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Organized Play in the Elementary School

A Project

by

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Note: 1 set of slides; explanatory cards and rhythmic and singing game tape accompany this paper. They are stored in Jafet Library with the original copy of this paper.

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ABSTRACT

The purpose of this project is to present to the teachers of the elementary school the value of organized play in a child's life and education; and also to prepare materials to be used by them in giving illustrated lectures to other teachers, student-teachers, and parents concerning the nature of play and its numerous possibilities in the physical, social, mental, and psychological development of the child.

The materials included in this project are:

1. The enclosed paper and bibliography which presents the various theories of play held by various educators and psychologists in the history of play development. This section also discusses briefly the types and values of play when it is organized by an adult to achieve a specific goal in mind for the benefit of the child.

Further it emphasizes the modern thinking of play, known as dramatic play, which is valuable in helping the child to become one with the world of reality.

(This will be very helpful for teachers in Indonesia, where this type of play is little known).

This section also discusses, in a bird's-eye view, the value of play as a therapeutic activity, and the possibility of teachers in helping the socially maladjusted child become himself and accepted by his environment.

2. Sixty slides illustrate various types of play activity being done in a number of schools in Beirut. The pictures are limited to activities of children between the ages three and ten.
 3. Explanatory cards for each slide to tell what is being done in the picture. Where necessary, some principles of organized play have been brought out which do not exist in the first part.
 4. A tape of recorded songs for use in teaching particularly two types of play activities, namely: rhythmical activities and singing games.
 5. An appendix of play activities as an example of rhythmical activities and singing games.
- It is the desire of the writer to have teachers adapt these to their individual localities. Furthermore it is her hope that these examples will inspire initiative and

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creativeness on the part of the teachers to
prepare more variety of activities to help
the children have "fun" while they learn.

Gladys Sitompul

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INTRODUCTION

Play is such an accepted part of child life that many teachers and parents do not stop to consider the importance of play activities and experiences. Most of the play periods are left unsupervised and unorganized and as a result, free play is mingled with quarreling, teasing, and other unsocial deeds of all kinds and degrees.

In schools where play experience is given an important place in its teachings, there are still very few play programs in operation. This is due to several

- reasons: 1) there is a shortage of reference material on the subject,
- 2) the teacher is ignorant of the many possibilities of play activities, and
- 3) the attitude towards play a teacher may have acquired from tradition and from his own experiences.

Many elementary schools, especially of the developing countries, do not include play programs as educational. The leaders of education and teachers do not include play facilities and activities in their consideration of the teaching and the learning processes. If they happen to discuss play at all it is very often

disconnected with learning.

Today, when we talk about teaching children on their level, approaching them from the point of view of their interests and abilities, we cannot but see for ourselves that play is an important avenue by which we can have an insight into the child's personality and needs, and through which we can guide him in his learning experiences. It is through play alone that children express themselves as they naturally are. According to Dewey, "Play is the chief, almost the only, mode of education for the child in the years of later infancy".¹

When a play activity is constructive and organized, it presents activities which assure physical, social, moral and educational values. Since a child plays because he wants to, there is the "desire" element to do things and to act which can be guided to go along with the learning of essentials of life.

This paper is divided into two sections: the first section attempts to present briefly the meaning of play, the existing views of play, value of play, types of play and the importance of direction and supervision of play activities. The second section presents the various kinds

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California State Department, Teachers Guide to Education in Early Childhood, (Compiled by the Bureau of Elementary Education, State Department of Education), Sacramento, 1956, p.207.

of play activities and suggestions for related play experiences or games. The value of dramatic play will be stressed since this type of play enhances learning and is chiefly related to classroom and teaching purposes.

There will be slides illustrating various play activities of children in a number of schools in Beirut. These pictures are limited to activities of children between ages three and ten.

It is my hope that this project will arouse the readers' interest in organized play and initiate the teachers to create their own play activities to suit their teaching purposes.

I. DEFINITION

What is play? Many definitions have been attempted by various educators, psychologists and philosophers. Different attitudes toward play have been taken based on the various definitions individuals give for play.

Schiller defines play as "the aimless expenditure of exuberant energy".¹ Froebel introduces play as "the natural unfolding of the germinal leaves of childhood". To Hall, play suggests the motor habits and spirit of the past persisting in the present. Lee defines play as an action in fulfillment of a play instinct.² Webster explains play as recreational activity, especially the spontaneous activity of children.

One immediately observes, from the many definitions given, the radical differences of opinion in the theories of play. Because of these varying ideas of play and what should be included in the term, educators have different opinions as to the value of play in education and its place in the curriculum.

1

Bowen, Wilbur P., The Theory of Organized Play, Its Nature and Significance, A. S. Barnes and Company, New York, 1927, p. 194.

2

Lee, Joseph, Play in Education, The Macmillan Company, New York, 1919, p. xiii.

Roger Caillois, in his book "Man, Play, and Games",¹ defines play as an activity which is essentially free, separate, uncertain, unproductive, governed by rules and make believe. He says that it is a free activity in the sense that it is not obligatory. One plays if and when one wishes to. It is separate for it is circumscribed within limits of space and time. Since the course of play cannot be determined, nor the result be attained beforehand, it is therefore uncertain. It is unproductive, creating no goods nor wealth nor new elements. Concerning rules he says that a "game consists of need to find or continue at once a response which is free within the limits set by the rules. This latitude of the player, this margin accorded to his action is essential to the game and partly explains the pleasure which it excites."²

Gulick defines play as doing that which one wants to. The feeling of choice and desire is the determining element in play. It consists of that which man does when he is at his best. He says that play activities are "as wide as the scope of human action, when those activities

¹ Caillois, Roger, Man, Play, and Games, Translated from the French by Meyer Barash, The Free Press of Glencoe, Inc., 1961, pp. 9, 10.

² Ibid., p. 8.

are performed not from external compulsion, but as an expression of the self, as the result of desire."¹

Although there are different viewpoints with regard to play, some fundamental points can be mentioned as points of agreement by an increasing number of people, such as the idea of play being an activity in contrast with idleness, and that the activity may be neuro-muscular, sensory or mental. The most essential characteristic of play, however, is the satisfaction in the activity itself. A person gets involved in the activity simply because he feels relaxed and happy in doing it. There are other immediate goals or aims of the activity in mind of the individual. A girl plays with her dolls pretending that she is the mother. She imitates actions and expressions of mothers she has seen. A boy runs across the yard with a stick held in the position of holding a gun shouting "Enemies, shoot, shoot!" The girl is a mother at that particular time of action, the boy plays soldier because he enjoys being one at that moment only, and not because he is practicing to be one in the future.

