


1974

# Teaching English as a Foreign Language to Younger Japanese Children

Viviane D. Fleischer

*School for International Training*

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Submitted in Partial Fulfillment of the Requirements  
For the Degree of MAT  
At the School for International Training

TEACHING ENGLISH AS A FOREIGN LANGUAGE  
TO YOUNGER JAPANESE CHILDREN

Viviane D. Fléischer

Independent Professional Project

September 1, 1974

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## INTRODUCTION

In April of 1973, I began to teach English to the children of Ikegami English Kindergarten in Tokyo, Japan. My students were divided into three groups: Rose (4 year olds); Tulip (4 year olds); and Violet (5 and 6 year olds). Each group numbered about thirty children and each group had their own Japanese teacher, who assisted me during the English lessons. I taught each class four days a week, for a duration of approximately 30 minutes per day.

In spite of the name "Ikegami English Kindergarten," the school was in reality a Japanese one, with the addition of English lessons to the basic Japanese curriculum. The first semester lasted from April until July; the second from September until December; and the third from January until March.

In September of the same year, a new class called Poppy, consisting of about thirty 3 year olds, entered Ikegami English Kindergarten. Due to the fact that the children of the Poppy class were very young, they were divided into two groups. Since I then had a total of five classes to teach, in an interim of three hours, I reduced each class's English period from 30 to 20 minutes per day. When I wasn't formally teaching, I was usually preparing my teaching objectives, audiovisual aids, and/or playing with the children.

In March of 1974, the oldest class (Violet) graduated and was succeeded by a group of seventy new students, with ages ranging from 3 to 6 years old. The new and old students were then regrouped and renamed, but to avoid confusion, I will say that this paper is only concerned with my first year of teaching the original four groups of children.

While teaching at Ikegami English Kindergarten, I experimented with many of the ideas that I had encountered at the School for International Training in Brattleboro, Vermont. I also visited schools in the Tokyo area, specializing in the teaching of foreign languages to children and consulted various books, dealing with the teaching of English to younger children. However, as I was working in a relatively new field, most of the ideas that served as the basis for this paper, were the result of my own trial and error findings within the classroom.

Since the children had no real need for English, my primary objective in teaching them was to create an atmosphere in which they could enjoy themselves, while still learning as much as possible. I hoped that in so doing, they would (due to the existence of so many language schools, catering to all age levels in Japan) continue to study English in the future.

I tried to be as flexible as possible in my teaching. Although I kept an outline of the various points which I wanted to cover during each period, I never came to class with a rigid lesson plan, but varied my teaching repertoire according to what the children were in the mood to learn. There were days when I didn't fulfill my planned teaching objectives, but I felt that this was better than being insensitive to the feelings of the children. I also attempted to decentralize my role as a teacher, by at all times, focusing the attention in the classroom on the students and encouraging them to take an active part in their self instruction.

My approach was basically audiolingual. The learning that took place was spiral, situational, and incidental in nature. I did not concentrate on teaching the children many words, but built up the various structures on a minimal vocabulary. I tried to be aware of what was happening in the classroom, at all times, and

incorporated that into the lessons. I took advantage of class excursions (to the zoo, airport, etc.), to teach the corresponding vocabulary and tried to teach American culture through games, stories, and songs relating to famous holidays and customs. I also used Japanese cultural items in translation in my teaching, which proved to be very entertaining for the children. For instance, a very well known television star, who was noted for his constant repetition of "Ah, domo shitsurei shimashita," was a favorite among the children. I freely translated the above to "Ah, thank you for your trouble." Since the "Ah, domo shitsurei shimashita" was always accompanied by a very singular saluting motion, there was no need to explain to the children what the English translation was about.

I used a variety of methods, including: mim-mem, pattern sentence memorization, situational reinforcement, role playing, games, story telling, poem memorization, the Gattegno method, and creative rhythmic movement. Techniques included: substitution drills, dialogs, songs, finger games, choral speaking, dances, etc. Some materials employed were tapes, records, Realia, flashcards, television (Sesame Street, shown in Japan, was assigned homework), etc.

Although I was guided by a more behavioristic theory of learning, I did do some contrastive analysis of various structures with the children, without using any of the grammatical terminology which usually accompanies such cognitive explanations. For example, sometime after having taught the structure "I have + a + noun," I presented the pattern "I like + noun + Plur." Unfortunately, in spite of countless demonstrations, the children carried over the "a" from the former expression to the latter. After endless corrections and redemonstrations, I became exasperated and pointed out to the children that we just don't say "I like a pears" in English, and that they were not supposed to use

an "a" in that case. I was amazed at how quickly this simple explanation cleared up the problem that hours of verbal drill had failed to do.

The main language of instruction was English. Although I tried to teach completely by the direct method, I found that in order to save time and for other reasons outlined in the program, that I was forced to resort to some Japanese. However, use of the children's first language in the classroom was kept to a minimum.

In the following pages, I have formulated a program for the teaching of English to children from 3 to 6 years old, based on my experiences during one year at Ikegami English Kindergarten. The amount of time that it would take to complete the program would be dependent on: the number of times that the class met per week; the time duration of each lesson; the number of children in the class; the time limitation placed upon the course, etc. I would venture to say, that if the class met daily for a 20 minute period, with about 20 to 25 children per class, and if the teaching proceeded at a normal speed, with proper review of all preceding lessons, that it would take approximately one scholastic year to cover all of the material.

The program is divided into two parts. The first part, which encompasses forty lessons, is highly structured and attempts to simulate first language learning in the presentation of the material, ie: Memorization of words and short phrases precedes formation of long sentences; and the specific (that which concerns the child) and the concrete precedes exposure to the abstract. Once the foundation has been laid and the child has acquired a mastery of the necessary patterns needed to create his own language, the second part of the program aims at exposing the child to as much language as possible, in the hope of inspiring

him to actively use the language he possesses and to expand on what he already knows.

Each of the first forty lessons is divided into: Objectives, Techniques, Materials, Procedure, and Notes. Objectives outlines the teacher's goals for each lesson. To avoid redundancy, I did not include Review as part of the Objectives of each lesson, unless a new form of presentation was introduced. Nevertheless, I would strongly recommend that, depending on the length of the lesson, a warm up period of 5 to 10 minutes be devoted to a review of the previous material covered. Techniques lists the songs, poems, drills, etc. that are to be employed during the lesson. Materials refers to the teaching aids used, such as tapes, Realia, etc. Procedure gives directions on how the Techniques and Materials are to be presented. The subdivision Notes describes some of my experiences and offers some advice on how to overcome some predictable difficulties that the teacher might encounter.

The Objectives for the course were chosen after a careful examination of many textbooks dealing with beginning English. For reasons such as age of the students and their needs, my ultimate aim was not to produce eloquent speakers of English, but to cover the structures that would enable the children to communicate their basic feelings and wants in English. Most of the Techniques used, were taken from traditional English nursery rhymes, songs, and games for children. I did, however, do some editing of the songs, substituting my own lyrics to various well known tunes or translating Japanese children's songs into English. The Materials employed, except for some Realia items, can be self-made, thus not entailing any great expense on the part of the administration or teacher. As for the Procedure, each teacher will bring his own approach into the presentation, so I have not gone into great detail in this area. I have endeavored to be as objective as possible in the Notes, but their purpose was to serve



more as a diary of my impressions and findings, rather than as an attempt at any great scientific conclusions.

The second part of the program is not as detailed as the first half of the course. It is not concerned with specific lesson plans, but merely aims at giving the reader some suggestions on how to follow up the first half of the program. Various techniques, which might be employed to artificially expose the child to as much language as possible, in the short time he comes in contact with the target language, are listed. The basic idea is to proceed as though the target language is the child's native one, and to introduce a multitude of activities and subjects, with all verbalization in the second language.

Due to the spiral approach which I have adhered to in the first forty lessons, I would recommend that the lessons of the first half of the course be followed in their chronological order. Each lesson can be broken down to cover consecutive class periods without affecting the perspective of the course, but I would not advise that the various items be shifted around too much, without giving careful consideration to the overall objectives of the program.

I have deleted all of the techniques which were not successful and have tried to omit most of the culturally bound items. With some adaptation, this program could be used to teach children anywhere in the world. I hope that this paper will give the prospective teacher some idea of where to start in his own program development and in that sense be of some merit.

The material that the program is based on, is not of any great originality, in the sense that it encompasses all of the basic steps (sounds and structures) that one usually covers in a beginning English course, and is built upon very well known songs, poems, and games for children. Nevertheless, I hope that the format which I have proposed might be of some originality and

that the categorization of the various structures and techniques which I have outlined might be of some practical assistance. Naturally, every teacher brings his own personality into the presentation and that, I believe, is more important than the material which he covers.

Also included in this IPP are a Course Outline; a Conclusion and Evaluation; an Explanation of the tape and pictures accompanying this paper; an Index; and a Bibliography. Additional to the program for teaching English to children are two sections. One, an inventory of some materials published in Japan for teaching children English as a Foreign Language; and two, a list of various schools in Japan that employ foreign teachers to teach English to children. I hope that these two supplementary sections might also be of some assistance to prospective teachers coming to Japan.

C O U R S E   O U T L I N E

PART ONE   -   THE IMITATIVE STAGE

I   VOCABULARY AND SHORT PHRASE MEMORIZATION

A. GREETINGS

- \* 1. Good morning/Good-bye.
2. Hello!/How are you? Fine, thank you.

B. GENERAL KNOWLEDGE VOCABULARY

3. Animal names - Panda, elephant, giraffe, fish, pig, lamb.
4. More animal names - Duck, bird, dog, cat, rabbit, pony.
5. Introductions - How do you do, Little Bird.
6. Numbers - Let's count from 1 to 10!
7. Colors - Red, yellow, green, blue, white, black, brown, purple, grey, orange.
8. Fruits - Apple, banana, pear, peach, strawberry, orange, melon, pineapple, lemon, grapes.
9. Transportation - Car, bus, train, truck, boat.
10. Adverbs - Up, down, back, front, around.
11. The ABC's - From A to Z.
12. Family relationships - Father, mother, brother, sister baby.
13. Parts of the body - Head, shoulder, waist, knee, foot, toe, arm, hand, eye, nose, mouth, ear, hair.

II BASIC PATTERNS

C. MY WORLD

14. My morning routine - What do you do every morning?  
I wash my face, I brush my teeth,  
I comb my hair ...
15. My hiding place - Where is Johnny? Here I am!

\* The numbers listed, correspond to the following lessons of the program.

16. My name - What's your name? My name is Johnny.
17. My age - How old are you? I'm four years old.  
My address - Where do you live? I live in Tokyo.  
My school - What school do you go to? I go to Ikegami  
 English Kindergarten.
18. My feelings - I'm happy! I'm sad! I'm hungry!  
 I'm full! I'm thirsty!
19. More feelings - I'm afraid! I'm surprised! I'm angry!  
 I'm sleepy!

#### D. MY ACTIVITIES

20. The imperative - Jump, walk, run, fly, march, go, stop...
21. The present progressive - What are you doing? I'm  
 jumping.
22. The present progressive - What are you doing?  
 I'm playing the flute.
23. The present progressive - Where are you going?  
 I'm going to the store.
24. The present progressive - Chatting on the telephone.

#### E. WHAT I HAVE

25. Possession - What do you have? I have a car.
26. More possession - Do you have two cars? Yes, I do.
27. At the doctor's - What's the matter? I have a headache.

#### F. MY LIKES, NEEDS, AND ABILITIES

28. To like - What do you like? I like pears.
29. To want - What do you want? I want the pudding.
30. To be able to - What can you do? I can swim.

#### G. THE PEOPLE AND THINGS AROUND ME

31. Professions - What are you? I'm a shoemaker.
32. Object names - What's this? It's a panda.
33. More object names - Is this a panda? Yes, it is.  
 No, it isn't.
34. Objects and their sizes - What's this? It's a big panda.
35. Objects and their colors - What's this? It's a blue cat.

36. More objects and their colors - What's this?  
It's a blue and red cat.
37. Let's count them! - How many balls are there?  
There are two balls.
38. The weather - How's the weather? It's raining.
39. More weather - Why are you sad? I'm sad, because it's  
raining.
40. Prepositions - Where is Snoopy? He's behind the church.

PART TWO - THE CREATIVE STAGE

I A NON-STRUCTURED APPROACH TO LANGUAGE TEACHING

- A. RATIONALE
- B. REQUIREMENTS
- C. IDEAS

PART ONE

THE IMITATIVE STAGE

CURRICULUM

- 1 Objectives: A. to teach "Good morning" and "Good-bye"

- Techniques:
1. Song - Good Morning to You
  2. Singing/game - Ring Around a Rosy
  3. Song - Good-bye
  4. Mim-mem

Materials : None

- Procedure :
- 1.\* To the music of the Happy Birthday Song, substitute and teach the words "Good morning to you."
  4. After the children have mastered the song, have them respond to your utterance of "Good morning," first as a whole class, then in groups, and ultimately on an individual basis.
  2. Have the students join hands in a circle and dance to the music and words of Ring Around a Rosy. To the cue of "all fall down," children do the same. Vary speed to increase game aspect of dance.
  3. Teach the Good-bye Song:

Good-bye, good-bye,  
 Tomorrow we'll meet again,  
 Please laugh and be happy,  
 Until we meet again.

4. After the children have learned the song, give them practice saying "Good-bye," by having them respond in full-choral response, half-choral response, small groups, and individually.

\* the numbers of the Procedure and Notes correspond to those of the Techniques.

Notes

- : 1. The children did not have any trouble with this song, as most Japanese know the Happy Birthday Song in English. The substituted words were also simple and the students were quick to learn them. While singing, I encouraged the children to move their hands marionette fashion, as this seemed to concentrate their interest in the song.
4. As a rule I found that singing the song, before practicing the utterance-response worked well. To have the children say "Good morning," I made a beckoning motion with my hands to ellicit a full-choral response and continued with this sign throughout the course as an indication that they were supposed to repeat. Since their response was the same as my initial utterance, there was no difficulty. As for the meaning, it was supplied by context, as I greeted them every morning with the same words, which they came to understand as a substitute expression for their familiar "Ohayo gozaimasu." For additional practice, I divided the class into two parts and elicited a half-choral response, by making a sweeping motion over the half of the class designated. The same signal was used for dividing the children into smaller groups. To procure an individual response, I pointed to the child in question, and to ellicit a louder response, I placed one hand behind my ear.
2. Ring Around a Rosy was a singing/game that the children liked very much. They especially enjoyed falling down, and were enthralled, whenever they were given the opportunity to do so. In the beginning, I found it important and necessary to repeat the words of the song many times; but the teacher should be warned that there comes a time, when it is no longer wise to do so, or he may find himself doing all of the singing alone. This game was used on subsequent occasions as a breather between more difficult teaching



points. I discovered that children are fascinated by variations in speed. In order to increase interest, I, therefore, varied the speed of the music: sometimes slowly building up the pace from slow to fast, decreasing it from fast to slow, or alternating between slow and fast versions. I found this song which contains the present tense of the verb "to fall down" to be an interesting contrast with the nursery rhyme Jack and Jill and the singing/game London Bridge, both containing the same verb but in the past and present progressive tenses respectively and both of which were taught later in the program.

Present

Past

Ring around a rosy,	Jack and Jill,
A pocket full of posies,	went up the hill,
Ashes,	To fetch a pail of water,
Ashes,	Jack <u>fell down</u> ,
We all <u>fall down</u> !	And broke his crown,
	And Jill came tumbling after.

Present progressive

London bridge is falling down,  
Falling down, falling down.  
London bridge is falling down,  
My fair lady!

3. Japanese children often say "Bye-bye" instead of "Sayonnara," and had some difficulty in using "Good-bye" instead of "Bye-bye."

- II Objectives:
- A. to teach the greeting "Hello"
  - B. to teach the utterance-response "How are you?  
Fine, thank you."

- Techniques:
1. Song - Hello! Hello!
  2. Mim-mem
  3. Song - How Are You?
  4. Mini-dialog

Materials: Puppets

- Procedure:
1. Teach the Hello! Hello! Song, while the children indicate the variations in pitch with their hands:

Hello!  
(One hand above head)

Hello!  
(Same hand at head level)

Hello!  
(Same hand at waist level)

Hello!  
(Same hand at knee level)

We are glad to meet you.  
(Children join hands and sway to the music)

We are glad to meet you.

2. Give the children practice with spoken version the greeting, after they have learned the song.
3. To the music of Frere Jacques, substitute the following words:

How are you?

How are you?

How are you?

How are you?

Fine, thank you. (children bow)

Fine, thank you.

Good-bye.

Good-bye.

(marionette motion of hands)

After the children have mastered the words, do a singing dialog, with one half of the class taking the first four lines, and the other half of the class taking the last four lines. Also have individuals singing the two parts.

4. When the children have learned the song, use two puppets to demonstrate the utterance-response greeting:

1st puppet

Hello!  
How are you?  
Good-bye.

2nd puppet

Hello!  
Fine, thank you.  
Good-bye.

After sufficient repetition of the puppet dialog, proceed to have one puppet ask the class as a whole, in groups, and finally individually how they are. Eventually, have the children speaking for both puppets in groups and individually.

Notes

- : 1. Any number of pitch variations are possible with this song, ie:

1  
2 Hello!  
3 Hello! Hello!  
4 Hello! Hello! Hello!  
Hello! Hello! Hello! Hello!

2. The children had some difficulty with the mid front vowel /e/, which they confused with the low central vowel /a/. Much drill was needed to correct this problem. I learned that just singing a song is not interesting enough for younger children;

they have a great need to be physically active in anything that say or sing. I, therefore, tried to invent various finger games and actions to accompany the songs taught.

3. The children had no trouble with the How Are You Song. I incorporated the Japanese custom of bowing into the song, which made it easier for them to relate to. Not being very much of a musician, I did not compose any of my own music, but did, as in this case, substitute my own words to various standard tunes. I found this to be an excellent way of teaching the subject in question.
4. In spite of numerous demonstrations, using the puppets, the Japanese teacher, and myself as models, the children had great difficulty with the response part of the greeting. To my question of "How are you?", they would invariably reply "How are you?" The way that I solved this problem was by softly saying the correct response with the children. I discovered that answering my own questions with the pupils was not confusing, if the reply was accompanied by a specific beckoning motion, signifying that my second utterance was indeed a reply and not a continuation of the first. Eventually the children no longer needed my aid in replying correctly and it was not necessary to continue answering my own questions with them. To explain the meaning, I asked the question once or twice in Japanese, "Genki desu ka", and prompted them to reply, "Fine, thank you." More about this technique will be explained later in the paper.

I also found that children love to vary their answers to different gradations in loudness

and softness. For instance, I would ask them a question in a whisper, and they would answer me using the same volume. I would then subsequently increase the volume of my voice, until the children were almost shouting the answer at me. This technique works very well with points which demand lots of drill and thus require the children's attention for a long period of time.

The students had difficulty with the phoneme /f/, as in "Fine, thank you," which they insisted on pronouncing as /h/ or /p/. Much correction was necessary.

- III Objectives: A. to teach animal names  
 B. to introduce some verbs in the past tense

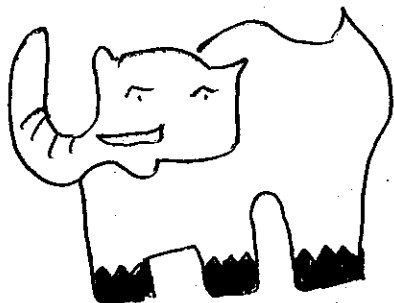
- Techniques: 1. Role playing  
 2. Song - Mary Had a Little Lamb

Materials : Animal flashcards

- Procedure : 1. Using large animal flashcards, introduce the following animals: panda, elephant, giraffe, fish, pig, and lamb. While showing the animal picture, also demonstrate an animal pose corresponding to each of the animals:



- a. panda - hands folded under one side of tilted head, as though sleeping.



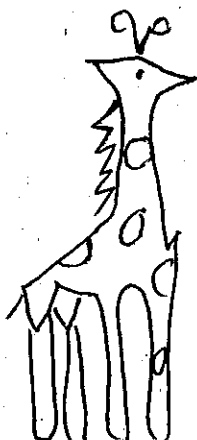
- b. elephant - two hands forming a trunk in front of face. Rising and lowering of legs, symbolizing elephant walking.



- c. giraffe - head high, eyes on ceiling, one finger stroking neck, emphasizing length of neck.

- d. fish - swimming motions with arms and hands.

- e. pig - two hands cupped over nose.



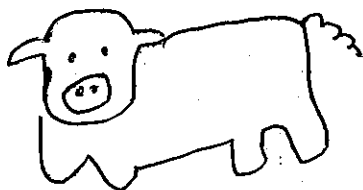
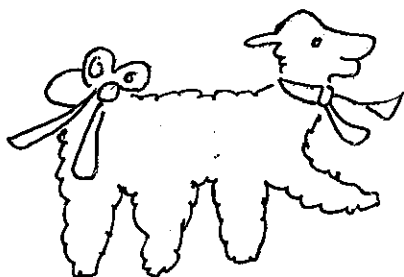
- f. lamb - fingers of hands making spiral motions in the air, representing the lamb's curly fur.

Have the children repeat the names after you, as they act out each animal.

2. Holding up the picture of the lamb, teach the song Mary Had a Little Lamb.

Notes

1. This lesson proved to be so inspirational to me that it was probably the most influential factor in determining the contents of the rest of the course. I was amazed at how much enjoyment the children derived from this form of play acting and at the great facility with which they were able to learn the animal names by this method. I then decided to teach nouns, verbs, feelings, phrases, in short, anything possible using this approach.



The children first acted out the animals to the command of my voice. Later, I acted out the animals and had them identify them. Eventually, using the "reverse role" technique, I directed volunteer teachers to act out or dictate the animal names of their choice, while the rest of the class identified or dramatized them.

I did not bring the animal flashcards after the first lesson, as the children were very quick to associate the animal with its pose. (The flashcards were, however, extensively used later in the course). On subsequent occasions, if the students could not remember which animal they were supposed to act out, I would show them by dramatizing the animal myself. When identifying the animals, they sometimes gave me the Japanese names and much correction was needed. One more word about the flashcards or any visual aids in general, be sure that they are appealing to the tastes of the children. Simplified designs and bright colors seem to attract them most.

Concerning the animal names, the reason that I chose panda as one of the animals, was because of the enormous popularity of that animal with the children of Japan. Since pandas have the well-founded reputation to be always sleeping at Ueno Zoo in Tokyo, I depicted them in a sleeping pose.

To teach Mary Had a Little Lamb, I had the great fortune of having a real lamb at my disposal. Unfortunately, I could not bring him to too many classes, as he had the most annoying habit of wetting on the floor in the middle of the song (to the glee of the students and to the dismay of this teacher, who had to clean it up). For those who might not be so lucky (or should I say unlucky), the flashcard and animal pose would be sufficient. For a reason unknown to me, the children immensely enjoyed acting out the curling motions indicating the lamb's fur. This song contains three very common verbs in the past tense:

Mary had a little lamb,  
Little lamb, little lamb,  
Mary had a little lamb,  
It's fleece was white as snow.

And everywhere that Mary went,  
Mary went, Mary went,  
Everywhere that Mary went,  
The lamb was sure to go.

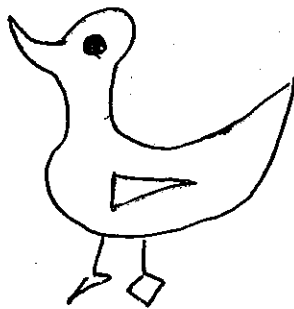


- IV Objectives:
- A. to teach more animal names
  - B. to teach animal sounds
  - C. to briefly introduce the structure "I'm a ..."

- Techniques:
1. Role playing
  2. Action poem - I'm a Little Duck.
  3. Song - Old MacDonald Had a Farm

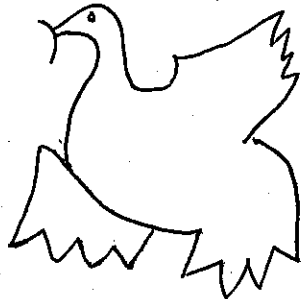
Materials : Animal flashcards

- Procedure : 1. As in the preceding lesson, using large animal flashcards, introduce the various animals. Also while showing the pictures, demonstrate a pose corresponding to each animal:



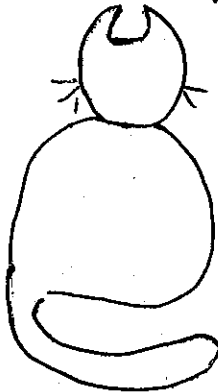
a. duck - hands flapping close to body.

b. bird - large flapping motions of arms, as though flying.



c. dog - crouching position.

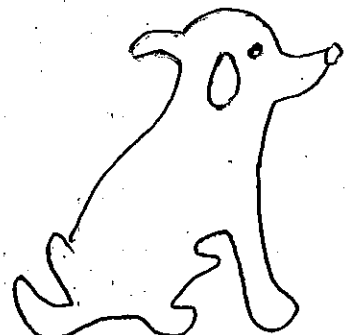
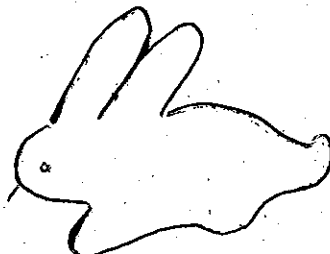
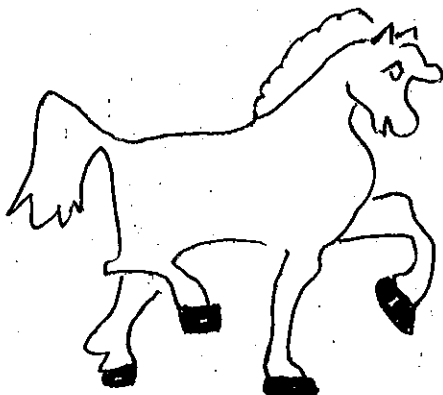
d. cat - hands folded in front of body, coy expression on face.



e. rabbit - two fingers over head, symbolizing long ears, hopping motions.

f. pony - trotting motions of one hand on opposite arm.

After the children know what each pose stands for, give them practice acting out and identifying the animals.



2. Teach the following poem, while children act out the animals:

I'm a little duck, quack, quack.

I'm a little bird, flap, flap.

I'm a little dog, bow, wow.

I'm a little cat, meow.

I'm a little rabbit, hop, hop.

I'm a little pony, trot, trot.

3. Teach the song Old MacDonald Had a Farm, as children continue to act out the animals and to provide animal sound effects:

Old MacDonald had a farm,

Ee-igh, ee-igh, oh!

And on this farm he had some ducks,

Ee-igh, ee-igh, oh!

With a quack, quack here and a quack,  
quack there;

Here a quack, there a quack,

Everywhere a quack, quack,

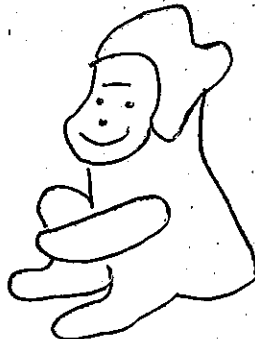
Old MacDonald had a farm,

Ee-igh, ee-igh, oh!

Substitute:    bird        - flap, flap  
                  dog        - bow, wow  
                  cat        - meow, meow  
                  rabbit    - hop, hop  
                  pony      - trot, trot

Notes

- : 1. Other animals which might be taught, using this method are:

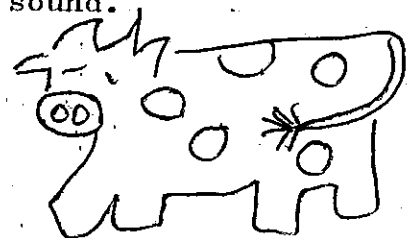
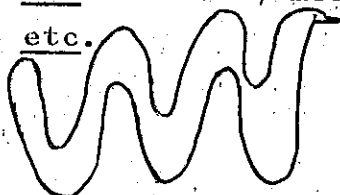


monkey - two hands climbing in front of body.

snake - one hand imitating snake movement hissing sound.

cow - moo, moo.

etc.



