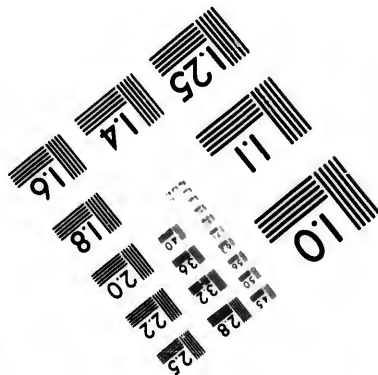
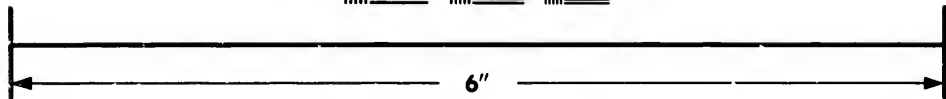
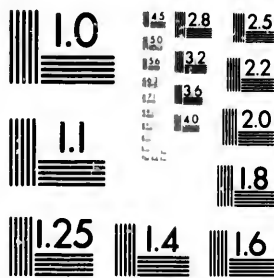


**IMAGE EVALUATION  
TEST TARGET (MT-3)**



**Photographic  
Sciences  
Corporation**

23 WEST MAIN STREET  
WEBSTER, N.Y. 14580  
(716) 872-4503



**CIHM/ICMH  
Microfiche  
Series.**

**CIHM/ICMH  
Collection de  
microfiches.**



Canadian Institute for Historical Microreproductions

Institut canadien de microreproductions historiques

**1980**

Technical and Bibliographic Notes/Notes techniques et bibliographiques

The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming, are checked below.

L'Institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de filmage sont indiqués ci-dessous.

- Coloured covers/  
Couverture de couleur
- Covers damaged/  
Couverture endommagée
- Covers restored and/or laminated/  
Couverture restaurée et/ou pelliculée
- Cover title missing/  
Le titre de couverture manque
- Coloured maps/  
Cartes géographiques en couleur
- Coloured ink (i.e. other than blue or black)/  
Encre de couleur (i.e. autre que bleue ou noire)
- Coloured plates and/or illustrations/  
Planches et/ou illustrations en couleur
- Bound with other material/  
Relié avec d'autres documents
- Tight binding may cause shadows or distortion along interior margin/  
La reliure serrée peut causer de l'ombre ou de la distorsion le long de la marge intérieure
- Blank leaves added during restoration may appear within the text. Whenever possible, these have been omitted from filming/  
Il se peut que certaines pages blanches ajoutées lors d'une restauration apparaissent dans le texte, mais, lorsque cela était possible, ces pages n'ont pas été filmées.
- Additional comments:/  
Commentaires supplémentaires:

- Coloured pages/  
Pages de couleur
- Pages damaged/  
Pages endommagées
- Pages restored and/or laminated/  
Pages restaurées et/ou pelliculées
- Pages discoloured, stained or foxed/  
Pages décolorées, tachetées ou piquées
- Pages detached/  
Pages détachées
- Showthrough/  
Transparence
- Quality of print varies/  
Qualité inégale de l'impression
- Includes supplementary material/  
Comprend du matériel supplémentaire
- Only edition available/  
Seule édition disponible
- Pages wholly or partially obscured by errata slips, tissues, etc., have been refilmed to ensure the best possible image/  
Les pages totalement ou partiellement obscurcies par un feuillet d'errata, une pelure, etc., ont été filmées à nouveau de façon à obtenir la meilleure image possible.

This item is filmed at the reduction ratio checked below/  
Ce document est filmé au taux de réduction indiqué ci-dessous.

10X	12X	14X	16X	18X	20X	22X	24X	26X	28X	30X	32X
			✓								

The copy filmed here has been reproduced thanks to the generosity of:

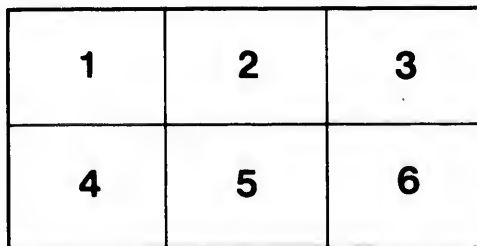
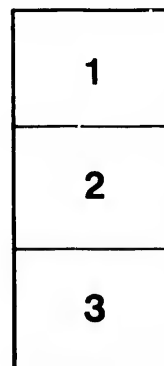
Ralph Pickard Bell Library  
Mount Allison University

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol → (meaning "CONTINUED"), or the symbol ▼ (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:



L'exemplaire filmé fut reproduit grâce à la générosité de:

Ralph Pickard Bell Library  
Mount Allison University

Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

Les exemplaires originaux dont la couverture en papier est imprimée sont filmés en commençant par le premier plat et en terminant soit par la dernière page qui comporte une empreinte d'impression ou d'illustration, soit par le second plat, selon le cas. Tous les autres exemplaires originaux sont filmés en commençant par la première page qui comporte une empreinte d'impression ou d'illustration et en terminant par la dernière page qui comporte une telle empreinte.

Un des symboles suivants apparaîtra sur la dernière image de chaque microfiche, selon le cas: le symbole → signifie "A SUIVRE", le symbole ▼ signifie "FIN".

Les cartes, planches, tableaux, etc., peuvent être filmés à des taux de réduction différents. Lorsque le document est trop grand pour être reproduit en un seul cliché, il est filmé à partir de l'angle supérieur gauche, de gauche à droite, et de haut en bas, en prenant le nombre d'images nécessaire. Les diagrammes suivants illustrent la méthode.

ails  
du  
difier  
une  
page

rata  
o

elure,  
à

20

D

SC

In

W. J. Gage & Co's Educational Series.

---



# DRILL AND CALISTHENICS

CONTAINING

SQUAD DRILL, CALISTHENICS, FREE GYMNASTICS,  
VOCAL EXERCISES, GERMAN CALISTHENICS,  
MOVEMENT SONGS, THE POCKET GYM-  
NASIUM, AND KINDERGARTEN  
GAMES AND SONGS.

BY

J. LAUGHLIN HUGHES,

*Inspector of Public Schools, Toronto; Graduate of Military  
School, H. M. 29th Regiment.*

---

TORONTO:

W. J. GAGE & CO.,

11 Wellington Street West.

1879.

---

Entered according to Act of Parliament of Canada, in the Office of the  
Minister of Agriculture, by W. J. GAGE & Co., in the year 1879.

---

GV  
495  
HB  
TEXT

A7375



Ne  
Be  
Fu  
Ho  
Ru  
Giv  
Wo  
Pre  
Dre  
Pro  
Sta  
Jud  
Tur  
Ext  
Salu  
Gen  
The  
Mar  
"  
Slow  
Step  
"  
"  
Chan  
Doul  
The  
Turn  
Direc  
Form

# INDEX.

---

Necessity for Drill and Calisthenic Exercises.....	1
Benefits arising from do.....	4
Fundamental Mistakes .....	6
How to make Calisthenics interesting .....	8
Rules .....	9
Giving Instruction .....	10
Words of Command.....	11
Preparing for Drill .....	11
Dressing a Squad with Intervals .....	12
Proper Position at Drill .....	15
Standing at Ease.....	15
Judging the Time.....	16
Turnings .....	17
Extension Motions .....	19
Saluting .....	22
General Rule.....	23
The Balance Step.....	23
Marking Time and Marching .....	26
"    "    Slow .....	27
Slow March .....	28
Stepping Out.....	29
"    Short .....	29
"    Back .....	29
Changing Feet .....	30
Double March .....	31
The Side or Closing Step .....	31
Turning when on the March .....	33
Directing and Reverse Flanks .....	34
Formation of Squad in Single Rank .....	34

Dressing when Halted .....	35
Marching to the Front and Rear .....	37
Changing Front at the Halt .....	38
Single Rank Changing Direction on the March .....	39
Marching as in File .....	40
Wheeling as in File .....	41
Marching as in File Forming Squad.....	42
The Side or Closing Step .....	43
Formation of Squad in two ranks.....	43
Dressing Squad in two ranks.....	44
Marching " " .....	44
Taking Open Order .....	44
Formation of "Fours" .....	45
Dismissing a Squad .....	48
Free Gymnastics .....	49
Head and Neck Exercises .....	51
Arm and Chest " .....	51
Combination " .....	56
German Calisthenics .....	58
Breathing and Vocal Exercises .....	60
"Red, White and Blue".....	61
The Pocket Gymnasium.....	64
Saluting in School .....	70
Kindergarten Games .....	72
" " (music) .....	79
Calisthenic Songs.....	