Many attempts have been made to differentiate between work and play activities. There are many areas

1

Gulick, Luther Halsey, A Philosophy of Play, Charles Scribner's Sons, New York, 1920, pp. 125, 126.

of overlapping in the interpretations given to these terms. Work can be play and vice versa. Any work activity that is pleasurable and creative takes on the form of play. On the other hand hard play activity can be a problem situation when the individual works at it seriously and intensely. Take for example drawing. It may be a pleasant pastime, but if the motive is to compete for prizes in contests or to earn a living as an artist, drawing becomes a form of work.

Play in this paper will therefore mean any activity a child engages in with pleasure and with desire. Organized play takes into consideration the nature and interest of children in play activities and is organized by planning and supervising the play programs in order to accomplish definite goals of learning purposes. Organized play is the moral, social and intellectual guidance of children through the channel of play activities.

II. THEORIES OF PLAY

There have been many theories of play especially with regard to its origin. A survey of these, very briefly, shows clearly the gradual progress that has

taken place toward a more complete understanding of the subject.

Almost every theory of play has been criticized because of its lack of validity and of its incompleteness. Regarding the formulation of a satisfactory theory of play Lehman says:

The whole truth regarding play cannot be known until the whole truth regarding life itself is known, for play is not an isolated phenomenon; it cannot be satisfactorily explained apart from its background, that is to say, apart from other life phenomena. Appreciation of the impossibility of formulating a wholly satisfactory theory of play should result in tolerance toward those theorists who have failed in this regard. It should bring also a willingness to accept such elements of truth as each of the various theories may contain.¹

The Schiller-Spencer Surplus Energy Theory

One of the oldest and most wide-spread theories of play is the "superfluous energy" or the "Surplus Energy" theory advanced by Schiller and Spencer. According to this theory, children play because they are so full of animal spirit. They possess too much muscular energy that they cannot keep still. Spencer said that "when life becomes so much easier that the animal does not have to

¹
Lehman, Harvey C., The Psychology of Play Activities, A. S. Barnes and Company, New York, 1927, page 7.

expend all its energy on getting a living, it uses the surplus in play."¹ This idea of play is still seen in many places, especially among the average and poor citizens who are apt to look forward eagerly to the time when their children will be able to work and forget play. Parents and teachers having this view do not value play as such but rather are inclined to tolerate play activities in order to get rid of the children's superfluous energy in a harmless way as it was likely to burst out in more objectionable forms. To them the children shown in slides Nos. 4, 6, 52, 53 and 54 are wasting time. They anticipate the day when their children know better and avoid play. Today many people still advocate play for this latter reason.

Preparation for Future Activity

This theory was advanced by Professor Karl Groos, a Swiss Psychologist.² He elaborated at great length the theory that play is a means by which the young of a given species obtain practice in those forms of activity which in latter life are necessary to their sustenance. To him, the activities illustrated in slides Nos. 26-29

¹ Leonard, Edith M., The Child at Home and School, American Book Company, New York, 1944, p. 236.

² Ibid., p. 237.

would mean that the children who are playing mothers and fathers are preparing themselves to be future parents. This is also known as the "practice theory of play".¹

This theory has been criticized from various angles. One criticism is made by Naomi Norsworthy, as quoted by Lehman:

..... it might seem valuable to children of uncivilized races to indulge as they do in the running, catching games, because the adult savage depends largely on his ability and strength for his existence; but for what do these plays prepare a civilized child? For catching a street car perhaps, or getting out of the way of an automobile."²

Recapitulation

G. Stanley Hall explains play as "the motor habits and spirit of the past of the race persisting in the present in rudimentary form."³ He believes that activities of our ancestors repeat their life work stage by stage and that the key to all play activities was reminiscent of the past. This theory tries to explain why the occupations most commonly seen in the play of children are occupations of primitive life, such as running, throwing, striking, and climbing.

¹ Ibid., p. 17.

² Ibid., p. 18.

³ Bowen, Wilbur P., op. cit., p. 191.

The Recreation Theory

According to this theory, play is thought of as necessary for an individual to refresh himself after being involved in strenuous physical or mental labor.

Referring to this theory Bowen and Mitchell have written the following:

This idea of play is an old one. It was expressed 200 years ago by Lord Kames, English nobleman and philosopher, when he said, 'Play is necessary for man in order to refresh himself after labor.' A century ago Guts Muths, a German teacher who is sometimes called 'the father of physical training,' published a book entitled Games for the Exercise and Recreation of Body and Mind. Guts Muths, whose work was with children, emphasized the recreative value of play and also its value for development and training. ... One of the strongest supporters in recent years was Professor Lazarus of the University of Berlin, who urged people to "Flee from empty idleness to active recreation in play." ... Professor G. T. W. Patrick, of the University of Iowa, in his Psychology of Relaxation, sustains the recreation theory and goes farther to explain it than any previous writer.¹

The Montessori Apparatus

Dr. Theodate Smith, in writing about the Montessori system says that if one visits one of Dr. Montessori's schools, he will notice that the children

1

Ibid., p. 184.

all seem to be occupied in interesting play. Some are lying on the floor playing with blocks or strips of wood painted in different colors. Some are playing blindfold games, finding out by the aid of their fingers alone the shapes and sizes of objects, and different textures of silk, satin, wool, or linen.¹

Dr. Maria Montessori believes in the complete liberty of the child and its spontaneous manifestations and the utilization of every atom of its natural energy. She also says that the development of the senses precedes that of superior intellectual activity and therefore considers the education of the senses to be very important for children between ages three and seven who are in the period of formation.² For this purpose the well-known Montessori Apparatus was originated. These are equipments or games with which children are taught to know things from their immediate environment through the exercise of the senses.

Some of the games found in the Montessori school are the buttoning-frames, hooks and eyes, for lacings, patent snap-fasteners, ribbon-ends, color boxes, insets,

¹ Theodate, L. Smith, The Montessori System in Theory and Practice, Harper and Brothers, New York and London, MCMXII, p. 11.

² Montessori, Maria, The Montessori Method, Translated from the Italian by Anne E. George, Fourth Edition, Frederick A. Stokes Company, New York MCMXII, p. 215.

the longstair, etc. Blindfold games are very common such as the piling of blocks by the sense of touch. However, we are reminded that "there is no smallest item in the Montessori training which is intended merely to amuse the child."¹ The very young children develop skills in numbers, writing and reading through the various games provided for these purposes. Referring to this Dr. Montessori says:

One of our most interesting discoveries was made in the effort to devise a game through which the children might, without effort, learn to read words."²

The child chooses the game he wants to play with and his interest and attention are never interfered with. He is allowed the pleasure and the triumph of finding out how to do things himself.

The whole of the Montessori method is permeated with the sense of the joy of the work. Some of the modern classroom activities have been influenced by this method such as those shown in slides Nos. 37, 38, 39. The children here enjoy solving mathematical problems because of the joy they find in playing the games. From

¹ Fisher, Dorothy Canfield, A Montessori Mother, Henry Holt and Company, New York, 1912, p. 56.

