CENTRE OF INTEREST—
THE HOME

I. AT HOME IN THE KITCHEN

HELPING MOTHER
Drawing in Outline of Picture No. 1 in the Portfolio.

"The one essential for success is that the project shall arise spontaneously from the children's interests."
Description of Picture No. 1.—This is a homely scene in the kitchen,—two children are helping their mother to prepare the dinner. The mother is mixing a pudding, the elder child is rolling out pastry, and the younger is shelling peas. All three figures wear short-sleeved frocks and white aprons, and we may be sure that all their hands are clean. The younger child sits on a low stool, taking the peas from a basket; she puts the peas into a basin on her lap and drops the shells into a bowl on the floor. The elder child stands on a hassock so that she may be able to move her arms easily. In the foreground of the picture, under the table, a kitten is lapping milk from a saucer. The details of the picture will provide abundant material for discussion. Notice the things on the table—the salt, a pudding basin, spoon, etc. The drawer in the table probably holds kitchen knives, forks and spoons. Notice the wooden chair, the calendar on the wall under the clock which points to eleven o'clock,—about two hours before dinner time. The cupboard reveals many interesting articles,—bags of sugar and flour, tins and bottles, a milk measure and a sieve. All the articles and furniture of the kitchen, including the floor, are bright and clean.

The frieze for the classroom wall is made up of two pictures of foods interesting to children. The first is a plum pudding stuck with a sprig of holly and surrounded by the flames of blazing brandy. The second is some fruit,—an orange and a banana. Outline sketches for tracing these figures are given—page 12. One half of the older children (those colouring the plum pudding) require whole sheets of drawing paper, and half sheets will be needed by the others who are to colour the fruit. The colours for the frieze are shown in the picture. The paper should first be moistened with a clean brush filled with water, and the colours applied in sweeping strokes. After colouring, the children may cut out their sections along the dotted guiding lines so that the sections may be mounted, edge to edge, on the back of a strip of wall paper. The younger children can use crayons or pastels for their colouring. At first this will be done by scribbling, but under the teacher’s guidance the children should put on their crayon strokes in a regular way, and so gain muscular control preparatory to writing.

LANGUAGE AND SPEECH TRAINING

Introducing the picture to the children.—It is a usual practice in many schools to devote a period at the beginning of the morning or afternoon session to the discussion among the children of news topics. The topics are mainly those selected by the children themselves, and, among the younger children, generally concern their own doings or those of their relatives at home, their toys or their pets. At a later stage the children describe their excursions to other places, the books they have read, what they have seen at the cinema, and interesting events they have heard related at home. The main object of the news talks is gradually to train the children to speak with confidence, clearly and logically, and to take an intelligent interest in things about them. Where the practice of discussing news is held regularly and systematically, the youngest and most unpromising talkers steadily acquire a mastery of many words. Definite exercises for the correction of individual faults, such as free for three, pine for pain, and wus for was, are best left to some other time in the session, as
it is wise for the teacher to let speech during the news period be as free as possible.

The news that a fresh picture is to be shown to the class should be made known a day or two before, and this item of news might be written up in this way (in the case of Picture No. 1 in the portfolio)—

"A picture of Helping Mother in the Kitchen is to be shown." The children will then come prepared with material and ideas on this subject; some will bring pictures, others toys, and all will take a share in the conversation. When the picture is finally exhibited the children will be alert to discuss it.

Conversation on Picture No. 1.—The children should freely describe and discuss the picture. To stimulate thought and observation and to bring to the notice of the children any points overlooked, the teacher may make some of the following suggestions:—

1. What are the children helping mother to do? 2. In what ways is mother dressed like her children? 3. Tell what mother is doing. 4. Tell what the bigger child is doing. 5. Give a name to the bigger child; e.g., Betty. 6. Tell what the smaller child is doing. 7. Give a name to the smaller child; e.g., Joan. 8. Which child do you think is the elder? 9. On what is Betty standing? 10. On what is Joan sitting? 11. Tell what is in the basket and what Joan is putting into each of the two bowls. 12. Tell what mother did with the pastry her big girl made. 13. Tell what mother did with the peas her little girl shelled. 14. Tell what mother did with the pea pods. 15. Name the things on the table. 16. Tell what may be kept in the table drawer. 17. What o'clock is it in the picture? Is it morning or evening? 18. What hangs on the wall under the clock? 19. Name the things you know on the top shelf of the cupboard. 20. Name the things you know on the middle shelf of the cupboard. 21. Name the things you know on the bottom shelf of the cupboard. 22. What do you think is kept in the lower cupboard? 23. What is under the table? 24. Use these words in sentences:—flour, salt, spoon, milk, tin, bottle. 25. Name the things on the frieze.

FOR CHILDREN FROM FIVE TO SIX

Purposive activities.—The very essence of education, that is the drawing out of the child’s abilities, is purposive activity. In connection with Picture No. 1, the children can work together in groups and prepare a dinner for the dolls. If real things such as flour, currants, peas, potatoes, etc., can be supplied, so much the better; but, if not, the children will quickly provide substitutes, for in their world of “make believe” there is nothing that cannot be produced from their Aladdin’s cave.

Some boys will act as milkman, grocer, greengrocer, baker, butcher, etc., to bring to the door the necessary goods. The mistress, a child or a maid (if one is kept in this establishment) will answer the door, talk politely,—"Good morning, Mr. Green"; "Thank you"; "Yes, please";—carry things carefully and unpack the goods. The mother and her helpers must wash and scrub their hands before cooking or handling food; the utensils from the doll’s house must be cleaned. A table is provided with a clean cloth and flowers are put in a bowl. Children (dolls) must wait till all are ready before beginning to eat,—and so forth. When the meal is over there is the washing up, drying and putting away to be done. The children learn to work sociably together; to speak politely to one another; to clear up litter and put everything away when the game ends. The various tradesmen, who otherwise would have little to do, can arrange their shops, and sell goods to other customers. No better way of educating children in language and good habits can be devised than by encouraging activities in which they imitate elders.
The teacher's part in the work will be to study the individuals; to note their good and bad habits; to see that everything is conducted fairly, and to make suggestions where improvements can be made.

After a period of activity it is advisable to have a rest time when the children are trained to listen to a story, a recitation, or a piece of music. Training in listening is of great importance. Activities can degenerate into boisterous play, fretfulness and tears, when arrangements are not made for rest periods, when the sound of music or the soft voice of the teacher is all that can be heard. Titles of suitable stories and poems for the rest hour will be found in the Index at the end of Volume V.

**Play.**—Let the children mime actions or imitate sounds based on Picture No. 1, as follows:—1. Play at shelling peas. 2. Play at mixing a pudding. 3. Play at rolling pastry. 4. Play at pouring out milk for the kitten. 5. Play at drinking milk like a kitten. 6. What does the clock say? 7. What does the kitten say?

**Matching colours.**—Let the children select from their boxes of beads, papers, coloured beans, silk, wool or other material the colours to match some of those seen on Picture No. 1,—Joan's pink frock, Betty's yellow frock, the blue plum-pudding dish, the green part of the wall, the red tins in the cupboard, the white kitten, the brown plum pudding. With crayons, pastels or paints the children can then draw and colour some person or object with which they are acquainted in their own kitchen at home. The children should make their own choice of subject and draw it as they please.
TRACE-OUT FOR FRIZZE—PLUM PUDDING
Trace this Drawing for part of the Frieze, Picture No. 1
PROJECTS AND PICTURES

Missing words.—Say such sentences as the following for the children to supply the missing words:

1. Joan is shelling — (peas).
2. The kitten is drinking — (milk).
3. Mother is mixing a — (pudding).
4. Betty is rolling — (pastry).
5. The tin of flour is on the — (table).
6. Two jars of jam are on the — (table).
7. The tin of sugar is in the — (cupboard).

Number.—Let the children set out the correct number of beads, counters, bricks, beans, or sticks to correspond with the number of various things seen in Picture No. 1—2 girls; 4 red tins; 1 kitten; 3 ducks; 4 red tins in the cupboard and 1 more on the table; 1 bowl on the table, 1 bowl on the floor and 1 bowl that Joan has; 2 arms, and 2 arms, and 2 arms; 2 legs, and 2 legs, and 2 legs; 11 for the clock.

The children can make clay or plasticine cakes, buns and puddings, and arrange them in groups of two, three, four, etc. The children who are sufficiently advanced can add and subtract with the objects made. Some can go shopping and buy bags of flour, sugar, salt, etc., with cardboard coins.

FOR CHILDREN OVER SIX

Flash Cards.—A useful device for helping young children to recognise phrases and sentences is the Flash Card. This is a narrow strip of thin card upon which a sentence is printed in bold letters. The Card is held for a few seconds in front of the children, who are required to read the sentence rapidly and accurately. For the Sixes the sentences on the separate Cards should have several words repeated, in order to assist easy recognition. It is advisable to print the same sentence on both sides of the Card, so that the teacher may know what is being read without turning the Card. The chief purpose of the Cards is to enlarge the children's vocabulary and help them to read words in groups. The following are suggestive of suitable Flash Cards for Picture No. 1:—

1. Mother stands on the floor.
   Betty stands on a hassock.
   The kitten stands on the floor.
   Joan sits on a stool.

2. The table has four legs.
   The chair has four legs.
   The kitten has four legs.
   Joan has two legs.

3. The clock is on the wall.
   The picture is on the wall.
   The wall is yellow at the top.
   The wall is green at the bottom.

4. There are peas in the basket.
   There are pea pods in the bowl.
   There is milk in the saucer.
   There is flour in the tin.

Matching pictures and sentences.—Let the children bring from catalogues and magazines pictures of things used in the kitchen. The pictures are cut out and mounted on cards of uniform size with the names printed under each picture. The picture cards are kept together in a box. The teacher then prepares Flash Cards relating to the pictures. As each Flash Card is exhibited a child is called upon to get the appropriate picture card from the box. This game is a great help to children when learning to read. Such sentences as the following might be printed on the Flash Cards:—1. Put the tin of flour on the table. 2. Give May the peas. 3. Put the milk under the table. 4. Bring me a knife. 5. Lay a spoon and fork on the table. 6. Fetch a brush for the crumbs.

Rhyming words.—Write on the blackboard the following words printed in italics, and let the children suggest other words having the same sound and end-form to add to each:—
1. spoon, moon, soon, boon, noon.
2. flour, hour, sour, scour.
3. clock, lock, flock, frock, rock, sock.
4. plum, hum, sum, drum, gum.
5. flame, tame, shame, name, came, dame, game, lame, same.

Read aloud these incomplete rhymes and let the children suggest the final words:

1. Little Tommy Tittlemouse
   Lived in a little — (house);
   He caught fishes
   For other men’s — (dishes).
2. She can brew and she can bake
   She can make a wedding — (cake).
3. There’s a neat little clock,
   In the kitchen it stands,
   And it points to the time,
   With its two little — (hands).
4. And may we, like the clock,
   Keep a face clean and bright,
   With hands ever ready
   To do what is — (right).

Children’s own Word Books.—Children enjoy any form of hunting, even if it is hunting for similarities of form and sound in words. In the above incomplete rhymes they find a similarity in the rhyming words, and these they can write in their own Word Books:—mouse, house; fishes, dishes; bake, cake; stands, hands; bright, right.

A few new words should be written on the blackboard and the children should search their reading books for words of similar form; e.g., words beginning with wh like what; words beginning with th, like that, and so on.

Names of groups.—The older children should be asked to give the group names for the following, and these they can then write in their Word Books:—

1. peas, beans, potatoes (vegetables).
2. sugar, rice, spice, — (groceries).
3. cats, dogs, horses, (animals).
4. ducks, canaries, pigeons, — (birds).

What is wrong in these groups?—This is a useful exercise for older children. Each group of words should be dealt with separately by writing the words on the blackboard, or preferably on Flash Cards, for use on a future occasion. Write down (or name) the word that does not belong to its group:

1. peas, beans, kitten, potato.
2. sugar, rice, spice, hassock.
3. cat, chair, dog, cow.
4. banana, orange, fox, apple.

Incorrect speech—“should have”.—The practice of saying “oughter ‘ave” instead of “should have” is very common among children. Useful exercises to correct this fault can be devised in connection with a number of the pictures in the portfolio. With Picture No. 1, the teacher or a child says, “Who should have the rolling pin?” Another child answers, “Betty should have the rolling pin.”

Other similar questions are asked:—Who should have the basin? the flour? the milk? the peas? Who should eat the pudding? the banana? the apple? Who should bring the milk? the flour? the tea?

Number.—A good deal of informal and incidental teaching relating to number, measurement, weights, measures and money can be done in connection with the various school activities. It has been suggested on page 14 how the younger children can use Picture No. 1 for work with simple numbers.

Older children who may prepare a kitchen from a large box can find out much about inches and half-inches if rulers are used for measuring the wall paper, the frieze, the curtains, the door, the floor cloth, etc. They will soon discover that inaccurate measurement is unsatisfactory.

The ingredients for a pudding (probably sand, seeds and sawdust), can be weighed on the scales, thus making the children familiar with ½ lb., ⅓ lb. and ⅓ lb. weights, and with the usual way of writing them.
The milk (water) can be measured out in gills so that the children soon learn that four gills make one pint, and, a little later, that two pints make one quart.

From the pictures brought by the children a price list can be prepared on a large sheet of brown paper. The shopkeeper must make up his bill from this list, and the housewives can check the bill from the same list.

The housewives can be given a certain amount of money to spend, and they must first make out the list of goods they intend to purchase, find the total cost, and see how much they will have left. When the shopping is done they can check their own totals with those of the shopkeeper.

In the giving and receiving of change they will get valuable practice in subtraction.

Individual cards based on the work done by the children can be prepared; e.g.,—

1. What is the cost of 3 lb. raisins and 2 lb. currants?
2. Which costs more—1½ lb. peel or 1 doz. eggs?
3. How much change would you have left from half-a-crown after buying 1 lb. currants, ½ lb. sultanas, 2 eggs?
4. How many lb. of currants can I buy for 15s. 9d.?

**ACTIVITIES AND CONSTRUCTIVE WORK**

"Constructive work ought to occupy an important place in the activities of the school."

**Classroom project—the kitchen.**—These notes are for the use of teachers who are desirous to employ the Project Method with their children. Arising out of a consideration of the kitchen, the children may elect to make a kitchen of their own to play in. In this connection, the following suggestions will be helpful to the teacher in guiding the little ones’ activities.

A portion of the classroom may be screened off to make a kitchen. The necessary furniture will include a stove, which can be made from a Tate sugar box standing on a low table. If it is to be a coal range, a fire of crinkled paper can be put below; if a gas stove, movable knobs can be affixed, and black paper stuck on to mark the bars and rings on the top. If a hinged door can be fixed on the box, the housewives will delight in baking food made of clay, plasticine, or a mixture of 3 parts flour and 1 part salt moistened with water. Clay vegetables, sausages and paper rashers of bacon can be cooked on the stove. Cooking will lead naturally to telling the time, and a study of the division of hours into minutes. The housewife can make a list of the times taken in cooking familiar foods. Old saucepans and tins can be used, or cardboard ones made.