Dr  
on E  
Germ  
exerc  
an on  
nastic  
and H  
the p  
Canad  
devel  
of ch  
study  
calist  
Assoc  
passe  
all sc  
last s  
mate  
scho

Th  
to in  
Exer  
ter a  
in th

. 35  
. 37  
. 38  
. 39  
. 40  
. 41  
. 42  
. 43  
. 43  
. 44  
. 44  
. 44  
. 45  
. 48  
. 49  
51  
51  
56  
58  
60  
61  
64  
70  
72  
79

## PREFACE.

---

Dr. Wiese, in his excellent work, "*German Letters on English Education*," says: "Both England and Germany aim at a school education of which the exercising and strengthening of the body shall form an organic part." In Denmark and Sweden, gymnastics are an obligatory study. Both in Prussia and Holland instruction in calisthenics is given at the public expense to teachers during their vacation. Canadians are beginning to realize the necessity for developing the physical as well as the mental natures of children at school. The official programme of study for Public Schools in Ontario makes drill and calisthenics compulsory. The Provincial Teachers' Association and several County Associations have passed resolutions in favor of their introduction into all schools. The Dominion Government during the last session of Parliament, placed a sum in the estimates to pay for the teaching of drill in certain schools.

This manual has been prepared to enable teachers to instruct their pupils in Squad Drill and Calisthenic Exercises. If the instructions given in the first chapter are carefully followed, regular teachers interested in these subjects will be sure to succeed in teaching

them. They would, of course, be greatly benefitted by special instruction in these subjects, and all who obtain Second Class Certificates in Ontario now receive such a training. It is to be hoped that County Model Schools may soon give all Third Class Teachers a similar opportunity.

THE AUTHOR.

July, 1879.

pe  
of  
st  
M  
m  
Sc  
co  
en  
vi  
m  
in  
—  
g  
c  
e  
A

efitted  
ll who  
now  
that  
Class

OR.

# NECESSITY FOR DRILL

AND

## CALISTHENIC EXERCISES

---

“ You should reckon the discipline of a school imperfect in which a certain amount of drill is not part of the school routine.”—*Extract from Government Instructions to H. M. Inspectors of Schools, Dated 8th May, 1871.*

“ A judicious and properly adapted system of drill may be, and ought to be, established in every National School in the kingdom ; with a view, possibly, of encouraging military tastes, but also, and chiefly, if not entirely, with immense benefit to the boys individually and collectively.”—F. M. NORMAN, *Commander, R. N.*

“ The true educator sees in the present public interest in physical education a promise and a hope.”  
—DR. LEWIS.

“ By no other way can men approach nearer to the gods than by conferring health on men.”—CICERO.

“ As to the practicability of making physical exercises a part of our system of public instruction, I entertain no doubt.”—JOHN D. PHILBRICK, *Supt. of Boston Public Schools.*

“Free gymnastics are of great value in forming the habits of the body in the young. The experiment of Free Gymnastics has proved a decided success in the schools of Cincinnati.”—LYMAN HARDING, *Supt. of Cincinnati Public Schools.*

“RESOLVED, That gymnastic training should be introduced into all the schools of the State, and made as indispensable in the daily routine of duties as the other exercises of the school-room.

“RESOLVED, That Free Gymnastic exercises, calculated to secure a symmetrical development of the body, may be made successful without any loss of time or progress on the part of the pupils in their attainments, and that teachers, by the use of a cheap manual, will find no difficulty in awakening interest in this indispensable branch of education.”—*Resolutions adopted by the Ohio State Teachers' Association.*

The Ontario Teachers' Association, at its meeting in August, 1878, resolved that “Drill and Calisthenic exercises should form a part of the training of Third Class Teachers at County Model Schools.” They have long been taught to First and Second Class Teachers at the Normal School.

Educators are rapidly learning to remember that the little beings entrusted to their care have two natures to be developed—the mental, and the physical. To develop the one at the expense of the other produces an unnatural being, who is incapable of performing the duties of life in so perfect a manner

as he might have done. Studying too constantly draws the blood from the extremities of the body to the brain, and also concentrates the nervous energy at the nerve centres. This enfeebles the body and robs it of its power of development. Calisthenic exercises distribute both blood and energy to the different parts of the body. The one is the natural antidote for the evil effects of the other. Study or exercise alone will produce good results, but evil ones also. Used judiciously together each neutralizes what is bad in the other, and thus a total of two benefits is secured, instead of one good and one bad result. The physical man will be developed as well as the intellectual, and the natural growth of the former adds greatly to the strength and vigor of the latter. Children in schools have generally far too much intellectual exercise—at least their intellectual employments are continued too long and too continuously. It is therefore imperative that the teacher should give considerable attention to the cultivation of the physical powers to secure and preserve the proper energy of all the vital powers. Calisthenic exercises afford the best means of giving a correct muscular cultivation in school. Of course the teacher's duty in regard to the physical well-being of his pupils does not begin or stop with calisthenics. He should attend most carefully to the temperature and ventilation of the school-room, and give his pupils practical rules with reference to their clothing, cleanliness, food, &c.



## II. BENEFITS DERIVED FROM DRILL AND CALISTHENICS.

The benefits arising from the proper use of drill and calisthenic exercises may be summed up under three heads :—

1. They give an erect, graceful figure and easy carriage.

2. They benefit the health.

3. They aid in securing effective discipline

**1. Benefits to the figure.**—The muscles of the upper extremities are developed, the chest is enlarged, round shoulders are straightened, awkwardly high shoulder blades are lowered, curved spines may be made straight, and hanging heads may be lifted into a natural position. In addition to these benefits to the upper portions of the body pupils will be taught by drill and calisthenic exercises to walk properly; that is, easily and gracefully. Symmetry of figure, ease of movement, and dignity of bearing may be acquired; they are not gifts of nature to an exclusive few.

**2. Benefits to the health.**—These are numerous, important, and lasting. Tendencies to consumption and other chest diseases are counteracted, circulation is promoted, sluggish organs are stimulated to action, the nervous system is kept in a healthy tone, and the whole physical system is invigorated. Exercise is to the human body what sunlight is to the plant.

**3. Benefits to Discipline.**—Calisthenic exercises, especially when performed in a sprightly manner, accompanied by singing, form the most powerful and, what is of greater importance, the most natural disciplinary agent which the teacher can employ. They teach habits of order, regularity, silence, obedience, neatness, attention, steadiness, and method. When a whole class shows symptoms of uneasiness and nervous restlessness, which, if allowed to continue for ten minutes unchecked, would amount to unbearable disorder, one minute devoted to singing and exercise will oil and wind up the machine so that it will run itself for another half hour. What an amount of interruption and irritation that minute's exercising has saved the teacher, and how much flogging and punishment imposition it has enabled the poor pupils to avoid. Ten such brief interruptions to the routine of a day's school work would do a vast amount of immediate and permanent good. The weariness of long-continued sitting, and the headaches and other nervous affections consequent upon it, would be prevented. The general health of both teachers and pupils would be preserved, and as a natural consequence the amount of work accomplished would be very greatly increased. The pupils almost invariably learn insensibly and in a pleasurable way the need of instant and cheerful obedience, in schools in which calisthenics are well taught.

## III. FUNDAMENTAL MISTAKES.

Two mistakes are usually made, even where calisthenic exercises are well taught, which greatly reduce the amount of benefit derived from them. They are taught and practised **only at stated times in school**; and the pupils are led to regard the school room and the school yard as the **only places in which calisthenics should be practised**. Both mistakes have the same source. The teacher confounds the means with the end to be accomplished, or forgets that he has any ultimate object to attain. This error is, unfortunately, not confined to the teaching of calisthenics. Many teachers teach every subject, as though the school room was the only sphere in which the knowledge acquired was to be used. Arithmetic, they teach to a child, that he may solve problems in his class, not that it may develop his mental powers, and become an additional force to enable him more successfully to perform his duties in life. Calisthenics taught once a week will certainly do good, but neither teacher nor pupils will derive much benefit from such a course. The exercises may be taught at stated times indicated on the time table—they should be **practised at some part of every hour of the day**. Students engaged in studying, at school or at home, should stop their work at least **once an hour** for the purpose of practising calisthenics for a short time. Time will be gained, and

students will be healthier and happier, as the result of such a course. No student or brain worker should retire at night without exercising freely, so as to call the blood away from the brain.

There is, however, a still greater mistake—Exercise should not be taken for the benefit of the health, either when at school or in after years. The exercise should be taken for pleasure; it should be presented in such a form that pupils forget the muscular exercise itself, and think only of the movements they are attempting to perform. It should be made a play or a game, in which the pupil becomes interested, as he does in lacrosse or cricket. Then and only then does exercise invigorate and stimulate as it is capable of doing. Froebel recognized this fact, and the whole of his system of Kindergarten "plays," "gifts," and "work" is founded on the principle that the good to be received by mind or body should be received incidentally. No system of exercise for juniors is as perfect as his. The immediate object of calisthenics is to amuse and relieve the pupils; the ultimate object is to develop their physical systems. Herbert Spencer says, "Even where not made repulsive, as they sometimes are, by assuming the shape of appointed lessons, these monotonous movements are sure to become wearisome, from the absence of amusement." Calisthenics alone are very dry biscuits. They require fun with them for sauce. Don't be afraid of the fun.

