It's a very rainy day,
 And I can't go out to play.
 So mother into her basket dipped.
 (Left hand cupped as a basket into which the right hand
 dips)
 And found some scissors
 Now I can snip, snip, snip.
 (With closed fist extend second and third fingers, open
 and close as scissors)

APPENDIX F

MUSIC, HEALTH, SAFETY, AND NUMBERS

I. MUSIC

(a) THUMBKIN

(Two thumbs down on table as dancing for the first two lines.
Third line, all fingers dance)

Thumbkin says I'll dance,
Thumbkin says I'll dance.
Dance and sing my merry little men,
Thumbkin says I'll dance and sing.

(b) THUMB

(Do rhythmic motions to verse)

Thumb man says he'll dance,
Thumb man says he'll sing.
Dance and sing, my merry little thing.
Thumb man says he'll dance and sing.

(Substitute pointer, tall man, ring man, and little man,
as the verse is repeated. Continue to do rhythmic motions.)

(c) FINGER DANCE

See my fingers dance and play,
Dance and play, dance and play;
See my fingers dance and play,
Happy for me are they.

(d) RIDE A COCK HORSE

(Make motions to suit action of verse)

Ride a cock-horse
To Banbury Cross
To see a fair lady on a white horse.
With rings on her fingers,

And bells on her toes;
 She shall make music
 Wherever she goes.

(e) COBBLER, COBBLER

(Hands do rhythmic pounding motions, fist to fist)

Cobbler, cobbler, mend my shoe,
 Have it done by half-past two.
 If by then it can't be done,
 Have it done by half-past one.

(f) MUSIC FAMILY

Father and mother and three children dear
 (Point to each finger on left hand)
 Loved music as you shall see,
 They play and sing most every day
 As busy as busy can be.
 Father plays the violin
 (Pretend to bow and finger a violin)
 Mother plays the flute,
 (Finger to one side of face)
 Little Billy plays the trumpet,
 (Fists make a horn at mouth)
 Sally plays a piano
 (Fingers play imaginary piano keys)
 While Betty sings a song.
 Their house is such a happy place
 (Hands together over head to represent a house)
 With music all day long.

(g) WALKING

When daddy walks his steps are strong
 Like this: they're big and long.
 (Hands tap table twice for each line)
 But mother steps along so nice,
 (Hands tap on table four times for each line)
 When daddy steps once, my mother steps twice)
 I hold their hands and skip a pace.
 (Hands hurry with little taps for little steps)
 I play I'm a pony running a race.

(h) MY FINGER PIANO

(Children love to pretend playing a piano)

My finger piano is playing today:
Now listen to what it is trying to say.

(Children pretend to play as teacher hums a familiar tune, and the children guess what it is; after this, any child who wishes may make his fingers tap a tune for the others to guess)

(i) TOY PIANO

(Represent the piano keys curving the fingers of the left hand and resting finger tips on the table. With the right hand, press down each finger (key) so that it lies flat)

See my piano, five keys in a row.
Some keys will sound high, some keys will sound low.
To play the piano, each key has a turn:
Start--one, two, then--three, four, five.
Easy to learn.

(Do in the tones of do, re, mi, fa, sol)
La - la, (1 - 2). La - la - la, (3 - 4 - 5).

(Play keys in reverse for sol, fa, mi, re, do)

We can sing as we play.

Below is a song tune, let's try it today:

1 3 5 5 4 3-2 1
Trot, trot, trot. Trot, my pony, trot.

(j) WHO STOLE THE COOKIES?

(Set up rhythmic motion of "hand-clap and then leg-slap" and begin saying:)

" name stole the cookies from the cookie jar."

"Who me?"

"Yes, you."

"It couldn't be me."

"Then who?"

"_____ (Substitute next child's name) stole the cookies from the cookie jar."

(Game repeats and continues until all names have been used.)

(k) WASH THE LADIES' DISHES

(Two children stand facing each other, holding hands and swinging hands back and forth)

Wash the lady's dishes;
 Hang them on the bushes.
 When the bushes begin to crack,
 Hang them on the donkey's back.
 When the donkey begins to run,
 Shoot him with a leather-gun.

(At the word "gun" swing into an inside-out turn, while still holding hands)

(l) BOUNCE BALL

Here is a ball I keep on the shelf.

(Cup hands together for ball)

I can toss it and catch it--

(Pretend to toss ball up on word toss, catch on word catch)

And bounce it myself.

(Pretend to drop ball to floor on word "bounce" to catch it on the word "myself")

(m) RIGHT ELBOW IN

(Words suggest actions)

Right elbow in,
 Right elbow out,
 Shake yourself a little,
 And turn yourself about;
 Left elbow in,
 Left elbow out,
 Shake yourself a little
 And turn yourself about.

(n) HEAD AND SHOULDERS, BABY

(Players touch both hands to head and shoulders and clap one "one, two, three.")

Head and shoulders, Baby--one, two, three.
 Head and shoulders, head and shoulders,
 Head and shoulders, Baby--one, two, three.

(Repeat using "Knee and ankle," "Turn around, Baby," and "Touch the ground, Baby")

(o) OLD LADY HUBBLE BUBBLE

(Shake one wrist)

Old lady Hubble Bubble
 Sent me to you.
 What to do?
 Shake one hubble bubble
 Like I do.

Repeat with: Two hubble bubbles--(two wrists)
 Three hubble bubbles--(add one foot)
 Four hubble bubbles--(add other foot)
 Five hubble bubbles--(All with head bobbing)

(p) EXERCISE TO RHYTHM

Hands on hips, hands on knees.
 Put them behind you if you please.
 Touch your shoulders, touch your nose.
 Touch your knees and touch your toes.
 Now raise them up so very high
 (Stretch hands high)
 And let your fingers swiftly fly.
 (Shake hands vigorously)
 Then hold them out in front of you
 While you clap them one, two, one, two.
 Your hands upon your head now place.
 Raise them high as you did before.
 Now clap them hard--one, two, three, four.

Two little hands held up so high,
 Two little hands reach toward the sky.
 Two little hands come down with a snap,

Two little hands go clap, clap, clap.
 Now they stretch outward, oh so wide
 (Speak slowly)
 Then slowly, slowly, slowly reach each side.
 Two little hands go forward with ease,
 Two lightly rest on two little knees.
 Then up to the shoulders and to the head
 Then quietly clasp them as if they're in bed.

(q) CHOO CHOO TRAIN

(With elbows bent, arms make a chugging motion--as train
 chugs uphill motions and words slow down)

Oh, don't you hear the choo--choo-choo?
 A train chugs through the night.
 And when it has to go up hill
 It chugs with all its might.

(r) THE MERRY LITTLE MEN

(Finger dance)

Here are five merry little men that lived in a house so big.
 When five more came that made ten, so they all danced a
 merry little jig, jig, jig.

II. HEALTH

(a) STAND TALL

I squat on my knees, I rise on my toes,
 I go up and down as a see-saw goes.
 I hold in my chin and fill out my chest,
 I stand on my toes and breathe my best,
 I want to grow up like a tall straight tree
 So all of my friends will be proud of me.

(b) BEDTIME

Climbing, climbing up the stairs
 (Hands do climbing motions)
 It's time to go to bed.
 I'll thump my fluffy pillow,

(Clench fists, move up and down and sideways to fluff
pillow)
Fold back my mother's spread;
(Pretend to fold back spread)
I'll brush my teeth and wash my hands,
(Cleansing motions)
Turn out my bedside light,
(Pull imaginary string)
And whisper as I tuck in bed,
"God keep me through the night."
(Rest head on two hands)

(c) DON'T WE LOOK FINE?

(Words suggest actions)

We wash our faces--rub, rub, rub;
We give our hands a right good scrub;
We brush our teeth until they shine,
And comb our hair.
Don't we look fine!

(d) MY HANDS

(Extend both hands and pretend to wash)

This little hand is a good little hand!
This little hand is his brother;
They both keep clean, very fit to be seen
Because each one washes the other.

(e) HERE'S A LITTLE WASH BENCH

Here's a little wash bench;
(Hands extended and palms down, first together and then
move apart)
Here's a little tub;
(Hands and fingers rounded to form a circle)
Here's a little scrubbing board;
(Hands extended about a foot apart; palms face inward)
And here's the way to rub.
(Hands preform scrubbing motion)
Here's a little cake of soap;
(Fingers of one hand bent to form circle)
Here's a dipper new;
(Other hand cupped, palm up)

Here's the basket wide and deep;

(Arms form horizontal circle)

And here are clothespins two.

(Index and middle fingers of both hands crossed and held up)

Here's the line, away up high;

(Index fingers high and apart)

Here the clothes are flying;

(Hands swing back and forth to resemble flapping clothes)

Here's the sun so warm and bright;

(Arms form circle overhead)

And the clothes are drying.

(Hands extended, palms face forwards)

(f) THE WASHBOARD

Here's a little washboard

(Hands together, finger tips pointing down)

Here's a little tub,

(Make circle with arms)

Here's a little cake of soap,

(Circle with hands)

And this is the way we rub.

(Motion of rubbing clothes)

Here's a line way up high,

(Arms high, forefingers up)

Here the clothes are flying

(Arms waving forward and back)

Here the wind comes "Ooo-oo-oo" by

(Arms swinging from side to side)

Now the clothes are dry.

(g) THIS IS THE WAY WE WASH OUR CLOTHES

(Words suggest actions. Can be sung to the tune of Here We Go Round the Mulberry Bush)

This is the way we wash our clothes,

Wash our clothes, wash our clothes.

This is the way we wash our clothes

So early Monday morning.

This is the way we iron our clothes,

Iron our clothes, iron our clothes,

This is the way we iron our clothes

So early Tuesday morning.

This is the way we mend our shoes,
Mend our shoes, mend our shoes.
This is the way we mend our shoes,
So early Wednesday morning.

This is the way we sweep the house,
Sweep the house, sweep the house.
This is the way we sweep the house,
So early Thursday morning.

This is the way we stir a cake,
Stir a cake, stir a cake.
This is the way we stir a cake,
So early Saturday morning.

(h) HOUSE CLEANING

I like to sweep and sweep and sweep,
(Sweeping motions)
And get the room so clean,
But first, I pick up all my toys,
(Pick up real or imaginary toys)
So not a one is seen.
(Finger and thumb circle eyes looking around room)

(i) HERE IS A BOWL

Here's a bowl of milk,
(Cupped hands)
Here's an orange round,
(Finger tips of both hands touching for a round orange)
Here's a dinner plate,
(Thumb and first fingers of both hands make circle plate)
Knives and forks are found,
(Entwined fingers, palms up)
Here's a good strong table,
(Entwined fingers palms down and thumbs touching table)
For me and dolly Mable.
All dressed in pink,
Our milk we'll drink,
As nicely as we're able.

(j) GOING TO BED

This little boy is going to bed
(Thumb on fingers)
Down on the pillow he lays his head
(Cover with other hand)

Wraps himself in the covers light
 This is the way he sleeps all night.
 When morning comes he opens his eyes
 Back with a toss the covers fly
 (Open hands)
 Up he jumps and dresses and away
 (Extend thumb, pretend to dress it)
 Ready for work and play all day.

(k) AFTER A BATH

After my bath I try, try, try,
 To wipe myself till I'm dry, dry, dry.
 Hands to wipe and fingers and toes
 And two wet legs and a shiny nose.
 (Pretend to wipe as designated)
 Just think how much less time I'd take
 If I were a dog and could shake, shake, shake.
 (Wiggle self)

(l) TWO BABIES IN A BATHTUB

(Cup hands, thumbs are the babies)

Two babies in a bathtub are taking a bath,
 Two babies are too many, see the water splash.
 (Wiggle thumbs. Ideally played at bath time)

(m) BUBBLE BATH

(Another bathtime game--cup hands to form bath tub)

Bubble bath, bubble bath
 In a white tub.
 Hear the little bubbles go
 Bub, bub, bub.

(n) A SHINY WASHING MACHINE

(Do washing motions to indicate each particular action)

I am a shiny washing machine
 (Point to self)
 That keeps all things so clean.
 I wash my face, I wash my hands,
 I wash the dishes and all the pans.
 I wash the windows, I wash the floor.
 I wash my teeth till they're shining more.

(o) DRINKING MILK

Here's a cup

(Cup left hand)

And here's a cup.

(Cup right hand and extend as if to give cup to another person)

A pitcher of milk I see.

(Cup both hands for pitcher)

Take the cup

(Cup left hand again)

And fill it up

(Pretend to pour milk into cup with right hand)

And take a drink with me.

(Pretend to be drinking milk)

(p) I WASH MY HANDS

(Children do as directed in pantomime--"skip to school" may be done with fingers, too)

I wash my hands, I wash my face

In water clear and cool.

I brush my teeth, I comb my hair,

And then I skip to school.

(q) WHEN WE'RE AT SCHOOL

(Pantomime the use of a handkerchief)

When we're at school with other folks

And we just have to sneeze,

Up to our nose

Our hankie goes

And the, "Excuse me, please!"

III. SAFETY

(a) SAFETY

I always cross on crosswalks as other people do.

(Cross arms)

I like to keep the safety rules; I hope that you do too.

(Index fingers wag cautiously)

(b) STOP AND GO

(If desired place red, yellow and green paper rings on tips of the first three fingers of the left hand. Hold up the fingers at the mention of lights)

Red says, "Stop."

Green says, "Go."

Yellow says, "Wait, you'd better go slow."

When I reach a crossing place,

(Cross arms below wrists)

To the left and right I turn my face

(Turn head to left and then to right)

I walk, not run, across the street

(Three fingers held up)

And use my head to guide my feet.

(Point to head and point to feet with fingers of right hand)

(c) STOP! LOOK! LISTEN!

Stop! Look! Listen! Before you cross the street

(Clap, clap, clap, cross arms to represent intersection)

Use your eyes; use your ears;

Then use your feet.

(Point to each in turn)

IV. NUMBERS

Counting (a-m)--Addition (n-r)--Reference to first, second, etc. (s-a')--Subtraction (b'-o') and Comparisons (p'-u')

(a) TEN LITTLE INDIAN BOYS

(Extend each finger in succession as called for)

One little, two little, three little Indians,
Four little, five little, six little Indians,
Seven little, eight little, nine little Indians,
Ten little Indian boys.

(Bend fingers as each boy is retracted)

Ten little, nine little, eight little Indians,
Seven little, six little, five little Indians,

Four little, three little, two little Indians,
One little Indian boy.

(May be extended as follows)

Put him in a boat and he'll sail over,
 (Cup hands for boat with one thumb extended for Indian)
Put him in a boat and he'll sail over,
 (Rock hands as over waves)
Put him in a boat and he'll sail over,
Over to the other shore.