² Montessori, op. cit., p. 299.

her years of experience she deduces what is also an established fact in modern medicine, that it is not work itself, but the dislike of work that makes people tired. Mankind has labored for centuries under a curious delusion.¹ Evidently, the principle underlying the Montessori Apparatus, aside from the purpose of exercising the senses, is the idea of connecting the child's tendency to play with actual life activities. Radice reports that the children in the Montessori schools not only display a great love of work, but after it is over are not tired.² She says:

A small child will go through an exercise involving an immense amount of concentrated attention for its age and at the end will mix up the material and start working out the same problem again. After it has done this perhaps forty times it will sit back in its chair, its face radiant with satisfaction, at peace with itself and all the world."³

According to Radice, Dr. Montessori believes that work is a "simple, natural function, a thing we need to do in order to keep well, just as we have to breathe

1
Radice, Sheila, The New Children, Talks with Dr. Maria Montessori, Hodder and Stoughton, Limited, London, p. 130. 130.

2
Ibid., loc. cit.

3
Ibid., loc. cit.

to live, and as our hearts have to beat."¹ She also believes that when man has learned to love work, in other words, to tackle work with the "play spirit", there will be no more labor troubles nor strikes. The only unfortunate man, then, will be the man who has nothing to do.

The Montessori Apparatus resembles the Froebelian gifts and occupations very much. However, the Froebelian method calls for supervision on the part of the teacher, while the Montessori ideal is a device which is entirely self-corrective. No interference by the teacher is necessary as long as the child is occupied with it. Each child in the Montessori school is permitted to choose for himself what material he would like to play with, but he is expected to work with it in such a way that he correctly performs the task set by the material. This method does not give space for creativeness. For instance, a set of graduated cubes which the child is expected to pile correctly, with the largest at the bottom and the smallest at the top, must not be converted into a train and be pushed about on the floor.² This slight provision for

¹
Ibid., p. 131.

²
Forest, Ilse, Early Years at School, McGraw-Hill, New York, 1949, p. 41.

dramatic play and imaginative work is difficult to be accepted by the American point of view which is characterized by creativeness and experimentation.

The View of Froebel

All over the world, the word "Kindergarten" is associated with "a school where children sing and play." Many rhythmical activities and singing games have originated from his method such as illustrated in slides Nos. 3, 10, 11 and 12.

In writing about Froebel's view of play, Bowen writes:

Froebel explained the existence of play by the universal craving for activity, and gave as the key-note of his plan that the spiritual nature of the child should be drawn out and developed through play. He tried to organize play so as to lead it gradually and naturally into work, to secure for the work the same freedom and enthusiasm that characterizes play. ... The followers of Froebel have developed the imitative and rhythmic activities of children of the lower primary grades very fully."¹

Froebel's gifts are a set of permanent play materials designed to give the child familiarity with the geometric forms and their derivation. The idea was to make the child, through his play, comprehend the "law of

¹

Bowen, Wilbur P., op. cit., pp. 186, 187.

unity and diversity". His "occupations" were a series of handwork activities such as the sewing of straight lines, curved lines; weaving, interlacing and intertwining of strips of wood and paper, and various sorts of paper folding and cardboard construction work.

Commenting on these "occupations" from the modern view of play, Forest says that "all were used according to rule" thus with little provision for invention or creativeness. She says that most of the activities were far too exacting from the standpoint of eye and muscle strain and none was planned to help the child's spontaneous play in any special fashion.¹

Play as a Life Activity

The modern accepted theory of play is the one propounded by John Dewey. According to him, activity is the essence of organismic life. Individual activity may be expressed in many forms. The young child's business is play. As the child becomes matured, he engages himself in activities that may either be affected by a goal, as in purposeful work, or may be characterized by the spirit of play.²

1
Forest, Ilse, op. cit., p. 29.

2
Crow, Lester D. and Crow, Alice, Child Psychology, Barnes & Noble, Inc., New York, 1953, p. 120.

This trend of thought concerning play, the idea that the children's playing store, playing house, or making calls, (refer to slides Nos. 26-30) are subordination of the physically present to the **ideally** signified, eventually leads to what is known today as the dramatic play. Dramatic play is not only a universal expression of childhood but childhood's own way of learning, and thus the modern school relates its curriculum to the nature of the child by recognizing the importance of this play and giving time and place for it in the program of daily activities. Many classroom activities made use of this theory of play. Slides Nos. 31-36 show the appreciation of play activities in teaching language **Arts**, and Nos. 40-46 in teaching Social Science.

It is not the intention of this paper to discuss the best definition or theory of play, but rather to point out that since play is a serious business for the child, it warrants the serious consideration and appraisal of the adult. It is the responsibility of the teacher to study the value of play and build his play program in such a way so as to achieve the definite goals set by it.

III. VALUE OF PLAY

Play activity that may seem to the adult to be relatively purposeless does affect every area of a child's personality. We will discuss the values of play in six major areas: physical, mental, moral, social, educational, and therapeutic.

Physically play is essential to the normal growth and development of the child's muscles and provides exercise for all parts of his body. It is one of the most important agencies of obtaining health. A child who is housed-in because of illness becomes weak and lacks physical abilities.

The fact that play is enjoyed is one of the main reasons why it is conducive to health. (See slides Nos. 20, 50, 56). Pleasurable activity has a buoyant and stimulating effect upon the nervous system and this reacts in a beneficial way on the whole body.¹

Play activities provide practice of the muscles and nerves and thus enabling them to put forth powerful efforts.

In play it is most often speed that brings

¹ Bowen, Wilbur, P., op. cit., p. 294.

success. Speed requires quick thinking, quick nerve action, and quick response of muscle to stimuli. Games which are competitive develop speed in a boy or girl. The constant trying to do things more quickly makes for a more rapid action. (See slides Nos. 19 and 39). This is a valuable contribution to the working efficiency of the man and woman.

The harmonious adjustment of muscles to perform a certain skill is team-work among muscle groups. A boy learning to roller-skate is building up coordination of many muscles. First he experiences failure. Systematic training finally develops skill and cleverness, and in time the feat that took so much effort and pains is performed automatically.

There are other benefits of play, physically, such as the development of endurance, the development of bodily form as nature intended: symmetrical with poise and spirit. A child who constantly participates in any activity, a game or a dance, develops graceful movement in contrast to the awkwardness of one who is "out of practice".

Mental growth must come through a physical means. There is parallel development of body and mind. When the body is ill the mind is affected too. Thus it

is essential to keep the body healthy through activities.

Play affords mental relaxation. Usually following long continued effort or worry the nervous system becomes fatigued. To relieve this fatigue there should be a change. The best means of relaxation is the kind of activity that can be performed without a great deal of conscious direction. Big muscles coordinate without much effort of the will, and leave the higher brain tracts almost entirely at rest.

As the child manipulates objects and plays with them, he is developing his senses. In playing with his toys (slide No. 56), in experimenting with some rhythmical instruments (slide No. 3) in playing with water (slide No. 21) he acquires various sense experiences. According to educators such as Froebel, Pestalozzi and Montessori, sense training and the motor reaction to it constitutes the first training in human education. Montessori especially stresses that the training of the senses should precede that of the intellect.