The housewife can serve up meals on the kitchen table. A dresser, which can be made of a number of dress boxes, will be needed, with shelves and hooks on which clay plates and dishes can be kept. Knives and forks can be cut from brown paper or tinfoil and kept in a drawer of the dresser. A tablecloth with a fringed edge, or ornamented with stickprinting, can be made of cheap plain wall paper. A pantry for the food can be made of a box with a hinged door, the middle of which is cut away, so that muslin can be stretched over it and fixed with nails or drawing pins. Tins for the cakes and stores, a flour bin, a vegetable rack, etc., can all be added and labelled. A housemaid’s cupboard, containing dusters, brooms, brushes and mops can be fitted up. An oven cloth, tea towels and a dish cloth (of rags or paper) should hang in the kitchen.
The sink can be a box lined with white paper and fitted with a plug and cardboard taps.

In connection with reading and writing the children may make and attach labels to the various articles of kitchen furniture—"stove," "table," "dresser," etc.

As only one or two housewives can occupy the kitchen, once it is made and furnished, the other children may elect to be shopkeepers and sell food to the housewives. This involves the making and use of money, writing price lists and marking goods, all of which is dealt with in a later project.

Co-operative group model—a doll's bungalow.—During the lessons on the home, the children can make many different articles of dolls' furniture. The best of these may be selected and kept in cardboard dolls' rooms, which the children can make themselves. Three typical rooms, (the kitchen, sitting room and bedroom), can be made and furnished. The rooms, when they are all finished, may be finally stuck together, with the doors coinciding, to complete a doll's house. A simple type of doll's house is a three-roomed bungalow made of three rectangular hat boxes. Therefore, if the teacher wishes finally to make the doll's bungalow, she will need to get three strong hat boxes of the same height before starting on the model kitchen.

To make the kitchen, take one of the chosen boxes, remove the lid and slit down the sides with a penknife. The box is now ready for the children to cover the walls and floor. They may paste wall paper on the walls, or plain coloured paper with a simple frieze of cut-out shapes along the top. Measure the size of the paper directly from the sides of the box. Older children can measure with a rule or tape measure. In making the frieze, guiding lines must first be drawn in pencil on the walls. The outside walls can be left until the doll's house is put together. Plain coloured paper or shiny bathroom wall paper can be used
for the floor covering, which should be cut large enough to neaten the four bottom edges of the wall paper. After papering and putting in the door and windows, turn up the walls of the kitchen and fasten them at the top by pieces of wire or string.

**Paper cutting—door.**—Little children will find it awkward to cut the sides of the box to make doors, and unless the teacher chooses to do so with a sharp knife, a false door can be made, and this is almost equally effective. If possible, oak wall paper should be used for the door, for the framework of the windows, and to cover the furniture. Ordinary brown paper does not stick well. Two doors will be needed for the kitchen, one leading into the sitting room and one into the garden. For each door cut a rectangle of oak wall paper about two-thirds the height of the wall and mark on it in pencil a border about \( \frac{1}{2} \) in. wide. Cut round three sides within the border and fold down one long side, as shown in the sketch. Stick the border to the wall in the chosen position and put in a paper clip for the handle of the door.

This type of false door can be used for cupboards, etc. If the teacher wishes she may cut through the wall of the box on the inner side of the framework and stick the door to it.

**Paper cutting—windows.**—To avoid the difficulty of cutting out a window from the box, a false one may be made as follows:—Measure and draw in pencil the size of the proposed window (e.g., 4 in. by 2 in.) on the wall, and paste on sheets of silver paper to cover the marked area. Now cut several narrow strips of oak wall paper and paste them at regular intervals along and across over the silver paper, to make the lattice of the window, as shown in the sketch.

The window frame is cut from a rectangle of oak wall paper of the same size. For the window sill add to the frame on the bottom a wide border three times the width of the frame. Cut away the inside shape which is shown as the shaded area in the diagram. Fold up the sill at the dotted lines and then paste the frame over the silver paper and lattice work on the wall. Make the curtains from coloured crêpe paper or small patterned chintz. Gather them along the top with cotton or wool and stick them to the wall.

**Paper weaving—mat.**—The mat is laid by the outside door on the kitchen floor. To make this, take a square of coloured paper not less than 4 in. across, as the
Fives will find anything smaller too difficult to manage. This square may be folded lengthways to make a number of parallel creases, or lines may be measured off by the ruler and drawn in pencil. The paper is then folded the opposite way in half and the lines are cut down—care being taken not to cut too far to the edge. Now cut out some strips of paper of equal width in contrasting colours, and weave the strips over and under the bars of the square of paper, as shown in the sketch. When the mat is completed, turn under all the stray ends of the strips and paste them down neatly. Cut out a mount from paper similar to that used for the weaving (the same width as the square, but 3 in. longer), and paste the mat on the mount. Cut a fringe on the mount at each end.

**Paper model—chair.**—This chair is made from a piece of paper about 4 in. square. The diagram shows how tiny children, who find it hard to fold into three, may fold the paper. Take the square, fold it in four, and then in four again. Open out the paper which is now creased in 16 squares. Cut off the top and right line of squares, leaving a paper creased in 9 squares. Older children may fold the paper into 3 in the first place, or squared paper may be used. Mark lightly in pencil the squares 1, 2, 3, etc., up to 9, as shown in the diagram. Cut down the dark lines and begin to make up the chair. Fold squares 7 and 9 over to 8 and secure them with paste. Bend square 2 into an upright position so that it forms the back. Squares 1 and 3 are bent in the same way as 7 and 9, while 4 and 6 form the sides. The chair is now made. It is more attractive if oak wall paper is used. The legs of the chair may be cut out afterwards as shown in the diagram.

**Paper model—table.**—The table may be made in the same way as the chair, from a larger square of paper. It is folded into 16 squares in the same way, but only the side row of squares is cut off. Cut along the heavy lines shown in the diagram and make it up as a box, cutting out the legs afterwards. (Illustration overleaf.)

**Cardboard model—kitchen sink.**—The kitchen sink, as shown in the picture of the kitchen on page 17, is made from a little white box which is attached to the wall of the kitchen by paper clips. The drain pipe is a piece of thick string knotted at one end and threaded through the bottom of the box. It is allowed to hang in a loop and is passed through a hole in the kitchen wall.
Cardboard model—gas stove.—An effective little gas stove can be made from any small cardboard box with a hinged lid, such as a box for paper clips. If such a box is not available, the lid may be attached to one long side by a strip of paper or passe partout. Remove the rim from the lid and stand the box on end. The lid forms the oven door and is given a handle of a paper fastener. Measure three paper shelves against the box and paste them in the oven. Paste a piece of card on the back of the box to stand up about one half its height. The outside of the oven may be blackened with crayon or charcoal.

A grid of paper is made as follows:—Draw out a rectangle of paper the same size as the top of the stove, add a wide margin at each side and a narrow one at the back, as shown in the sketch. Fold this in half across, and cut out strips from the fold to the edge of the side margin, as shown in the diagram, and blacken the grid with crayon or charcoal. Bend the sides of the grid under at the dotted lines and stick it...
to the top of the stove. Paste rectangles of white or blue paper to the front and back of the stove to represent enamel. Finally, a white paper plate rack may be made in the same way as the grid and pasted to the back of the stove.

**Cardboard model—dresser.**—This simple dresser is made from a cardboard box and lid. It is most effective if the sides and bottom of the lid of the box are first covered with oak wall paper, and a pair of false paper doors are made having paper fasteners as handles. Coloured cut-out silhouettes of jugs may be stuck in the space under the doors. The Fives who may not be able to cover the box, may draw on it the cupboard door in crayons. The three sides and the bottom of the box are also covered with wall paper, and a paper shelf is put in. The shelf is a narrow strip of paper measured against the box with the ends turned down and pasted inside. The two portions of the box are now stuck together as shown in the diagram. Round paper plates drawn from a halfpenny may be cut out in paper, coloured in crayons, and stuck together in a row to stand on the shelf. Milk jugs may be cut from folded paper so that they will stand up.

**Paper cutting—kitchen articles.**—The Fives can cut out from coloured paper the shapes of many articles used in the kitchen. These cut-outs can be mounted on white paper with the name written below each one, as shown in the sketch.
WHY CATS WASH THEIR FACES AFTER EATING

Once a cat caught a mouse. The poor mouse was badly frightened. He did not know what to do. Then he had a very wise thought.

He said, "I suppose you will eat me, Kitty. But you must wash your face first."

"Why?" said the cat.

"Because," said the mouse, "all nice persons wash before eating."

"I suppose that is so," said Kitty. "I should like to be a nice person, so I had better wash my face."

So she began to wash her face, and forgot to hold the mouse. Away he ran to his nest.

"Good-bye, Kitty," he cried. "I am glad that you waited to wash your face."

"Next time, I shall eat first and then wash," said Kitty. "I don't care what people think."

Ever since then, all cats eat first and then wash their faces. Have you not seen your cat do it?

Note.—The children will like to tell how they have seen pussy wash herself. Most of them will know that pussy has a rough tongue. Why must children wash before meals? Let a child fetch a bowl of water, soap, nail brush and towel and show the proper way to wash. Let the children make their own drawings of a cat washing.

THE HOUSE SPIDER

Once upon a time there was a little spider, who came from out of the garden into a room, and hid behind a cupboard. There she sat all day in a corner and no one noticed her, but when it was dark and the people were asleep, she came out and began to spin a web on the wall. She had four big eyes and four little ones, and with these she could see as well by night as she could by day. She needed neither candle nor lamp to work by.

In her body she had spinning glands, and from them she spun thin threads, drew them this way and that and made a fine web of them. In it she meant to catch the flies that are so troublesome to people, and gnats that bite and worry children. With her eight legs she wove the threads into each other, putting little sticky knots upon them, and on these the flies and gnats were to stick with their wings as they flew by. Finally she wove at the end of the web, sheltered in the corner of the room, a little tube-shaped house for herself. In this she sat, looking out of the opening as if it were a window.

When morning came with bright daylight all was ready. She had worked very hard, and was as happy and as proud of her work as ever a spider could be. She had built her house well, and it was all neat and proper.

And now you might suppose that people took a delight in this industrious little spider, and admired the beautiful net which was to catch the tiresome flies. But you will see.

When the mother came into the room with her child, and saw the spider's big web and the spider, she took a broom, swept them off the wall, and threw them into the yard. "That spider had worked hard," she said, "and did more in this one night than many a man works in a week, but it didn't work in the wrong place. It should spin its web in the yard or the garden, but not in the room. Do your work well, and do it where it is wanted."

Richard Wagner.

Reading and drawing.—Write on cards directions for drawing and distribute the cards among the children:
STORIES TO READ OR TELL

"Throughout the infant stage the child requires occasions for rest when his limbs and his brain can recuperate. These quiet periods are the time for the teacher to tell stories."

THE GINGERBREAD BOY

ONE day an old woman was making gingerbread cookies. Her little boy was looking on. She made a Gingerbread Boy for him. She put sugar on the head for hair. She put in two raisins for eyes. Then she went out to call the old man to his dinner.

She said to her little boy, "Stay here and watch the oven. See that the cookies do not burn. And watch the Gingerbread Boy. We do not know what he may do."

Well, the boy watched the oven for a time; but, by and by, he went out to get a drink of water. As soon as he was out of the door, the Gingerbread Boy hopped out of the pan, jumped out of the oven, and was down on the floor.

The boy heard him and ran back as fast as he could. He tried to shut the door. But he was not in time. In a minute the Gingerbread Boy was through the door and out in the yard. He ran through the yard. He ran out into the road, and he kept running as fast as he could go.

The boy ran after him. He called to his mother. The old woman saw what had happened, and she ran too. The old man saw them, and he ran as fast as he could. But they could not run fast enough. They could not catch the Gingerbread Boy. So they walked back home.

The Gingerbread Boy ran on and on. He felt happy, and he liked to run. He was pleased with himself. By and by he came to two farmers.

"Wait a minute," they cried. "You look good enough to eat. Come here, and we will eat you."

But the Gingerbread Boy did not stop. He ran on and called out:

"I've outrun a woman,
A boy and a man.
I can outrun you, too.
I'm sure that I can."
Children's Drawings of the Gingerbread Boy

1. Old Woman
2. Little Boy
3. Gingerbread Boy
4. Old Man
5. Farmer
6. Puppy
7. Fox
8. Door
Down the road he ran. The farmers ran behind him as fast as they could. But they could not catch him. So they walked back home.

The Gingerbread Boy ran on and on. He came to two puppies by the road. First they saw him, and then they smelled him. He smelled good enough to eat.

"Wait a minute," they said. "You smell good enough to eat. Wait, so that we can eat you."

But the Gingerbread Boy ran on. He called back:

"I've outrun two farmers,
As fast as they ran,
A little old woman,
A boy and a man.
I can outrun you, too.
I'm sure that I can."

Down the road ran the Gingerbread Boy. The puppies ran after him. They ran as fast as they could. They ran until their legs were tired. But they could not run fast enough to catch the Gingerbread Boy. So they walked back home.

The Gingerbread Boy ran on and on. By and by he came to a fox. The fox was lying close by the road. He did not move.

He called to the Gingerbread Boy, "Good morning. You seem to be in a hurry. Where are you going so fast?"

The Gingerbread Boy stopped a minute. He wanted to hear what the fox said.

"You are a fine boy," said the fox.
"Where are you going so fast?"

Then the Gingerbread Boy said:

"I've outrun the puppies
And farmers who ran,
A little old woman,
A boy and a man.
I can outrun you, too.
I'm sure that I can."

"Oh," said the fox, "I see. It's those fine legs of yours. I think I never saw such fine legs. Please come close to me. Don't be in such a hurry."

No one had ever been so kind to the Gingerbread Boy before. So he came nearer and nearer. Soon he was close to the fox. Then the fox gave one jump, and one bite with his teeth. That was the end of the Gingerbread Boy.

Playing the story.—This story is easily dramatised. Children may take the parts of the nine characters in the story, or the teacher may choose to be the Old Woman and so give the game a good start. One corner of the room should be the kitchen, and a clear path should be left all round the room, where the Gingerbread Boy may run. The Farmers and Puppies have their "homes" along the path; they come out in turn and chase the Gingerbread Boy once round the room and then return to their "homes." The Fox crouches by the path and speaks when his turn comes.

IRON POT AND BIG JUG

IRON POT and Big Jug stood on the shelf. One fine day Iron Pot said, "All day long I cook food. I want some fun."

Big Jug said, "All day long I hold milk. I want some fun too. Let us go for a walk."

At last they were happy and said, "No more work for us."
On, on they walked till they met Mr. Rat. "Do not go down this lane," said Mr. Rat. "There are big stones, and you may trip." But they went on just the same.