(b) THE BEEHIVE

(Let the right hand with the thumb closed inside be the
beehive. Let the fingers be the bees. Lift each finger
as it is counted, beginning with the thumb)

Here is the beehive,
Where are the bees?
Hidden away where nobody sees.
Soon they'll come creeping
Out of the hive.
One, two, three, four, five.

(c) ONE, TWO, THREE, FOUR, FIVE

(Played with the ten fingers, bending each in turn)

One, two, three, four, five,
I caught a hare alive.
Six, seven, eight, nine, ten,
I let it go again.
"Why did you let it go?"
"Because it bit my finger so."
"Which finger did it bite?"
"The little one upon the right."

(d) THUMB IS ONE

Thumb is one, have some fun.
Pointer two, I see you.
Tall man three, I like a tree.
Ringman four, now one more.
Wee man five, swim and dive.

(e) ANT HILL

(Right hand with thumb inside; lift each finger out as it is counted, beginning with thumb)

Once I saw an ant hill,
 With no ants about.
 So I said, "Little ants
 Won't you please come out?"
 Then as if they heard my call,
 One, two, three, four, five came out.
 And that was all.

(f) HOW MANY?

(Extend four fingers of each hand in turn)

One, two, three, four,
 Mary at the cottage door.
 Five, six, seven, eight,
 Eating cherries off a plate.

(g) ONE, TWO

(Extend fingers in turn)

One, two, three, four, five,
 Once I caught a fish alive.
 Six, seven, eight, nine, ten,
 Then I let it go again.
 (Clap)

(h) TWO, FOUR, SIX, EIGHT

Two, four, six, eight,
 Meet me at the garden gate.
 If I'm late don't wait,
 Two, four, six, eight.

(i) THIS LITTLE FAIRY

(Point to fingers of left hand or extend right hand fingers in turn)

Said this little fairy, "I'm as tired as can be."

Said this little fairy, "My eyes can hardly see."
 Said this little fairy, "I'd like to go to bed."
 Said this little fairy, "To rest my weary head."
 Said this little fairy, "Come climb the stairs with me."
 One, two, three, four, five they tripped,
 Just as still as still could be.

(Fingers pretend to creep up arm)

(j) ONE POTATO, TWO POTATO

One potato, two potato,
 Three potato, four;
 Five potato, six potato
 Seven potato more.
 One, two, three, out goes he.

(k) ONE I LOVE, TWO I LOVE

One I love, two I love
 Three I love, I say.
 Four I love with all my heart,
 And five I cast away.
 Six he loves, seven she loves,
 And eight they both love.
 Nine he comes, ten he tarries,
 Eleven he courts, and twelve he marries.
 Thirteen they quarrel, fourteen they part,
 Fifteen he dies of a broken heart.

(l) ONE FOR SORROW, TWO FOR JOY

One for sorrow, two for joy,
 Three for a girl, four for a boy,
 Five for silver, six for gold,
 Seven for a secret never to be told.

(m) ONE, TWO, BUCKLE MY SHOE

One, two--buckle my shoe;
 Three, four--shut the door;
 Five, six--pick up sticks;
 Seven, eight--lay them straight;
 Nine, ten--a good fat hen;
 Eleven, twelve--I hope you're well (or dig and delve)
 Thirteen, fourteen--draw the curtain;

Fifteen, sixteen--the maids in the kitchen (or a courting)
 Seventeen, eighteen--she's a waiting. (or maid's etc.)
 Nineteen, twenty--my stomach's empty. (or plate's empty)

(n) GOOD MORNING, HOW ARE YOU?

One and one are two

(Extend one finger of each hand)

Good morning, how are you?

Two and two are four

(Extend two fingers of each hand)

You're sure there isn't more?

Three and three are six

(Extend three fingers each hand)

Aren't you in a mix?

Four and four are eight

(Extend four fingers each hand)

Now you're surely late. (or Stand up straight)

Five and five are ten

(All fingers extended)

Let's start all over again. (or You may all sit down again)

(Can be done in call-response fashion, either two children
 or by half the children doing the call and the other
 half doing the response)

(o) ME

(Point to particular features)

I have two eyes to see with

I have two feet to run.

I have two hands to wave with,

And a nose I have but one.

I have two ears to hear with,

And a tongue to say good day,

And two red cheeks for you to kiss

And now I'll run away.

(p) TWO MOTHER PIGS

Two mother pigs lived in a pen

(Hold up both thumbs)

Each had four babies, and that makes ten.

(Hold up both hands)

These four little pigs were as black as night.

(Hold up fingers of right hand)

These four little pigs were black and white.

(Hold up fingers of left hand)

But all eight babies loved to play,

(Hold up all eight fingers)

And they rolled and rolled in the mud each day.

(Roll one hand over other)

At night, with their mothers, they curled in a heap

And squealed, and squealed till they went to sleep.

(Close hands with thumbs beside fingers)

(q) ONE AND ONE ARE TWO

One and one are two--that's for me and you.

Two and two are four--that's a couple more.

Three and three are six--barley-sugar sticks.

Four and four are eight--tumblers at the gate.

Five and five are ten--bluff seafaring men.

Six and six are twelve--garden lads who delve.

(r) THE MERRY LITTLE MEN

(Finger dance)

Here are five merry little men

That lived in a house so big.

When five more came that made ten,

So they all danced a merry little jig, jig, jig.

(s) THE SPARROWS

(Point to each finger in turn)

Five little birdies high in a tree

The first one says, "What do I see?"

The second one says, "I see the street."

The third one says, "And seeds to eat."

The fourth one says, "The seeds are wheat."

The fifth one only says, "Tweet, tweet."

(t) FIVE LITTLE SQUIRRELS

(Point to each finger in turn)

Five little squirrels sitting in a tree.

The first one said, "What do I see?"

The second one said, "A man with a gun."

The third one said, "Let's run, let's run!"
 The fourth one said, "Let's hide in the shade."
 The fifth one said, "I'm not afraid."
 Bang! went the gun--Away they all ran!!

(u) FIVE LITTLE SHEEP

(Extend fingers as called for)

Five little sheep came running out to play
 (Fingers travel down arm)

The first one said, "Let's eat up all the hay."

The second one said, "Let's get into the corn."

The third one said, "Boy Blue will blow his horn."

The fourth one said, "He's sleeping in the sun."

The fifth one said, "Let's run, run, run."

But up jumped Boy Blue

(Up with one finger)

Toot, toot, went his horn.

(Hands make horn to mouth)

And all the little sheep

Ran back into the barn.

(Run up arm again)

(v) LITTLE PUMPKIN

(Fingers extended--touch each one at mention of each
 pumpkin)

The first one said, "My it's getting late."

The second one said, "There are witches in the air."

The third one said, "We don't care."

The fourth one said, "Why it's Halloween fun." (or let's
 run, let's run)

The fifth one said, "Why it's better we run." (or isn't
 Halloween fun?)

Then woo-oo, woo-oo went the wind and out went the
 lights.

Those five little pumpkins ran fast out of sight.

(On "woo-oo" down swishes hands, clap on "lights,"
 hands behind back on last line)

(w) THE RUNAWAY TURKEY

(Point to fingers of left hand or extend fingers of
 right)

Five little turkeys sitting in a row
 The first one said, "What day is this? Do you know?"
 The second one said, "I do, I do!"
 The third one said, "Me too! Me too!"
 The fourth one said, "Now just relax."
 The fifth one said, "Here comes the farmer with an ax."
 Chop! Chop! My how those turkeys ran
 They went so very fast that they left their tracks.

(x) FIVE LITTLE PILGRIMS

(Point to or extend each finger in turn)

Five little Pilgrims on Thanksgiving Day:
 The first one said, "I'll have cake if I may."
 The second one said, "I'll have turkey roasted."
 The third one said, "I'll have chestnuts toasted."
 The fourth one said, "I'll have pumpkin pie."
 The fifth one said, "Oh, cranberries I spy."
 But before they ate any turkey or dressing,
 All of the Pilgrims said a Thanksgiving blessing.

(y) CHRISTMAS BELLS

(Extend fingers as numbers are mentioned)

Five little bells hanging in a row.
 The first one said, "Ring me slow."
 The second one said, "Ring me fast."
 The third one said, "Ring me last."
 The fourth one said, "I'm like a chime."
 The fifth one said, "Ring me at Christmas time."

(z) FIVE PRETTY LITTLE SNOWFLAKES

Five pretty snowflakes, fluffy and gay
 (Hold up left hand, spread fingers)
 Fluttered down from the sky one day.
 (Hands flutter)
 The first one lit on a roof so steep.
 (Point 1st finger--peak hands over head)
 The second fell on the branch of a tree
 (Point to 2nd finger--hand on arm)
 And clung on there as tight as could be.
 The third one lit on an old robin's nest
 (Point to 3rd finger--cup hands)
 And cuddled down for a nice quiet rest.

The fourth one lit on a window so wide
 (Point to the 4th finger--eyes look through hands)
 And it peeked at the children playing inside.
 (Eyes peek between hands)
 The fifth one lit on a little child's nose
 (Point to little finger--touch nose)
 Then tumbled off after just two blows.
 Puf-f! Puf-f!

(a') VALENTINES

Five little valentines were having a race.
 The first little valentine was frilly with lace.
 The second little valentine had a funny face.
 The third little valentine said, "I love you."
 The fourth little valentine said, "I do too."
 The fifth little valentine was sly as a fox
 He ran the fastest to your valentine box.

(b') TWO BLACKBIRDS

There were two blackbirds
 (Make fists with thumb extended)
 Sitting on a hill,
 (Bring fists together)
 The one named Jack
 (Extend one fist)
 And the other named Jill.
 (Extend other fist)
 Fly away, Jack!
 (Open one hand and make arm fly)
 Fly away, Jill!
 (Open other hand and make arm fly)
 Come again, Jack!
 (Bring back hand to starting position)
 Come again, Jill!
 (Bring other hand back to starting position)

(c') THREE PRETTY PIGEONS

(Three fingers of left hand held up. As they fly away,
 one at a time cover each bird with right hand)

Group together: "Three little pigeons sitting on a fence."

Leader: (Sadly) "One flew away!"

Group: (Sorrowfully) "Aw-w-w!"

(Game proceeds until all three birds are gone. Then reverse the rhyme as each bird comes back)

Leader: (Elated) "But one came back!"

Group: (Elated) "Oh-oo-oo!"

(As they come back stand up fingers again)

(d') FIVE CHICK-A-DEES

Five little chick-a-dees sitting in a door,
 One flew away and then there were four.
 Four little chick-a-dees sitting in a tree,
 One flew away and then there were three.
 Three little chick-a-dees looking at you,
 One flew away and then there were two.
 Two little chick-a-dees sitting in the sun,
 One flew away and then there was one.
 One little chick-a-dee sitting all alone.
 One flew away and then there was none.

(e') PLEASE EVERYBODY, LOOK AT ME!

Please everybody, look at me!
 Today I'm five years old, you see!
 (Show five fingers)
 And after this I won't be four,
 (Show four fingers)
 Not ever, ever, anymore!

I won't be three, or two, or one,
 (Show three, then two, then one finger)
 For that was when I first began
 Now I'll be five for awhile, and then
 I'll be something else again.
 (Clap hands)

(f') FIVE OLD CROWS

(Five fingers extended, bending one finger at a time)

Five old crows sat by our door,
 One flew away, and then there were four.
 Four old crows cawing in our tree,

One flew away, and then there were three.
 Three old crows looked for pastures new,
 One flew away and then there were two.
 Two old crows saw a man with a gun,
 They flew away and then there was none.

(g') BLUEBIRDS

(Extend fingers of left hand, right hand bends each in turn)

Five little bluebirds hopping near the door;
 One flew away and then there were four.
 Four little bluebirds sitting in a tree;
 One flew away and then there were three.
 Three little bluebirds singing just for you;
 One flew away and then there were two.
 Two little bluebirds sitting in the sun;
 One flew away and then there was one.
 One little bluebird left quite alone;
 He flew away and then there was none.
 Five little bluebirds that flew away,
 All came flying back that very day.

(h') FIVE RED PEGS

(Each finger of left hand is pulled down by the right hand
 in its turn)

Five red pegs standing in a row;
 Watch out, watch out, here they go.
 Down goes one peg,
 Down goes two pegs,
 Down goes three pegs,
 Down goes four pegs,
 Down go five;
 All five pegs
 Lying just so.

(i) SLEEPY PUPPIES

Five little puppies playing on the floor.
 (Fingers simulate walking movement)
 One crept to bed; then there were four.
 Four sleepy puppies were as tired as could be.
 One curled up in a ball; then there were three.
 (Make a circle with the arms)

Three sleepy puppies said, "We are drowsy, too."
 One found a blanket; then there were two.

(Cover three fingers with right hand)

Two sleepy puppies too tired to run;
 One lay upon the grass; then there was one.

(Both hands extended, palms down)

One sleepy puppy said, "Night has begun."
 He found a kennel; then there was none.

(Finger tips together to form pointed kennel roof)

(j') TEN LITTLE CHICKS

(Ten fingers extended, bend down each as designated)

Ten little chicks sat under a vine
 One flew away, and then there were nine.

Nine little chicks cried, "Wait, wait, wait."
 One went for a drink, and then there were eight.

Eight little chicks in a line so even;
 One ran for some corn, and then there were seven.

Seven little chicks said, "We're in a dreadful fix."
 One said, "I'm leaving, too," and then there were six.

Six little chicks were glad to be alive.
 One chased a doodle bug, and then there were five.

Five little chicks were resting on the floor.
 One saw the farmer, and then there were four.

Four little chicks, sighed, "Oh, dear me."
 One went to roost, and then there were three.

Three little chicks, grew, and grew, and grew.
 One became a rooster, and then there were two.

Two little chicks said, "We won't run."
 One changed his mind, and then there was one.

One little chick said, "This is no fun."
 So he grew up--and then there was none.

(k') TEN BLACKBIRDS

(Actions as for "Ten Little Chicks" above)

There were ten little blackbirds sitting on a line;

One flew away and then there were nine.
 Nine little blackbirds sitting on a gate;
 One flew away and then there were eight.
 Eight little blackbirds looking up at heaven;
 One flew away and then there were seven.
 Seven little blackbirds picking up sticks,
 One flew away and then there were six.
 Six little blackbirds on a bee-hive;
 One flew away and then there were five.
 Five little blackbirds sitting on the floor;
 One flew away and then there were four.
 Four little blackbirds sitting in a tree;
 One flew away and then there were three.
 Three little blackbirds heard a cow moo;
 One flew away and then there were two.
 Two little blackbirds heard a loud gun;
 One flew away and then there was one.
 One little blackbird didn't have much fun;
 He flew away and then there was none.