#### IV. HOW CAN CALISTHENICS BE MADE INTERESTING ?

By divesting them of their routine character. By showing that they have a definite function, and may be made to prolong life. By making them as far as possible take the form of games. By performing them in time with some simple and pleasing piece of music. Almost all calisthenic exercises may be performed in time with an ordinary "march" or "waltz" tune. Your scholars can sing one, if you cannot.

Do not appear to force your pupils to take an interest in calisthenics. By a judicious presentation of some of the more interesting and attractive of the exercises as a reward for lessons well prepared, or for some meritorious conduct on the part of the class, the teacher may make it a great privilege to be allowed to practice calisthenics. The desire for them may be made to come from the pupils themselves, and not from the teacher.

#### V. WHAT TO TEACH.

Teach free calisthenics ; that is, calisthenics without any apparatus, clubs, poles, &c. Teach mainly those practices which exercise the upper or inactive half of the body, and stimulate the vital functions.

Some light apparatus, wooden dumb bells, wands, elastic apparatus for stretching, &c., when used properly produce good effects. They are costly, however, if they have to be purchased for the whole school by

school boards, and all the scholars will not purchase them, if they are requested to procure them for themselves. Another objection to their introduction into schools generally, is that all teachers cannot use them in a proper manner. The apparatus that one teacher would make an excellent use of, would become a pile of useless material in the days of his successor.

#### VI. GENERAL RULES FOR TEACHERS.

1. **Study and practise** thoroughly an exercise or movement before you teach it.
2. Be **prompt, decided and energetic** in conducting drill and calisthenic exercises.
3. **Speak in a loud tone, not in a high key.**
4. Be **clear and definite** in giving instructions.
5. Do not follow the book **explanations slavishly.**
6. Warn pupils carefully against the **errors** commonly made in performing an exercise or movement.
7. Explain the object of each new movement before it is practised.
8. **Do** each movement slowly before asking your pupils to do it.
9. After giving a command, **see that every pupil** has followed your directions before you take another step.
10. **Teach by correcting errors** (neglecting this rule causes most failures). When teaching "by numbers" see that every pupil performs each part of

the movement accurately before proceeding to the next.

11. Perform calisthenic exercises as much as possible in time with **music**. Any marching time, or even measure, will do. If you have no instrument, sing; if your class cannot sing, let them count.

12. Insist on the exercises being performed in an energetic manner; guard against listlessness.

13. Let the exercises be short.

#### VII. GIVING INSTRUCTION.

The teacher should stand in front of his class, so that he can be seen by all. He should go through the movements slowly and definitely as he explains them. In this, as in all other subjects, the eye should be the medium of information rather than the ear.

The verbal instruction given should be as little as possible. The explanations for drill given in books must be in detail, so that the teachers themselves may thoroughly comprehend the movements; but repeating these explanations literally is not teaching "drill" any more than repeating the rules of grammar is teaching that subject.

The teacher should explain the movements very briefly in his own words and by his actions. Great care should be taken to have the motions and movements done very accurately. The extension motions, for instance, if done in a careless manner, may do

harm instead of good. No slovenly positions or movements should be allowed to pass unchecked. One of the most important results of the drill should be an improved bearing and a more graceful walk.

#### VIII. WORDS OF COMMAND.

Words of command consist of two parts: **cautionary** and **executive**. The first part prepares for what is to come; the second is the signal for the immediate performance of the movement desired. Both parts should be uttered clearly. The first part should be spoken **slowly** and **deliberately**, and the second, after a definite pause, **sharply** and in a **louder tone**. It is very important that the two parts of the command should be separated by a pause. The method of giving the commands may be indicated as follows:—*Stand at*—EASE; *right a-bout*—TURN; &c. The foregoing rule does not apply to the words and numbers given in the **Extension Motions** and **Balance Step**, where the words must be given sharply when the motion is to be quick, and slowly and smoothly when the motion required is of that nature.

#### IX. PREPARING FOR DRILL.

The class should **fall in**, in **single** or **double rank** according to the number in it, and should have the tallest at the flanks, and the smallest in the centre of the line. This is done the first time as follows:—The pupils in the squad or class are arranged in the



order of their size with the tallest on the right and the shortest on the left. The right hand pupil should be advanced three paces, and the pupil next to him should be placed three paces in front of the left hand pupil. Then pupil number three should take his place to the left of number one, and number four should go to the right of number two. The rest should continue to take places alternately, number five left of number three, number six right of number four, and so on till all are in line. When once sized the pupils should remember their positions.

Never begin drill, after the boys have fallen in, without first giving the order, **Attention, by the Right—Dress, (or Touch your Right, and Dress)—Eyes—Front.**

It is evident that boys will not have room to perform their movements properly if they stand side by side in line. It becomes necessary to extend them in some manner so as to allow free motion of the arms. If the number is not too great the required separation may be secured by

#### X. DRESSING A SQUAD WITH INTERVALS.

**NOTE.**—The words in the margin are the commands to be given by the teacher.

*Eyes—RIGHT.* { On the word *Right*, the squad will glance the eyes to the right, turning their heads slightly in that direction.

DRESS.

On the word *Dress*, the whole will raise the right arms (except the one on the right of the squad), and, with the palm of the hand turned upwards, touch the shoulder of the pupil on the right with the tips of their fingers, stepping backwards or forwards with short paces, until they can just discern the lower part of the face of the boy next but one on the right.

*Eyes-FRONT.*

The Instructor will, standing at the right, correct the dressing, ordering the boys to step forward or backward singly, as may be requisite, and when the dressing is completed he will give the words *Eyes-FRONT*, on which the whole will turn their heads to the front, looking in the same direction, dropping the right arms to the side at the same time.

Dressing from the left will be taught in the same manner, the command being, *Eyes Left—Dress*; and when the words *Eyes-Front* are given, the head and eyes must be turned to the front. A tendency to lean the head forward when dressing will be observed, which must be instantly checked.

For a large class this method will extend the rank or ranks so far that the instructor will not be able to see those at the extremes, so as to control them, nor will the pupils be able to see his illustrations of the movements. The simplest and most effective method of isolating the members of a class of from 20 to 60

is to have them to "fall in" in two ranks, the *rear* rank being *one pace* behind the front rank. The *front* rank should at the proper command *advance*, or the *rear* rank *retire* 6 paces. The instructor should then give the command :

From the right  
number off  
by—THREES.

On the word *threes* the boys in both ranks "number" themselves as directed, saying aloud each in his turn, *one, two, three; one, two, three*, until each boy has received his number; or the right hand boy in each rank may pass along his own rank numbering each boy in turn *one, two, three, one, two, three, &c.* If this plan be adopted the right hand boy must number himself *one*, the boy next him *two*, &c. When he has completed the numbering he should return to his own place, taking care to go *behind* his rank in doing so. This should be repeated, if necessary, until every boy knows whether he is a number *one*, a number *two*, or a number *three*.

Slow-MARCH.

On the word *March*, ALL the number *ones* take two paces to the front, ALL the number *threes* two paces to the rear, and the number *twos* stand fast.

The teacher will now be able to see every boy in his class, and every boy will have ample room to perform any movement required.

## XI. PROPER POSITION AT DRILL.

Give word of command : { On which the boys must stand upright, body and shoulders square to the front, head erect, but not thrown back, *heels in line and touching each other, toes separated*, so that the feet may form an angle of  $45^{\circ}$ , knees straight, arms hanging easily down by side, palms of hands turned towards thighs, thumb and forefinger close to seam of trousers, and with the other fingers pointing downwards, eyes straight to front. *Weight of body should be on fore part of feet, not chiefly on heels.*

Attention. {

The above position must always be taken by the pupils when the command *Attention* is given.

## XII. STANDING AT EASE.

1. *By numbers.*

Stand at ease, by numbers— {

ONE. { On the word *one*, raise the arms from the elbows, left hand in front of the centre of the body, as high as the waist, palm upwards; the right hand as high as the right breast, palm to the left front; both thumbs separated from the fingers, and *the elbows close to the sides.*

TWO. { On the word *two* strike the palm of the right hand on that of the left, drop the arms to their extent, keeping the hands together, and passing the right hand over the back of the left as they fall; *at the same time* draw back the right foot six inches, and bend slightly the left leg.

*Position when the motion is completed:* Weight of body on right leg, left knee bent; arms, with hands crossed, hanging loosely in front, against body; attitude easy. The right thumb will find its place between the thumb and the palm of the left hand, as the hands fall, after they are clapped. *Do not move the left foot from its place.*

The position of *standing at ease* should be followed by that of *Attention*; for which the command is, *Squad-ATTENTION.*

## 2. *Judging the Time.*

After a few repetitions of the two foregoing practices, the pupils will be found thoroughly grounded in the positions, and will next proceed to *Stand at ease, judging their own time*, for which the command will be *Stand at-EASE.* On this word, they will go through the motions as explained, each to be distinctly and smartly executed, but without any pause between them, the Instructor cautioning them not to wait for the words *One, Two*, but to act at *once* on the word of command.