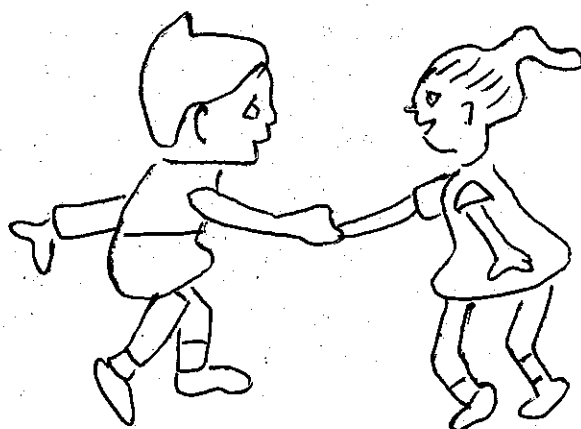
2. Although the animal sounds are somewhat different in Japanese from English, the children had no problem learning the English ones. In fact they were so fascinated by the sounds themselves, that they completely forgot the first four words of the poem, ("I'm a little"). In order to explain the meaning of the word "I'm," <sup>I</sup> pointed to my nose with my left hand (a sign indicating the first person singular in Japanese). To explain "Little," I brought my thumb and index finger of one hand very close together, almost joined. There was some confusion, on subsequent occasions, as to which word was the animal's name, as opposed to the sound that it made; but sufficient practice clarified the situation.
3. The children were able to transfer the animal sounds that they had learned in the poem, very nicely to the song. At first, I just encouraged them, on cue, to fill in the animals sounds at the appropriate places, while I sang the remainder of the song. Eventually, the children were able to sing the song by themselves in its entirety. It might be advisable, but not necessarily indispensable, to bring a picture of Old MacDonald on his farm.

- V Objectives:
- A. to teach the greeting "How do you do. How do you do."
  - B. to teach the western custom of shaking hands
  - C. to introduce some verbs in the past tense

- Techniques:
1. Song - How Do You Do, Mr. Johnson
  2. Dance - Handshaking Dance
  3. Mini-dialog
  4. Finger game poem - Little Bird

Materials: Puppets

- Procedure:
1. After the children have listened to the How Do You Do, Mr. Johnson Song a few times, have them form partners facing each other in a handshaking pose. To the tune and words of the song, they should proceed to shake hands, bending their knees and moving gracefully up and down.



How do you do Mr. Johnson.  
How do you do.  
How do you do Mr. Johnson.  
How do you do.  
We are with you to a man.  
We'll do everything we can.  
How do you do Mr. Johnson.  
How do you do.

3. Further demonstrate the greeting, using two puppets:

1st puppet

2nd puppet

Hello!

Hello!

How do you do.

How do you do.

(puppets shake hands)

Drill the dialog as in II Procedure 4.

4. Teach the poem Little Bird, using the appropriate hand motions:

Once, I saw a little bird,

(On the cue of "saw," put one hand above eyes, as though peering. . . On the cue of "little bird," fold one hand over the other, as though holding a little bird)

Come hop, hop, hop.

(hopping motions with one hand on opposite arm)

So, I cried, "Little bird,

(pitch high on "Little bird")

Will you stop, stop, stop?"

(one hand outstretched in stopping pose)

I went to the window

(walking motions with fingers, point to window)

To say, "How do you do"

(one hand outstretched in handshaking pose)

But he shook his little head,

(shake head)

And away he flew.

(one hand making fluttering motions away from body).

### Notes

1. When teaching a new song, I insisted that the children, at first, listen carefully to the song many times, before actually trying to sing it themselves. I felt that this step made it possible for the pupils to get the right melody and feel for the song. Sometimes, I sang the song for them accompanied on the piano, or had them listen to tapes or records. Usually, the process was of a threefold nature:

- a. Listening
- b. Learning through repetition.
- c. Applying the words to ordinary conversation.

2. The hand shaking dance proved to be a crosscultural experience for the children and myself. Although the students did not consider me to be different from them in any way (I never heard the familiar Japanese word for foreigner "gaijin" from them), they seemed to be aware that they were learning a foreign language from a country far away, called America. They were thus able to understand that in America people shake hands instead of bowing to each other. Since children of 3, 4, and 5 have difficulty in determining "right" from "left," there was some confusion as to which hand one should use for shaking hands; but the Japanese teacher enlightened both the students and myself, by explaining what one uses the same hand to shake hands with, as one uses when holding "chopsticks!" Later, after the children were given English names, we substituted their names for "Mr. Johnson."
3. Again, due to the fact that the children's response was the same as my original utterance, they had no trouble learning the greeting. They did, however, confuse "How do you do" with "How are you?" Since, "How do you do" is usually used when meeting somebody for the first time, I tried to introduce the children to foreigners as much as possible, not only to practice this structure, but also for the cultural experience. The greetings, "Good morning," "Hello," "How are you?" "How do you do," "Hi!" (taught later situationally) were employed at the beginning of each class. Civilities, such as "I'm sorry," "Excuse me," "Please," were also taught in context. Each class concluded with such leave talking expressions as, "See you tomorrow,"

"Take care of yourself," "Have a nice day."

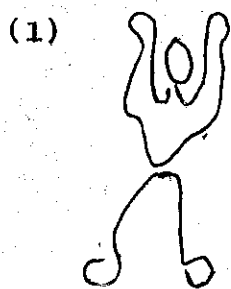
4. This poem conveniently ties together the previous lesson with this one, incorporating the animal names and sounds with the expression "How do you do." It also introduces some very common verbs in the past tense. Although the poem seems very long and difficult at first glance, the accompanying finger game motions and previously learned vocabulary make it very easy for the children to comprehend. The children were just fascinated by finger games and ~~which~~, in turn, helped the children to learn many poems by concentrating their interest in whatever they were saying. Also, I found that when teaching poems to children, enunciating clearly and over emphasizing the rhythmic properties of the poem, is advisable.

VI Objectives: A. to teach numbers from 1 to 10

- Techniques:
1. Exercise - numbers
  2. Song - 10 Little Indians
  3. Action Poem - 1, 2, Buckle My Shoe

Materials : Indian cutouts

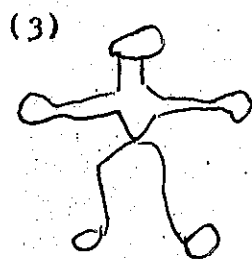
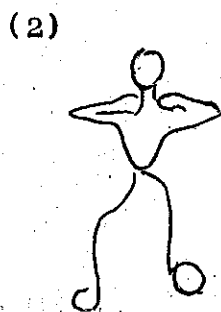
- Procedure : 1. Have the children learn the numbers from 1 to 10, while doing the following exercise:



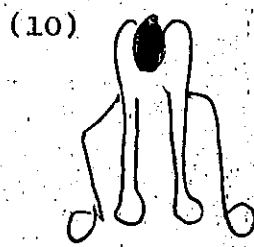
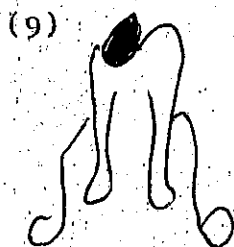
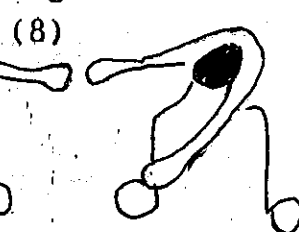
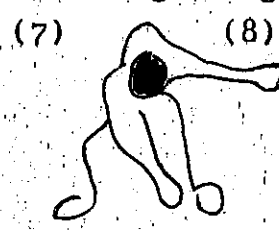
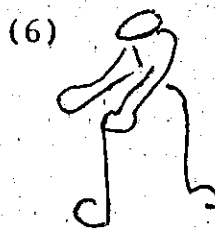
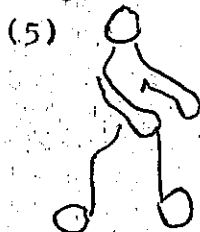
SAY

DO

- 1 hands and arms high parallel to body.
- 2 hands on shoulders.
- 3 hands and arms perpendicular to body.
- 4 hands on waist.
- 5 right hand touching left knee.
- 6 left hand touching right knee.
- 7 right hand touching left foot.
- 8 left hand touching right foot.
- 9 both hands almost touching floor.
- 10 both hands touching floor.



2. To teach the 10 Little Indians Song, cut out and color 10 large cardboard Indians and attach them pocket fashion to a large piece of cardboard, with an appropriate design for a background. Have the children count the Indians, as you remove and replace them from their pockets; proceed to teach song doing the same.



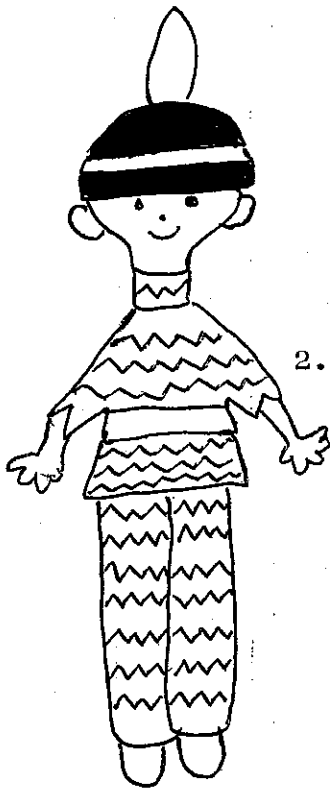


3. Teach the poem 1, 2, Buckle My Shoe;  
have the children do as the rhyme indicates:

- 1, 2, Buckle my shoe;  
(pretend to be buckling shoe)  
3, 4, Knock at the door;  
(tap on forehead)  
5, 6, Pick up sticks;  
(pick up imaginary sticks)  
7, 8, Lay them straight;  
(pretend to lay sticks straight)  
9, 10, A big fat hen.  
(extend arms, finger tips touching)

Notes

1. I used the above exercise, but any movements to the count of 1 to 10 would serve the same purpose. The exercise was an excellent device to loosen up the children, and I used some sort of gymnastics at the beginning of most classes. I found that children greatly enjoy any kind of physical movement when learning English. To increase interest, vary the speed of the counting. Be sure that the students are eventually counting aloud, as they do the exercise.



2. The children liked this song very much; they especially enjoyed counting the Indians on their fingers. Once the meaning has been made clear, it is not necessary to bring the cutouts to class, everytime the song is reviewed.

I discovered that children, once they become acquainted with a given song, game, or poem are not very fond of review. Especially if the teacher has presented them with lots of material, they become more and more demanding, constantly asking for new material. Since children forget

very easily and much review is necessary, this problem can be remedied by thinking up new ways of presenting the old material. In this case, variation was introduced by having the children clap four times after every three Indians, and by the introduction of an Indian dance to accompany the music. Of course, once the children have mastered a certain point, new material should be taught, so that the students have the feeling that they are really progressing, but review should not be forgotten.

When giving directions, such as "count," "one more time," "louder," I attempted to always use English, even though it was more difficult for me to do so, than just saying the word in Japanese. My feelings are that, if the meaning can be conveyed in the target language without using the children's mother tongue, it is worth the effort to use only the second language. Directions can be made clear, by the teacher giving a command and then following his own instructions along with the children (until the children are able to follow the directions on their own).

3. The children loved the rhythm of this poem, and with the accompanying hand motions, were soon able to recite it without my help. It is not necessary to explain the meaning of the words because the rhythm and rhyme are more important than the word meanings. After the children have mastered the poem as a group, have individuals take a line each.

To teach the numbers from 11 to 20, I

used the same exercise as above and  
continued with the same poem:

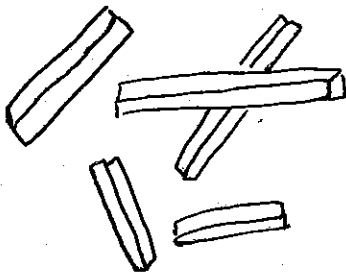
- 11, 12, Dig and delve;
- 13, 14, Maids acourting;
- 15, 16, Maids in the kitchen;
- 17, 18, Maids in waiting;
- 19, 20, My plate's empty.

VII Objective: A. to teach colors

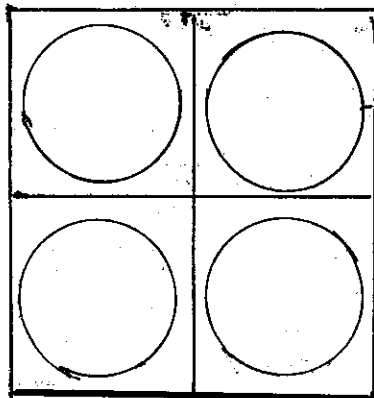
- Techniques:
1. The Silent Way
  2. Color identification practice
  3. Song - Red and White and Green and Blue
  4. Game - Color Bingo

Materials : Cuisinaires rods  
Bingo cards and buttons

- Procedure :
1. Using the Cuisinaire rods, teach the children their colors. Following the Gattegno method, say the word only once, unless the children absolutely need your help.



2. To the question of "What color is this?" have the children identify objects in the room, their own clothing, etc., as to the color. Also have children search for a specific color.



3. To the music of Seven Steps, substitute and teach the following words:

Red and white, and green and blue,  
Orange and pink and purple too,  
Grey and black; brown and yellow:  
Those are all the colors I know.

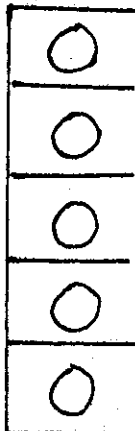
4. Give each child a Bingo card, and have them cover the colors with buttons, as you dictate them. Whoever covers all the colors first, wins.

Notes

1. Be sure that the children are sitting in view of the rods. I found that a semicircle or even a circle (if you are a part of it) are the best seating arrangements for a large class. Do not present all the colors at one time, but using a cumulative approach, teach a few colors at a time, add a few new ones, and repeat the whole.

At first the children will wait for the answer from you, if they are unable to identify the color of the rod right away. Once they realize that you are not going to repeat it again, they will search their minds more thoroughly for the name, and will concentrate more the next time anything new is presented using this method. Be sure to correct pronunciation, by facial expression and hand signals. This method helps the children increase their powers of concentration, deemphasizes the role of the teacher, and is conducive to a "help-your-friend" atmosphere in the classroom.

2. The children especially enjoyed looking for a particular color on their clothing. For example, I would say, "Is anybody wearing red today?" and everyone would meticulously search to see if they were wearing that color.



4. It might be necessary to explain the directions of this game in the children's native language. Also, having the students fill in empty circles, as you dictate the appropriate colors, is a good way to test their knowledge.

This type of testing, through pictures can be applied to other areas.

VIII Objectives: A. to teach fruit vocabulary

Techniques: 1. The Silent Way  
2. Song - Under the Spreading Chestnut Tree  
3. Game - Which Fruit is Missing?

Materials : Realia artificial fruit

Procedure : 1. Using the Gattegno method but demonstrating with the Realia, teach the children the various fruit names.

2. Teach the song Under the Spreading Chestnut Tree and accompanying actions. After the children have learned the song, hold up one fruit at a time and do a singing substitution drill:

Under the spreading chestnut tree,

(under - arms outstretched perpendicular to body.

the spreading - arms and fingers touching to make a circle in front of body.

Chest - hands touching shoulders.

nut - hands on head.

tree - hands and arms high parallel to body).

There we sat both you and me.

(there we sat - point to some far place.

you - point to a student.

me - point to yourself).

Oh, how happy we would be,

(Oh - cross right arm over to left shoulder.

we - cross left arm over right arm towards left shoulder; bend knees and sway body).

Under the spreading Chestnut tree,

(Repeat same actions as for first line of song)

Continue with: Under the spreading Apple Tree,

Peach

Pear

etc.

Also let children choose the fruit which they want to substitute in place of "chestnut."

3. Line up the fruits in front of the children; have one child leave the room or cover up his eyes, during which time another student hides one of the fruits. The first child then tries to guess which fruit is missing and is guided by yes's and no's from his classmates, as to whether he is right or wrong.

Notes

1. Although teaching vocabulary by pronouncing the words only once, is not a very good example of the Gattegno method, I found it to be an excellent way to have the children concentrate on the sounds the first time that they were said and to play down my role as the teacher. I was surprised that with a little expression on my face and with the proper hand signals, they were able to correct their own pronunciation themselves.

Because English fruit names are very popular in Japan, I expected the students to have a great deal of difficulty due to cognate interference.

For instance:

English pronunciationJapanization

/ɔrenj/

/owrenjiy/

/bənəənə/

/banana/

(with each syllable of the above words receiving the same stress)

But contrary to my beliefs, the children did not experience any difficulties in learning the new pronunciations. They were fascinated by the differences in qualities between English and Japanese vowels and by the stressing patterns of English as opposed to Japanese.

2. The children were familiar with the Japanese translation of this song and were very surprised to hear the English version. I kept the same actions which are employed by the Japanese teachers to teach the song in Japanese.
3. It will be necessary to prompt the child who is guessing to add the article "the" before the fruit names.

P.S. It might be interesting in this lesson, to also ask the children the color of the various fruits, as a follow up to the previous lesson.



- IX Objectives:
- A. to teach transportation vocabulary
  - B. to briefly introduce the command form

- Techniques:
1. The Silent Way
  2. Role playing
  3. Song - Row, Row, Row Your Boat

Materials : Realia items: bus, car, train, truck, boat

- Procedure :
1. Bring Realia transportation vehicles to class and as in the two previous lessons, using Gattegno's "Silent Way," present the vocabulary. After you feel that most of the children know the names, roll the vehicles, one at a time, to individual children in the circle. Have the student identify the vehicle and then roll it to one of his classmates. Continue this way, until all of the children have had at least one turn naming one of the toys.
  2. For additional practice, holding up the Realia items, one at a time, teach the following vehicle poses:
    - a. car - pretend to be driving, hands at wheel.
    - b. bus - one hand holding onto bus strap.
    - c. train- rotate arms bent at elbows.
    - d. truck- bouncing up and down, as though in a truck.
    - e. boat - pretend to be rowing.

Have the children act out the vehicles to the command of your voice. Then, act out the vehicles yourself and have the children identify them.

3. Teach the song Row, Row, Row Your Boat, while the children suit their actions to the words.

Notes

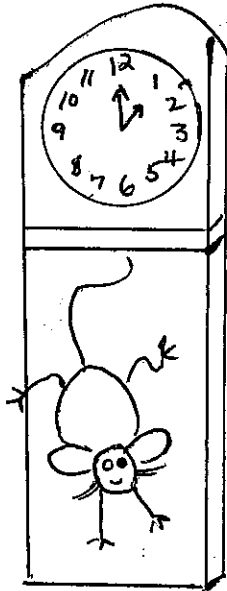
- : 1. Again, the words bus, truck and boat are cognates in Japanese and the students had a tendency to pronounce them as basu, trucku, and boato. But because of the children's interest in cognates, this interference did not prove to be too problematic.
2. One great advantage of "role playing," is that it does not necessitate that the teacher bring Realia materials or bulky flashcards to class, every time that he wishes to review a particular point. It is, therefore, not only an effective, and enjoyable technique, but also a very practical one for the teacher.
3. This song was extremely easy for the children, and they were able to learn it in a matter of minutes.

- X Objectives: A. to teach some adverbs  
 B. to briefly introduce the command form

- Techniques: 1. Action poem - Up, Up, Up  
 2. Game - Simon Says  
 3. Song - Hickory, Dickory, Dock

Materials : Picture of mouse and clock

- Procedure : 1. Teach the following poem, as children suit their actions to the words:



Here we go up, up, up,

(children climb one hand high over the other)

Here we go down, down, downy;

(children do opposite of above)

Here we go backwards and forwards,

(children take one jump backwards, then forwards)

Here we go round, round, roundy.

(children turn around or roll hands)

2. Play Simon Says, using thumbs only:

Simon says, "thumbs up"

Simon says, "thumbs down"

Simon says, "thumbs up"

Thumbs down - one child is caught and becomes "it."

Continue with : low  
 front  
 back  
 etc.

3. Using visual aids, teach the song and rhyme Hickory, Dickory, Dock. Hand motions should also be taught while singing:

Hickory, dickory, dock!

(bend arm at elbow, hold up with palm open)

The mouse ran up the clock.

(run fingers of the other hand up arm)

The clock struck one,

(hold up index finger)

The mouse ran down.

(run finger down arm)

Hickory, dickory, dock.

Notes

1. I would recommend that the teacher have a & repertoire of these types of finger games
3. that they be used not only to introduce new material, but also for review and as an attention catcher. I believe that it is necessary when teaching children to move very quickly from one technique to another. If further drill is needed, one can always return to the material. These finger games provide an excellent space filler between more complicated and demanding techniques. How long one should stay with any one technique is dependent on the situation. If the children are absolutely enthralled by a certain technique, it is possible to devote a full class period to it. However, even if this is the case, it is preferable to cut the time allotted to any one technique a little bit before the children's attention span fades. Naturally, one should not proceed so rapidly that the children are left bewildered, but the pace should be kept lively and the technique should not be so overworked that the children are totally boxed when it is presented again.
2. By the time that this lesson is over, the students should have a good knowledge of the meanings of the various adverbs presented.

3. This technique can also be used to teach telling time, if the children are old enough.

XI Objective: A. to teach the ABC's

- Techniques:
1. Song - The ABC Song
  2. Flashcard identification
  3. Game - Alphabet Crackers

Materials : Alphabet flashcards  
Alphabet crackers

Procedure : 1. Teach The ABC Song, while holding up the flashcards:

A B C D E F G

H I J K L M N O P

Q R S T U V W and X Y Z

Happy, happy shall I be,

Now I know my ABC.

2. After the pupils have mastered the song, give them practice identifying the flashcards.
3. Divide the students into as many groups, as there are teachers. Prepare a plate of alphabet crackers for each group. Instruct the children to collect as many crackers, as they can ask for, using the formula, "Letter + please." Whoever collects the most letters wins, whereupon, everyone proceeds to eat their winnings.

- Notes :
1. Later in the year, this lesson was followed & up by an attempt to teach reading to the
  2. older children. Even if reading is not taught, it might be interesting to teach the alphabet as a cultural aspect of the English language.

My feelings are that it is not so important to teach reading of a second language to younger children, who can hardly read their own language yet. I believe it is more important to teach the sounds of the language than the writing, from the ages of 3 to 6. However, because of the great difficulty in learning to read the English language, which most foreigners experience, reading should be taught at around the ages of 7 or 8.

3. For obvious reasons, it is easier to play this game in small groups. Trying to obtain the cookies, is a good incentive for making even the most timid students participate in the talking.

XII Objectives: A. to teach family relationship words

- Techniques:
1. Finger game - The Family
  2. Magazine picture identification
  3. Singing/game - The Father in the Dell
  4. Drawing dictation

Materials : Magazine pictures of family members  
Crayons and paper for dictation

- Procedure : 1. Pointing to the five fingers of the hand  
teach the following finger game poem:

This is my father,

(point to thumb)

This is my mother,

(point to index finger)

This is my brother tall,

(point to middle finger)

This is my sister,

(point to ring finger)

This is the baby,

(point to little finger)

Oh, how we love them all!

(clap hands)

2. Cut out pictures of what look like fathers, mothers, brothers, sisters, and babies from some magazines; have the children identify the various family members.
3. To the music of The Farmer in the Dell, have one child in the center acting as the "father" instead of the "farmer." The father proceeds to take a mother, who takes a brother, who in turn takes a sister, who then takes a baby. Eventually, the baby, standing alone, becomes the new father and everything is repeated.
4. Ask the children to draw a picture of their family. Have individuals introduce their family members to the class.

Notes

- : 1. The children were familiar with this finger game in Japanese. Therefore, no explanation of what I was talking about was needed.
3. The pupils had some trouble remembering the progression of all the family members. They also tended to forget about singing the words, while they were engaged in playing the game, and had to be reminded often to do so.
2. Be sure that the pictures are big enough for all to see. Another idea: Bring many magazines to class. Ask the children to cut out pictures of what look like fathers, mothers, brothers, sisters, and babies. Have them paste the pictures onto a white background and introduce the family members they have cut out to the class.
4. This technique is not only fun for the children, but is <sup>a</sup> great device for testing, without the children being aware of it.

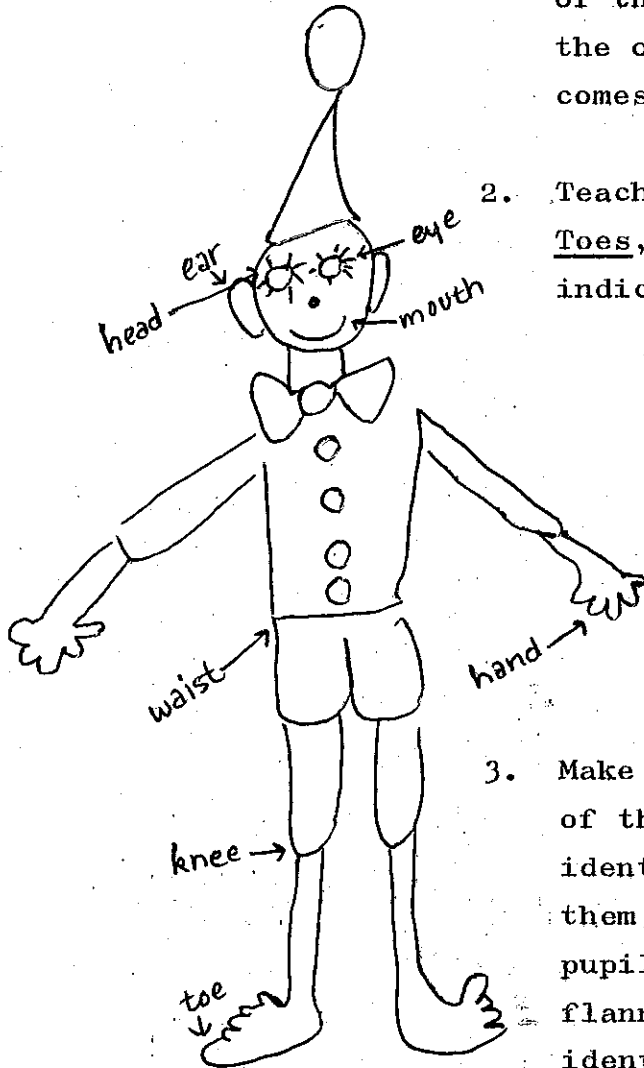


XIII Objectives: A. to teach parts of the body

- Techniques:
1. Exercise - parts of the body.
  2. Song - Head and Shoulders, Knees and Toes
  3. Flannelboard - identification

Materials : Flannelboard and cutouts

Procedure : 1. To the command of your voice, have the children touch their heads, shoulders, waists, knees, feet, toes, eyes, ears, mouth, hair, noses, etc. After they have learned the names of the various parts of the body, increase the speed and vary the order of the commands, until it becomes a sort of a Simon Says game.



2. Teach the song Head and Shoulders, Knees Toes, as children follow the words by indicating the parts of their bodies.

Head and shoulders, knees and toes,  
Knees and toes.

Head and shoulders, knees and toes,  
Knees and toes.

Eyes and ears and mouth and nose,  
Head and shoulder, knees and toes,  
Knees and toes.

3. Make flannel cutouts of the different parts of the body of a clown. Have the children identify the parts, as you place and remove them from the board. Let individual pupils have a chance at manipulating the flannel cutouts, while their classmates identify them.

Notes : 1. One interesting thing happened. In the beginning, the children, without my asking, supplied me with the Japanese translation of every part of the body. This disappeared

when I started to have them verbally identify the body parts, instead of just indicating them. There was some confusion, as to why "atama" was called "head," but this problem was cleared up by explaining to the children that "atama" and "head" had indeed the same meaning and were merely two different ways of saying the same thing. They had no trouble accepting that idea.

