

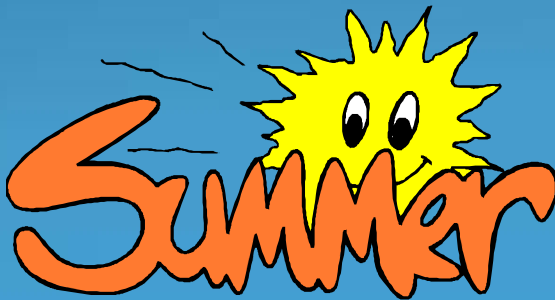
Summer Is Fun!!!!!!!

Mary Jo Ginty, After School Regional Lead- Region 11
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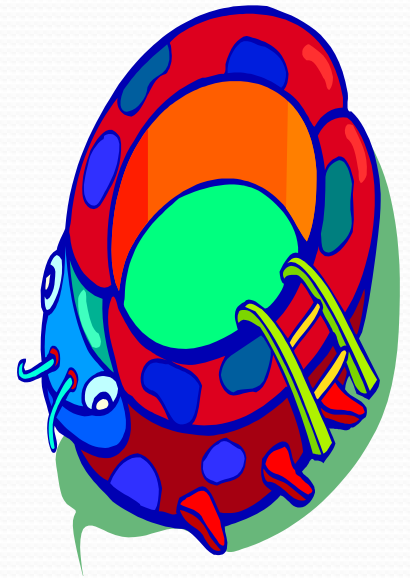
April 27, 2012

BOOST Conference



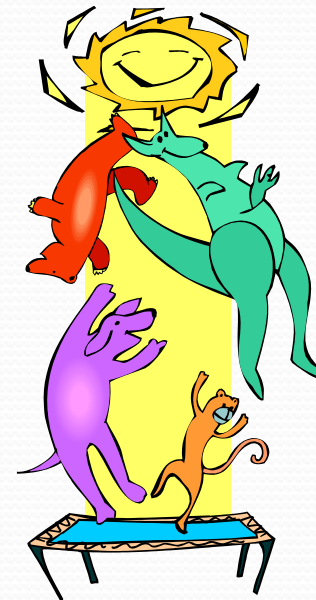
Agenda

- Welcome and introductions
- Overview of the day; goals and objectives
- Why summer program is critical
- Creating a camp environment
- Evaluation and Wrap up
- Next steps
- Resources



Goals

- Raise consciousness about the importance of summer learning and impact of summer learning loss
- How To's of Creating a Camp Environment
- Have fun



Objectives

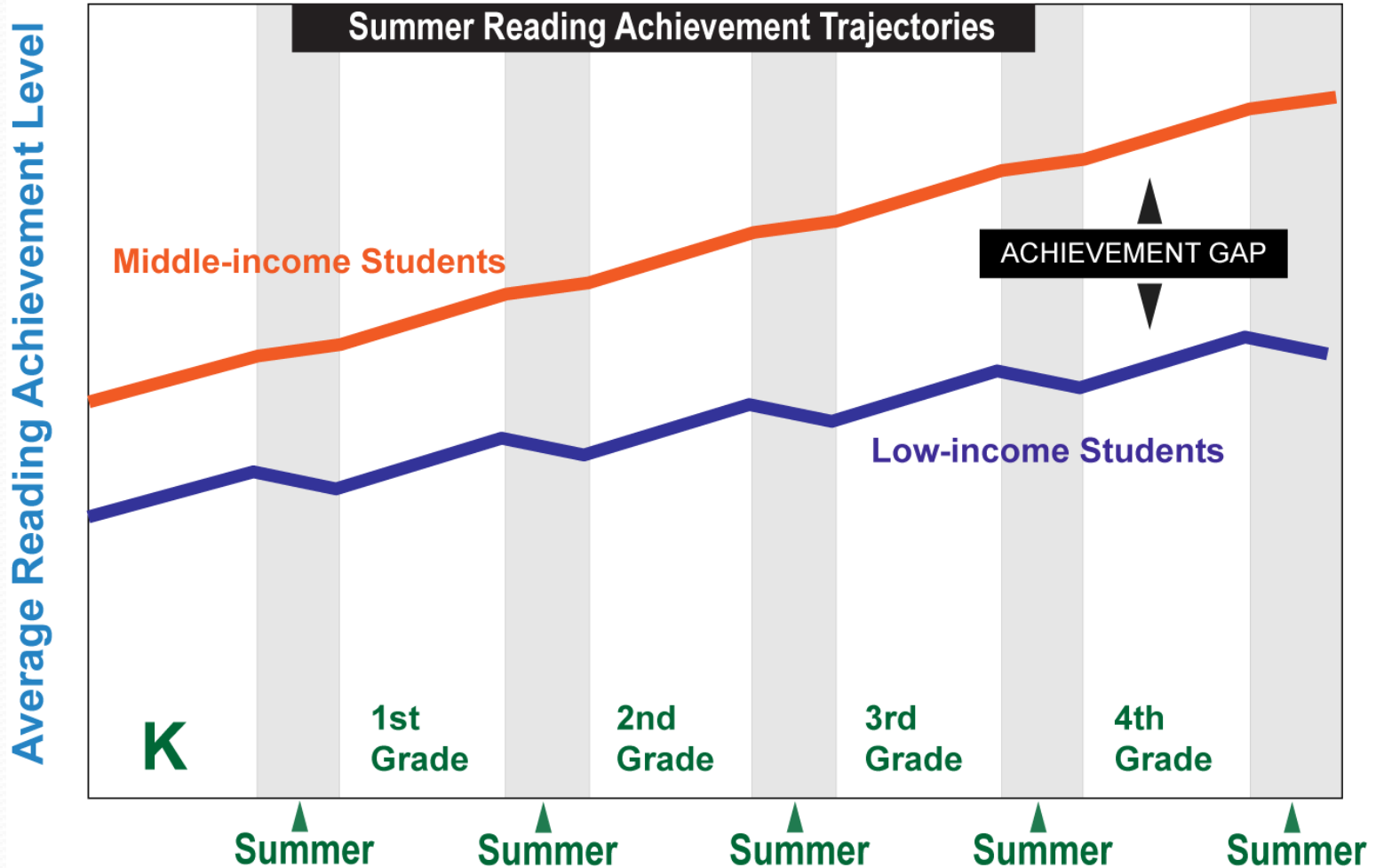
Participants will :

- Be able to state at least two critical facts about the effects of summer on students
- Experience camp environment so they can take it back to their students
- Receive local, state and national resources available to utilize for program planning

Summer Matters Campaign



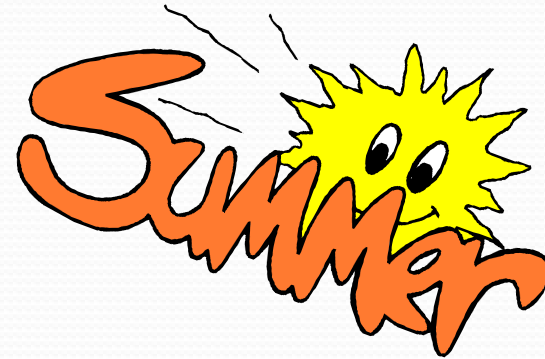
Summer Learning Loss Increases the Achievement Gap



Source: Adapted from Borman, G.D. (2000). The effects of summer school: Questions answered, questions raised. *Monographs of the Society for Research in Child Development*, 65 (1, Serial N. 260).

Creating a camp: the basics

- 3 R's of Camp Themes
 - * Relevant to goals
 - * Relationship based
 - * Rigor
- Building your own camp
 - * First day activities
 - * Environment
 - * Spirit
 - * Traditions
 - * Activities



Sample goals for your camp

- Raise the reading level by 2 months for 80% of the students, 20% remain at baseline level
- Expose students to science, technology, engineering and/or math activities
- Provide opportunities to experience outdoor environments
- Build new relationships with other campers



First Day Activities

- Terminology
- Camp agreements
- Songs, chants and rituals



The Physical Environment



Spirit and traditions



Program Activities



Introduction to Comprehensive Assessment of Summer Programs

1. Purpose
2. Finance and sustainability
3. Planning
4. Staff
5. Partnerships
6. Individualized
7. Intentional
8. Integrated
9. **Unique program culture**



Resources

- See handout in folder
- Ideas from others

THANK YOU

Thank you for joining us today, and more importantly for the work you do with students, making a difference in their lives!



