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INFANTS' DRILL

FOR

PUBLIC AND PRIVATE
SCHOOLS AND FAMILIES,

BY

MRS. HIBBERT.

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INFANTS' DRILL

FOR
PUBLIC AND PRIVATE
SCHOOLS AND FAMILIES,

BY
MRS. HIBBERT,

*Author of "New Song Book for Upper Schools," "A Day with the
Infants," "Complete Time Tables," "Infants' Drill,"
"Instructions for the Knitting Frames," "Proverbs,"
"Word Building for Infant and other Schools,"
"Kindergarten Ball-Making,"
&c., &c.*

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PREFACE TO SECOND EDITION.

In presenting the Second Edition of this work, I am glad to take the opportunity of making a few remarks.

At first sight it might appear that I had omitted two essentials—Music and Diagrams. A moment's reflection, however, will show that these are not left out without reason. For *Music*, any ordinary school song or tune in appropriate time will suffice. *Diagrams* have also been rendered needless by making the verbal explanations especially clear, too much so perhaps, but I have thought it better to err on the side of clearness, than that there should be any danger of doubt or uncertainty. In all the explanations it will be noticed that I have avoided as far as possible harsh, formal, military terms.

Throughout I have striven to combine brevity with clearness, and although I have given such a numerous selection of exercises, teachers will do well not to rely on them entirely, but rather to use them as models for others, which their own ingenuity will from time to time adapt or invent.

It will be seen that many of the exercises will be found equally useful and appropriate for *older* children.

The simplest exercises may be made very effective by merely varying the manner of the accompanying music. For instance, a verse of a song may be *first* sung with the words; *second*, sung to "la, la, la;" *third*, hummed, with the lips closed; then proceeding in a similar manner with the next verse, and so on, one action being used throughout each variation. A momentary pause may be made between each change of Exercise, the children either standing at "attention," or, which is perhaps prettier, with hands on hips, fingers to front.

As instances of such very simple exercises I may mention the following:—

WELLCOME INSTITUTE LIBRARY		(a) 1.—One hand (or both) raised to shoulder, palm to front, elbow to side.
Coll.	welMOMec	2.—Straight up.
Call	Gen. Coll.	(b) Same as a, but at the same time rise on toes as hands go up.
No.		(c) Knit fingers (1) below chin, (2) above forehead.
		(d) 1.—Bend the head slowly backwards, looking to ceiling.
		2.—Forwards, looking on floor.
		(e) 1.—Turn the face to <i>right</i> —body still.
		2.—Front.
	P	(f) 1.—Turn the face to <i>left</i> —body still.
		2.—Front.
	1047	

In marching in the limited space of the schoolroom where many turnings are necessary, and where many varieties of counter-marching have to be resorted to, it will be found quite impossible to maintain sharp corners without external aid. In the absence of nothing better, such as chalk or other marks, the boards of the floor would naturally be utilised in preserving the straightness of the line, but at each turning a teacher would stand, or a chair may be placed, round which the children should wheel. Without something of this kind, every child rounding the turn will make a smaller bend, until soon the original design will have vanished.

Infant School, S. Chad, Shrewsbury,
April, 1887.

A. H.

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INTRODUCTION.

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Although *Drill* is mentioned as one of the “varied occupations” whereby the highest Merit Grant of six shillings may be gained for each child in average attendance, yet it is certain the subject has not made the same progress in the Public Elementary Infant Schools of England and Wales as others of less importance.

Doubtless this is mainly attributable to the fact that female teachers have not, as a rule, the same opportunities of learning Drill as have males. The latter often join the local Volunteer Corps, and thus the *Master* of a school soon becomes familiar with the subject, or if this is inconvenient a Drill Sergeant can be employed, or a good text book on the subject may be procured.

Mistresses do not seem to be able to acquire their knowledge in either of these ways. They manifestly cannot join a Volunteer Corps, and the Drill Instructor would be quite at sea with a “squad” of Infants, whose capabilities fall far short of the lowest Standard he would be at home with. No doubt it is these two facts that account for the third, viz., the absence of any work on the subject, from which *Mistresses* might cull enough information to enable them to manipulate their miniature battalions with success.

These pages are intended to fill up this void. Every action, movement, and phase of the subject as described in this book is perfectly practical, and for the encouragement of those who may imagine that such varied actions, and such pleasing effects, are only attainable in a roomy, convenient building, with a full complement of teachers and appliances, it may be noticed that nothing is mentioned in this work but what has been actually accomplished in the Author’s own Infant School, which, so far from being such an Elysium as is portrayed above, has very limited space and few appliances; a poor staff, (no adult teacher,) and no musical instrument.

Infant School, S. Chad, Shrewsbury.

April, 1886.

INFANTS' DRILL.

I. The Importance of Drill,

And its value as an aid to Infant Education.

The truth of the proverb—"a healthy mind in a healthy body" was surely never more fully recognised than at the present day. The improvement of Primary Schools has been brought so prominently to the front of late years that they also could not escape the inevitable, and *exercises, marching, and drill*, are expected to be found in each.

The question of health ought to be alone sufficient to ensure the regular practice of these subjects without any additional recommendations, foremost of which is their almost immeasurable assistance to the teacher in affording a pleasing change from the ordinary routine, and thus aiding order and discipline, and giving additional zest to the succeeding lesson.

