

(Bringing right side toward clock.) Swing your right arm from the shoulder like the pendulum, saying tick-tock. Swing it as though you had something heavy in your hand. Right about—face!
 (Bringing left side toward clock. Same with left arm.)

Front—face! Clasp hands at back of neck. Swing your right foot like a pendulum, saying tick-tock. Have a heavy weight tied to your foot. (Same with left foot.)

THE DRAWING LESSON.

We are going to draw the clock-face. We will draw it in air first. Reach out your right arm and place it for the upper straight line. Draw. (A strong horizontal sweep of the right arm resulted from former exercises of this kind.) Place for left vertical. Draw. Right vertical—draw. Lower horizontal—draw.

Now, we must make the circle inside the square. I am glad you made squares as large as your arms would reach to make them. Place at middle of left vertical. Swing up and around—once—twice—three times—four—five—six—seven—eight times—down! Seats! Draw the clock-face as large as your slates will allow. Willie, Nancy, Sue, Sam, Edgar, and Lemmy (children with cramped, stiff habits of execution) may draw on the board, so as to have plenty of room for big, big clocks.

What did I say was the prettiest thing to me about the clock? "Its neatness." Well, I hope I shall find your drawings pretty in the same way. (While the children drew and compared their drawings, whispering a little without rebuke, the teacher wrote between lines, in Spencerian script that was nearly perfect, the line from the third stanza of the song, "*My hands when they're moving, must always do right,*" and distributed double-ruled books and lead pencils. She then examined the drawings and told the class to turn their slates over and draw the little clock or the wall clock, whichever they liked best. While they did this, she gathered about her, group by group, the pupils to examine the clock-works, conversing with them in low tones about the spring, the various wheels and their connections.

THE PENMANSHIP LESSON.

A little more practice on the song, was followed by an exercise in writing in air, while standing. Resuming seats, the children practised a series of movement exercises with meat skewers on waste paper, and then wrote the copy the teacher had set upon the board twice in their books, receiving careful instruction as they wrote. This closed the morning programme, which, while very little resembling the typical school morning, had embraced reading, writing, arithmetic, ethics, physical exercise, drawing, music, language training, and thought training. The teacher said she intended to emphasize word and number drills in the afternoon, with more of the versatile employment that had filled the morning."