"Wow What an amazing summer experience ..."

B	I	N	G	O
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1	Will recite the lyrics to GREASE "summer lovin" Name: Organization:	Went to camp as a child every/ most summers Name: Organization:	Found a new hobby that you still do to this day (what?) Name: Organization:	Worked out and started a diet to look good in that swim suit... Name: Organization:	Kept a diary/ journal record of their summers Name: Organization:
2	Books Nerds: Reads more than 5 books a summer Name: Organization:	Stays Connected: Has the most Facebook friends in the room... (#) Name: Organization:	Had their first kiss? (Who and how was it?) Name: Organization:	Spent summer baking in the sun, will share worst sun burn story... Name: Organization:	Climbed/ hiked the tallest mountain. Which? Name: Organization:
3	Practice makes perfect: Mastered a musical instrument Name: Organization:	Had to attend summer school more than 3 times (Years, Why?) Name: Organization:	Flipflop/ Barefoot: Feet never saw socks... Name: Organization:	Kept busy doing volunteer service... Name: Organization:	Frequent flyers: Racks up the most mileage Name: Organization:
4	Field of dreams: Visited the most pro-baseball parks Name: Organization:	Celebrates a birthday in the summer... Name: Organization:	Can't take the heat: endured the hottest climate Name: Organization:	Teach 'em to fish' Biggest summer catch in the room Name: Organization:	Coach Potatoes: Had summers where TV filled ½ your day Name: Organization:
5	Like the nightlife? Gives us your best pick up line.. Name: Organization:	Loves to BBQ: will share a recipe or a grilling tip Name: Organization:	Will demo a great summer activity/ song/ or dance Name: Organization:	Worked the most summer as a lifeguard or baby-sitter Name: Organization:	Walked/ Ran/ or road a bike the furthest distance in a single day Name: Organization:
	A	B	C	D	E

Name _____ Date _____

KWL Chart

Before you begin your research, list details in the first two columns. Fill in the last column after completing your research.

Topic _____		
What I Know	What I Want to Know	What I Learned

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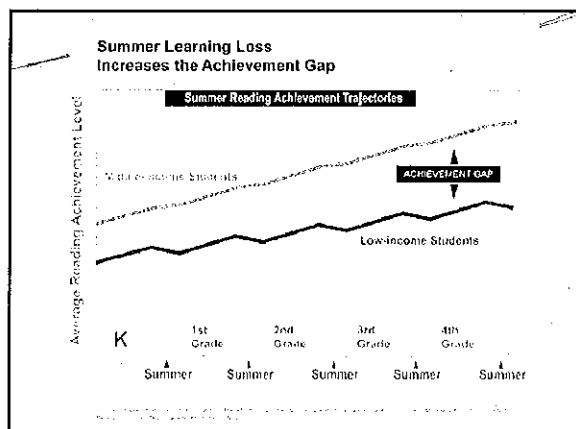
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First Day Activities

- Terminology
- Camp agreements
- Songs, chants and rituals



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The Physical Environment



10

Spirit and traditions



11

Program Activities



12

Introduction to Comprehensive Assessment of Summer Programs

1. Purpose
2. Finance and sustainability
3. Planning
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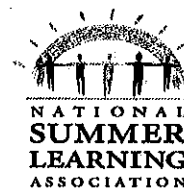
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COMPREHENSIVE ASSESSMENT OF SUMMER PROGRAMS
QUICK REFERENCE GUIDE



PURPOSE

- ✓ **Program has mission and vision statements that are grounded in the needs of its community and connected to a current strategic plan. Program sets annual goals for youth and for the organization that drive a continuous cycle of evaluation and quality improvement.**

MISSION AND GOALS

1. Program has used a variety of information sources, including direct feedback from community members, to conduct a community needs assessment. Program has mission and vision statements that are connected to the needs of the community served.
2. Program uses a theory of change to connect knowledge about the needs of the community served to program strategies and short term and long term outcomes.
3. Program develops eligibility requirements for youth based on identified community needs and program goals. Program's recruitment materials and enrollment clearly reflect eligibility requirements.
4. Program sets 3-5 specific, measurable, realistic, time-limited goals for youth outcomes each summer session that align with the mission and the needs of youth served.
5. Program sets 3-5 specific, measurable, realistic, time-limited goals for organizational improvement each year that align with the strategic plan.

EVALUATION AND EVIDENCE

6. All youth outcome and organizational goals are tied to indicators and data collection methods.
7. Data collection includes both qualitative and quantitative approaches. Program uses more than two methods to collect data, such as survey, administrative data, focus group and formal or informal youth assessment.
8. Data is collected and analyzed more than twice per year to measure achievement of all youth and organizational goals.
9. Year-round and seasonal staff is involved in both the collection and analysis of data related to program goals and stakeholder perspectives.
10. All staff can provide examples of how programming aligns with the data collected and program goals. All staff can articulate their role in achieving youth goals.
11. Program collects data on stakeholder perspectives from at least three groups (ex. staff, youth, families and partners).
12. Program collects data on stakeholder perspectives before, during and after the session.
13. Director can provide evidence of improvements made in the program from one summer to the next that take into consideration all three: youth data, stakeholder perspectives and his or her personal perspective.
14. Average daily attendance rate is more than 85% of registrants.
15. At least 80% of eligible youth return from year to year.
16. Staff surveys consistently demonstrate high levels of satisfaction with the program. Program retains all staff through the term of the program. Program retains more than 75% of its eligible staff from year to year.
17. Family satisfaction surveys consistently demonstrate high levels of satisfaction with the program.

FINANCE AND SUSTAINABILITY

- ✓ **Program develops and implements a clear strategic plan and aligned fundraising plan. Program shares information about the program with key stakeholders to promote sustainability.**
18. Program has a current three-to-five year strategic plan connected to the mission and the vision. Strategic plan sets priorities for programming, budgeting, governance and administration.

19. Program dedicates collaborative planning time for all staff at least twice per year to assess and update the strategic plan.
20. Program Director and fiscal managers have developed and implemented a written fundraising plan based on the strategic plan. Program has successfully acquired funding from several diverse funding sources.
21. Evaluation of the fundraising plan and tracking of projected funding is a regular agenda item for meetings of the program director and fiscal managers. Program has infrastructure to track all revenue and expenditures and meet grantors' reporting requirements on time.
22. Director understands how federal, state and local policies affect funding and continually assesses the policy climate and its impact on program sustainability. Strategic plan shows analysis of the trajectory of any public funding used by the program.
23. Annual publications or materials are prepared and disseminated to several external stakeholder groups (families, board members, community leaders, funders) on program outcomes and organizational successes.
24. There is evidence that the director has presented information formally and informally to the media, community stakeholders, funders and policymakers educating them about summer learning loss and the program. Director consistently empowers other stakeholders, including youth, families and staff, to publicly advocate for the summer program.
25. Director understands the value of connections to the broader community and actively participates in or leads community groups or committees with common goals of the program.

PLANNING

- ✓ **Program is designed to allocate enough time, staff and resources to promote positive academic and developmental youth outcomes. Program has a proactive summer program planning process that is inclusive of all key stakeholders and connected to the goals of the program. Program has a comprehensive structure in place for all programming throughout the summer, in advance of the session.**

PROGRAM DESIGN

26. Staff is in a 1:8 ratio or higher with youth.
27. Program dedicates at least 30 minutes per 3 hours of programming daily for physical activity for all youth.
28. Programming is offered on a continuum over multiple summers for all young people. Offerings span the transition between elementary and middle school, middle school and high school, or both.
29. Appropriate for schedule, all meals (breakfast, lunch, snack) are provided for young people every day the program is in session.
30. Program offers a minimum of 150 hours of programming to each youth.

CURRICULUM AND ACTIVITIES

31. Program director begins planning for the next summer session at the close of the current summer session.
32. Program solicits input from most youth to inform program design and planning each year.
33. Site coordinators and line staff have input into selection and development of the curriculum and activities for the summer through collaborative planning sessions at least three months prior to the start of the session.
34. Program staff and partners use youth outcome goals as the foundation for activity planning and curriculum development and/or selection. All programming is directly connected to youth outcome goals. Program uses a logic model to show the relationship between program inputs, activities and goals.
35. Program provides site coordinators and line staff a framework for unit and lesson planning that is connected to program goals and clear benchmarks for learning or development. Examples of successful activities or units are used as tools to guide activity design.
36. There is a certified teacher on staff or available for consultation from the beginning and throughout the duration of the curriculum development and activity planning process to assist staff.
37. Daily program schedule for the entire summer session, including field trips, is complete before youth recruitment begins.