In cold weather Drill has also another recommendation—that of assisting to maintain the warmth of the children. A large school cannot, and should not, be so thoroughly or so uniformly heated, that all the children will keep properly warm when sitting still for any length of time, but at the change of lessons a little sharp drill with the hands or with the feet, or with both, will put the little ones in a pleasant and comfortable glow, sufficient to carry them on through their next lessons; and the *natural* warmth thus obtained will be much more pleasant and lasting than any that is gained from the artificial heat of a fire.

Drill, above everything else, helps to make an Infant School what it should be—a place of pleasure and enjoyment,—banishing any approach to weariness or "over-pressure."

To have the subject at all perfect there must be plenty of practice; practice means continual improvement of discipline, and when discipline is defective instruction cannot be good. It is in schools imperfectly disciplined that children are over-worked and yet are not well taught.

Young children *must* be doing something, and if this love of action be not directed into proper channels they are sure to be in mischief. It is for Education to develope and strengthen every right principle; and every means of encouraging willing and instantaneous obedience should be carefully nurtured and cultivated. To render this more attractive and agreeable, and therefore easier to very young children, obedience should first be required in things easy and pleasant to them. This is the main idea which underlies the arrangement of all the actions and exercises in this book, viz., to make the subject of Drill—in itself a most pleasant occupation—still more agreeable, by supplying plenty of change and variety in the actions, which, besides strengtnening the muscles of the whole body (for it will be noticed that the *legs* are not forgotten as they often are in drill), are extremely pretty and pleasing—alike to the children themselves and to any who may witness them.

II. Drill in Crowded Rooms.

Want of space is often a great (sometimes an insurmountable) obstacle to the complete and perfect practice of the more elaborate exercises, and for this reason a great point has been made in these pages of economizing all the available room. The greater part of these drills are adapted to be gone through in the ordinary places of the children on the gallery, in the desks, or as they stand in their classes. In the instances where these are a little crowded some considerable space may be gained by letting the children turn to the “half right (or left) turn;” that is, turning only half the distance round (viz., $\frac{1}{8}$ circle) in which position it will be found that the gain is by no means slight. To make the little

ones clearly understand this at first, a teacher may be stationed in a convenient position on either side of the gallery or class, and the children told to face towards one or other as they are required to turn to the "half right" or "half left turn."

When Marching in a small space in the school-room (when the weather is bad and there is no covered playground) the following plan may be used with advantage. Let one part of the children march round and round, or up and down, the School-room, *going to the right*. Another part or class may then march close *outside these* and *going to the left*. This has a very pretty effect and to those who have never given it a trial, it is surprising how easily it can be done. The children may be made to march in any other direction in the following way. The two opposing lines can meet (each couple joining hands if desired) and march away in double line. This double line can be again divided and the original marching re-commenced by the lines branching off to right and left, the one row going inside the other when they meet.

Marching in double lines is another good way of making the most of the space; also, one class may stand on the gallery or in the desks, under care of a teacher, and watch the others marching, keeping time with them with their feet and joining in the singing.

In the same way part of the children can in turn sit or stand closer together and "hum" with the lips closed, while the others on the gallery or in the desks perform the drills to this music.

Most of the *silent* exercises can be gone through in the usual standing places of the children; and in all cases the teacher who stands in front for the children to imitate would give none requiring more space than they have at the time.

"Counter Marching" is effective and occupies little space. The children are arranged in two parallel rows or ranks, facing *front*. The front rank will turn to the *right* and the rear to the *left*. The whole step forwards together, each rank wheeling close round to its right-about, and continuing the marching. It is extremely difficult to describe this movement satisfactorily, but the idea may best be demonstrated by thinking of the whole as an oval, so compressed that the children forming it almost touch one another's elbows as they are passing each other. "Front" and "Rear Ranks" will thus resolve themselves into one continued stream of children, and though awkward in explanation "Counter Marching" will be found to be quite simple in practice.

III. Drill for the Babies.

Even the "Babies" enjoy their Marching and their Drill, and it is a very pleasing sight to see the little toddlers of *three* and *four* engaged in exercises so congenial to them and yet so beneficial. If a good foundation of obedience and order be laid in the Babies' Room, there will be much less trouble with the Infants proper.

Various expedients must be used with these little ones which cannot of course be taken into the highest part of the school. To keep them in line a chalk mark may be drawn on the floor, or benches placed to indicate the line of march; they may also take hold of each other's pinafores, frocks, etc., and if it be a double line each couple will take hold of hands.

The Knitting of the elder children may be turned to account by making reins of brightly coloured wools, with which the Babies might play at "Horses." Two of the tallest will be the front horses, and the reins should be long enough to admit of other couples, generally the *tiniest* babies, inside. These would merely take hold of the reins with their hands, though they would be placed round the arms of the front couple. To complete the idea, a driver is behind who may also carry (though only for appearance) a whip with the lash made of a few lengths of brightly coloured wools corresponding with the reins.

A suitable Marching Song, "My Pony" for instance, would form a pleasing and natural accompaniment to this.

It is surprising how well the Babies will imitate their teacher in *silent* drill. This may be extended to other drills, and the following group of exercises (Group 1) has been drawn up especially for this purpose; they will be found extremely simple, not even requiring a knowledge of *right* and *left*, and they are equally adapted for square classes or for the gallery.

Each *action* is intended to be repeated several times to counting ("one," "two," &c.) before going on to the next, and each **exercise** may be gone through over and over again before the next is commenced.

One exercise should be learnt properly before another is attempted.

Group 1.

First Exercise.