Finally through various play activities, particularly dramatic play, the child becomes adjusted to his environment. In early childhood the individual experiments with his toys and other objects. Later on as he goes to school, the playground, the recreational hall, the countryside, the swimming pool, furnish him with new material to investigate.

The moral development of the individual is essential to complete the total maturity of his growth. The value of play in the promotion of character development has long been recognized by the foremost educators. Play activities offer the best opportunities of character building.

Some of the individualistic qualities that can be developed through organized play are: courage, ingenuity, self-initiative, perseverance, self-reliance, self-restraint, self-control, thoroughness, enthusiasm, reliability, etc. In slide No. 30 when one of the group demanded that everybody should do as she desired, she eventually found that she no longer had "passengers" on her "train".

Social qualities are also developed through organized play activities. They begin to develop as soon as the first playmate enters the child's life.

Hurlock says:

Without play, especially play with other children instead of with adults, the child becomes selfish, self centered, and domineering. From his play with others, he learns to share, to give and take, to cooperate, and to submerge his personality into that of the group."¹

1

Hurlock, Elizabeth B., Child Development, McGraw-Hill, New York, 1956, p. 322.

By playing with others, the child learns how to establish social relationships with strangers and to meet and solve problems such relationships bring. In cooperative games the child learns to be a good loser and a gracious winner. Within the family, make-believe play helps to reduce hostilities between older and younger siblings.

In play there is continual chance for expression of all the ideals of sportsmanship. Qualities such as kindness, unselfishness, friendliness, truthfulness, justice, honesty, thoughtfulness, courtesy, tolerance, etc. are developed through play with other children.

Play is educational. As the children play with different toys, they learn to know various shapes, colors, sizes and textures of objects. Later, as they become older they develop skills from playing games and sports. Various hobbies, such as collecting things, exploring, reading plays, listening to concerts, etc. furnish them with much information about the world they live in that could not be obtained from school books. From their play they also learn about themselves and their abilities, thus helping them to establish a clearer concept of themselves.

There is a trend, in modern schools, to provide play activities in teaching academic subjects. (See slides 31-49). For example, the unit method provides opportunities for children to participate in various activities suited to individual interest and ability. Thus, in this case, the children learn through the activity very easily because they derive pleasure from it.

In the second section of this paper, various play activities will be explained to show how play can be so organized as to encourage and stimulate learning. The educational values of dramatic play will be discussed in the section on dramatic play.

Play is Therapeutic. In everyday life, the child needs some release from the tensions that his environment imposes on him. Play serves this purpose by helping him to express his emotions.

In her book "Play Therapy", Axline says:

Play therapy is based upon the fact that play is the child's natural medium of self-expression. It is an opportunity which is given to the child to "play out" his feelings and problems just as, in certain types of adult therapy, an individual 'talks out' his difficulties.¹

¹
Axline, Virginia Mae, Play Therapy, The Inner Dynamics of Childhood, Houghton Mifflin, Boston, 1947, p. 9.

Axline divides play therapy into two forms: the directive and the non-directive. In the first type, the therapist may assume responsibility for guidance and interpretation, whereas in the latter type, the therapist may leave responsibility and direction to the child. Her book "Play Therapy" discusses at length the second type. In order to understand the value of this non-directive play therapy, it will do us well to understand the basis upon which this therapy is built.

According to Axline, there seems to be a powerful force within each individual which strives continuously for complete self-realization.

The behavior of the individual at all times seems to be caused by one drive, the drive for complete self-realization. When this drive is blocked by pressures from without, the growth toward this objective does not stop, but continues with increased momentum because of the generative force of the tensions that are created by the frustrations.¹

When an individual reaches a barrier in his growth toward the objective of self-realization, there is set up an area of resistance and friction and tension. The individual, in this case, tries to satisfy this inner drive by outwardly fighting to establish his self-concept

¹
Ibid., p. 13.

in the world of reality. Sometimes satisfaction can be obtained by confining it to his inner world where he can build it up with less struggle. In this case, according to Axline, the more it is turned inward, the more dangerous it becomes; and the further he departs from the world of reality, the more difficult it is to help him.¹

Non-directive play therapy, is described by Axline as:

.... an opportunity that is offered to the child to experience growth under the most favorable conditions. Since play is his natural medium for self-expression, the child is given the opportunity to play out his accumulated feelings, of tension, frustration, insecurity, aggression, fear, bewilderment, confusion.

By playing out these feelings he brings them to the surface, gets them out in the open, faces them, learns to control them, or abandons them. When he has achieved emotional relaxation, he begins to realize the power within himself to be an individual in his own right, to think for himself, to make his own decisions, to become psychologically more mature, and, by so doing, to realize selfhood.²

In the play-therapy room the child is in command of the situation and of himself. Nobody tells him what to do, nobody criticizes what he does, no one nags or

1
Ibid., p. 13.

2
Ibid., p. 16.

suggest him on. He suddenly feels that he is on his own and he is accepted completely. He can play with the toys in any way he likes to, he is treated with dignity and respect. Another play activity which is useful is the waterplay (please refer to slides Nos. 20-25).

This play therapy starts where the individual is and lets that individual go as far as he is able to go. To the therapist, it is an opportunity to test out the hypothesis that, given a chance, the child can and does become more mature, more positive in his attitudes, and more constructive in the way he expresses this inner drive.¹

Hartley points out that although it is not desirable for teachers to try to be "amateur psychiatrists" and attempt to diagnose and treat individual children, yet it is not necessary for a teacher to acquire a professional vocabulary of psychiatric terms and categories or a set of therapeutic skills in order to begin to understand what children are doing and what they are communicating in their various activities and forms of expression.²

1
Ibid., p. 18.

2
Hartley, Ruth E., Understanding Children's Play, Columbia University Press, New York, 1952, p. 8.

IV. TYPES OF PLAY

According to Hurlock, at different ages different forms of play predominate. The kind of play a child engages in depends upon the child's age and the level of his development.¹

Various attempts have been made to classify different types of play activities. Davis, for example, in his book "Patterns of Primary Education" differentiates four major types of play, namely: random, imitative, imaginative and reflective play.² I prefer, however, Hurlock's classification of the kinds of play of the childhood years for it includes those of the advanced grades too. These are the following:

1. Free, Spontaneous Play. This type of play lacks rules and regulations and is usually solitary rather than social. The child plays as he wishes to and stops when he is no longer interested in it. Play of this type is mostly exploratory. This is the earliest type of play that children from babyhood to age 2 are interested in. It involves the use of toys which are explored extensively and later on used for make-believe play or

1

Hurlock, Elizabeth B., op. cit., p.

2

Davis, David C., Patterns of Primary Education, Harper & Row Publishers, New York and Evanston, 1963, p.51.

construction.