38. Summer program schedule outlines hourly activities including locations and staff responsible for each activity. Schedule is posted throughout the program space and is referenced daily by all staff. Daily and weekly schedules create a predictable routine for young people and for staff, with fluidity allowed for special opportunities/events.

STAFF

- ✓ **Program's recruitment and staffing process intentionally yields culturally competent staff with relevant skills. Program staff is empowered to manage the program and has a voice in organizational decisions. Program provides extensive opportunities for staff development and advancement before, during and after the session.**

STAFF RECRUITMENT

39. Program's staff recruitment process is designed to reach potential staff who are knowledgeable of the community's demographics and have skills connected to program goals. Application and interview questions reflect community cultural competence and program goals.
40. Seasonal staff recruitment begins at least six months prior to the start of the session. Staff is hired at least three months prior to the start of the session.
41. Program sets clear expectations for staff members during the recruitment and hiring process regarding training, professional development and program culture. Each position has a clearly defined job description that is articulated to all staff.

STAFF TRAINING

42. Program formally assesses staff abilities upon hire against a set of articulated competencies for each position and sets training objectives based on identified needs in those competencies.
43. Program requires summer program-specific staff training, connected to identified staff needs, at least two weeks before the program starts and includes additional paid time for individual or group preparation.
44. Program utilizes more than three methods to deliver training and professional development before and after the program, such as site visits to model OST programs, conferences, workshops, collaborative planning, online discussions, conference calls or e-mail.
45. Program offers additional specialized training and support for staff with little or no instructional experience. Training includes classroom and behavior management and instructional strategies.

STAFF AND PROFESSIONAL DEVELOPMENT

46. Site coordinators have a role in hiring, supervising and providing feedback to site staff.
47. Site coordinators manage information on site budget, field trips and vendors that enables them to make day-to-day decisions about the program.
48. Site coordinator and staff meet at least weekly during the session to celebrate success, problem-solve and reflect on events of the program. All meetings have a set agenda and are facilitated by a designated staff member.
49. Site coordinator observes each activity at least twice (beginning and end) during the summer session in a formal capacity and once per week in an informal capacity and provides feedback connected to identified staff competencies.
50. Program uses multiple methods to deliver staff development during the program such as staff meetings, online discussions, peer coaching, email, journaling or study groups. Topics are relevant to the needs of current staff and staff development is ongoing throughout the session.
- ☆ Program Director consistently seeks out and attends professional development opportunities for managers that better inform strategic direction of program.
51. All year-round and seasonal staff participates in professional development during the course of the year and have opportunities to lead/facilitate PD sessions.

PARTNERSHIPS

- ✓ **Program builds and maintains strong linkages with partners, including community organizations, the public school system and government agencies, that are supportive of its mission and have a vested interest in the program's success. Program has a formal structure for communication and data sharing with all key external partners. Program builds and maintains strong linkages with families.**

SCHOOLS AND COMMUNITY ORGANIZATIONS

- 52. Partners have a clear understanding of one another's mission and why the partnership is beneficial. Partners share a commitment to a broader set of values and goals and complementary vision of instructional delivery for the summer program. Partners are willing to alter activities to enhance youth outcomes and experiences.
- 53. Program includes partners in year-round planning practices for summer programming. Partners have a voice in selection, development, or review of programming, and jointly review data from previous summers. Regularly scheduled meetings, and consistent informal communication (email, phone, and face-to-face contact) is a regular part of doing business.
- 54. Partner staff works with program staff to align program activities and coordinate services for youth. Strategies such as joint training team-teaching, co-facilitation, shadowing, and mentoring are discussed and implemented.
- 55. Partners have a clear means for exchanging information and sharing resources. Memoranda of Understanding are in place and clearly articulate the roles and responsibilities of each partner as well as the distribution of resources.
- 56. The program and its partner organizations regularly pursue joint funding opportunities.

FAMILIES

- 57. Families are considered primary stakeholders in the program and there are both required and voluntary opportunities for families to participate in the program.
- 58. Program communicates with families in advance of the summer program, at regular intervals during the program, and throughout the balance of the year. Families are given access to the complete daily program schedule.
- 59. All staff makes an effort to learn the names of all parents and caregivers and greet them personally. All staff makes a regular effort to share positive information and constructive feedback with parents and caregivers about their child through both written updates and conversations.

INDIVIDUALIZED

- ✓ **Program assesses young people's needs and develops individualized strategies for meeting program goals.**
- 60. Program uses standardized methods to assess baseline knowledge, skill or attitude of all youth aligned with program goals the first week of the program or before the program begins.
- 61. The results of the pre-program assessment(s) inform lesson planning and instruction, and staff is equipped with skills to differentiate activities for youth of different abilities or attitudes.
- 62. Most activities show a blend of large group, small group and individualized instruction that is planned in advance. Transitions between groupings are smooth for both youth and staff.
- 63. Program has criteria in place for grouping youth both homogeneously and heterogeneously based on social, emotional, academic or physical needs.

INTENTIONAL

- ✓ **Activity planning and execution shows intentional focus on meeting learning goals and use of research-based instructional methods.**
- 64. Staff communicates daily learning objectives at the group or program level that are connected to youth outcome goals in all activities.

65. Staff begins every activity by providing a clear explanation of the activity's objectives and their expectations of youth. Activity execution shows evidence of a clear lesson plan and realistic timeframe. Materials are prepared in advance and easily accessible to all youth.
66. In all activities, staff use open-ended questions and encourage youth to use critical thinking to extend their answers and draw conclusions through analysis of information.
67. All staff use de-briefing techniques, recall and checks for understanding throughout the duration and at the end of each activity. Recall connects previous learning to current activities.
68. Program is designed to make clear connections for youth among all regular classroom experiences, field trips and special events through projects or thematic units. Learning is reinforced across activities and experiences every day.
69. Activities are intentionally linked to age-appropriate academic and developmental skills and work to build subject matter expertise and skill mastery through deep analysis of a subject or idea.

INTEGRATED

- ✓ **Programming builds skills, knowledge and behaviors that promote academic success and healthy development. Activities show a blend of academic strategies and social/emotional development strategies throughout the entire day.**

70. Program schedule and activities show a full integration of strategies to promote academic growth and strategies to promote social or emotional growth. All staff leads integrated activities throughout the day.
71. All staff use warm tones and facial expressions with youth. Staff greets all youth at the beginning of each activity and are actively engaged with youth throughout the activity as appropriate.
72. All staff provides encouragement and positive cues to youth that they can successfully complete the activity. All staff maintains control of the environment through managing both positive and negative behavior.
73. All staff: acknowledge and approach conflicts and negative behavior calmly; engage youth in a discussion of the cause of the conflict and help youth generate a solution to the problem; seek support from experts for situations beyond their expertise; and apply consistent consequences for negative behavior.
74. Most activities involve a hands-on, kinesthetic or project-based component that allows youth to engage in in-depth investigations with objects, materials, phenomena and ideas and draw meaning and understanding from those experiences.
75. Most activities are designed to expose youth to something new- a place, idea, material, skill or talent. Activities reflect a forward-thinking approach and expand on the previous school-year's content and activities. If remediation is necessary, program uses materials and lessons that are different from the school year.
76. Staff shares facilitation of most activities with youth and give youth opportunities to lead or self-direct most of the activity.
77. All youth appear to be intrinsically motivated to participate in and complete the activities. Little to no encouragement is needed by staff to keep youth on task. Youth regularly volunteer ideas and answers and ask questions.
78. Most activities promote collaborative learning and interdependence among youth. Successful completion requires youth to work together to produce a product or display of their shared learning.
79. Most activities foster creative development and allow youth to choose active or artistic expressions to convey ideas and build skills. Creative activities are tied to age appropriate skills and learning comprehension.
80. All youth-produced work has a purpose and a value in the program. Presentation and sharing of youth work is a regular part of activities. Program projects and activities lead to a tangible end product that reflects the work of the youth over the course of the summer.
81. Over the course of the program, all youth have the opportunity to make major decisions, based on their interests, which impact what and how they learn in the program.