1. Both hands straight out in front, palms facing each other, clap to counting, "one," "two," "one," "two," &c.
2. Cross arms on chest, keep time with both hands, moving them from the wrists—wrists still (count).
3. Throw hands straight out in front, fingers knit, click wrists (count).

Second Exercise.

1. Both hands straight up over head, clap to counting.
2. Beat with both hands on knees to counting.
3. Rest tips of fingers of both hands on collar-bone, move arms backwards and forwards to counting.

Third Exercise.

1. Clench one hand, and with it hammer on the other to counting.
2. Hold up both hands, in front of face, fan to counting.
3. Knit fingers, raise them 1st above the eyes, 2nd below (peeping).



IV. Drill Exercises for the Floor, Desks, and Gallery.

It is not wise to take up too many exercises at a time, only as many should be attempted as can be learned perfectly. The number will depend on the age of the children and the regularity or otherwise of their attendance at school. If the same children are seldom present two weeks in succession *one* or *two*, groups will perhaps be found sufficient—and those of the easiest kind.

When the drill takes place in the play-ground and there is plenty of room, the children can stand in rows of about four paces, or long steps, apart—those in one row standing opposite the *spaces* in the next rows. There could also be *more* than an arm's length of space between each child standing in the same row or line. The children might finish their drill by marching, to give exercise to their legs.

The following Groups of exercises may be performed to **counting** ("one," "two") or to **music**, common time, sung or "hummed" by the children, or played on a piano or harmonium. The song, "A, B, C," is mentioned as being suitable and easy. Each exercise should be repeated several times before going to the next.

If any group is considered too long, *part* of it can be taken, the teacher picking out the most suitable, or a rest may be made at the end of any exercise, the children standing "at ease" for a few minutes.

When "**standing at ease**" *the arms should hang down in front of body, the right hand being placed over the left, and the right foot slipped back a few inches.*

Before commencing drill the children will stand at **attention**.

Heels close together; toes slightly apart; legs straight; body upright; shoulders thrown back; head erect; arms hanging straight down by side; the whole body resting firmly on the ground.

Group 2.

First Exercise.

Knit fingers, throw arms out in front of body, elbows straight, move hands, 1st up, 2nd down; "one," "two," &c.

Second Exercise.

Raise hands (fingers still knit) to 1st, centre of head; 2nd, as high as possible.

Third Exercise.

Throw hands straight out in front, fingers still knit, click wrists, "one," "two," "one," "two," &c.

Fourth Exercise.

1. Rest tips of fingers on shoulders.
2. Clap over head, arms straight.

Fifth Exercise.

Rest tips of fingers firmly on collar bone, move arms 1st forwards, and 2nd backwards, "one," "two," &c.

Sixth Exercise.

Arms straight up, 1st palms to front, thumbs touching, turn, 2nd backs of hands to front.

The two movements should be distinct—1st thumbs touch, 2nd little fingers touch. The least approach to carelessness or slovenliness in this or in any of the other exercises should be guarded against, and at once checked.

Seventh Exercise.

Cross hands at the wrists on the chest, keep time with the hands, wrists still.

Eighth Exercise.

Hands straight up over-head a few inches apart. 1. Open hands. 2. Close hands.

Ninth Exercise.

1. Hands straight out in front and clap.
2. Hands to waist.

Tenth Exercise.

Form an arch over-head with the fingers knit or laced, move the head, 1st backwards, 2nd forwards, hands remaining still.

Group 3.

First Exercise.

Knit fingers in front, palms toward the chest, 1st Raise hands circularly to head, 2nd Down again.

Second Exercise.

Hands as in last exercise, move 1st to right, 2nd to left.

Third Exercise.

Arms straight out in front, palms down, move 1st right over left, and 2nd left over right alternately.

Fourth Exercise.

Arms as in last exercise (right over left), move in this position 1st to right, 2nd to left.

Fifth Exercise.

Arms horizontal from elbows, which should be close to sides, palms facing each other, move 1st right, and 2nd left hand, up and down alternately.

Sixth Exercise.

1st Meet palms overhead, elbows straight, 2nd Tips of fingers touch head, backs meet to third joint.

Seventh Exercise.

Mark time with the feet on the floor to counting "one," "two," or to the music; begin with the left foot. The body should be still, hands down to sides.

Eighth Exercise.

The children will be standing with their heels together, toes apart; the palms of the hands should now be placed firmly on the hips, fingers to front, thumbs turned to the back, elbows straight out from the sides.

1st Smartly close the feet, 2nd Turn out the toes again right and left. *The body should not bend forward as the feet are closed, but remain perfectly steady.*

Ninth Exercise.

1st Arms straight up overhead, 2nd Elbows drop to sides, hands to top of shoulders, palms to front, shoulders well back.

Tenth Exercise.

1st Arms straight out right and left horizontal with shoulders. 2nd Arms turned round and round with a backward motion. *This may be continued at the teacher's discretion.*



Group 4.

First Exercise.

Arms horizontal in front, hands clenched about an inch apart, thumb over second finger, wrists turned towards the body, move hands in this position, 1st up, 2nd down, length of body.

Second Exercise.

Hands clenched, arms tightly folded, 1st move arms as high as possible, 2nd back to waist.

Third Exercise.

Join wrists over head, move fingers 1st backwards, 2nd fingers meet.

Fourth Exercise.

1st Clench hands on chest, meet third to fourth joint of fingers, elbows raised to level of shoulders. 2nd Straight out left and right, level with shoulders, fingers extended.