2. The children on first hearing this song, seemed quite indifferent to it; later it became one of their favorite tunes. This phenomenon happen<sup>-ed</sup> with many other techniques. At first, I interpreted this indifference as an indication of their dislike for the technique in question. Later, I discovered that most every new song, poem, or game was met with the same lack of enthusiasm, and came to realize that this phenomenon was not a sign of dislike but a period of absorption, in which they were trying very hard to understand what the material was all about. Teachers of children should not be too quick to disregard material that does not seem overly popular after just a few presentations, but should be aware of this period of absorption in which the child is internalizing his auditory and visual perceptions.
3. When asking the children to identify the various cutouts, I asked the question "What's this?", but did not demand that they give me a full sentence reply. This was done in the beginning to simulate first language learning, in which one learns nouns before full sentences.

- XIV Objectives: A. to teach the present habitual tense of various verbs
- B. to teach the pattern "What do you do every morning? I...."

- Techniques: 1. Flannelboard - identification
2. Song - This is the Way
3. Finger game poem - Eye Winker

Materials : Flannelboard and cutouts

- Procedure : 1. Using the cutouts of the previous lesson, teach the parts of the head in more detail. Have the children follow the action at the flannelboard, by pointing to the respective places on their own faces.
2. Teach the following words, to the music of the song 'Round the Mulberry Bush. Children suit their actions to the words:

This is the way, I wash my face,  
I wash my face, I wash my face.  
This is the way, I wash my face,  
So early in the morning.

This is the way, I brush my teeth,  
I brush my teeth, I brush my teeth.  
This is the way, I brush my teeth,  
So early in the morning.

This is the way, I comb my hair,  
I comb my hair, I comb my hair.  
This is the way, I comb my hair,  
So early in the morning.

3. Have the children do the following actions, while learning the poem:

Little eye winker,  
(point to one eye, other eye shut)

Little nose smeller,

(point to nose, make smelling motions)

Little mouth eater,

(point to mouth, chewing motions)

Little chin chopper,

(point to chin)

Chop, chop, chop.

(make fist and tap chin three times)

Notes

- : 1. I found this song to be an excellent way to teach the present habitual tense. The children greatly enjoyed acting out the words and each child had his own distinct way of performing his morning routine. Much drill was needed before they were able to master the song. To maintain their interest, I varied the speed and volume of the song. Another device, which I used to increase interest, was to deliberately make a mistake in the words, while singing along with them. Children just love to correct a mistaken teacher and this device keeps them alert and attentive to the words of the song.

Later in the course, I added the following verses to the song:

This is the way, I get dressed,  
I get dressed, I get dressed.  
This is way, I get dressed,  
So early in the morning.

Continue with: I eat my breakfast.  
I go to school.  
I study English.  
I eat my lunch.  
I go home.

After the children knew all of the above verses, I taught them the pattern sentence "What do you do every morning? I ....."

First, I asked them in Japanese, "Maiaasa donna koto o shimasu ka?" and prompted them to reply in English, "I wash my face," "I comb my hair," "I brush my teeth," "I get dressed," "I eat my breakfast," "I go to school," etc. I continued this way, until I was sure that the children understood the meaning of the question; then very discretely I asked them in English what they did every morning, encouraging them to continue replying in the same way. Without realizing it, they were answering an English question in English and understanding the meaning of both the question and reply. If this device is done well, the children should not even be aware that the teacher has changed the question from Japanese into English. I only used this method for sentences, which I felt couldn't be explained in any other way and which I felt were important enough to warrant meaningful comprehension. It is not necessary that the teacher speak the native language of the children to use this device, but only that he memorize the few pattern sentences that he wishes to teach using this method.

2. Whenever asking for a volunteer to lead the class or to demonstrate a certain technique, I found that the students, who were the least able to perform well, were the most ardent volunteers. This comical point leads

me to the observation that very early in the year, some students seem to surpass the majority of their classmates and a few children seem to be in another world altogether. Although I did not do any psychological studies on this phenomenon, it appears that those who excelled had parents who spoke English and were eager for their children to learn a second language. The few students who had difficulty, also had problems adjusting in their Japanese classes, according to their teachers.

3. The children liked this finger game very much and found the "chop" "chop" "chop" portion to be absolutely hilarious.

- XV Objectives:
- A. to give each child an English name and to teach him to recognize his own name, as well as the names of his classmates.
  - B. to teach the question word "Where"
  - C. to teach the adverbs "Here" and "There"

- Techniques:
1. Name pinning ceremony
  2. Song - Where is Johnny?
  3. Game - Hide and Seek

Materials : Name tags

- Procedure :
1. Choose English names and make name tags for the children. Call each pupil up to receive his name. While pinning it on, repeat the name a few times, and have the student in question and his classmates try to learn it.
  2. After each child has been given an English name, go around the classroom, singing:

Where is Johnny?

Where is Johnny?

Where is J O H N N .....Y?

Johnny, thereupon, raises his hand and sings back:

Here I am!

Here I am!

H E R E I am!

The other children join in, singing:

There he is!

There he is!

T H E R E he is!

Continue with above until all of the names have been called.

3. To play Hide and Seek, have one child hide in the corner; the other children pretend not to see him and everyone searches for him, chanting "Where is . . . .?" Finally, one child accidentally finds his lost classmate and all the children chant "Here he is!" "Here he is!" "Here is Johnny!"

Notes

- : 1. The children were very pleased and excited to be given foreign names. During the pinning session, they were very attentive. Since each child had a turn, they were respectful to each other and tried their best to learn each other's names. I always addressed each child by his English name and the children took their new names very seriously. I tried to find cognate names for the children - "Kenji" became "Kenny" and "Emiko" was "Emmy." For names for which no English cognates could be found, I tried to translate the meaning, for example "Yuriko" became "Lilly." Only one incident occurred in which I was asked to change a name. Without realizing it, I had called "Ueko," "Ursula" which is supposedly a bad word in Japanese.
2. I used the music of the Japanese children's song Doko Desho Ka, and roughly translated the words in English. The children enjoyed singing their own names back to me and the third person singular chorus enabled every child to participate in the fun, even when his name wasn't being called.
3. Small children have a great amount of adaptability and are very quick to understand what the teacher expects of them, once they have become familiar with his approach. For most of the games, only English was needed for giving directions, supplemented, of



course, with lots of demonstrations. However, for very complicated games, the children's native language was needed for explaining the rules.

- XVI Objectives:
- A. to introduce the question word "What"
  - B. to teach the pattern "What's your name? My name is ....."
  - C. to teach the possessive pronouns "His" and "Her"

- Techniques:
1. Mini-dialog
  2. Substitution drill
  3. Song/Chain drill - What's your name?

Materials : Puppets

- Procedure :
1. Have the children listen carefully to the following puppet dialog:

<u>Hanako</u>	<u>Taro</u>
Hello!	Hello!
What's your name?	My name is Taro.

Do the same dialog, using the other puppets, until all of them have been identified.

Give the puppets names of the children's native language, ie: Jiro, Takeo, Yuriko, Michiko, Ojiisan, Obasan, etc. After all of the puppets have been sufficiently introduced, hold up a puppet and ask what his name is; beckon to the children to answer for the puppet.

2. To concentrate on the complete sentence reply "My name is .....", do a substitution drill. Ask one puppet what his name is; prompt the children to repeat the phrase "My name is ....." and to fill in the puppet's name. Hold up the other puppets, one at a time, while children answer for

puppets, using full sentence reply. Concentrate on question part of the pattern. Prompt one half of the class to ask the question, representing one puppet, while the other half of the class answers question, representing another puppet. Give each group practice with both question and answer parts of the pattern. Have individuals manipulating the puppets doing the complete dialog in front of the class. When the children have the puppet dialog down well, ask them individually their English names. If they don't make the connection, point to their name tags to ellicit the correct response. After each child tells you his name, prompt the other children to echo "His/her name is ....."

3. Teach the following song, first using your name and those of the puppets as examples. (To the tune of Round the Mulberry Bush):

Hello! Hello!  
 My name is Mary.  
 My name is Mary.  
 My name is Mary.  
 Hello! Hello!  
 My name is Mary.  
 What's your name?

After the children understand that they are supposed to answer to the last line of the song, go around the room and ask the children their names using the above song; have students sing back their names to you. Proceed to teach the complete song. After children know song, do a singing chain drill, by having each child introduce himself and ask his neighbor what his name is.

Notes

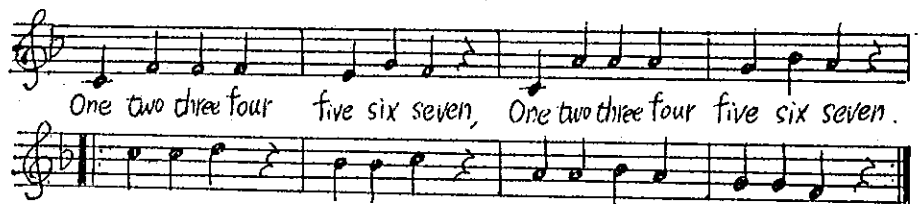
- : 1. The puppets were a great teaching aid and I used them constantly for presenting dialogs and pattern sentences. The children were fascinated by the different pitches, which I used to represent the voices of the puppets. The puppets also proved to be a psychological aid to the more timid students, who did not mind speaking behind the guise of a puppet glove and who forgot that it was really the teacher who was asking them a question, and not the puppet. After a sufficient number of puppets had introduced themselves, the children were able to deduce the meaning of this pattern, without resorting to any translation. Since, "Hanako" and "Taro" are such common names in Japan, the children had no trouble remembering the names and were free to concentrate on the "What's your name" and "My name is" parts of the pattern.
2. Although the children had no problem pronouncing their own names in class, I sometimes observed a Japanization of their pronunciation on returning the next day. Obviously, some overhelpful parents were the cause. It took quite an effort on my part to overcome these well-meant but negative influences.
3. The students greatly enjoyed this singing dialog. On subsequent occasions, I would have half of the class do the spoken dialog and the other half of the class, the song. In this way, I was presenting the same material in two different ways, which added interest and variation to the lesson.

- XVII Objectives:**
- A. to review numbers
  - B. to teach the pattern "How old are you?  
I'm ..... years old."

- Techniques:**
1. Dance - Seven Steps
  2. Pattern sentence practice
  3. Song - How Old Are You?

**Materials :** None

- Procedure :**
1. To the count of 1 to 7, make up a little dance and review numbers using below song:



2. As in Lesson XIII Notes: 1, first ask the children in their native language how old they are; prompt them to answer in English, "I'm .....years old." After the children have learned the reply and understand the meaning of both the question and response, begin to ask the question in English. Also practice the 3rd person singular form of the pattern. Do a substitution drill. Have the students repeat "I'm four years old" a few times, then holding up fingers as cues, have them substitute other numbers for "four." Divide the class into groups and pairs to give them further practice with the question and answer part of the pattern.
3. Teach the song How Old Are You? (To the tune of the Happy Birthday Song):

How old are you?

How old are you?

How old,

How old are you?

I'm ..... years old.

I'm ..... years old.

I'm ....., I'm .....,

I'm ..... years old.

After the children have mastered the song, convert technique into singing chain drill. When one child finishes answering the first verse, he asks the second verse of one of his classmates.

### Notes

1. I found that first having the students follow my impromptu movements to the count of 1 to 7, and then encouraging them to make up their own creative steps to the music, produced some very interesting effects.
2. Trying to imagine the kind of questions that any Japanese English speaking child might have to answer to, I chose the following questions and had the children memorize the answers which applied to them:
  - a. Do you speak English? Yes, I do.
  - b\* What's your name? My name is .....
  - c. Where do you live? I live in Tokyo.
  - d\* How old are you? I'm ...years old.
  - e. What school do you go to? I go to Ikegami English Kindergarten.

\* already taught

No possible substitutions were taught (except for "b" and "d", in which variations were necessary), because I felt that simulating first language leaning, the above patterns were not instances of creative language manipulation but merely of set question and answer memorization.

3. Be sure not to let the chain become too long at any one place, but break it up and start a new chain somewhere else in the circle. Because of the large number of students in most of my classes, it was necessary to do alot of group work. For example after sufficient presentation of a certain technique, I would, for further practice, divide the classes into small groups (using the Japanese teacher and good pupils as leaders). This went smoothly enough, but the real problem occured when it was necessary for me to work with the whole class at one time. To ellicit the maximum number of individual responses, without losing the attention of the rest of the class, proved, to be quite difficult. Some devices which worked well in accomplishing this goal were:

- a. echo choral response - the children were encouraged to repeat every correct individual response as a group. This meant that they had to listen carefully to individual replies and that they could not drift off, while their friends were being called on.
- b. chain drills - they enabled the children to practice the question forms of many constructions, and gave me the opportunity to listen to many individual responses. If the class is very large, the chain drills should not be allowed to become too long, but should be broken up and started at many new places in the circle.

- c. reverse role - I often called on students to act as the teacher. Either I would direct them to ask the class a specific question or to drill a certain technique, in my place. Also to test individual pronunciation and retention of previous material presented, I would ask for volunteers to lead the class; each child was given full leeway to present and lead the class in any technique of his liking. The other children were always very cooperative during this time and everyone was very eager to be the "teacher."
- d. random order questioning - I found that throwing the question open to any of the students and then randomly calling on volunteers to respond eliminates the boredom, for both the teacher and students, of going around the class and calling on each child in order. If the atmosphere in the class is relaxed and the students are not afraid to be "wrong," all of the children will volunteer at some point.
- e. establishing a friendly atmosphere - the children should be encouraged not to correct but to help each other, at all times. Once they realize that all the answers are not going to come from the teacher, they will be very happy to take an active role in helping each other. This means that every question is not only the concern of the student called on, but is addressed to the class as a whole.

- XVIII Objectives:**
- A. to teach the present tense of the verb "to be" + adjectival attribute (and transformations)
  - B. to briefly introduce the "if clause"

- Techniques:**
1. Role playing
  2. Game - How Do I Feel?
  3. Song - Follow me

**Materials :** None

- Procedure :**
1. Have the children learn the following phrases, while acting them out:
    - a. I'm happy! --index fingers pressing cheeks to form dimples.
    - b. I'm sad! - dejected expression on face.
    - c. I'm hungry!- hands rubbing tummy, tongue licking lips.
    - d. I'm full! - arms outstretched, finger tips joining.
    - e. I'm thirsty!- one finger pointing to throat, mouth opened.

Do a substitution drill, by having the children fill in the attributes to model of "I'm happy" and visual cues of sad, hungry, full and thirsty. Continue to act out the above phrases and have the children identify them, this time eliciting the complete phrase.

2. Give the students practice with the different pronouns, by having one child come to the center of the circle, while other children try to guess how he or she is feeling, according to student's actions.



Teach the question transformation. Ask the children "Are you happy?" They should answer first as a group and eventually individually with "Yes, I am" or "No, I'm not." With the proper accompanying gestures, the students should be able to comprehend the meaning.

3. Teach the song Follow Me, while children suit their actions to the words of the song:

If you're happy, and you mean it,  
Touch your head.

If you're happy, and you mean it,  
Then you really ought to show it.

If you're happy, and you mean it.  
Touch your head.

Continue with: Clap your hands  
Stamp your feet  
Etc.

Notes

1. Once again the "role playing" proved to be very successful. This technique works best with younger children of 3 and 4, who at that age are very self-centered and enjoy very much talking about themselves. I found children of 5 or 6 to be more sophisticated and more interested in their environment and natural phenomena than in their own "Self."
2. In keeping with the above, the children had much trouble with the other pronouns, outside of the first person singular. It is a good idea, right from the beginning, to insist that the children learn not only the first person singular pronoun form, but the other forms too. The effort is well worth the results.

3. The students were familiar with the Japanese translation of this song (Shiawase Nara) and had no difficulty understanding the English version.

- XIX Objectives:
- A. to teach more adjectival attributes
  - B. to teach the question word "Who"

- Techniques:
1. Rodé playing
  2. Grammar practice
  3. Singing/game - Who's Afraid of the Big, Bad Wolf?
  4. Game - Small Faces

- Materials : Stick figures - Little Red Riding Hood & the Wolf  
Coasters

- Procedure :
1. As in the previous lesson, have the children learn the following phrases, while acting them out:
    - a. I'm afraid! - jump back, shaking, in cringing pose.
    - b. I'm surprised! - eyes and mouth opened wide, hands clasped.
    - c. I'm angry! - boxer's stance.
    - d. I'm sleepy! - hands folded under one side of tilted head, as though sleeping.
  2. Do a substitution drill. Teacher says "I'm ....." and acts out pose, students fill in the blank. After they have learned the first person singular form of the phrases, give the children practice with the third person singular pronoun + to be + adjectival attribute. Also practice the question and response transformations of this structure with the students, as in XVIII Procedure 2.

3. Draw double pictures of the Big, Bad Wolf and Little Red Riding Hood respectively. Attach them to sticks to form figures with the same picture on both sides. Children form a circle, with two students chosen to be Little Red Riding Hood and the Wolf and each child is given the appropriate stick to hold. The Wolf runs after Little Red Riding Hood, until he catches her, while the remaining children in the circle chant:

Who's afraid of the Big, Bad Wolf?

The Big, Bad Wolf?

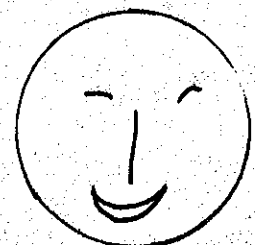
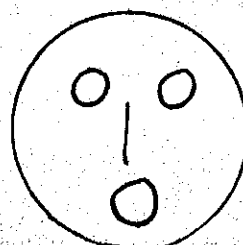
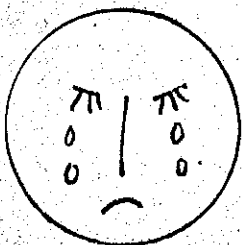
The Big, Bad Wolf?

Who's afraid of the Big, Bad Wolf?

Tra la la la la.

Two more children are chosen and the chase continues.

2. Still singing, ask the students "Who's afraid of the Big, Bad Wolf? They should reply "I'm afraid of the Big, Bad Wolf"; or pointing to one child in particular "He/she's afraid of the Big, Bad Wolf." Again, with the proper gestures, no translation will be necessary to convey the meaning.
4. On the back of some coasters or on some small cardboard circles, draw some simplified pictures of various types of faces - happy ones, surprised ones, afraid ones, etc. Also make one large version of each type of face and have the children identify them, as you shuffle the faces around. After the students can identify the large pictures, give each



child a small face and have him hold it up and tell what kind of face it is, by pretending that it's his face and saying "I'm happy," "I'm sad," "I'm surprised," etc. Have the children exchange their small faces and continue as above to identify the pictures on the coasters.

Notes

1. As in the last lesson, the children greatly enjoyed verbalizing their feelings, while acting them out.
2. Again, much drill was needed before mastery of the different pronoun and question transformations was possible.
3. The children liked this game very much, but in their excitement to see when the Wolf would finally catch Little Red Riding Hood, they often forgot to sing the song. This happened with other singing games, such as The Father in the Dell, A Tisket, A Tasket, etc. Very often the students became so absorbed in a game, that they could not concentrate on the verbal aspect of the technique in question. In this case, I would discretely urge them to verbalize their actions, without insisting too much. If they did not follow suit, I would not force them to do so, as this inevitably would lead to a constrained atmosphere in the classroom and would put a damper on their fun. However, outbreaks of enthusiasm not concerned with what was happening in the classroom, were more difficult to deal with. Although I did not have a discipline problem with the children, there were occasions of inattention or disturbances from certain children. When this happened, I would first ask myself, if it were due to my not making

the particular point interesting enough, either by overworking it or by not making it sufficiently clear. Usually if this were the case, I would be able to detect the same feeling of restlessness from most of the other children. However, if the majority of the students were interested in what was happening and just a few children were misbehaving, I would ask them to be quiet, only if they were disturbing the other students. If not, I would refrain from saying anything, and instead try my best to catch their attention and interest them in the activities.

XX Objectives: A. to teach the command form and meanings of various verbs

Techniques:

1. Creative rhythmic movement .
2. Nursery Rhyme - Jack be Nimble
3. Dance - The Hokey Pokey

Materials: Candlestick

Procedure:

1. To the command of your voice have the children act out and learn the following verbs. Demonstrate and if possible, play a few bars on the piano for each verb:

jump	sit	eat	skate
walk	stand	drink	look up
run	swim	sleep	look down
march	dig	sing	bend over
fly	skip	dance	turn around
go	hop	laugh	
stop	stretch	cry	

Encourage the children to say the words, as they act them out.

2. Bring candlestick to class; have some students demonstrate the meaning of the poem, by jumping over the candlestick on cue of "Jack jump over the candlestick." Substitute the real names of the students. Have the children in the audience chant words of rhyme and clap to rhythm of poem. Also teach the following finger motions:

Jack be nimble,

(hold closed fist with thumb up)

Jack be quick,

(hold up other fist)

Jack jump over the candlestick.

(first hand hops over other)

3. Have the children form a circle and teach The Hokey Pokey, in the following manner:

You put your right foot in,  
 (children put their right feet in  
 towards center of circle)  
 You put your right foot out,  
 (children put their right feet outside  
 of circle)  
 You put your right foot in,  
 (same as above)  
 And you shake it all about,  
 (children shake their right feet)  
 Then you do the Hokey Pokey,  
 (children swerve hips)  
 And you turn yourself about,  
 (children make a complete turn)  
 And that's what it's all about.  
 (children extend both hands towards  
 center of circle)

Continue with: left foot  
 right hand  
 left hand  
 left hip  
 right hip  
 little head  
 whole self

Notes

1. I did not demand that the students react in any one uniform way, so long as their actions roughly resembled the meaning of the verbs. The piano accompaniment and the "do your own thing" atmosphere increased the creative rhythmic movement aspect of this technique. Since the commands changed very quickly, the children had to be always alert. They also took turns commanding each other and enjoyed this technique very much.
2. Finger games are especially practical with large classes, since everyone is able to participate in the action, at the same time.

Three devices which help the children to learn the correct intonation of any poem, and even of many pattern sentences are:

- a. having the children clap to the rhythm of the piece.
  - b. having the children bounce a ball to the rhythm of the poem or sentence.
  - c. having the children skip rope, while reciting the poem.
3. The children were totally fascinated and very much amused by this singing game. They were confused as to which side of their body was the right or left, but I did not insist too much on this point.

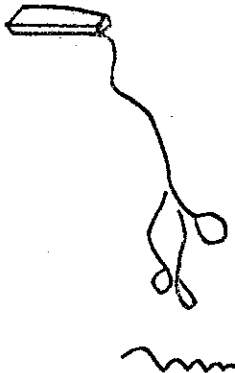


XXI Objectives: A. to teach the pattern "What are you doing?  
I/he/she + Pres + be-ing + verb."

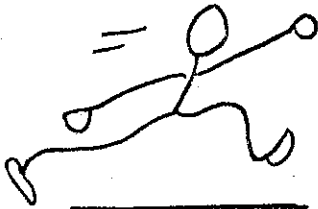
Techniques: 1. Situational Reinforcement  
2. Action flashcards identification  
3. Singing/game - London Bridge

Materials : Action flashcards

Procedure : 1. Command the children to jump. Ask them what they are doing, and prompt them to answer "I'm jumping." Continue with the other verbs already learned. After they have mastered the first person singular form, point to one child or have him come to the center of the circle and instruct him to perform some action; ask the other children "What is he/she doing?" Prompt them to answer "He/she's .... ing." Demonstrate with both boys and girls, to give the children sufficient practice with the "he" and "she" forms. Reverse roles - have some children acting as the teacher, giving the commands and asking the questions.



2. Make some simple action flashcards, using stick figures. Have the children identify the action being performed on the card, employing the he/she forms. Give each child a card; to your question of "What are you doing?", have them give the appropriate response. Reverse roles and have some children asking the questions.



3. Teach the singing/game London Bridge. Have two people in the room form an arc, under which the children pass single file (or in pairs, if there are many students.) While marching, everyone sings the song and on the cue of "My Fair Lady," whoever is under the bridge, at the time, is caught and rocked backwards and forwards, as everyone sings the first chorus again.

Notes

- : 1.-3. In this lesson, as in most of the others, I attempted to present the material in as many ways as possible (SR, flashcards, song); thus demanding that the students use their aural, oral, visual and tactical senses to the fullest. I feel that associating the material with many techniques (thus calling for the utilization of all of the senses) and encouraging physical involvement in the lesson, contributes to good retainment of the material learned.
3. The children were very fond of this game, and I often found them playing it during their free periods.

- XXII Objectives:
- A. to teach instrument names
  - B. to teach the pattern "What are you doing?  
I/he/she + Pres + be-ing + verb + noun."

- Techniques:
1. Role playing
  2. Pattern sentence memorization
  3. Game - What am I playing?

Materials : Realia toy instruments

Procedure : 1. Using Realia items, teach the different instrument names, while demonstrating a different pose for each instrument:

- a. piano - pretend to be running hands up and down the keyboard.
- b. flute - pretend to be holding up and playing the flute.
- c. violin - with left hand hold violin and pull bow with right hand.
- d. drums - pretend to be beating drums.
- e. guitar - hold imaginary guitar and strum.

Continue with: triangle  
castanets  
harp  
trumpet

Dictate the above instruments, while the children pretend to be playing them. Act out the above poses and have the children name the instruments.

2. After the children have memorized the instrument vocabulary, give each child a toy instrument and ask them one at a time what they are playing.

They should answer using the pattern "I'm playing the ..... ." Point out individuals to give the students practice with the third person singular forms. Reverse roles and have certain children drilling the question transformation.

3. Secretly instruct one child at a time to dramatize the playing of a specific instrument. Ask the other children what he or she is playing. Everyone tries to guess and the first person to do so, becomes "it."

Notes

2. Before the students will be able to comprehend the pattern "to be doing something," they will need many more examples. I have provided only one idea on how this structure might be taught. Using flashcards, the flannelboard, adjustable pictures, etc. it will be necessary to demonstrate to the children how new pronouns, verbs, articles, and direct objects can be substituted in the appropriate slots, changing the meaning but not the basic pattern..
3. This game can be played with two teams, if the children are old enough to handle it.

XXIII Objectives:  
 A. to teach the names of various locations  
 B. to teach the pattern "Where are you going?"

Techniques:  
 1. Flashcard identification

2. Game - Spinning wheel

3. Song - I'm Going to the Zoo

Materials:  
 Flashcards

"Our Town" wheel and spinner pointer

Procedure:  
 1. Make flashcards of various locations, such as the

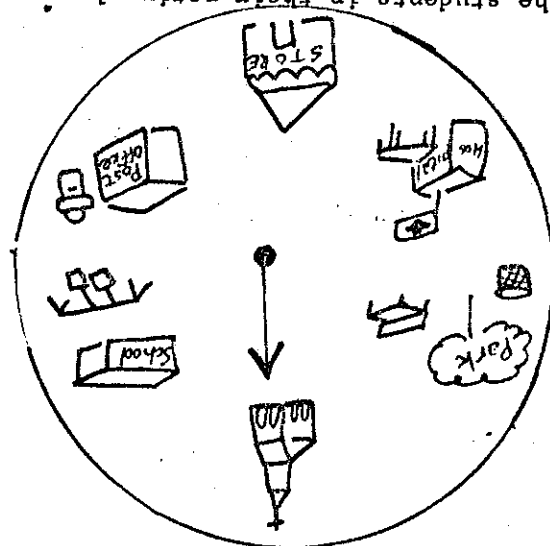
post office, hospital, church, supermarket, zoo, station, school, etc. and teach the vocabulary to

the children.