On the completion of the practice, and when standing at ease, the command *Stand Easy* may be given, when the boys will be permitted to move their feet, each taking care not to quit his own ground. When simply standing at ease the *left foot must not quit the ground.*

After *standing easy*, the command is as before, *Squad*

—*Attention.* On the word *squad* being given to the pupils, when *standing easy*, they will at once assume the position of *standing at ease*.

## XII.—TURNINGS.

In going through the Turnings the *left heel must not quit the ground*, it being used as a pivot on which the boy turns, so that he may not leave his ground. The *right foot* is *drawn back* to turn the body to the *right*; and *carried forward* to turn it to the *left*. This must be impressed upon the boys' minds; and the best way of doing so is to make a boy draw back his right foot, and tell him to turn to the left; he will find that he is blocked and cannot do so. The knees must be kept straight, and the body must incline very slightly forward. The Turnings must first be taught "by numbers," and then "judging the time."

In the first part of each of the following motions, the foot is to be moved to its position without a jerk, the movement being from the hip; so that the body may be kept perfectly steady until it commences to turn. Allow no looking down at the feet.

*Right*—TURN.

TWO.

On the word *Turn*, place the hollow of the RIGHT foot smartly against the LEFT HEEL, keeping the shoulders square to the front.

On the word *Two*, raise the TOES, and turn a quarter circle to the right on both HEELS, which must be pressed together.

*Left*—TURN. { On the word *Turn*, place the right heel against the hollow of the left foot, keeping the shoulders square to the front.

TWO. { On the word *Two*, raise the toes, and turn a quarter circle to the left on both heels, which must be pressed together.

*Right about*—TURN. { On the word *Turn*, place the ball of the right toe against the left heel, keeping the shoulders square to the front.

TWO. { On the word *Two*, raise the toes, and turn to the right about on both heels.

THREE. { On the word *Three*, bring the right foot smartly back in a line with the left.

*Left about*—TURN. { On the word *Turn*, place the right heel against the ball of the left toe, keeping the shoulders square to the front.

TWO. { On the word *Two*, raise the toes, and turn to the left about on both heels.

THREE. { On the word *Three*, bring up the right foot smartly in a line with the left.

*Half-Right (or Left)*—TURN. { On the word *Turn*, draw back (or advance) the right foot one inch.

TWO. { On the word *Two*, raise the toes, and turn half-right (or left) on both heels.

<i>Three quarters</i> <i>Right (or Left)</i> TURN. TWO. THREE.	{	Make a three-quarters turn in the given direction as in turning to the <i>Right</i> or <i>Left</i> about.
<i>Squad-FRONT.</i>	{	On the word <i>Front</i> , after turning about, come to the <i>right</i> about in three smart and distinct motions as taught above.

After having turned to the right about, *always* come to the front by the right about, *never* by the left about, *viz.*, "complete the circle."

If, however, a pupil has turned to the *three quarters right* about, he will come to the front by *three quarters left* about, &c.

### XIII. EXTENSION MOTIONS.

In order to open his chest, and give freedom to his muscles, the pupil should be practised in the following extension motions.

Pupils formed in squads with intervals *will be turned a half turn to the right*, before commencing the following practices. If extended according to the second method recommended in Article X., this will not be necessary.

#### *First Practice.*

ONE.	{	On the word <i>One</i> , bring the hands at the full extent of the arms, to the front, close to the body, knuckles downwards, till the fingers meet at the points; then raise them in a circular direction over the head, the
------	---	---



- ends of the fingers still touching and pointing downwards so as to touch the cap, thumbs pointing to the rear, elbows pressed back, shoulders kept down.
- TWO. { On the word *Two*, throw the hands up, extending the arms smartly upwards, palms of the hands inwards, then force them obliquely back, and gradually let them fall to the position of attention, endeavoring as much as possible to elevate the neck and chest.
- THREE. { On the word *Three*, raise the arms outwards from the sides without bending the elbow, pressing the shoulders back until the hands meet above the head, palms to the front, fingers pointing upwards, thumbs locked, left thumb in front.
- FOUR. { On the word *Four*, bend over until the hands touch the feet, keeping the arms and *knees* straight; after a slight pause, raise the body gradually, bring the arms to the sides, and resume the position of attention.

N. B.—The foregoing motions are to be done slowly, so that the muscles will be exerted throughout.

*Second Practice.*

- ONE. { On the word *One*, raise the hands in front of the body at the full extent of the arms, and in line with the mouth, palms meeting, but without noise, thumbs close to the forefingers.

- TWO. { On the word *Two*, separate the hands smartly, throwing them well back, slanting downwards; at the same time raise the body on the fore part of the feet.
- ONE. { On the word *One*, bring the arms forward to the position above described, and so on.
- THREE. { On the word *Three*, smartly resume the position of attention.

Having practised the above motions a few times, the Instructor will give the command *Continue the motion*, or the words *One, Two*, in rapid succession for the space of one minute, followed by the word *Steady* (when the arms are in the second position), and then give the word *Three*, on which the squad will resume the position of *Attention*.

*Third Practice.*

The squad will turn to the right as into file, previous to commencing the third practice.

- ONE. { On the word *One*, raise the hands in front of the body, having them clenched, at the full extent of the arms, and in line with the mouth, thumbs upwards, fingers touching,
- TWO. { On the word *Two*, separate the hands smartly, throwing the arms back in line with the shoulders, back of the hand downwards.
- THREE. { On the word *Three*, swing the arms round as quickly as possible from front to rear.

- STEADY. { On the word *Steady*, resume the  
second position.
- FOUR. { On the word *Four*, let the arms fall  
smartly to the position of attention.

## XIV. SALUTING.



Boys should be trained to make a proper soldier's salute in passing any gentleman to whom a mark of respect is due. In passing a lady the salute should be given in a somewhat slower manner, and the hat should be raised slightly.

## GENERAL RULE.

Always salute with the hand furthest from the

person to be saluted, and begin about four paces from him.

*Right or left hand salute.*—(Fig. I.) The right or left hand must be brought up to the head smartly with one slight, graceful circular motion; the back of the hand should rest against the front of the hat, with the palm to the front, fingers extended, point of the fore-finger one inch above the eye. The head should be turned slightly towards the person saluted, except in class or during a general salute, when the head is not to be moved. When the person saluted has passed, the arm should fall to the side. In teaching a class to salute, the salute should be given first by numbers, ONE, TWO. One pupil may be placed first to the left and afterwards to the right of the class, that they may be trained to salute properly. Boys should also be made to march past each other in opposite directions, each giving the proper salute as he passes.

#### XV. THE BALANCE STEP.

A thorough instruction in the balance-step is necessary before proceeding with the marching exercises, the objects being to teach the free use of the legs, steadiness of the body, and perfect squareness of the shoulders to the front. To obtain these three objects no pains must be spared by the instructor, who must be careful to prevent the pupils acquiring the habit of drooping or throwing

back the shoulders on the movement of the feet. The first practice must be gone through very slowly, and will commence with the left foot in the following manner :

*Caution.*—*Balance-step, commencing with the Left Foot,*

FRONT. { On the word *Front*, raise the left foot from the ground by slightly bending the knee, and carry it slowly to the front, straightening the knee as the foot is brought forward, the toes to be turned out at the same angle as when halted, the sole of the foot to be kept parallel to and clear of the ground, the left heel to be just in advance of the line of the right toes.

REAR. { When steady, on the word *Rear*, the left foot will be brought gently back (without a jerk), till the toe is in line with the right heel, the left knee a little bent. The left foot in this position will not be so flat as when in front ; the toe will be a little depressed and clear of the ground.

FRONT. {  
REAR. { When steady, the words *Front* and *Rear* will be repeated several times, and the motions performed as above described.

HALT. { On the word *Halt*, which should always be given when the moving foot is in rear, that foot will be brought to the ground in line with the other.

The instructor will afterwards make the pupils balance upon the left foot, carrying the right foot forward and backward.

Standing on one leg and swinging the other backward and forward without constraint, is an excellent practice.

## 2. *Advancing.*

*Caution—Balance-step, advancing on the word Forward.*

**FRONT.**

On the word *Front*, the left foot will be carried to the front, as described in the balance-step without gaining ground.

**FORWARD.**

As soon as the boys are steady in the above position, the word *Forward* will be given, on which the left foot will be brought to the ground at a distance of one pace from heel to heel, toes turned out at an angle of forty-five degrees, and the right foot will immediately be raised, and held extended to the rear, toe in line with the left heel, the right knee slightly bent. Great care must be taken that the knees are kept perfectly straight as long as both feet are touching the ground; that the toes remain throughout at the proper angles; that the body accompanies the leg, and that the inside of the heel is placed on the imaginary straight line that passes through the points on which the pupil is marching; that

{ the body remains straight, but inclining forward; that the head is erect, and turned neither to the right nor left.

FRONT. { On the word *Front*, the right foot will be brought forward, and so on alternately.

HALT. { On the word *Halt*, which should *always* be given when the *moving foot is to the front*, that foot will complete its pace, and the rear foot will be brought up in line with it.