(1') TEN LITTLE CANDLES

(Extend ten fingers, at each sound of "wh" pretend to blow out two candles as two fingers are lowered)

Ten little candles on a chocolate cake;
 "Wh!" "Wh!" Now there are eight.

Eight little candles on a candlestick;
 "Wh!" "Wh!" Now there are six.

Six little candles, and not one more;
 "Wh!" "Wh!" Now there are four.

Four little candles, red, white, and blue;
 "Wh!" "Wh!" Now there are two.

Two little candles standing in the sun;
 "Wh!" "Wh!" Now there is none.

(m') FOUR LITTLE JACK-O-LANTERNS

Four little jack-o-lanterns on a window sill.
 (Four fingers extended)
 Had mishaps 'cause they wouldn't sit still.
 They danced and they danced till down one fell
 (One finger lowered held down by thumb)

Where he went the others won't tell.

(Head from side to side)

The next little pumpkin had a fight with his brother

(Two fingers rub)

He fell off and disappeared with the other.

(Two fingers held down by thumb)

The last two pumpkins tried to swing and sway

(Hands move from side to side)

Till one got lost as he was swinging away.

(Third finger held down by thumb)

One lonely pumpkin cried himself to sleep,

Then he fell off and landed in a heap.

(Fist falls to lap)

They're all gone now behind the sill;

If they're nowhere else, they're down there still.

(n') TEN LITTLE SNOWMEN

(Extend ten fingers, lower one at a time as designated)

Ten little snowmen dressed up so fine;

This one melted, and then there were nine.

Nine little snowmen standing tall and straight;

This one melted, and then there were eight.

Eight little snowmen white as clouds in heaven;

This one melted, and then there were seven.

Seven little snowmen with arms made of sticks;

This one melted and then there were six.

Six little snowmen looking so alive;

This one melted, and then there were five.

Five little snowmen hiding behind the door;

This one melted, and then there were four.

Four little snowmen beneath a pine tree;

This one melted and then there were three.

Three little snowmen with pipes and mufflers, too;

This one melted, and then there were two.

Two little snowmen standing in the sun;

This one melted, and then there was one.

One little snowman started to run;

But he melted away, and then there was none.

(o') EASTER RABBITS

Five little Easter rabbits sitting at the door;

One hopped away, then there were four.

Refrain: Hop, hop, hop, hop, see how they run.

Hop, hop, hop, hop, they think it's great fun.

Four little Easter rabbits sitting under a tree;
One hopped away, then there were three.

Refrain:

Three little Easter rabbits looking at you;
One hopped away, then there were two.

Refrain:

Two little Easter rabbits sitting in the sun;
One hopped away, then there was just one.

Refrain:

One little Easter rabbit left all alone;
He hopped away, then there was none.

Refrain: (Clap to the rhythm of the refrain)

(p') THIS IS HIGH

(Dramatize as suggested)

This is high and this is low
Only see how much I know.
This is east and this is west
Soon I learn to know the rest.
Up is by my head you see
Down is where my feet should be.

(q') BALLS

A little ball,
(Thumb and forefinger)
A bigger ball,
(Thumb and forefingers of both hands)
A great big ball I see
(Arms make big circle)
Now let us count the balls we've made
One, two, three.

(Repeat actions while counting)

(r') GROWING UP

When I was three

(Hold up three fingers)
 And very small,
 (Bend knees and touch the floor with hands to represent
 being small)
 I couldn't do
 Very much at all.
 But now I'm five
 (Hold up five fingers)
 And big and strong
 (Arms stretched high to show growing up)
 I can tell right things from wrong.

(s') I'M TALL, I'M SMALL

(Hold hands behind back. Stretch out tall finger or
 little finger. Someone tries to guess which finger is
 stretched out)

I'm very, very tall
 I'm very, very small
 Sometimes tall, sometimes small,
 Guess which I am now.

(t') UPSIDE DOWNSIDE

When I first saw a banana grow
 (Extend fingers in front)
 I couldn't help but frown
 I thought I was mistaken, but
 The fruit hangs upside down.
 (Make hands into clusters, holding fingers up)

When I first saw potatoes grow
 (Cup hands together to make a potato)
 I had a big surprise--
 I found them growing underground,
 How could they use their eyes.

(u') PLEASE EVERYBODY, LOOK AT ME!

Please everybody, look at me!
 Today I'm five years old, you see!
 (Show five fingers)
 And after this I won't be four,
 (Show four fingers)
 Not ever, ever, anymore!

I won't be three, or two, or one,
(Show three, then two, then one finger)
For that was when I first began
Now I'll be five for awhile, and then
I'll be something else again.
(Clap hands)

(v') WHEN I WAS THREE

When I was three and very small
(Hold up three fingers and bend knees low)
I couldn't do very much at all.
But now I'm five, I'm big and strong
(Hold up five fingers and stretch arms high)
I can tell right things from wrong.

APPENDIX G

SPECIAL HELPS FOR SPECIAL SOUNDS

I. "s"

(a) SEE A SNAKE

Here is a snake--s--s--s
Crawling in the grass--s--s--s
(Palms of hands together wiggle in snake motion)
He slides along his slippery path
It's fun to see him pass-ss--ss-ss.

(b) STEAM ENGINE

This is the gate the steam comes through.
(Point to mouth)
ss-ss-ss
The steam can sing a gay little song
ss-ss-ss
It seems to say, "Listen to me"
ss-ss-ss
My whistle can sound ever so long
(Cup hands at mouth)
ss-ss-ss
(Begin loud and gradually get softer until steam is quiet
and hands close over mouth to shut gate)

(c) SIMPLE SIMON

Simple Simon was asleep
(Rest head on clasped hands, eyes closed)
And missed the bus for school.
(Twirl arms for wheels of bus)
The pieman came to speak to him
Saying, "Simon, keep the rule."
(Wag index finger in cautious manner)
"Tis simple for you, Simon,
Just don't come home from school."

(d) EENCY, WEENCY SPIDER

The eency, weency spider

Climbed up the water spout:
 (Fingers climb up other arm)
 Down came the rain
 (Fingers flutter to represent rain)
 And washed the spider out.
 (Slide fingers down arm)
 Up came the sun
 (Circle arms over head)
 And dried up all the rain.
 The eency, weency spider
 Climbed up the spout again.
 (Fingers climb up arm again)

(e) SQUIRRELS IN A TREE

(Extend five fingers as called for)

Five little squirrels sitting in a tree:
 This squirrel said, "These nuts are for me."
 This squirrel said, "I like to eat."
 This squirrel said, "Nuts are a treat."
 This squirrel said, "Do you want some?"
 This squirrel said, "You may have one."

Five little squirrels went bob, bob, bob.
 (Bend fingers)
 Five little squirrels went nod, nod, nod.
 (Bend wrists)
 Five little squirrels went patter, patter, patter.
 (Wiggle fingers)
 Five little squirrels went chatter, chatter, chatter.
 (Clap hands)
 Five little squirrels scolded you and me,
 (Point to someone and then self)
 As they sat and ate nuts in the big tall tree.

II. "z"

(a) FIVE BUSY BEES

(Extend five fingers of one hand)

Five busy bees
 Like to buzz.
 "Zz--zz--zz," they say.
 Five busy bees
 Go "Zz--zz--zz:"
 Making honey all day.

III. "th"

(For the child who says "fank" for "thank")

(a) THANK YOU

(Point to fingers of one hand in turn)

Thank you, Father,
 Thank you, Mother,
 Thank you, Brother,
 Thank you, Sister,
 Thank you, Baby small.
 If I am polite you see
 Folks will be polite to me.

(b) THICKERY, THACKERY, THUMBKIN

Thickery, thackery, thumbkin
 (Left hand little finger, ringer finger, and thumb come
 together at tips)
 And two long ears for Thumpy.
 (Index and middle fingers extend for rabbit ears)
 This and that and a carrot patch
 (Fingers of right hand become carrot patch)
 Make a fine meal for Thumpy.
 (Left hand pretends eating)
 "Thank you," says Thumpy,
 "Thank you, again."
 (Left hand bobs this way and that)
 Thickery, thackery, thank you."

(c) THIS LITTLE FAIRY

(Point to fingers of left hand or extend right hand fingers
 in turn)

Said this little fairy, "I'm as tired as can be."
 Said this little fairy, "My eyes can hardly see."
 Said this little fairy, "I'd like to go to bed."
 Said this little fairy, "To rest my weary head."
 Said this little fairy, "Come, climb the stairs with me."
 One, two, three, four, five they tripped,
 Just as still as still could be.
 (Fingers pretend to creep up arm)

(d) FIVE LITTLE FISHES

(Point to the fingers in turn--then at the word "splash"
clap hands once)

Five little fishes
Swimming in the pool.
This one says, "The pool is cool."
This one says, "The pool is deep."
This one says, "I'd like to sleep."
This one says, "I'll float and dip."
This one says, "I see a ship!"
Fisherman's boat comes, line goes--splash!
Away our five little fishes dash.

(e) THE FAIRY

(Extend each finger in turn)

Said this little fairy, "I'm as thirsty as can be."
Said this little fairy, "I'm hungry, too, dear me!"
Said this little fairy, "Who'll tell us where to go?"
Said this little fairy, "I'm sure I don't know."
So this little fairy, says, "Let's brew some dew drop tea."
So they sipped it and ate honey beneath the maple tree.
(Place hands over the head, let the finger tips meet)

(f) LITTLE BOY OR LITTLE GIRL

(Touch each finger in turn)

This little boy (girl) has a very round face.
This little boy stands tall in his place.
This little boy is a giant so great.
This little boy comes in rather late.
This little boy can stand all alone,
And he says to the first,
"How fat you've grown."
(Little finger nods to thumb)

IV. "r"

(For the child who says "wooster" for "rooster")

(a) THE ROOSTER

Every morn the rooster crows
r--r--r--r--r

His neck outstretched and high on his toes
 (Stretch arms out in front)

r--r--r--r--r

He flaps his wings and shakes his head
 (Wave arms and shake head)

And says, "Get up, get out of bed."

r--r--r--r--r

(b) NO ONE ANSWERS THE TELEPHONE CALL

Ring, ring, ring, ring

(Pretend placing telephone to ear)

Hello, hello we say

Ring, ring, ring, ring.

Is anyone home today?

Ring, ring, ring, ring.

They must be out to play,

Ring, ring, ring, ring.

Call tomorrow, I may.

(Put phone down)

(c) MR. ORANGE

(Point to each finger in turn, beginning with thumb)

Mr. Orange looks sunny and bright,

Mr. Brown looks warm,

Mr. Green looks fresh and light,

Mr. Red has charm,

Mr. Purple's a royal prince,

Who lives in a tall rock tower.

(d) I LIKE LEAVES

(Point to four fingers of each hand in succession)

I like leaves--all kinds of leaves;

Gay little red leaves,

Sad little brown leaves,

Happy little green leaves,

Sunny little yellow leaves.

I like leaves--all kinds of leaves;

Gay little orange leaves,

Happy little silver leaves,

Sunny little gold leaves,

I like leaves--all kinds of leaves.

V. "1"

(For the child who says "yady" or "wady" for "lady")

(a) LUCY WAS A LADY

(Point to each finger in turn beginning with thumb)

Lucy was a lady,
 Larry was a man,
 Laddy was the boy
 Who ran and ran.
 Lana was the little girl
 Who played all day.
 Lonnie was the baby
 Who clapped and clapped away.
 (Clap hands three times)

(b) THE FLOWERS

(Point to each finger in turn beginning with thumb)

This little flower came dressed in yellow gold.
 This one came in red I'm told.
 This little flower came dressed in blue;
 This little flower did too.
 This little flower was a sleepy head,
 She didn't get dressed, but stayed in bed.
 The sun beat down with rays of light,
 (Arms circle overhead for sun)
 And tapped on the door of the sleepy mite,
 (Right fist tap on left hand palm)
 Till soon she opened her doors so wide,
 (Wrists together, spread fingers)
 And came out dressed in gayest pride.

(c) DOGGIE'S TONGUE

(Hand with palm up opens and closes as the "laps" are said rapidly)

Lap, lap, lap, lap, lap.
 Goes the doggie's tongue.
 When he takes a drink,
 Lap, lap, lap, lap, lap,
 The water is gone
 Quicker than a wink.

(d) I LIKE LEAVES

(Point to four fingers of each hand in succession)

I like leaves--all kinds of leaves;
 Gay little red leaves,
 Sad little brown leaves,
 Happy little green leaves,
 Sunny little yellow leaves.
 I like leaves--all kinds of leaves;
 Gay little orange leaves,
 Sad little gray leaves,
 Sunny little gold leaves,
 I like leaves--all kinds of leaves.

(e) A BIRD IN A TREE

(Point to fingers of left hand or extend fingers of right)

A birdie in a tree;
 Sings diddle, diddle, dee.
 A kitten says me-ow;
 Diddle, diddle, dow.
 A telephone can ring;
 Diddle, diddle, ding.
 A music box can hum;
 Diddle, diddle, dum.
 But boys and girls can play
 (Extend fingers of both hands)
 Diddle, diddle, day. (or) All the live-long day.

(The last four lines could be changed in the following manner)

But darling little children
 Can dance and sing and play.
 Diddle, diddle, dumpling,
 All the live long day.

(f) DIDDLE, DIDDLE, DUMPLING

(Point to fingers of left hand or extend fingers of right)

Diddle, diddle, dumpling,
 Here's my son, John.
 Diddle, diddle, dumpling,
 Tom Tucker sings his song.

Diddle, diddle, dumpling,
 Here's Merry Old King Cole.
 Diddle, diddle, dumpling,
 Here's Jack Horner and his bowl
 (Cup hands)
 Diddle, diddle, dumpling
 Here's the famous cat
 Playing his fiddle for
 The King and Jack Sprat.
 (Left arm raised, right arm bowing fiddle)

VI. "f"

(For the child who says "pour" or "thour" for "four")

(a) FEE, FIE, FOE, FUM

Fee, fie, foe, fum;
 See my fingers run.
 (Fingers do running motions)
 Fee, fie, foe, fum;
 They are having fun.
 (Fingers run again)
 Fee, fie, foe, fum;
 What about my thumb?
 (Extend thumb)
 He's a funny fat one
 Hiding in a drum.
 (Hide thumb in closed fist)

(b) MY BROWNIE IS A THUMB

Fee, fie, foe, fum;
 (Right hand tap on knuckles of closed fist of left hand)
 My brownie is a thumb.
 (Extend thumb of left hand)
 Fee, fie, foe, fum;
 (Repeat tapping)
 Watch him dodge in fun.
 (Move left hand about, wiggling thumb)
 Fee, fie, foe, fum;
 (Repeat tapping)
 Now he's going to run.
 (Left hand hurries behind back)

(c) FOUR LITTLE FINGERS HAVING FUN

(Extend four fingers of left hand, thumb hidden)

Four little fingers having fun

One more came, that was the thumb.