2. On a large circle, mounted on a strong piece of

cardboard, attach a spinner pointer, and draw various

locations on the outer edge of the circle:



Ask the students in their native language "Where

are you going?" Have one child spin the pointer and

prompt the students to reply "I'm going to .....

(wherever the spinner points to.)" Continue having

different students spin the pointer and prompting

the children to use the above pattern. Gradually

begin to ask the question in English. Reverse roles,

give the students practice with the question trans-

formation. Drill the he/she forms of the pattern.

3. Teach the song I'm going to the Zoo:

I'm going to the Zoo,

Zoo, zoo.

How about you,

You, you?

You can come too,

Too, too.

I'm going to the Zoo,

Zoo, zoo.

Notes

- : 1. Be sure that the flashcards are representations of locations in the student's native country. If the children are easily able to recognize the sites, they will not have to concentrate so much on understanding the picture, and will be more free to concentrate on the new vocabulary.
2. I found that children are amazingly quick at internalizing grammatical rules. This was proven to me by the following incident: I taught this lesson to two different classes. In class A, I presented the pattern "I'm going to the ...," before presenting the pattern "I'm going to ...." In class B, I presented the pattern "I'm going to ...," before presenting the pattern "I'm going to the ...." Needless to say, Class A, had much difficulty in omitting the "the" in the patterns which did not call for it. Class B, on the other hand, could not remember to include the article "the" at the appropriate places. At first I thought that if enough examples were given and if mistakes were corrected immediately, the children would soon be able to remember the instances in which the article was and was not used. But judging by the great difficulty which the students had, I came to realize that once children have inferred a grammatical rule, they are very obstinate about altering that rule in any way. Later, I was to discover a solution to this problem.\*

\* See page 76, Notes 1.

3. To give the students a chance to move around a little, have everybody stand up and pretend to be walking to the Zoo. Varying the speed of the trip to the Zoo, from a crawling to a running pace, produces some interesting effects.

XXIV Objectives: A. to review Lessons XXX - XXX11

Techniques: 1. Telephone dialog  
2. Song - Brother John  
3. Finger game poem - The Indians are Creeping

Materials : Toy telephones

Procedure : 1. Teach the following dialog, using the Realia telephones:

<u>Mary</u>	<u>Johnny</u>
Hello!	Hello!
Johnny please.	This is Johnny.
How are you?	Fine, thank you.
What are you doing?	I'm <u>sleeping</u> .

Substitute: I'm eating a peach.  
I'm going to the store.  
etc.

2. Teach the song Brother John:

Are you sleeping?  
Are you sleeping?  
Brother John,  
Brother John?  
Morning bells are ringing,  
Morning bells are ringing,  
Ding, Ding, Dong,  
Ding, Ding, Dong.

3. Teach the finger game The Indians are Creeping:

The Indians are creeping,  
(creep fingers along arm)  
Shh .... Shh.... Shh....  
(raise fingers to lips)  
The Indians are creeping,  
(same as above)



Shh.... Shh.... Shh....

(same as above)

They do not make a sound,  
As their feet touch the ground,  
The Indians are creeping,

(same as above)

Shh.... Shh.... Shh....

(same as above)

- Notes :
1. After the pupils have memorized the model dialog, have them manipulate the various lines, especially the last one of the dialog, by substituting other applicable sentences, using visual cues in the form of the flashcards. Eventually, have the children trying to substitute their own words, without the use of the flashcards. Divide the students into pairs and have them do the dialog on their own, as you go around and check. This device gives every child the opportunity to practice the dialog at the same time.
  2. Try having the children sing this song several times, with each successive version sung in a lower voice than the version before. This is a very good song to sing in order to quiet down the children between more fast moving techniques.
  3. The students were completely fascinated by this poem and, as the above song, I used it to quiet down the children when I wanted to catch their attention during their more restless and noisy periods. The "Shh... Shh... Shh...." had almost a hypnotic effect on the children. At first, I had the pupils recite only the 2nd and last lines, while I filled in the other lines. Later the children were able to do the poem in its entirety by themselves.

XXV Objectives: A. to teach the pattern "What do you have? I/he have/has a ..."  
I/he/she + Pres + have + Det + N.

Techniques: 1. Pattern sentence memorization  
2. Song - Johnny has a Yellow Car  
3. Game - Catch the Ball

Materials : Realia vehicles  
Balls

Procedure: 1. Children sit in a circle; roll Realia vehicle towards one child. Ask him in his native language "What do you have?" Before he has a chance to reply, prompt him and the class to answer "I have a ...". Do a substitution drill: Hold up the vehicles, one at a time, while children use them as clues to fill in the blank of the pattern "I have a ...". After sufficient drilling of the first person singular form, bring one child to the center of the circle, give him a toy, and ask his friends "What does he have?" Gradually start to question the children in English, while practicing the above forms.

2. Reinforce the 3rd person pronoun form and teach the pattern "Pres + have + Det + adj of color + noun," by the following song (to the music of Mary Had a Little Lamb):

Johnny has a yellow car,  
Yellow car, yellow car.  
Johnny has a yellow car.  
Yes, he does!

3. Using different color balls, further drill the pattern "I + Pres + have + Det + adj of color + noun." Throw one ball at a student, and ask him what he has, prompt him to reply "I have a blue ball" and to throw the ball to one of his classmates, asking the same question.

Continue like this, until everyone has had a turn. If the students seem able to handle it, have them include the size of the ball in their response, ie: "I have a big blue ball." Be sure to practice the he/she forms.

- Notes :
1. The children had a tendency to forget the article "a." Much drill was needed until they could hear the "a" at normal speaking speed.
  2. Have individuals demonstrate, while the song is being sung. Substitute the children's names for Johnny, and change the vehicles and their colors.
  3. The children were fascinated by this game. Since they did not know who the next ball was intended for, they had to keep very alert. The pattern was eventually developed in the following way:

I have a ball.

I have a blue ball.

I have a big blue ball.

I have a little red ball.

I have a blue ball and a red ball.

I have a big blue ball and a little red ball.

I have a blue and a red ball.

I have a blue, red, and yellow ball.

**XXVI Objectives:** A. to teach the pattern "What do you have?  
S + Pres + have + number + noun + Plur.

**Techniques:** 1. Game - How Many Can You Hold?  
2. Substitution Drill - Flashcards  
3. Song - I Have Two Eyes

**Materials :** Realia objects  
People, number, and object flashcards

**Procedure :** 1. Divide the students into two teams. Have two pupils representing each team respectively compete with each other. Give each child one ball or other Realia item, and ask them one at a time what they have. Instead of the child answering, have his teammates speaking for him. Add on one more ball and ask them what they have, while their classmates continue to respond. Keep adding on one ball, until one of the children is no longer able to hold onto the items in his arms, and lets everything drop. Whereupon, the other team scores a point and two more team representatives come up.

2. Introduce some character flashcards to the children (ie: Mary, Brother, Mother and Father, Johnny and Mary, etc.) After the children know whom the flashcards represent, using the feltboard, make three categories:

Character  
Flashcards



Number  
Flashcards



Object  
Flashcards



Do a visual substitution drill, using the cards as cues. Have the children make the correct substitutions, as you shift the flashcards around, ie:

Mary	(has)	2	Balls
He	"	"	"

He	(has)	5	Balls
"	"	"	Apples
Johnny	(have)	"	"
& Mary			

3. Teach the song I Have Two Eyes (to the music of Frere Jacques):

Do you have two eyes?

Do you have two eyes?

Yes, I do.

Yes, I do.

I have two eyes.

I have two eyes.

1 and 2, 1 and 2.

Continue with: two hands  
two legs  
ten fingers  
etc.

Notes

1. Having the pupil's teammates answer for him keeps the rest of the class on their toes and lets the pupil in question concentrate on holding the items. This game is lots of fun, towards the end, when the children are holding a stack of items, sometimes piled up so high, that one can not see their faces. The children had a tendency to transfer the article "a" to this pattern. Much drill was necessary, before they stopped saying, "I have a two balls."
2. Eventually have the pupils asking the questions, ie: "What does Mary have?" and manipulating the cards. I found this technique to be an excellent way of making the children understand the concept behind this pattern.
3. This song can also be sung, using Realia items. Eventually have the students singing the teacher's

part. Substitute, "No, I don't" and deliberately make mistakes in counting to give the children practice with the negative transformation.

**XXVII Objectives:** A. to teach the pattern "What's the matter?  
I/he/she + Pres + have + Det + noun (malady)."

**Techniques:** 1. Role playing  
2. Song - Little Taro Has a Bad Cold  
3. Mini-dialog - At the Doctor's Office

**Materials :** Flannelboard and cutouts  
Play stethoscope  
Picture of doctor and patient

**Procedure :** 1. Using the clown cutouts from Lesson XII, teach the third person singular transformation of this pattern. Point to the various places on the clown's body and say "Poor Taro, he has a headache, cold, stomachache, earache, etc." Then pointing to your own body and urging the children to do the same, say "I have a cold, headache, sorethroat, etc." and act out the different maladies.

2. To the music of <sup>The Battle</sup> Hymn of the Republic, substitute and teach the following words:

Little Taro has a bad cold,  
Achoo!  
Little Taro has a bad cold,  
Achoo!  
Little Taro has a bad cold,  
Achoo!  
Poor little Taro chan.

Substitute:	a headache	Ouch!
	a toothache	Ouch!
	a backache	Ouch!
	etc.	

3. Showing picture of a doctor and a patient, teach the below dialog:

Patient

Please help me!  
I have a cold.

Doctor

What's the matter?  
Poor .....!

Notes

1. It might be possible, if the teacher is a good enough actor, to explain the meaning of this pattern, by gestures alone. If not, giving the children the translation may be necessary.
2. I translated the Japanese translation of this English song back into English! Since the children already knew the Japanese version of Akachan no Taro ga Kaze Hiita, no explanation of the meaning was needed.
3. After doing the dialog with the pictures a few times, use some of the children to demonstrate. To differentiate between the "doctor" and the "patient" give the doctor the stethoscope to hold. After the pupils have learned the text, have them form partners and do the dialog on their own. Tell the children you will give a prize for the best pair. Go around and check; choose the best two children, have them do the dialog in front of the class and award them their prize.



XXVIII Objectives: A. to teach the pattern "What do you like?  
I/he/she + Pres + like + noun + Plur."

Techniques: 1. Pattern sentence memorization  
2. Song - Do You Like?  
3. Game - Add On

Materials : Realia artificial fruit

Procedure : 1. Using the Realia fruit, demonstrate the pattern  
"I like + noun + Plur." Hold up the fruits, one  
at a time, while the students use them as visual  
clues to fill in the blank of the pattern "I like  
..." Ask individuals to tell the class what they  
like. Be sure to practice the third person singular  
transformation.

2. Teach the song Do You Like? (to the music of  
Au Clair de la Lune):

Teacher: Do you like peaches?

Pupils : Yes, we do.

Teacher: Do you like apples?

Pupils : We like apples, too.

Teacher: If you like apples,  
Help yourself.

Pupils : Thank you for the apples,  
They are delicious.

3. Using Realia objects as clues, play the following game:

Child 1: I like strawberries.

Child 2: I like strawberries and apples.

Child 3: I like strawberries, apples and grapes.

Child 4: I like strawberries, apples, grapes and etc.

- Notes : 1. With the proper facial expression, the children should be able to understand the meaning of "to like." Also teach the pattern "I don't like + noun + Plur." The children had lots of fun telling each other their favorite fruit(s).

As explained in the introduction, the children insisted on inserting an "a" in this pattern. Not knowing how to correct this transference problem, I finally resorted to a simplified grammatical explanation. They not only understood the explanation, but never again made the same mistake. It was in this lesson, that I came to realize that even children can comprehend a simplified grammatical explanation, provided that enough examples precede the explanation.

2. Eventually have children take the part of the teacher, both in groups and individually. This song can be developed into a mini-dialog.
3. Substitute other nouns for the fruit names. For example "I like pandas and elephants, etc." Also changing the main verb to "have" or "want", etc. is possible.

- XXIX Objectives:**
- A. to teach food names
  - B. to teach the pattern "What do you want?"  
I/he/she + Pres + want + Det + noun."

- Techniques:**
1. The Silent Way
  2. Realia demonstration
  3. Substitution drill
  4. Game - Animal Crackers

- Materials :** Artificial pudding, ice cream, pancake, etc.  
Animal flashcards  
Animal crackers

- Procedure :**
1. Teach the Realia vocabulary, using the Gattegno method. Arrange the artificial foods, so that everyone can see them. Ask for as many volunteers, as there are Realia objects. Proceed to ask each child what he wants. Before he takes the item, prompt him to use the pattern "I want the ..."  
After every volunteer has chosen what he wants, give the pupils permission to eat the food. If the Realia items are well made, the reaction from both the volunteers and the other children watching, should be interesting.



2. Hold up the animal flashcards and do a substitution drill, substituting the animal names in the blank of the pattern "I want the ..."
3. Divide the students into as many groups as there are teachers. Give each teacher a plate of animal crackers and instruct him to ask the children, one by one, what they want. The response pattern should be "I want the ..., please." Everyone gets to eat a cookie, after all the children have had a turn.

- Notes :**
1. Some of the children confused "want" with "like."  
But this confusion did not prove to be too difficult

to correct. On subsequent occasions, I called up many of the children to ask them what they wanted, and developed the technique into a sort of SR dialog, which went something like this:

Teacher: What do you want?

Pupil : I want the .....

Teacher: Take the .....

Pupil : Thank you.

Teacher: Eat the .....

Does it taste good?

Pupil : Yes, it's delicious.

Eventually both parts of this SR dialog were performed by the students alone.

2. The children never experienced any problems in understanding what they were supposed to do, during a substitution drill. I found verbal cues to be a little too difficult for the children to manage, but they were very easily able to cope with simple one slot visually cued drills.
3. As mentioned before, even the most timid students were motivated to participate during this technique. After the great disappointment of finding out that the Realia items were just "Omocha," the pupils were very relieved to discover that they had not been misled concerning the animal crackers.

XXX Objectives: A. to teach the pattern "What can you do? .  
I/he/she + Pres + can + verb."

Techniques: 1. Game - Can You Do This?  
2. Situational Reinforcement  
3. Poem - Look At Me  
4. Song - The Band

Materials : None

Procedure : 1. Teacher does some unusual or difficult feat (juggling, twirling a ball on one finger, standing on head), while calling on volunteers, one by one, to see if they can imitate the feat, asking "Can you do this?"

2. Ask the children if they can swim, run, fly, etc. If they can they should reply "Yes, I can," and proceed to act out verb. If they can't they should reply, using the negative form.

3. Teach the poem Look At Me:

Look at the things I can do.

(motion to someone to come and look)

I can bend over and see my shoe.

(bend at waist and look at shoe)

I can stretch my arms so high,

(raise arms above head)

I can look up and see the sky.

(look up)

4. Teach the song The Band:

Oh, we can play on the big base drum,

And this is the music to it:

Boom, boom, boom goes the big base drum.

And that's the way we do it.

Continue with: trumpet            ta ra ra  
                         double base        zoom, zoom  
                         violin                fiddlee dee, fiddlee dee  
                         etc.

- Notes        :
1. If enough examples are given, the children should have no trouble understanding the meaning of this verb.
  2. The students had a lot of fun telling me about the different activities that they were able to do.
  3. Emphasizing the exercise properties of this technique adds to the interest.
  4. Have the children act out playing each instrument. The pupils had no difficulty with the song, as they had already learned the instrument names, in Lesson XXIX.

- XXXI Objectives:**
- A. to teach professions
  - B. to teach the pattern "What are you?  
I/he/she + Pres + be + Det + noun (occupation)."

- Techniques:**
- 1. Role playing
  - 2. Song - The Shoemaker
  - 3. Game - What Am I?

**Materials :** Flashcards  
Deck of "occupation" cards

- Procedure :**
1. Make large flashcards, depicting various professions, ie: a shoemaker, a policeman, a carpenter, a fireman, etc. While holding up each flashcard, demonstrate a pose:
    - a. shoemaker - take off shoe or pretend to be holding imaginary one and pound.
    - b. policeman - tip hat, pretend to be directing traffic.
    - c. carpenter - pretend to be sawing a large piece of wood.
    - d. fireman - pretend to be operating fire hose.
    - e. driver - pretend to be driving, hand at steering wheel.
    - f. doctor - pretend to be listening to heart beat through an imaginary stethoscope.
    - g. nurse - each child puts an imaginary thermometer in his neighbor's mouth.

Give the children practice identifying and acting out the above roles.

2. Teach the Shoemaker Song, while pupils act out professions, on the cue of "A this a way, and a that a way."

Oh I am a shoemaker,  
 And a shoemaker am I.  
 Oh, a this a way,                   (Child begins to repair  
 And a that a way,                   imaginary or real shoe.)  
 And a this a way,  
 Go I.

Continue with: policeman  
 carpenter  
 fireman  
 etc.

3. During this game, a deck of cards with people of different occupations drawn on them is used. Call one child to the center or front of the class and have him pick out a card out of the deck. The child becomes whatever profession is pictured on the card and asks the class "What am I?" The other pupils in the class have to guess "Are you a policeman? Are you a doctor? etc." The first one to guess correctly chooses the next card.

- Notes :
1. Be sure that the flashcards depict professional people in the child's native culture, so that the pictures are recognizable.
  2. The children enjoyed this action song very much and were very adept at acting out the different occupations. Any number of professions can be substituted for the "shoemaker."
  3. Practice the different pronoun and question transformation during this technique. To his classmates' queries, have the pupil who has picked the card, use



the pattern "Yes, I am," and "No, I'm not."  
Once the child's occupation has been identified,  
ask the children "What is he/she?" and do the same  
with the large flashcards employed in Procedure 1.

XXXII Objectives: A. to teach the pattern "What is this?  
It + Pres + be + Det + noun."

Techniques: 1. Flashcard identification  
2. Song - Twinkle, Twinkle, Little Star

Materials : Flashcards  
Star picture

Procedure : 1. Using the animal flashcards employed in Lessons III and IV, ask the children "What is this?" Prompt them to give the full sentence reply of "It's a ...". First concentrate on group responses; eventually have individuals answering. Also teach the question part of the pattern, by appointing volunteers to take the place of the teacher.

2. Paste a large yellow paper star on a background of dark blue and use as visual aid to teach the song Twinkle, Twinkle, Little Star. Also teach the following hand motions to accompany words:

Twinkle, twinkle, little star,  
(hands marionette fashion)

How I wonder what you are!

(one hand on waist, other hand supporting  
one side of face, as though in deep thought)

Up above the world so high,

(point towards sky)

Like a diamond in the sky.

(two hands forming imaginary diamond)

Twinkle, twinkle, little star,

(same as above)

How I wonder what you are!

(same as above)

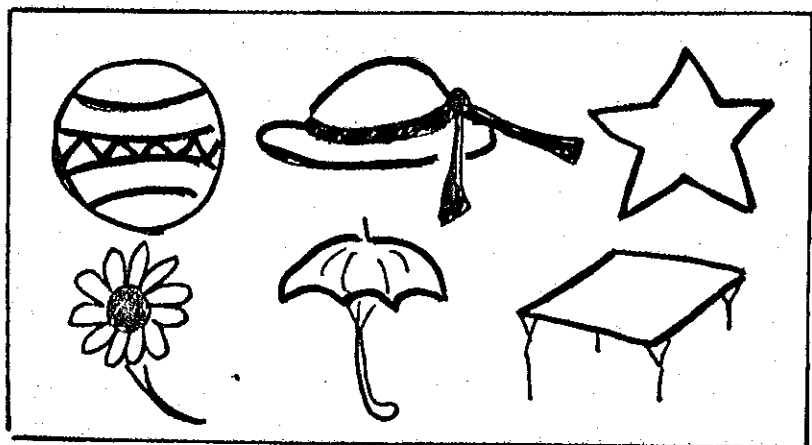


Notes : 1. Since the children were already familiar with the animal names, they were free to concentrate on the "What is this?" and "It's a" parts of the pattern, without having to concern themselves with remembering any new vocabulary.

In the beginning, they often omitted the "It's a" part of the answer and had to be reminded many times to give the full sentence reply. I chose the pattern "It's a ..." instead of "That's a ...," because I felt it to be a more common and natural response form.

After the students had mastered this pattern, I presented many new words using the flashcard method. In most every lesson some new vocabulary was introduced and I found the children to be very interested in new English words. I suggest that every teacher have a large flashcard file and that it is used extensively.

Concerning the vocabulary flashcards themselves, drawing a few pictures on one large card is more practical than making one flashcard per word. If the flashcards are clear and interesting, the children will be fascinated by them and eager to test their memories by naming the objects. For variation, it is advisable to vary the speed of the questions and replies and to alternate between different ranges of volume.



2. When teaching a new song, if the children are not able to satisfactorily learn the lyrics by just listening and singing, it is a good idea to practice speaking one line at a time with them, until they are able to learn the words. I found that using the backward build-up approach was very effective, once the children became used to it. The process of teaching the words of a song can be summarized by:

- a. Backward build-up, until children can say complete sentence.
- b. Singing the line two or three times.
- c. Going on to the next sentence. (Repeat steps a. & b.)
- d. Singing two lines together.

XXXII Objectives: A. to teach the pattern "Is this a ...? Yes, it is;  
No, it isn't" and "No, it's not a ..."

Techniques: 1. Song - Is this a Panda?  
 2. Flashcard identification  
 3. Game - Object box

Materials : Flashcards  
 Box and miniature animals and/or other toys

Procedure : 1. To the melody of the German song  
Schnitzelbank substitute the following words:

Teacher : Is this a panda?

Students: Yes, it is a panda.

Teacher : Is this an elephant?

Students: Yes, it is an elephant.

Continue with other animal names .....

Teacher : Is this a pony?

Students: No, it's not a pony.

Teacher : Is this a giraffe?

Students: No, it's not a giraffe.

Continue with other animal names .....

2. First go through the animal flashcards; asking "What is this?" Then, ask the children "Is this a ...?" Prompt them to answer "Yes, it is." After sufficient practice with the affirmative form, teach them the two negative responses of "No, it's not a ..." and "No, it isn't."

3. Call for one volunteer and instruct the other children to shut their eyes. Have the pupil select a

miniature toy animal and place it inside a box. He, then, should ask the other children "What is it?" His classmates proceed to guess what is inside the box, ie: "Is it a panda?"; "Is it a monkey?"; "Is it a dog?" He should respond to their guesses with either "No, it isn't" or "Yes, it is." Whoever guesses correctly takes the next turn.

Notes

1. Although the children were a little shy about responding individually at first, they soon became accustomed to it and eventually even enjoyed singing back answers on an individual basis. To avoid any unnecessary embarrassment, be sure that the pupils know the response well as a group, before calling on individuals. Although it was more difficult and time consuming, I tried to refrain from using only the most able students as models all of the time, because of the negative effects that it had on the rest of the class. I feel that students are extremely sensitive about any categorizations that the teacher may mentally make about them and tend to live up to his expectations. By calling on all of the children equally to serve as models, everyone feels that they have an important contribution to make. The climate of the classroom should be such, that the students realize that perfection is not expected of them. They should be encouraged to try their best and to help each other.
2. When practicing the affirmative and negative question transformations, one device that works well is the following: After a few affirmative replies, pretend to be looking for a specific animal which you just can't seem to locate. Appear to be angry, desperate, sad, surprised, as you search through all of the flashcards asking "Is this a ...?" After the children have said "No, it isn't" for as many times as they need to review, finally find the lost animal. This game can go on forever, as children just love to see

an exasperated teacher, desperately searching for something he just can't seem to find. Vary your questions, some alternatives might be:

"This is a panda, isn't it?"

"This must be a panda?"

"Here's a panda, right?"

"Oh, is this a panda?"

"It isn't, what is it then?"

"Is this a panda, too?"

Also, give the students practice asking the questions, using the reverse role technique.

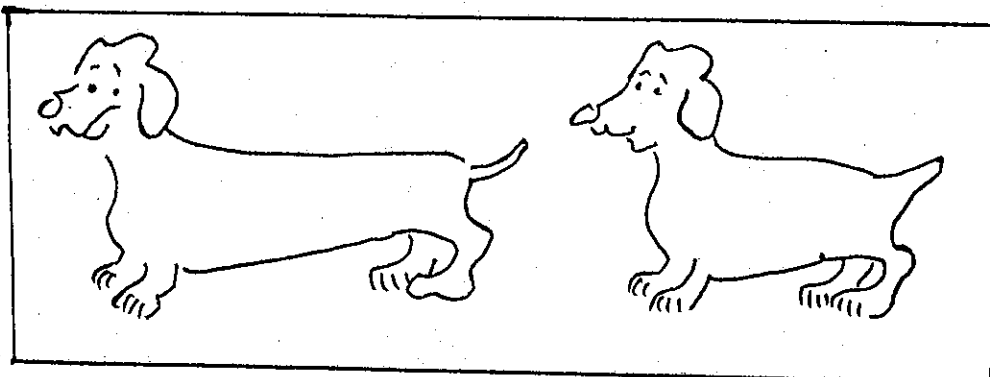
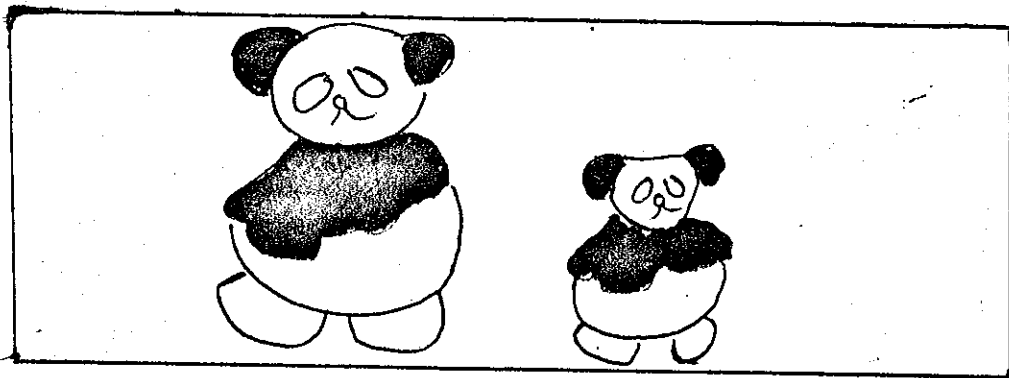
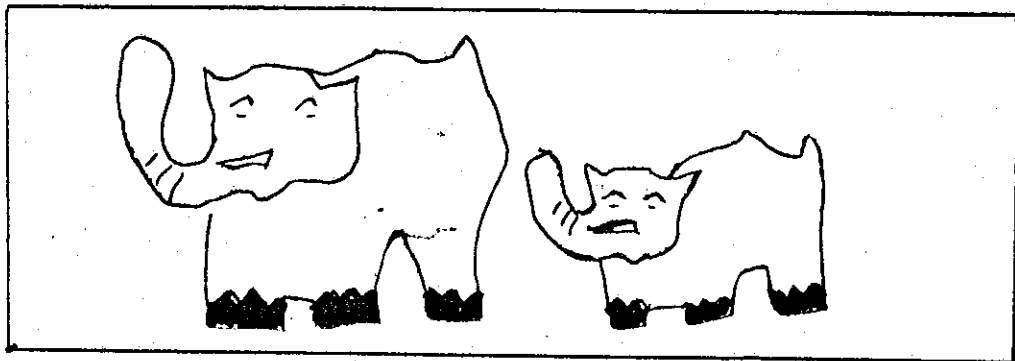
3. After the children have mastered the pattern this game can be played, using other objects besides animals to increase vocabulary.

XXXIV Objectives: A. to teach the pattern "What is this?  
It + Pres + be + Det + adj. of size + noun."

Techniques: 1. Flashcard identification  
2. Exercise - stretching  
3. Action poem - Balls

Materials : Flashcards

Procedure : 1. Make flashcards to illustrate the difference between big and little, and between long and short. On each card draw a picture of a big or long animal and on the same card draw an identical animal on a smaller or shorter scale. Using the flashcards, teach the pattern "It's a + adjective of size + noun."