2. Make-Believe Play (See slides Nos. 28 and 30) is play in which the child, deals with materials or situations as if they had attributes other than those they actually have. In observing several groups of children (ages 4 - 7) play, I have noticed that the key-word of their activities is "Let's pretend". So one child "pretends" or actually makes believe that her chair is the locomotive while the other chairs set in a row behind her chair are the different train vans. This type of play is also known as dramatic play, which will be discussed at length in the following pages.

3. Constructive Play. Interest in construction is found in the play of five or six years old. The child puts together objects without a preconceived plan or pattern. If by chance the objects resemble a familiar object, then he becomes very much delighted. As the child grows older he develops the ability to distinguish between reality and fantasy. In this case his play activities take more of the form of constructive play rather than make-believe play.

Some forms of constructive play consist of making mountains or tunnels from sand, playing with blocks, beads, clay, paint, crayons, and paste. In late childhood this type of play is seen in the building of tents, play-

houses, huts, snowmen, and dams.

Some of the outlets for the creative abilities are drawing, painting, music, and writing (poems or short stories).

4. Collecting. Every child, from the age of three, likes to collect things which interest him temporarily. At this period the things he collects are usually valueless and are generally forgotten. From the age of six to adolescence, there is a strong tendency of the children to make collections. At first they collect anything that **attracts** their attention, but later they limit their collections to just a few things.

5. Games and Sports. Under this heading we find plays of simple imitation, games of low organization, rhythmic and singing games, contests between individuals, contests between groups, goal games, tag games, and the like. Examples of this type will be shown in the second part of this paper.

6. Reading. This is included under play because of the pleasure the individual derives from the activity. Pre-school children love to be read to, especially the rhythmic sounds of lullabies and nursery rhymes. The young child, of the kindergarten age is usually interested in stories of animals, other boys and girls, humorous stories and comics.

In the case of reading, the part that the parent or teacher plays, in the development of the child is very important. One should provide enough material and of a good variety for the children to choose from. The ability and interest of the child should be taken into consideration in the selection of reading material. The children's reading interest can be stimulated by the teacher. If reading is carried out as a play activity, interestingly and pleasantly, every child will enjoy it.

7. Movies. Educational films, or even interesting slides attract the child's attention and provide ideas which he uses in play. Here again the adults can be of a great help to the children in their choice of the pictures. For the children pay attention to the characters of the picture and try to imitate their gestures on the playground. From the pictures he gets to see different types of people and behavior. At least one of these personalities will attract his attention and will be the star of his dreams and actions.

8. Radio. Listening to radio as a form of amusement depends on the kind of radio programs available or broadcasted in the locality. In many developing countries there is still a need of special programs for the young

folk. In this means of entertainment there should also be a consideration for the "little people". At least one hour a day should be devoted to the children. Very often the children feel left-out or unwanted when adults listen intensively to the radio programs.

9. Television. This is one of the newest and most popular forms of entertainment of today's children. As in the case of the radio as a form of amusement, some developing countries still lack sound educational programs on TV for the children. There has been great concern about television watching as a form of amusement because of its competition with reading and other leisure-time activities. I have seen children sit for hours watching the programs on the TV. If there were more educational programs for them they could have gained more than only sleepless nights and unfinished homework. Since adults have not much to say concerning the programs prepared for TV, they can plan and organize leisure activity for their children and help to choose programs which are suitable for them.

V. DRAMATIC PLAY

THE CHILD AT PLAY

"I'm the mother, you're the father;
I'm a tiger, I'm a mouse,
I'm a great big fire engine,
Roaring round the house.

"I'm a monkey, now a princess"
(No incongruity for him there),
"I'm an elephant, I'm a mermaid
Combing out my hair."

A crooked stick his scepter,
A bit of leaf his crown,
His subjects are the sparrows,
Hopping all around.

Unconsciously he mimics
Everything he sees,
Dogs and cats and hoppy toads,
Birds flitting through the trees.

By the alchemy of imagery,
He can be any thing or age;
Star actor in life's play he struts,
With all the world his stage.¹

Dramatic play is self-expression for its own sake.
(Refer to slides Nos. 26-30). The child seeks new
experiences through the reproduction of already establish-
ed patterns.² The difference between dramatic play and

¹ Leonard, Edith M., op. cit., pp. 234-235.

² Ibid., p. 242.

dramatization is the fact that in dramatic play, the child lives in his own concepts of the world around him. He adopts the character of another person for his own pleasure or enjoyment rather than for the playing of a part.

This type of play is very educational and helps the child become one with his world. Through actual experiences, either firsthand, vicarious or imaginary, the child investigates and experiments with the real world.

Arthur T. Jersild says:

Through make-believe, daydreams, and other imaginative activities the child is able **vastly** to extend the reaches of his world. In his imagination he leaps beyond boundaries of time and space, and he performs feats beyond the limits of his actual strength.

A child's imagination plays an important role in all aspects of his development. In the intellectual sphere, he is able through his imagination to experiment and explore, to work with ideas without being bound by the rules of logic. In the emotional sphere, he can give play to desires, fears, hopes, and aggressive impulses. He frequently uses his imagination in his social development, for much of his play with other youngsters takes place in make-believe settings.¹

The children imitate almost every experience they observe. Usually activities of the household are played out. There is usually the strive to become the mother

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Jersild, Arthur T., Child Psychology, Fifth Edition, Prentice-Hall, Inc., Englewood Cliffs, N.J. 1960 p. 332.

and very often the oldest or the most aggressive in a group of girls between ages 4 to 7 gets to be the mother. Probably this role is very much desired because of the number of activities the "mother" may do. It can possibly be that this role is chosen because of the fact that nobody tells "mother" what she may or may not do, whereas in the case of the "children" obedience is the main part of the activity.

In dramatic play imitation and imagination are closely allied with the play activity. The very young child imitates a variety of sounds and movements. During this early period the sounds and motion of animals are very likely to be imitated. Singing games about animals are very much loved by them. (See slides Nos. 10 and 11). As the child develops, he becomes more interested in verbal expressions. He strives for increasingly growing accuracy to represent his model. As an example, for several months now, my own child Minnie (age $5\frac{1}{2}$) has been trying to be her Sabbath-school (Sunday-school) teacher who is an American. In spite of her being a non-American she speaks whatever English she knows the American way. In her home there are two Minnies - the American one and the other the non-American. The first Minnie is a polite, helpful, courteous one who holds her cup daintily and is able to comb her hair, whereas the second Minnie is quite the contrary.

In later childhood, activities of the household, keeping store, schoolroom activity, hospital activity, and war characterize the dramatic play.