(Extend thumb)

Count them and see if they did arrive

(Count by placing little finger to corresponding little finger and other likewise in turn)

One, two, three, four, five.

Funny fellows doubled then

Making two, four, six, eight, ten.

(Repeat counting motions above)

Standing together in pairs for a dive;

Down they go, coming up much alive.

(Hands swoop into a dive and as they come up again stand the fingers in a single row)

(d) FUZZY FAT KITTEN

Our fuzzy fat kitten says,

"Ff--f--f."

Whenever the dog passes by

"Ff--f--f,"

He arches his back

And opens his claws

And glares with a frightful eye.

"Ff--f--f."

(e) SQUIRRELS IN A TREE

(Extend five fingers as called for)

Five little squirrels sitting in a tree:

This squirrel said, "These nuts are for me."

This squirrel said, "I like to eat."

This squirrel said, "Nuts are a treat."

This squirrel said, "Do you want some?"

This squirrel said, "You may have one."

Five little squirrels went bob, bob, bob.

(Bend fingers)

Five little squirrels went nod, nod, nod.

(Bend wrists)

Five little squirrels went patter, patter, patter.

(Wiggle fingers)

Five little squirrels went chatter, chatter, chatter.

(Clap hands)

Five little squirrels scolded you and me,

(Point to someone and then self)

As they sat and ate nuts in the big tall tree.

(f) THE FIVE LITTLE FAIRIES

(Extend each finger in turn)

Said this little fairy, "I'm as thirsty as can be."

Said this little fairy, "I'm hungry, too, dear me!"

Said this little fairy, "Who'll tell us where to go?"

Said this little fairy, "I'm sure I don't know."

Said this little fairy, "Let's brew some dew drop tea."

So they sipped it and ate honey beneath the maple tree.

(Place hands over the head, let the finger tips meet)

VII. "v"

(For the child who says "balentine" for "valentine")

(a) VEE VEE

Vee Vee was a happy fly

(Make fly by crossing hands with thumbs locked, fingers
flutter for wings)

Viewing the world about

"V--v--v--v--v,"

He sings while flying on his route.

(b) FIVE VALENTINES

Valentines, valentines.

How many do I see?

A red one,

A blue one,

And a yellow one makes three.

Valentines, valentines.

How many now arrive?

Pretty, loving valentines,

One, two, three, four, five.

(Extend five fingers as counted)

(c) VALENTINES

Five little valentines were having a race.

The first little valentine was frilly with lace.
 The second little valentine had a funny face.
 The third little valentine said, "I love you."
 The fourth little valentine said, "I do too."
 The fifth little valentine was sly as a fox
 He ran the fastest to your valentine box.

VIII. "sh"

(a) A SHINY WASHING MACHINE

(Do washing motions to indicate each particular action)

I am a shiny washing machine
 (Point to self)
 That keeps all things so clean.
 I wash my face, I wash my hands,
 I wash the dishes and all the pans.
 I wash the windows, I wash the floor.
 I wash my teeth till they're shining more.

IX. "ch"

(a) CHOO! CHOO! CHOO!

Choo! Choo! Choo!
 (Slide hands together)
 The train runs down the track
 (Roll arms for wheels)
 Choo! Choo! Choo!
 (Slide hands again)
 And then it runs right back.
 (Roll arms opposite direction)

(b) CHITTER CHATTER

(Point to each finger of left hand as called for beginning
 with thumb)

Here is Chitter Chatter Squirrel
 Up in the chestnut tree.
 Here is Chaddie Chipmunk
 Hiding his chestnuts three.
 Here is Chirpie Robin

Singing his cheery chee-chee.
 Here is Chirp Chirp Chicken
 Hunting for a bug or flea.
 Here is Charlie Woodchuck
 Watching out for me.
 (Point to self)

(c) CHOO CHOO TRAIN

(With elbows bent, arms make a chugging motion--as train
 chugs uphill motions and words slow down)

Oh, don't you hear the choo-choo-choo?
 A train chugs through the night.
 And when it has to go up hill
 It chugs with all its might.

X. "j"

(For the child who says "chump" or "dump" for "jump")

(a) JUMPING JACK

(Fold hands together with thumbs for lid of box)

Jumping Jack in your jolly box
 Is a joke for Jane and Jill.
 You hide away till your lid flies up
 (Thumbs pop up)

Then jump as high as a hill.

(Arms push up and fingers spread with wrists remaining
 together)

(b) I LIKE JUICE

(Point to each finger, beginning with little finger, as each
 like is indicated)

I like juice and I like jam;
 I like gingerbread, I like ham;
 I like an orange best of all
 (Finger tips together, hands shape ball)
 Round and smooth, just like a ball.

(c) JACK AND JILL

Jack and Jill went up the hill
 (Raise arms over head)
 To fetch a pail of water;
 Jack fell down and broke his crown
 (Drop one arm)
 And Jill came tumbling after.
 (Drop other arm)

(d) JACK BE NIMBLE

Jack be nimble,
 Jack be quick,
 (One forefinger is Jack, one is candle)
 Jack jump over
 The candle-stick.
 (Jack finger jumps over candle finger)

XI. "t"

(a) CAN YOU HEAR?

Can you hear a ticking watch?
 Tick tock, tick tock.
 (Wag pointer finger from side to side)
 Can you hear a baby step?
 Tiptoe, tiptoe.
 (Clap hands gently four times)
 Can you hear a trumpet say
 Toot--toot, toot-toot.
 (Two fists held up to mouth)
 Can you hear a tinker toy
 Topple, topple so?
 (Fingers dance on desk top)

(b) MR. CLOCK

One day I said to Mr. Clock,
 "All you say is 'tock, tick, tock'."
 (Pointer finger wags three times)
 He says to me with a little click,
 (Snap finger and thumb)
 "Listen now for 'tick, tock, tick'."
 (Pointer finger wags three times again)

(c) TIME

(Point to or extend each finger in turn as items are enumerated)

Time for work, time for play,
 Time to go to bed.
 Time to eat, time to read,
 And time to rest your head.
 (Time out for rest)

(d) TEDDY BEAR, TEDDY BEAR

Teddy bear, teddy bear, point to the sky,
 Teddy bear, teddy bear, show your glass eye,
 Teddy bear, teddy bear, pull off your wig,
 Teddy bear, teddy bear, dance a jig.

(e) TEDDY BEAR, TEDDY BEAR

(Second version)

Teddy Bear, Teddy Bear, turn around,
 Teddy Bear, Teddy Bear, touch the ground.
 Teddy Bear, Teddy Bear, show your shoe.
 Teddy Bear, Teddy Bear, out goes you.

XII. "d"

(For the child who says "tog" for "dog"; or "Chilwen" for "children")

(a) A BIRDIE IN A TREE

(Point to fingers of left hand or extend fingers of right)

A birdie in a tree
 Sings diddle, diddle, dee.
 A kitten says me-ow'
 Diddle, diddle, dow.
 A telephone can ring;
 Diddle, diddle, ding.
 A music box can hum,
 Diddle, diddle, dum.
 But boys and girls can play
 (Extend fingers of both hands)
 Diddle, diddle, day, (or) All the live-long day.

(The last four lines could be changed in the following manner)

But darling little children
Can dance and sing and play.
Diddle, diddle, dumpling
All the live-long day.

(b) DIDDLE, DIDDLE, DUMPLING

(Point to fingers of left hand or extend fingers of right)

Diddle, diddle, dumpling,
Here's my son, John.
Diddle, diddle, dumpling,
Tom Tucker sings his song.
Diddle, diddle, dumpling,
Here's Merry Old King Cole.

Diddle, diddle, dumpling,
Here's Jack Horner and his bowl
(Cup hands)
Diddle, diddle, dumpling.
Here's the famous cat
Playing his fiddle for
The King and Jack Sprat.
(Left arm raised, right arm bowing fiddle)

XIII. "k" or "c"

(For the child who says "tat" for "cat" or "titten"
for "kitten")

(a) HERE'S A LITTLE KITTEN

(Finger tips of one hand touching)

Here's a little kitten
And here's a ball of twine.
(Hands circle for a ball)
Balls can be such fun;
For kittens--they are fine.
But kittens, without mittens,
Have troubles with string;
And this one found himself tied up
And couldn't do a thing.
(Arms cross to hold shoulders)

"Come and get me out," he cried,
 "Mew, mew, mew."
 Then mother from the kitchen came
 And wound the ball like new.
 (Pretend to be winding ball)

(b) PIGGIE WIGGIES IN A PEN

(Finger tips touch to form pen, two thumbs are pigs)

Piggie Wiggies in a pen.
 "Oink, oink, oink."
 Are you eating corn again?
 "Oink, oink, oink."
 If you get too fat, you know,
 Off to market you will go.
 "Oink, oink, oink."

XIV. "g"

(For the child who says "dood" for "good")

(a) GOOD MORNING

(Point to or extend each finger in turn, beginning with thumb)

Good morning, my good man,
 Good morning, lady, too.
 Good morning, boy and girl,
 Good morning, baby Sue.

(b) LET'S GO

(Point or extend each finger in turn, beginning with thumb)

"Let's go," said Gilbert.
 "Let's go," said Gail,
 "It's time to start the race."
 "Let's go," said Gary.
 "Let's go," said Glen,
 "We might win the chase."
 But as for Grace--
 She goes no place.

XV. "y"

(Rapid blend of "ee-uh" for the child who avoids clear enunciation)

(a) CANARIES ARE YELLOW

Canaries are yellow, as yellow can be:
And leaves are yellow that fall from a tree.

(Flutter fingers)

Ducklings are yellow, and daffodills too,
(Thumb and fingers open and close for ducks, cup hand
with fingers spread for blossom)

Yes, I like yellow, do you and you?

(Point to self, then to another and another)

XVI. "p"

(a) PIGGIES NEVER SAY "PLEASE"

(Tips of fingers touch to form pen, two thumbs are pigs)

Do these two piggies say, "Please?"

Oh no, oh no!

They gobble their food and never say "Please."

Pushing and plowing they go.

(Thumbs wiggle about)

Plump little piggies forget to say "Please."

They are so hungry, you know.

(b) THE PRINCE AND THE PRINCESS

(Point to each finger of left hand in its turn)

The prince came in purple,

The princess came in pink,

The page hurried forward,

The courtier gave a wink,

The coachman popped his whip,

(Swing right arm forward and back)

For off they must go;

And the people standing by

(Extend fingers of right hand)

All bowed low.

(Fingers of right hand bow to the left hand)

XVII. "b"

(a) TWO BABIES IN A BATHTUB

(Cup hands, thumbs are the babies)

Two babies in a bathtub
 Are taking a bath.
 Two babies are too many
 See the water splash.

(Wiggle thumbs--ideally played at bath time)

(b) BUBBLE BATH

(Another bathtime game--cup hands for bath tub)

Bubble bath, bubble bath
 In a white tub.
 Hear the little bubbles go
 Bub, bub, bub.

XVIII. "h"

(a) HAPPY LITTLE HATCHET

(Bend elbow of left arm, extend fingers for branches, right hand is hatchet chopping twice to each line)

Happy little hatchet
 Hacking away.
 Cutting down a hawthorn tree
 On a summer day.

Hurry little hatchet

(Right hand movements double time for remainder of poem,
four chops for each line)

There's no time to play.
 Hack and whack the tree down
 Husky, husky, hay.

(b) HO, HO, HO, LAUGHS SANTA

(Pat chest on each "ho, ho, ho!")

Ho, ho, ho laughs Santa.
 Ho, ho, ho; ho, ho, ho.

My sled is packed, my reindeer ready,
Ho, ho, ho; off I go.

Hurry, hurry, hurry, coaxed Santa.
Ho, ho, ho; ho, ho, ho.
Hurry little reindeer, keep going steady.
Ho, ho, ho; off we go.

(c) LITTLE BUNNY

(Index and middle fingers extend for rabbit ears)

There was a little bunny who lived in the wood,
He wiggled his ears as a good bunny should,
He hopped by a squirrel,
He hopped by a duck,
And he hopped by me.
He stared at the squirrel,
He stared at the tree,
He stared at the duck,
And made faces at me.

XIX. "wh"

(a) TEN LITTLE CANDLES

Ten little candles on a chocolate cake;
"Wh, Wh!" Now there are eight.

Eight little candles on a candlestick;
"Wh, Wh!" Now there are six.

Six little candles, and not one more;
"Wh, Wh!" Now there are four.

Four little candles, red, white, and blue;
"Wh, Wh!" Now there are two.

Two little candles standing in the sun;
"Wh, Wh!" Now there is none.

(b) FIVE LITTLE RAINDROPS

(Point to fingers of left hand or extend fingers of right)

Five little raindrops up in the sky

Saw a flower bed that was ever so dry.
 This drop said, "When do we go?"
 This drop said, "Why hurry so?"
 This drop said, "What will we see?"
 This drop said, "What will we be?"
 This drop said, "Which one goes first?"
 "Let's all go together and quench the flowers' thirst."
 (Flutter fingers high, then low)

XX. "w"

(a) WE LIKE WATER

We like water
 Said three little fish--
 (Extend three fingers)
 Winkie, Willie, Wee.
 (Point to each finger in turn)
 We like water
 And so we wish
 To swim and swim so free.
 (Palms of hands together, make swimming motions)

(b) WIGGLE YOUR FINGERS

(Motions are suggested by words)

Wiggle your fingers, wiggle your toes,
 Wiggle your shoulders, wiggle your nose.
 Wiggle all over and then rest a while
 You'll be ready for work soon with a smile.
 (Time out for rest)

XXI. "m"

(a) MR. SKEETER

M--m--m
 A mosquito must be around.
 M--m--m
 What a humming sound.
 Now he stops--
 Oh, he's on me.
 (Pretend to swat mosquito)
 That's the end of Mr. Skeeter
 Oh my, oh me!

XXII. "n" and "ng"

(For the child who says, "talkeen" for "talking")

(a) A COLD'S NOT SO BAD

A nickel to spend,
 (Thumb and forefinger make circle for coin)
 A nightcap to wear,
 (Lock fingers on top of head)
 A nice friendly nurse by my bed.
 A cold in my nose,
 (Point to nose)
 A cold in my chest,
 (Point to chest)
 And then there's the cold in my head.
 (Touch head)
 But I never notice
 The sickness at all,
 (Move head from side to side)
 For the nurse brings me a pill instead.

(b) NIGHTINGALES

Nine little nightingales
 (Extend nine fingers, one thumb held out of sight)
 Singing in the night
 Needing another
 To make things right.
 Then came another
 (Extend thumb)
 Oh how they did sing,
 Noisy little nightengales
 Sing--a--ling--a--ling.