2. Still using the flashcards, point to a large animal and ask the children what it is; they should answer in a strong voice, stretching their arms high towards the ceiling "It's a big ...". Indicate the smaller version and have them reply in a gentle little voice, while squatting low "It's a little ...". To have them act out "It's a long ...", have the students represent the length of the animal by extending their arms as far as possible perpendicular to their bodies. Bring both hands close to each other in a parallel position to indicate "It's a short ...".
3. Teach the action poem Balls; children should suit their actions to the words:

A great big ball,

(make a big ball with arms)

A medium-sized ball,

(make a smaller ball)

A little ball, I see.

(make a little ball with hands)

I guess I'll count them,

(one hand on waist, other supporting face, as though pondering).

One, two three.

(make balls as you count)

Notes

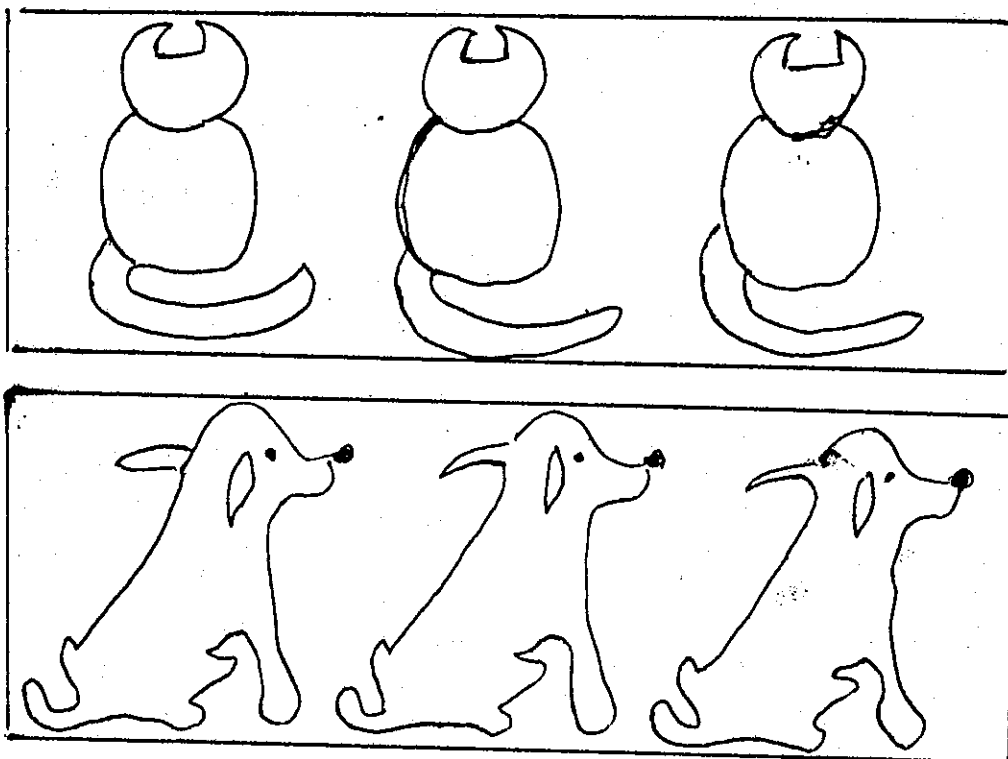
1. Give the children lots of examples, so they are able to deduce the meaning from the pictures.
2. Once again, the physical involvement of this technique was very enjoyable for the children and facilitated the learning of the pattern.
3. Although the students should be able to understand the meaning of "medium-sized" by the actions of the poem, it might be advisable to make some flashcards showing the difference between big, small and medium-sized.

XXXV Objectives: A. to teach the pattern "What is this?  
It + Pres + be + Det + adj. of color + noun."

Techniques: 1. Flashcard identification  
2. Song - Baa, Baa, Black Sheep  
3. Game - The Blue Cat

Materials : Flashcards  
Large picture playing cards

Procedure : 1. Cut out the same animal in three different colors and paste on a black or white background sheet of paper. Ask the children to identify the various animals and their colors, using the pattern "It's a + color + animal." Prompt them at first with the answer to the question "What is this?", then give them sufficient practice on their own.



2. Holding up a picture of a sheep, teach the song Baa, Baa, Black Sheep. Eventually have some children reciting it as a Nursery Rhyme.

3. Attach many different colored animal cards to a flannel or black board. Divide the students into two teams and assign two team captains at board. Each team takes a turn at identifying one of the animals and its color appearing on the board; the team captain then proceeds to remove the animal choice of his team. Whichever team has the most picture playing cards at the end of the game, wins.

Notes

1. Be sure to give the students practice with the different transformations of this pattern, as in XX Procedure/Notes 2. For more concrete examples, use classroom objects, ie: balls, blocks, etc.
2. I did not feel as though the meaning of the words warranted any detailed explanations. More emphasis was put on the rhythmic properties of this song and poem.
3. After the children know the pattern, employ picture playing cards of many different types of objects to expand and test their vocabulary.

**XXXVI Objectives:** A. to teach the pattern "What is this? It + Pres + be + Det + adj. of color + adj. of color + noun."

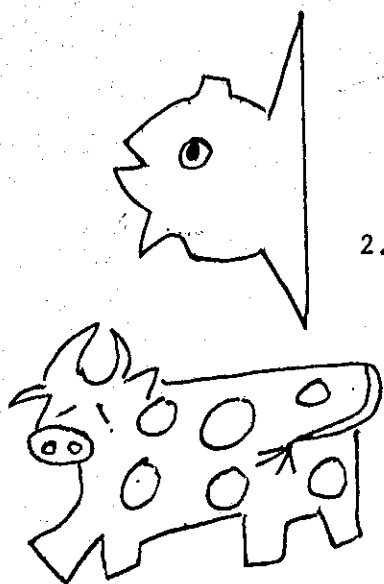
**Techniques:**

1. Flashcard identification
2. Singing/game - A Tisket, A Tasket
3. Drawing dictation

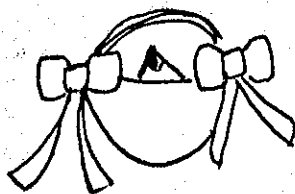
**Materials :** Flashcards  
Crayons and paper for dictation  
Paper basket and letter

**Procedure :**

1. Draw pictures of various animals, each in two or three colors. To your question of "What is this" or "What color is this animal?," have the children reply "It's a color and color + noun" or "It's a color, color, and color + noun."



2. Make a basket out of green and yellow paper. Have children form a circle; one child skips around the room holding the basket, containing a letter. On the cue of "I dropped it," pupil drops letter in front of one of his classmates. The student in front of whom the letter has been dropped becomes "it" and the process continues. Other children in the circle should sing the following tune, while the above action is going on:



A tisket, a tasket,  
A green and yellow basket,  
I wrote a letter to my love,  
And on the way I dropped it,  
I dropped it, I dropped it,  
And on the way I dropped it.  
A little boy/girl picked it up,  
And put it in his/her pocket.

3. Dictate some multicolored animals, and have the children draw the animal in question. After com-  
pleting each animal, ask

pleting each animal, ask the children to hold up their drawing for you to check.

Notes

1. The harder to find the color, the more the children felt it was a challenge and the more they enjoyed themselves. Also demonstrating this pattern with other classroom objects is advisable, to be sure that the transference can be made.
2. If the key words, ie: basket, letter, girl/boy, pocket are explained, the children should be able to understand the rough meaning. Directions can best be conveyed, by the teacher demonstrating what the students are supposed to do.
3. Although most of the animal drawings were almost indistinguishable, usually the colors were correct.

XXXVII Objectives: A. to teach the pattern "How many are there?  
There + Pres + be + number + noun + Plur."

Techniques:

1. Realia counting
2. Game - How Many Are There?
3. Song - Three Mice
4. Play - Three Mice

Materials : Realia items  
Number and object cards  
Mouse ears and tails, an apron, and a rubber knife

Procedure :

1. Bring a great variety of Realia objects to class, with each item having one to ten duplicates. Ask the children how many there are of each object and prompt them to answer, using the above pattern.
2. Hold up a number card in one hand and an object card in the other (Use vocabulary that the children know) and ask the students "How many are there?" Children respond to number and object card cues.
3. Teach the song Three Blind Mice, omitting the word "Blind."

Three mice,  
Three mice,  
See how they run!  
See how they run!  
They all ran after the farmer's wife,  
Who cut off their tails with a carving knife.  
Did you ever see such a sight in your life,  
As three mice?

4. Put on a little play, using the above Nursery Rhyme. Construct some play mouse ears and tails. Dress three children up as mice, and have one girl, wearing an apron and holding a rubber Realia knife represent

the farmer's wife. While the actors dramatize the above rhyme, the other children should recite the poem, as the players coordinate their actions to script.

Notes

1. Remove and add on to some objects to give the students practice with manipulation of the pattern. Also, if the students seem able to handle it, have them identify the objects not only as to their number, but also as to their color (ie: "There are three blue balls.")
2. The cards can be used on subsequent occasions for review, replacing the less practical Realia items.
3. It is advisable to bring a picture illustrating the story of this rhyme and song, in order to clarify the meaning.
4. As a natural follow up to the "role playing" techniques employed in this program, many mini-plays based on famous nursery rhymes were presented by the children. The students greatly enjoyed putting on these little dramas and they were not only an excellent cultural experience for them, but also contributed to the development of good ear training, clear enunciation, and group rapport in the children.

XXXVIII Objectives: A. to teach the pattern "How's the weather?  
It + Pres + be + adj. of temperature."

Techniques: 1. Role playing  
2. Substitution drill  
3. Song - It's Raining

Materials : Realia objects (fan, umbrella, whistle, paper)

Procedure : 1. Using the Realia material, demonstrate the following weather expressions:

- a. It's hot - use fan, loosen collar, wipe brow.
- b. It's cold - put on sweater, appear to be shivering.
- c. It's raining - open umbrella, skip around the class, chanting "It's raining! It's raining!"
- d. It's windy - use reed whistle to imitate wind.
- e. It's snowing - cut slivers of white or aluminium paper to look like snow. Bring to class in a container. Throw at children, chanting "It's snowing! It's snowing!"

After having demonstrated the above with the Realia, substitute hand motions for the latter:

- a. It's hot - same as above, but use hand as fan.
- b. It's cold - same as above; sweater is not needed.
- c. It's raining - hold imaginary umbrella with one hand.
- d. It's windy - blow air through cupped hands.
- e. It's snowing - imitate snow falling, by fluttering one hand from head to waist level.



2. Make the children practice the various expressions, by having them act them out. Do a visual substitution drill. You act out one of the expressions and say "It's ..."; they fill in the blank. With more practice, teach the complete phrase. Ask the students "How's the weather?" Have them accord their answers to your visual cues (hand motions depicting the various weather expressions.) To have the children describe the weather of a specific day, point outdoors and ask them "How's the weather, today?"
3. Teach the song It's raining. Use finger game and picture to explain meaning of words:

It's raining,

(hold up imaginary umbrella)

It's pouring,

(same as above)

The old man is snoring.

(everybody snores)

He jumped in bed,

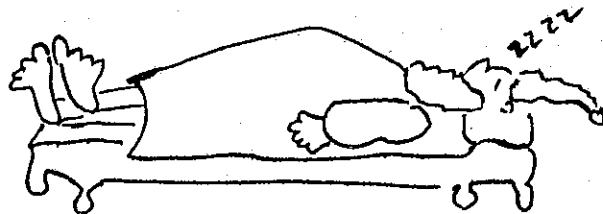
(fist of one hand jumps into open palm of other hand)

And bumped his head,

(pat forehead)

And couldn't get up in the morning.

(shake head)



Notes

- : 1. To see whether the children would learn the weather expressions more quickly using flashcards or "role playing," I conducted the following little experiment:

To class A, I taught the above phrases, using the "role playing" method. To class B, I taught the same phrases, using only the flashcards. I discovered that class A was able to learn the weather expressions in half the time that it took for class B. Also, judging by the responses observed in both classes, I feel that the role playing method is not only a very effective way of teaching, but a very enjoyable experience for the children. Although this method has some limitations in teaching vocabulary, if it is developed into the channels, into which it naturally flows (ie: creative dramatics,) its possibilities are endless.

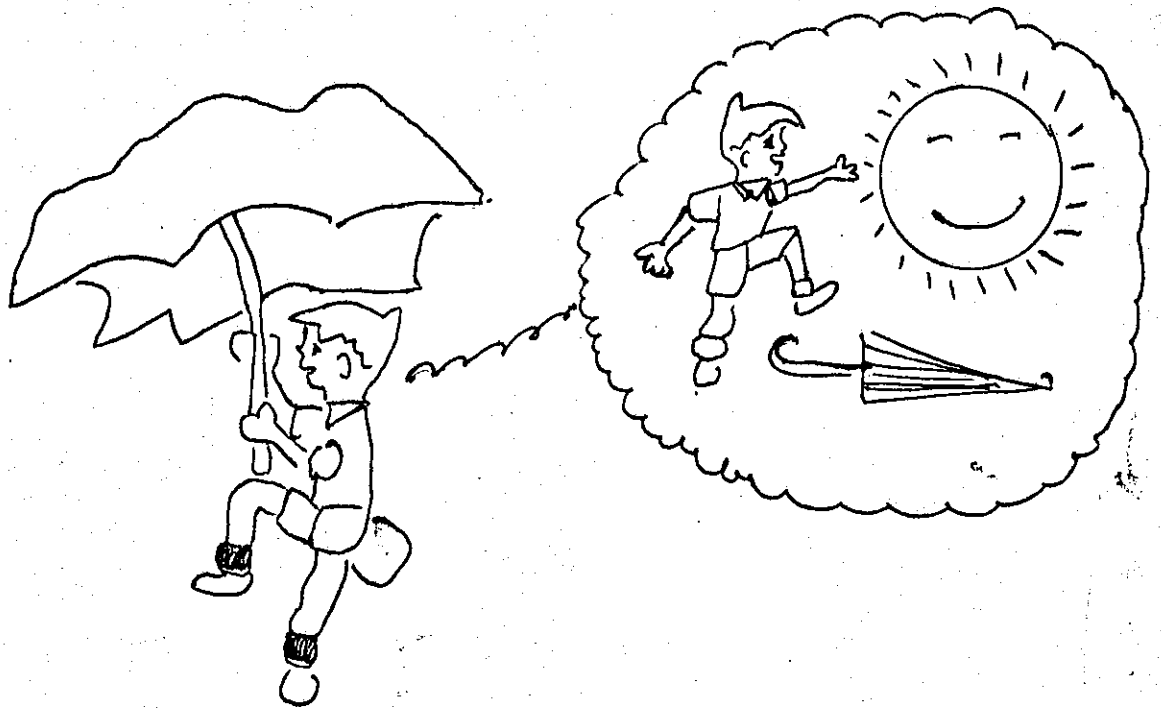
2. On subsequent occasions, I would begin each class with a question about the day's weather. Also, whenever I met a pupil, during the free periods, I would ask him some questions, such as: "How's the weather, today?"; "What are you doing?"; "What's your name?"; etc. The children were very eager to converse with me outside of class and since it was harder for them to formulate questions than to make statements, they would start up a conversation by saying, "I like peaches." "I have a blue ball." "It's raining." Even more comical: some children, who could not think of anything to say, would come up to me and start to sing their favorite song!
3. After the children know the lyrics of the song, have them recite the words in poem form. I found that, on the whole, children learn songs faster than they do poems; but poems should not be neglected, because they are more difficult to teach. It is, I believe, easier to teach a poem, if it has accompanying music, and since most of the nursery rhymes do, the teacher should make use of the music.

- XXXIX Objectives:**
- A. to review weather expressions
  - B. to teach the question word "Why" and the subordinator "Because"

- Techniques:**
1. Poem - Rain, Rain Go Away
  2. Grammar practice

**Materials :** Picture of Johnny

- Procedure :**
1. Draw, on one side of a large piece of white cardboard paper, a picture of "Johnny" sitting in the rain, holding an umbrella, looking very dejected, and dreaming of good weather. On the other side of the paper, draw a picture of Johnny having fun playing in the sun:



Using the picture as a visual aid, teach the following poem:

Rain, rain go away.  
Come again, some other day.  
Little Johnny wants to play.  
Little Johnny wants to play.

2. Still showing the picture, ask the children "Why is Johnny sad?" Point to the umbrella and the rain and prompt them to answer "Because it's raining." On the reverse side of the picture, ask them "Why is Johnny happy?" Have them reply "Because it's hot."

Do a visually cued substitution drill. Ask the pupils "Why are you happy?" Act out "It's hot, it's snowing, etc." Children should use the visual cues to fill in the blank of the pattern "Because it's ...". Ask them "Why are you sad?" Prompt them to reply "Because I'm hungry, sleepy, thirsty, etc." Act out roles for visual cues. Make up a little story about Johnny and have children tell the same story in their own words.

Notes

1. With the proper gestures and use of the picture, no translation should be needed to explain the meaning of the poem.
2. Having the children concentrate and repeat only one part or line of a poem, at a time, while the teacher recites the remaining lines works very well in teaching poems:

Teacher: Rain, rain go away.

Come again, some other day.

Students: Little Johnny wants to play.

Little Johnny wants to play.

Teacher : Rain, rain go away.

Students: Come again, some other day.

Teacher : Little Johnny wants to play.

Students: Little Johnny wants to play.

Students: Rain, rain go away.

Teacher : Come again, some other day.

Students: Little Johnny wants to play.

Teacher : Little Johnny wants to play.

Students: Rain, rain go away.  
Come again, some other day.  
Little Johnny wants to play.  
Little Johnny wants to play.

XXXX Objectives: A. to teach prepositions

Techniques: 1. The Silent Way  
2. Song - Peek-a-boo  
3. Game - Where is Snoopy?

Materials : Cuisinaire rods  
Chair  
"Our Town" wheel, spinner pointer, and attachable "Snoopy"

Procedure: 1. Teach the children the word "rod" and have them identify the rods as to their colors, using the pattern "It's a + color + rod." After the students have learned the material's name, proceed to teach prepositions by saying "the blue rod is on the red rod, the red rod is under the blue rod, the yellow rod is in front of the green rod, the green rod is behind the yellow rod, the black rod is by the brown rod, etc." Give the children sufficient practice identifying the rod's positions and an opportunity to manipulate the rods themselves.

2. Teach the song Peek-a-boo; have volunteers demonstrating the different positions in relation to a chair:

Peek-a-boo,  
I see you.  
You are behind the chair.  
Peek-a-boo,  
I see you,  
I see you over there.

Continue with: under the chair  
on the chair  
by the chair  
in front of the chair

3. To the spinner pointer, used in Lesson XXIII, attach a little picture of "Snoopy." Have one student spin

the pointer and ask the students "Where is Snoopy?" Depending on where the spinner lands, have the children respond in the following manner: "Snoopy is in front of the church; Snoopy is behind the bank; Snoopy is between the zoo and the park; Snoopy is under the tree; Snoopy is on the bench; etc."

Notes

- : 1. Be sure that you are describing the rod position in terms of what the students are seeing and not in relationship to yourself.

2. This song can be turned into a Hide and Seek game. Have everybody shut their eyes, while one pupil hides somewhere. Then have the children find their hiding classmate and sing his location.
3. Any popular character in the child's native culture can be substituted for "Snoopy."

PART TWO

THE CREATIVE STAGE



RATIONALE

In the preceding pages, the children have mastered the basic vocabulary and patterns, needed to form simple sentences in English. This learning has taken place mainly by imitating the teacher, without too much thought to creating sentences which were not part of the lesson. In a normal learning situation, in the country of the target language, a three year old child would have taken three years to master all of the words and structures, which he needs to create his own language. Thus, the first part of this program has been an attempt to concentrate those three or four years into one year. Now that the child possesses the basic tools of language manipulation, what remains for the teacher to do, is to:

1. Create an illusion for the pupil of being in the foreign community of the target language, during the time he is in the classroom.
2. Immerse the child in a "language bath." Expose the pupil to as much "real language," as possible, during the lesson. When I say "real language," I mean the language that a child of the target language would hear. He wouldn't necessarily have to understand everything, but his interest and need for communication would make him try to speculate about the meaning.
3. Create a purpose and a desire for the child to have to and want to communicate in the target language. The activities in the classroom should be so interesting, that the child should want very much to participate, and in order to do so, he will be obliged to use the target language.

REQUIREMENTS

In order that the above three conditions be met, I suggest the following:

1. That the lessons be on a daily basis. Once a week is not sufficient time for real language exposure.
2. That each lesson be of a 40 to 60 minute duration, which is not too long for a child of 5 or 6.
3. That no language but the target language be used in the classroom. Time is too precious to waste on using the child's native language during the lesson.
4. That the student/teacher ratio be a small one, so that the teacher is, at all times, able to control the language of the group.
5. That the team teaching approach be used, so that three or four activities are going on in the room, at the same time; and that the child be able to choose the activity he prefers.
6. That the classroom itself be "a cultural island." It should look like a classroom of the target language country and should contain interesting objects of the target language culture, which are periodically exchanged for new ones.
7. That the activities going on in the classroom, be similar to those occurring in any English speaking Kindergarten. With only one condition: That no activity be undertaken which does not entail some verbalization in the target language.

SUGGESTED ACTIVITIES

Just a few possible ideas might be to:

- Give the children a theme. Have them construct a picture or a collage, based on the theme. Teacher works with pupils, in order to control language of group. After finishing picture, children explain meaning to other groups.
- Ask each child to bring a favorite toy or item from his home, or give him an object. The pupil, then, shows the class the item and explains its significance.
- Have the children make puppets out of paper bags, paper mache, etc. using the puppets, the pupils should stage a little play, based on a famous story or make up an original one.
- Ask the children to bring interestingly shaped plastic or paper objects from home. Have them construct a robot and make up a story about the robot's life.
- Using spoons and other sound making objects, have the children construct a band and make up an English song.
- Stage make-believe restaurant, shopping, etc. scenes. Have the children write the script and perform the parts.
- Use the flannelboard to make murals. Give each child an item to place on the board, and have the children work together constructing a meaningful mural.
- Have the children construct their own picture dictionary, in which new words are drawn and reviewed in the form of pictures, at the end of each lesson.
- Play lots of card and word games, ie: Concentration, Fish, etc. They are especially fun and effective with small groups.

- Tell stories which the children know in their native language, in order to avoid translation. Use Milton Bradley fairy tale felt cutouts to demonstrate. Eventually have the children stage a play, based on the story and retell the story in their own words. Be sure to simplify the story for the children. Repeating the same line or theme many times throughout the story, is very effective. A good example of a simplified version of the Three Bears, written by Mr. Nakashima of ECS, is as follows:

There are three bears. One, two, three.  
One bear is very big. It's Father Bear.  
One bear is little. It's Baby Bear.  
And this is Mother Bear. She is not little.  
Mother Bear is big.

The bears have a house. The house is big.  
The house is white. The house is pretty.  
The bears have three beds.  
One bed is very big. It's for Father Bear.  
He says, "This is my bed."  
This bed is big. It's for Mother Bear.  
She says, "This is my bed."  
This bed is little. It's for Baby Bear.  
Baby Bear says, "This is my bed."

The bears have three chairs.  
One chair is very big. It's for Father Bear.  
He says, "This is my chair."  
This chair is big. It's for Mother Bear.  
She says, "This is my chair."  
This chair is little. It's for Baby Bear.  
Baby Bear says, "This is my chair."

Now Mother Bear makes some soup.

The soup is very hot.

Father Bear says, "This soup is very hot."

Baby Bear says, "This soup is very hot."

Mother Bear says, "Yes, this soup is very hot."

etc.

CONCLUSION AND EVALUATION

CONCLUSION AND EVALUATION

When I first began to teach English to the children of Ikegami English Kindergarten, I must confess, that I was totally at a loss of how to go about it. I had never given much thought to teaching children and knew virtually nothing about child psychology. I was told by many people that "children are just children" and that "they can hardly speak their own language, never mind a foreign one." The school's administration, as is the case with many language institutes in Japan, were more interested in my physical appearance as a foreigner, than they were in having the children learn a second language. They advised me to "play" with the children and made it clear that they did not expect any miraculous results, due to the young age of the students.

In spite of the above, I thought to myself what a wonderful opportunity the children were being given. If they continued to study English extracurricularly throughout their elementary school days, by the time they reached junior high school, they would be well on their way towards knowing two languages. I felt that the means for the children to follow up anything that they could learn at the Kindergarten were available in Japan. And their parents were more than eager to have their children study and continue to study English in the future.

So, I set about very idealistically to teach the children English as a Foreign Language. I wish I could say that I achieved total success; that each lesson was perfect and that in the period of one year, the children were speaking fluently. Unfortunately, there were many difficult moments and there was much I had to learn about children and their learning patterns. Nevertheless, I feel

and many others who were able to observe the progress more objectively than I, felt that the results far exceeded anyone's predictions. In this part of the paper, I would like to explain what I learned from this teaching experience and how I was able to evaluate what I think the children learned.



## CONCLUSION

The first thing I learned, is that children are highly motivated to learn foreign languages. Although my pupils had never signed up to study English, nor had they any real need to do so, I found them to be the most enthusiastic foreign language students I had ever seen. At first, I interpreted their zeal as being due to parental pressures; but I later came to realize that such influences could not have motivated them for such a long time. I believe that their enthusiasm was caused by two factors: One, their age and two, their biological learning schedule. Small children are interested in everything. Their curiosity can never seem to be satisfied. Just because they were presented with the opportunity to learn something new, and in this case it being a foreign language, was reason enough for them to do their best to master the new subject. And what better subject to learn at the age of three or four, than a foreign language? The ease with which young children are able to master the sound and syntax of a second language is amazing for anyone who has taught both adults and children. In the words of the Bible, "There is a time for everything," and surely the time for learning languages must be during childhood!

I discovered that although children have an astounding ability to learn through imitation, they are not parrots. They are very quick at deducing and internalizing grammatical rules. And they are able to understand grammatical explanations, provided that enough examples, precede the explanation. Children are aware of their own linguistic level and choose to learn only that which they are capable of. Teach Mary Had a Little Lamb to a six year

old, and he will accuse you of insulting his intellectual powers. Teach Jingle Bells to a three year old, and he will stare at you in cold disgust.

I also discovered that children are very discriminating. They have their likes, dislikes, and opinions about almost any conceivable subject. Of course, any topic if presented well, can be made interesting, but it should not be in the teacher's priorities to push his ideas on the children. Instead, he should listen very carefully to his pupils and find out what they want to learn about. Generally, children like to discuss anything having to do with nature. They are very interested in all kinds of animals, flowers, and trees. They like to listen to stories and are fascinated by the sounds of language, especially as found in rhymes and songs. Nowadays, television takes up a large portion of their lives and children are very well versed on television programs. They take it for granted that their teacher knows something about them too.

Children have trouble talking about the abstract. They are more able to relate to that which they can see. As with most language students, they learn better if all of their senses are involved. Children have a great need not only to hear and to speak, but to touch and to see. They are fascinated with opposites: Loud noises as opposed to soft sounds; the quick as opposed to the slow; and the serious as opposed to the funny. Children like to talk about themselves and especially from the ages of three to five, seem to be extremely egocentric. Older children are more sophisticated and enjoy talking about other things, besides themselves.

As a rule, children are not polite language learners. There are no shades of grey; they either love your lesson or despise it. They have no patience with a teacher who comes to class unprepared and attempts to fool them. Yet, if they see that the teacher is

trying his best, but is still not getting through, they can be very understanding and even offer advice on how the teacher might improve his approach.