Then they met Miss Frog. "Do not go this way," said Miss Frog. "You may trip over the big stones." But they went on just the same.

Soon they began to run, and they ran so fast that when they came to the big stones they could not stop. Crash! they fell. Iron Pot was on the top of Big Jug, and Big Jug broke into little pieces.

Mr. Brown came along. "Ha! ha! this iron pot is just the thing for me," said Mr. Brown. So he put Iron Pot into a bag and took it home. Then Iron Pot had to cook food all day long, just as it did before.

"Yes, indeed," said his wife, as she poked the logs into a blaze. "That is a nice fire," she said, without thinking what she was saying. "I wish we had a yard of black pudding for our supper. We could cook it easily."

She had hardly said these words when down the chimney came tumbling a yard of black pudding.

"You silly wife," cried the old man. "You have wasted one of our wishes. I am so vexed with you that I wish the black pudding would stick fast to the tip of your nose."

Up jumped the pudding, and in a second it was stuck so fast to the old woman's nose that she could not pull it off.

"Oh, you cruel old man," she cried. "Your wish was even more foolish than mine. Whatever shall I do?"

The old man could not help laughing to see the pudding sticking to his wife's nose. When he had finished laughing he said, "There is only one thing to do. I wish that the pudding may drop off again."

As he spoke, the pudding dropped off, so they cooked it and had a merry supper.

And that was the end of their three wishes.

**Playing the story.**—This story is easily dramatised. Children may take the parts of the five characters in the story—Iron Pot, Big Jug, Mr. Rat, Miss Frog, Mr. Brown. The children can prepare bib-labels with the names of the characters printed on them, and these labels the actors can hang round their necks.

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**THE THREE WISHES**

One winter evening an old man and his wife were sitting by the fire, and they began to talk about fairies. "I wish a fairy would come here to-night," said the man. "She would give us whatever we ask." At that instant a lovely lady appeared out of the fire. "I am a fairy," she said. "I will grant you three wishes."

"That is splendid," said the old man. "Wife, let us think hard, and decide what our wishes shall be."
you had three wishes, for what would you wish? 2. Who has seen a black pudding? (Draw the shape on the blackboard; it is like a sausage balloon.) 3. Of what is it made? 4. How long is a yard? 5. We will put two chalk marks a yard apart on the floor. Who can step a yard? 6. Who can jump two yards? 7. What was the old couple's first wish? 8. What was their second wish? 9. What was their third wish?

Playing the story.—This is a simple story for dramatisation. One child can be draped with a piece of lace curtain to represent the fairy; for the wand, cover a stick with silver paper and fasten a paper star at the top. The old woman can be represented in the way familiar to children, by fastening a cloak round the waist to imitate “long clothes”; the old man can wear the coat of a big brother. A toy sausage balloon should be hidden beside the old woman, and held in place on the nose at the right moment.

Missing words.—Write these words on the blackboard and write the sentences on cards. The children rewrite the sentences adding the correct doing-word:—

jumped, laughed, poked, stuck, wasted, tumbled.

1. The old woman —— the fire.
2. The black pudding —— down the chimney.
3. “You have —— one of our wishes!” cried the old man.
4. Up —— the pudding and fast to the old woman’s nose.
5. The old man —— to see her with the pudding on her nose.

THE RED ELVES’ GOLD

A poor woman had ten boys and she loved them all very dearly. One night, as she put them to bed, she said to herself, “How can I go on feeding so many when I am so very poor?”

She kissed them all good-night and as she kissed the last one she said softly, “Oh! if I could only get the jar of gold that the red elves have hidden in the oak tree! How rich I should be, and how many nice things I could buy for my boys!”

Now the last child heard his mother talking, but he kept the words inside his head until the morning. As soon as he was up, he ran into the wood, till he came to a big old oak. He looked all round it and dug into the soil with his hands, but he could not find the jar of gold. He saw a heap of large acorn cups and counted them, one, two, three, four, up to twenty.

“Oh! ho!” said a tiny voice, and there stood a little red elf no bigger than your hand. He began writing with a little red pencil in a little red book to match. “How many cups did you say?” asked the red elf.

“Twenty,” said the boy.

“That means I can ask twenty of my friends to my tea party,” said the little red man. “Is that right?”

“Oh no! sir, you must ask only nineteen, for you will use a cup yourself," and the little boy lifted his cap and bowed low.

The little red elf thanked him and wrote
again in his little red book. "You are a clever boy," he said. "You will get on in the world. You see, I want this party to be the best I have ever given, that is why I am thinking it all out. If I write it down like this, I shall forget nothing. Now what do you think of my cups?"

The little boy picked them up again. They were rather dry and old. It must have been a long time since they were on the tree. "Would you like me to paint them with my red paint?" he asked.

The little red elf hopped on one foot in his glee. "How fine they will look on my red toadstool table! Only do that for me, and I will do something for you."

The little boy put the twenty acorn cups into his pocket and ran off home. He gave two to each of his brothers and kept two for himself, and they all worked away painting the acorn cups a bright red. Then they set them in front of the fire to dry.

“What are you boys doing?” asked the mother.

"It’s a secret,” said the little boy, and picking up the acorn cups he ran into the wood to the old oak tree.

There he found the little red elf cooking honey buns over a tiny fire. When he saw the twenty red cups, he cried:

"I like the bright red acorn cups
   To stand upon my table;
   Now tell me what you’re wishing for,
   I’ll give what I am able."

“Oh! please, sir,” said the little boy, "do you think you could give me the jar of gold that is hidden in the oak tree? My mother is so poor she cannot buy food for all of us."

"The jar of gold is of no use to us," said the red elf. "Go to the oak tree and tap at the door. When you are inside, go down the steps and you will find the jar. It is dark in the oak tree, but as the door opens, eat this bun, and you will be able to see just as the cat sees at night."

The little boy took the bun and began to look for the door in the oak tree. He could not find it, so he tapped all round the trunk. All at once the door opened. The boy ate the bun and went in. He could see quite well, and soon found the jar of gold. When he came out he thanked the red elf, who was almost too busy to listen to him. Then he ran all the way home.

When the poor mother saw the gold she was full of joy. "Now," she said, "we shall have plenty to eat as long as we live."

Playing the story.—To help the children to appreciate the story let them mime the following actions or imitate the sounds based on it:—1. Speak in a whisper. 2. Pretend to dig with your hands. 3. Count up to twenty. 4. Pretend to write. 5. Pretend to paint a picture. 6. Pretend you are making buns. 7. What would you wish for? 8. Tap on the desk. 9. Pretend to eat a bun. 10. Look full of joy.

A REVOLT IN THE KITCHEN

ONCE upon a time there was great trouble in the kitchen. Everything was tired of doing its own work day after day, year after year.

“What is life without a change?” cried the poker loudly. "Am I never to do anything but stir the fire? I am certain I must be good for something else."

"Just what I think!" chimed in the tongs, with a clang.

"And I want a change, too," growled the bucket. "Let somebody else go to the well for water. I have a crank in my neck."

Then the chairs began: "Why should we always be sat upon?"

A stopl asked crossly, "Is it right that people should put their heavy feet on poor little me?"

"Well, if anyone deserves a rest it is surely I," grumbled the clock that stood in the corner. "Someone else may tell folks
the time. I mean to run down and go to
sleep."

"Yes, yes, we all want a change," was
the general chorus; and it was agreed that
in future everyone was to do whatever sort
of work he fancied. They had been working
for other people long enough.

The next day the clock began the new
order of things by running down with a
loud whirr. Nobody else could tell the
time, which was rather upsetting, and the
shovel overslept himself two hours in con-
sequence.

Well, the poker began to sweep the room,
but he couldn’t manage it at all. The broom
tried to lay the breakfast table, and he
knocked two cups and a plate off and
smashed them. The chairs trotted about
the house and got in everybody’s way. The
coil box said he would be a bread pan for
once, and you should have seen what the
loaves looked like! Then the tongs and the
milk jug went off to the well together, and
on the way the tongs, quite by accident,
fell over his companion, and the unfortunate
milk jug got her neck broken.

"This would not have happened had I
been with the bucket," gurgled the poor
thing.

"You are so very delicate," said the
tongs, but he was sorry nevertheless, at the
accident.

In the meantime the kettle declared that
he was weary of sitting on the hob and
singing. Down the black old gentleman
got and stumped into the garden to water
the flowers. He did it most carefully; but,
alas, as he gave the flowers boiling water,
the poor dear things curled up and died.

"Very odd, very odd indeed!" muttered
the kettle, but he looked rather sad.

So it went on throughout the day, until
the kitchen was in a perfect muddle. It
was such a tidy, well-regulated kitchen as
a rule.

"Cook comes back early to-morrow,"
remarked the poker in a quiet voice. "Shall
we go on as we used to do, or——?" He
paused, waiting for someone else to speak.

"Oh, for goodness’ sake, let us go back
to our old ways!" cried the outspoken tongs.
The kettle, thinking of the flowers he had
killed, sadly nodded his spout as much as
to say, "That’s my opinion, too."

The broom, who had broken so many
things, agreed with the tongs. They were,
in fact, heartily tired of trying to do other
people’s work—all, that is, except the clock,
who still slept peacefully.

"After all," observed the pepper castor,
who was fond of a moral, "there is nothing
like doing your own work, and leaving
other people to do theirs."

Sheila.
THE CROOKED MAN
(This rhyme is set to music on page 58)

There was a crooked man
Who walked a crooked mile,
He found a crooked sixpence
Beside a crooked stile.

He had a crooked cat
Which caught a crooked mouse,
And they all lived together
In a little crooked house.

I t was a warm summer afternoon. Little
Willie wandered down a path in the
wood near his father’s house. Soon his
short legs felt tired and he sat down on a
bank of moss and fell asleep. When he
woke up he saw someone coming along the
road. It was a little old man with bright
blue eyes and white hair. He was a crooked
little man who could not stand up straight.
Somehow he seemed crooked everywhere,
but all the same he looked very happy.
He smiled a little crooked smile at Willie
and his blue eyes twinkled.

"Willie, boy," said the crooked man in
a queer crooked voice, "have you found
my crooked sixpence?"

"No, sir," said Willie, "but I will help
you to look for it."

Just then Willie saw a pair of green eyes
squatting through the tall grass, and then
a black crooked cat ran up to the old man.
"Come on, Crooksie," said the old man.
"Help us to find the crooked sixpence."

So the crooked man and Willie and
Crooksie started off down a crooked path
which ran in and out, in and out, as if it had
no end. All three of them looked and looked
but they could not find the crooked sixpence.
At last the crooked path ended at a little
crooked stile. The crooked man sat down
on the bottom step and put his old crooked
hat beside him on the grass. Crooksie the
cat curled up inside the hat. Willie leaned
on the crooked stile and these words came
into his head:

"There was a crooked man——"
("And there he is," thought Willie, looking
at the crooked old man who seemed to
have fallen asleep.)

"Who walked a crooked mile."
("Well we have walked a crooked mile
anyhow," thought Willie.)

"He found a crooked sixpence
Upon a crooked stile," went on the words
in Willie’s head.

"Here is the crooked stile too. What
an extraordinary thing!" muttered Willie.
He felt something hard under his hand as
it lay on the top of the stile. He lifted his
hand. There lay a shining crooked six-
pence!

"Wake up! Wake up!" shouted Willie.
"Here is the crooked sixpence!" The
crooked man jumped up. Crooksie the cat
sprang on the top of the stile and waved
his crooked tail. The crooked man held
out a little crooked hand, and Willie put
the crooked sixpence in his crooked palm.

"Willie, boy," said the crooked man joy-
fully, "you have brought me luck, for this
crooked sixpence is the only really lucky
sixpence left in the world. Now I shall be
lucky, and you will be lucky and Crooksie
will be lucky too."

Just then a crooked mouse jumped out
from under the stile, and Crooksie purred
over him and they began to play all sorts
of queer crooked games.

"There, didn’t I tell you Crooksie would
be lucky," said the little crooked man.

Then they all went back down the crooked
lane which seemed much shorter now they
had not to look for the crooked sixpence.
They soon came to the little crooked house
which belonged to the little crooked man.
All three of them went into the crooked house and had a lovely crooked tea at a crooked little table. The plates and cups and saucers were all crooked, and so were the cakes and tarts and bread and butter.

After tea Willie went home and told his mother all about his adventures.

J. Bone.

**Articulation—**the sound of "ed."—In this rhyme, *There was a Crooked Man*, it will be necessary to give attention to the sounding of *ed* in the word *crooked*, or many of the children will be singing *crookid*.

The following verses may be used for further practice in articulation:

1. Crows crowd croaking overhead, 
   Hastening to the woods to bed.

2. Cooeing sits the lovely dove, 
   Calling home her absent love.

3. With "Kirchup! Kirchup!" 'mong the wheats 
   Partridge distant partridge greets.

**Matching game.**—Draw or mount on cards pictures of the objects named in the rhyme; print the names or phrases on other cards and use them in a matching game. Write sentences on *Flash Cards*; e.g.,—1. A crooked man walked a crooked mile. 2. He found a crooked sixpence. 3. The sixpence was beside the stile. 4. The crooked man had a crooked cat. 5. The cat caught a mouse. 6. The mouse was crooked. 7. All of them lived together. 8. They lived in a crooked house.

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**STORY AND PLAY**

**STORY—IN THE ATTIC**

"Another basic interest of children for which the school should provide an opening is the love of acting."

**Introduction.**—This original story is one which the children can readily dramatise.

Read the story straight through to the children, then discuss with them how to act it in one scene. Consider the setting, write the names of the characters on the board, and allot the parts. Read the story once again and let the children then act it, re-reading parts of it when the children are at a loss to proceed. A dramatised version
which may be used for a school concert, suitable for the Sixes and Sevens, is given at the end of the story.

**Story.**—Once there was an old house, at the top of which was an attic. The house had been empty of people for many years, so it had become very dirty. The attic was the dirtiest room of all, and three creatures who liked dirt had made their homes in it. There they could be sure of leading a quiet life, getting dirtier and dirtier, without fear of being trodden on or swept away.

One of these creatures was Spider. She had lived in the attic for several months and its walls were festooned with her untidy webs. Another was Beetle, who had his nest in a little hole in the floor. House beetles do not like the light, it hurts their eyes, and they generally come out only at night, but the attic was so dark that this Beetle could walk about comfortably at any time. The third creature was Mouse. She had her home in the wall. She did not stay all the time in the attic as the other two did, but ran about over the house in the tunnels she had made in the walls.

One day a strange thing happened. A lady came to the old house. Her name was Mrs. Newpin. She loved to make things bright and clean, and when she saw how dirty the old house was, she made up her mind to work and work till it was spick and span from top to bottom.

When Mrs. Newpin arrived, Mouse ran up to the attic to tell her friends.

"A new creature has come to the house!" she cried. "A big creature, like a cupboard on two legs, that goes clump, clump!"

"What is it called?" asked Beetle.

"Mrs. Newpin," replied Mouse.