XXIII. PLAYING WITH RHYME WORDS

(a) FIVE CHILDREN

(Words that rhyme with floor)

Here are five children.
 (Extend left hand fingers)
 This one swept the floor;
 (Point to thumb)
 This one went to the store;
 (Point to index finger)

This one closed the door;
 (Point to middle finger)
 This, a smile always wore;
 (Point to ring finger)
 This one loved me more.
 (Little finger)

(b) A FURRY CAT

(Words that rhyme with cat)

Here's a furry cat
 (Tips of fingers touch tip of thumb)
 Looking fine and fat,
 Sitting on a mat,
 (Left hand cat rests on palm of right hand)
 Playing with a hat.
 Give the cat a pat,
 (Right hand pat left hand)
 She'll be pleased with that.

(c) BIG PIG

(Words that rhyme with big)

See the big pig
 (Arms cross, hands hold shoulders)
 Wearing a wig,
 (Touch top of head with both hands)
 Eating a fig,
 (Pretend to chew)
 And dancing a jig.
 (Hands dance on desk top)
 Funny big pig.

(d) THE BEES

(Words that rhyme with bees)

Hear the honey-bees
 Buzzing in the trees.
 (Lock thumbs, flutter finger for bee wings)
 Did I hear a sneeze
 In the summer breeze?
 (Cover mouth and nose with hands and nod head)
 Bees sneeze?--Please!
 (Say "please" with wonderment in voice)

(e) GOOD NIGHT

(Point to each finger in turn beginning with little finger)

(Words that rhyme with night)

The sleepy boys say good night.
 This one already sleeps tight.
 This one wakes up when it's light.
 This one, too, rises early and bright.
 And this one gets up to do right,
 With all his might.

(f) THE FUNNY BUNNY

(Words that rhyme with funny)

Here's a bunny
 Looking funny.
 (Index and middle fingers extended for ears, ring and
 little fingers touching thumbs)
 When it's sunny,
 (Arms circle above head for sun)
 He's counting money.
 (Pretend to count money)
 And eating honey.
 (Make finger bunny again)
 Funny bunny!

(g) A WET PET

(Words that rhyme with pet)

Here's a pet
 (Cup hands as if holding a pet)
 I once met
 In the rain getting wet.
 I made a bet
 With a vet
 That the sun would dry him yet.
 (Arms circle for sun)
 "Come and let
 A warm sun get
 Its fur as soft as net."
 So he set
 The little pet
 In the sun beside his jet.
 (Cup hands and place on desk)

We won't regret,
 Nor yet forget,
 The kindly debt we paid that pet.

(h) CHITTER CHATTER

(Words that rhyme with tree)

(Point to each finger of left hand as called for beginning
 with thumb)

Here is Chitter Chatter Squirrel
 Up in the chestnut tree.
 Here is Chaddie Chipmunk
 Hiding his chestnuts three.
 Here is Chirpie Robin
 Singing his cheery chee-chee.
 Here is Chirp Chirp Chicken
 Hunting for a bug or flea.
 Here is Charlie Woodchuck
 Watching out for me.
 (Point to self)

(i) NOW IT'S TIME FOR A NAP

(Words that rhyme with clap)

Clap your hands,
 Clap! Clap! Clap!
 Tap your fingers,
 Tap! Tap! Tap!
 Drop your hands in your
 Lap! Lap! Lap!
 Now is time for a
 Nap, nap, nap.
 (Lay head on desk for rest)

APPENDIX H

COUNTING-OUT RHYMES, FORTUNE-TELLING RHYMES, BOUNCE-BALL AND JUMP-ROPE RHYMES

I. COUNTING-OUT RHYMES

Counting-out devices are usually accomplished by a fist to fist hammering motion as one child proceeds from one player to the next counting off the hands in rhythmical beat of the particular rhyme and thus determining the order of the players or who is to be "it." Often the appeal of the counting-out activity is greater than the game itself.

(a) EENIE, MEENIE, MINY, MO

Eenie, Meenie, Miny, Mo,
Catch a tiger by the toe,
If he hollers let him go,
Eenie, Meenie, Miny, Mo.

(b) FIFTY DOLLARS

Eenie, Meenie, Minie, Mo,
Catch a thief by the toe;
If he hollers make him pay
Fifty dollars every day.

(c) MY MOM TOLD ME

Eeny, Meeny, Miny, Mo,
Catch a tiger by the toe
If he hollers make him pay
Fifty dollars every day.
My mom told me to pick the very best one,
Peach, pear, plum.

(d) ONE POTATO, TWO POTATO

One potato, two potato
 Three potato four;
 Five potato, six potato
 Seven potato, more.
 One, two, three,
 Out goes he.

(e) O - U - T

O, U, T,
 Out goes he.

(f) ACKA, BACCA, BOO

Acka, bacca, boo
 Out goes you.

(g) OUT GOES THE RAT

Out goes the rat
 Out goes the cat
 Out goes the lady
 With the big red hat.
 Y, O, U spells you
 O, U, T spells out!
 Out he goes.

(h) ONE, TWO, THREE, FOUR

One, two, three, four, five,
 I caught a fish alive.
 Six, seven, eight, nine, ten,
 I let him go again.

(i) INTY, MINTY, CUTIE, CORN

Inty, minty, cutie, corn,
 Apple-seed and briar thorn,
 Briar wire, limber lock,
 Five mice sitting on a rock.
 As you go up the steep hill

There you'll meet your brother, Bill.
 He has jewels, he has rings,
 He has many pretty things.
 Strike Jack, whip Tom,
 And you, old man go out and run.

II. FORTUNE-TELLING RHYMES

Counting-out rhymes are used as fortune telling antics.
 Counting the petals of a flower or the seeds of an apple as
 the rhyme proceeds makes for fun.

(a) ONE I LOVE, TWO I LOVE

One I love, two I love
 Three I love, I say.
 Four I love with all my heart,
 And five I cast away.
 Six he loves, seven she loves,
 Eight they both love.
 Nine he comes, ten he tarries,
 Eleven he courts, and twelve he marries.
 Thirteen they quarrel, fourteen they part,
 Fifteen he dies of a broken heart.

(b) ONE FOR SORROW, TWO FOR JOY

One for sorrow, two for joy,
 Three for a girl, four for a boy,
 Five for silver, six for gold,
 Seven for a secret never to be told.

(c) RICH MAN, POOR MAN

Rich man, poor man, beggar man, thief.
 Doctor, lawyer, merchant, chief.

III. BOUNCE-BALL RHYMES

(a) ONE, TWO, BUCKLE MY SHOE

One, two--buckle my shoe;

IV. JUMP ROPE RHYMES

(a) TEDDY BEAR, TEDDY BEAR

Teddy Bear, Teddy Bear, turn around
 Teddy Bear, Teddy Bear, touch the ground
 Teddy Bear, Teddy Bear, show your shoe
 Teddy Bear, Teddy Bear, out goes you.
 (Run out of turning rope)

(b) TEDDY BEAR, TEDDY BEAR (second version)

Teddy Bear, Teddy Bear, turn around;
 Teddy Bear, Teddy Bear, touch the ground;
 Teddy Bear, Teddy Bear, go up the stairs;
 Teddy Bear, Teddy Bear, say your prayers;
 Teddy Bear, Teddy Bear, turn out the light;
 Teddy Bear, Teddy Bear, say good-night.
 (Run out of turning rope)

(c) TEDDY BEAR, TEDDY BEAR (third version)

Teddy Bear, Teddy Bear, point to the sky;
 Teddy Bear, Teddy Bear, show your glass eye;
 Teddy Bear, Teddy Bear, dance a jig;
 Teddy Bear, Teddy Bear, pull off your wig.

(d) JOHNNY OVER THE OCEAN

Johnny over the ocean, Johnny over the sea,
 Johnny broke a milk bottle and blamed it onto me.
 I told Ma, Ma told Pa,
 Johnny got spanked, so, ha, ha, ha.
 How many spankings did he get?
 One, two, three, etc.

(e) DOWN BY THE OCEAN

Down by the ocean,
 Down by the sea,
 There sat _____ (Jumping child's name)
 Sweet as a rose.
 Along came _____ (Name of boyfriend)
 Kissed you on the cheek.
 How many kisses did you get?
 (Count and skip until misses)

(f) IN AND OUT WE GO

Child runs through rope without a jump on the word "Kindergarten." All children in turn do the same. First child enters the jumping rope, but only does one jump saying as he does so the words, "First Grade." All children take turns with one jump and out. First child enters and does two jumps and out saying as he does so the words, "Second Grade." All children follow taking two jumps and then out. This continues until the players have reached twelve jumps saying in a shout, "WaHi." (Abbreviated name of particular high school)

(g) MABEL, MABEL

Mabel, Mabel, set the table
Don't forget the red hot pepper.
(Turn the rope fast)

(h) ICE CREAM SODA

(One girl stands in the center with her rope. She jumps as the others chant the questions. Whenever she misses, they stop and go on with the next question. The group claps on the second and fourth beats)

Ice cream soda, ginger ale, pop!
Give me the initial of your sweetheart.
A, B, C, D, E, F, G, H, I, J, K, L, etc.
What color suit is he going to wear?
Red, blue, black, green, etc.
What kind of house will you marry in?
Church, house, cowpen, etc.
What kind of dress will you marry in?
Silk, satin, red, rags, etc.
Count the children as they come.
One, two, three, four, etc.
Will your children behave themselves?
Yes, no, yes, no--(Continue until child misses)

(i) MOTHER, MOTHER, I AM ILL

Mother, Mother, I am ill
 Call the doctor over the hill.
 In came the doctor,
 In came the nurse,
 In came the lady
 With the alligator purse.
 "Measles," said the doctor,
 "Mumps," said the nurse,
 "Nothing," said the lady
 With the alligator purse.

(j) CALL THE DOCTOR

Mother, Mother, I am ill
 (Swing rope back and forth)
 Call the doctor over the hill.
 (Over goes the rope in circular motion)

In came the doctor,
 In came the nurse,
 In came the lady with the alligator purse.

"Measles," said the doctor,
 "Measles," said the nurse,
 "Measles," said the lady with the alligator purse.

I don't want the doctor,
 I don't want the nurse,
 I don't want the lady with the alligator purse.

"Water," said the doctor,
 "Water," said the nurse,
 "Water," said the lady with the alligator purse.

Out went the doctor,
 Out went the nurse,
 Out went the lady with the alligator purse.

How many measles do I have?
 (Child counts until he misses)

(k) GRACE, GRACE, DRESSED IN LACE

Grace, Grace, all dressed in lace
 Went upstairs to powder her face
 How many boxes of powder did she use?
 (Count 1, 2, 3, 4 etc.)

(1) HAD A LITTLE DUCK

Had a little duck,
His name was Sunny Pin,
Put him in the bath tub
To teach him how to swim.

He drank up all the water.
He ate up the soap.
Next day he died with a
Bubble in his throat.

In comes the doctor,
In comes the nurse,
In comes a lady with a
Big fat purse.

Out went the doctor,
Out went the nurse,
Out went the lady with a
Big fat purse.

(m) LITTLE DUTCH GIRL

I'm a little Dutch girl
Dressed in blue.
These are the things
I used to do,
Salute to the captain
Bow to the king
Turn my back on the old wicked queen.

(n) DANCER, DANCER

Dancer, dancer, do the split.
Dancer, dancer, do the high kick.
Dancer, dancer, do the kangaroo.
Dancer, dancer, that will do.
One, two, skidoo.

(o) DOWN IN THE MEADOW

Down in the meadow where the green grass grows
There sat a girl as pretty as a rose.
She sang, she sang, she sang so sweet
Her boyfriend came and kissed her cheek.

How many kisses did she get?
 One, two, three, etc.
 (Count until child misses)

(p) ELEPHANT IN THE SKY

I asked my mother for fifty cents
 To see the elephant jump the fence.
 He jumped so high
 He touched the sky
 And never came back till the Fourth of July.

(q) GRANDMA HAS A HABIT

Grandma has a habit
 Of chewing in her sleep,
 So she chews on Grandpa's whiskers
 And thinks they're shredded wheat.

(r) LAST NIGHT

Last night and the night before,
 Twentyfive robbers knocked at the door.
 Johnny got up to let them in
 And hit them on the head with a rolling pin.

(s) TWENTY-FOUR ROBBERS

Not last night, but the night before,
 Twenty-four robbers came knocking at my door.
 They came in, I ran out.
 This is what they told me:
 Spanish dancer, turn around
 Spanish dancer, touch the ground.
 Spanish dancer, do the splits,
 Spanish dancer, give a high kick.
 Spanish dancer, that will be all.
 (Run out of turning rope)

(t) NOT LAST NIGHT

Not last night, but the night before
 Twenty-four robbers came knocking at my door.
 As I ran out to let them in,
 This is what they said to me:

Charlie Chaplin went to France,
 To teach the ladies how to dance.
 First on your heels, and then on your toes,
 Around and around and around you go.
 Salute to the captain,
 Bow to the queen, and
 Turn your back to the old sour dean.
 (Run out of turning rope)

(u) CINDERELLA

Cinderella, dressed in yella,
 Went upstairs to kiss her fella.
 How many kisses did she give him?
 (Count 1, 2, 3, etc. until the child misses)

(v) HOP-A-LONG CASSIDY

Hop-a-long Cassidy;
 Meet-cha at the gate:
 Half past eight.
 I can do the rhumba
 (Turn hips with wiggle wobble)
 I can do the splits,
 (Spread feet wide apart)
 I can show my dress
 Half past my hips.
 (Up goes skirt)

(w) THE CLOCK

The clock stands still
 While the hands go around.
 One o'clock, two o'clock,
 Three o'clock.....
 (One skipper is the clock; she merely jumps up and down.
 The other jumps clockwise around her)

(x) LADY BIRD

Lady bird, lady bird, turn around,
 Lady bird, lady bird, touch the ground.
 Lady bird, lady bird, fly away home,
 Lady bird, lady bird, you have gone.

Lady bird, lady bird, go upstairs.
Lady bird, lady bird, say your prayers.
Lady bird, lady bird, turn out the light.
Lady bird, lady bird, say good-night.

(y) SALLY OVER THE WATER

Sally over the water,
Sally over the sea,
Sally broke a milk bottle
And blamed it on to me.
Sally told Ma. Ma told Pa.
Sally got a scolding, Ha, Ha, Ha.

APPENDIX I

RELIGIOUS AND OTHER INCLUDING MOTHER GOOSE

I. RELIGIOUS

(a) EVERY SUNDAY MORNING

(Extend this verse into many types of activities for dramatization)

This is the way we wash our hands,
Wash our hands, wash our hands;
This is the way we wash our hands
Every Sunday morning.