When dealing with children, I found that it is important to respect their characters, which have been more or less formed for the rest of lives. They should be treated as "little people," rather than as babies. Children are very observant and they never forget, so it is useless to try and cover up any mistakes. If a teacher tries to fool the children, by telling them that a particular song is too difficult for them, just because he has forgotten the last three lines, he is in for a big shock.

The difference in teaching adults and children lies not in the material taught, but how it is presented and drilled. Both adults and children have to learn the same sounds and structures of the target language. However, since childhood is a time for playing, every language lesson should be disguised in some sort of game. This calls for a lot of imagination and long hours of preparation on the teacher's part.

I learned that children's minds move very quickly and their bodies move even more quickly. They have lots of energy and they like to use up that energy by being as physically active as possible. They expect the teacher to keep up with their pace of living and learning and to present them with a brisk and interesting lesson. The secret of teaching children is to move quickly and to provide the pupils with lots of variety. I believe that it is better to return to some unfinished area, than it is to overwork any one point and give the children nothing to look forward to the next time. That is not to say, that the teacher should move so rapidly as to leave the children confused, but rather that he stop just before the pupil's attention span begins to wane. The point is to become

so attuned to the children's reactions, that one can accurately judge when the children have had enough of any one technique and it is time to change activities.

Another thing I learned, is that children are totally unpredictable. What works in one class, may not work in another; and what seems brilliant on one day, may be a complete failure on the following day. When teaching children it is not enough to prepare for only one day's lesson, the teacher must be flexible enough to accommodate the children's interests and moods on any one day. The pupils may, for instance, decide that today is not the right time for learning the present progressive and something else must be improvised right on the spot. The teacher should possess a large repertoire of songs, poems, stories and games and must be able to revise or even to organize a meaningful lesson plan, while actually teaching it.

In conclusion, if I were asked to give advice, based on my experiences, to anyone undertaking to teach a foreign language to children, it would be: If you want to know how to teach children, begin by letting them teach you. Watch them carefully. Observe what they like to talk about and the activities which they most enjoy. Capitalize on their natural learning abilities. Don't be afraid of immersing them in a language bath. They are not hung-up on meaning so don't worry about explaining every word, but rather give them the feel of the language, through poems, songs, and stories. Relax. Relating to the children and letting them enjoy themselves, is more important than realizing all of your lesson objectives. Be patient. No one can learn a language in six months, not even a child. Be flexible. The fun of working with children, is that one never knows what to expect. Respect them and be honest with them, and you'll never have a discipline problem. Play with them and while you're playing, teach them. Lastly, prepare yourself for a tiring, but a most rewarding experience!

EVALUATION

Evaluations are never easy and when working with children any kind of objective testing becomes even more difficult. However, this would not be a complete paper, unless some mention of how I was able to evaluate my teaching and the children's progress was included. Basically, the way that this was done, is as follows:

1. After every lesson, notes were taken, in which I tried to evaluate what had taken place during the lesson; what the children had learned; and whether my objectives had been fulfilled. I also tried to think of what could have been improved when the teaching the lesson again and what I was especially pleased with.
2. I encouraged other professional teachers and the children's parents to observe the classes, as much as possible. Anyone was free to observe at any time; but two formal invitations were extended to the parents twice every semester. After each observing period, whether by the parents or other teachers, a meeting was held and criticism and ideas were offered.
3. I made it a point to observe other teachers of children in the Tokyo area. Topics such as child language, psychology, and methodology were often discussed.
4. I recorded many of my lessons and played them back, in order to objectively listen to what had transpired during the lesson and how the lesson could have been improved.

5. I invited foreigners to my classes frequently and had them participate in the activities, in order to see how much the children could understand and what another foreigner's impression of the classes was.
6. The children were tested periodically by use of:

- a. pictures - I would have the students one by one identify a certain object or describe an activity as shown on a picture.

I gave dictations, by having the children draw the object dictated.

The children were sometimes asked to circle appropriate pictures, given two or three choices for each answer.

- b. situational reinforcement - I would have one child at a time perform some activity to my command and tell me what he was doing.

I would ask one child to lead the class in any activity of his choice, in order to see what had been best retained.

- c. taping - I would interview one child at a time on tape and play back the tape for appraisal of his answers. I also let the children hear their own tapes and asked for their ideas.

I did not feel the need to assign any grades to the pupils, but instead used the test results to measure my effectiveness as a teacher and to help me decide which items had to be reviewed again.

POEMS

	PAGE
Mary Had a Little Lamb .....	10
I'm a Little Duck . . . . .	12
Little Bird .....	14
1, 2, Buckle My Shoe .....	19
Up, Up, Up .....	29
Hickory, Dickory, Dock .....	29
The Family .....	33
Eye Winker .....	37
Jack Be Nimble .....	56
The Indians are Creeping .....	66
Look At Me .....	79
Balls .....	91
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Oral Production - On scale of 25. Tested by asking the children questions about pictures, objects, natural phenomena (ie: weather, numbers, colors, etc.) and themselves.

Pronunciation - On scale of 50. Tested by having the children repeat several sentences of various lengths and analyzing the tape results in terms of phonemic, stress, and rhythmic qualities.

For the sake of brevity, I have not included all of the test results in this paper. Basically, the scores were always very good, with only a few children doing under par. For those pupils, a special remedial class was set up. The two classes which did the best were Violet (5 year olds) and Poppy (3 year olds). I attribute their superior performance to the fact there were only twenty-seven students in the Violet class, and fifteen students in each of the two Poppy classes. As opposed to the Rose class, which numbered thirty five pupils, and the Tulip class, totaling thirty-seven pupils. Which lead me to believe that it does not make too much of a difference whether the second language program is begun at the age of 3 or 5, but that the number of children in each class should be small, if good results are to be achieved. Below, is a table of test scores, recorded approximately one year after each group, except Poppy (seven months) had begun to study English:

	Aural Comprehension	Oral Production	Pronunciation
Violet	8.5	20	41
Rose	8.0	12	43
Tulip	7.5	14	37
Poppy	9.0	18	39

Median class scores indicated

Aural Comprehension - On scale of 10. Tested by Situational Reinforcement (having the children carry out orders) and by having the children identify a correct picture out of a choice of two or three pictures, according to a set description.

POEMS

## Lesson III

Mary Had a Little Lamb

Mary had a little lamb,  
Little lamb, little lamb,  
Mary had a little lamb,  
It's fleece was white as snow.

And everywhere that Mary went,  
Mary went, Mary went.  
Everywhere that Mary went,  
The lamb was sure to go.

## Lesson IV

I'm a Little Duck

I'm a little duck, quack, quack.  
I'm a little bird, flap, flap.  
I'm a little dog, bow, wow.  
I'm a little cat, meow.  
I'm a little rabbit, hop, hop.  
I'm a little pony, trot, trot.

## Lesson V

Little Bird

Once, I saw a little bird,  
Come hop, hop, hop.  
So, I cried, "Little bird,  
Will you stop, stop, stop?"  
I went to the window,  
To say, "How do you do."  
But he shook his little head,  
And away he flew.

## Lesson VI

1, 2, Buckle My Shoe

1, 2, Buckle my shoe;  
 3, 4, Knock at the door;  
 5, 6, Pick up sticks;  
 7, 8, Lay them straight;  
 9, 10, A big, fat hen.

11, 12, Dig and delve;  
 13, 14, Maids accourting;  
 15, 16, Maids in the kitchen;  
 17, 18, Maids in waiting;  
 19, 20, My plate's empty.

## Lesson XX

Up, Up, Up

Here we go up, up, up,  
 Here we go down, down, downy;  
 Here we go backwards and forwards,  
 Here we go round, round, roundy.

Hickory, Dickory, Dock

Hickory, dickory, dock!  
 The mouse ran up the clock.  
 The clock struck one,  
 The mouse ran down.  
 Hickory, dickory, dock!

## Lesson XII

The Family

This is my father,  
 This is my mother,  
 This is brother tall,  
 This is my sister,  
 This is the baby,  
 Oh, how we love them all!

## Lesson XIV

Eye Winker

Little eye winker,  
 Little nose smeller,  
 Little mouth eater,  
 Little chin chopper,  
 Chop, chop, chop.

## Lesson XX

Jack Be Nimble

Jack be nimble,  
 Jack be quick,  
 Jack jump over the candlestick.

## Lesson XXIV

The Indians are Creeping

The Indians are creeping,  
 Shh ... Shh ... Shh ...  
 The Indians are creeping,  
 Shh ... Shh ... Shh ...  
 They do not make a sound,  
 As their feet touch the ground.  
 The Indians are creeping,  
 Shh ... Shh ... Shh ...

## Lesson XXX

Look At Me

Look at the things I can do,  
 I can bend over and see my shoe.  
 I can stretch my arms so high,  
 I can look up and see the sky.

## Lesson XXXIV

Balls

A great big ball,  
 A medium-sized ball,  
 A little ball, I see.  
 I guess, I'll count them,  
 One, two, three.

## Lesson XXXV

Baa, Baa, Black Sheep

"Baa, baa, black sheep,  
 Have you any wool?"  
 "Yes sir, yes sir,  
 Three bags full,  
 One for my master,  
 And one for my dame,  
 But none for the little boy,  
 Who cries down the lane."

## Lesson XXXVII

Three Mice

Three mice,  
 Three mice,  
 See how they run!  
 See how they run!  
 They all ran after the farmer's wife,  
 Who cut off their tails with a carving knife.  
 Did you ever see such a sight in your life,  
 As three mice?

## Lesson XXXVIII

It's Raining

It' raining,  
It's pouring,  
The old man is snoring.  
He jumped in bed,  
And bumped his head,  
And couldn't get up in the morning.

## Lesson XXXIX

Rain, Rain Go Away

Rain, rain go away.  
Come again, some other day.  
Little Johnny wants to play.  
Little Johnny wants to play.

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GAMES

## Lesson I

Ring Around A Rosy - Used as a " " between difficult techniques.

Children join hands in a circle and dance to the music and words of song. To the cue of "all fall down," children to the same.

## Lesson VII

Color Bingo - to practice colors

Each child is given a Bingo card, on which are drawn circles of different colors. Teacher dictates color. If child has color on his card, he covers it with a button. Child who covers all the colors on his card, first, wins.

## Lesson VIII

Which Fruit is Missing? - to practice fruit vocabulary

Fruits are lined up in front of pupils. One child covers up his eyes or leaves the room, while another pupil hides one of the fruits. The first pupil, then, tries to guess which fruit is missing, and is guided by "yes's and no's from his classmates.

## Lesson X

Simon Says - to practice adverbs

This game is played using thumbs only and aims at the adverbs, up, down, front, and back. The teacher commands the children, using the formula "Simon Says, thumbs Up/down/etc." If the teacher tells the pupils to do something, without preceding the command with the words "Simon Says," the children are not to follow the teacher's orders. Whoever does so, becomes "it" and takes the teacher's place.

## Lesson XI

Alphabet Crackers - to practice the alphabet

The pupils are divided into as many groups, as there are teachers or leaders. Each group leader is given a plate of alphabet crackers and instructs the pupils to ask for as many alphabet crackers, as they can, using the formula, "Letter + please." Whoever collects the most letters wins. After the crackers have all been taken, everyone proceeds to eat their winnings.

## Lesson XII

The Father in the Dell - to practice family relationship vocabulary

Children make circle with one pupil in the center, acting as the "father." Children dance to music and words of the song, while "father" picks a "mother," who proceeds to choose a "brother." Continue with "sister" and "baby". At the end of the game, the "baby" is clapped out and becomes the new "father."

## Lesson XV

Hide and Seek - to practice adverbs "Here" and "There" and to familiarize children with names of their classmates.

One child hides. Pupils search for their missing classmate, chanting Where is \_\_\_\_? When missing child is located, pupils chant "Here he is! Here he is!" Here is \_\_\_\_." and new pupil is chosen to hide.

## Lesson XVIII

How Do I Feel? - to practice "I am + adjectives" and transformations

One child comes to the center of circle and pantomimes his feelings. Other pupils have to guess "Are you happy? Are you sad? Are you hungry? Are you thirsty?" Child answers with "Yes, I am" or "No, I'm not."

## Lesson XIX

Who's Afraid of the Big, Bad Wolf? - to practice "Who is +  
adj attribute?"

Two children are given stick figures of "Little Red Riding Hood" and the "Big, Bad Wolf" to hold. Children form a circle. The Big, Bad Wolf proceeds to chase Little Red Riding Hood in the circle, until he catches her, while the remainder of the children chant and clap to the words of the song.

Small Faces - to practice "I am + adj attributes" and transformations

Children are given coasters on which various types of faces are drawn happy ones, sad ones, surprised ones, etc. Pupils must pretend that the face which they have been given is their own and must hold up the coaster saying "I'm happy! I'm sad! I'm surprised, etc."

## Lesson XXI

London Bridge - to practice present progressive tense.

Two players form an arc, under which pupils pass single or double file. While marching, everyone sings song. On the cue of "My Fair Lady," whoever is caught under the bridge is rocked backwards and forwards, as everyone sings the first chorus again.

## Lesson XXII

What Am I Playing? - to practice "I am playing the \_\_\_\_\_" and transformations.

One child comes to center of circle and pantomimes the playing of an instrument. To his question of "What am I playing?" other pupils have to guess, using pattern "Are you playing the \_\_\_\_\_?"

Pupil selects a miniature animal or toy, while the rest of the pupils in the class shut their eyes. He places the item inside a box and asks his classmates "What is it?" They have to guess, using formula "Is it a ...?" Whoever guesses correctly gets to put the next toy inside the object box.

#### Lesson XXXV

##### The Blue Cat - to teach "color + noun"

Many different colored animal cards are attached to a flannel or black board. The pupils are divided into two teams and two team captains are assigned at board. Each team takes one turn at identifying one of the animals and its color appearing on the board. The team captain then proceeds to remove the animal choice of his team. Only one minute is allowed for the naming and removing process. Whichever team is able to collect the most animal cards at the end of the game, wins.

#### Lesson XXXVI

##### A Tisket, A Tasket - to teach "color + color + noun"

Children form a circle. One pupil holding a green and yellow basket, containing a letter skips around the circle, while other children sing words of song. On the cue of "I dropped it," pupil drops letter in front of someone in the circle. That child then becomes "it" and the process continues.

#### Lesson XXXVII

##### How Many Are There? - to teach "There are + number + noun" and transformations

Teacher holds up a number card in one hand and an object card in the other. Children respond, using cards as cues and formula "There are + number + noun."

#### Lesson XXXX

##### Where is Snoopy? - to teach prepositions

To the spinner pointer, used in Lesson XXIII, a little picture of "Snoopy" is attached. One pupil spins pointer and asks children "Where is Snoopy?" Depending on where the spinner lands, his class-

mates must respond by saying "Snoopy is in front of the church; Snoopy is under the tree; Snoopy is behind the bank, etc."

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\* = Singing/Game

+ = Dance

- = Singing/Poem

# = Exercise

Using Realia fruit or other items the following game is played:

Child 1: I like strawberries

Child 2: I like strawberries and apples.

Child 3: I like strawberries, apples and grapes.

Child 4: I like strawberries, apples, grapes, and etc.

#### Lesson XXIX

Animal Crackers - to practice "I want the \_\_\_\_\_"

Pupils are divided into as many groups as there are teachers or leaders. Each leader is given a plate of animal crackers and is instructed to ask the children, one by one, what they want. The response pattern should be "I want the ..... + please." After each child has had a turn, the pupils get to eat their earnings.

#### Lesson XXX

Can You Do This? - to introduce the verb "to be able to"

Teacher does some unusual or difficult feat (ie: juggling, twirling a ball on one finger, etc.), while calling on pupils, one by one, to see if they can imitate the feat. Question should be "Can you do this?" The child should answer "Yes, I can." or "No, I can't."

#### Lesson XXXI

What Am I? - to practice professions

A deck of cards with people of different occupations drawn on them is used. One child picks out card from deck; he then becomes whatever profession is pictured on the card. Pupil asks class "What am I?" The other children in the class have to guess "Are you a policeman, doctor, etc.?" The first one to guess correctly, gets to choose the next card.

#### Lesson XXXII

Object Box - to practice transformations of "It's a \_\_\_\_\_"

## Lesson XXIII

Spinning Wheel - to practice "I'm going to (the) \_\_\_\_\_" and transformations

Various locations (ie: a store, a school, etc) are drawn on the outer edges of a large cardboard circle. A spinner pointer is attached and one pupil is asked to spin the pointer. The pupil must ask the class "Where are you going?" The pupils must respond according to where the spinner points to "I'm going to (the) \_\_\_\_\_"

## Lesson XXV

Catch the Ball - to practice "I have a \_\_\_\_\_" and transformations

One colored ball is thrown to a pupil. The pupil catching the ball must say "I have a blue ball" and throw the ball to one of his classmates asking the question "What do you have?" etc. The color of the balls should be changed frequently to give the children practice with the construction "I have a + color + ball." Whoevers misses the ball has to sit down. The last child standing up, wins.

## Lesson XXVI

How Many Can You Hold? - to practice "I have two \_\_\_\_\_" and transformations

The pupils are divided into two teams. Two team representatives come up and are given two identical Realia items, respectively. Each child is asked what he has. His teammates must answer for him, using the formula "I have + number + noun." Each child then receives one more of the Realia items and the question is asked again, and so on. The competition ends when one of the pupils drops his items, giving the other team a score of 1.

## Lesson XXVII

Add On - to practice I like \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_"

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GRAMMAR

GRAMMARand

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 " 75 I like strawberries and apples.  
 " 76 I want the pudding and the ice cream  
 " 94 It's a green and yellow basket.

ability

pp. 79 - 80 I can play.

adjectives

- |                         |                  |
|-------------------------|------------------|
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| " 50-55                 | - of feeling     |
| " 18-21; 70-71; 96-97   | - of number      |
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- |           |                              |
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What's your name?What are you doing?What am I playing?What do you have?What am I?What is this?

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Where is Johnny?

Where are you going?

Where is Snoopy?

- want, to

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I want the pudding.

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EXPLANATION OF TAPE AND PICTURES

TAPESIDE ASONGS - as sung by the children

Good Morning to You  
 Hello! Hello!  
 How Are You?  
 Where is Johnny?  
 Mary Had a Little Lamb  
 Ten Little Indians  
 This Old Man  
 Skip to My Loo  
 Row, Row, Row Your Boat  
 Who's Afraid of the Big, Bad Wolf?  
 Head and Shoulders and Knees and Toes  
 Ring Around a Rosy  
 London Bridge  
 Seven Steps  
 Twinkle, Twinkle Little Star  
 Brother John  
 The Farmer in the Dell  
 This is the Way  
 The ABC Song  
 Under the Spreading Chestnut Tree

INTERVIEW - SAMPLE TESTING

Mina  
 Teacher: Good morning!  
 Mina : Good morning!  
 Teacher: How are you?  
 Mina : Fine, thank you.  
 Teacher: Do you speak English?  
 Mina : Yes, I do.  
 Teacher: Where do you live?  
 Mina : I live in Tokyo.  
 Teacher: What school do you go to?  
 Mina : I go to Ikegami English Kindergarten.

Teacher: How's the weather?  
Mina : It's hot.  
Teacher: How old are you?  
Mina : I'm five years old.  
Teacher: What do you do every morning?  
Mina : I wash my face.  
Brush my teeth.  
Comb my hair.  
I get dressed.  
Eat my breakfast.  
Go to school.  
Study English.  
Teacher: Good! Ano, ne. What do you like?  
Mina : I like bananas.  
Teacher: Good! What do you want?  
Mina : I want the pudding.  
Teacher: What color is this?  
Mina : It's red. (low voice) It's red.  
Teacher: O.K. What do you have?  
Mina : I ... I have a ball.  
Teacher: O.K. What is this?  
Mina : It's a panda.  
Teacher: What is this?  
Mina : It's a elephant.  
Teacher: Is this a fish?  
Mina : Yes, it is.  
Teacher: Is this a panda?  
Mina : No, it isn't.  
Teacher: What is it? What is it?  
Mina : It's a bird.  
Teacher: Good. What is this?  
Mina : It's a pink dog.  
Teacher: What is this?  
Mina : It's a black dog.  
Teacher: What is this?  
Mina : It's a ye... yellow dog.  
Teacher: How about this? What is this?  
Mina : It's a big panda.  
Teacher: What is this?  
Mina : It's a little panda.  
Teacher: Good-bye. Good-bye.  
Mina : Bye.

Teacher: See you tomorrow!  
Mina : See you tomorrow!

Norman

Teacher: Good morning!  
Norman : Good morning!  
Teacher: How are you?  
Norman : Fine, thank you.  
Teacher: Do you speak English?  
Norman : Yes, I do.  
Teacher: Where do you live?  
Norman : I live in Tokyo.  
Teacher: What school do you go to?  
Norman : I go to Ikegami English Kindergarten.  
Teacher: How's the weather?  
Norman : It's raining.  
Teacher: How old are you?  
Norman : I'm six years old.  
Teacher: What do you do every morning?  
Norman : I wash my face.  
I brush my teeth.  
I comb my hair.  
I get dressed.  
Eat my breakfast.  
Go to school.  
Study English.  
Teacher: What do you like?  
Norman : I like bananas.  
Teacher: Bananas. O.K. What do you want?  
Norman : I want the pudding.  
Teacher: The pudding, too! O.K. What color is this?  
Norman : It's pink.  
Teacher: O. K. What do you have?  
Norman : I have a ball.  
Teacher: What color ball?  
Norman : I have a ball.  
Teacher: What color is the ball? What color?  
Norman : I have a blue ball.  
Teacher: Good! O.K. What is this?  
Norman : It's a panda.  
Teacher: What is this?  
Norman : It's a dog.

Teacher: What is this?  
Norman : It's a monkey.  
Teacher: Is this a monkey?  
Norman : Yes, it is.  
Teacher: Is this a monkey?  
Norman : No, it isn't.  
Teacher: Is this a monkey?  
Norman : No, it isn't.  
Teacher: What is this?  
Norman : It's a cat.  
Teacher: Good! O.K. What is this?  
Norman : It's a big panda.  
Teacher: What is this?  
Norman : It's a little panda.  
Teacher: O.K. What is this?  
Norman : It's a big elephant.  
Teacher: What is this?  
Norman : It's a little elephant.  
Teacher: What is this?  
Norman : It's a white cat.  
Teacher: What is this?  
Norman : It's a green cat.  
Teacher: What is this?  
Norman : It's a yellow cat.  
Teacher: Thank you very much.  
Norman : Thank you very much.  
Teacher: Good-bye.  
Norman : Good-bye.

Teacher: Good morning!  
 June : Good morning!  
 Teacher: How are you?  
 June : Fine, thank you.  
 Teacher: Do you speak English?  
 June : Yes, I do.  
 Teacher: Where do you live?  
 June : I live in Tokyo.  
 Teacher: What school do you go to?  
 June : I go to Ikegami English Kindergarten.  
 Teacher: How's the weather?  
 June : It's cold.  
 Teacher: How old are you?  
 June : I'm four years old.  
 Teacher: What do you do every morning?  
 June : I wash my face.  
           I brush my teeth.  
           I comb my hair.  
           I get dressed.  
           I eat my /b&d/.  
           I go to school.  
           I study English.  
 Teacher: What do you like?  
 June : I like banana.  
 Teacher: O.K. What do you want?  
 June : I want the ice cream.  
 Teacher: O.K. What color is this?  
 June : It's blue.  
 Teacher: What do you have?  
 June : It's ... I ...  
 Teacher: What do you have?  
 June : I... I have a pink ball.  
 Teacher: O.K. What is this?  
 June : It's /ay/\*pig.  
 Teacher: What is this?  
 June : It's /ay/ dog.  
 Teacher: What is this?  
 June : It's /ay/ lamb.  
 Teacher: Is this a panda?  
 \* Her "a" sounds like /ay/

June : No, it isn't.  
Teacher: Is this a panda?  
June : No, it isn't.  
Teacher: Is this a fish?  
June : Yes, it is.  
Teacher: Is this a fish or a panda?  
June : It's ... a ... It's /ay/ fish.  
Teacher: What is this?  
June : It's /ay/ yellow fish.  
Teacher: What is this?  
June : It's a red fish.  
Teacher: What is this?  
June : It's a pink fish.  
Teacher: O.K. Thank you very much.  
June : Thank you very much.  
Teacher: See you tomorrow!  
June : See you tomorrow!

Lilly

Teacher: Good morning!

Lilly : Good morning!

Teacher: How are you?

Lilly : Fine, thank you.

Teacher: Do you speak English?

Lilly : Yes, I do.

Teacher: Where do you live?

Lilly : I live in Tokyo.

Teacher: What school do you go to?

Lilly : I go to Ikegami English Kindergarten.

Teacher: How's the weather?

Lilly : It's hot.

Teacher: How old are you?

Lilly : I'm five years old.

Teacher: What do you do every morning?

Lilly : I wash my face.

I eat my face.

Teacher: I brush my teeth.

Lilly : I brush my teeth.

Lilly : I comb my hair.

I get dressed.

Teacher: What else?

Lilly : I eat my face.

Teacher: I eat my face? My ...

Lilly : My ...

Teacher: Break ...

Lilly : Break ...

Teacher: Breakfast, ne.

Lilly : Breakfast.

Teacher: I eat my breakfast. What else?

Lilly : .....

Teacher: Where do you go?

Lilly : I go to ... I go to school.

Teacher: What do you study? What else do you do?

Lilly : I eat..

Teacher: I study English.

Lilly : I study English.

Teacher: What's your name?

Lilly : My name is Lilly.

Teacher: What do you like?

Lilly : I ... like. I like banana.



Teacher: Bananas? O.K. What do you want?  
Lilly : I want the pudding.  
Teacher: O.K. What do you have?  
Lilly : I have a ball.  
Teacher: O.K. What is this, Lilly? What is this?  
Lilly : It's a bird.  
Teacher: What is this?  
Lilly : It's /ay/ panda.  
Teacher: What is this?  
Lilly : It's /ay/ dog.  
Teacher: Is this a dog?  
Lilly : Yes, it is.  
Teacher: Is this a dog?  
Lilly : No, it isn't.  
Teacher: Is this a pig?  
Lilly : Yes, it is.  
Teacher: Is this a pig?  
Lilly : No, it isn't.  
Teacher: O.K. What's this?  
Lilly : It's /ay/ bird.  
Teacher: What is this?  
Lilly : It's /ay/ pink fish.  
Teacher: What is this?  
Lilly : It's /ay/ yellow fish.  
Teacher: What is this?  
Lilly : It's /ay/ ...  
Teacher: What color fish?  
Lilly : Aka \* fish  
Teacher: Aka fish? In English? It's a ...  
Lilly : It's a ...  
Teacher: Red.  
Lilly : Red fish.  
Teacher: So. O.K. What is this?  
Lilly : It's /ay/ big ...  
Teacher: It's a big ...  
Lilly : It's /ay/ pig panda.  
Teacher: One more time. What is this?  
Lilly : It's /ay/ big panda.  
Teacher: What is this?  
Lilly : It's /ay/ little panda.  
Teacher: O.K. What is this?

\* Aka = red in Japanese

Lilly : It's /ay/ big fish.  
 Teacher: What is this?  
 Lilly : It's /ay/ little fish.  
 Teacher: What do you want?  
 Lilly : I want the pudding.  
 Teacher: What do you have?  
 Lilly : I have a ball.  
 Teacher: Thank you.  
 Lilly : Thank you.  
 Teacher: Good-bye.  
 Lilly : Good-bye.  
 Teacher: Thank you for your trouble!  
 Lilly : Thank you for your trouble!  
 Teacher: See you tomorrow!  
 Lilly : See you tomorrow!  
 Teacher: Take care of yourself.  
 Lilly : Take care of yourself.  
 Teacher: Good-bye.