"Huh! Don’t know her," said Spider, gulping down a big Daddy-long-legs that she had just caught in her web.

Mouse scuttled away again to watch Mrs. Newpin through a crack in the kitchen wall.

When Mrs. Newpin came in, two more creatures whom Mouse did not notice, came with her. These were Bluebottle and Fly. They left Mrs. Newpin unpacking brushes and brooms in the kitchen, and buzzed through the house till they came to the attic.

Fly and Bluebottle thought the attic was the most beautiful room they had ever seen. It was so very dirty! And although it was rather dark there was a little hole in the window pane by which they could go in and out. Then they noticed Beetle sitting on the floor.

"Hallo, Beetle, what are you doing here?" asked Bluebottle.

"I live here," replied Beetle, gruffly, for he did not like newcomers.

Fly settled on the floor and began to stroke her wings. "You have chosen a nice dirty place," she remarked.

"It suits me very well," said Beetle.

"I suppose the lady downstairs comes to clean sometimes," said Bluebottle.

"No bother of that kind since I have been here," replied Beetle.

"Well, you are lucky!" cried Fly, making up her mind that this was just the place for her.

"Yes," said Beetle, slyly; "Spider thinks so too."

Now you know that flies and bluebottles cannot bear spiders, and all this time Spider had been hiding in a dark corner where they could not see her.

Bluebottle began to shiver and shake at the name of Spider.

"Er—ah—whom did you say?" he asked, looking this way and that, "Spider?"

Fly, too, got up, and nervously asked, "Does Spider live here?"

"She usually lives in that corner," said Beetle, waving a feeler in that direction. Fly and Bluebottle quickly changed their minds about living in the attic. Saying politely that they simply must go, they bundled out and down the stairs, while Spider crawled out and had a good laugh with Beetle about them.
Just as they were laughing, Mouse popped up with a solemn face. "Oh, bad news, bad news!" she squeaked.

"Bad news?" echoed Beetle.

"What is it?" asked Spider, who thought Mouse a big, stupid thing.

"I have just heard Mrs. Newpin say that she is going to start cleaning the house!" cried Mouse.

"Well, what of that?" snapped Spider, impatiently.

"She is going to begin with the attic!" wailed Mouse.

"With this room!" cried Beetle. "Never!"

"Why, this room has not been cleaned for years," said Spider.

Mouse nodded her head. "It is going to be cleaned now," she said.

There was a scuffle at the door and Bluebottle appeared, followed by Fly.

"Is Spider there?" whispered Bluebottle to Mouse.

"Come in," called out Spider, kindly, "I won't touch you."

Bluebottle peered round the door. "I just came to warn you that Mrs. Newpin is on her way up," he said.

Then clump, clump, clump, came Mrs. Newpin's feet on the stairs. Clump, clump, clump—they came nearer and nearer.

"Look out!" cried Fly from behind the door. "She's here!" And Mrs. Newpin swept into the attic, laden with dusters, a pail, a mop, a broom and some tea leaves. Fly, Bluebottle and Mouse were driven in front of her, and before they had time to turn round she had shut the door.

All the creatures were terribly upset. Mouse scampered round and round the room, trying to find her hole, crying "Eep! Eep!" Bluebottle and Fly were terrified at being shut up with Spider and buzzed excitedly up and down. Beetle and Spider crept away to the darkest corners of the room and shivered there.

Mrs. Newpin could see hardly anything, it was so dark. She went to the window and threw it open.

"There, that is better," she said, as the sunlight came in.

Then she caught sight of Fly. "What a horrid fly!" she cried, and flicked it with her duster.

"S-s-s!" said the Fly, and flew out of the window.

"And here is a great ugly bluebottle," continued Mrs. Newpin. Bluebottle did not wait to hear any more. "Z-z-z!" and he was gone, with Fly.

Mrs. Newpin then went to get her broom.

In doing so, she trod on Mouse.

"Oh!" shrieked Mrs. Newpin.

"Eep! Eep!" cried Mouse, and jumped clear out of the window.

Mrs. Newpin took up her broom.

"It is time this room was cleaned," she said. "Here is the fattest spider I have ever seen." And she pushed Spider along with her broom.

"Oh dear! Oh dear!" cried Spider, quite out of breath, as fat people are when they hurry. But she managed to scramble over the window sill after the others.

Beetle was the last to go. He was so frightened of the broom that he ran round and round the room crying, "Oh my legs and feelers! Which is the way out?" before he found the window and scuttled through.

Then Mrs. Newpin began to clean. She swept and washed and dusted and polished till she made the old house the cleanest in the town, and the attic was the smartest room of all. And she lived there alone for the rest of her life, for Spider, Beetle, Mouse, Bluebottle and Fly never came back.
Boys and girls of six and seven will delight in taking part in this original play, which is a dramatised version of the preceding story. To help the movement at the end of the play the teacher may choose to take the character of Mrs. Newpin.


*Scene.* A dark and dingy attic, having one closed low window, and a door on the left.

*Beetle is resting on the floor. Spider is curled up in a dark corner. Bluebottle and Fly come in, flapping their arms as if flying.*

*Arrangement of Stage*

*Bluebottle.* I like dirt, lots and lots of dirt.

*Fly.* So do I, Bluebottle, so do I.

*Beetle.* You will find plenty of dirt up here.

*Bluebottle (sitting on floor).* Hallo, Beetle. What are you doing here?

*Beetle.* I live here.

*Fly (sitting on floor).* You have chosen a nice dirty place.

*Beetle.* It suits me very well.

*Fly.* Rather dark, I think.

*Beetle.* I like the dark.

*Bluebottle.* I suppose Mrs. Newpin comes to clean sometimes?

*Beetle.* No bother of that kind since I have been here.

*Fly.* Well, you are lucky!

*Beetle.* Spider thinks so too.

*Bluebottle.* Er—ah—whom did you say?

*Spider.*

*Fly (nervously).* Does Spider live here too?

*Bluebottle (trembling).* Is she anywhere near?

*Beetle.* She usually lives in that corner.

*Fly.* Well, I really must be going.

*(Flaps out.)*

*Bluebottle.* So must I. Good-day, Beetle.

*(Flaps out.)*

*Beetle.* Good-day, sir.

*Spider (coming out of her corner).* Ha! ha! It was a good thing I had just eaten that Daddy-long-legs.

*[Mouse pops in.]*

*Mouse (breathlessly).* Oh! Bad news! Bad news!

*Beetle.* Bad news!

*Spider.* What is it, Mouse?

*Mouse.* I have just heard Mrs. Newpin say she is going to start cleaning.

*Spider.* Well, what of that?
Mouse. She is going to begin with the attic!

Beetle. With this room? Never!

Spider. Why, this room has not been cleaned for years.

Mouse. It is going to be cleaned now.

[Bluebottle creeps up and peeps through the door.]

Bluebottle (whispering). Is Spider there?

Spider. Come in, Bluebottle, I promise I won’t touch you.

Beetle. She has just eaten a Daddy-long-legs.

Bluebottle (shuddering). Ugh! (Puts his head round the door.) I just came to warn you that Mrs. Newpin is on her way up.

[Heavy feet are heard outside.]

Fly (from behind). Look out, she’s here!

[Mrs. Newpin comes in with a duster and a broom. Fly, Bluebottle and Mouse are driven into the room before her. She shuts the door.]

Mouse (scampering round the room). Eep! Eep! Eep!

Bluebottle (flapping round the room).

Z-z-z-z!

Fly (flapping round the room). S-s-s-s!

Spider (creeping to a corner). Oh dear!

Beetle (creeping to a corner). Bother!

Mrs. Newpin. How dark it is! (Opening the window.) There! That is better.

Beetle. I hate the light!

Fly (flapping along). S-s-s-s!

Mrs. Newpin. What a horrid fly! (Flicking it with her duster.) Shoo! Shoo! Go along!

Fly (flapping round the room). S-s-s-s!

[Mrs. Newpin jumps out of the window.]

Mrs. Newpin. And here is a great ugly Bluebottle (flicks it with her duster). Off with you!

Bluebottle (flapping round the room).

Z-z-z-z! Z-z-z-z!

[Bluebottle jumps out of the window.]

Mrs. Newpin (treading on Mouse). Oh! A mouse!

Mouse (scampering round the room). Eep! Eep! Eep!

[Mrs. Newpin jumps out of the window.]

Mrs. Newpin. It is time this room was cleaned. Here is the fattest spider I have ever seen (pushing it with her broom). Shoo! Shoo! Out you go!

Spider. Oh dear! dear! dear!

[Spider jumps out of the window.]

Mrs. Newpin. And here is a great, dirty Beetle! (pushing it with her broom). Shoo! Shoo! Horrid dirty beetle!

Beetle (running round the room). Oh, my legs and feelers! Which is the way out?

[Beetle jumps out of the window.]

Mrs. Newpin. Now I can set to work.

(Sweeps.)

Kate Lay.

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THE PRODUCTION OF PLAYS IN THE INFANT SCHOOL

"During the infant stage the play-way is the best way."

Introduction.—In the infant school, dramatisation is chiefly limited to impromptu performances in the classroom. There occur, however, occasional school celebrations, when a play which can be cheaply and easily performed is welcomed. In these volumes many plays are given for little ones of differing ages and talents, and suited to various occasions. At the end of each play there are suggestions for the scenery and costumes, which are added on the assumption that the performance will be
The ideal arrangement, of course, is to have a pair of curtains at each side of the stage, giving three exits at each side; a pair of curtains to pull across the front; a backcloth, and another pair of curtains behind the backcloth to allow for a change of scene. In some cases a pair of screens or curtains at half the depth of the stage is very useful.

Making a permanent backcloth with a door.—A permanent backcloth which may be adapted to any scene and kept for years may be made for a few shillings. A length of unbleached government sheeting (about 18. 9d. yd.) is required, or an old stout sheet, made into a cloth which will cover the back wall of the stage and extend at least a foot above and on each side of the visible back wall. On an impromptu stage a convenient size for the backcloth is 7 ft. high and 8 ft. wide, which allows a margin for fixing. An extra piece of sheeting, about 5 ft. by 2 ft. (the size of one leaf of the clothes-horse chosen as the framework of the door, see page 38) is required for the door.

Before fixing the two cloths, tack them on a wall and paint them with a flat grey wash. Ordinary dyes,—such as Drummer or Pastex—mixed with boiling water in a

![Ideal Stage Diagram](https://example.com/ideal-stage-diagram)

**Ideal Stage**
- B.C. Back Curtains
- S.C. Side Curtains
- P.C. Proscenium Curtains
- H.C. Halfway Curtains
- B. Backcloth
PLAYS IN THE INFANT SCHOOL

pot to the required depth of tone, are cheap and easily managed. Apply the dye with a large brush, thoroughly wetting the material, and leave the cloths hanging to dry. In this way any shrinkage will take place before the cloths are stretched.

An opening which will serve as a door, a window, a gateway, or a fireplace is then made in the cloth near the bottom edge, leaving enough material below the opening for the cloth to be tacked or sewn to the bottom pole.

The cloth should be cut away to make an aperture about 4½ ft. high, and 2 ft. wide—a little smaller than one leaf of the clothes horse. Where there will be plenty of room for the actors behind the backcloth, the opening is made about the middle of the cloth. But when the backcloth has to be fixed to the classroom wall the opening must be cut to correspond in position with a classroom door opening outwards. The edges of the opening should be bound with wide grey tape, special attention being paid to the corners to prevent them from splitting in use.

The cloth should now be tacked top and bottom to curtain or map poles. These should be strong enough to support the cloth without bending, and yet as light as possible, so as to be easy to manage. Metal poles may be used and the cloth sewn on.

The cloth is now ready to be hung in position. Where there is no stage, or no provision for putting up a backcloth, this may be done in various ways. In a classroom the upper pole may be supported on brackets on the wall, with the opening in the sheet corresponding to the position of a door opening outwards. Or the pole may be tied at its ends to nails set at an angle in opposite walls, or suspended from the

Prepared Backcloth hung before Classroom Door
rafters. When there is no door behind the cloth, at least 3 ft. of space must be allowed between the cloth and the wall behind.

The cloth is now ready for use, the scenery being sewn or pasted on as required for each play and then removed so that the cloth may be rolled up and put away.

**Making the door.**—A permanent door or gate may be easily and cheaply made of a clothes-horse 5 ft. high, the area of a leaf of the horse being slightly larger than the opening in the cloth. The smaller piece of sheeting, already painted with a flat grey wash, is stretched over one leaf of the horse and tacked in position. The top and lower side edges should be taken over to the

![Prepared Clothes-horse diagram]

other side of the leaf and tacked down, to give a neat edge to the door.

Right-angled clamps are screwed to the two legs of the other leaf of the clothes-horse so that it may be fixed to the floor and form a pivot for the door to swing upon.

When a hinged door is required, the prepared clothes-horse is placed behind the backcloth with the covered leaf filling the opening and the hinge along one of the upright edges of the opening. The other leaf of the horse is placed at an angle to the backcloth and screwed down to the floor.

Handles are fixed to the woodwork on each side of the door at a convenient height for the children. The door may now be opened outwards. When no door or opening is required, the inner handle is removed and the door pushed up to fill the opening in the backcloth.

This adapted clothes-horse will be found useful in many other ways. Covered with a curtain it will serve as a screen. It will also make a steady foundation frame to support any upright scenery; e.g., a tree, a windmill, a grandfather clock.

**Properties.**—It will be found convenient to collect a number of stage properties which can be used over and over again. These will naturally be added to each time a play is produced. Such useful properties are:

- Old tablecloths and curtains—green ones are specially useful—for draping in pastoral scenes.
- Rush mats for floor covering.
- An old dressing gown.
- Old felt hats.
- Strong wooden boxes which can be used as stools or boulders.
- Old lace and muslin,—this makes curtains and veils.
- False noses and moustaches from Christmas crackers.
- Musical toys—whistles, horns, bells, etc.
- Large patterns of velvet, or other rich materials.
- Walking sticks.
- Old gloves.
- Aprons and overalls.

The children should be encouraged to bring contributions to the stage cupboard. A use can be found at some time for almost any kind of discarded finery. It is important, however, that the materials, though old, should be clean. They should be washed, brushed, or treated with benzine before being added to the stage cupboard.

**Costumes.**—The costumes described in the Suggestions after each play are simply and
easily made. In many cases the children wear only a paper hat and a bib-label with their character-name, which they can make themselves. The animal characters wear paper masks. The making of such paper labels, hats and masks, avoids the risk of any infection, for they can be destroyed after use; in addition they are made from ordinary school materials, and the children can take part in the making. In the case of some plays which give scope to the more ambitious producer, suggestions for making more complete costumes are given.