Fifth Exercise.

Rest tips of fingers firmly on shoulders. 1st Raise elbows as high as possible. 2nd Elbows down to sides, fingers remaining on shoulders.

Sixth Exercise.

1st Meet hands straight out in front, 2nd Throw hands smartly back as far as possible in a line with shoulders, at the same time rising slightly on the toes.

Seventh Exercise.

1st Hands under chin, knuckles up, head erect, arms touching each other as far as the elbows. 2nd Turn backs of hands smartly to shoulders, elbows to sides.

Eighth Exercise.

1st Place tips of fingers on shoulders, elbows as high as shoulders. 2nd Straight out left and right, level with shoulders, palms upwards.

Ninth Exercise.

1st Close the hands and bring them under arm-pits, 2nd Quickly down to side.

Tenth Exercise.

Left arm down by side, describe a circle over head, 1st with forefinger of right hand, 2nd ditto with left hand (right hand down).



Group 5.

First Exercise.

Music $\frac{3}{4}$ time.

1. Knit the fingers on centre of head.
2. Bring them in same position to left ear.
3. Ditto ditto to right ear ("one," "two," "three.")

Second Exercise.

1. Place tips of fingers on shoulders.
2. Throw arms briskly out in front horizontally, fingers extended, palms facing.
3. Meet hands with or without clapping.

Third Exercise.

1. Place tips of fingers on knees.
2. Arms straight up with a toss, fingers extended.
3. Arms crossed on chest, fingers straight out in direction of over shoulders.

Fourth Exercise.

1. Meet open hands in front, with or without clapping.
2. Hands form an arch overhead by tips of fingers meeting.
3. Tips of fingers drop to shoulders.

Fifth Exercise.

1. Meet backs of hands, little fingers to chest, and tips of fingers nearly touching chin, head erect.
2. Hands thrown back smartly in line with shoulders, backs touching shoulders, fingers straight up, elbows to sides.
3. Arms down to sides.

Group 6.

First Exercise.

Mus.: ¾ time.

1. Place tips of fingers on shoulders.
2. Hands on waist.
3. Clap hands in front.

Second Exercise.

1. Clasp hands, bend the body slightly forward, swing hands to left knee.
2. Hands to right shoulder.
3. Hands to left shoulder.

Third Exercise.

1. Tips of fingers on shoulders.
2. Ditto on head.
3. Clap hands over head.

Fourth Exercise.

1. Arms out horizontally in front, palms down.
2. Hands back to shoulders, palms to front, elbows close to sides.
3. Arms straight out, right and left, in a line with shoulders.

Fifth Exercise.

1. Arms lying flat on chest, touching to elbow, hands clenched, with backs to the front.
2. Hands thrown back to shoulders, backs almost touching shoulders, elbows to sides.
3. Down to sides.

Group 7.

First Exercise.

1. Throw hands (clenched) straight out in front.
2. Draw hands smartly back to shoulders ; elbows to sides
3. Hands straight up over-head.
4. Drop to sides.

Second Exercise.

1. Place tips of fingers on shoulders.
2. Hands on hips, fingers to front, thumbs to back.
3. As position 1.
4. Hands in front with a clap.

Third Exercise.

1. Arms lying flat on chest, touching to elbows, hands clenched, with backs to front, head erect.
2. Hands thrown back to shoulders, backs touching shoulders, fingers extended, elbows to sides.
3. Arms up, elbows straight.
4. Arms down to sides.

Fourth Exercise.

1. Throw hands (clenched) straight out in front.
2. Bring arms back right and left in straight line with shoulders, elbows straight.
3. Swing arms backwards over shoulders, and downwards in a circular direction.
4. Continue the circular motion.

[*This motion may be continued at the Teacher's discretion.*]

Group 8.

First Exercise.

1. Meet backs of hands, little fingers to chest, and tips of fingers nearly touching chin, head erect.
2. Hands thrown back smartly in line with shoulders, backs touching shoulders, fingers straight up, elbows to sides.
3. Arms thrown straight up, fingers extended.
4. Back to position 2.

Second Exercise.

1. Tips of fingers on head.
2. Tips of fingers on shoulders.
3. Hands on hips.
4. Hands behind with a clap.

Third Exercise.

1. Throw open hands briskly out in front horizontally, fore-fingers straight and meeting, thumbs and palms down.
2. Bring hands smartly back, backs of hands touching front of shoulders, fingers straight up, elbows to sides.
3. Hands straight out, right and left on a line with shoulders, palms down.
4. Fall to sides.

Fourth Exercise.

1. Backs of hands meet to wrists, thumbs touching centre of chest, elbows straight out.
2. Arms extended right and left in line with shoulders, palms of hands up, and fingers extended.
3. Fingers still extended, arms circle upwards, then bending downwards until as Position 1.
4. Fall to sides with a backward circling motion.

Group 9.

First Exercise.

1. Arms straight out in front, forefingers touching, thumbs and palms downwards.
2. Arms brought back to lie flat on the chest, touching to elbows, hands clenched with backs to the front.
3. Hands thrown smartly back to the shoulders, backs almost touching shoulders, fingers extended, elbows to sides.
4. Hands dropped to sides.

Second Exercise.

1. Arms thrown straight out right and left in a line with shoulders, fingers extended, palms up.
2. Arms raised to form arch overhead, tips of fingers touching.
3. To position 1.
4. Arms brought forward, tips of fingers touch neck under chin, backs of fingers together to third joint, elbows forward level with shoulders.