UNIQUE PROGRAM CULTURE

- ✓ **Program creates a “summer culture” that is different from the school year and promotes a sense of community.**
- 82. Program creates a spirit of community and pride among all young people through: daily shared traditions, cheers, competitions, team designations and awards for positive actions or attitudes.
- 83. Program has principles that set culture through continuous communication of key ideals, strengths or talents that describe participants and staff. All youth and staff can articulate the principles.
- 84. A culminating event rewards youth for their success and gives all youth an opportunity to showcase their work or new skills to invited guests.
- 85. All field trips are to new places youth have never been and/or provide the opportunity to do something they have never done before. Field trips provide incentives for attendance and good behavior.
- 86. Physical environment promotes creative thinking and exploration. Activity space set-up is different from a traditional classroom, with furniture arranged to create an intimate, interactive environment. Rooms are named in relation to the theme or goals of the program. Decorations are youth-driven and thematic.
- 87. Staff provides flexible workspace in all activities to accommodate different learning styles. Youth are able to work sitting at a desk, on the floor, or standing, for example.
- 88. Arrival, departure, transitions and meal times are positive, unique experiences. Program incorporates themes, entertainment or aspects of program culture into most of the unstructured time.



Page 1	PUFF (THE MAGIC DRAGON)
	WHERE HAVE ALL THE FLOWERS GONE
Page 2	GO TELL IT ON THE MOUNTAIN
	ROCKA MY SOUL
	SARASPONDA
	TELL ME WHY
	CLIMB EVERY MOUNTAIN
	I BELIEVE
	YOU'LL NEVER WALK ALONE
	I LOVE THE MOUNTAINS
Page 3	MICHAEL ROW
	BLOWIN' IN THE WIND
	FIVE HUNDRED MILES
Page 4	THIS LAND IS YOUR LAND
	OH, WHAT A BEAUTIFUL MORNING
	BORN FREE
Page 5	LITTLE RABBIT FOO FOO
	UP WITH PEOPLE
Page 6	THEY'LL KNOW WE ARE CHRISTIANS BY OUR LOVE
	HOW GREAT THOU ART
	IF I HAD A HAMMER
Page 7	THIS IS MY FATHER'S WORLD
	KUM. BA-YAH
	A SONG OF PEACE
Page 8	AMERICA THE BEAUTIFUL
	BATTLE HYMN OF THE REPUBLIC
	WHITE CORAL BELLS

PUFF (THE MAGIC DRAGON)

1. PUFF, the magic dragon lived by the sea,
And frolicked in the autumn mist in a land called Honah Lee,
Little Jackie Piper loved that rascal Puff
And brought him strings and sealing wax and lots of fancy stuff.

CHORUS:

Oh! Puff the magic dragon lived by the sea
And frolicked in the autumn mist in a land called Honah Lee, (repeat)

2. Together they would travel on a boat with billowed sail,
Jackie kept a look-out perched on Puff's gigantic tail,
Noble kings and princes would bow when e're they came,
Pirate ships would low'r their flags when Puff roared out his name.
3. A dragon lives forever, but not so little boys
Painted wings and giant rings make way for other toys.
One grey night it happened Jackie Piper came no more,
And Puff that mighty dragon, he ceased his fearless roar.
4. His head was bent in sorrow, green scales fell like rain,
Puff no longer went to play along the cherry lane.
Without his life-long friend Puff could not be brave,
So Puff that mighty dragon sadly slipped into his cave.

WHERE HAVE ALL THE FLOWERS GONE

1. Where have all the flowers gone, long time waiting,
Where have all the flowers gone, long time ago,
Where have all the flowers gone, gone to young girls everyone.

CHORUS:

When will they ever learn, when will they ever learn.

2. Where have all the young girls gone, long time waiting,
Where have all the young girls gone, long time ago,
Where have all the young girls gone, gone to young boys everyone.
3. Where have all the young boys gone, long time waiting,
Where have all the young boys gone, long time ago,
Where have all the young boys gone, gone to soldiers everyone.
4. Where have all the soldiers gone, long time waiting,
Where have all the soldiers gone, long time ago,
Where have all the soldiers gone, gone to graveyards everyone.
5. Where have all the graveyards gone, long time waiting,
Where have all the graveyards gone, long time ago,
Where have all the graveyards gone, gone to flowers everyone.

GO TELL IT ON THE MOUNTAIN

Go tell it on the mountain,
Over the hills and ev'rywhere,
Go tell it on the mountain that
Jesus Christ is born.

1. When I was a sinner,
I prayed both night and day;
I asked the Lord to help me,
and He showed me the way.
2. When I was a seeker,
I sought both night and day;
I asked my Lord to help me,
and He taught me to pray.
3. He made me a watchman
Upon the city wall;
And if I am a Christian,
I am the least of all.

ROCKA MY SOUL

Oh, a rock-a my soul, in the bosom of
Abraham;
A rock-a my soul in the bosom of Abraham;
A rock-a my soul in the bosom of Abraham,
Oh, rock-a my soul.
So high, you can't get over it;
So low, you can't get under it;
So wide, you can't get around it;
You must go in at the door.

SARASPONDA

GIRLS: Sarasponda, sarasponda, sarasponda
ret-set-set
BOYS: Boom-da, Boom-da
ALL: Ah-do-ray-oh! Ah-do-ray- boom-do-oh
Aw-say-paw-say-oh.

TELL ME WHY

Tell me why the stars do shine
Tell me why the ivy twines
Tell me why the sky's so blue
And I will tell you just why I love you.

Because God made the stars to shine
Because God made the ivy twine
Because God made the sky so blue
Because God made you
That's why I love you.

I really think that God above
Created you for me to love
And picked you out of all the rest
Because He knew that I'd love you best.

CLIMB EVERY MOUNTAIN

Climb every mountain, search high and low
Follow every byway, every path you know
Climb every mountain, ford every stream
Follow every rainbow, till you find
your dream.
A dream that will need all the love
you can give,
Every day of your life, for as long as
you live.
Climb every mountain, ford every stream
Follow every rainbow, till you find
your dream.

I BELIEVE

I believe for every drop of rain that
falls,
A flower grows.
I believe that somewhere in the darkest
night,
A candle glows.
I believe for everyone who goes astray
Someone will come---to show the way.
I believe, I believe.

I believe above the storm the smallest
pray'r will still be heard.
I believe someone in the great somewhere
hears every word.
Every time I hear a newborn baby cry,
Or touch a leaf, or see the sky,
Then I know why---I believe.

YOU'LL NEVER WALK ALONE

When you walk through a storm,
Hold your head up high,
And don't be afraid of the dark.
At the end of the storm is a golden sky,
And the sweet silver song of a lark.
Walk on through the wind,
Walk on through the rain
Though your dreams be tossed and blown
Walk on, walk on, with hope in your heart
And you'll never walk alone, You'll
never walk alone.

I LOVE THE MOUNTAINS

I love the mountains, I love the rolling
hills,
I love the flowers, I love the daffodils,
I love the fireside when all the
lights are low.
Boom-de-ah-da, boom-de-ah-da,
Boom-de-ah-da, boom-de-ah-da.

MICHAEL ROW

CHORUS:

Michael row the boat ashore,
Hallelujah!
Michael row the boat ashore,
Hallelujah!

1. Michael's boat is a music boat,
Hallelujah!
Michael's boat is a music boat,
Hallelujah!
2. Sister help to trim the sail,
Hallelujah!
Sister help to trim the sail,
Hallelujah!
3. Jordan's river is deep and wide,
Hallelujah!
Milk and honey on the other side,
Hallelujah!
4. Jordan's river is chilly and cold,
Hallelujah!
Chills the body but not the soul,
Hallelujah!

FIVE HUNDRED MILES

If you miss the train I'm on,
You will know that I'am gone,
You can hear the whistle blow
a hundred miles.

A hundred miles, a hundred miles,
A hundred miles, a hundred miles,
You can hear the whistle blow
a hundred miles.

Lord, I'm one, Lord I'm two
Lord, I'm three, Lord I'm four,
Lord, I'm five hundred miles
away from home.

Away from home, away from home,
Away from home, away from home,
Lord, I'm five hundred miles
away from home.

Not a shirt on my back,
Not a penny to my name,
Lord, I can't go back home this away.
This away, this away, this away,
this away.
Lord, I can't go back home this away.