**SUGGESTIONS FOR A FULL PRODUCTION OF "IN THE ATTIC."**

**Scenery.**—The permanent backcloth (see page 37) represents the wall of a room, and is decorated with a frieze and paper pictures. *Picture No. 8* shows a suitable frieze of apples and leaves which the children can colour. The finished frieze may be lightly pasted or sewn on the backcloth. The permanent opening is made to represent a window frame. Paper or butter muslin curtains are stitched to the upper edge of the frame and drawn back on each side. In front of the window stands a low chest or an improvised window seat on which the children can step as they jump out of the window.

The hinged window, made from a cloths-horse (see page 38) has strips of dark brown paper pasted across it and round the edges to give the appearance of a latticed window as shown in the illustration. A strip of brown paper twisted round a bent wire makes a latch, which can be attached to the woodwork of the window by a hooped nail. A light blue cloth or paper representing the sky is hung beyond the window at such a distance that the window may be easily opened wide from the inside and the children have room to jump from the window seat.
The stage should be darkened. The light from a window or a lamp behind the back-cloth will give an appearance of sunlight outside when the attic window is opened, though care must be taken that shadows visible to the audience are not thrown on the back of the cloth. The players enter from the left.

**Furniture.**—Little furniture beside the window seat is needed. A broken chair, some old cardboard boxes with the lids off and old rags falling out, and perhaps a few bottles, are all that is required to give an untidy, neglected look to the room. The chair and boxes are festooned with grey wool "cobwebs."

**Costumes.**—*Mrs. Nezpin* is dressed in a simple frock with apron or overall and a dusting cap.

For convenience and cleanliness the Insects and Mouse walk upright. They all wear labels bearing their names.

**Making bib-labels.**—Each child writes its character-name on a piece of stiff paper, to which tapes are attached, two at the sides to tie at the back, and one with the ends fastened to each top corner to slip over the head. Fig. E. in the diagram shows the wrong side of the bib-label and the method of attaching the tapes. The ends are gummed to the paper and then covered by a small piece of paper to strengthen the join.

The *Mouse*, in addition to a bib-label, may also wear a mask cut out of brown or grey paper. The head (measuring 11½ in. by 8½ in.) and the ears (5 in. long) are cut on double folded paper (Fig. A). The strip 15 in. long, 5 in. wide at one end and 1 in. at the other, is cut out of single paper and given notched edges. The nose is then painted black and pieces of brown or grey wool "whiskers" are gummed on each side of the face. The mask is now ready to make up as shown in Fig. D. The notched edges along one side of the long strip are folded and smeared with gum. The strip is then fixed to one side of the head, with the narrower end of the strip to the nose end of the head. When the gum is dry, the other side of the head is attached in the same way. The ears are stuck on each side with gum, and the mask should now look like Fig. C. Lastly, the tapes for tying are gummed under the Mouse's face to tie under the child's chin and behind the head. These tapes are attached in the same way as those on the bib. Fig. B. shows the Mouse's tail—a piece of rope bound with crépe paper and thinned out at the end. A piece of wire is pierced through the top of the tail and loops are made at each end. A piece of tape is then passed through the loops and the tail is tied on round the waist. Fig. F shows the child wearing the mask, tail and label.

The *Insects*, in addition to their labels, may wear black stockings on their legs and arms, and black paper bags over their heads. The bags are gathered in at the neck and have holes cut for the eyes and mouth.
BIRDS

STARLING, CUCKOO, CANARY, SWALLOW AND TOMTIT

42
THE PEG FAMILY IN THE CLASSROOM

"Drawing is as natural a form of expression for the child as speaking."

These drawings are designed primarily for use in the teaching of reading, and to link up reading with the various projects introduced to the class. As the figures are quickly and easily drawn, they are most suitable for blackboard work.

The children become so interested in the doings of the Peg Family, that they enjoy the reading connected with the figures, and by so doing learn many quite difficult words.

A little reading book can be made by duplicating the plates illustrated in these volumes, and by stitching them together in book form, with an attractive cover made of wall paper, lined with stiff brown paper.

Friezes for decorative purposes can be made by drawing the figures about six inches high with a reed pen, and by using a wide manuscript pen for the lettering. In a class of mixed ages the older children, by reading from the frieze during their free times, will unconsciously teach the younger ones many words. It is sometimes useful to have a series of Nursery Rhymes exhibited on the wall, and these can be illustrated by drawings of the Peg Family type.

The children can copy the drawings, either from the wall exhibits or from the blackboard. This copying provides practice in both writing and drawing. Owing to their simplicity, the children will enjoy reproducing the figures, and they provide a valuable introduction to figure drawing. It can be pointed out to them that the lines of the figures roughly represent the bones, which are the foundations of the body, and they can be shown how to give action to their drawings by altering the positions of the lines to correspond with the movements of the limbs. They can draw Mr. Peg standing, sitting, walking, lying and running. The children should be encouraged to use these figures in their expression work.

The tinies can fashion Mr. Peg by laying sticks for his body and limbs, with a pea for his head; the older ones can reproduce him in plasticine, or with sticks fastened together with pellets of plasticine; if his feet are made big enough he will stand up quite well.

By taking part in as many lessons as possible, Mr. Peg and his family will prove of great service both to teachers and children.

E. Bioletti.

Mr. Peg in Action

standing, sitting, walking, lying down, running.
The Peg Family.

This is the house where the Peg family lives.

Dick and Dot are the twins.

Peter and Jock, the dog.

Mother Peg has Baby Betty in the pram.

Father Peg.

Jane and Jim are the eldest.
Helping Mother in the Kitchen.

Mother makes a pudding

Jane washes up the dishes.

Dot peels the carrots.

Dick brings some cool for the fire

Peter shells the peas.
Helping Mother in the Bedroom.

Mother and Jane make the beds.

Mother sweeps the floor.

Father gets the steps to hang up the new curtains.

Dick takes the mats into the garden to shake them.

Dot can polish the floor.
RHYMES AND POEMS

"The traditional hymns, nursery rhymes and game-songs should form the natural repertory for the younger children."

DAVY, DAVY DUMPLING
(This poem is set to music on page 64.)

Davy, Davy Dumpling,
Boil him in the pot;
Sugar him and butter him
And eat him while he's hot.

Old Rhyme.

Reading preparation.—This is a good rhyme for reading preparation. After the children have learnt the rhyme or had the words read to them once or twice, they can act the scene, using plasticine to make their "dumplings" which they can cook in a pot from the doll's set, and pretend to eat with sugar and butter.

Let the children represent in drawing their own ideas of the rhyme.

Print the rhyme in phrases on the blackboard. The children will soon recognise most of the words.

For a matching game print words on cards. Two sets of phrases can also be prepared for matching; boil him; in the pot; sugar him; butter him; eat him; while he's hot.

A further stage is to write sentences on Flash Cards:—1. Davy is a dumpling. 2. We will boil him. 3. We will boil him in a pot. 4. Let us put sugar on him. 5. Let us put butter on him. 6. Now we will eat him. 7. He is very hot.

Articulation.—Some children will need special practice in articulating the d in the first line of the rhyme. The following rhymes will provide further practice:—

1. Ding dong, ding dong, ding dong, ding dong,
How clear the bells ring out their song.

2. Dance, little baby, dance up high,
Never mind, baby, mother is by;
Dance, little baby, and mother will sing,
With the merry coral, ding, ding, ding!

THE OLD WOMAN UNDER THE HILL

There was an old woman
Lived under a hill;
And if she's not gone,
She lives there still.

Old Rhyme.

Reading preparation.—This is a good rhyme for reading preparation. Drape a cloth over two chairs to represent a hill, and leave a hole at the bottom of one side for the old woman's house. A child can squat down in the hole for other children to find her, or leave the hole, when others will discover that she is "gone."
old woman. 2. Does she still live there? 3. Has the old woman gone? 4. The old woman has not gone.

Articulation—"l."—Further practice in sounding l as in hill, still and lived can be given by saying the following rhymes:

1. Polly, put the kettle on,
Polly, put the kettle on,
Polly, put the kettle on,
And we'll all drink tea.

2. If I had as much money as I could tell,
I never would cry, "Young lambs to sell;
Young lambs to sell, young lambs to sell";
I never would cry, "Young lambs to sell."

There was an old woman
(This rhyme is set to music on page 60:)

There was an old woman
Who lived in a shoe,
She had so many children,
She didn't know what to do:
She gave them some broth
Without any bread,
She scolded them soundly,
And sent them to bed.

Old Rhyme.
Reading preparation.—The rhyme is suitable for reading preparation, for the words and ideas are simple. Let children act eating broth with bowls or saucers from the doll’s set, or they can act the whole rhyme by the old woman living under the table to represent the shoe. Let them draw their own impressions of the house and family. Probably the teacher has a picture of the scene, but failing this a big shoe with a window and a door can be drawn on the blackboard. Draw pictures on cards of the objects named in the rhyme and use them in a matching game with words printed on cards.

Print on cards two sets of phrases for matching; e.g., an old woman, in a shoe, She had, so many children.

A further stage is to write sentences on Flash Cards; e.g., 1. An old woman lived in a shoe. 2. There were many children in the shoe. 3. She gave the children some broth. 4. The children had the broth. 5. They were scolded soundly. 6. They were sent to bed. (Consult the Index for A Nursery Play.)

Articulation—“oo.”—Further practice in sounding oo as in shoe and do can be given by saying the following rhymes:—

1. Cock-a-doodle-do!
   My dame has lost her shoe;
   My master’s lost his fiddle-stick
   And doesn’t know what to do.

2. Cobbler, cobbler, mend my shoe,
   Get it done by half-past two.

A RIDDLE

Old Mother Twitchett had but one eye,
And a long tail which she let fly;
And every time she went over a gap,
She left a bit of her tail in a trap.

(Answer: A needle.)

Note.—The teacher can draw on the blackboard a needle making running stitches, or use a demonstration needle and cotton on material, and help the children to understand the Riddle by the following suggestions:—1. What is the eye of a needle? 2. What is the long tail? 3. Point to the gaps in the stitching. 4. Point out the bits of Mother Twitchett’s tail left behind in the stitching.

HERE’S A POOR WIDOW

Here’s a poor Widow from Babylon
With six poor Children all alone;
One can bake, and one can brew,
One can shape, and one can sew,
One can sit by the fire and spin,
One can bake a cake for a king—
Come choose you East,
Come choose you West,
Come choose you the one
That you love best.

Old Rhyme.

A game.—A simple game, which gives practice in both number and rhythm, can be played to this rhyme as follows:—

Six children, the Choosers, stand in a line. The Widow (who may be the Teacher) followed by her six Children, walks round the Choosers, while the rest of the class repeats the rhyme. At the end of the verse the Widow and Children stand still. Then the first Chooser in the line calls out the name of one of the Children, and this Child goes to stand beside him in the line.

The second time the Widow and Children march round the class sings:

Here’s a poor widow from Babylon
With five poor children all alone,
Etc.

And instead of the words which describe the sixth child:

One can bake a cake for a king,

the class says in rhythm:

Tum, ti-tum, ti-tum, ti-tum.
Then the second Chooser chooses a Child and the Widow and Children march round again.
In the next verse the children say "four children," and the "tum, ti-tum" for two lines. The game goes on till the Widow is left, and walks round alone while the class says:

Here's a poor widow from Babylon
With no poor children all alone,
Tum, ti-tum, ti-tum, etc.

THE QUEEN OF HEARTS

The Queen of Hearts
She made some tarts
All on a summer's day;

The Knave of Hearts
He stole those tarts
And took them right away.

The King of Hearts
Called for those tarts
And beat the Knave full sore;

The Knave of Hearts
Gave back the tarts
And vowed he'd steal no more.

Old Rhyme.

Articulation—final "t" and "ts."—For this rhyme a blackboard illustration of the Queen, of the Peg Family type, is shown on page 55. In this rhyme give attention to the end sound of hearts, tarts, and right. Think of other words that rhyme with hearts; e.g., parts, darts, carts.

Drawing.—The children will like to draw and colour the King, Queen and Knave.

THE TALE OF A TART

Roly! poly! pudding and pie!
Who picked the apples and made them cry?

"'Twas we, 'twas we!"
Said little maids three;
"We picked the apples and made them cry."
Able, table! platter and cup!
Who peeled the apples and cut them up?
“T,” said the cook;
“I gave them a look,
And whipped out my knife and cut them up.”

1. “Roly! poly! pudding and pie!
Who picked the apples and made them cry?”

2. “Able, table! platter and cup!
Who peeled the apples and cut them up?”

Note also the ts in the last verse,—tart and sweetheart.

Inflection.—There are several people mentioned in this poem and the questions and replies call for inflection in the voice. Let the children observe the exclamation and question marks at the ends of some of the lines. They must keep their voices up at the ends of the lines with the exclamation marks, but they must not over-exaggerate. The separate parts can be recited by different children. It will add to the fun if the properties are placed on a table—tart, apples and knife. The maids can be distinguished by paper bonnets or bright paper sashes; the cook and baker by paper hats.

Word Books.—The word whipped is uncommon. The older children can search for other words beginning with wh and write them in their Word Books:—whale, wharf, wheat, wheel, where, whisper, whistle, while, whole, when, what, where, who, whose, whom, while.

Make, also, a list of words with silent k:—knead, knee, knot, knight, kn it, knock, know, knuckle.

THE SHINY LITTLE HOUSE

I wish, how I wish, that I had a little house,
With a mat for the cat and a holey for a mouse,
And a clock going “tock” in a corner of the room,
And a kettle, and a cupboard, and a big birch broom.

Articulation—“p” and “t.”—There is some good practice in this poem for those children who do not articulate their ps:
To school in the morning the children off
would run,
And I’d give them a kiss and a penny and
a bun,
But directly they had gone from this little
house of mine,
I’d clap my hands and snatch a cloth, and
shine, shine, shine.

I’d shine all the knives, all the windows
and the floors,
All the grates, all the plates, all the handles
on the doors,
Every fork, every spoon, every lid, and
every tin,
Till everything was shining like a new
bright pin.

At night, by the fire, when the children
were in bed,
I’d sit, and I’d knit, with a cap upon my
head,
And the kettles, and the saucepans, they
would shine, shine, shine,
In this teeny little, cozy little house of
mine!

Nancy M. Hayes.

**Playing the story.**—This poem lends itself
admirably to actions of various kinds—

shining knives, windows, floors, etc. Why
is the house called **shiny**? The first verse
will be useful for the Fives. With objects
from the toy box and doll’s house set out
this “**shiny little house**.” Three sides of a
large screen set against a wall makes a
capital house. A hole for the door should
be cut through the middle of one side.
For reading preparation draw pictures on
cards of the objects named in the rhyme,
and use them for a matching game with
words or sentences printed on cards. Prepare
two sets of phrases for matching; e.g.,—a
**little house, with a mat, for the cat, for a
mouse.**

A further stage is to write sentences on
**Flash Cards**; e.g.,—1. I wish I had a little
house. 2. I wish for a cat with a mat.
3. There is to be a clock in a corner. 4. There
is to be a hole for a mouse. 5. I wish for
a kettle, and a cupboard.