As they participate in these various activities, their need for information and for facility in using skills increases. "In the process of meeting his needs, new needs arise which the child must strive to meet. A chain process of education is thus kept in action."¹ As for example in Mrs. B's third grade class at the ACS (American Community School), the children were building a community of toy houses and buildings made of paper. (Refer to slides Nos. 40-46). The child who was given the task of building a school made an interview with a principal of a school to find out information about the ideal school building, location. Another child interviewed a banker to find out the main contributions of a bank, that he was supposed to "build", to a community. Thus we see that children's needs in their imitative play are incentives that cause them to seek information and to acquire facility in using skills.

The Teachers Guide to Education in Early Childhood published by the California State Department of

¹
op. cit., p. 208.
California State Department, Teachers Guide,

Education outlines a several educational values of dramatic play.

Educational Values of Dramatic Play¹

1. Dramatic play is a natural and therefore easy way of learning. In playing family with her dolls, Genevieve (age 7) learned how to braid the doll's hair and eventually her own hair too.

2. Dramatic play provides dynamic, integrated learning situations that move forward on the self-impelled drives of children. The example is given of children who made boats like those they have seen in the harbor. Eventually, during the play they decided they needed a harbor, after the making of which they decided they needed some harbor facilities too, such as piers, docks, waterlanes, trains, trucks, etc. Through cooperative efforts they were able to make these facilities.

3. Dramatic play creates the best possible provision for democratic social living. In doing the part each child is assigned to do the children learn to give and take. In a group of three children everyone wanted to become the doctor. There was a period of arguing as who should be the patient first. The children

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In writing this section the author has relied heavily on the Teachers Guide, Ibid., pp. 209-213.

(ages 5 - 6 $\frac{1}{2}$) found out for themselves that when all three became doctors there was no patient and the activity could not be called a game. So two had to learn to submit and be contented with the roles of the nurse and the patient. The nurse immediately was under the orders of the doctor and the patient did as she was told to do by the doctor or the nurse.

4. Dramatic play provides opportunities for teachers to note behavior which reveals incorrect concepts. In the case of the children playing train, as will be shown in one of the slides of the second part of this paper, the train was in Beirut and several passengers wanted to go to Jerusalem, Tripoli, Airport, etc. But one said she was going to New York. This concept was corrected by explaining that one has to cross the ocean to get to New York and the train does not cross the ocean. The alert teacher or parent should make these opportunities of the child's misconceptions a bridge to further understanding.

5. Dramatic play provides opportunities for teachers to observe unsocial attitudes and behavior and to aid in removing social conflicts. This value of play is self-explanatory. However, in correcting these shortcomings it is wise for the teacher to resort to the modern ways of discipline. A child could be taken aside and spoken to, rather than having him undergo shame and remorse before

his peers.

6. Dramatic play provides opportunities for the teacher to discover emotional conflicts and home and neighborhood conditions that are not conducive to the best type of learning. The example given in the Teachers Guide of a girl beating her doll is very familiar. Even through the manner of speech of the child one can detect the home or neighborhood atmosphere of the child. In this case the teacher can cooperate with the parents to help improve the child.

7. Dramatic play affords opportunity for the children to become somewhat aware of the social problems with which adults of today are confronted. As they carry out activities of various personalities, such as the doctor, nurse, and patient, they will encounter difficulties such as the unwillingness of the patient to cooperate and thus make things difficult for the doctor. Sometimes in playing family the "mother" finds that she has to make household rules in order to carry out her responsibilities orderly. This discovery of the child may lead to a cooperative spirit on the part of the child in actual life situation.

8. Often dramatic play has genuine therapeutic value. This has been discussed under the therapeutic value of play.

Organization and Guidance for Dramatic Play

In order to stimulate dramatic play, the teacher has to provide the children with an environment which is appropriate for the activity such as is shown in slide No. 58. The greatest need for most of our schools today is space -- both indoors and outdoors -- where the equipment or playthings of the children may be undisturbed. The teacher has to see that enough material is available for every child to participate.

Although dramatic play proceeds without much direction of the teacher, the guidance of this activity is important.

Through guidance, the teacher causes the dramatic play experiences to be extended, to be increasingly meaningful, and to involve an increasing amount of information regarding relationships. How to initiate dramatic play, what guidance to give while dramatic play is taking place, and how to help children to evaluate their dramatic play activities are the teacher's major concerns.¹

One of the best ways to stimulate a dramatic play is by taking the children out on a trip to visit institutions, factories, or other places of activities. Thus the children are prone to participate in the

¹
Ibid., p. 216.

activity since they have seen that the activity is one that is real in the world they are living in. This type of play can also be stimulated vicariously by reading from books or by showing motion pictures.

Once the children are stimulated, the teacher should provide the equipment. This can be bought material or self-made ones. The older children enjoy making their own equipment, and dramatic play for them can encourage their activities in industrial and graphic arts. Through the guidance of the teacher these children learn to make things out of raw material to meet their expanding needs.

The teacher has to understand that the level of maturity of the child has something to do with the choice of the kind of dramatic play. She should know that when children are very young, they have great ability to participate in dramatic play in which all the properties they use exist only in their imagination. But as they mature their desire for real properties becomes greater. The intervals between play periods lengthen as the children create the properties they need. The older children demand a higher degree of organization than younger children before beginning to play. Another important factor to remember in this differences of maturity is the amount of time that is given for dramatic play and the place of

dramatic play in the daily schedule of the class differ according to the maturity of the children.

Discussion is very important in dramatic play or in any purposeful activity. It is suggestible to have a discussion period both before and after the activity. Before the activity, the teacher stimulates the desire, shows the importance of the activity, the material or equipment needed, and decides the part to be played by the different individuals. At the end of the activity the discussion period may consist of the children's relating of their experiences -- the fun they have had and the difficulties they have met. Here the teacher can help the children to plan for the overcoming of possible difficulties in future activities. Recognition can be given for the work they have finished and if possible help each child to feel satisfied with his contribution to the whole activity. The teacher's guidance of dramatic play through discussion and problem solving will help to make the dramatic play become purposive and meaningful.

VVI. PREREQUISITES FOR VALUABLE PLAY EXPERIENCES

The school is responsible for providing certain prerequisites for adequate and satisfactory play. Al-

though these are very simple, yet they are often neglected.

Time

Time for play "is the one necessity which today is fighting something of a losing battle with other interests"¹. Many educators are suggesting the lengthening of the school year in order to accommodate the numerous demands of the curriculum. It is indeed difficult to convince them that a certain amount of time is needed for organized play purposes. In schools where there are self-contained classrooms, the teacher can, through his or her ingenuity integrate various subject matters into a purposeful activity. In our educational system in Indonesia, where the departmentalized program is carried out, the teacher has to be contented with the period allotted for play and make as much benefit as possible of this limited time for purposeful activities.

If possible, in an elementary school of 6 grades, different play periods should be allotted to the various classes. As we have discussed under dramatic play, the level of maturity has something to do with the planning of time for play.

1

Davis, David C. op. cit., p. 53.

