

in book selection and publishes lists for the guidance particularly of small libraries. It has within the past two years distributed 350,000 reading courses bringing to the libraries the professional advice of such men as Vernon Kellogg, Edward E. Slosson, William Allen White, Samuel McChord Crothers, Herbert Adams Gibbons, Hamlin Garland, Lorado Taft, and a score of others. This is a part of the Association's efforts to promote adult education through libraries and to help libraries to become more important agencies for the education of the ambitious men and women who want to study.

"The Board of Education for Librarianship, which is one part of our organization, has been concerned with the advancement of library schools. It is on recommendation of this Board that standards are set for library schools. It is on its recommendation that grants are made for the advancement of library schools. It was on the recommendation of this Board that the grant was made to the University of Chicago for the establishment of the advanced library school here.

"The Association conducts surveys and investigations in various aspects of library work. Within the past few days we have been called upon to prepare a plan for the relief of the libraries ruined by the Mississippi flood. On our recommendation an appropriation has been made for a survey of libraries in British Columbia. It was on the recommendation of the American Library Association that demonstration library work was undertaken in Louisiana to determine whether a state which had made little progress in libraries could be advanced materially within a few years.

Rural Library Need Is Greatest

"But the greatest problem grows out of the fact that there are still 50,000,000 people in the United States and Canada without libraries. Forty-five millions of them live in

the United States and 42,000,000 live in the country districts of the United States.

"We believe that citizens should have the opportunity for education throughout all the years of their lives. We are attempting to teach children to read—all the children. We have accepted libraries as necessary in the city. But there are 83 per cent of our rural population without libraries.

"The county library is the solution. If we face seriously the problem of equal opportunity for the people in the country with those who live in town, it is simply a problem of finding out how libraries may be established for 2,800 counties in the United States which do not have any sort of library.

"The work of libraries seems more important as one visualizes the changes in education which have been brought to our attention tonight. The responsibility for the advancement of libraries and for the establishment of libraries where they do not exist rests largely upon those who are in some way identified with libraries."

ORIGINAL RHYTHMIC DANCES

ONE of the most fascinating and helpful activities of primary children is rhythmic songs and dances. They offer much chance for individual expression of pupils as well as for group co-operation. The work starts with the known. The teacher of the lower grades shows the children simple steps and music to the nursery rhymes that they are familiar with. The children thus gain a sense of rhythm and begin dramatic imitation, which is natural to pupils of this age. As we go on to the fourth grade, the pupils like to suggest their own interpretations of the songs. Then it is helpful to introduce the less well known works or original dances.

The following are some of the original steps set to the familiar music of the nurs-

ery rhymes by members of a class studying primary methods of teaching health education. These are only a few specimens to illustrate what can be done.

YANKEE DOODLE

Music: Clark—*Physical Training for the Elementary Schools*—Page 201. Benjamin H. Sanborn and Co., Boston, 1927.

Formation: Single circle facing toward the center.

"Yankee Doodle went to town
Riding on a pony."

Bend knees to deep knee position on words "Yankee," "went," "upon," and "pony." Keep hands in front of you, elbows bent as though holding reins.

"Stuck a feather in his cap
And called it macaroni."

Slowly take a feather from crook of left arm and place it in your hat.

"Yankee Doodle ha, ha, ha."

Throwing arms above the head, bend forward once, as though laughing heartily. Don't fail to laugh, too.

"Yankee Doodle dandy."

Place hands on hips and stamp feet in place.

"Mind the music and the step"

Shake your finger at person opposite you in the circle.

"And with the girls be handy."

Placing hands on hips, turn around in place.

RUTH BOWMAN

BOBBY SHAFTO

Music: Hollis Dann—*First Year Music Book*—Page 11. American Book Company, New York, 1924.

Formation: Double circle, partners facing each other, one with back to center.

"Bobby Shafto's gone to sea."

Turn around to the right in place, looking through a circle made by forefinger and thumb of right hand.

"With a silver buckle on his knee"
Slap right knee with right hand.

"He'll come back and marry me."
Point first to partner and then to yourself.
"Pretty Bobby Shafto."

Turn around in place and end facing your partner.

RUBY SMITH

HICKORY, DICKORY, DOCK

Music: Hollis Dann—*First Year Music Book*—Page 59. American Book Company, New York, 1924.

Formation: Simple circle, all players facing center with hands on hips.

"Hickory, dickory, dock."
Take three slides to the right.

"The mouse ran up the clock."

Face left and take seven running steps around in place.

"The clock struck one"
Clap hands on "one."

"The mouse ran down"

Face right and take six running steps around in place.

"Hickory, dickory, dock."

Take three slides to the left in the large circle.

CATHERINE BRANCH

BAA, BAA, BLACK SHEEP

Music: Elliott—*Mother Goose's Nursery Rhymes set to Music*. McLoughlin Bros., Springfield, Mass.

Formation: A single circle joining hands. One child in center, for the little boy in the lane.

"Baa, baa, black sheep,
Have you any wool?"