### KATHY

Teacher: Good morning!  
 Kathy : Good morning!  
 Teacher: How are you?  
 Kathy : Fine, thank you.  
 Teacher: Do you speak English?  
 Kathy : Yes, I do.  
 Teacher: Where do you live?  
 Kathy : I live in Tokyo.  
 Teacher: What school do you go to?  
 Kathy : I go to Ikegami English Kindergarten.  
 Teacher: How's the weather?  
 Kathy : It's hot.  
 Teacher: How old are you?  
 Kathy : I five years old.  
 Teacher: What do you like?  
 Kathy : I like strawberry.  
 Teacher: What do you want?  
 Kathy : I want soft cream.  
 Teacher: The soft cream. Mōichido.  
 Kathy : The soft cream.

Teacher: Sō. O.K. What do have?  
Kathy : I have a ball.  
Teacher: What do you have?  
Kathy : I have a hat.  
Teacher: Now, together. What do you have?  
Kathy : I have a hat and a ball.  
Teacher: Oh, good! Very good. O.K. What is this?  
Kathy : It's a panda.  
Teacher: What is this?  
Kathy : It's a dog.  
Teacher: What is this?  
Kathy : It's a monkey.  
Teacher: Is this a monkey?  
Kathy : Yes, it is.  
Teacher: Is this a panda?  
Kathy : Yes, it is.  
Teacher: Is this a dog?  
Kathy : Yes, it is.  
Teacher: Is this a dog?  
Kathy : No, it isn't.  
Teacher: Is this a dog?  
Kathy : No, it isn't.  
Teacher: What is this?  
Kathy : It's a panda.  
Teacher: Very good. Thank you very much.  
Kathy : Thank you very much.  
Teacher: See you tomorrow!  
Kathy : See you tomorrow!  
Teacher: Good-bye.  
Kathy : Good-bye.

SIDE BSAMPLE LESSONI Greetings

Good morning! Good morning!

How are you? Fine, thank you.

Song - Hello! Hello!

Song and Dance - How Do You Do, Mr. Johnson

II Numbers

Exercise - from 1 to 10.

Song - This Old Man

Poem - 1, 2, Buckle Your Shoe

III Animals

Poem - I'm a Little Duck

IV Parts of the Body

Exercise - Head, shoulders, waist, knees, feet, toes, eyes,  
mouth, nose.

Song - Head and Shoulders, Knees and Toes

Identification - Parts of the body.

Present Habitual Tense - This is the Way Song

Pattern sentence - What do you do every morning? I .....

V Names

Song - Where is Johnny?

VI VerbsImperative

SRI Creative rhythmic movement

Present ProgressiveSong - Brother John

SR drill

PastPoem - Little BirdVII Free Conversation

Do you speak English?

Where do you live?

How old are you?

VIII Leave - takingSong - Good-bye

Thank you very much.

See you tomorrow.

Good morning to you

Handwritten musical notation for the song 'Good morning to you'. It consists of two staves in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written on the first staff, and the lyrics are written below it. The second staff continues the melody and lyrics. The lyrics are: "Good morn-ing to you, Good morn-ing to you, Good morn-ing good morn-ing, Good morn-ing to you."

Good morn-ing to you, Good morn-ing to you, Good  
morn-ing good morn-ing, Good morn-ing to you

Good-bye

Handwritten musical notation for the song 'Good-bye'. It consists of two staves in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written on the first staff, and the lyrics are written below it. The second staff continues the melody and lyrics. The lyrics are: "Good bye. Good bye to-mo-rrow we'll meet a-ga-in. Please laugh and be ha-ppy, Un - til we meet a - ga-in."

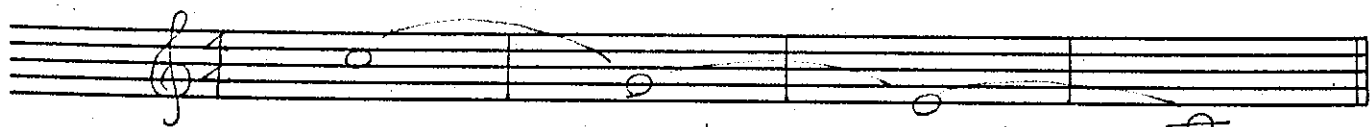
Good bye. Good bye to-mo-rrow we'll meet a-ga-in. Please  
laugh and be ha-ppy, Un - til we meet a - ga-in

Ring Around a Rosy.

Handwritten musical notation for the song 'Ring Around a Rosy'. It consists of two staves in treble clef with a 3/4 time signature. The melody is written on the first staff, and the lyrics are written below it. The second staff continues the melody and lyrics. The lyrics are: "Ring a-round a ros - y, A pock-et full of Po - sies, Ash - es, Ash-es, We all fall down!"

Ring a-round a ros - y, A pock-et full of Po - sies,  
Ash - es, Ash-es, We all fall down!

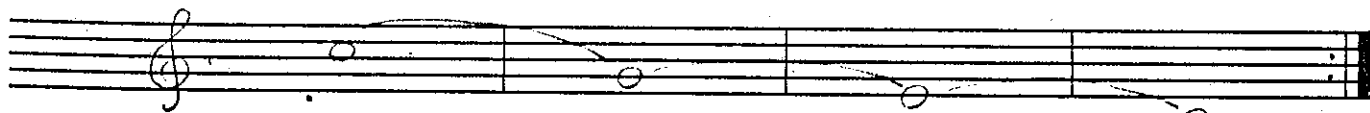
# Hello! Hello!



Hello! Hello! Hello! Hello!



We are glad to meet you. We are glad to meet you.

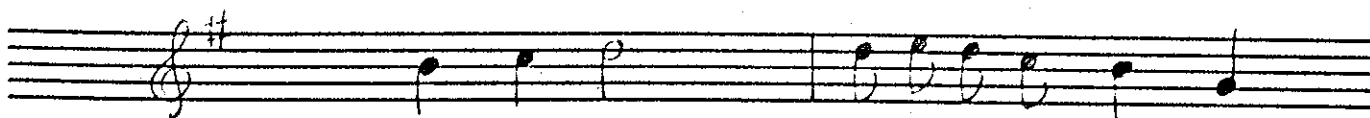


Hello! Hello! Hello! Hello!

# How Are You?



How are yo-u? How are yo-u? How are you?

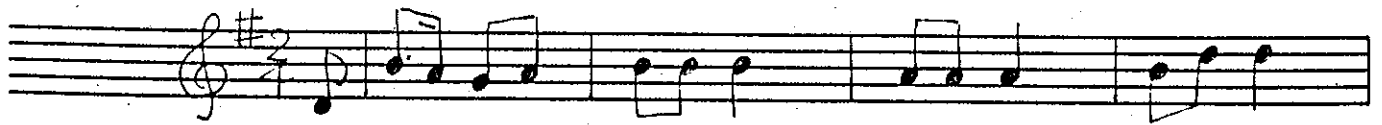


How are you? F-i-n-e thank you,

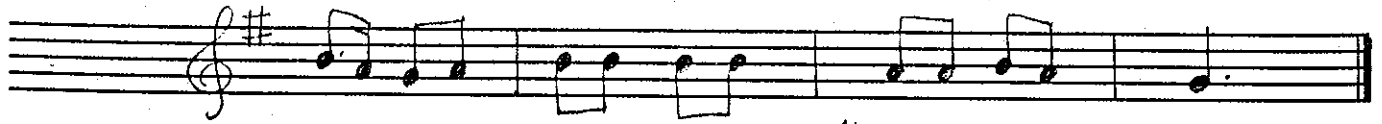


F-i-n-e thank you goo-d bye, goo-d bye.

## Mary Had a Little Lamb



Mary had a lit-tle lamb, lit-tle lamb, little lamb,



Mary had a lit-tle lamb, It's fleece was white as snow.

And everywhere that Mary went, Mary went, Mary went,  
Everywhere that Mary went, The lamb was sure to go.

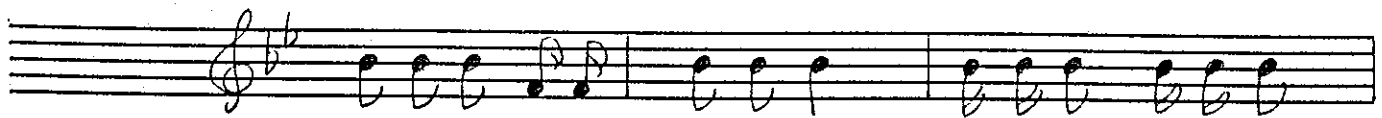
## Old MacDonald Had a Farm



Old Mac-Don-ald had a farm, Ee-igh, ee-igh oh! And



on this farm he had some chicks, Ee-igh, ee-igh oh! With a



chick, chick here and a chick, chick there. Here a chick, there a chick,



Every-where a chick, chick. Old Mac-Donald had a farm, Ee-igh, ee-igh, oh!



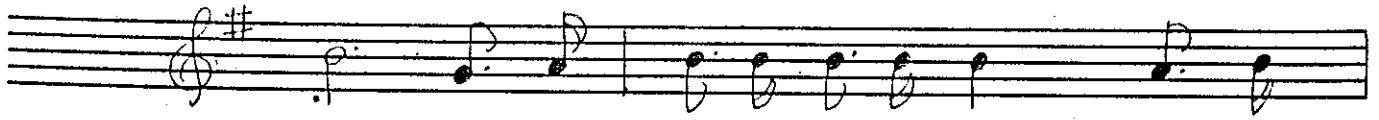
# How Do You Do, Mr. Johnson?



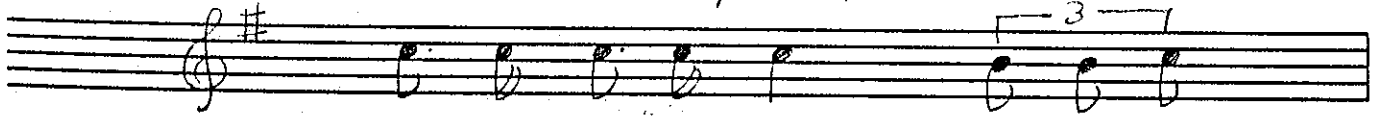
How do you do, Mis-ter John-son, how do you



do? How do you do, Mis-ter John-son how do you



do? We are with you to a man, we'll do



eve-ry-thing we can. How do you



do, Mis-ter John-son, how do you do?

# Ten Little Indians



One lit-tle, two lit-tle, three lit-tle In-dians,



Four lit-tle, five lit-tle, six lit-tle In-dians, Seven lit-tle, eight lit-tle



nine lit-tle In-dians, Ten lit-tle In-dians boys.

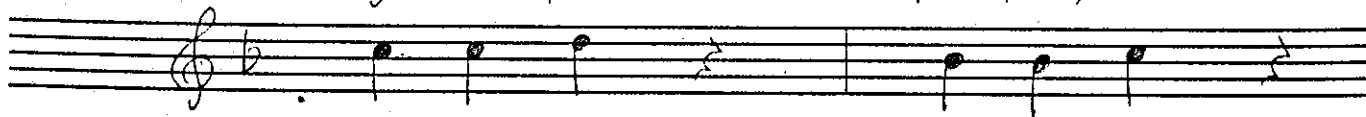
## Red and White and Green and Blue



Red and white, and green and blue,



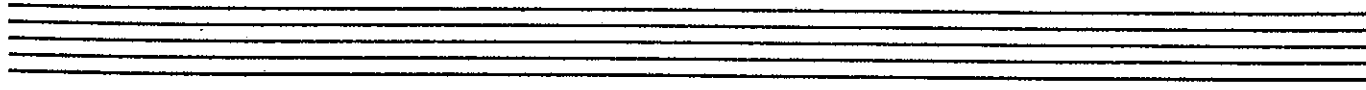
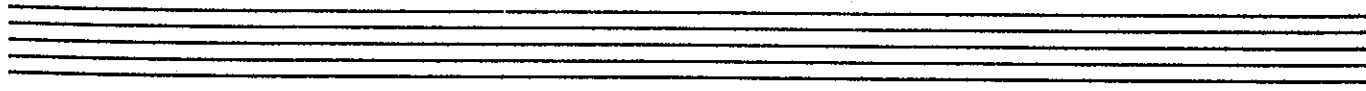
Orange and pink and purple, too.



Grey and black, brown and yellow.



Those are all the colors I know!



## Chestnut Tree



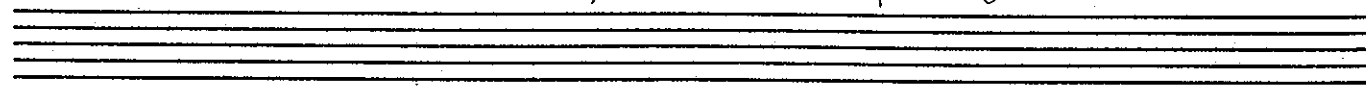
Un-der the spread-ing chest-nut-tree.



There we sat both you and me, Oh how hap-py



we - would be, Un-der the spreading chest-nut-tree.



# Row, Row, Row, Your Boat



Row, row, row, your boat, Gent-ly down the stream,



Mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly Life is but a dream.

# Hickory, Dickory, Dock



Hick-o-ry, dick-o-ry dock! - The mouse ran up - the clock, - The



clock struck one, The mouse ran down, Hicko-ry, dicko-ry, dock!

# ABC SONG



A B C D E F G H I J K



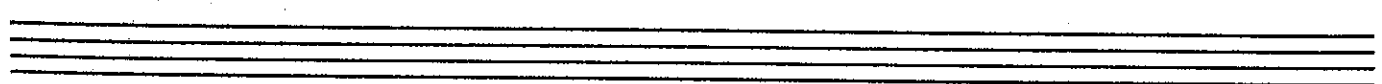
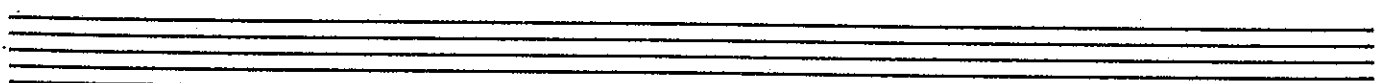
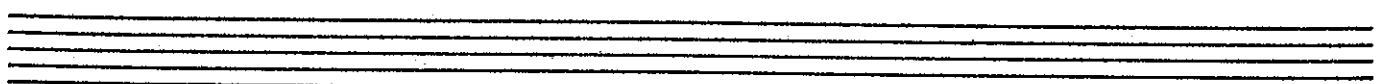
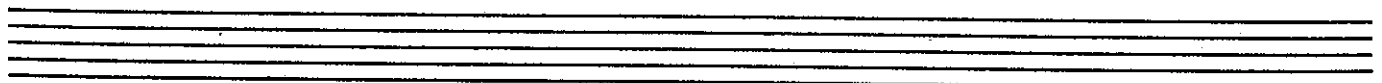
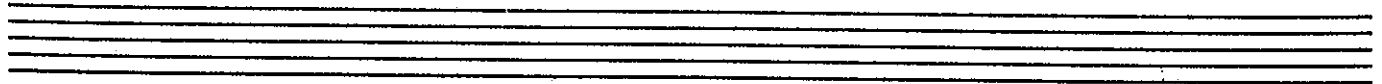
L M N O P Q R S T U



V W an-d X Y Z, Ha-ppy ha-ppy



shall I be, Now I know my A B C



# The Farmer in the Dell



The Fath-er in the dell. — The



Fath-er in the dell. — High — o, the



der-ry oh, The Fath-er in the dell.

2. Father takes a Mother

3. Mother takes a Brother

4. Brother takes a Sister

5. Sister takes a Baby

6. The baby stands alone

# Head, Shoulders, Knees & Toes



Head and shoulders knees and toes knees and toes.



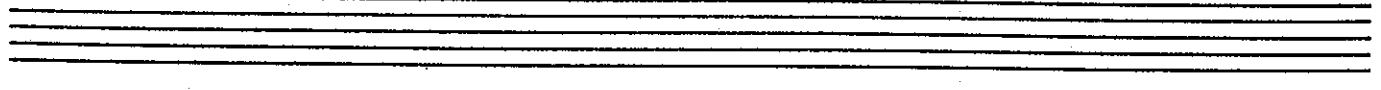
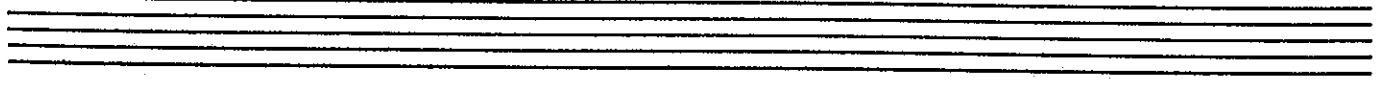
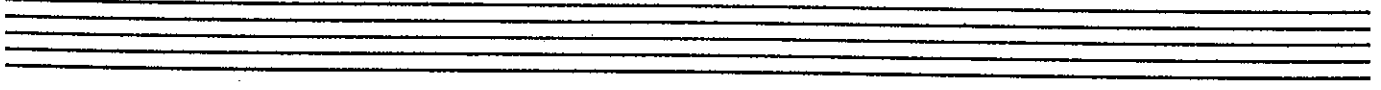
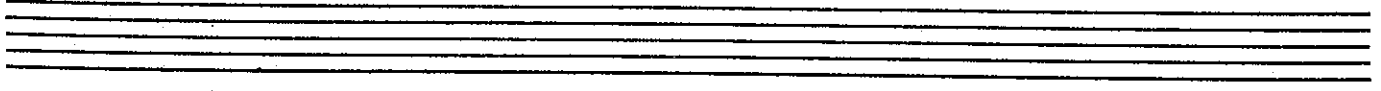
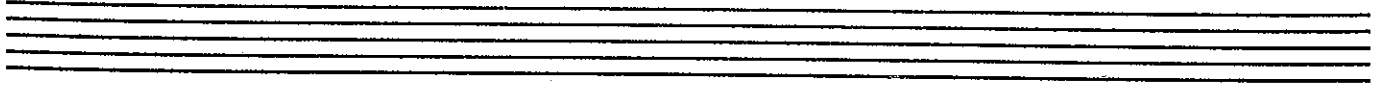
Head and shoulders knees and toes knees and t-o-e-s,



Eyes and ears and mou-th an-d nose.



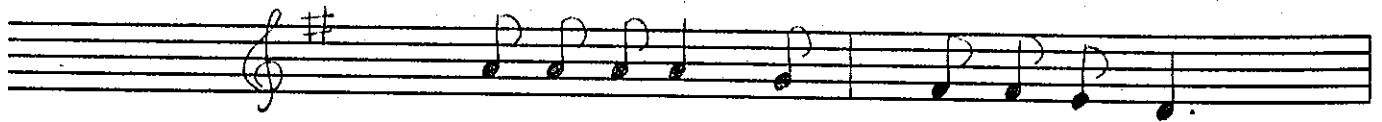
Head and shoulders knees and toes knees and toes.



# This is the Way



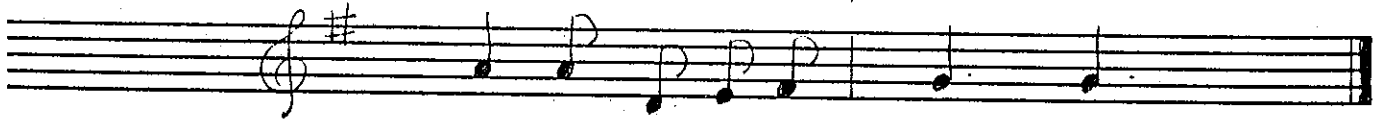
This is the way I wash my face, I



wa-sh my face, I wa-sh my face.



This is the way I wa-sh my face, So



ear-ly in - the morn - ing .

I brush my teeth

I comb my hair

I get dressed

I eat my breakfast

I go to school

I study English

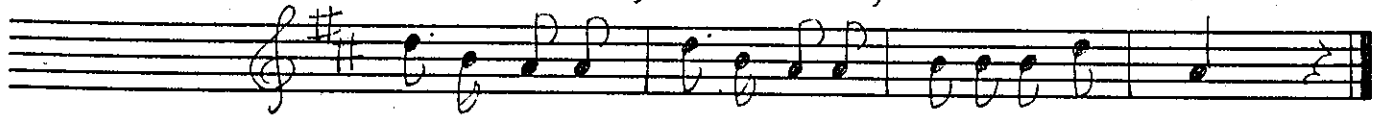
I eat my lunch

I go home

# Where is Johnny ?



Where is Johnny? Where is Johnny? Where is Johnny?



Here I am, here I am, here I am.

# What's Your Name ?



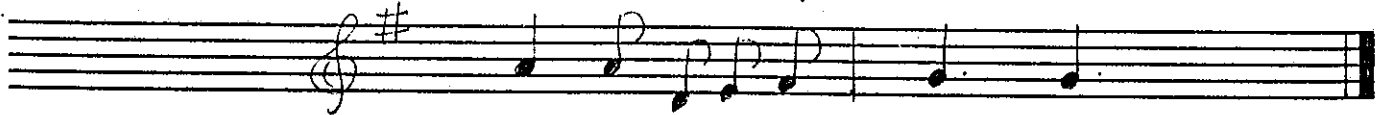
Hello! Hello! My name is Mary, my



name is Mary, my name is Mary.



Hello! Hello! My name is Mary



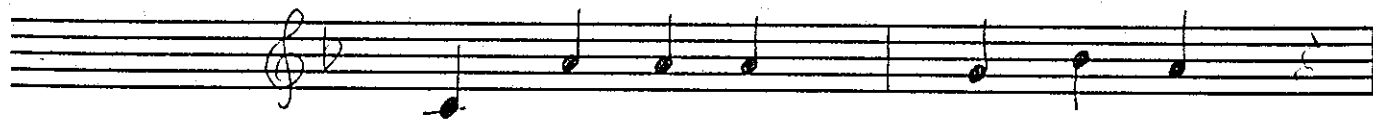
What's your name?



# Seven Steps



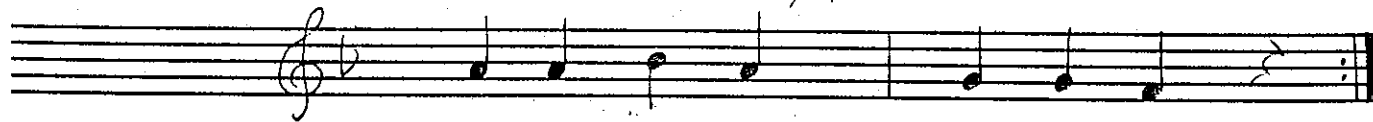
One two three four five six seven.



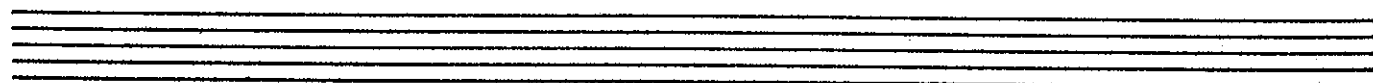
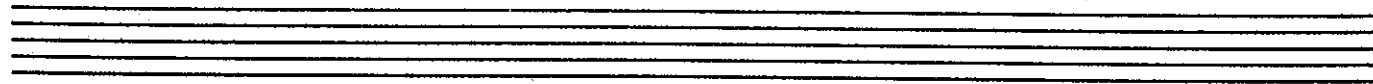
One two three four five six seven.



One two three, One two three.



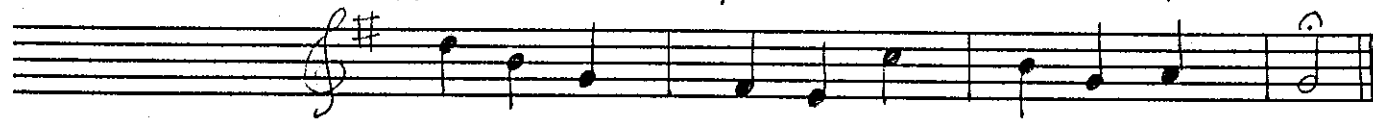
One two three four five six seven.



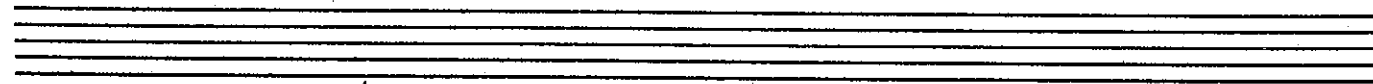
# How Old Are You?



How o-ld are you? How o-ld are you? How

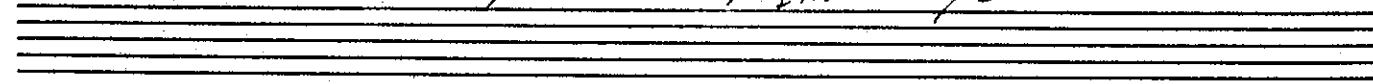


o-ld, How o-ld, How o-ld are you?



I'm ... years old. I'm ... years old.

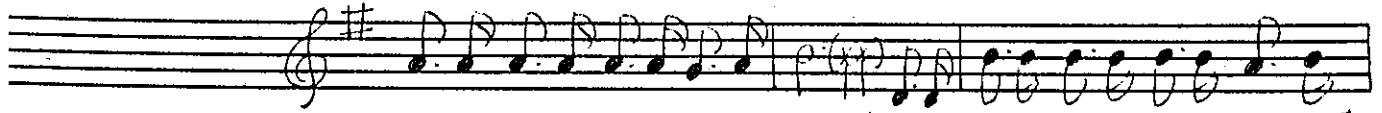
I'm ....., I'm ..., I'm ... years old.



# Follow Me



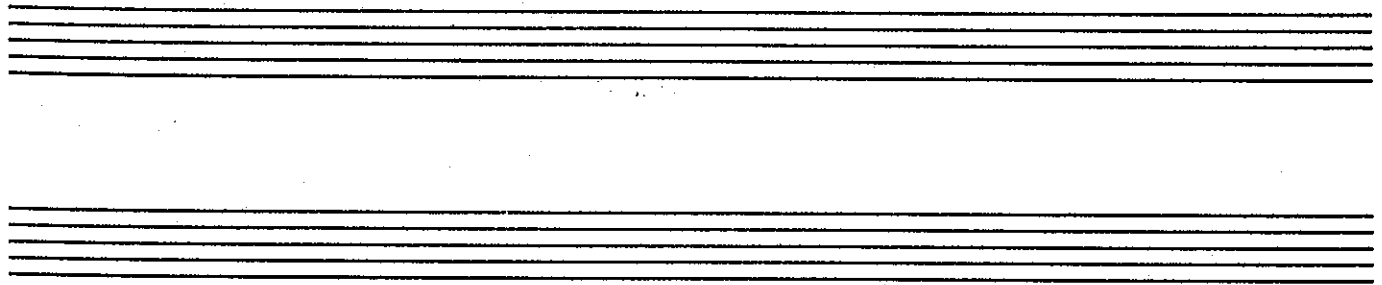
If you're happy and you mean it, Touch your head. If you're



happy and you mean it, Touch your head. If you're happy and you mean, Then you



really ought to show it. If you're happy and you mean it, Touch your head.



## Who's Afraid of the Big, Bad Wolf?



Who's a-raid of the big, bad wolf, the



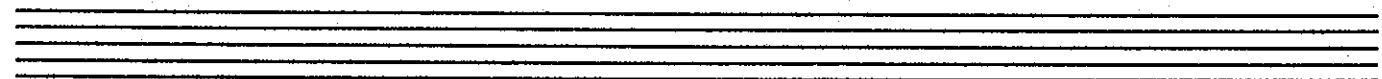
big, bad wolf the big, bad wolf,



Who's a-raid of the big, bad wolf, —



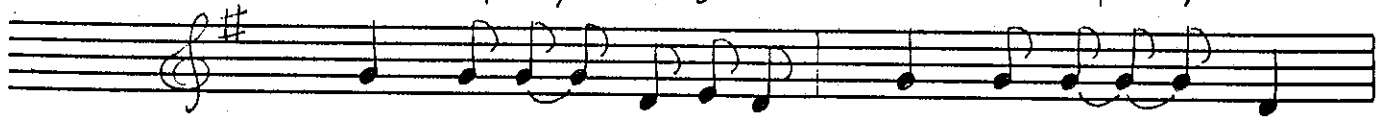
Tra la la la la.