Third Exercise.

Stand at "attention" but with the hands placed easily on hips—fingers to front, thumbs to back.

1. Raise the body on toes.
2. Sink gracefully down by bending the knees.
3. Return to position 1.
4. Let the heels fall smartly to the ground with a click.

V. Marching.

Although Marching is almost indispensable in an Infant School, it is surprising how badly and unsatisfactorily it is often done. A little care could soon overcome this, while smartness and precision at once shew the kind of discipline in a School.

The accompaniment of music is always pleasant, and useful in making the children step together and not get too fast as there is a tendency to do. Songs may frequently be used, but the tunes must be suitable. All the Marching Songs in the "Infant Action Song and Recitation Book" have at different times been used by the Author.

Care should be taken that all step off with the *left* foot. If some begin with one foot and some with the other, there cannot of course be that pleasing symmetry which is the great desideratum in Marching.

The orders should be short, sharp, and decisive, given in a bright cheerful manner, and the obedience willing, prompt, and uniform.

There must be no *stamping*. The action of the leg must proceed from the hip, and should be an easy swinging motion. This will not degenerate into the "tread mill step" if the *distances* are properly kept; each child should be at a distance from the one in front sufficient for another to be inserted between. The eyes must look at the head of the child in front or the line will not keep straight.

The *carriage* of the body must also be a matter of importance. Marching especially exercises the muscles of the back, and there must be no folding of the arms either behind or before or the actions of these muscles will be impeded. The arms should therefore hang easily down to the sides, swinging slightly, shoulders square.

Young teachers are apt to fall into the bad habit of putting the children in their places *with their hands*. This should never be allowed; the children can as easily do what they are told. All directions should be simple, clear, and easy; in such words as the children can understand.

Marking Time.—A few moments preceding the marching should often be used for getting the children into the proper marching step—"slow" or "quick," and should be performed without gaining ground. *The feet should be kept flat, and the body perfectly steady. Begin always with the left foot, and raise left and right alternately about two inches from the ground.* Right or left turn, and march off in the direction desired.

Turnings.—The two following groups of rules are given, as they may be found useful in some instances (for higher schools and for families), but in the majority of Infant Schools such precision will be found impossible, and the attempt to teach it will merely occupy a great amount of time which might better be devoted to more practicable aims; but the little ones might be taught *to raise their toes slightly and turn round on both heels.*



Group 10.

Right Turn.

1. Draw back the right foot until the hollow of the right is placed against the left heel.
2. Turn a $\frac{1}{4}$ circle to the right on the heels, raising the toes slightly from the ground. Return to front position by

Left Turn.

1. Take the right foot forward until the heel of the right is placed in the hollow of the left foot.
2. Turn a $\frac{1}{4}$ circle to the left on the heels, raising the toes slightly from the ground.

Right about Turn.

1. Draw back the right foot until the toe of the right foot is placed against the side of the left heel.
2. Turn to the right-about (that is a $\frac{1}{2}$ circle) on the heels, raising the toes slightly from the ground.
3. Bring the heel of the right foot to the left heel. Return to front position by

Left about Turn.

1. Take the right foot forward until the side of the heel of the right foot is placed against the toe of the left foot.
2. Turn left about (that is a $\frac{1}{2}$ circle) on the heels.
3. Take the heel of the right foot up to the heel of the left.

N.B.—*In preparation for all the turnings, it will be noticed that the left foot is kept stationary on the ground, and the right is the one which is moved.*

Group 11.

First Practice.

1. Mark time with toe of left foot, which should be placed slightly in front (do this about four times), then bring foot back to its former position.
2. Mark time again with left foot in its proper place in line.
3. Mark time with toe of right foot, which should be placed slightly in front (do this about four times), then bring foot back to its former position.
4. Mark time again with right foot in its proper place.

Second Practice.

- | | | |
|----|-------------------------------------|--------|
| 1. | Mark time four times, facing to the | Front. |
| 2. | " " " " | Right. |
| 3. | " " " " | Front. |
| 4. | " " " " | Left. |

—:0:—

To further interest and amuse the little ones in marching, a number of exercises of a fanciful nature may at times be introduced, which the ingenuity of the teacher may invent. The following are given as examples.

(a) To imitate **Windmills**.

The children will stand in a row one behind the other with the left hand straight up, fingers extended. The hand will only remain up while the first step is being taken, which will be of course with the left foot. The right hand will be raised as the second step is taken—right foot; and so on, left and right hand alternately as left and right foot makes a step; the right hand and right foot, and left hand and left foot, going always together.

The hands moving up and down as each step is taken by a large number of children moving in many lines up and down the playground (or schoolroom) is a pretty sight, and has the appearance of a "forest of windmills." The children enjoy it greatly.

(b) To imitate a **Train**.

Let the children stand two abreast, hands clenched in front, elbows bent and close to sides. The teacher will blow her whistle softly; the children will then begin to march very quietly and slowly, using the "treadmill step," working their arms to

imitate the piston of an engine, and imitating the puffing with their mouths.* The teacher's whistle will again be heard, indicating an increase of speed; in a few seconds louder and faster still. Another whistle and the train will be at full speed, only needing a sharp decisive whistle to pull it up at the "station."