(b) READY FOR SUNDAY SCHOOL

This little fellow is going to bed
(Pointer finger)
Down on the pillow he lays his head,
(Finger on palm of other hand)
Wraps himself in the blankets tight,
(Close fingers over pointer finger)
And this is the way he sleeps all night.
Morning comes and he opens his eyes.
Back with a toss the cover flies.
Soon he is up and dressed and away,
(Open hand, raise pointer finger)
Ready for Sunday School that day.

(c) SUNDAY SCHOOL

(Point to four fingers in turn)

I came to Sunday School today
My sister took me from my play
My mother dressed me clean and gay
My father guided me on my way.
And now to Jesus I will pray.
(Fold hands and bow head)

(d) FINGER FUN

Ten fingers are a lot of fun!

(Hold up fingers of both hands)

They fold for prayer when day is done.

(Fold hands and bow head)

They help with tasks all through the day.

(Imitate tasks)

With them I count my turn at play.

(Count on fingers of one hand)

I keep them busy as can be:

They lace my shoes and button me.

(Stoop to lace shoes, then pretend to button clothes)

They hold my fork so I can eat;

(Pretend to eat)

They comb my hair so smooth and neat.

(Pretend to comb hair)

They dance on the piano keys,

(Pretend to be playing piano keys)

And do a hundred things that please.

(Clap hands)

(e) TEN LITTLE CHILDREN

(Extend all fingers)

Once there were ten little children,

That's really quite a few.

They did so many, many things

That children like to do.

(Left hand, each finger in turn)

This little girl washed the dishes,

This little girl swept the floor,

This little girl helped her mother

With many an odd little chore.

This little girl loved her daddy

And all the rest of them too,

(Hug self tightly)

And this little tiny baby

Was ready to laugh and coo.

(Right hand, each finger in turn)

This little boy brought the water,

This little boy helped his father

To do all the things that he could.

This little boy rocked the cradle

(Arms rock back and forth)

And sang little brother a song.

Indeed they were all very happy,

Being helpful all the day long.

(f) FIVE HELPERS

(Extend each finger in turn, beginning with thumb)

This little helper dusted the room.
 This little helper swept with a broom.
 This little helper dressed himself.
 This little helper put her toys on the shelf.
 This little helper, though very small,
 Was often the very best helper of all.
 So this little helper was happy and gay
 From morning until night almost every day.

(g) WHEN WE'RE HELPING

When we're helping we're happy,
 And we sing as we go;
 And we like to help mother;
 For we all love her so.

(Each child then acts out things they could do to help)

(h) I HAVE TWO EARS

(Point to parts designated)

I have two ears to hear the truth;
 Two eyes to see the good.
 I have two feet to carry me
 To places where they should.

I have two lips to speak kind words;
 Two hands that work for me.
 All these loving helpers
 The Heavenly Father gave me.

I'll try to use them wisely
 In my work and play.
 I thank thee, Heavenly Father,
 For making me this way.

(i) MY HELPERS

(Point to self as designated)

My hands have tiny fingers
 That help me work and play.

My mouth has pretty lips
 That help me pretty words to say.
 My legs have quiet little feet,
 I try to keep in place.
 And you should see how all these things
 Bring smiles to Mother's face.
 (Push corners of mouth up and smile)

(j) THANKFUL

(Point to eyes, legs, ears, and mouth in turn)

I'm thankful I can see;
 I'm thankful I can walk;
 I'm thankful I can hear;
 I'm thankful I can talk.

(k) WHAT I'M THANKFUL FOR

(Point to eyes, ears, nose, mouth, extend hands and point to feet)

I am thankful for:
 My eyes to see my mother's pretty face;
 My ears to hear what daddy says.
 My nose to smell the food my mother cooks.
 My mouth to tell daddy about my new books.
 My hands to do kind deeds each day.
 My feet to run errands before play.

(l) HOW TO MAKE A HAPPY DAY

(Point to eyes, lips, ears, and so on, as mentioned)

Two eyes to see nice things to do,
 Two lips to smile the whole day through,
 Two ears to hear what others say,
 Two hands to put the toys away.
 A tongue to speak kind words each day,
 A loving heart to work or play,
 Two feet that errands gladly run,
 Make happy days for every one.

(m) IF I FORGET

If I forget and start to pout,
 (Draw face into a pout)

I'll hide my face away;
 (Hold hands up before face)
 But when a sunny smile comes out,
 (Start smiling behind hands)
 I'll let it shine all day.
 (Take hands away and show smile)

(n) SEE THE FAMILY

This is the mother so kind and dear.
 (Raise thumb)
 This is the father so full of cheer.
 (Raise first finger)
 This is the brother so straight and tall.
 (Raise second finger)
 This is the sister who plays with her doll.
 (Raise third finger)
 This is the baby, the sweetest of all.
 (Raise fourth finger)
 See the family both great and small.
 (All five fingers up)

(o) BUILDING A CHURCH

Brick upon brick our church is growing.
 (Put hand over hand, palm downward, as if building)
 There are windows and doors,
 (Circle head for windows, arms at right angles for doors)
 Now the steeple is showing.
 (Arms high over head, fingers together for steeple)

(p) A HOUSE SO FINE

These are the walls of a house so fine.
 (Extend arms out at sides)
 This is the steeple so tall.
 (Arms pointed above head)
 These are the windows that let in the light.
 (Arms circle head)
 And the doors swing open to all.
 (Arm motions to open doors)
 This house was built by loving hands
 As a place to sing and pray.
 Let us fold our arms, bow our heads,
 And give thanks for this house today.
 (Fold arms and bow heads)

(q) HERE IS THE CHURCH

Here is the church and here is the steeple;
 (Fingers entwined, palms down, index fingers raised
 for steeple)
 Open the doors and see the people.
 (Thumbs part to show fingers)
 Close the doors and hear them pray.
 Open the doors and they go away.
 (Hands behind back)

(r) GOD'S CREATION

God made the moon
 (Arms circle overhead)
 And winking stars.
 (Hands opening and closing)
 He made the sun
 (Arms circle overhead)
 And trees and flowers
 (Arms reach out for trees, cup hands for flowers)
 And little birds that fly.
 (Arms do flying motions)

(s) S - O - O - O BIG

How big is God's World?
 So - o - o - o - o big!
 (Open arms wide)
 How high is God's Sky?
 So - o - o - o - o high!
 (Reach up and stretch tall)
 Where is God's Child?
 So - o - o - o - o near,
 Right here!
 (Cross arms over chest)

(t) THE BABY JESUS

Who loves little baby Jesus?
 His mother loved Him.
 (Point to thumb)
 Joseph loved Him.
 (Point to first finger)
 The shepherds loved Him.
 (Point to second finger)

The wise men loved Him.
 (Point to third finger)
 And I love Him.
 (Point to little finger)
 Do you love Him?

(u) JESUS LOVES ALL LITTLE CHILDREN

Jesus loves all little children.
 The ones still very small,
 (Use hand to indicate knee-high child)
 The baby in the cradle,
 (Form cradle with arms and then rock)
 The ones so big and tall.
 (Put hands high over head)

(v) FIVE LITTLE SHEEP

(Point to each finger in turn)

This little sheep said, "I just love to eat."
 This little sheep said, "This grass is so sweet."
 This little sheep said, "Some salt for me."
 This little sheep slept under a tree.
 This little sheep was out in the dark and cold,
 But the shepherd brought him safely back to the fold.

(w) THE GREAT ARK BOAT

The great ark boat goes sailing by,
 But the people stand inside safe and dry,
 And animals big, and animals small,
 Are not afraid in the ark at all.
 (Double fists together with thumbs upright for the door)
 When the rain stops, big doors open wide,
 And people and animals come outside.
 (Wrists on table, thumb door raises and finger people and
 animals come out one by one)

(x) BABY MOSES

Little Baby Moses had a boat for his bed.
 (Cup left hand and place right forefinger in hand for
 baby in a boat)
 His little sister watched him through the grasses where she
 hid.

(Peek through fingers of hands held to the eyes)
 One day a princess found him
 (Lean forward, look down)
 And took him in her arms.
 (Lift baby up and hold, rocking arms)
 She said, "I'll take this baby,
 And keep him from all harm."
 (Cradle baby in arms)

(y) SPRING SHOWERS

The flower holds up its little cup;
 (Form cup with two hands)
 The tree holds out its leaves.
 (Hold out hands for leaves)
 That's the way the growing things
 Have of saying, "Please."
 So when they're thirsty, God sends down
 (Flutter hands and fingers)
 Many drops of rain;
 And we can watch them pitter pat
 Against our window pane.
 (Cup chin in hands as if watching through window)

(z) SWIMMING

I'm glad God gave us water.
 (Clap hands once)
 I jump and splash and swish!
 I dive down in the water
 (Splash with hands, place hands in diving position)
 And play that I'm a fish.
 (Hands together, swimming motions)

(a') FIRST FLIGHT

A baby bird fell from a tree,
 (Left hand up high in tree, right fist is bird falling
 out)
 But God, of course, was there to see.
 He kept the baby soft and warm,
 (Left hand laid over right fist)
 And shoved away all that could harm,
 (Left hand pushes away from bird)
 Until the mother bird came by
 (Hand together at wrists, flap to fly)

And showed her baby how to fly.
 (Cross hands at wrists, flap to fly)

(b') THE BABY ROBINS

A robin built a little nest,
 (Cup hands)
 And laid four tiny eggs of blue
 (Thumb and index fingers make round eggs)
 The mother kept the eggs real warm,
 (Left hand over cupped right hand)
 And God was watching too.
 Then crack and pop! The blue eggs broke,
 (Snap thumb and middle fingers)
 And snuggled in the robin's nest
 (Cup hands again)
 Were four small birds with mouths so big!
 (Thumb and index fingers spread and close for babies'
 mouths)
 And each had fuzz upon his chest!
 (Hands on chest)

(c') ON MOTHER'S DAY

I have a mother kind and sweet
 (Point to self)
 She dusts and sweeps our house so neat.
 (Dusting motions)
 She washes dishes, irons our clothes.
 (Washing and ironing motions)
 When I need help she always knows,
 (For "I" point to self--for "always" palms up in front)
 Exactly what is good and right.
 (Waggle index finger for "exactly"--"good"--"right")
 For her--a special prayer tonight.
 (Fold hands in prayer)

(d') ON FATHER'S DAY

I have a daddy, big and strong,
 (Throw back shoulders and pat chest)
 He works for us the whole day long.
 (Imitate father's work)
 He always knows a game that's fun.
 He reads to us when day is done.
 (Hands make open book)

I'd like to bow my head and pray
 (Bow head and fold arms)
 God bless my daddy every day.

(e') HERE IS THE CHURCH

Here is the church
 (Interlock fingers)
 And here is the steeple;
 (Extend forefingers)
 Open the door and
 (Spread thumbs apart)
 See all the people.
 (Unfold fingers and wiggle them)

(f') THIS IS THE CHURCH

This is the church
 (Interlock fingers, palms down)
 This is the steeple
 (Raise the index fingers to peak)
 Open the doors
 (Open thumbs up like doors)
 And see all the people!
 (Turn up palms and move fingers)
 Here is the minister
 (Hold left hand with thumb up)
 Going up the stairs
 (Walk right fingers up the fingers on the left hand)
 Opens up the window
 (Make circle of left-hand thumb and forefinger)
 And says his prayers!
 (Pop right thumb through circle and wiggle)

(g') THE BELL IN THE STEEPLE

This is the church
 (Fingers interlocked, palms together)
 This is the steeple
 (Two fingers up to form steeple)
 This is the bell
 (Fingers interlocked, and palms together)
 That calls to the people.
 (Rock hands back and forth for ringing bell)
 This is a table
 (Left hand outstretched, palm down, on top of right hand)

This is the chair

(Right fingertips bent and touching left palm)
And this is a piano that plays a sweet air.

(Move fingers as if playing piano)

(h') THE FAMILY

(Extend left hand, touch each finger)

First is the father,
Who brings us our bread.
Then comes the Mother, who puts us to bed.
Next is the brother, who plays with his ball,
And this is the sister, who cuddles her doll.
But this is the baby, the last of all.

(j') THIS IS THE FAMILY

(Extend five fingers, beginning with thumb)

This is the mother, kind and dear;
This is the father standing here;
This is the brother straight and tall;
This is the sister who plays with her ball;
This is the baby the pet of all.
See the whole family--five in all! (or--one and all!)

(k') ONE FAMILY HERE

(Extend fingers beginning with thumb)

This is the mother so busy at home,
Who loves her dear children wherever they roam.
This is the father so brave and so strong,
Who works for his family all the day long.
This is the brother who'll soon be a man,
He helps his good mother as much as he can.
This is the sister so gentle and mild,
Who plays that her doll is her own little child.
This is the baby so happy and sweet
With soft dimpled hands and chubby pink feet.
Mother and father and three children dear
See them together--one family here.

(l') GOOD MORNING

(Extend or point to fingers in turn, beginning with thumb)

Good morning, mother finger!
 What will you do today?
 I'll love and take care of you,
 That's what I'll do today.

Good morning, father finger!
 What will you do today?
 I'll work and play and help all day,
 That's what I'll do today.

Good morning, brother finger!
 What will you do today?
 I'll work and play and help all day.
 That's what I'll do today.

Good morning, sister finger!
 What will you do today?
 I'll help all day and work and play,
 That's what I'll do today.

Good morning, baby finger!
 What will you do today?
 He'll laugh and play and sleep all day,
 That's what he'll do today.

(m') GOING TO BED

This little boy is going to bed
 (Thumb on fingers)
 Down on the pillow he lays his head
 (Cover with other hand)
 Wraps himself in the covers light
 This is the way he sleeps all night.

When morning comes he opens his eyes
 Back with a toss the covers fly
 (Open hands)
 Up he jumps and dresses and away
 (Extend thumb, pretend to dress it)
 Ready for work and play all day.

(n') LITTLE FRED SAYS HIS PRAYERS

When little Fred went to bed
 (Fred is a finger)

He always says his prayers
 (Two hands at chin)
 He kisses mother
 (Throw a kiss)
 He kisses father
 (Throw another kiss)
 And straightway went upstairs.
 (Finger walks up arm)

(o') LITTLE CHRISTMAS TREE

I am a little Christmas tree
 (Hands outstretched)
 I'm standing by the door,
 And I'm so full of presents
 I can't hold any more.
 (Shake head)
 Here's a ball for Tommy
 (Hands form round ball)
 A doll for Susan Lee,
 (Rock imaginary doll in arms)
 Billy has some carpenter tools,
 (Hammering motions)
 There's a sewing set for Marie.
 (Sewing motions)
 I'm just a little Christmas tree
 (Hands outstretched)
 Up here there is a star,
 (Hands on head)
 I have many good gifts, too,
 Like the wise-man from afar.
 (Hand to forehead as if looking in the distance)

(p') WHEN I WAS THREE

When I was three and very small
 (Hold up three fingers and squat low)
 I couldn't do very much at all.
 But now I'm five, I'm big and strong.
 (Hold up five fingers, stretch arms high)
 I can tell right things from wrong.