**Articulation.**—How many letters in **clock**
are like those in **dock**? Who can spell **frock,**
**sock, lock, dock**? Who can think of three
words beginning with **b**, like **big birch brown**;
e.g.,—**big bad bear, big brown bun.**

Note also initial and final **sh** in **shine**
and **wish**; and the final **s**, which marks the
plurals of **knives, windows, floors, grates, etc.**
THE TABLE AND THE CHAIR

Said the Table to the Chair,
"You can hardly be aware
How I suffer from the heat,
And from chilblains on my feet!

"If we took a little walk
We might have a little talk!
Pray let us take the air,"
Said the Table to the Chair.

Said the Chair unto the Table,
"Now you know we are not able
How foolishly you talk,
When you know we cannot walk!"

Said the Table with a sigh,
"It can do no harm to try;
I've as many legs as you,
Why can't we walk on two?"

So they both went slowly down,
And walked about the town,
With a cheerful, bumpy sound,
As they toddled round and round.

And everybody cried,
As they hastened to their side,
"See, the Table and the Chair
Have come out to take the air!"

Edward Lear.

Inflection.—Much of this poem is conversational, hence it gives the children opportunity for practice in inflection of the voice. The poem can be repeated also by two children who can take the parts of the chair and table respectively; the rest of the class can recite in unison the words not spoken by the chair and table. The third verse gives useful practice in emphasis.

THE CUPBOARD

I know a little cupboard,
With a teeny, tiny key,
And there's a jar of Lollypops
For me, me, me.

It has a little shelf, my dear,
As dark as dark can be,
And there's a dish of Banbury Cakes
For me, me, me.

I have a small, fat grandmamma,
With a very slippery knee,
And she's Keeper of the Cupboard,
With the key, key, key.

And when I'm very good, my dear,
As good as good can be,
There's Banbury Cakes and Lollypops
For me, me, me.

Walter de la Mare.
BIRDS
BLACKBIRD, GULL, CHAFFINCH AND ROBIN
53
ONE child or the teacher is Mother. Her Children are lined up before her in six groups of two or more children each. The groups are named as days of the week, from Monday to Saturday. Mother calls out the days in any order she chooses; it will add to the interest of the game if she calls the names at random. As she calls out the day, the Children of the appropriate group step forward and sing their song with actions. In between each verse the refrain is sung by the Mother. To end the game, Mother calls "Sunday!" when all the Children sit down cross-legged on the floor.

Mother sings:
Children, come and do not shirk,
Come and help to do my work.

1. Mother calls out: Monday!

Monday's Children, with actions of washing,
sing:

Rub-a-dub! Rub-a-dub!
Hands in the washing tub!
Soap makes the bubbles bright,
Turns our grey clothes to white.
Rub-a-dub! Rub-a-dub!
Hands in the washing tub!

Refrain—Mother:
Children, come and do not shirk,
Come and help to do my work.

2. Mother calls out: Tuesday!

Tuesday's Children, with actions of ironing,
sing:

To and fro! To and fro!
Over clothes white as snow.
Quickly the washing dries,
Quickly the iron flies.
To and fro! To and fro!
Over clothes white as snow.
Refrain—Mother:

Children, come and do not shirk,
Come and help to do my work.

3. Mother calls out: Wednesday!

Wednesday’s Children, with actions of
sweeping, sing:

Swish a broom! Swish a broom!
See how we sweep a room!
Spiders and cobwebs fly,
Not a speck left to lie.
Swish a broom! Swish a broom!
See how we sweep a room!

Refrain—Mother:

Children, come and do not shirk,
Come and help to do my work.

4. Mother calls out: Thursday!

Thursday’s Children, with actions of scrub-
ing, sing:

Scrub and squeeze! Scrub and squeeze!
Wash the floor on our knees.
Scrub till the soapsuds fly,
Squeeze till the cloth is dry.
Scrub and squeeze! Scrub and squeeze!
Wash the floor on our knees.

Refrain—Mother:

Children, come and do not shirk,
Come and help to do my work.

5. Mother calls out: Friday!

Friday’s Children, with actions of sewing,
sing:

Prick and pull! Prick and pull!
Fast flies the darning wool!
See how the hole grows small,
Soon there’s no hole at all.
Prick and pull! Prick and pull!
Fast flies the darning wool!

Refrain—Mother:

Children, come and do not shirk,
Come and help to do my work.

6. Mother calls out: Saturday!

Saturday’s Children, with actions of knead-
ing dough, sing:

Stir about! Stir about!
Turn the dough inside-out!
Which would you like to bake,
Pudding or birthday cake?
Stir about! Stir about!
Turn the dough inside-out!

Refrain—Mother:

Children, come and do not shirk,
Come and help to do my work.

Mother calls out: Sunday!

All Children sit down cross-legged on the
floor.

Kate Lay.
HELPING MOTHER

ACTION SONG

KATE LAY

In moderate time

PERCY G. SAUNDERS

Mother

Children, come and do not shirk, Come and help to do my work.

CHILDREN

1. Rub-a-dub! Rub-a-dub! Hands in the washing-tub!
2. To and fro! To and fro! Over clothes white as snow.

Chords and notes indicate musical notation for the song.}

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Soap makes the bubbles bright, Turns our grey clothes to white.
Quickly the washing dries, Quickly the iron flies.

Rub-a-dub! rub-a-dub! Hands in the washing tub.
To and fro! To and fro! Over clothes white as snow.

3. Swish a broom! Swish a broom!
See how we sweep a room!
Spiders and cobwebs fly,
Not a speck left to lie.
Swish a broom! Swish a broom!
See how we sweep a room!

4. Scrub and squeeze! Scrub and squeeze!
Wash the floor on our knees.
Scrub till the soapsuds fly,
Squeeze till the cloth is dry.
Scrub and squeeze! Scrub and squeeze!
Wash the floor on our knees.

5. Prick and pull! Prick and pull!
Fast flies the darning wool!
See how the hole grows small,
Soon there's no hole at all.
Prick and pull! Prick and pull!
Fast flies the darning wool!

6. Stir about! Stir about!
Turn the dough inside-out!
Which would you like to bake
Pudding or birthday cake?
Stir about! Stir about!
Turn the dough inside-out!
THE CROOKED MAN

OLD RHYME

PERCY G. SAUNDERS

Slowly

Lah: A. Doh:C

There was a crooked man
Who walked a crooked mile.
He found a crooked sixpence
Beside a crooked stile.
He had a crooked cat Which
caught a crooked mouse And they all lived together In a
little crooked house.
THERE WAS AN OLD WOMAN

OLD RHYME

PERCY G. SAUNDERS

There was an old woman
Who lived in a shoe.
She had so many children.
She didn't know what to do:
She gave them some broth Without any bread,
She scolded them soundly, And sent them to bed.
BLACKBOARD DRAWINGS

HOW TO DRAW THE CAT

The blackboard drawings on the opposite page show Pussy in characteristic attitudes. The first view of Pussy is simple in outline, and may be used in making paper cut-outs for a frieze. An easy side view of a cat shows how a mother cat carries her kitten. The next drawing shows the curious attitude taken up by a cat when she is angry. Notice the three arches, made by the head, the back and the tail. Next we see the pretty picture Pussy makes as she sits by the fireside with her paws neatly placed together and her tail curled round. Then we show a cat playing with a ball of wool. She taps it with her paw and pokes it with her nose to make it move and then runs after it. Finally, Pussy is shown lapping milk from a saucer. She sets back her ears, crouches down, and with her curled tongue rapidly flicks up the milk.

The half plate below shows other familiar attitudes taken up by the cat:—

1. Pussy is quietly and grimly stalking a mouse, she crouches low on the ground with her tail stretched out behind her.
2. Pussy when she speaks to us. She seems to smile sweetly, closing her eyes and showing all her little white teeth.
3. Pussy on the housetop at night. This makes an easy cut-out picture for the children. They can make a yellow patch of moonlight on dark paper and then stick on a yellow moon, a black cat, and a black roof marked with tiles.
4. Pussy at her toilet.

How to Draw the Cat
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DAVY, DAVY DUMPLING

OLD RHYME

PERCY G. SAUNDERS

Davy, Davy Dumpling,

Boil him in the pot;
Sugar him and

Butter him. And eat him while he's hot.
CENTRE OF INTEREST—THE HOME

II. AT HOME IN THE GARDEN

"It is upon the open-air activities and interests of children that we would base the training and teaching of the infant school."

HELPING FATHER
Drawing in Outline of Picture No. 2 in the Portfolio.

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Description of Picture No. 2.—This happy garden scene is full of light and colour. It is summer time and the flowers are in full bloom. The shadows make a pretty pattern on the gravel path. Father is tying up one of his fine, tall hollyhocks to a stake. His elder boy helps him by steadying the stake. The younger boy, beaming with pleasure and importance, trundles his toy wheelbarrow along the path, carrying sticks. A hungry tortoise nibbles at the heart of a young lettuce. In the background can be seen the house, where mother is probably busy preparing a meal.

The frieze for the classroom wall is made up of a dainty maiden, suggestive of "Mary, quite contrary," and a row of crocuses. Outline sketches for tracing these shapes are given. (See page 70.) One half of the children, those who are more deft with their paint brushes, may colour Mary, and will need whole sheets of drawing paper. The others will require half sheets of paper on which to colour the crocuses. The colours for these objects are shown in the picture. The paper should first be moistened with a clean brush filled with water, and the colours applied in sweeping strokes. After colouring, the children may cut out their sections along the dotted guiding lines, so that the sections can be mounted, edge to edge, on the back of a strip of wall paper.

LANGUAGE AND SPEECH TRAINING

Introducing the picture to the children.—Give the children notice that they are going to have a talk about gardening. Tell them to find out from their parents all they can about it, and to bring pictures of tools, vegetables, fruit and flowers, or real things if they wish. When the time arrives let the children tell all they can and show their pictures. These can be cut out, mounted on cards with the names printed underneath, and kept in a box reserved for pictures connected with the garden. The cards can be used in conjunction with Flash Cards on many occasions; e.g.,—in a matching game. The teacher exhibits a card with the word spade on it, and a child goes to the box and finds the corresponding picture. In this way words are associated with pictures in a pleasing way.

The pictures can be used to "plant" a garden. Let the children plan out a garden on a table or on the floor, marking the boundary with toy bricks. The teacher shows a Flash Card with the word onion on it; a child gets the picture of the onion and stands it upright in a small lump of plasticine or between two bricks on the onion plot. Proceed in the same way with other vegetables, with flowers and tools.

Conversation on Picture No. 2.—The children should freely discuss and describe the picture. To stimulate thought and observation, and to bring to the notice of the children any points overlooked, the teacher may make some of the following suggestions:—1. What is father doing? 2. Give a name to father; e.g.,—Mr. Brown. 3. Who is helping father? 4. Give a name to him; e.g.,—Harold. 5. What is Harold doing? 6. What flower are they tying up? 7. What are they tying it to? 8. What does Mr. Brown use instead of string? 9. Why is it better to use bast than string? (We call coloured bast raffia, and use it for weaving mats, etc.) 10. Why does father have to tie up some plants and not others? 11. Give the names of some flowers that have to be tied up. 12. Give the names of some flowers that do not need a support. 13. What is the younger boy doing? 14. Give him a name; e.g.,—Jack. 15. How is Jack helping father? 16. Find the tortoise. 17. What is the tortoise doing? 18. What season of the
year is it? 19. Where do Mr. Brown and his two sons live? 20. Who do you think is inside the house? 21. What flowers are seen in the border of the picture? 22. When do girls dress up like the girl in the picture?

FOR CHILDREN FROM FIVE TO SIX

Purposeful activities.—The children can prepare clay or plasticine models of vegetables to stock a greengrocer’s shop. They can cut out pictures of vegetables, flowers and tools from gardening catalogues, paste them on cards and exhibit them in the shop window. The children can copy the names of the objects from a book or the blackboard and put the names under the pictures.

At a later stage phrases and sentences can be written; e.g.—1. Five cabbages 1d. each. 2. Fresh lettuces. 3. 2d. lb. potatoes. 4. Bananas 7 for 1s.

With paper coins the children can go shopping, taking care to speak politely when asking for and receiving goods.

Sand and sawdust can be used for flower seeds and be put up in paper bags, which the children should themselves discover how to make so that the “seeds” do not fall out.

When the game is over everything must be returned to its place; spilt sand must be swept up with brush and dustpan and put in the dust bin; dirty hands will need washing.

Matching colours.—Let the children select from their boxes of beads, papers, silk, wool or other material the colours to match some of those seen in Picture No. 2:—Mr. Brown’s tie, Harold’s jersey, the wheelbarrow, a red hollyhock, a yellow hollyhock, the sky, the sun on the path, the crocuses. If there are any garden flowers in the room the children can match their colours.

Number.—In country districts where a garden is attached to the school the children can count out such seeds as beans, peas and “seed” potatoes in groups.

Plan out a space on the floor for a small plot,—the children can mark this off with their bricks. With the children’s help plan out the setting of the seeds named above and let the children put them in their proper places in the plot.

Another plan is to give the children sheets of paper ruled in squares and let them, with crayons or paint, plan out the setting of large seeds at the teacher’s dictation. Each seed is marked with a dot and the totals required for each plot can be ascertained.

Sometimes birds and mice eat seeds; if 1 bean is eaten out of 6, the children can discover that 5 are left; if 2 potatoes out of 12 are killed by frost, then they will find that 10 are left.

Missing words.—Say such sentences as the following for the children to supply the missing words:—

1. Father is tying a (hollyhock).
2. Harold is helping (father).
3. Jack is pushing a (wheelbarrow).
4. There are sticks in the (wheelbarrow).
5. The sun shines on the (path).
6. The tortoise is eating a (lettuce).

Play.—Let the children mime actions based on Picture No. 2 as follows:—1. Play at digging a garden. 2. Play at raking a garden. 3. Play at setting seeds. 4. Play at pushing a barrow. 5. Two boys play at tying up a flower. 6. Play at watering a garden. 7. Play at weeding a garden. 8. Play at scaring birds from the seeds.

FOR CHILDREN OVER SIX

Flash Cards.—The use of these Cards is explained on page 14. The following sentences might be written on strips of card:—
1. Father ties the hollyhock.
   Jack holds the hollyhock.
   The hollyhock is very tall.
   The hollyhock is taller than father.

2. The wind blows hard.
   The wind blows tall plants down.
   The wind cannot blow down the hollyhocks.

3. The sun shines brightly.
   The sun makes the flowers grow.
   The sun gives the flowers pretty colours.
   The sun makes shadows.

4. Jack has a wheelbarrow.
   The wheelbarrow is made of wood.
   Jack likes to help with his wheelbarrow.
   Jack puts rubbish in his wheelbarrow.

**Flash Cards—questions.**—Short questions can be written on Flash Cards:—

**Rhyming words.**—Write on the blackboard the following words printed in italics, and let the children suggest other words having the same sound and end-form to add to each:—

1. **Stick**, pick, kick, lick, thick.
3. **Sun**, bun, run, gun.
4. **Flower**, bower, shower, power, tower.
5. **Barrow**, marrow, arrow, harrow.

