

**THE SONG PLAY  
BOOK: SINGING  
GAMES FOR CHILDREN**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649334858

The Song Play Book: Singing Games for Children by Mary A. Wollaston & C. Ward  
Crampton

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Cover @ 2017

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**MARY A. WOLLASTON & C. WARD CRAMPTON**

**THE SONG PLAY  
BOOK: SINGING  
GAMES FOR CHILDREN**



*Wood, Mrs. W. J. (1918)*

# THE SONG PLAY BOOK

SINGING GAMES FOR CHILDREN

COMPILED BY

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NEW YORK PUBLIC SCHOOLS

NEW YORK

A. S. BARNES AND COMPANY

1922

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Hygiene 1917 (1917-18)  
11/11/23

## PREFACE

These fifty song-plays have been chosen from a great number because of their adaptability to class-room and playground conditions; they also afford a large amount of vigorous exercise in proportion to the small amount of singing demanded. "London Bridge" and games of similar type, though favorites with the children, have been purposely omitted since they are games in which the amount of singing and exercise is not proportionate.

These plays have been used and tested for several years in the New York Training School for Teachers, and have been revised to suit school needs. In several of them a change from the original has been made by introducing a "chorus" between verses so that a vigorous exercise may alternate with a movement more quiet. In a few a slight change in the music has been made where the song covered too great a range for children's voices. The main object has been to make them singable and practical, and where several versions of the same song-play were found, the one chosen was that which seemed most singable and most capable of a smooth dramatization.

An additional index has been arranged in the order of difficulty, the plays being especially suitable for use in grades 1A to 3B inclusive, though they are greatly enjoyed in higher grades and may be used with very good results.

MARY A. WOLLASTON

New York Training School for Teachers.

April, 1917.

## INTRODUCTION

The purpose of this collection is to give teachers of little children the means of teaching these delightful forms of physical training so that the best and most happy results may be obtained.

Singing games are the most natural expression of happy childhood. They have been sung, danced and played by countless generations of children, who have handed them down, a priceless heritage.

To the teacher of physical training these games mean a process by which sound and sturdy bodies are made, senses trained, rhythmic expression taught, and fundamental social qualities developed. To the child, however, they mean a happy period of enjoyment. This the teacher should always remember, but should never allow the larger purposes to interfere with a full and intimate participation in the spirit of the occasion.

The present collection is the result of Miss Wollaston's years of careful research and painstaking trial, thoroughly established upon sound pedagogical and hygienic principles.

One of the most valuable features of this work is Miss Wollaston's unique and definite form of presentation, which, while preserving intact the natural tone of the invaluable traditional spirit, yet brings to bear the latest and best in education.

Acknowledgement is gratefully made to Miss Josephine Beiderhase, Assistant Director of Physical Training, for her great help in the preparation of this volume.

C. WARD CRAMPTON,

Director Department of Physical Training,  
New York City Public Schools.



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## DETAILS COMMON TO MANY SONG PLAYS

### TYPES OF FORMATION:

1. *a.* Single circle, all facing centre.  
*b.* " " one within the ring.  
*c.* " " several within the ring.  
*d.* " " one outside the ring.  
*e.* " " several outside the ring.  
*f.* " " one inside and one outside the ring.
2. *a.* Single circle, all facing left.  
*b.* " " one within the ring.  
*c.* " " several within the ring.
3. Single circle, partners facing each other.
4. *a.* Double circle, all facing centre.  
*b.* " " all facing left.  
*c.* " " all facing left, one within the ring.  
*d.* " " partners facing each other.  
*e.* " " partners standing side by side and facing in opposite directions.
5. Ranks of three.
6. *a.* Square, one on each side, facing centre.  
*b.* " two on each side, facing centre.  
*c.* " one on each corner, all facing centre.  
*d.* " one couple behind the other, all facing the same direction.
7. A small ring within a large ring, all facing centre.
8. A single line, all standing side by side, facing the same way.
9. *a.* Two parallel lines, facing each other.  
*b.* Two double parallel lines, facing each other.

**PARTNERS:** When boys and girls dance together in straight lines, the boy stands on the left of the girl. In circle formation the boy stands on the outside of the circle.

**MOVEMENT:** In song plays of single or double circle formation the movement is at first to the left. Later the direction may be changed.

**STEPS:** The step should be varied when the chorus is repeated. Walking, running, hopping, sliding, and skipping may be used. The rhythm must be quickened for a running step and retarded for the sliding step.

**BOW AND CURTSEY:** Boys bow from the hips with arms at sides. In some of the song-plays girls make the "peasant" curtsey, that is, placing right toe close behind the left heel, and bending both knees slightly. In other plays the "minuet" curtsey is indicated. In this one foot is placed well behind the other, the weight is carried on the rear foot, and that knee bent. The skirt is caught with the finger tips and held out at the sides.