BLOWIN' IN THE WIND

1. How many roads must a man walk down before you call him a man?
Yes, 'n' how many seas must a white dove sail
before she sleeps in the sand?
Yes, 'n' how many times must the cannon balls fly
before they're forever banned?

CHORUS:

The answer my friend, is blowin' in the wind,
The answer is blowin' in the wind.

2. How many times must a man look up before he can see the sky?
Yes, 'n' how many ears must one man have
before he can hear the people cry?
Yes, 'n' how many years will it take 'till he knows
that too many people have died?
3. How many years can a mountain exist before it's washed to the sea?
Yes, 'n' how many years can some people exist
before they're allowed to be free?
Yes, 'n' how many times can a man turn his head
pretending he just doesn't see?

THIS LAND IS YOUR LAND

This land is your land, this land is my land,
From California, to the New York Island
From the redwood forest, to the Gulf Stream water
This land was made for you and me.

As I was walking that ribbon of highway
I saw above me that endless skyway
I saw below me that golden valley
This land was made for you and me.

(Chorus)

I roamed and rambled, and I followed my footsteps
To the sparkling sands of her diamond' deserts
And all around me, a voice was sounding
This land was made for you and me.

(Chorus)

As the sun comes shining, and I am strolling
And the wheat fields waving, and the dust clouds rolling,
As the fog was lifting, a voice was chanting,
This land was made for you and me.

(Chorus)

OH, WHAT A BEAUTIFUL MORNING

There's a bright golden haze on the meadow,
There's a bright golden haze on the meadow,
The corn is as high as an elephant's eye,
And it looks like it's climbin' clear up to the sky.
Oh, what a beautiful mornin'
Oh, what a beautiful day.
I got a beautiful feelin' everything's going my way.

All the cattle are standin' like statues,
All the cattle are standin' like statues,
They don't turn their heads as they see me ride by
But a little brown mav'rick is winkin' her eye.

(CHORUS)

All the sounds of the earth are like music
All the sounds of the earth are like music
The breeze is so busy it don't miss a tree,
And an ol' weepin' willer is laughin' at me.

(CHORUS)

BORN FREE

Born free, as free as the wind blows, as free as the grass grows,
Born free to follow your heart.
Live free, and beauty surrounds you, the world still astounds you,
Each time you look at a star.
Stay free, where no walls divide you,
You're free as a roaring tide, so there's no need to hide.
Born free, and life is worth living,
But only worth living 'cause you're born free.

LITTLE RABBIT FOO FOO

Little Rabbit Foo Foo, hopping through the forest,
Scooping up the field mice, smashing them in the head.
Down came the goood fairy, and she said,
"Little Rabbit Foo Foo, I don't want to see you
scooping up the field mice, smashing them in the head.
I'll give you two more chances and if you don't behave,
I'll turn you into a goon!"

Little Rabbit Foo Foo, hopping through the forest,
Scooping up the field mice, smashing them in the head.
Down came the goood fairy, and she said,
"Little Rabbit Foo Foo, I don't want to see you
scooping up the field mice, smashing them in the head.
I'll give you one more chance, and if you don't behave,
I'll turn you into a goon!"

Little Rabbit Foo Foo, hopping through the forest,
Scooping up the field mice, smashing them in the head.
Down came the goood fairy, and she said,
"Little Rabbit Foo Foo, I gave you three whole chances
and you didn't behave. Now I'm going to turn you into a goon!"

POOF!!!

And she did. The moral of this story is:

HARE TODAY; GOON TOMORROW!

UP WITH PEOPLE

It happened just this morning I was walking down the street,
The milkman and the postman and policeman I did meet.
There in every window, at every single door
I recognized people I'd never noticed before.

Chorus:

Up, up with people, you meet them wherever you go
Up, up with people, they're the best kind of folks we know
If more people were for people, all people everywhere
They'd be a lot less people to worry about and a lot more people
who care.

People from the southland and people from the north,
Like a mighty army, I saw them going forth
T'was a great reunion, befitting of a king,
Then I realized people were more important than things.

(Chorus)

Inside everybody there's some bad and there's some good
But don't let anybody start attacking peoplehood
Love them as they are, but fight for them to be,
Great men and great women as God meant them to be.

(Chorus)

THEY'LL KNOW WE ARE CHRISTIANS
BY OUR LOVE

1. We are one in the Spirit,
We are one in the Lord,
We are one in the Spirit,
We are one in the Lord,
And we pray that all unity
May one day be restored.

CHORUS:

And they'll know we are
Christians
By our love, by our love,
Yes, they'll know we are
Christians
By our love.

2. We will walk with each other,
We will walk hand in hand,
We will walk with each other,
We will walk hand in hand.
And together we'll spread
the news that
God is in our land.
3. We will work with each other,
We will work side by side,
We will work with each other,
We will work side by side,
And we'll guard each man's dignity
And save each man's pride.
4. All praise to the Father,
From whom all things come,
And all praise to Christ Jesus,
His only Son,
And all praise to the Spirit,
Who makes us one.

HOW GREAT THOU ART

1. O Lord my God, When I in awesome
wonder,
Consider all the worlds Thy hands
have made,
I see the stars, I hear the rolling
thunder,
Thy power throughout the universe
displayed;
2. When through the woods and forest
glades I wander,
And hear the birds sing sweetly in
the trees;
When I look down from lofty
mountain grandeur,
And hear the brook, and feel the
gentle breeze.

3. And when I think that God,
His Son not sparing,
Sent Him to die,
I scarce can take it in;
That on the cross, my burden gladly
bearing,
He bled and died to take away my sin;
4. When Christ shall come with shout
of acclamation,
And take me home,
What joy shall fill my heart!
Then I shall bow in humble adoration,
And there proclaim, my God,
How great Thou art!

CHORUS:

Then sings my soul, my Savior God
to Thee
How great Thou art, How great Thou
art;
Then sings my soul, my Savior God
to Thee,
How great Thou art, How great Thou
art.

IF I HAD A HAMMER

1. If I had a hammer, I'd hammer in the
morning,
I'd hammer in the evening, all over
this land,
I'd hammer out danger, I'd hammer
out warning,
I'd hammer out love between my
brothers and my sisters
All over this land.
2. If I had a bell, I'd ring it in the
morning.....
3. If I had a song, I'd sing it in the
morning.....
4. Now I've got a hammer, and I've
got a bell,
And I've got a song to sing all
over this land.
It's the hammer of justice, It's
the bell of freedom,
It's the song of love between my
brothers and my sisters
All over this land.

THIS IS MY FATHER'S WORLD

1. This is my Father's world; and to my listening ears
All nature sings, and round me rings the music of the spheres.
This is my Father's world; I rest me in the thought
Of rocks and trees, of skies and seas; His hand the wonders wrought.
2. This is my Father's world; the birds their carols raise,
The morning light, the lily white, declare their Maker's praise.
This is my Father's world; He shines in all that's fair;
In the rustling grass I hear him pass; He speaks to me everywhere.
3. This is my Father's world; oh, let me ne'er forget
That though the wrong seems oft so strong, God is the ruler yet.
This is my Father's world; why should my heart be sad?
The Lord is king; let the heavens ring. God reigns; let
earth be glad.

KUM BA YAH

- | | |
|--|---|
| 1. Kum ba yah, my Lord, Kum ba yah!
Kum ba yah, my Lord, Kum ba yah!
Kum ba yah, my Lord, Kum ba yah!
O Lord, -- Kum ba yah! | 3. Someone's singing, Lord, Kum ba yah!
Someone's singing, Lord, Kum ba yah!
Someone's singing, Lord, Kum ba yah!
O Lord, --Kum ba yah! |
| 2. Someone's crying, Lord, Kum ba yah!
Someone's crying, Lord, Kum ba yah!
Someone's crying, Lord, Kum ba yah!
O Lord, -- Kum ba yah! | 4. Someone's praying, Lord, Kum ba yah!
Someone's praying, Lord, Kum ba yah!
Someone's praying, Lord, Kum ba yah!
O Lord, -- Kum ba yah! |
| 5. Kum ba yah, my Lord, Kum ba yah!
Kum ba yah, my Lord, Kum ba yah!
Kum ba yah, my Lord, Kum ba yah!
O Lord, -- Kum ba yah! | |

A SONG OF PEACE (Melody: "Finlandia")

1. This is my song, O God of all the nations,
A song of peace for lands afar, and mine;
This is my home, the country where my heart is,
This is my hope, my dream, my shrine;
But other hearts in other lands are beating
With hopes and dreams the same as mine.
2. My country's skies are bluer than the ocean,
And sunlight beams on cloverleaf and pine,
But other lands have sunlight, too, and clover,
And skies are sometimes blue as mine.
Oh, hear my song, thou God of all the nations,
A song of peace for their land, and mine.