Each boy should be taught in marching to take up a straight line to his front by fixing his eyes on some object which is in a line with the centre of his body, such as a stone, a tuft of grass, a mark on a wall, or some casual object.

#### XVI. MARKING TIME AND MARCHING.

*General Rules.*—1. “*Always step off with the LEFT foot first.*” If any one begins with the *right* foot, say “*halt,*” and begin again.

2. The body must be straight but almost imperceptibly inclining forward, head erect but not thrown back, eyes straight to front, hands and arms steady by side, and *on no account must they swing to and fro*, or partake of the movements of the thigh. The movements must be done entirely by the legs, and the bodies must *not be swayed from side to side, nor must the feet be thrust out laterally*—evils which are easily

contracted in a crowded school-room. Explain that the movements of the legs are exactly as in common walking. Show a boy that in walking the first natural movement is to bend the knee. Do not allow the knees to be bent too much—not high up like a full-actioned horse—but moderately, so as to carry the sole of the foot about three inches from the ground. The foot must be planted on the ground gently so as not to shake the body, and the toe not pointed upwards.

3. In *slow* marching, pupils should take 75 steps in a minute, in *quick* marching 116, and in *double* marching 165. Boys have always a tendency to step too fast.

4. The length of a soldier's pace is 30 inches in *slow* and *quick* time, and 33 inches in *double* marching. No exact rule can be laid down for boys. The teacher should impress on them that they should, in marching, step a full ordinary step, without straining.

5. When boys march side by side they are said to be "in line," but when, by giving the command *Right (or Left) Turn*, they are brought one behind another, it is called "File Marching." During the earlier stages of the drill the teacher is recommended to use the latter method mainly, as the pupils can be seen and their errors corrected more readily.

6. Allow no looking down at the feet in any kind of marching.



7. As a general rule, the SLOW MARCH should be used when boys are moved about in the School Room, the QUICK MARCH when they are drilled out of doors.

## XVII. MARKING TIME—SLOW.

Slow, Mark—  
TIME. { Commencing with the left foot, the feet will be alternately raised about three inches from the ground, by bending the knees, at the rate of 37 or 38 steps to a half minute. The feet must be kept flat, the toe not pointing downward—the bodies must be perfectly steady.

HALT. { The moving foot will complete its pace, and will then remain perfectly steady at *Attention*.

## XVIII. SLOW MARCH.

Slow—MARCH. { At word *March*, every boy (slightly bending his knee, keeping his toe turned out at the proper angle, and not pointing upwards) will carry his left foot out and advance one full pace; then the right foot, and so on, at the cadence with which he will already be familiar by having learned to mark time. Care must be taken to have the body accompany the feet in their forward movements.

HALT. { The moving foot will complete its pace; the rear foot will then be brought up in a line with it.

## XIX. STEPPING OUT.

*Step—OUT.* { When marching in slow time, on the words *Step-out*, the boy must be taught to lengthen his pace about 2 inches by leaning forward a little, but without altering the cadence or rate of stepping.

This step is necessary when a slight increase of speed is required, and is applied both to slow and quick time; at the words *Slow* (or *Quick*)—*Step*, the ordinary pace will be resumed.

## XX. STEPPING SHORT.

*Step—SHORT.* { On the words *Step-short*, the foot advancing will finish its pace, and afterwards each boy will take paces of about fifteen inches until the word *Forward* is given, when the usual pace will be resumed.

This step is useful when a slight check is required.

## XXI. STEPPING BACK IN SLOW TIME.

*Step Back*  
*Slow—MARCH.* { In stepping back, the pace will be a full one, and the cadence the same as in the slow march. The squad must be taught to move straight to the rear, preserving their shoulders square to the front and their bodies erect.

**HALT.** { On the word *Halt*, the foot in front must be brought back even with the other.

When a definite number of paces is named, *Halt* need not be given. *Rear Rank stepping back.* When it is desired to increase the distance (at the halt) between the ranks, the orders are:—*Rear Rank a pace to the rear—march.* And to re-form close order. *Close order—march.* Only a very few steps backwards at a time can be necessary. See that they step with *left foot first.*

## XXII. CHANGING FEET.

A knowledge of this is quite indispensable; for by it a boy is able, when he finds himself out of step on the march, to regain step without word of command and without halting.

*To change feet.* The advancing foot will complete its pace, the *ball* of the rear foot will then be rapidly brought up to the heel of the front foot, which then instantly makes another step forward so as not to lose the cadence. Two successive steps are, indeed, taken with *the same foot.*

## XXIII. THE QUICK STEP.

The cadence of the slow march having become perfectly familiar, marching in quick time will next be taught.

Quick—MARCH. { The time having been given by the Instructor, See —, on the word *March*, the squad will move off, particular attention being paid to the points alluded to in *slow marching.*

When the squad is perfectly grounded in marching in quick time, all the alterations of step laid down for the slow march must be practised in quick time.

In marking time at the quick cadence the feet will be raised alternately about three inches from the ground, and the command will be *Quick Mark Time*.

#### XXIV. THE DOUBLE MARCH.

*Double*--MARCH.

The time having been given by the Instructor, Sec. XVI., on the word *March*, the squad will step off together, with the left feet, with the heads kept erect, the shoulders square to the front, and the knees a little bent; the body being well thrown forward, both hands to be raised in line with the elbows, and clenched. A full pace must be taken, otherwise the habit of a short trot will be acquired, which will defeat the objects of the double march.

The squad will be halted as in the slow and quick marches, and will be taught to mark time at the *Double* in the same manner as in quick time, only that the feet will be raised higher, and the knees be more bent. Marking time at the *Double* is an excellent practice for giving elasticity to the muscles of the legs.

#### XXV. THE SIDE OR CLOSING STEP.

Pupils should be taught the side step first by numbers, then judging their own time.

1. *By Numbers.*

*Caution.*—*Right close by Numbers.*

ONE. { On the word *One*, the right foot will be carried from 8 to 10 inches (for adults 12 inches) to the right, the shoulders and face being perfectly square to the front, and the knees straight.

TWO. { On the word *Two*, the left foot will be closed smartly, to the right foot, heels touching.

ONE. { The word *One* being repeated, the right foot will be carried on as before described, and so on.

Squad—HALT { When the word *Halt* is given, the left foot will be closed to the right as on the word *Two*.

If the squad be told to close to the *Right* or *Left* a certain number of paces, as *Three paces*, *Right Close*, *Quick*—MARCH, the word *Halt* should not be given.

XXVI. WHEN TO GIVE THE WORD MARCH, AND WHEN TO GIVE THE WORD FORWARD.

In moving off from the halt the order *march* must always be given ; but if the boys be already marking time the word will be

FORWARD. { At the word the moving foot will complete its movement without gaining ground ; the first step forward will be taken by the other foot, which immediately commences the march without losing the cadence.

## XXVII. TURNING WHEN ON THE MARCH.

Pupils should be practised in turning to the right and to the left, in making a half turn to the right and left, and in turning to the right and left about on the march.

*Right*—TURN. { *1. Turning to the Right and then to the Front.*—On the word *Turn* which should be given as *the left foot* is coming to the ground, each pupil will turn in the named direction, and move on at once, without checking his pace.

*Front*—TURN. { On the word *Turn*, which should be given as *the right foot* is coming to the ground, each pupil will turn again to the front and move on without checking the pace.

*Left*—TURN. { *2. Turning to the Left and then to the Front.*—Pupils will turn to the left in like manner, the word *Turn* being given as *the right foot* is coming to the ground—after which they will turn to the front, the word *Turn* being given as *the left foot* is coming to the ground.

A pupil should always *turn to the right on the left foot*; and to the *left on the right foot*. If the word *Turn* is not given as the proper foot is coming to the ground, the pupil will move on one pace more and then turn.

*3. Making a Half Turn to the Right or Left.*—

Pupils should also be practised in making a half turn to the right and left, and then moving on (without checking the pace) in a *diagonal* direction, taking up fresh points at once, to march on.

4. *Turning to the Right or Left about.*—Pupils should also be taught to *turn about* on the march, which must be done in three short paces, without losing the step or cadence. Having completed the turn, the pupil will at once move off in the opposite direction to that in which he was previously marching, the fourth pace being a full pace.

---

### SQUAD DRILL IN SINGLE RANK.

---

#### XXVIII. DIRECTING AND REVERSE FLANKS.

When the squad is formed in rank, the flank towards which men are ordered to touch is called the Directing Flank, the opposite flank is called the Reverse Flank.

#### XXIX. FORMATION OF THE SQUAD IN SINGLE RANK.

At this stage of the drill pupils may be formed in single rank without intervals, that is, touching each other at the elbows.

The right-hand or left-hand pupil being first placed, the remainder will fall in in line one after the other, touching very lightly towards him. Pupils must be carefully instructed in "The Touch," as it constitutes, in this formation, the principal guide when marching. Each man when properly in line should be able to

feel his right or left-hand man at the elbow; the body must be preserved in the position of *Attention*.