Let the children write all the words in their own *Word Books.*

Read aloud the following incomplete rhymes and let the children suggest the final words:—

1. Little Jack Brown
   Lived in a —— *(town)*.

2. Into Jack’s barrow
   Mr. Brown put a —— *(marrow)*.

3. Jack had a leafy dock
   Joan had a —— *(hollyhock)*.

4. A bird in a —— *(tree)*,
   Sang “Fiddle-de-dee,
   You cannot catch me,
   I am up in the tree.”

**Names of groups.**—The older children should be asked to give the group names for the following, and these they can then write in their own *Word Books:*—

1. bees, butterflies, moths *(insects)*.
2. fork, rake, hoe, spade *(tools)*.
3. hollyhock, rose, pansy, forget-me-not *(flowers)*.
4. sparrow, robin, blackbird, thrush *(birds)*.

**What is wrong in these groups?**—For this exercise write each group of words on the blackboard or on *Flash Cards.* The children write down (or name) the word that does not belong to its group:—

1. fly, ant, egg, beetle, dragon fly.
2. trowel, tortoise, shears, shovel, hammer.
3. marigold, buttercup, daisy, stick, lupin.
4. gull, cuckoo, bear, swan, goose.

**Missing words.**—Write several sentences on the blackboard, or preferably on cards, and let the children rewrite the sentences adding the missing words:—

1. Mr. Brown is in the —— *(garden)*.
2. He is tying up a —— *(hollyhock)*.
3. Harold is holding a —— *(stick)*.
4. Jack is pushing a —— *(wheelbarrow)*.
5. A man who works in a garden is a —— *(gardener)*.
6. The gardener digs with a —— *(spade)*.
7. He ties up plants with —— *(baster)*.
8. He burns rubbish in a —— *(bonfire)*.

**Drawing and touching.**—This form of drawing lesson affords the children a great deal of pleasure. Let the paints, paper,
etc., be distributed. If the class is a large one divide it into three groups. On a table secretly place a carrot, a round beetroot, and a runner bean well separated from each other under a cloth. (Other vegetables of definite shape will answer the purpose.) The children form three lines, each child in turn slips his hand under the cloth and feels the vegetable selected for his group. It must be a silent game. There must be no whispering. When all have felt the vegetables, everybody begins to paint what he thought he felt. After all have finished remove the cloth and let the children make another drawing, this time from the object.

Writing messages.—Children of seven years of age can hardly have too much practice in writing messages. In connection with Picture No. 2, they can write messages inviting other children in the class to come to see their father’s garden. Reference should be made to the use of capital letters, and the form of a letter or message will have to be explained. Then the children can make and address envelopes and post them in the school letter box. The “postman” can collect the letters at a certain time and deliver them to the children. If the children have no garden at home the invitation might be made to come to see the picture of a garden, which the writer should have already brought to school for the purpose. In this connection a notice should be put on the class notice board: BRING PICTURES OF GARDENS ON TUESDAY MORNING.

A message might read as follows:—

Dear Tom,

I hope you are well. Will you come to see father’s garden on Monday after school. We have some tall hollyhocks in it. I will give you a ride in my wheelbarrow. It is painted green.

Please remember me to your mother.

I am,

Your friend,

Bill.

It is unlikely that children in their early written messages will include such sentences as the opening one—I hope you are well,— and the closing one—Please remember me to your mother. However, it is a good plan to suggest to children at the earliest stage of writing messages, that it is a polite and proper thing to begin and end a letter by saying something polite about the affairs of your friend.

Note, too, that the end of a letter usually begins with the words I am, otherwise the remaining words, Your friend, have no meaning. If children are taught from the beginning to end their letters in the right way it will save a good deal of trouble later on.

Incorrect speech—“I saw.”—Regular drill is necessary in order to get children to use the words I saw instead of I seen or I seed. Take the picture down from the wall or cover it up, and ask some such questions as the following; the answers should be in the form given:—

1. Where did you see a house? I saw a house at the back of the picture.
2. Where did you see a wheelbarrow? I saw a wheelbarrow on the path.
3. Where did you see a tortoise? I saw a tortoise in a corner of the garden.
4. Where did you see some crocuses? I saw some crocuses at the bottom of the picture.
5. Where did you see some hollyhocks? I saw some hollyhocks on the right side of the picture.

Articulation—“ing.”—In connection with Picture No. 2, a list of action words can be prepared for the purpose of helping children to articulate the ing sound at the end of words:—gardening, digging, planting, cutting, weeding, hoeing, wheeling, tying, picking, eating, mowing, flying, walking, running, scaring (birds).

Let the children come to the front of the class in turn and imitate the actions, Teacher or a child asks what each is doing,
and the actor replies, "I am digging,"—
and so forth.

Number.—The prices of gardening tools,
plants and flowers, can be obtained from a
gardening catalogue, and the prices can then
be printed on large sheets of brown paper.
1. The children can work from the board
the cost of a set of tools, or a few
packets of flower and vegetable seeds.
2. The children can make their own sums
by referring to the price list. They
can buy two or more tools and packets
of seeds.
3. Subtraction can be illustrated by the
difference in the price of tools.
4. The children can have cardboard coins
representing two shillings, half-a-crown,
etc., to spend on buying seeds or
vegetables.

5. Draw the plan of a vegetable or flower
garden and find the cost of planting it.
6. Exercises can be written on cards:—
(a) How much will a lawn mower and
a pair of shears cost?
(b) How much more does a garden
spade cost than a trowel?
(c) I have 65 seed potatoes. I want to
plant them 5 in a row. How many
rows can I plant?
(d) Pansy roots are 3d. each. How
many roots can I buy for half-a-
crown?

Measuring.—
1. Measure the lengths of garden tools.
2. Draw a potato 5 in. long.
   Draw a carrot 6 in. long.
   Draw a parsnip 9 in. long.

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Trace-out for Frieze—Crocuses
Trace this drawing for part of the Frieze, Picture No. 2,
TRACE-OUT FOR FRIEZE—GIRL IN FANCY DRESS
Trace this Drawing for part of the Frieze, Picture No. a.
3. Draw a stick for Virginia stock 6 in. high. Draw a stick for a wallflower 12 in. high.
4. Count 1 in. to 1 foot, and draw an oblong to represent the door of a toolshed 5 ft. high and 3 ft. wide.

**Weighing.**—
1. Weigh 1 lb., 2 lb., 3 lb., etc., of potatoes. (Other vegetables if available can be weighed.)
2. Set up a seed store. Let the children prepare envelopes and print on these the names of various seeds. Let the “shopkeeper” with his assistants weigh out and seal up sand (to represent seeds), which the “customers” buy with paper money made by themselves.

**Polite terms.**—During the shopping exercises and in all forms of co-operative work see that the children use polite forms of speech:—“Good morning, Miss,” “Good afternoon, Sir,” “Thank you,” “Please,” “It is a fine day,” “What can I do for you to-day, Sir?”—and so forth.

**The use of things.**—On the blackboard draw outlines of the illustrations of objects shown below. Write on the blackboard or on Flash Cards the following phrases:—light a fire, cut an apple, paint a picture, open a door, write a letter, cut out a picture. Let the children tell the name of the object they would use to light a fire, cut an apple, etc.
ACTIVITIES AND CONSTRUCTIVE WORK

Classroom project—gardening.—Where it is not possible for children to have gardens to care for, much can be done in the classroom in flowerpots and window boxes. The latter can be made from strong wooden boxes with holes bored in the bottom. They should be slightly raised on pieces of wood, so that they will not rot. A gardening project will extend over several months. In the autumn the children may collect seeds of all kinds—flower seeds, acorns, chestnuts, etc. They may sort the seeds and put them away in labelled boxes ready to plant in the spring. The details of growing a potato plant, peas and beans, and mustard and cress are given in the Nature Talks beginning on page 85. Bulb growing is dealt with in the next section, page 139. For other suggestions dealing with nature study consult the Index.

Game—"The Gardener and the Weeds."—This is a good game for the playground; any number of children can take part.

One child, the Gardener, stands still, while the other children, the Weeds, join hands and form a circle round him.

Weeds (walking round). Gardener, Gardener, what are you doing?
Gardener (imitating action of digging). I am digging my garden.
Weeds (walking round). Gardener, Gardener, what are you doing?
Gardener (imitating action of raking). I am raking my garden.
Weeds (walking round). Gardener, Gardener, what are you doing?
Gardener (imitating action of watering). I am watering my garden.

The Weeds continue to ask the same question, to which the Gardener may reply that he is picking flowers, picking fruit, catching slugs, etc., according to his fancy, suiting the action to the word. Then the Gardener, catching the Weeds unawares, finally replies as follows:

Weeds (walking round). Gardener, Gardener, what are you doing?
Gardener. I shall chase all you Weeds!
(He gives chase.)

The Gardener chases the Weeds till he catches one, who then becomes the Gardener.

Paper cutting—frieze of garden tools.—Take an oblong of brown or grey paper about twice as long as its width. Fold it in half three times, thus dividing it into 8 sections. Draw the shape of half a trowel on the folded paper. Cut out the shape, taking care to leave an uncut strip at the edge, so that the pattern will not fall to pieces when unfolded. Unfold the pattern and paste it on a mount of a contrasting colour.

Paper decoration—sprays of flowers.—This is a suitable exercise for the Fives. Let the children bring some bare twigs, and give them pieces of coloured tissue or crépe paper about 2 in. square. Pinch the square in the centre with the four corners pointing upwards and gather it up for about ¼ in. Attach each flower to the twigs with wire or cotton—thin wire is better than cotton if the children may use it.
because the ends do not need tying. Sprays thus made can be put into flowerpots or rolls of clay or plasticine.

**Paper decoration—roses.**—Cut some white, yellow, pink or red crêpe paper into strips, 3 in. by 18 in. Fold each strip into quarters and fold twice again, thus making 12 sections. Cut down 2 in. on the two long sides of the folded paper and round off the top. Open out the paper and curl each rounded petal edge by rolling round a steel knitting needle. Gather and wind the petals round the end of a stiff wire. Paste one end of a strip of green paper ½ in. wide and cover the base of the flower. Continue winding down the stem and fasten the end with paste. (See diagram at top of next column.)

**Paper model—garden spade.**—To make the stick of the spade take a 3 in. square of brown paper. Paste it on the inside and roll it up diagonally from one corner. Then cut off the uneven ends making it about 3 in. long. To make the handle take a piece of brown paper 2 in. by 1 in. and fold it in half. Cut a curve at the open edges, then fold it lengthways and snip out a hole in the handle as shown in the diagram.

Flatten the top of the paper stick with the thumb and forefinger, paste the inside of the handle and fix it on, taking care that the stick is pressed firmly between the two sections of the handle. Cut the
spade from a piece of grey paper 1 in. by 2 in. Fold it in half, flatten the bottom end of the paper stick and then paste the spade each side of it.

**Paper model—garden fork.**—Make the stick of the handle in just the same way as for the spade. For the fork take a piece of grey paper 2 in. by 1 in. and fold it in half. Cut out the prongs as shown in the diagram, being careful not to cut too near the top edge. Smear the inside with paste, press the prongs together and then slip in the lower end of the flattened stick and press it down firmly.

**Paper model—garden rake.**—First make the stick from a 4 in. square of thin brown paper pasted on one side and rolled diagonally. Trim the ends and cut it to a length of about 5 in. For the rake head take a piece of paper 2 in. square, fold it in half and cut out the prongs. Smear the inside with paste and slip the flattened end of the paper stick between the top edges. Press down the head and leave it till dry, then bend it up at the dotted lines as shown in the diagram.

**Paper model—garden shelter.**—Take a square of stiff paper and decorate it with stripes in paint or crayon. Fold the square into four and then again into four across, thus creasing the paper into 16 squares. Open out the paper, cut away the two outer squares at the top and a piece from the lower edge as shown by the shaded sections of the diagram. Cut down the two dark lines and fold on the heavy dotted lines. Paste the flaps inside the roof of the shelter. Turn in the bottom flaps to support the model. The shelter can be pasted on a piece of cardboard painted green.

**Paper model—box barrow.**—Take a square of oak wall paper and crease it into 16 squares. Draw out the wheels and two narrow strips for handles within the strip of squares on the left side. The remaining paper makes the barrow. Cut down the dark lines shown in the diagram and fold
at the heavy dotted lines. Paste up the barrow and attach the wheels at each side with paper fasteners. To complete the model paste on the handles.

Cardboard model—shears.—The handles of the shears are cut from a 4 in. square of thin brown paper pasted on the inside and rolled diagonally. Cut the handles from the thickest part of the stick, making them about 1 in. long. Cut the knives from two strips of cardboard 2 in. long as shown in the diagram. The children may paint them silver or grey. Gum the ends and push them into the handles, and join the knives in the middle with a paper clip.

Model with odds and ends—fairy garden.—Mount a clean empty eggshell in a base of damp soil and plant lawn seed.

empty eggshell decorated with paper cutouts, fill with damp soil & plant lawn seed.

Model with odds and ends—birch broom and bonfire.—Some dry stalks, a kindergarten stick or a thin wooden skewer are required for the broom. Cut a number of stalks about the same length and fasten them in a bundle round one end of the stick with cotton or wire.

For a bonfire lay a number of short twigs crosswise upon one another. Cut out some flames from yellow or red crêpe paper and paste them on the twigs. Bend the flames to stand upright.
plasticine. The shell may be decorated with coloured paper shapes pasted on,—this is an easier method than painting the shell. Fill the shell with damp fibre, or sand and soil, and plant it with lawn seed. Another type of fairy garden can be made with acorn cups mounted into a base of plasticine. They are very small, but will be found to give a charming effect when filled with fine grass.

Model with odds and ends—tortoise.—An effective tortoise can be made from a walnut shell and some grey plasticine. Fill one half of the shell with plasticine and make 6 small balls of plasticine. Model the balls into a head, tail and four legs, and attach them to the plasticine filling, putting the head at the rounded end of the shell.

NATURE STUDY AND TALKS

"The cultivation of little gardens and flower borders, the observation of trees and flowers, butterflies and other beautiful things...lay the seeds of a love of all things beautiful."

THE GARDEN

Introduction.—The kind of talk to the children on the garden will depend upon the situation of the school. In country districts where children often help in the garden they will know a great deal about the gardener’s tools, how the ground is prepared, how seeds are sown and how they are tended. They will have watched, too, many creatures of the garden, such as worms, snails, slugs, ants, toads, ladybirds, woodlice, aphides, and probably frogs. In most gardens there is a friendly robin, and where birds are encouraged by feeding there will be such regular visitors as blackbirds,
thrushes, starlings, finches and tits. In some schools the children assist the teacher in gardening a plot, or they may have small patches of their own in which to grow vegetables and flowers and make experiments.