To make the idea of a "train" more complete, the children might conclude this pleasing game by singing "The Railway Train," and if it is time for dismissal, two or more couples representing the "luggage van" might carry cloaks, jackets, etc., placed on pointers and carried between them. When the journey is completed and the train has arrived at the "station," other children representing the "porters" will distribute these garments to their owners, and the little passengers will disperse to their homes.

VI. Silent Drill, Folding Arms, &c.

It is sometimes convenient and useful for the children to go through their exercises *silently*, without the least noise (not even counting) and of course without music. When other classes are at lessons in the same room this method will be found especially convenient.

The teacher will stand in front of the children, who watch her intently and perform all the movements they see her do. This is especially useful to rouse up the children whenever they seem to drag during lessons, as it requires keen and fixed attention. Instead of this *imitation*, variety may sometimes be afforded by the teacher giving the words of command, remaining herself motionless. The following are a few examples:—"Hands up," "down," on "shoulders," "knees," "heads," "cross on chest," "fan," "peep," "fold arms in front," "behind," &c., &c.

The children can also imitate "birds flying" by fluttering with both hands above head, fingers outspread.

Also such as the following (imitating the *sound* of "brushing" and "sawing," and singing a suitable air to bell-ringing, in addition to the *actions* with the hands), "hammering," "swimming," "bell-ringing," "brushing," "sawing," &c., &c.

The following is a good exercise:—"Clap the hands *twice* in front, then rapidly beat *three* times with open palms on knees." Repeat several times.

Marching may also be done in the same way—two steps slowly, and three quickly.

The children can learn to remember their *five senses* in a pleasant way by pointing to the different organs, and repeating "sense of seeing," "sense of hearing," &c.

Folding Arms.—Even in so small a matter as this, regularity should be observed; if all the children fold in exactly the same way and according to the rule given below, the whole class will look symmetrical, and the right hand will be in a more convenient position to be "put up." This regularity can easily be obtained by often using the following drill till each child has got into the *habit* of putting up the *right* hand.

Drill.—The children will be told to "fold arms," then "right hand up," (the left hand will remain on the waist), "fold," "right hand." Repeat as many times as is necessary.

To fold in front.—"Left hand should close round waist, right hand be placed *between* left elbow and waist."

To fold behind.—"Left hand should take hold of right arm just above the elbow, right hand should close round left elbow."

Changing Classes.—The whole of the classes in a large school can change places quietly and orderly in a very few minutes—two or three. In *dismissing*, if the children of two classes meet, take hold of hands, and march out together, it makes a pleasant change, and takes only half the usual time.

VII. Musical Drill and Dumb Bells.

Exercises *with Dumb Bells* have lately been introduced into Infant Schools, and though there may be some objections to their general use, no book on Infant Schools could be complete without a few words on the subject.

The addition of the weight of the Dumb Bells in the exercises is very beneficial to the muscles, and for this reason they are useful for children of the upper and middle classes, whether at school or in the nursery. With these children—well-fed and well-cared for—dumb bell exercise, with or without music and singing, may be commenced with advantage at an early age, care being taken that they do not begin with too heavy a weight; four ounces will be found quite heavy enough at first. Dumb bells of this weight are usually made of wood, but the next size (eight ounces) may be procured in either wood or in iron.

But it is doubtful if the majority of the little ones attending our Public Elementary Schools need this extra physical labour, when it is remembered how often they are kept at home to work—"helping mother."

Especially will their general use be doubtful in those schools where no *Standard* is kept, and the children are transferred to the boys' and girls' departments at the early age of *six* years.

When exercising with Dumb Bells each child will require much more space than for any of the other exercises, and few schools can well afford this.

But in whatever kind of school this drill is taken up, it has a delightful appearance, and the children learn it quickly and like it.

No kind of physical exercises should be continued long enough at a time to fatigue. Drill, like singing, is more useful and enjoyable if a *short* time be given to it nearly every day, rather than a longer time at greater intervals.

Musical Drill.

It has been noticed above that suitable songs may be sung by the children to accompany the actions in all the groups of exercises, or, better still, the tunes may be *hummed* with the lips closed, or *la, la, la*, sung. Of course where there is piano or other musical instrument, this would generally be used as being easier and more convenient, though even then one of the former methods may occasionally be substituted as a pleasant variation.

Group 12.

The children should stand at "Attention" and have plenty of space that there may be no fear of the collision of the Dumb Bells.

Repeat each exercise at least four times.

First Exercise.

1. Take bells to front of chest just touching each other and close to chest, elbows to sides.
2. Down to sides.

Second Exercise.

1. Bring bells under arm-pits.
2. Down to sides.

Third Exercise.

1. Bells on shoulders.
2. Click (by striking bells together end-ways) over-head, elbows straight, knuckles to back.

Fourth Exercise.

1. Place right hand on left breast close against left shoulder, left hand thrown out to left, horizontally (or to front), head erect.
2. Reverse position by placing left hand on right breast and then throwing right hand out, right and left alternately.

Fifth Exercise.

Place the right foot slightly forward, swing both bells, 1st to left, 2nd to right, striking the ends of them in the air when they meet perpendicularly right and left. Incline the body slightly each time the bells are passed in front.

When the bells are to "left," the left hand will be uppermost, knuckles to back; knuckles of lower (right) hand to front. Reverse position of hands when to "right."

The following exercise is introduced here as it forms a rest midway, when the whole of the exercises are taken at one practice

Sixth Exercise.

(a). Rest hands holding bells on waist just above hips, elbows out, and with a light dance-like movement make a step to right, then to left, four times each.