# The Hokey Pokey



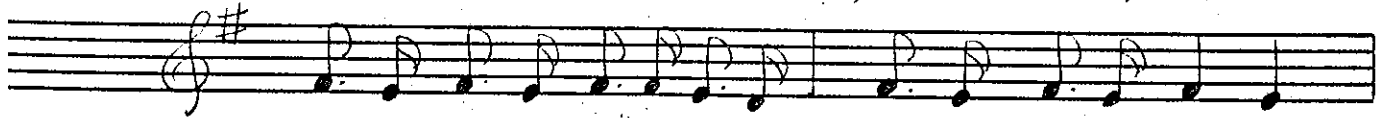
You put your right foot in, — You put your



right foot out, — You put your right foot in — And



shake it all a — bout, And then you



do the hok-y pokey and you turn your-self a-bout, And



that's what it's all a — bout.

(Continue, as above)

Left Foot

Right Hand

Left Hand

Right Shoulder

Left Shoulder

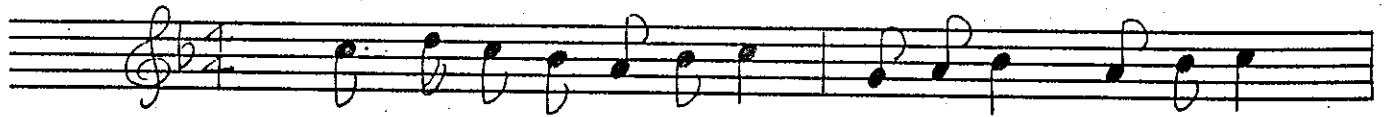
Little Head

Right Hip

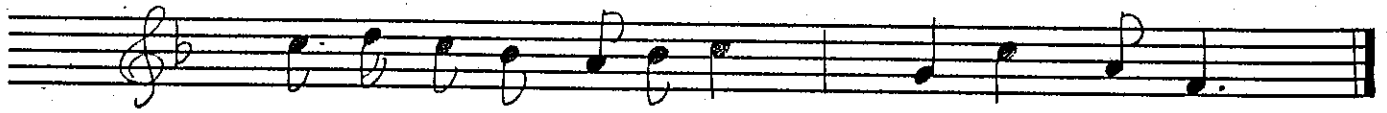
Left Hip

Whole Self

# London Bridge

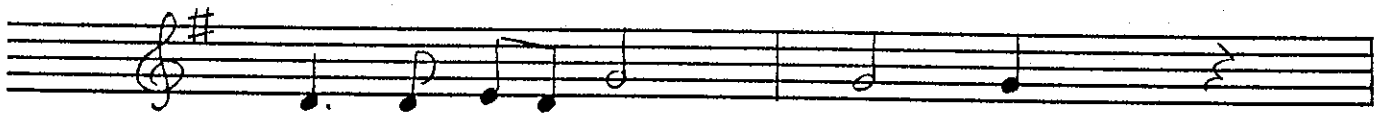


Lon-don Bridge is fall-ing down, Fall-ing down, fall-ing down,

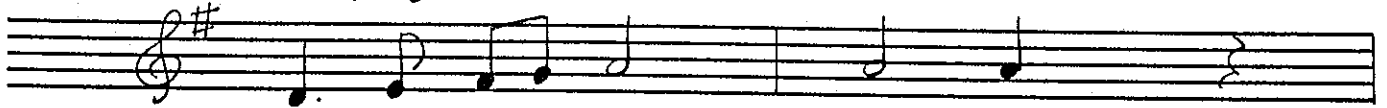


Lon-don Bridge is fall-ing down, My fair la-dy.

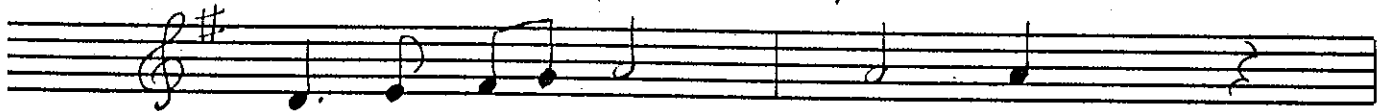
# I'm going to the Zoo



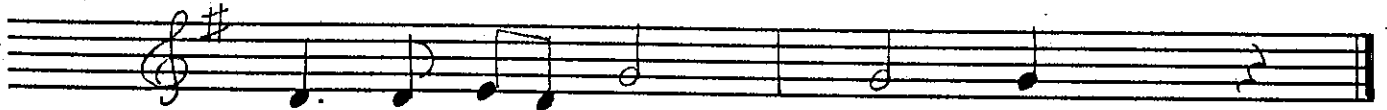
I'm going to the Zoo, Zoo, Zoo.



How a-bo-ut you, you, you?



You can co-me too, too, too.

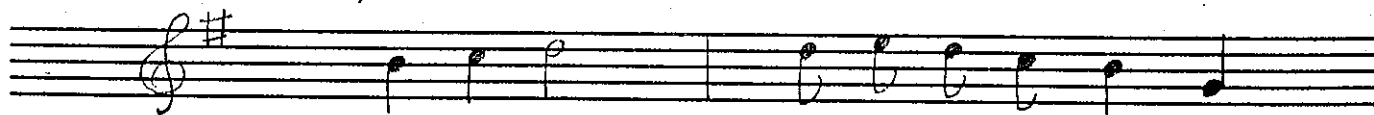


I'm going to the Zoo, Zoo, Zoo.

# Brother John



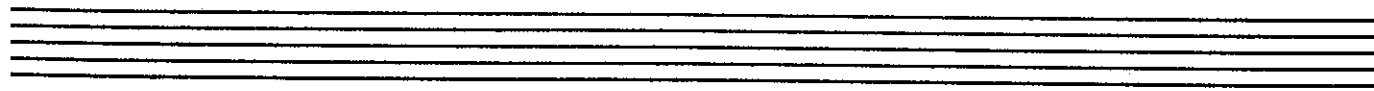
Are you sleeping? Are you sleeping, Brother John,



Broth-er John? Morn-ing bells are ring-ing,



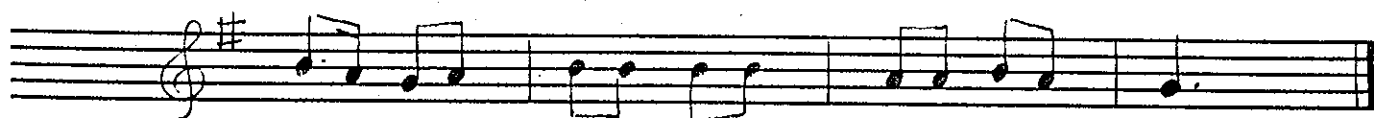
Morn-ing bells are ring-ing : Ding, Ding, Dong, Ding, Ding, Dong.



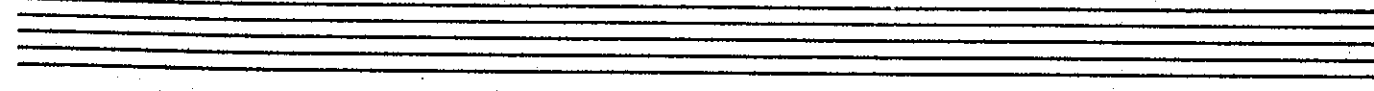
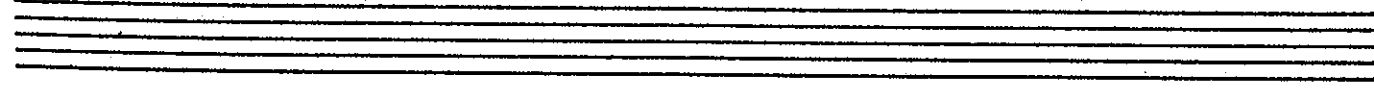
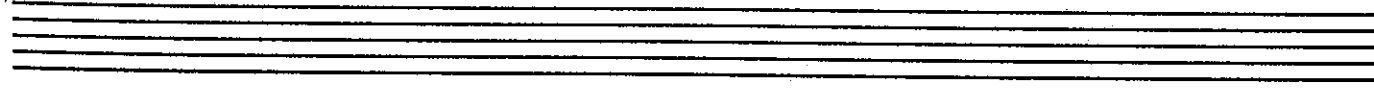
# Johnny Has a Yellow Car



Johnny has a yellow car, yellow car, yellow car



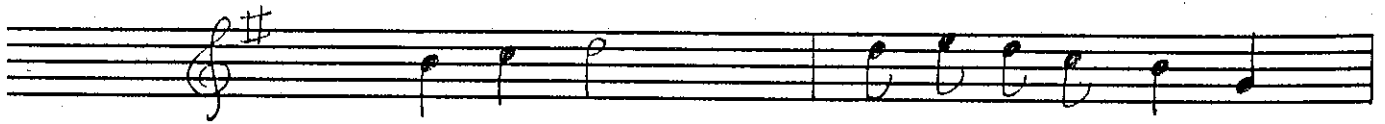
Johnny has a yellow car. Ye-s, he- does!



# I Have Two Eyes



Do you have two eyes? Do you have two eyes? Yes, I do.



Yes, I do.

I - ha - ve two eyes.



I - ha - ve two eyes. 1 and 2, 1 and 2.

# Little Taro Has a Bad Cold



Li - t - t - le Ta - ro has a b - a - d cold. (Achoo)



Li - t - t - le Ta - ro has a b - a - d cold. (Achoo) Li - t - t - le Ta - ro has a



b - a - d cold (Achoo) Po - or lit - t - le Ta - ro chan.

# Do You Like Peaches?



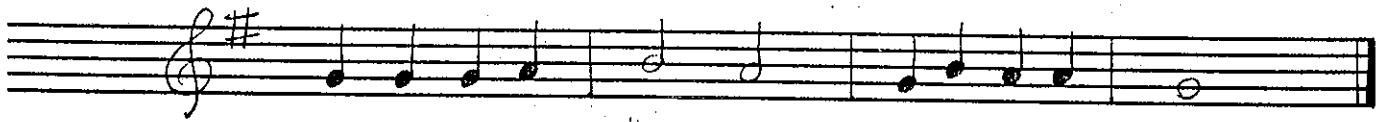
Do you li-ke pea-ches? Ye-s I - do.



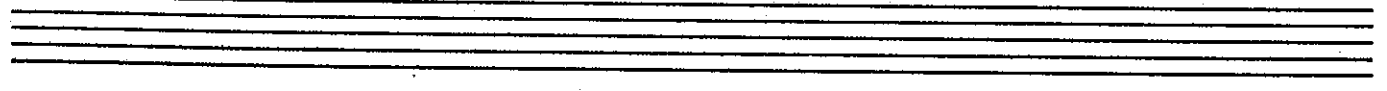
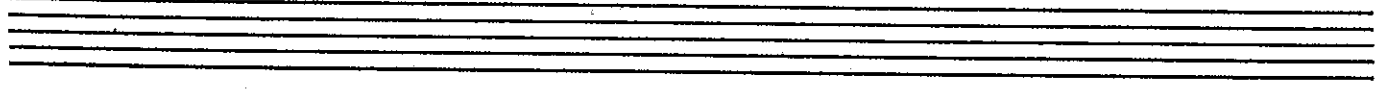
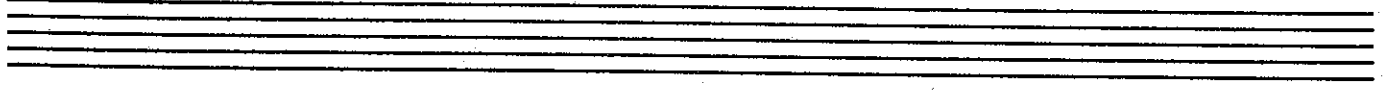
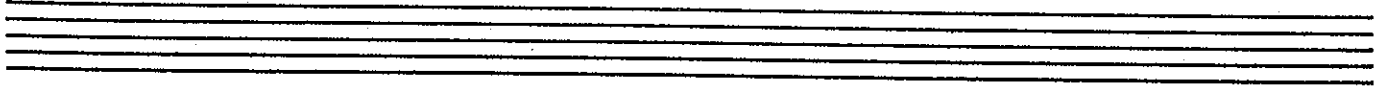
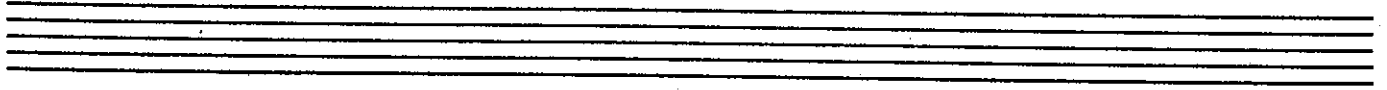
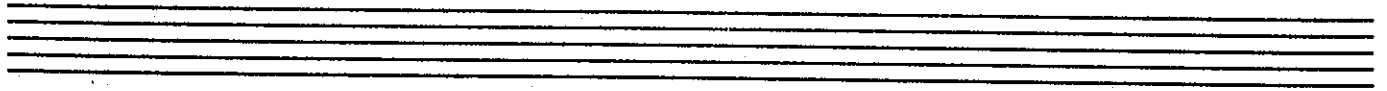
Do you li-ke app-les? I like app-les, too!



If you li-ke app-les, He-lp you-r-self.



Thank you for the app-les. They are deli-cious.



# The Band



Oh we can play on the big bass drum. And this is the mu-sic



to it. Boom boom boom goes the big bass drum And



boom boom boom goes the big bass drum And that's the way we do it.

2. .... trumpet ... (tan-ta-ra)

3. ... double bass... (zum-zum-zum)

4 ... violin (fiddle-dee-dee)

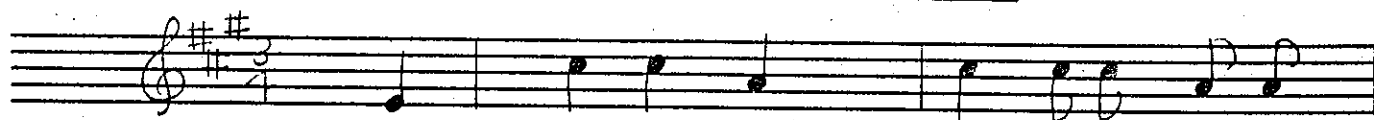
5 ... glockenspiel (tin-tinka-tink)

6 ... tambourine (chink-chink-chink)

7 ... piccolo



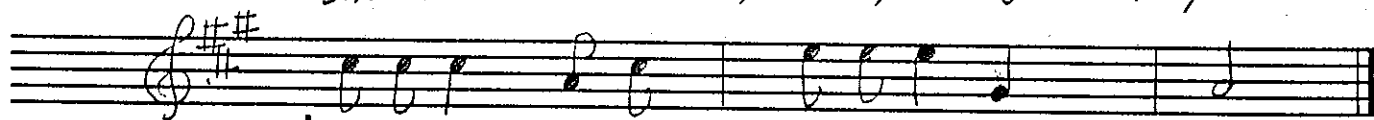
# The Shoemaker



Oh I am a shoe-maker, And a



shoe-maker am I, oh, a this-a-way and a



that-a-way, And a this-a-way go I.

2. .... policeman

3. .... carpenter

4. .... fireman

5. etc.

Is this a panda?



I - s this a pa - n - da ?



Ye - s, it's a pa - n - da. I - s this an



ele - pha - nt ? Ye - s, it's an ele - pha - nt.



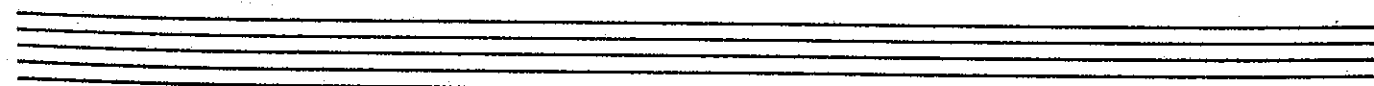
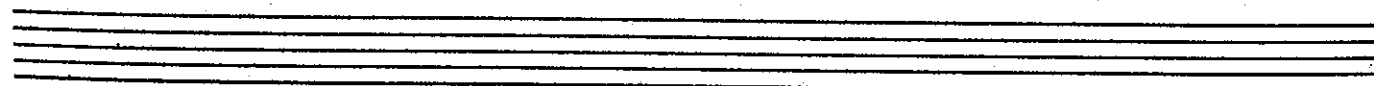
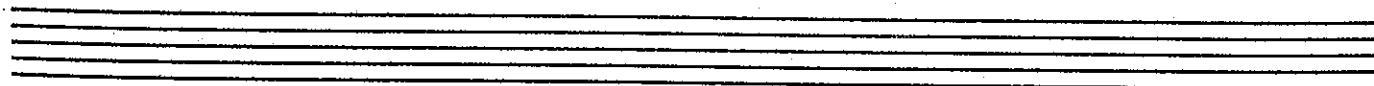
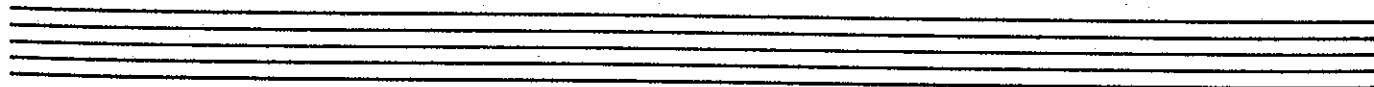
I - s this a po - n - y ?



No, it's not a po - n - y. I - s this a



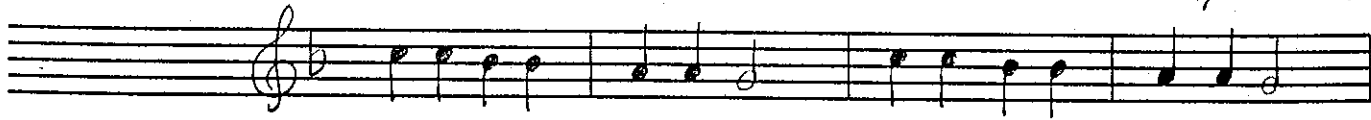
gi - ra - ffe ? No, it's not a gi - ra - ffe.



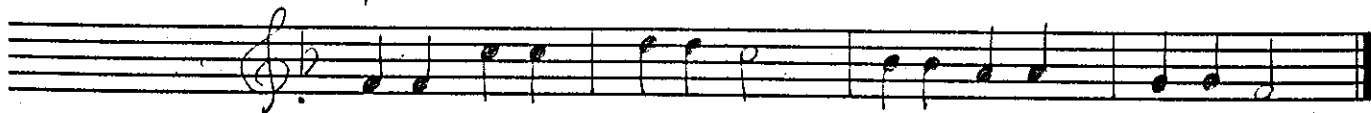
# Twinkle, Twinkle Little Star



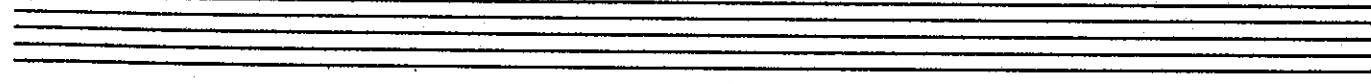
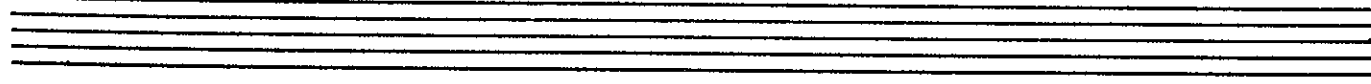
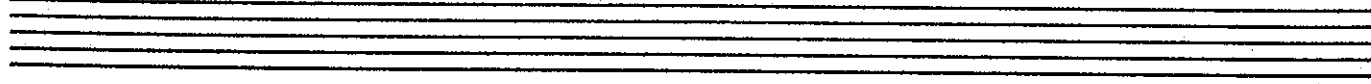
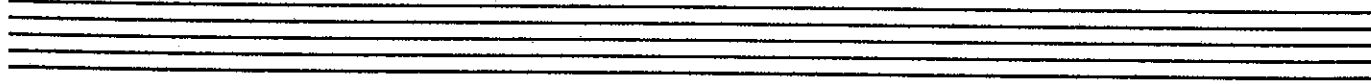
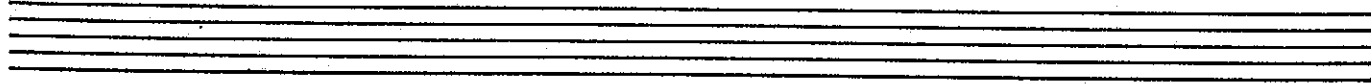
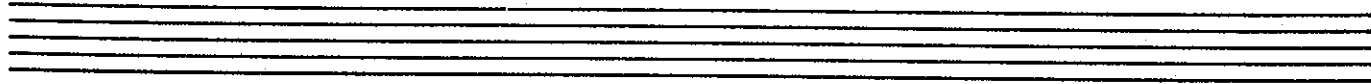
Twin-kle, twin-kle lit-tle star, How I won-der what you are,



Up a-bove the world so high, Like a dia-mond in the sky.



Twin-kle, twin-kle lit-tle star, How I won-der what you are!



# Baa, Baa, Black Sheep



Baa - baa, black sheep, have you an-y wool ?



Fine

" Yes, sir, Yes, sir, three bags full. "

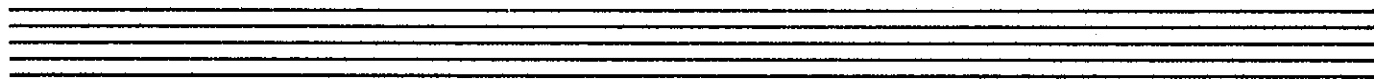


" One for my mas-tar and one for my dame, But



D.C. al Fine

none for the lit-tle boy that cries down the lane. "



# A Tisket, A Tasket



A tis-ket, a tas-ket, A green and yel-low bas-ket, I



wrote a let-ter to my love, And on the way I dropped it. I,



dropped it, I dropped it, And on the way I dropped it. A

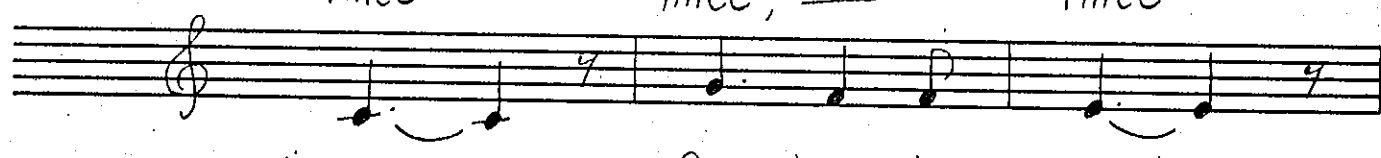


lit-tle { boy / girl } picked it up, And put it in { his / her } pock-et.

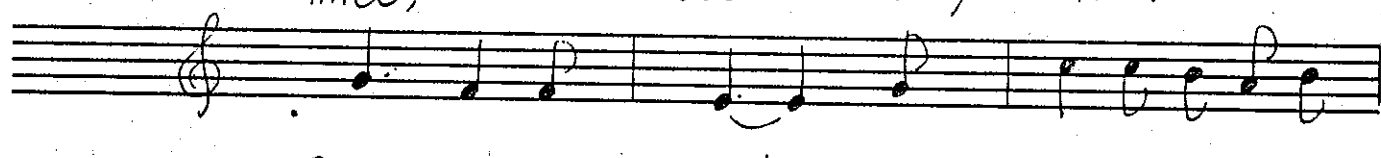
# Three Mice



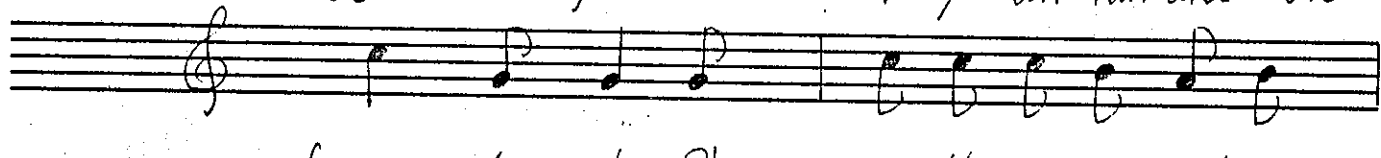
Three mice, — Three



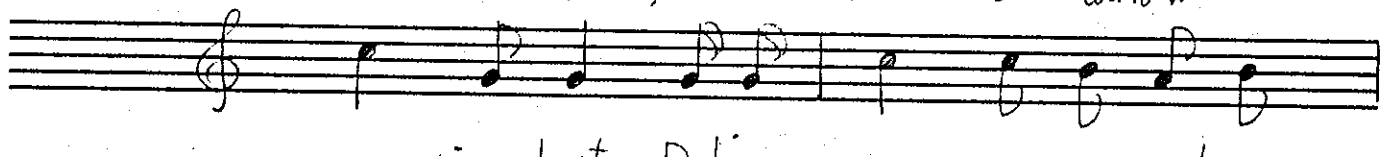
mice, — See how they run! —



See how they run! — They all run after the



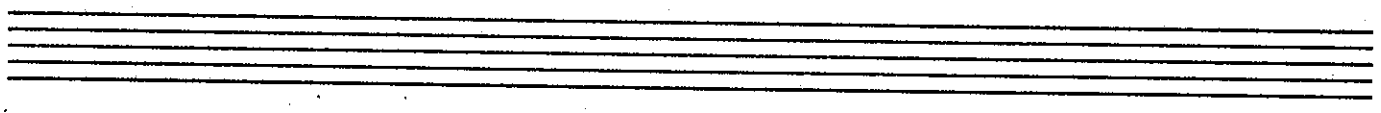
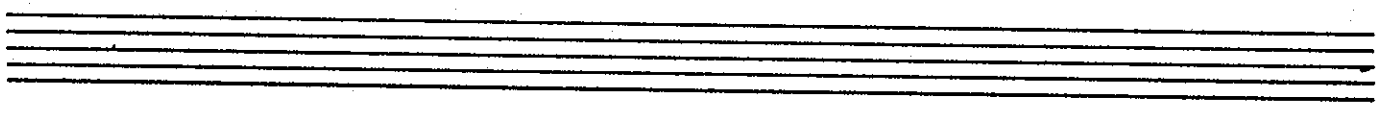
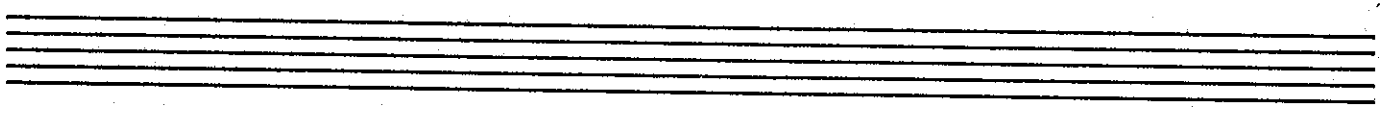
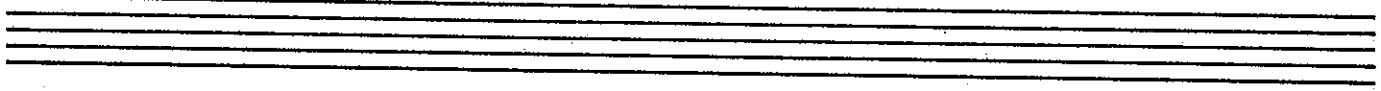
farm-er's wite, She cut off their tails with a



carv-ing knite, Did you ev-er see such a



sight in your life as three mice? —



# Pee - Ka - Boo



Pee - ka-boo, I see you, You are be-hind the



chair. — Pee-ka-boo, I see you,



I see you o-ver there. —

2 under the chair

3 on the chair

4 by the chair

5 in front of the chair