In town schools it is necessary to depend upon visits to the park to get a first-hand insight into gardening methods; but even in town schools the joy of growing flowers can be partly satisfied by keeping window boxes, and growing flowers in pots and bowls.

The talks with the children on gardening will be spread over the whole year, so as to include the different aspects of the garden or park and the gardening operations during the four seasons. In a year’s scheme of work, talks on the garden should be included at regular periods.

**Garden tools.**—This subject is useful for a talk on a wet day. The best tools to exhibit are obviously those suitable for children to use, but failing a supply of these then some should be borrowed from a household. Let the children examine each tool in turn, note its several parts and how it is made, and try to explain the object of its being so made. The children can pretend to do the various operations with the tools—digging, hoeing, raking, planting, etc. When the tools have been put away they can draw and colour a set.

On another occasion a notice can be pinned on the classroom notice board: PICTURES OF GARDEN TOOLS ARE WANTED ON WEDNESDAY. A number of children will be able to bring pictures from gardening catalogues. These can be cut out and pasted in their own books. The Fives can make plasticine or clay models of tools, and others can make cut-out shapes or models for the doll’s garden. (See also Activities and Constructive Work in this section.)

**A planting chart.**—Hang on the notice board a page for the month from a large calendar such as is often presented by tradesmen, stationers and others. Let one of the children write in the appropriate space; e.g.,—March 20, POTATO PLANTED. Each following morning put a cross in the next space until the first shoots are seen above the ground and then write FIRST SHOOTS SEEN. Continue this plan until the potatoes are dug up. All the children in the class should watch the writing being done, and they can write in their own books the appropriate words with the dates. Some such plan of keeping a planting chart should be followed with the setting of all seeds in pots, window boxes or gardens.

**A Scrapbook Dictionary.**—The practice of training children in methods of self-help is truly educative, for by this means the talents of the children are “drawn out.” Sometimes it is necessary still to give information, but the alert teacher will be ever watchful to see that children by their own efforts gain knowledge and experience wherever possible.

In connection with the talks and experiments on gardening the children will write the names of plants, vegetables, insects, etc. To enable the children to find out how to spell certain words make a dictionary from a large, strong scrapbook. The dictionary can be made gradually, new lists of words being added from time to time. Do not overload the book with too many words; generally, only names of things will be needed by the children, who should be shown how to use the book carefully and how to find the words they want. Whenever a child wishes to look up a word allow him to walk quietly to the dictionary, which should be ready on a table, without fuss or without in any way bothering other children in the class. Such a plan makes the children self-reliant, and it obviously prepares the way for the use of proper dictionaries at a later stage of school life.

Card dictionaries can be made for the Fives and Sixes. Collect or draw pictures and paste them on cards with the names
Helping Father in the Garden.

Father takes his spade to dig.

He will plant cabbages for the winter.

Dot pulls up the weeds from the border.

Peter looks for snails and puts them in his bucket.

Jim hoes up the potatoes.

Dick rolls the lawn.
of the objects printed in bold letters. Put the appropriate letter from the alphabet at the top of each card, and store the cards upright (like a card index) in long narrow cardboard or wooden boxes. Long cigar boxes make capital receptacles for this purpose. Set apart regular periods when children in small groups borrow from the "librarian" some of the cards to look at. The "librarian" will give out cards only to those children whose hands are clean. The readers can help the "librarian" to replace the cards in correct alphabetical order in the box or boxes.

GARDEN FRIENDS—EARTHWORMS

"The foundation of biology is laid in the observation of the growing plant and the living animal in their natural surroundings."

Introduction.—One of the most common gardener's friends is the worm. Worms are so fascinating to children that it is worth while keeping a few in glass jars.

The earthworm can be readily obtained throughout the winter, when other creatures are scarce or inactive, so that it is a useful study for the early months of the year. Put up a notice: FIND OUT ALL YOU CAN ABOUT WORMS. This will stimulate the interest and activities of the children who will be ready with information when the time comes for the observation lesson.

Observation.—Find out what ideas the children have about worms; e.g.,—where they live and on what they feed. In the garden or on a lawn let the children look out for worm castings; lift them and see the hole or holes under them. If the observers are quick they can often see the worm retreat suddenly as the soil is removed. Show them some plugs of stalks and leaves which are characteristic of the presence of worms in shrubberies and coppices where plenty of material is available.

Wormeries.—Children of seven can prepare wormeries or "homes" in the classroom. The children should work in groups; the material required for each group is a 2 lb. glass jam jar, a flat stone, and a stick for pressing the soil down; a supply of soil, dead leaves and sand; two earthworms for each jar; brown or black paper, scissors, paste and pins.

Observation.—Explain that it will be easier to watch the activities of earthworms if they are kept in jars of soil, and that if the jar is covered by a sheath of dark brown or black paper the worms may make their
burrows beside the glass, and then, by taking off the sheath, they can be watched.

1. Arrange the soil and dead leaves in a convenient place so that a member of each group can fill the jar or take the leaves without jostling his neighbours. Apportion the work in each group so that some children fill the jars, others make the paper sheath, write the label (with date) and paste it on to the jar, and get the earthworms from the teacher’s table. It is a good plan to have a large plant pot or box of damp soil, and let the children bring good specimens of earthworms for a day or two beforehand, as from twenty to thirty will be wanted altogether. If preferred, the jars can be brought filled with soil, so that all that remains to be done is to make the paper sheath and label it.

2. Before letting any of the worms be put into the jars, refer to the castings which are made in hard soil, and suggest that in order to get these, the soil shall be rammed tightly down. If the soil in the jars is well pressed down, burrowing is not too easy, and in that case the worm eats the soil, and so makes its way into the ground. The soil eaten cannot be digested, but merely passes through the worm and is cast on the top of the surface of the ground, forming worm castings, though all plant remains are digested. Make one “home” with alternate layers of sand and soil, so that the children can see how, by the falling in of the walls of the burrows, the soil of different levels is mixed. The children will understand that the earthworm acts as a little gardener, turning over the surface soil and bringing up the deeper layers, while the soil from the top, rich in leaf mould, falls to the bottom of the burrows. If a deep jar or oblong accumulator tank can be procured, so that several alternating layers can be made, this can be shown very well. This might either be carried out by children in front of the whole class, or by one group with the teacher, when it can be shown to the rest.

3. Let each group now put the worms into the jars and watch to see exactly what they do. Let them make sketches to show how the worm begins to burrow, pressing the pointed head into a little crevice and then bringing up the body behind it (the thickening of all the rings just behind the head can be plainly seen), and pushing with all its might, so that the worm uses its head and body like a gimlet, and bores a hole with the pointed end. Time the worm and notice how long it takes to bury itself completely. (It may take forty minutes to one hour, so that it may not be possible to watch all the time. On the other hand, some worms will disappear in a few minutes.)

4. Keep the jars under observation, and make sketches of them at any time to show the position of burrows near the glass, and the worms inside them, or to show any new occurrence, for instance, an earthworm turning round in its burrow to bring its head uppermost. Note that they are usually found in this position, with the head just below the ground, yet they burrow head first. The body is so elastic that it can be flattened against the sides of the burrow while the front half passes the back.
**GARDEN ENEMIES—SNAILS**

**Introduction.**—It will not be advisable to think very much of animals as enemies, for children should not be encouraged to kill creatures of any kind; also one wants to encourage interest in living things for themselves, rather than in relation to man at this stage. Some of the “garden enemies”; e.g.,—butterflies and moths, offer some of the most interesting nature studies. Those children who help their fathers in the garden will be familiar with snails and slugs, and much valuable work can be done by the observation and keeping of snails.

It is often convenient to begin the study of snails in late autumn, when there is perhaps some difficulty in obtaining material for nature study, but it is equally good as a spring or summer study, reverting to it in the autumn to add observations on the preparations made for winter. If the study is started in the autumn, it forms a striking introduction to the subject of hibernation, or winter sleep. If it is desired to make some study of the snails’ activities in the autumn, they may need to be artificially stimulated to keep them awake. Usually, if brought into a warm room and handled, and given a “home” which is moist and provided with fresh grass and leaves, they become active. It may be necessary, however, to hold each snail under the tap, or dip it in a basin of water for a few moments. They will then usually remain active sufficiently long for a lesson, returning to their passive condition as soon as the interference ceases.

Snails live only in damp places, coming out in search of food only at night, when the skin which they must expose will not be dried up by the heat of the sun. During the day they withdraw into their shells, and hide in some dark, damp corner, protected from the sun’s rays by foliage, stones, old pieces of bark or other substances. In prolonged dry weather they can remain in hiding, protecting the opening of the shell by one or more thin, micalike plates, exuded as slime which hardens on exposure to air. In winter they do the same, thus obtaining protection from frost and cold winds, but the plates are further strengthened and thickened by impregnation with lime, so that they become quite hard. Structurally, snails are protected from a dry environment by their shells.

In addition to finding protection from a dry atmosphere by seeking damp surroundings and by possessing a shell into which the snail can retire, these conditions facilitate breathing. All breathing takes place primarily through the skin, which may either remain thin and delicate all over the body, as in the earthworm, or be drawn out or pushed in, to make special projections or sacs,
through which an interchange of oxygen and carbon dioxide can take place. In the
snails, an outgrowth of delicate skin (or a membrane) called the mantle, lines the
shell and forms a breathing organ or lung. This is supplied with small blood vessels
which can extract oxygen and give up carbon
dioxide. Muscular contractions of the floor
of this sac (the body wall) help to pump
air in and out, while a special valve on the
right side of the body opens and closes at
intervals to empty and fill it. When the
snail retires into its shell, it occupies the
space and therefore forces air out. The
edge of the mantle, called the collar, joins
the body to the rim of the shell, except in
the one position where an opening is left
for breathing.

Observation.—If the school has a garden,
or there is waste ground in the vicinity in
which snails abound, the children can go
out and look for them. Tell the children
the object of the study and arrange the
class in small groups with leaders. Give
each group a slip of questions to guide
their observations. 1. Where do you find
the snails? 2. What are they doing?
3. If they are attached to something, can
you remove them? 4. What do they do
when you take them off? 5. Look at the
place on which they rested. What do you
notice? 6. Are all the snails of the same
size? 7. Are all the snails of the same kind?

If it is not possible to do this outdoor
work, collect any information the children
can give about these points.

1. Suggest that a home shall be made
in which to keep a few snails, and ask how
it shall be made. How can a snail’s natural
home be imitated? A shallow enamel bowl
or pie dish makes a suitable observation
case, with a sheet of glass over the top
to prevent the contents from becoming dry
and the occupants from wandering.
Emphasise the need for keeping it damp,
because the snails cannot breathe dry air.
The cover can be lifted once or twice a
day to admit fresh air, but the snails do
not need very much. Let the children place
in the bowl some short turf, moss, dead
leaves, and one or two stones, or pieces of
broken earthenware for shelter. The snails
kept in captivity invariably crawl to the
top of the bowl and on to the glass, and if
there is no cover they will be found high
up on walls and even on the ceiling by the
next morning.

2. Let the children draw the snails in
their resting position. Draw attention to
the coiling of the shell, the direction of the
coil (looked at from above), the number of
coils, and the fine lines of growth.

3. Prepare small dishes for each group
of children (sea shells, walnut shells con-
taining tiny pieces of carrot, apple, onion
and lettuce; in addition a small jar of
water.

Explain to the children that the little
dishes of food are for the snails to eat if
they can find them, and ask how the children
could arrange so that they can see how the
snails find their food. How could they
possibly find it? (They might see it.)
Suppose we prevented them from seeing it,
is there any other way in which they might
try to find it? Suppose there were apples
or oranges in a bowl and you were near
them but could not see them, could you
find the fruit? Or suppose the dinner was
cooking in the next room, could you tell?
What we are really going to find out, then,
is whether snails can see or smell food, and
so find it. (It will often be found that
children are slow to propose anything in
the way of experimental conditions, and
may finally need to have the suggestion
made that they shall put the snails with
their backs to the food, so that they cannot
see it to begin with; or they may put
something between to hide it; e.g., stones.)

a. See whether the snails discover the
food in the little dishes.
b. Watch to see whether they eat or drink
anything and how.
c. Make drawings to show a snail crawling
d. Make drawings to show how it feels its way.

e. What does it do if you put something in the way?

f. Can it feel? Which parts seem to feel most?

Let them describe the snail’s movements. 1. in coming out of the shell, 2. in feeling its way, 3. in crawling.

1. In coming out of the shell, first of all part of the underside can be seen, then the whole of it. This is called the foot, because the snail glides along by using it. Then the head appears, and the neck, and at the same time, often one by one, four little horns or feelers stretch out, a little at a time.

2. Ask what the children notice about the use of these horns. The long ones, which are uppermost, are moved about in the air and come into contact with any obstacle, and sometimes with the ground. They seem to help the snail to feel its way. Sometimes it rears up the whole front of the body as well. The short horns touch the ground gently immediately in front of the snail, and seem to help it to feel, also. Perhaps they detect rough ground. The horns emerge by turning inside out, and are drawn in again by the tip first.

3. In crawling the snail glides on its foot, and leaves a trail of slime behind. Where does this come from? Take the snails out, induce them to come out of their shells and crawl on the glass plates. Take a pencil and touch the groove on the underside of a snail just where the head joins the foot. As the pencil is drawn away it is seen to bring a thread of slime.

Let a snail crawl on the glass and hold it up to look underneath. As it moves along a rippling movement can be seen passing forwards along it, as if there were white bands constantly slipping forwards. Explain that these are the muscles of the foot that contract to pull the snail along. Place your hand on the table and draw it up to the finger tips by contracting it. Notice that your hand moves forward only if your fingers are fixed by pressing on the table. The snail has to press the edge of its body against the glass in order to draw the foot along.

Hold the snail upside down on the plate. It does not fall off. Show how this can be by pressing a damped leather sucker on the under side of a plate, and explain that this happens when there is no air between the plate and the sucker. (N.B. This process is not understood, it is only shown.) Let the children place something in the path and watch the snail surmount it, clinging to it with the soft edges of its foot.

4. Draw attention to the large coil forming the outermost part of the shell, and tell the children it is used for breathing, and takes in air. Let them watch till a snail opens the round hole on the right side just at the rim of the shell. They may not see it at once, but they should bear the point in mind and look for the opening.

5. If in the previous lesson the children were not successful in getting the snails to feed, they should try in spare moments until they have seen them feeding. They should also put fresh leaves of lettuce or cabbage, and small pieces of apple, potato, carrot, or onion into the home, and look for the tooth marks which are quite distinct, the harder substances looking as if a tiny rasp or grater had passed over them. Look for the mouth just underneath the head. When not in use, it is only a small, dark-brown mark, but when the snail feeds it can be seen to open wide, and a minute scoop appears, which quickly scrapes the surface and disappears again. Explain that this rasp (not really a tongue) is covered with rows of very small teeth, nearly 15,000 of them, so that it is no wonder that the snail can destroy a great many plants in the garden.

Further work.—1. When the cold weather begins let the children hunt for snails again and notice the following points:—