AMERICA THE BEAUTIFUL

1. O beautiful for spacious skies, for amber waves of grain,
For purple mountain majesties above the fruited plain.
America! America! God shed His grace on thee,
And crown thy good with brotherhood from sea to shining sea!
2. O beautiful for pilgrim feet, whose stern, impassion'd stress
A thoroughfare for freedom beat across the wilderness.
America! America! God mend thine ev'ry flaw,
Confirm thy soul in self-control, thy liberty in law.
3. O beautiful for heroes proved in liberating strife,
Who more than self their Country loved, and mercy more than life.
America! America! May God thy gold refine,
Till all success be nobleness, and ev'ry gain divine.
4. O beautiful for patriot dream that sees beyond the years
Thine alabaster cities gleam undim'd by human tears.
America! America! God shed His grace on thee,
And crown thy good with brotherhood from sea to shining sea!

BATTLE HYMN OF THE REPUBLIC

1. Mine eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of His terrible swift sword,
His truth is marching on.

REFRAIN:

Glory, glory! Hallelujah! Glory, glory! Hallelujah!
Glory, glory! Hallelujah! His truth is marching on.

2. I have seen Him in the watchfires of a hundred circling camps;
They have builded Him an altar in the evening dews and damps;
I can read His righteous sentence by the dim and flaring lamps,
His day is marching on.
3. He has sounded forth the trumpet that shall never call retreat;
He is sifting out the hearts of men before His judgement seat;
Oh, be swift, my soul, to answer Him! be jubilant my feet!
Our God is marching on.
4. In the beauty of the lilies Christ was born across the sea,
With a glory in His bosom that transfigures you and me;
As He died to make men holy, let us die to make men free,
While God is marching on.

WHITE CORAL BELLS

White coral bells upon a slender stalk,
Lilies of the valley deck my garden walk,
Oh, don't you wish that you could hear them ring?
That will happen only when the fairies sing.

Repeat after me songs

Bazooka Bubblegum Song

My momma
She gave me a dollar
She told me to buy a collar
But I didn't buy no collar
Instead I bought some bubblegum
BAZOOKA, ZOOKA bubble gum (x2)

My momma
She gave me a quarter
She told me to tip the porter
But I didn't tip no porter
Instead I bought some bubblegum
BAZOOKA, ZOOKA bubble gum (x2)

My momma
She gave me a dime
She told me to buy a lime
But I didn't buy no lime
Instead I bought some bubblegum
BAZOOKA, ZOOKA bubble gum (x2)

My momma
She gave me a nickel
She told me to buy a pickle
But I didn't buy no pickle
Instead I bought some bubblegum
BAZOOKA, ZOOKA bubble gum (x2)

My momma
She gave me a penny
She told me to buy some bubblegum
But I didn't buy no bubblegum
Because I'm sick of bubblegum
BAZOOKA, ZOOKA bubble gum (x2)

60's Party

This is a repeat after me song!
And a do-as-I-do song!

It's a sixties party from a sixties movie
(index fingers up and down)
See the surfers on their surfboards
(hand as though shielding eyes from sun, looking back and forth)
Da-na-na-na-na na-na-na-na na!
(jump so left foot is pointed forward and
left hand is pointing forward, as though on a surfboard)
Da-na-na-na-na na-na-na-na na! (jump to the right side)

It's a sixties party from a sixties movie
See the swimmers in the water
Swimmie Swimmie Swimmie Swim!
(move arms as though swimming)
Da-na-na-na-na na-na-na-na na
Da-na-na-na-na na-na-na-na na

It's a sixties party from a sixties movie
See the jellyfish on the beaches
Squishy Squishy Squishy Squish
(stamp out imaginary jellyfish with foot)
Swimmie Swimmie Swimmie Swim!
Da-na-na-na-na na-na-na-na na
Da-na-na-na-na na-na-na-na na

It's a sixties party from a sixties movie
See the tanners on their towels
Ouchie Ouchie Ouchie Ouch!
(pat hands on arms as though burned)
Squishy Squishy Squishy Squish!
Swimmie Swimmie Swimmie Swim!
Da-na-na-na-na na-na-na-na na
Da-na-na-na-na na-na-na-na na

It's a sixties party from a sixties movie
See the lifeguards on their towers
Flexie Flexie Flexie Flex! (Flex arms)
Ouchie Ouchie Ouchie Ouch!
Squishy Squishy Squishy Squish!
Swimmie Swimmie Swimmie Swim!
Da-na-na-na-na na-na-na-na na
Da-na-na-na-na na-na-na-na na

It's a sixties party from a sixties movie
Party's over!

Bear Song

The other day (echo)
I met a bear (echo)
Out in the woods (echo)
A-way out there (echo)

Altogether:

The other day I met a bear
out in the woods a-way out there.

(Continue in a similar manner)

He said to me
"Why don't you run?
I see you ain't
Got any gun"

And so I ran
Away from there
But right behind
Me was that bear

Ahead of me
I saw a tree
A great big tree
Oh glory be

The nearest branch
Was 10 feet up
I'd have to jump
And trust my luck

And so I jumped
Into the air
But I missed that branch
Away up there

Now don't you fret
Now don't you frown
Cause I caught that branch
On the way back down

The moral of
This story is
Don't talk to bears
In tennis shoes

That's all there is
There ain't no more
So what the heck
You singing for

Herman the Worm

Chorus: (say a line let them repeat the line)
As I was sittin', on my fence post chewin' my bubble
gum (Chomp! Chomp! Chomp! Chomp!)
Playin' my yo-yo, (Do Whop! Do Whop!)
Along came Herman the worm
And he was this big
So I said: "Herman, what happened?!?"
And he said:
Duh, I atie a bug ... (Chorus)
Duh, I ate a snake ... (Chorus)
Duh, I ate a rabbit ... (Chorus)
Duh, I ate a dog ... (Chorus)
Duh, I ate a cow ... (Chorus)
Duh, I burped!

Flea Fly II

Flea!
(echo)
Flea, Fly!
(echo)
Flea, Fly, Flo!
(echo)
Feista!
(echo)

Cooma-lada, Cooma-lada, Cooma-lada Feista.
(echo)

Oh, no, no, no, not the Feista.
(echo)

Eenie Meanie, Decimeanie, Ooh Walla walla Meanie.
(echo)

Exameanie, Zalameanie, Ooh Walla walla!
(echo)

I said a-
Beet Billy Oaten Boaten, Bo-bo ba-deeten dotin, Hot
Chihuahua, Mm-mm!
(attempted echo, since little kids only usually get the
'Mm-mm!'.)

Haha. Fun fun.

Boom Chick-a Boom

I said a boom chick-a boom
I said a boom chick-a boom
I said a boom chick-a rock-a chick-a rock-a chick-a boom
Uh-huh
Oh yeah
One more time...
(Change style each time)
Italiano style (boomba, rrock-a)
Valley girl style
Astronaut style (zoom chick-a zoom, take a rocket to the moon)
Opera Style
Janitor Style (broom sweep a broom, sweep-a mop-a, sweep a broom)
Underwater style, etc.

Who Stole the Cookies From the Cookie Jar?

Group (sings): Who Stole the cookies from the cookie jar?

(insert name of camper) stole the cookies from the cookie jar!

Camper: Who, me!?!?!?

Group: Yes, you!

Camper: Couldn't be!

Group: Then who?

(Camper uses another camper's name) stole the cookies from the cookie jar!

Song keeps going until each camper's name is used.

(Perfect for bus rides!)

Aroostasha

CHORUS:

Aroostasha,
Aroostasha,
Aroostasha-sha.
Aroostasha,
Aroostasha,
Aroostasha-sha.