XXX. DRESSING WHEN HALTED.

Pupils should first be taught to dress man by man, then together.

In dressing, each pupil will cast his eye *towards the flank* to which he is *ordered to dress*, with a slight turn of the head; he must carry his body backward or forward *with the feet*, moving to his dressing with short quick steps; *bending backward or forward must be avoided*; his shoulders must be kept perfectly square, and the position of the soldier, as explained, retained throughout.

*Two men on the right and one on the left, a pace and a half to the front*

Slow-MARCH.

*Man by man, by the right—*

DRESS UP.

1. *Dressing man by man.*—Preparatory to teaching a squad to dress by the right, the instructor will order the two men on the right, and one on the left, to take a pace and a half to the front; having completed his pace and a half, the right-hand man will take four side paces to his right; and the three points thus placed will raise their right arms from the elbows at right angles to their bodies.

The instructor having ascertained that the points are in line, will order his squad to dress up man by man. The third man from the right will take one pace to his front with the left foot, and shuffle up into line in the manner already described; as



soon he is steady, the next man will proceed in like manner, and so on to the left. The *faces* of the men, and not their *breasts* or *feet*, are the line of dressing. Each man is to be able just to distinguish the *lower part of the face of the second man beyond him*.

*Eyes-Front.*

When the instructor is satisfied that the line is correct, he will give the words *Eyes-Front*, on which the men will turn their heads and eyes to the front, the three points will drop their right hands, and the right-hand man will close on the squad.

In like manner the squad must be taught to dress up, man by man, by the left; also to dress back, man by man, by the right and left.

2. *Dressing together.*—The pupils must next be taught to dress forward and backward, taking the pace together, but shuffling up or back in succession, the same “*points*” being given as in dressing man by man. The words of command will be, *Squad, by the Right (or Left)—Dress up, or By the Right (or Left)—Dress Back.*

3. *Dressing without points.*—When soldiers are on the alignment they have to occupy, and their dressing is simply *to be corrected*, the words *Eyes Right, (or Left,)* *Dress*, or after the word *Halt*, the word *Dress* only will be given, on which they will shuffle up or back to their places successively, commencing with the man on the flank from which they are dressed.

When no man is placed for that purpose, the officer or instructor should invariably fix upon some casual object on which to dress his line. He should always dress his squad from the *directing* flank.

It is better practice not to allow the pupils to stand in line with a fence or any guiding line.

Pupils should now practice in single rank the *Turning* already learned at "intervals."

#### XXXI. MARCHING TO THE FRONT AND REAR.

The pupil will next practise in squad without intervals the different marches and varieties of step which he has learned singly, or in squad; the same general rules being observed.

Before a squad is ordered to march, the directing flank must be indicated by the caution, *By the Right* or *By the Left*.

During the march, care must be taken that neither the *head* nor the *eyes* are ever turned towards either flank, that the dressing is kept *by the touch*, and that the shoulders are kept perfectly square and the body steady.

The squad will first be taught to march straight to the front, both by the right and left, in slow and quick time; it will then be practised in all the varieties of step and in marking time, in both cadences; after which it will be exercised in the double time.

The pupil should be practised in changing the pace, *without halting*, from slow to quick, and from quick to slow time, as well as from quick to double, and from

double to quick ; in the case last mentioned, on the word *Quick*, the arms will be dropped and the fingers extended.

Before the executive word *Slow*, *Quick* or *Double*, the caution, *Break into slow*, (*Quick* or *Double*) *Time*, should be given.

The instructor should occasionally remain halted in rear of the pupil on the directing flank ; and by fixing his eyes on some distant object ascertain if the squad is marching straight to its front.

When a pupil loses his touch, or finds himself a little behind or before the other men of his squad, he must be taught to recover his place in the rank gradually, and not to jump or rush to it, which would make him unsteady, and spoil the marching of the rest of the squad.

XXXII. A SINGLE RANK AT THE HALT, CHANGING FRONT.

*Right-Wheel.*  
*Slow-MARCH.*

1. *Wheeling*.—On the word *March*, the right-hand pupil, called the pivot pupil, will *mark time*, turning gradually with the squad to the new front. The remainder will step off, the whole turning their eyes to the left (the wheeling flank), except the *left-hand man*, who will *look inwards*, and step the usual full pace, the other pupils regulating their length of pace according to their distance from the flank. During the wheel, each pupil must touch lightly towards the pivot, or directing flank, keeping his shoul-

ders square in line ; crowding must be carefully avoided ; each pupil must *yield* to any pressure that may come from the *pivot* flank, and *resist* all pressure that comes from the *outer* flank.

*Squad*-HALT.  
DRESS.

On the word *Halt*, which may be given any time during the wheel, the pupils will halt and turn their eyes to the front ; on the word *Dress*, they will take up their dressing by the right, as already described. Sec. xxx.

*Eyes*-FRONT.

On the word *Front*, the men will turn their heads and eyes to the front.

A squad will wheel to the left in like manner.

Nothing will sooner tend to enable the recruit to acquire the length of step proportioned to his distance from the pivot, than continuing the wheel without halting for several revolutions of the circle.

XXXIII. A SINGLE RANK ON THE MARCH CHANGING  
DIRECTION.

*Right*-WHEEL.

On the word *Wheel*, the men will wheel to the right as explained in Sec. xxxii., the pivot man *turning gradually* with the squad.

*Forward*.

On the word *Forward*, the whole will turn their eyes to the front and step off at a full pace.

The instructor will give his word *Forward* when he sees that the pupils are commencing the pace that will bring the front of the squad perpendicular to the

direction in which he intends it to move; this may be done at any degree of the circle.

In like manner, the squad will be taught to change direction to the left.

After the wheels have been taught in *slow*, they will be practised in *quick* and *double* time.

#### XXXIV. MARCHING AS IN FILE.

Pupils will first be taught to commence marching as in file, from the halt, after which they must be taught when marching in line to turn to either flank as in file.

*Right (or Left)*  
-TURN.

1. *From the Halt.*—Pupils when standing as in file must be instructed how to cover each other exactly. The head of the man *immediately before* each pupil, when he is correctly covered, will *conceal the heads of all the others in his front.*

The strictest observance of all the rules for marching is particularly necessary when marching as in file.

*Slow-March.*

On the word *March*, the *whole* will step off together *at a full pace*, and will so continue to step without increasing or diminishing the distance between each other. No *looking down* nor *leaning backwards* is to be allowed. The leader is to be directed to march straight forward on some distant objects, the remainder of the men covering correctly during the march.

- Squad*—  
HALT-FRONT. { On the words *Halt-Front*, the pupils will halt and face to their original front, and if the marching has been properly performed, *their dressing and touch* will be found correct.
- Right*-TURN. { 2. *On the March*.—On the word *Turn*, the pupil will turn to the right, and move on as in file.
- Front*-TURN. { The original direction is resumed by giving the word *Front-Turn*, on which the pupils will turn to the front and then move on steadily in line.

In like manner pupils will be taught to turn to the left from line and march as in file, and when marching as in file to turn again to the front.

The rules laid down in Sec. xxvii., regarding the foot on which the pupil is to turn, must be strictly observed in a squad in single rank.

Marching as in file must also be practised in quick time, but *never in double time*.

XXXV.—WHEELING AS IN FILE.

- Right* (or  
*Left*-WHEEL. { The squad, when marching as in file, should be taught to change its direction, by wheeling to the right or to the left, or to the right (or left) about. The leading pupil will move round a quarter or half of the circumference of a circle having a radius of four feet, the other pupils following on his footsteps in succession, without increasing or diminishing

their distances from each other or altering the cadence, but shortening the pace a little with the inner foot as they wheel.

XXXVI.—PUPILS MARCHING AS IN FILE FORMING SQUAD.

When a squad is marching as in file, with the original right-hand man leading, it is called Right in Front, the left is then the pivot; when the original left-hand man is leading, the squad is called Left in Front, and the right is the pivot; hence the expression, "When Right in Front, left is the pivot;" "When Left in Front, right is the pivot."

*At the Halt,*  
*Front Form-*  
SQUAD.

1. *Forming to the Front, at the Halt.*  
—When the squad in file, to the *right*, is ordered to form to the *front* at the halt, the *leading* man will at once halt; the remainder will make a *half turn* to the *left*, and form upon him as directed.

*Eyes-FRONT.*

Heads and eyes will be turned to the front.

*Front Form-*  
SQUAD.

2. *Forming to the Front in Quick Time.*—When the squad marching as in file to the right is ordered to form to the front, the leading pupil will *mark time*; the remainder will make a half turn to the *left*, and form upon him, marking time, and taking up the dressing, as they arrive in their places.

*Forward.*

As soon as the squad is formed the word *Forward* will be given.

On March,  
File Form—  
SQUAD.

3. *Forming to the Front in Double Time.*—When a squad marching as in file, right in front, is ordered to form to the front on the march, the leading man will move on steadily in quick time, the remainder will make a half turn to the left, double up to their places, and take up the quick time successively as they arrive in line with the leading man.