II. OTHERS, INCLUDING MOTHER GOOSE

(a) SAND CASTLE

I shovel sand in a pile so big.
 (Shovel motions, arms wide for so big)
 I pat it down, then dig, dig, dig,
 (Pat imaginary pile, then digging motions)
 A tunnel to the other side.
 (Pretend to dig tunnel)
 I make some windows big and wide
 (Poke holes with pointed index finger)
 In the top I poke a stick.
 (Bring pointed index finger from head level to top of
 imaginary castle)
 That's the flag. Now that was quick!
 (Clap hands)

(b) WAY UP HIGH IN AN OLD APPLE TREE

Way up high in an old apple tree
 (Point high)
 There were two little fellows a smiling at me.
 (Hold up two fingers)
 I shook the tree as hard as I could
 (Pretend to shake tree)
 And down they both came--and, oh, they were good.
 (Pretend to be eating)

(c) THE SONG OF THE POP CORN

(Clap hands three times as each "Pop, pop, pop" is said)

Pop! Pop! Pop!
 Says the popcorn in the heat.
 Pop! Pop! Pop!
 You will find me good to eat.
 Pop! Pop! Pop!
 Says the popcorn in the pan.
 Pop! Pop! Pop!
 Catch me if you can.

Pop! Pop! Pop!
 Says the popcorn to the top.
 Pop! Pop! Pop!
 Let us out we're ready to stop.
 Pop! Stop! Pop! Stop!
 (Clap on each "Pop" as if it is a hesitant pop--all pretend
 to eat popcorn)

(d) JACK IN THE BOX

Jack in the box sits so still
 (Hands closed, thumb inside)
 "Won't you come out?"
 "Yes, I will."
 (Thumb jumps out)

(e) THE LITTLE WINDOW

(Words indicate action)

Cross your left hand
 With your right.
 Through the fingers
 See the light!

(f) FINGERMEN

(Five fingers of left hand extended on top of table. Lift each finger with right hand and let fall heavily with a thud, beginning with thumb)

Thumbkin, painter man, middle man tall,
 Ring man, wise man, great men all.

(g) SLEEPY FINGERS

(Fingers on one hand extended, with other hand touch each finger in turn, beginning with little finger)

My fingers are so sleepy
 It's time they went to bed.
 So first my baby finger
 Tuck in your little head.
 Ring man, now it's your turn,
 And then comes tall man great,
 Now pointed finger hurry,
 Because it's getting late.
 Let's see if all are snuggled,
 No, here's one more to come.
 So come, lie close, little brothers,
 Make room for master thumb.

(h) LITTLE BOY or LITTLE GIRL

(Touch each finger in turn)

This little boy (girl) has a very round face.
 This little boy stand tall in his place.
 This little boy is a giant so great.
 This little boy comes in rather late.
 This little boy can stand all alone,
 And he says to the first,
 "How fat you've grown."
 (Little finger nods to thumb)

(i) TEN LITTLE INDIANS

Ten little Indians standing in a line.
 (Hold up both hands with fingers extended)
 Ten little Indians strong and fine.
 Ten little Indians with tomahawks high.
 (Palms wave)
 Ten little Indians yell a loud war cry.
 (Gentle yell and tap mouth)
 Ten little Indians ride far out of sight.
 (Fingers ride away)
 Ten little Indians come home safe at night.
 (Fingers ride home)
 Ten little Indian to their wigwams creep.
 (Fingers stuck straight thru each other)
 Ten little Indians now are fast asleep.
 (Hands folded loosely, palms up, fingers lying on palm)

(j) FIVE SOLDIERS

(Hold up five fingers of right hand)
 Five little soldiers standing in a row,
 Three stood straight and two stood so.
 (Right thumb holds forefinger down, other three fingers
 stand up)
 Along came the captain and what do you think?
 (Left hand forefinger comes marching in)
 Those soldiers jumped up, quick as a wink!
 (Thumb and forefinger snap up and joined the others)

(k) TEN SOLDIERS

Ten little soldiers standing in a row
 (Both hands up, fingers extended)
 They all bow down to the captain so.
 (Bend fingers down and up)

They march to the left. They march to the right.

(Move hands to left and then to right)

They all stand straight, quite ready to fight.

(Make two fists)

Along comes the enemy with great big guns,

(Index fingers extended, thumbs up!)

"Bang," you ought to see those soldiers run.

(Clap hands on "bang," then both hands hurry behind back)

(1) THE FIVE LITTLE FAIRIES

(Extend each finger in turn)

Said this little fairy, "I'm as thirsty as can be."

Said this little fairy, "I'm hungry, too, dear me!"

Said this little fairy, "Who'll tell us where to go?"

Said this little fairy, "I'm sure I don't know."

Said this little fairy, "Let's brew some dew drop tea."

So they sipped it and ate honey beneath the maple tree.

(Place hands over head, let the fingers meet)

(m) DID YOU EVER GO FISHING?

Did you ever go fishing on a hot summer day?

(Cast out line and reel in)

A sitting on a fence and the fence gave away?

(Make fence with both hands horizontally clasped at chest level)

An alligator came and snapped at your pants

(Wrists together, hands straight out to make 'gator' snapping)

And all the little fishes did the hoochy-goochy dance?

(Wiggle and twist hands)

You never did and you never will!

(Index fingers extend to wag)

(n) HICKORY, DICKORY, DOCK!

Hickory, dickory, dock!

(Nod head from side to side)

The mouse ran up the clock

(Raise arms, fingers in motion)

The clock struck one,

(Clap hands together)

The mouse ran down.

(Arms down)

Hickory, dickory, dock!
 (Nod head from side to side)

(Or--left arm raised over head for the clock. Let the right hand be the mouse that runs up the left arm. Clap hands over head. Let right hand run down arm again)

(o) JACK AND JILL

Jack and Jill went up the hill
 (Raise arms over head)
 To fetch a pail of water;
 Jack fell down and broke his crown
 (Drop one arm)
 And Jill came tumbling after.
 (Drop other arm)

(p) HUMPTY DUMPTY

Humpty Dumpty sat on a wall.
 (Hands clasped together)
 Humpty Dumpty had a great fall.
 (Drop hands to lap)
 All the king's horses,
 (Turn one hand palms up)
 And all the king's men
 (Turn other hand palms up)
 Couldn't put Humpty together again.
 (Shake head)

(q) JACK BE NIMBLE

Jack be nimble, Jack be quick,
 (One forefinger is Jack, one is candle)
 Jack jump over the candle-stick.
 (Jack finger jumps over candle finger)

(r) LITTLE JACK HORNER

(Let one closed hand be the Christmas pie. Let the other be Jack Horner. Jack sticks his thumb in the pie and pulls it out again with the line "He put in a thumb and pulled out a plum)

Little Jack Horner, sat in a corner,
 Eating his Christmas pie;

He put in his thumb and pulled out a plum,
And said, "What a good boy am I."

(s) LITTLE MISS MUFFET

(Let one hand be closed with the thumb sticking up be Little Miss Muffet on her tuffet. The other hand with fingers spread out may be the spider. The spider is held behind the back. The children repeat the rhyme together. Each brings his spider toward Little Miss Muffet with "Along came the spider," and hide Miss Muffet quickly behind his back with the line, "And frightened Miss Muffet away.")

Little Miss Muffet
Sat on a tuffet
Eating her curds and whey;
Along came a spider,
Who sat down beside her,
And frightened Miss Muffet away.

(t) SEE-SAW, MARGERY DAW

(Let both hands closed with thumbs sticking up represent two children on a see-saw. As the rhyme is repeated, the arms and hands go up and down alternately)

See-saw, Margery Daw,
Jenny shall have a new master;
She shall have but a penny a day,
Because she can't work any faster.

APPENDIX J

FINGER GAMES AND STORY PLAYS

I. FINGER GAMES

(a) SIMON SAYS, "THUMBS UP"

The leader may say, "Simon says, 'Thumbs up'."
(Down, wiggle-waggle or any movement may be used) Players do what the leader says. If, however, the leader omits "Simon says" only he may do the movement. Those who do not do as Simon says are eliminated from the game. If the leader says "Thumbs up" without the preface "Simon says," anyone who follows the direction is out of the game.

(b) PEASE PORRIDGE HOT

(Partners face each other)

Pease porridge hot

(Hands slap legs on "pease"; clap own hands on "porridge"; both hands of partners clap on "hot")

Pease porridge cold

(Repeat above actions)

Pease porridge in the pot

(Hands slap legs on "pease"; clap own hands on "porridge"; right hand claps partner's right hand on "in"; clap own hands on "pot")

Nine days old.

(Left hand claps partner's left hand on "nine"; clap own hands on "days"; and both hands clap both hands of partner on "old")

(c) CHARADES

The familiar game of charades can be adapted to finger playing through such pantomiming as picking flowers, playing piano, wiping dishes, reading newspaper, etc. The player decides upon a particular activity to portray through gestural movements and as he does so the other players try to guess what he is doing.

(d) SCISSORS, PAPER, AND ROCK

(A finger game for two)

Scissors, Paper, Rock is an old Chinese game which two people play with their hands.

There are three positions for the right hand. Scissors, the first and middle fingers are spread apart. Paper, the palm of the hand is flat. Rock, the fist is clenched.

Each player clenches his right fist and hits it against his left palm three times. The players count together: "One, two, three." On the count "four", each player puts his right hand against his left in one of the positions described above--scissors, paper, or rock.

Scissors cut paper. Paper wraps around rock. Rock breaks scissors. So the winner is determined this way. If one player has scissors and the other paper, scissors wins. If one player has paper and the other rock, paper wins. If one player has scissors and the other rock, rock wins.

(e) ODD OR EVEN

This game is for two players. One player puts his hands behind his back, then quickly thrusts them out in front of him with some of his fingers closed and some outstretched. As the first player's arms begin to come forward, the second player calls "odd" or "even"! If the second player makes a mistake, calling "even" if there are an odd number of fingers outstretched or "odd" if an even number are held out, the first player has another turn. When the second player calls correctly, he becomes the first player and tries to fool the other player.

(f) YOU MUST PAY THE RENT

The cast consists of three persons, villain, heroine, and hero. The properties are simple--one paper napkin pinched at the center to form a bow. (Napkins are not necessary for children love to pretend the placing of a bow tie) The lines are chanted by the audience (pupils), that play all the characters. All then join in and it is dramatized by the entire group, each child choosing his character.

Villian: (Hold bow under nose like a moustache and speak in a snarling deep voice)

Heroine: (Hold bow to hair. Speak in a high voice revealing fear and despair)

Hero: (Hold bow to neck as a bow tie. Manly voice, confident and reassuring)

Villian: "You must pay the rent! You must pay the rent!"

Heroine: "I can't pay the rent. I can't pay the rent."

Villian: "You must pay the rent! You must pay the rent!"

Heroine: "But I can't pay the rent! I can't pay the rent!"

Hero: "Here! I'll pay the rent. Yes! I'll pay the rent."

Heroine: "Oh, my Hero! My Hero!"

Villian: "Coises! Foiled again!"

(g) MR. RABBIT AND MR. FLY

Mr. Rabbit had a fly upon his nose.

Mr. Rabbit had a fly upon his nose.

Said Mr. Rabbit, "Mr. Fly, I propose
You move along to another repose."

Say once through. Say through again leaving out the word "rabbit"--substituting hands waving above ears. On last line cautiously wag pointer finger. Say through again, leaving out the word "fly" as well as "rabbit"--substituting hands crossed, thumbs locked and waving fingers to represent fly motions. Wag pointer finger again on last line. Say through a fourth time substituting actions for the word "nose"--pointing to nose. Wag forefinger on the word "propose" and make a fanning motion of hand on the word "repose" to rid Mr. Rabbit of the fly.

(h) WHO IS KNOCKING AT MY DOOR?

(Child pretend to knock on a door, probably a desk)

Teacher or leader: "Who's that knocking at my door? Is that you _____? (Says child's name or makes up a name)

Child: "Yes, I'm _____" (If leader guesses right) or
"No, I'm _____." (Uses own name)

Leader: "Your voice is clear and you look fine," adding
"I'm sure I'll not miss you next time." (or--"Just come over here and get in line.")

(i) THE UMBRELLA

(Sketching Game)

Drip, drop, drip, drop,

An umbrella I will buy.

Drip, drop, drip, drop,

Now I'll keep very dry.






(Finished product)

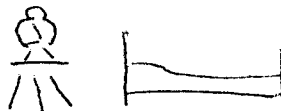
(The teacher may lead in the rhythm drawing by making a blackboard illustration and all the children make their own with crayon and paper)

(j) IN MY BED

(Sketching Game)

In my bed I lie But a table stands close by There my clock says, "Tick, tock!" And rings its bell, "Good morning!" 

(Finished product)

(k) MONKEY MOTIONS

(Caller dramatized his lines by hand and facial expressions; response group apes his motions)

Call: "I act monkey motions."

Response: "To-ree-loo!"

I act monkey motions.

So you do!

I act them well,

And that's a fact."

All: "We act just like the monkeys act!"

(Substitute other motions: Lady, gentlemen, birds, driving cars, fish, etc.)

(1) HAND OVER HAND

Hands of our or five players are placed in sequential order one above the other in a pile. The bottom hand is pulled free by its player who says as he places it on the top of the pile, "Five fingers, five dolls," or any other word he might choose to use in place of dolls.

The player whose hand is on the bottom of the pile, pulls it free saying as he places it on the top of the pile, "Five fingers, five balls," or any other word that might rhyme with whatever word the first player has chosen.

The third continues by pulling his bottom hand out and putting it on the top of the pile. He begins a new rhyme such as, "Five fingers, five pets,"; the fourth player continues "Five fingers, five jets." Thus the game proceeds with the rhythmical motion of building upon the pile of hands and changing the rhyme words.

(m) I'M TALL, I'M SMALL

(Hold hands behind back. Stretch out tall finger or little finger. Someone tries to guess which finger is stretched out)

First player says:

"I,m very, very tall

I'm very, very small.

Sometimes tall, sometimes small,

Guess which I am now."

(n) WRING THE DISHRAG

Wring the Dishrag is a hand-arm game or stunt for two. Have partners stand face to face and join hands. Then have partners raise one pair of arms (one child's left and the other's right) and turn under the raised arms. Tell children to keep hands joined and turn back to back. Next, raise the other pair of arms and turn under them, coming back to starting position. Repeat, holding hands all through the stunt. Turns should be made slowly at first to avoid bumping heads.