Thumbs up! (Chorus)

Wrists together! (Chorus)

Elbows out! (Chorus)

Knees bent! (Chorus)

Knees together! (Chorus)

Head back! (Chorus)

Bottom out! (Chorus)

Tongue out! (Chorus)

In a circle! (Chorus)

TARZAN

Tarzan

Swinging on a rubber band

Tarzan

Smacked into a frying pan

Oooo that's hurts

Now Tarzan has a tan

And I hope he doesn't peel

Like a banana

Jane

Cruisin' in her airplane

Jane

Crashed into a freeway lane

Ooo, that hurts

Now Jane has a pain

And Janie has a painie

And she has to use a cane-y

And Tarzan has a tan

And I hope he doesn't peel

Like a banana

Cheetah

Dancing on a pizza

Cheetah

Swallowed an amoeba

Now Cheetah is velveeta

And Jane has a pain

And Janie has a painie

And she has to use a cane-y

And Tarzan has a tan

And I hope he doesn't peel

Like a banana

Like a banana

There Was a Great Big Moose

(It's a repeat-after-me song. It repeats after every line)

There was a great big moose!
He liked to drink a lot of juice.
There was a great big moose!
He liked to drink a lot of juice.
Singin' oh way oh
Way oh way oh way oh way oh
Way oh way oh
Way oh way oh way oh way oh

The moose's name was Fred.
He liked to drink his juice in bed.
The moose's name was Fred.
He liked to drink his juice in bed.
Singin' oh way oh
Way oh way oh way oh way oh
Way oh way oh
Way oh way oh way oh way oh

He drank his juice with care,
but he spilled some in his hair.
He drank his juice with care,
but he spilled some in his hair.
Singin' oh way oh
Way oh way oh way oh way oh
Way oh way oh
Way oh way oh way oh way oh

Now he's a sticky moose
Because he's all covered in juice!
Singin' oh way oh
Way oh way oh way oh way oh
Way oh way oh
Way oh way oh way oh way oh

Hole in the bottom of the sea

There's a hole in the bottom of the sea
There's a hole in the bottom of the sea

(Chorus)
There's a hole, there's a hole
There's a hole in the bottom of the sea

There's a log in the hole in the bottom of the sea
There's a log in the hole in the bottom of the sea
(Chorus)

Repeat and add:
Bump on the log
Frog on the bump
Wart of the frog
Fly on the wart
Flea on the fly

There's a flea on the fly on the wart on the frog on
the bump on the log in the hole in the bottom of the
sea

There's a flea on the fly on the wart on the frog on
the bump on the log in the hole in the bottom of the
sea

(Chorus)water style
Etc.

Cowboy Joe

Way out west were the bad men are
And the only thing to guide you is the evening
star.

Lives the roughest, toughest man by far, And
his name is Cowboy Joe.

He always sings ragtime music to his cattle
As he swings back and forth in the saddle.
On a horse, A pretty good horse.

A syncopated gator.

And it's such a funny meter
To the roar of his repeater
How they run, How they run!

When they see his horse a comin'
Cause the western folks all know.
What do they know?

He's a high falootin, Rootin, Tootin
Son of a gun from Arizona

Ragtime Cowboy, Talk about your cowboy,
Ragtime Cowboy Joe!

Bubble Gum

1. My mommy gave me a penny
She told me to buy Good and Plenty
But I didn't buy Good and Plenty
INSTEAD
I bought bubble-gum.

Chorus:

Ba umpa umpa bubble gum,
Ba umpa umpa bubble gum

2. My mommy gave me a nickel
She told me to buy a pickle
But I didn't buy a pickle
INSTEAD
I bought bubble gum
Chorus

3. My mommy gave me a dime
She told me to buy a lime
But I didn't buy a lime
INSTEAD
I bought bubble-gum
Chorus

4. My mommy gave me a quarter
She told me to buy spring water
But I didn't buy spring water
INSTEAD
I bought bubble-gum
Chorus

5. My mommy gave me a dollar
She told me to buy a collar
But I didn't buy a collar
INSTEAD
I bought bubble-gum
Chorus

6. My mommy gave me a large sum
She told me to buy some bubble-gum
AND-SO
I bought bubble-gum!

Down by the Banks

Have campers sit in a circle with their right hands on top of the child sitting next to them, and their left hand under the other child's. As you sing the song the last one to have their hand hit is out. When only 2 campers are left have them each take their right hands and hold the other camper's like they are shaking hands and have then do a sawing type motion, and the person at the end with their hand closer to their chest is out.

Down by the banks
of the hanky panky
where the bull frogs jump
from bank to banky
with an eeps iipes oupss uppss
and an uflop a dilly and a uunflop flop
pepsi cola ginger ale
ginger ale ginger ginger ale ginger ale
pepsi cola ginger ale 7-up 7-up -up
you're out!!

This is great for down time.

Lion Hunt

CHORUS:

Going on a lion hunt
Gonna catch a BIG one
But I'm not afraid
'Cause I got my gun
And my bullets at my side
Going on a lion hunt
STOP!

Grass
Tall grass
Can't go around it
Can't go over it
Can't go under it
Gotta go through it
(Swish swish swish . . .)
(Chorus)

Mud
Ooey gooey mud
Can't go around it
Can't go over it
Can't go under it
Gotta go through it
(Squish squish squish . . .)
(Chorus)

River
Wide cold river
Can't go around it
Can't go over it
Can't go under it
Gotta go through it
(Splash splash splash . . .)
(Chorus)

Jungle
Spooky jungle
Can't go around it
Can't go over it
Can't go under it
Gotta go through it
Vine! (Tarzan yell)

Going on a lion hunt
Gonna catch a BIG one
But I'm not afraid
'Cause I got my gun
And my bul . . .
I lost my bullets!

(Afraid style:)

Going on a lion hunt
Gonna catch a big one
'Cause I'm not afraid
'Though it's getting kinda dark
And there's a lot of weird noises
RUN!

(Back through the areas and in reverse order very fast:)
Jungle
Vine! (Tarzan yell)

River
(Splash splash splash . . .)

Mud
(Squish squish squish . . .)

Grass
(Swish swish swish . . .)

Whew!
Going on a lion hunt
Gonna catch a BIG one
But I'm not afraid
'Cause I've been lyin' all the time!

Peanut Butter

Chorus:
Peanut, peanut butter...jelly!
Peanut, peanut butter...jelly!

First you take the peanuts and you squish 'em, ya squish 'em
First you take the peanuts and you squish 'em, ya squish 'em
And you've got...
(Chorus)

Next you take the berries and you pick 'em, ya pick 'em
Next you take the berries and you pick 'em, ya pick 'em
And you've got...
(Chorus)

Next you take the bread and you spread it, ya spread it
Next you take the bread and you spread it, ya spread it
And you've got...
(Chorus)

Last you take it all and you eat it, ya eat it
Last you take it all and you eat it, ya eat it
And you've got...
(Chorus)

Some simple cheers

Banana Cheer

Banana's of the world: UNITE

Peel banana

Peel peel banana

Peel banana

Peel peel banana

Peel banana

Peel peel banana

Shake banana

Shake shake banana

Shake banana

Shake shake banana

Shake banana

Shake shake banana

Go bananas!

Go Go bananas!

Go bananas!

Go Go bananas!

Go bananas!

Go Go bananas!

Everywhere we go

leader chants, campers repeat...

Everywhere we go! (Everywhere we go)

People always ask us (People always ask us)

Who we are (who we are)

Where we come from (where we come from)

So we tell them (So we tell them)

We're from ...name your camp... (we're from...)

And if they cannot hear us (And if they cannot hear us)

We shout a little louder (we shout a little louder)

Coast to Coast

From coast to coast, (Repeat)

Camp _____ is the most. (Repeat)

From Coast to coast (Repeat)

Camp _____ is the most. (Repeat)

Na na na na na (Repeat)

Na na na na na (Repeat)

Na na na na na na (Repeat)

Na na na na na (Repeat)

From East to West, Camp _____ is the best

From State to state, Camp _____ is really great

From City to City, Camp _____ is really pretty

From Town to town, Camp _____ is getting down
ETC.

Get their Attention song

Use this to get your campers attention...

Leader: When I say cool you say sweet. COOL!

All: Sweet

Leader: Cool

All: Sweet

Leader: When I say Sweet you say cool. SWEET!

All: Cool

Leader: Sweet

All: Cool

Leader: Cool

All: Sweet

Leader Sweet

All: Cool

We Don't Mess Around

We don't mess around, hey!

We don't mess around, hey!

(Repeat over and over...)

Team Builders & Ice Breakers

2 Truths and a Lie

Ask each person in the group to think of two true facts about themselves, and one lie.