XXXVII.—THE SIDE OR CLOSING STEP.

The side or closing step will now be practised, the pupils judging their own time, on the principles laid down in Sec. xxv. Care must be taken that the shoulders are kept square, and the paces made in a direct line to the flank.

SQUAD DRILL, IN TWO RANKS.

XXXVIII. FORMATION OF SQUAD IN TWO RANKS.

The squad will now be formed in two ranks. The pupils will take their places in succession, commencing from the flank on which they are ordered to form; each pupil in the rear rank will be placed one pace of 30 inches from his "front-rank man," measuring from heel to heel, and will cover him correctly, looking at the middle of his neck; the two pupils thus placed forming "a File." When the squad consists of an uneven number of pupils, the odd pupil will be placed the third from the left in the front rank, and will be called "a Blank File." The file on the left of the



right half of the squad will always be the centre of the squad.

XXXIX. DRESSING.

The front rank will dress as described in Sec. xxx. The rear-rank men will continue looking to their front, and will cover and correct their distances as the front-rank men take up their dressing.

XL. MARCHING TO THE FRONT AND REAR.

A squad in two ranks will be practised in all the marches and varieties of step which have been taught in single rank.

1. The front rank will touch as directed in Sec. xxix.

2. *Covering and Distance.*—While marching in line, the pupils of the *rank in rear* must be careful to preserve accurately their covering and distance.

3. *Blank File while retiring.*—When the squad turns to the rear, a blank file, after turning about, will step up and occupy the vacant space in the rear rank. On turning to the front, he will resume his original place.

XLI. TAKING OPEN ORDER.

<i>Open</i> —ORDER.	{	On the word <i>Order</i> , the flank pupils of the rear rank will step back two paces in slow time, and turn to the right.
MARCH.	{	On the word <i>March</i> , the flank pupils will front and raise their right arms from the elbow at right angles to the body, and the rear rank will step back two paces.

- Rear Rank-* } On the word *Dress*, the rear rank  
DRESS. } will dress by the right. Care must  
be taken not to move the flank pupils  
when dressing the rear rank.
- Eyes-FRONT.* } On the word *Front*, the rear-rank  
pupils will turn their eyes to the front,  
and the flank pupils will drop their  
hands.
- Close Order-* } On the word *March*, the rear rank  
MARCH. } will take two paces to the front in  
*slow* time.

## XLII. THE FORMATION OF FOURS.

The front rank should now number off from right to left, the rear rank taking the same numbers; and it must be explained to the men that *odd numbers* are "*right*" files, and *even numbers* "*left*" files. But in order that the left four of the squad may always be complete, when there happens to be an odd number on the left of the squad, the left file but one, *although an even number*, will be a "*right*" file, and the "*left*" file of the squad, *though an odd number*, will be a "*left*" file; in this case the third file from the left, being a right file without a left file, will be called an "*Odd File*," whether it is complete or blank.

The four pupils composing a "*right*" and "*left*" file will be considered as comrades in the field, and will act together, not only in forming fours, but on other occasions; they should therefore take notice of each other when they are told off.

The *right* files remain steady in Fours, the *left* files move beside or behind them.

- Fours*- { 1. *At the Halt.*-On the word *Fours*, the rear rank will step back one pace.
- DEEP. { On the word *Deep*, the *left* files will take a pace to the *rear* with their *left* feet, and a pace to the *right* with their *right* feet.
- Squad*-FRONT. { On the word *Front*, the *left* files will move up in line with the *right* files, by taking a pace to the *left* with their *left* feet, and a pace to the *front* with their *right* feet; the whole of the rear-rank will then close up to their proper distances from the *front* rank by taking a pace to the *front* with their *left* feet.

In coming to the front these movements should be done *together*.

- Fours*- As already described.
- ABOUT. { On the word *About*, the *whole* squad will turn to the *right* about, and the *left* files will form on the *right* files, by taking a pace to the *front* with their *right* feet, and a pace to the *left* with their *left* feet.
- Squad*-FRONT. { On the word *Front*, the *whole* squad will turn to the *right* about, and reform two deep as already described.
- Fours*- As already described.
- RIGHT. { On the word *Right*, the *whole* squad will turn to the *right*, and the *left* files will form on the *right* of the

- right files, by taking one pace to the right with the right feet, and one pace to the front with their left feet.
- Squad-FRONT.* { On the word *Front*, the *whole* squad will turn to the left, and re-form two deep, as already described.
- Fours-* As already described.
- LEFT. { On the word *Left*, the *whole* squad will turn to the left, and the left files will form on the left of the right files by taking one pace to the left with their left feet, and one pace to the rear with their right feet.
- Squad-FRONT.* { On the word *Front*, the *whole* squad will turn to the right, and re-form two deep as already described.

2. *On the March.*—A squad on the march will be taught to form fours on the words *Fours-Deep*, *Fours-Right*, and *Fours-Left*; in those formations the left files will move *precisely in the same manner* as they do when forming from the halt, the right files *marking time two paces* to enable them to do so.

On the word *Fours*, the rank in rear will step short two paces; if the word *Deep* follows, the right files will mark time two paces while the left files move to their places; if the word *Right*, or *Left*, follows, the squad will first turn in the direction ordered, after which the right files will mark time two paces while the left files move to their places.

## XLIII. DISMISSING A SQUAD.

*Squad, Right-* { On the word *Turn*, the pupils will  
 TURN. { turn as directed.

DISMISS. { On the word *Dismiss*, the front rank  
 will take a side pace to the left, and  
 the rear rank will take a side pace to  
 the right; after a pause the squad  
 will break off quietly.

When there is only one rank, it will take a pace to  
 the left as a front rank.

## CALISTHENICS AND FREE GYMNASTICS.

---

*Free Gymnastics* are exercises performed without apparatus, such as bells, wands, clubs, &c. The following exercises are collected from various sources and arranged in classes. The instructions are given in language as simple as possible. A sufficient number is explained for ordinary school exercises, but the teacher may vary those given by *inventing* new exercises. If he does so, he should of course remember the following rules:—

1. Aim to force the shoulders backward and downward.
2. Expand the chest.
3. Give the neck and back, as well as the sides, plenty of exercise.

The exercises given here may be performed by *both male and female pupils*. They should be performed *in time with music*. Marches, waltzes, or any music in regular time will be found suitable, and the pupils may sing while going through the exercises, if no instrument of music be at hand. Occasionally one or two pupils may sing while the rest perform the motions. When an exercise is completed, and the teacher wishes to stop its practice, the class should be brought to *attention* by the word *steady*.

The tune of the following popular melody is admirably suited for calisthenic exercises. All the following can be performed in time with it except Nos. 5, 6, 7 and 8, page 53, and Nos. 13 and 14, page 54.

## SWISS MELODY. "BUY A BROOM."



## POSITION OF PUPILS.

It is of the utmost importance that pupils should maintain a correct position while engaged in calisthenic exercises. (See position of "Attention," p. 15.

For some exercises the hands should be placed as in Fig. 2, page 57.)

Pupils should be extended for calisthenic exercises as directed on page 18. Most of the following may be done in the school-room.

When the hands are clenched the thumbs should be turned across the shut fingers, and not merely extended beside the forefingers.

#### I. HEAD AND NECK EXERCISES.

##### *Exercise 1.*

*One.* Swing the head towards the *left* shoulder.

*Two.* Swing the head towards the *right* shoulder.

Continue 1, 2, at least 5 times.

##### *Exercise 2.*

*One.* Turn the head towards the *left* shoulder, as though trying to look behind.

*Two.* Turn the head towards the right.

Continue 1, 2, at least 5 times.

##### *Exercise 3.*

*One.* Bend the head backward without moving the shoulders.

*Two.* Bend the head forward without moving the shoulders.

Continue 1, 2, &c.

These should be done *slowly*.

#### II. ARM AND CHEST EXERCISES.

##### *Exercise 1.*

*One.* Hands clenched and thrown forcibly back as



high as the shoulders, elbows near the sides, nails to the front.

*Two.* Throw them as high as possible.

*Three.* Bring them back to the shoulders as in *one*.

*Four.* Bring them to the sides.

Continue 1, 2, 3, 4 at least five times.

The whole exercise should be performed with considerable energy.

*Exercise 2.*

Same as last, except in No. *Two*, when the hands are thrown to the *front* with the nails upwards, hands together.

*Exercise 3.*

*One.* Fingers of both hands on the shoulders.

*Two.* Left hand extended upward as high as possible, palm inward, right hand down to the full extent of the arm, palm to the front.

*Three.* As in *one*.

*Four.* As in *two*, with right hand up and left hand down.

The eyes should always follow the uplifted hand.

The exercise may be continued for some time, the hands being always brought on the shoulders between the extensions of the arms.

*Exercise 4.*

*One.* Both hands on the shoulders.

*Two.* Extend the arms to the sides as far as possible on a line with the shoulder, palms up. Continue 1, 2, &c.

*Exercise 5.*

*One.* Meet the hands in front, backs together, arms extended.