(o) WASH THE LADY'S DISHES

(Two children stand facing each other, holding hands and swinging arms from side to side in a rhythmic motion, while saying the following verse:)

Wash the lady's dishes,
 Hang them on the bushes.
 When the bushes begin to crack,
 Hang them on the donkey's back.
 When the donkey begins to run,
 Shoot him with a leather gun.

(At the word "gun," players swing into an inside-out turn --raise one pair of arms and turn under them to a back to back position. Quickly, let go of hands and face partner, pointing forefinger in gun fashion. The player to say "bang" first, wins.)

(p) WHO STOLE THE COOKIES?

(Group sets up a rhythmic motion of hand-clap, leg-slap rotation and begin saying:)

"_____ (Child's name) stole the cookies from the cookie jar." Named child replies, "Who, me?" Players in concert respond with "Yes, you!" Named player then says, "It couldn't be me." Players ask, "Then who?" The first child to be accused names another child and they all begin to repeat from the start, "_____ (Second child's name) stole the cookies from the cookie jar." Now it is a second child's turn to make the repetitious reply of "Who, me?" etc. The game continues until all children have had a chance to be the accused.

(q) OLD LADY HUBBLE BUBBLE

Old Lady Hubble Bubble sent me to you. What to do? Shake one hubble bubble like I do. (Shake one wrist)

Repeat verse, saying on last line, "Shake two hubble bubbles like I do." (Shake two wrists) Repeat verse again saying on last line, "Shake three hubble bubbles like I do." (Shake two wrists and one foot) Repeat verse again saying, "Shake four hubble bubbles like I do." (Shake other foot also if players are sitting; dance a jig if players are standing) On last repeat the fifth hubble bubble is set in motion. (Head bobbing)

(r) BUTTON, BUTTON

Each player sits with palms of hands together, awaiting passing of the button. One player with a button held between the palms of his hand, passes from player to player, slyly placing his hands between the clasped palms of each player as if to leave the button with someone. After several pretenses, but actually leaving the button with a player, the passing player says, "Button, button, who has the button?" The other players may guess. As a child is accused of possessing the button, he opens his hands to show that they are empty or that he has the button, however the case may be. The player who finds the button becomes the one to pass the button and the game continues.

(s) BECKON

One child beckons, with the characteristic motion of the forefinger, to a child in the group who comes forward to shake hands with the beckoning child. The first child then takes his place in the group and the second child proceeds to beckon another. The game continues until each child has participated. No word may be spoken. If a child speaks or laughs, he forfeits his turn to beckon.

A variation of the silent hand shake would be a stipulated requirement such as counting to ten, telling one's name, giving a word that begins the same as a specified word or giving a rhyming word.

(t) JACK AND JILL

Two little bluebirds sitting on a hill
 One named Jack and one named Jill.
 Fly away Jack!
 Fly away Jill!
 Come back Jack!
 Come back Jill!

Players take two little pieces of white paper, moisten them and stick them on the nails of the forefingers. The fingers are placed on a table top as the first two lines are said. On the words, "Fly away Jack!" and "Fly away Jill!" the fingers are thrown back to the shoulders and when they are replaced on the table, the middle fingers are shown instead. They, of course, show no white paper. On the words "Come back Jack!" and "Come back Jill!" the hands are thrown

back to the shoulders and the forefingers with the paper on them placed on the table again. When done quickly, the illusion is complete.

(u) BIRDS FLY

Players sit around a table with palms on table, or sit in a circle with hands on knees. The leader calls a series of things which fly and some which do not. On each phrase, the leader moves his hands up and down as if flying, whether the object mentioned can fly or not, but the players are to move their hands only when the object mentioned can fly. If a player "flies" on the wrong word, he is eliminated. Play until all are eliminated except one, who becomes leader for the next game.

(v) THE FLOATING FRANKFURTER TRICK

Keep the tips of the forefingers together and move them from the center of the nose to about four inches away. A magic hot dog can be seen suspended between the fingers.

II. STORY PLAYS

The brevity of the statements and the sincerity of the portrayal adds significantly to the enjoyment of story plays. Each story progresses as the group mimicks the phrases and movements made by the teacher or leader. Short pauses between phrases enhance the activity.

The procedure offered in the following story plays are merely suggestive since much of the fun to be derived comes from inventing new phrases and ways of expressing them. Many story plots can evolve from classroom situations with a little ingenuity on the part of the teacher and children.

(a) THE BEAR HUNT

(A generally continuous and rhythmic slapping of the thighs keeps the story in motion with occasional changes of activity as suggested by the story)

Let's go on a bear hunt! (Take bow from the wall; place arrows, one at a time, into quiver at side) Throw a kiss to Indian mother. (Throw a kiss) Wave goodbye to Indian father. (Wave) Walk down the long path. (Hands slap thighs) Now let's go into the forest, through the tall grass. (Run hands up and down arms or slide hands together in a forward motion) Oh, here's a river. Let's cross. (Swimming motions) What's that? (Slap thighs softly, get ready to shoot) Oh, it's a skunk! (Fingers hold nose then slap thighs rapidly) Here's a high mountain. Let's climb it. (Hand over hand climbing motion) Down the other side. I'm getting tired. (Slap thighs slowly) What's that? (Hand over forehead, peering into the distance) Better climb a tree. (Climbing and peering again) It's a cave, let's go. (Climbing down tree and slapping thighs again) O-o-o-o-o, it's dark inside! (Hands slap slowly and softly) I see two bright eyes. (Circle thumb and forefinger to eyes) It must be a bear! (Pretend to shoot arrow) Here he comes! Run! (Retrace the way home by a speedy reacting of each incident of the story in reverse; up the mountain and down again, passed the skunk, across the river, through the grass, down the path, wave to father, kiss mother, hang up bow and take off quiver, sigh a big sigh of relief) Sigh!

Rowing across a lake, (rowing motions) stepping over rocks, (Thump head with fists) or logs, (arms swoop high) going over a bridge, (thump chest with fists) are a few of the many possible inclusions.

(b) THE DUCK'S NEST

Down in the orchard under a wild rose bush there was a soft, round nest. (Cup hands for nest) Mrs. Brown Duck sat on the nest. Under Mrs. Brown Duck were ten (Use fingers to show ten) round, smooth eggs. Early one morning there came a peck, peck, on the eggs. (Fingers of right hand pretend to peck on the palm of the left hand) Soon one by one each egg broke. Out tumbled the little baby ducks. Waddles, the littlest duck, stood up. He shook himself dry. He looked like a fluffy yellow ball. (Hands form ball) He looked around. He saw nine little ducks. (Indicate with nine fingers) "I like it here," said Waddles. "Quack, quack,

quack," said Mother Brown Duck, "Come with me, come with me."

Waddles looked down at his toes. They were fastened together. His feet were wide and flat. Mother Brown Duck started off. Nine little ducklings started off. (Nine fingers) So Waddles started off. Flip, flap, flip, flap, went his feet. Waddle, waddle, waddle went his fluffy body. They came to a pond. Mother duck went splash! (Clap hands) Nine little ducklings went splash! (Clap hands) So Waddles went splash! (Clap hands) He started to paddle his little wide feet. Flippy, flap, flippity, flap. (Hand motions for feet) Mother Duck was swimming. The nine ducklings were swimming. "Quack, quack, quack," called Waddles, "Look at me, look at me!" Waddles was the happiest duck of all, for he was swimming too.

(c) OLD YELLOW CAT

Let us play that we are an old yellow cat who has been catching mice. (Settle down in chair) She stretches out her front paws. (Stretch out arms) The she gives a big yawn. (Stretch and yawn) The she stretches out a hind leg. (Stretch out leg) She gives another big yawn. She is so sleepy that she drops her head down. (Lay head on table) (She goes to sleep)

(d) THE BALL OF YARN

Here is mother's knitting basket; put it on the table. (Reach up and place on imagined table) Along comes a little white kitten; she jumps into the basket. (Jumping thrust of arm) Oh, how she tangles the ball of yarn. (Roll arms this way and that) Here comes mother; she picks up the ball and winds the yarn back on the ball. (Pretend to wind up the yarn) When mother goes away the kitten comes again. (Repeat tangling motions) Mother must wind the ball again. This time she puts the top down on the basket. (Clap hands once)

(e) A TREE GROWS

Down in the ground the seeds are planted. (Desk top for seed bed) The plant grows and grows and puts out branches. (Arms) Then the leaves come. (Fingers outspread) 1,2,3,4,5, 6,7,8,9,10. And the flowers are there, too. The sun shines (Circle arms over head) and the warm winds blow. (Body waves)

A woodsman comes and sees the tree. He says, "There's a good tree for lumber." He takes his ax and whacks. (Pretend to cut tree) The tree jerks as it is whacked and finally falls to the ground.

(f) AFRICANS ON A TREK

We are all Africans on a trek through the jungle. First we walk along the hard ground. (Group taps feet on floor in walking rhythm) Then we cross a bridge. (Group hits palms on thighs in walking rhythm) It begins to rain. (Group rubs palms of hands together with circular motions) That makes mud and we must trek through wet ground. (Group hits closed fists against chest in walking rhythm) We walk through tall grass. (Palms of hands are rubbed together in forward motions, giving swishing sound of parting grass) We come to a clearing and stop for a hubbub. (Half of group keep repeating in high squeaking voices "Soda-water bottle, soda-water bottle, soda-water bottle." Other half repeats in a deep-voiced monotone: "Rhu-barb, rhu-barb, rhu-barb," in a rhumba rhythmic fashion) Then we start walking again. We've a long way to go. The ground is hard, etc.

(Repeat three times and then give a louder "hubbub" when all gather at the final destination)

(g) THE CURIOUS TRAVELER

One day a man (Substitute other characters at other times, such as a monkey in a tree, a chick under its mother's wing, etc.) grew tired of sitting, so he stood up and went out of his door; (In the case of the monkey, came down from the tree; in case of the chick, came out from under its mother's wing) closing securely the door, and was on his way. (Closing the door might be represented by moving his chair into place at his desk) He stretched, turned to the right, looking to see what he could see. Nothing there. (Stretch on tip toes, arms high and then with hand on forehead, palm down, gaze forward) He stretched again, turned to the left looking to see what he could see. Nothing there. He looked straight ahead. He stretched on tip toe, but there was nothing to see. He turned around and looked back over the hills. Nothing to see there. This curious traveler got tired of looking at nothing at all, so he went back inside and sat down. (The monkey can climb back up his tree; and the chick can go back under the nice warm wing)

(h) SANTA AND HIS CHRISTMAS JOURNEY

It's time for Santa Claus to make his annual trip around the world. Let's all join him. He leaves the house watched by Mrs. Santa who waves to him from the window. (Group waves) Santa walks across the hard packed snow to the barn where his sleigh is loaded and the reindeer are waiting and raring to go. Santa climbs in and off they go. (Slap hands on thighs) He calls to his reindeer: "Ho and away!" and they're off like a flash. (Quick tapping of feet for the hoofs in the snow) They cut through the sky like a sharp knife through a loaf of bread! (Swishing sound by rubbing hands together in an upward motion) It begins to snow. (Rub palms together with circular motions) Soon millions of beautiful snowflakes fill the air. Santa's beard and clothes are covered with thousands of sparkling jewel-like bits of snow. He calls to his dashing steeds, "Down my fine fellows. We make a stop here." They descend to a snow covered roof. (Rub hands together in a downward swoop) Santa gets out of his sleigh and wades through the snow to the chimney. (Fists against chest) He's down the chimney with one big "swish/swish." (One swish with the hands) He fills the stockings and "Swish" he's up on the roof. (Big swish) And away he goes. Sounds from the earth reach him as he glides across the sky. (Group waves and repeats, "Merry Christmas, Merry Christmas, Merry Christmas, to you")

(i) HALLOWEEN GHOSTS

First we hear them walking, slowly and deliberately up the steps to the porch. (Feet tap floor in slow measured treads) They walk slowly across the porch. (Slap hands on thighs abruptly) They rub frost off the windows and peer in. (Palms together in circular motions. Circle thumb and fore-fingers of both hands at eyes and peer about) They pass right through the wall and walk on the heavy carpets. (Fist against chests) They pass through every room. (Palms make swishing sound) They gather in a corner to have a ghostly conference. (Half of the group groans repeatedly in a deep dismal voice, other half screech in high-pitched tones)

(j) BIRDS LEARNING TO FLY

Near my house is a tall pine tree. (Hands above head) Upon a branch is a bird's nest. (Cup hands) One day I saw the mother bird (Point to thumb) with four little birds (hold up four fingers) all stretching. (Stretch arms) Before

leaving the nest, they looked at the sky (Heads are turned and lowered) to see if the weather was fair. Then they flew around, (Arms wave) hopped on the ground and picked up the crumbs I had scattered. (Pick up crumbs with fingers) (Bend forward) Oh! the mother bird is pulling out a big worm. (Lean back and hands pretend to pull) Then the little birds tried to fly back to the nest, (Flying motion) and the mother bird put the worm in the baby bird's mouth. How good it was to be resting again in the nest in the tree. (Cup hands)

(k) A CAR RIDE

Let's go for a ride in the car. Get into the front seat. (Sit in seats) Take hold of the wheel; shift gears; wh - r - r - r! Full speed ahead! Bump, bump, bump, bump. (Bounce in seat and sway from left to right) What's wrong? (Keep on bouncing) I think we have a puncture. (Step out and look) Yes, a flat tire! Get the pump. (Now bend and straighten the trunk, work arms up and down, make the sound of "sh" as you pump) Now let's go again. The engine starts and away we go. (Hold wheel; shift gears, and make motor sounds)

(l) RAGGEDY ANN AND RAGGEDY ANDY

(Girls are Raggedy Anns and boys are Raggedy Andys)

Raggedy Ann and Raggedy Andy are hanging on the clothes line (Hands up) and soon their hands were tired and they went plop. (Hands drop) Then their elbows were tired, and they went plop. (Arms drop to sides) Their poor heads were tired, and they went drop. (Relax and lower head) Their bodies were tired, and went plop. (Relax and slouch into drooping position) Their knees were tired, and they went plop and lay down on the floor. (Rest time)

(m) SOFT BALL

First the players practice throwing the ball and catching it. (Throw and clap hands) The pitcher throws to the batter. (Put right hand back, left foot forward, and throw underhand) The batter tries to hit the ball. (Stand with left foot forward, bat over the right shoulder--starting position--swing bat vigorously) The catcher stands back of the pitcher. (Place feet in stride position, bend knees and

place hands on knees) He signals. (Hold hands in front)
Then he catches. (Clap hands) The batter knocks a home
run and everybody cheers. (Swing arms and clap hands to
show that the runner reached home base)