(b). Turn a quarter circle to the right, and repeat the above.

(c). Repeat another quarter circle, and the children will be standing in exactly the opposite direction to (a).

(d). Repeat, and the children will be in the opposite direction to (b); another turn will complete the circle and bring them to their original position (a).

Seventh Exercise.

1. Send right bell smartly up over-head, elbows straight.

2. Send left bell smartly up, right brought down at the same time to front of chest, right and left alternately.

Eighth Exercise.

1. Both bells smartly up over-head.

2. Both bells brought down to front of chest.

Ninth Exercise.

1. Swing both bells up to front until horizontal with shoulders, then without stopping bring them to shoulders, elbows being at sides, shoulders thrown back.

2. Drop to sides, swinging a little back to get an impetus for (1).

Tenth Exercise.

1. Throw bells straight up.

2. Bring down to shoulders.

3. Straight out, right and left, in a line with shoulders.

4. Down to sides.

Eleventh Exercise.

1. Place the right foot slightly forward, stoop and touch bells on right knee.

2. Throw out right and left horizontal with shoulders, rising to an upright position at the same time.

3. Strike bells over-head, elbows straight.

4. Strike bells behind.

Twelfth Exercise—Continual Motion.

Pass bells, one over the other, in front, striking out and drawing back alternately without jerk (something after the manner of a dog swimming).

VIII. Physical Exercise for the Teacher.

"The wise for health on *exercise* depend."—*Dryden*.

Exercise is no less important for the teacher than for the taught, and is as necessary as pure air and pure water. The School Mistress has little time or opportunity for the physical advantages of much real domestic work, and few are able to benefit their muscles regularly by such healthy exercise as is obtained from polishing grates, scouring floors, and such-like household employments.

And as she is without these and similar exercises of the body, she must provide a substitute for them, or in course of time the muscles will become impoverished, and the brain will be weakened when deprived of this support.

To teachers living at a distance from their school the daily walk is very beneficial, and the simple and pleasant exercise of leading the children in their drills and joining in their games is also productive of good results. Teachers in the country, with a garden attached to their house, are wise if they do as much of the lighter work in it as they feel able for and can enjoy. Even a battle-door and shuttlecock may frequently be used with benefit, and a pair of dumb bells should be found in the sitting room or bedroom of every teacher. To those for whom it is feasible Lawn Tennis, Rowing, and Dancing afford excellent exercise.

The Saturday's freedom from the Schoolroom ought to be regularly observed by some thorough change from the work of the week. A brisk walk, away from the smoke and dust of the town, to the pure and bracing air of the hills and fields, should be taken by every town teacher as frequently as possible, and no opportunity should be lost of giving the over-worked brain a relief in some way or other.

The good effects of regular and judicious exercise are wonderful, and the increased power of coping with the difficulties of the schoolroom is incredible to those unused to physical exertion; always remembering that the primary and ultimate object of drill is to *strengthen*, not to *fatigue*.

It will require some little self-denial at first, but will amply repay itself in many ways, among which the scarcity of doctor's bills will be not the least pleasing, and teachers may well apply to themselves the following rendering of Longfellow's well-known couplet—

“*Exercise, temperance, and repose,
Slam the door on the Doctor's nose.*”