The players in the circle take eight slides to the left.

"Yes, sir, yes, sir."

Players in circle place hands on hips and nod emphatically twice.

"Three bags full."

Players stretch out their right arms ex-

tending three fingers. On the word "full" they describe a big circle in front of them with their arms.

"One for my master"

Players turn right making a low gesture with the right arms as they bow.

"One for my dame"

Players repeat the above to the left.

"But none for the little boy"

Those in circle put hands on hips and shake their heads four times; the center player cries.

"That cries in the lane."

The players in the circle take three running steps turning right in place, then stamp the right foot and point the forefinger of the right hand at the boy. He in turn runs from the circle still crying.

MARGIE NEFF

TICK TOCK

Music: Hollis Dann—*First Year Music Book*—Page 66. American Book Co., New York, 1924.

Formation: Partners in circle formation, one group facing the center, the others the outside.

"Hark how the clock goes"

Put right hand behind the ear and bend head as if listening.

"Tick tock, tick tock."

Clap right hand with partner's right four times.

"All he can say is"

Put left hand behind ear and bend head left as if listening.

"Tick tock, tick tock."

Clap left hand with partner's left four times.

"Oh, such a chatter box"

Point right foot forward, return, point left foot the same.

"Talking, talking"

Shake right forefinger at partner twice.

"Come, little tick tock,
Tell me the time."

Clap hands together seven times and your partner's once on the last word.

Partners join hands and skip to the right around the circle as all the music is repeated.

PEARL SMITH

HEY DIDDLE DIDDLE

Music: *Mother Goose Record Book*.

Formation: Single circle, hands joined, facing toward the center.

"Hey, diddle, diddle, the cat and the fiddle"

Skip to the right four steps.

"The cow jumped over the moon."

Skip two more steps right and jump with feet together on the word "moon." As you jump, place hands on hips.

"Ha ha, ha, ha, ha etc."

Join hands again and skip seven steps to the left.

"The little dog laughed to see such sport"

Place hands on hips, as if laughing. Bend the trunk forward.

"While the dish ran away with the spoon."

Join hands and take short running steps to the right.

SYLVIA MYERS

LITTLE BIRD

Music: *Mother Goose Rhythms Set to Music*. McLaughlin Bros., Springfield, Mass.

Formation: Two single lines facing each other at either side of the room.

"Once I saw a little bird"

Contract the eyebrows, bend the head and take three careful steps forward.

"Come hop, hop, hop"

Take three large hops forward, on both feet.

"Will you stop, stop, stop?"

Shrink backward, and take three jumps backward.

"And was going to the window"

Take four skipping steps to the right as if to look out of the window.

"To say, 'How do you do?'"

Make a slight bow, or nod with the head.

"But he shook his little tail"

Place hands on hips, hold heads high and jump around in place to the left, feet together.

"And far away he flew."

Run as quickly and lightly as possible to the wall from which you started.

LOUISE BLOXOM

OLD KING COLE

Music: Hollis Dann—*First Year Music Book*. American Book Co., New York.

Formation: A single circle.

"Old King Cole was a merry old soul
And a merry old soul was he."

Join hands and skip to the right.

"He called for his pipe."

Motion as if for a pipe, and then hold it to your mouth.

"And he called for his bowl"

Pantomime eating from a large bowl held in the left arm.

"And he called for his fiddlers three!"

Motion for the fiddlers to come.

Chorus:

"Tweedee, tweedee, tweedee, went his fiddlers three."

Repeat.

Pantomime playing the violin.

On the second stanza use the "pipers" in place of the "fiddlers" and pantomime playing a fife.

The third verse has "drummers" in place of "fiddlers" and a suitable pantomime for that in the chorus.

"Dancers" is used in the fourth verse. In the chorus, the players join hands and skip to the right.

DOROTHY BURNETT

ELIZABETH L. KNIGHT, *Chairman*

THE FIFTH GRADE BUYS PICTURES

I. What the Children Will Do:

A. They will probably decide that in order to buy suitable pictures for the classroom, it will first be necessary to study pictures.

B. They will decide upon what pictures to study:

1. By looking over pictures suitable for the fifth grade.

2. By voting for the pictures which appeal to them.

C. They will write business letters to publishers asking for catalogs from which to order copies of the pictures studied.

D. They will make a booklet to contain:

1. A neatly lettered front with such inscriptions as:

(a). Stories Pictures Tell

(b). My Picture Booklet

(c). What Pictures Seem to Say

2. Copies of the pictures studied.

3. A paragraph interpreting each picture.

4. A brief description of the artist's life, especially in regard to the picture.

E. They will have practice in the use of oral English through talks:

1. Interpreting the picture.

2. Concerning the artist's life.

F. They will present tableaux of pictures studied:

1. For pleasure in dramatization.

2. For seeing who can give correctly the title of the picture represented and its artist.

H. They will play a game, "I am thinking of a picture we have studied," and "I am thinking of an artist who painted a picture we have studied."

I. They will read descriptions of the New York and Boston Art Museums, where some of these pictures are.