Space

This is another requirement which has not been given adequate attention. The price of land and the fast growth of industrializing cities have resulted in insufficient space for children's play. The children are paying the biggest price for this. In many cities children are being injured or killed in the streets. One of the reasons of juvenile delinquency is the lack of space for recreational purposes. It is time for us to think about this seriously and try to influence some authorities to provide special playgrounds for children. Future leaders should think about this so that in the construction of new sites or institutions, special considerations be made for playgrounds for children, adolescents, teen-agers as well as adults.

The Play Program

To conduct play activities with large numbers and especially when time and space are limited, some form of organization is necessary to achieve the best results. Among the first things to be considered is the classification of the activities. This is to avoid doing just one phase or one kind of play activity continuously.

For example the play activities of primary children are mainly imitative. The kinds of play that are

possible for this level are games of lower organization of simple imitation, such as Follow the Leader; dramatic imitation, including story plays and mimetic exercises; rhythmical activities, such as My Little Gray Pony; Relays such as Caterpillar Race; or free play, this does not mean undirected play, for free play needs supervision to secure fair distribution of space and equipment, and also to prevent injury; self-testing activities, such as Duck Walk or Bunny Walk.

The organized play program sees to it that all phases of the program is included in the weekly play schedule.

The play program should include considerations of seasons or weather. The teacher should have in mind different kinds of activities in case of abrupt change of weather. Sex consideration should be made, in the case of activities for the upper grades. In some activities it is wise to separate the girls and the boys and have different activity for each (this concerns the activities which call for extreme physical movements).

The Play Teacher

It is highly commendable to have a special play teacher who is trained along the lines of play. Very often we find teachers who are good in teaching their

specific subjects, but when comes to play they are awkward and thus are not able to lead out the children in their play activities. This is especially true about some woman-teachers who are afraid to stand in the open field under the hot sun to supervise the children's play, or perhaps they fear to ruin the hair-do or good clothes by participating in the children's play.

In his book on Organized Play, Bowen suggests several qualifications for play leaders: his personality - this requires an innate love for children, and a sympathetic understanding of child nature. To enjoy the games and to join in them occasionally does not lessen the teacher's influence. Good health is another element to success. The teacher who will be liked by the children is one who is cheerful, sociable, tactful, fair, strict yet considerate, enthusiastic and inspiring.

Fortunate indeed are the children who have parents or teachers who understand their nature, and who are willing to put aside their self-importance for a while to help satisfy their needs.

Play with them, and they will work with you!

Appendix

APPENDIX

RHYTHMICAL AND SINGING ACTIVITIES

The songs and games given here are examples of play activities as shown in slides Nos. 1-7. Song No. 2 is to be used while the play activity of slide No. 10 is shown. During the projecting of slides on singing games and rhythmical activities one or two of these games can be introduced.

The music to these songs and activities is found in the tape which is submitted along with this project, and the order is the same as the order of the songs given here. Each song is played twice on the tape with a little break in between for easy mechanical control during the use of it in teaching children or other teachers.

These songs and games are from A Manual for Physical Education in Seventh-day Adventist Elementary Schools.¹

1

Johnson, Ingrid, A Manual for Physical Education, in Seventh-day Adventist Elementary Schools, 1959 Edition, Department of Education, General Conference of Seventh-day Adventists, Pacific Press Publishing Association, Mountain View, California, 1959.

1. Clap Your Hands

Oh, clap your hands and stamp your feet,
and turn yourself around.

Oh, clap your hands and stamp your feet,
and turn yourself around.

Stoop now, stand now, jump up and down.

Oh, clap your hands and stamp your feet,
and turn yourself around.

Directions: Children are in a large circle, or they may stand beside their desk. The words in the song are the directions for the movements.

2. My Little Gray Pony

My little gray pony is locked in the barn,
And wants to go out to play;
Just see him come out and go over the fence,
And gallop and gallop away.
And gallop and gallop away,
And gallop and gallop away,
My little gray pony is locked in the barn,
And wants to go out to play.

Directions: The following conversational approach is presented as an illustration of one method of interesting the children in this creative problem. It is intended as a guide to aid the instructor in formulating his own teaching techniques.

The teacher says, "Who can show us how a pony gallops? Now everyone try it. If you were a great big horse you might have to make a lot of noise, but if you are a little pony you will pick your knees up very high and come down lightly on your toes. See what fancy ponies you can be. Here is a story about a little pony. Listen to what it says." (Read the words of the song).

"Have you see a horse or a pony that wants to go galloping off but is tied up and has to stand still? What does he do? Now the barn door is open and the pony goes out and up over the fence. How does he do it? Listen to the music and clap where you think the pony goes over the fence. Now can you run out of the barn and leap over the fence and go galloping off to the meadow? Let us sing the song first. Each one of you find yourself a nice barn where you are waiting to be united so you can leap over the fence and gallop away."¹

3. Head and Shoulders, Knees and Toes

Head and shoulders, knees and toes;

Head and shoulders, knees and toes;

Head and shoulders, knees and toes;

We'll clap our hands together.

Directions: As the children sing the words they are to point to the part of the body named. Children may stand by their desk or any other place to play this.

An alternation to this game is as follows:

Sing song through five times:

First time -- Just sing it through.

Second time -- Sing song, leaving out the word "head and pointing to it.

Third time -- Also leave out the word "shoulders" and point to them instead.

Fourth time -- Continue with directions above and point to knees instead of singing this word.

1

Ibid., p. 20

Fifth time -- Point to all the parts mentioned in the song while the music plays, then sing, "All turn around together."

4. Swinging in a Swing

Swinging in a swing, Swinging up so high,
We can almost bump our heads
Up against the sky.

Directions: The children stand in couples in a double circle facing each other and form swings by joining hands. A third child, standing beside each couple, helps to push the swing forward and back as the song is sung. On the word "sky" he runs under the swing to the next couple in the circle and the game is repeated. The children should change about so that eventually all can be the pushers.

5. Did You Ever See a Lassie?¹

Did you ever see a lassie, a lassie, a lassie,
Did you ever see a lassie do this way and that?
Do this way and that way, and this way and that way;
Did you ever see a lassie do this way and that?

Direction: All of the players but one form a circle, clasping hands. They circle around, singing the first two lines of the verse. While they are doing this, the one standing in the middle starts a certain motion which should be imitated by the group.

1

Bancroft, Jessie H., Games, Revised and Enlarged Edition of Games for the Playground, Home, School and Gymnasium, The Macmillan Company, New York. 1937.

6. Mulberry Bush

Here we go round the mulberry bush,
The mulberry bush, the mulberry bush,
Here we go round the mulberry bush
So early in the morning.

Direction: The players stand in a circle clasping hands, and circle around, singing the first verse. Other verses can be added such as: This is the way we iron our clothes, scrub the floor, mend our clothes, etc. In all verses the players spin around rapidly, each in her own place, on the repetition of the refrain. "So early in the morning."

7. Look at Me

1. Look at me, look at me! I'm a kangaroo.

I jump and jump and jump and jump, Just like a kangaroo!