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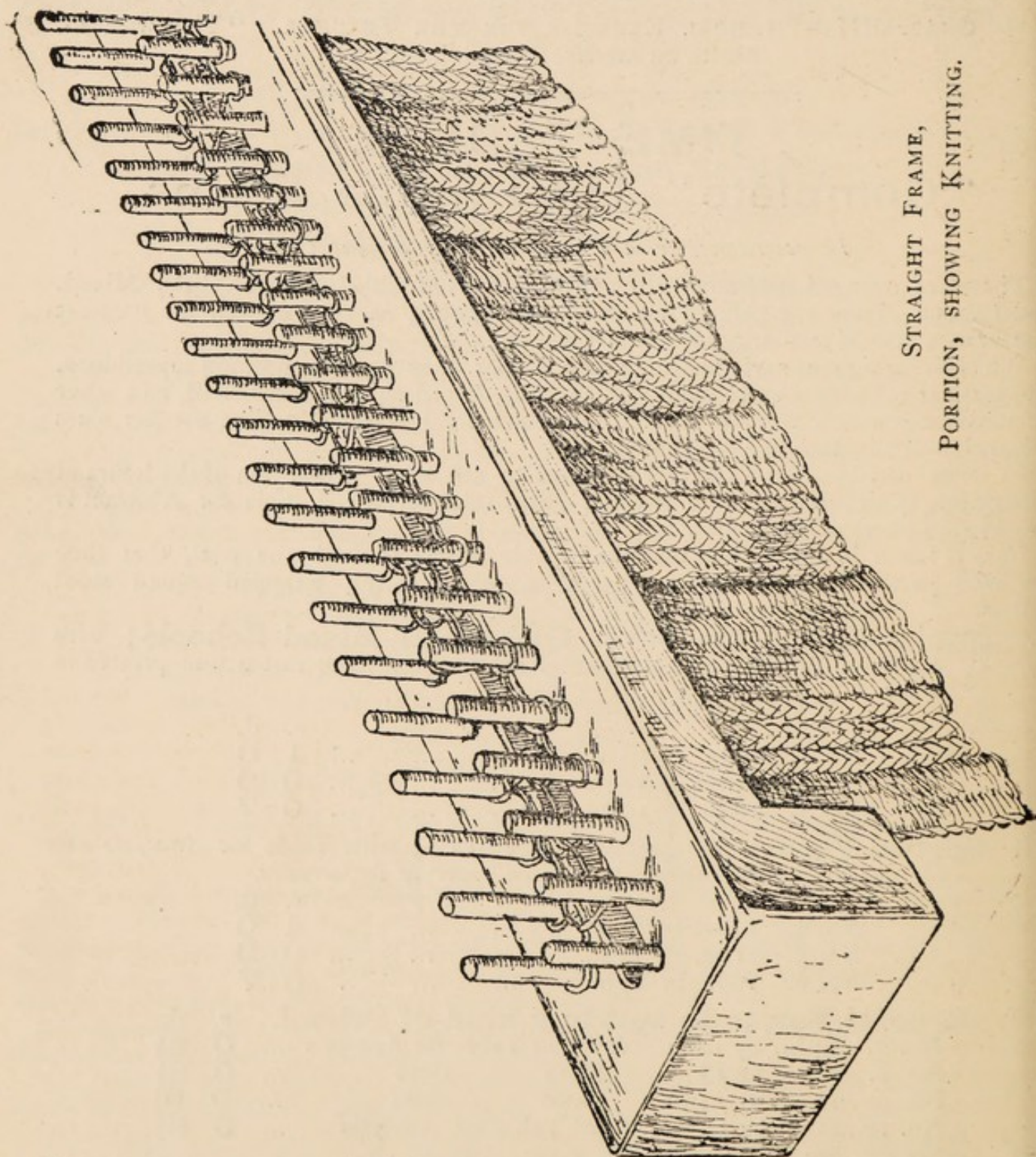
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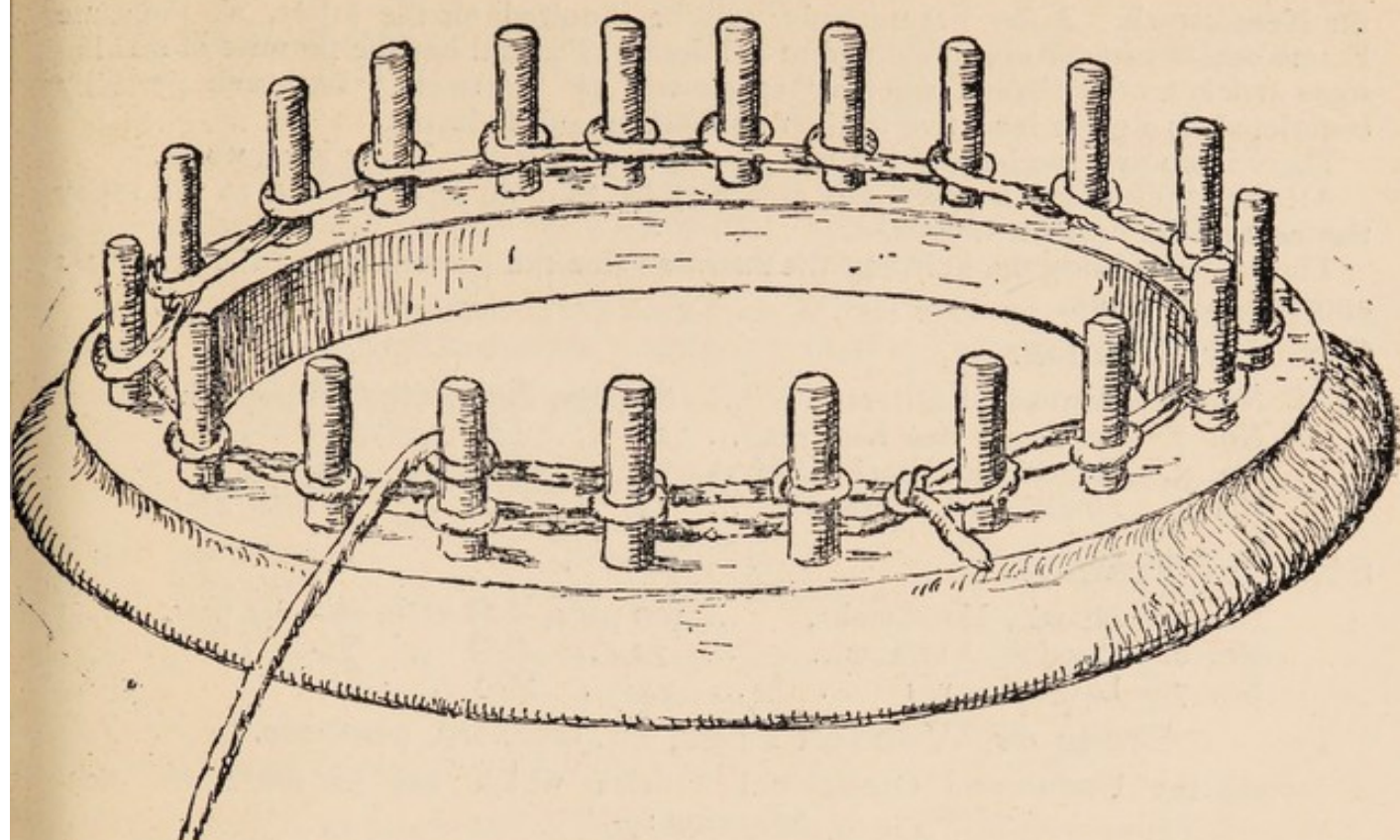
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