Each person in the group takes a turn telling the group their three items.

The group then has to agree on which fact they think is a lie. Once the group announces their decision, the speaker tells the group the correct answer. The group then can talk about any of the interesting things they just learned about the new person.

Variation:

Each person writes down their 2 truths and a lie on a piece of paper and hands it in anonymously. Read each card randomly one at a time. The group has to decide who the person on the card is, as well as the lie.

Barnyard

Each person is given the name of an animal with approximately three-five people having the same animal.

Spread the group across a field, court, classroom, etc.

No one is allowed to tell another which animal he is. At the signal each person makes the noise of the animal that he has been given.

The first group to find all of their animals and sit down are the winners.

Camping (or any activity)

This is actually a game I played in my Drama class.

It can be played sitting or standing up. We started with everyone sitting down, except for the person speaking.

The leader (teacher in this case) announces that the group is going on a camping trip, & each person must bring one item; the item's

name must begin with the same letter of the person's name.

My name is Selena, so mine would go something like this:

Hi! My name is Selena, & I'm bringing the sea salt!

You can also have everyone repeat the people before them.

"Selena is bringing the sea salt, Neil is bringing the neodidium, Hadley is bring.....

In my Grandmother's Attic

The first player says, "In my grandmother's attic, I found... and ..." and names something that starts with "A." The next player says the same phrase, the object beginning with the "A," and then something that begins with a "B." Continue this way, each player reciting the previous items and adding another, all the way through the alphabet, to "Z." In my grandmother's attic, I found the hacksaw, Tyme is bringing the thermometer, & I'm Casey, & I'll be bringing the corriander!"

The crazier the better!

Magic Carpet

Ask the group to stand on an 8'x8' "magic carpet" (tarp or paper). The entire group must be on the tarp completely.

Once everyone is settled, advise the group that they are going on a magic carpet ride. Tell them that they have risen 100 feet in the air and are ready to go.

Unfortunately, the instructions on how to steer and land the carpet are on the other side of the carpet. So, they must flip the carpet over while standing on it.

Very fun and challenging!

Helium Stick

For our challenge, your group will have a simple mission: To lower this stick (yard stick) (hula hoops work too) to the ground better than ANYONE in the world.

The Challenge:

1. Have the group of 8-12 divide into two lines and face each other.
2. Explain the technical rules to the group (very important): everyone's index fingers **MUST** remain in contact with the stick at all times, and the stick must rest on top of their fingers at all times (no grabbing, finger curling, etc.)
3. Have the group extend their index fingers at waist level.
4. Lay the stick across the group's fingers.
5. At that time, the group must work together to lower the stick to the ground.
6. Inevitably, the stick rises almost instantly - causing laughter, frustration, or confusion. The rise is caused by the small ripples of upward pressure as individuals each try to remain in contact with the stick.
7. After refocusing, the group will be able to lower the stick.

The Debriefing:

1. Ask the group if everyone understood the mission and technical lowering rules.
2. Ask if anyone was intentionally trying to sabotage the group's mission by lifting the stick.
3. Ask if everyone sincerely wanted to accomplish the mission or thought that it could be done.
4. If everyone understood the mission, and was committed to succeeding, why did the group get so far off track right away? Try to elicit answers that are related to the group process, not the technical explanation of the challenge. For example, "we didn't plan well" more so than "we weren't holding our fingers correctly."
5. Ask the group to share example of groups that they have participated in "the real world" that seemed to be comprised of committed folks, but were not productive.
6. Discuss what types of actions are important to keep a group focused on the mission.
7. Many times during this activity, people become frustrated with others who aren't lowering the stick, and often choose one person as the culprit. Also, some people give up and let the stick come off their fingers. If either happens, be prepared to discuss how blame or giving up affects groups.

Hula Hoop Pass

Have the group form a circle holding hands. Ask two people to let go of their grip long enough for them to place their hands through a hula hoop before rejoining them.

The team task is to pass the hula hoop around the circle in a specified direction until it returns to the starting point.

Another way to play is two use two hoops and have them go around the circle in opposite directions.

You can also use loops of rope (about hula hoop size).

Buzz

The leader picks a digit to "BUZZ," letting the group know the digit. Around a circle, each kid counts off, remembering to "BUZZ" if the chosen digit is in the number, or for more of a challenge they buzz any number that can be divided by that number. Go around the circle counting and BUZZING to 100. I.E. if the number is 7. It then goes 1,2,3,4,5,6, BUZZ, 8,9,10,11,12,13,Buzz,15,16,Buzz, 18,19,20,Buzz,22 etc...

BIRDIE ON A PERCH

Have players form a tight circle. Then have players all turn the same direction, to their either right or left, to form a single file circle. Players need to be close to the person in front of them and when a signal is given the players slowly bend their knees to be able to sit comfortably on the person's lap behind them without falling.

Once the players are sitting comfortably on each other's lap then they can try to walk by having one person count to three and tell everyone which foot to move at once. The players need to move one foot and the other in a synchronized motion.

Human Tic-Tac-Toe

Mark a tic-tac-toe board on the ground. Split the group into two teams. They then play TTT with the X's standing in one square and the O's placing a chair and standing on it in their squares. No one is allowed to talk until the game is one.

ZOOM

Have kids sit in a circle. The object is to see how fast you can say the word "Zoom" going around the circle. Each person has to wait until the person next to them on the left has said the word Zoom. Not a high intense activity. Change and add things such as saying Zoom Zoom Zip.

THUMPER

You start with numbering off everyone in the circle starting with one. The number that the player has is the number they have to say in the sequence.

Everyone starts this beat, slap, slap, (slapping your legs) than clap, clap (with your hands). Someone starts by saying their number on the slap, slap than another person's number on the clap. When the person who has heard their number on the last clap,

they have to start by saying their number on the slap and someone elses number on the clap and so on.

Just like 1 (on the slap), 1(one the 2nd slap), 4(on the clap), 4 (on the second clap). than four would say 4, 4, 7, 7 and so on. If someone breaks the pattern they have to go to the last number's position so some people will have new numbers. Everyone wants to try and get a lower number, but the game can end whenever.

Internet Resources

<http://www.ultimatecampresource.com>

<http://www.camppepin.org/campsongbook.htm> (Can listen to several songs)

<http://campresources.co.uk/>

<http://macscouter.com/Songs/index.asp>

SUMMER PROGRAM RESOURCE GUIDE AS OF OCTOBER 2011

A. GENERAL

1. National Summer Learning Association : www.summerlearning.org
2. Ultimate Camp Resource: <http://www.ultimatecampresource.com/>
3. Let's Move: <http://www.letsmove.gov>

B. PROGRAM

1. More than 1600 federal teaching and learning *resources* organized by subject: art , history, language arts, math, science, and others : www.free.ed.gov
2. A to Z Teacher Stuff is a teacher-created site designed to help teachers find online resources more quickly and easily. Find lesson plans, thematic units, etc.: www.atozteacherstuff.com
3. Free Printable Forms for *Classroom* Management, Planning and More!: www.mandygregory.com/free_classroom_printables.htm
4. Hot Chalk Lesson Plan Page: <http://www.lessonplanspage.com/PE67.htm>
5. Changing Lives, Saving Lives: Step by Step Guide to Developing Exemplary Practices in Healthy Eating, Physical Activity and Food Security in Afterschool Programs: <http://www.ccscenter.org/afterschool>
6. The Activity Cupboard: <http://familycrafts.about.com/od/craftsbyproduct/a/trashcrafts.htm>
7. Resources for teachers: <http://www.childrensmusic.org/rteachers.html>
8. Science, Engineering and Technology: <http://www.ca4h.org/Projects/Curriculumorg/SETCurriculum>
9. Teachnology: http://www.teachnology.com/lesson_plans/arts/dance
10. Family Resources: <http://school.familyeducation.com/reading-and-language-arts/educational-issues/36052.html>

OVER

C. EVALUATION AND ASSESSMENTS

1. Academic Assessments: Harvard Family Research Project : www.hfrp.org
2. Youth reports: United Way www.toolfind.org
3. Northwest Regional Educational Laboratory Out of School Time Program Evaluation: http://educationnorthwest.org/webfm_send/148
4. Performance based assessments: www.rubistar.com

Assembled by Mary Jo Ginty, After School Regional Lead, Los Angeles County Office of Education

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