2. Look at me, look at me! I'm an elephant,

I swing my trunk, I swing my trunk

Just like an elephant.

3. Look at me, look at me! I'm an airplane.

I zoom and zoom and zoom and zoom,

Just like an airplane.

4. Look at me, look at me! I'm a basketball,

I bounce and bounce and bounce and bounce,

Just like a basketball.

Direction: Sing each verse through twice. The first time all sing as one child performs the action. The second time all the children sing and perform the action. The actions for the individual verses are as follows:

1. Kangaroo - sit on the heels and jump in great strides.
2. Elephant -- stand up, bend body, and swing arms back and forth.
3. Airplane --- stretch both arms and run forward.
4. Basketball ---- jump up and down with legs together.

8. Ten Little Indians

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.

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.

Direction: Form a single circle, facing the center, with one player standing outside the circle. As the first verse is sung, this player touches and numbers ten players, who immediately step into the ring and join hands in a small circle. Players in the outer circle join hands and skip around clockwise while those in the inner circle join hands and skip around counter-clockwise as the first stanza is repeated. As the second stanza is sung, children in the center return as their numbers are called.

9. Little Sister, Come With Me

1. With our heads we nod, nod, nod,
With our fingers shake, shake, shake,
Then we skip and then we sing,
Then we gladly skip and sing.

2. With our feet we tap, tap, tap,
With our hands we clap, clap, clap,
Then we skip and then we sing,
Then we gladly skip and sing.

Direction: Form double or single circle. March while singing the first half of the first stanza, imitating the nodding and shaking. Skip while singing the second half. March while singing the first half of second stanza, pausing to tap. Continue marching and clap. Skip while singing the last half of second stanza.

10. Round and Round the Village

Go round and round the village, Go round and round the village,
Go round and round the village, As we have done before.

2. Go in and out the windows, etc.
3. Now stand and face your partners, etc.
4. Now follow me to London, etc.

Directions: Form a circle, facing the center, with hands joined and one or more players outside the circle.

1. As verse 1 is sung the children forming the circle stand still to represent the houses of a village, while the outside players walk, skip, or run around the village.
2. The children in the circle raise their clasped hands, and the outside players pass in under one arch, out under the next, etc., for verse 2.
3. At the beginning of verse 3 the outside players choose partners from those in the circle and stand before them during the rest of the verse.
4. For verse 4 the partners join hands and walk, skip, or run counterclockwise around the inside of the circle while the children in the circle skip in the opposite direction.

11. Up, Down, and Around

Let's go up and up and up,
Now we go down and down and down,
Now we go backward and backward and backward.
Now we go forward and forward and forward.
Now we go round and round and round.
And round and round and down.

Directions: Do the movements which the words of the song suggest.

12. A Hunting We Will Go

Oh, a hunting we will go, A hunting we will go,
We'll catch a fox and put him in a box,
and then we'll let him go.

Direction: A circle is formed, with a child as the fox at the center, and the children skip around singing the words, "Oh, a hunting we will go, a hunting we will go." Then on the words, "We'll catch a fox and put him in a box," the children all skip to the center of the circle and surround the fox. On the words, "And then we'll let him go," they all walk backward holding hands, and the fox tries to get out of the circle. If he does he may be fox again and the game is repeated; but if not, then another fox is chosen.

13. Paw Paw Patch

1. Where, oh where is dear little _____ ?
Where, oh where is dear little _____ ?
Where, oh where is dear little _____ ?
'Way down yonder in the paw paw patch.

2. Come on, boys, and let's go find her, etc.
3. Pickin' up paw paws, puttin' 'em in a basket, etc.

Direction: The first name of the girl is sung as she skips around the circle and back to her place in line. As she reaches her original place in the circle, the second stanza is sung and all the boys walk around throwing their hands over shoulders (as if beckoning to come) and singing the second stanza. For the third stanza all join hands and go around the circle picking up paw paws.

14. Jolly is the Miller

Jolly is the miller who lives by the mill,
The wheel goes round with a right good will,
One hand in the hopper and the other in the sack,
The right skips forward and the left skips back.

Directions: Form two circles, one inside the other, with a child in the center. The two circles walk or skip forward together as partners, singing the song. At the word "back," those on the right (outer circle) continue to skip forward while those on the left (inner circle) turn about and skip in the reverse direction. All continue to skip until the music ends, or a signal is given, when everyone tries to get a partner, including the child in the middle. The player left without a partner goes into the center for the next round.

15. London Bridge

1. London Bridge is falling down, Falling down, Falling down,
London Bridge is falling down, My fair lady!
2. Build it up with iron bars, etc.
3. Iron bars will bend and break, etc.

4. Build it up with gold and silver, etc.
5. Gold and silver will be stolen away, etc.
6. Get a man to watch all night, etc.
7. Suppose the man should fall asleep? etc.
8. Get a dog to bark all night, etc.
9. Suppose the dog should meet a bone? etc.
10. Get a cock to crow all night, etc.
11. Here's a prisoner I have got, etc.

Directions: Two players represent a bridge by facing each other, clasping hands, and holding them high for the others to pass under. The other players, in a long line, holding each other by the hand or dress, pass under the arch while the verses are sung alternately by the players representing the bridge and those passing under. As the words "Here's a prisoner I have got" are sung, the players representing the bridge drop their arms around the one who happens to be passing under at the time. In a whisper the prisoner is asked to choose between two valuable objects, represented by the two bridge players who have previously agreed which each shall represent. The prisoner belongs to the side which he thus chooses. When all have been caught, the prisoners line up behind their respective leaders, clasp each other around the waist, and a tug of war takes place, the side winning which succeeds in pulling its opponent across a given line.

16. Five Little Chickadees

Five little chickadees, Peeping at the door;

One flew away, and then there were four.

Chorus: Chickadee, chickadee, Happy and gay;

Chickadee, chickadee, Fly away.

2. Four little chickadees, Sitting on a tree;

One flew away, And then there were three.

3. Three little chickadees, Looking at you;

One flew away, And then there were two.

4. Two little chickadees, Sitting in the sun,

One flew away, And then there was one.

5. One little chickadee, Left all alone;

It flew away, And then there were none.

Direction: Make a circle, children facing the center. Five players crouch in a little group within the circle as "chickadees". For every verse the children walk briskly in a circle while one by one the chickadees fly out to join the circle, with short running steps and flying movements of the arms. During the chorus children in circle "fly" with short running steps and a flying movement of arms.

17. Snail

Hand in hand you see us well

Creep like a snail into his shell;

Ever nearer, ever nearer, Ever closer, ever closer,

Very snug indeed you dwell, Snail, within your tiny shell.

Directions: The players all stand in line holding hands; while singing the first verse they wind up in a spiral, following the leader, who walks in a circle growing ever smaller until all are wound up, still holding hands. The leader then turns and unwinds, until all are again in one long line.

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