*Two.* Raise the hands to the chin slowly, backs together, touching the clothes as they ascend.

*Three.* Extend both hands smartly at the same time.

Continue 1, 2, 3, &c.

*Exercise 6.*

*One.* Both hands at the side of the body, thumbs to the rear, fingers to the front.

*Two.* Circle the left arm around the head three times, *pressing the shoulder back* when lowering the arm.

*Exercise 7.*

Same as last exercise, with the *right* arm moving instead of the left.

*Exercise 8.*

Same as 6 and 7, with the arms brought around the head *alternately*.

*Exercise 9.*

*One.* Extend the arms to the front.

*Two.* Shut the hands tight.

*Three.* Open them smartly.

Continue 2 and 3.

*Exercise 10.*

*One.* Extend the arms to the right and left, as high as the shoulders, hands clenched, nails upwards.

*Two.* Turn the hands backward and forward ten times.

*Exercise 11.*

*One.* Place the clenched hands on the chest, knuckles to the front.

*Two.* Left hand forward to the full extent of the arm.

*Three.* Right hand forward and left back to chest. Continue 2 and 3 ten times *with force*.

*Exercise 12.*

*One.* Bring the arms to the front as high as the shoulders, palms together.

*Two.* Rub the hands past each other lengthwise twenty times, *without bending the elbows*.

*Exercise 13.*

*One.* Place the left hand under the left arm, thumb to the rear, with the right arm raised and bent over the head.

*Two.* Bend as far as possible to the left, and breathe deeply a few times.

*Exercise 14.*

Same as 13, with arms reversed and body bending to the right.

*Exercise 15.*

OBJECTS.—To expand the *chest* and set the *shoulders* back.

*One.* Raise the arms quickly from the sides, *palms* of the hands meeting with a clap, as high as the forehead, and at the *full extent* of the arms.

*Two.* Throw the arms back forcibly, *elbows* close to the sides, *forearms* perpendicular, *palms* to the front, *fingers* extended, *chest* well forward, and waist drawn back.

*Exercise 16.*

OBJECTS.—To expand the *chest*, and bring the *shoulders* back and down.

*One.* Hands are *shut* and brought together under the chin, knuckles to the front, *elbows* together, *shoulders* rounded.

*Two.* Separate the arms with a quick circular motion, and bring the *elbows* close to the side, *fingers* of the clenched hands to the front, and close to the *shoulders*.

When separating the arms it adds to the effect of the movement, to raise the heels from the ground, and thus throw the weight of the body against the action of the arms.

*Exercise 17.*

OBJECTS.—To lower the shoulders, and develop the muscles of the *arms* and lower extremities.

*One.* Throw the arms straight above the shoulders to the fullest extent, *palms* to the front, *chest* forward, *every limb* braced, and body inclined slightly to the front.

*Two.* Bring *elbows* smartly to the waist, *palms* to the front, and as high as the shoulders. At the same time press down the points of the shoulder blades.

## III. COMBINATION EXERCISES

Designed to bring the muscles of the whole system into vigorous play.

*Exercise 1.*

*One.* Step to the *front* with the *left* foot, and raise the *right* hand, palm towards the head.

*Two.* Bring the *left* foot to the *rear* and raise the *left* hand.

Continue 1, 2, &c.

Always look towards the uplifted hand.

The *right* foot does not move.

*Exercise 2.*

*One.* Step to the *front* with the *right* foot, and raise the *left* hand.

*Two.* Bring the *right* foot to the *rear*, and raise the *right* hand. Glance towards uplifted hand as in Ex. 1. The *left* foot must be fixed in this exercise.

*Exercise 3.*

*One.* Step to the *front* with the *left* foot, and meet the backs of the hands together on the chest.

*Two.* Step to the *rear* with the *left* foot, and swing the hands to the *rear* with a *circular* motion, as far as possible.

The *right* foot remains fixed.

*Exercise 4.*

Same as Ex. 3, with *left* foot fixed and *right* foot moving.

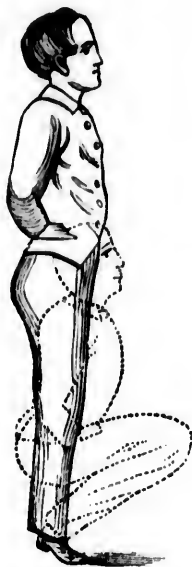


Fig. 2

*Exercise 5.*

*One.* Raise the body on the toes, hands at the side, fingers in front. (See Fig. 2.)

*Two.* Drop to the position indicated by the dotted lines in Fig. 2.

It is a good exercise for a class, to merely raise the body on the toes, and drop on the heels again, several times.

## GERMAN CALISTHENICS.

---

As taught by Colonel Goodwin, late teacher of calisthenics and gymnastics at the Normal School, Toronto.

### EXERCISE 1.

*One.* Place the right hand on the breast, and swing the left as high as possible.

*Two.* Swing the left arm, without bending it, to the side. Palm to the front in both *one* and *two* when completed. Continue 1, 2, &c.

### EXERCISE 2.

Same as Ex. 1 with hands reversed.

### EXERCISE 3.

Swing both hands up and down as instructed for the left hand in number one.

### EXERCISE 4.

*One.* Place the right hand at the side, fingers in front, thumb to the rear.

*Two.* Swing the left arm from front to rear, over the shoulder, bringing it round in a circle and keeping it *close to the side*.

### EXERCISE 5.

Same as Ex. 4, with arms reversed.

### EXERCISE 6.

Circle with both hands.

### EXERCISE 7.

*One.* Hands at the sides, fingers in front, thumbs to the rear.

*Two.* Hop twice on the *right* foot, and swing the *left* to the *front*.

*Three.* Hop twice on the *left* foot, and swing the *right* to the *rear*.

Continue the movements, hopping lightly *on the toes*, and swinging the left foot *only* to the front, and the right foot *only* to the rear.

#### EXERCISE 8.

Same as Ex. 7, with the *right* foot to the *front*, and the *left* to the *rear*.

#### EXERCISE 9.

Hopping as in Exercises 7 and 8, swing the left foot outwards to the left, and the right foot to the right alternately.

NOTE.—It is an excellent practice, where there is room, for a class to advance or retire, hopping and swinging the feet as in Exercises 7 and 8.

#### EXERCISE 10.

*One.* Place the hands as in Ex. 7.

*Two.* Bound as high as possible, alighting on the *toes*.

NOTE.—The class may advance or retire in line, while bounding as in Ex. 10.

#### EXERCISE 11.

*One.* Hands as in Ex. 7.

*Two.* Move forward or backward by merely *sliding the feet*, being particularly careful to keep the knees *firmly braced* and the *heels close to the ground*.



## BREATHING AND VOCAL EXERCISES.

## BREATHING EXERCISES.

Those who have weak lungs should, *after filling* them with air, tap upon the chest with the fingers, so as to force the air into *all* the vesicles. The force of the pressure may be gradually increased. The exercise should be taken every morning.

*Position.*—Erect; hands on hips; fingers front; shoulders thrown back, with chin slightly raised.

1. Inhale and exhale through the nostrils slowly, filling the lungs to their utmost capacity, and without noise, four times.

Weak lungs must not hold the breath too long.

2. Inhale deeply and exhale exhaustively through the nostrils, four times.

3. Inhale slowly through the nostrils, and exhale forcibly, in four regular puffs, four times.

4. Inhale and exhale slowly through the mouth, four times.

5. Inhale deeply and exhale exhaustively through the mouth four times.

6. Inhale slowly through the mouth, and exhale forcibly, in four regular puffs, four times.

7. Inhale slowly through the nostrils, and, holding the breath a moment, exhale explosively through the mouth, four times.

8. Inhale slowly through the mouth, and exhale explosively through the mouth, four times.

9. Inhale quickly through the mouth, and exhale explosively, four times.

10. Inhale slowly and deeply, and beat a roll upon right side with both hands, and exhale explosively at a signal from the teacher, four times.

11. Same as No. 10, but upon left side.

12. Inhale deeply, and strike upon chest with both hands. Those having weak lungs must not strike too hard.

13. Repeat the vowel sounds in an explosive tone, filling the lungs before each.

14. Fill the lungs and pronounce the syllable *ha* forcibly four times.

15. Fill the lungs and exhale slowly, giving the sound *a*, four times.

16. Fill the lungs and exhale as slowly as possible, giving the smooth sound of *r*.

The last exercises are good ones for clearing and strengthening the voice.

---

### AN EXERCISE

ADAPTED TO TUNE OF "THE RED, WHITE, AND BLUE."

(From "*Smart's Manual.*")

POSITION:—Erect; feet parallel and three inches apart; hands on hips with fingers front.

1. Advance right foot four paces of nine inches each.
2. Both hands on chest, fingers closed.
3. Right hand thrown to the front and brought to chest again with force, four times.

4. Left hand same as right in No. 3.
5. Both hands same as right in No. 3.
6. Right hand thrown forward, and, as it is brought to chest, the left thrown forward. Alternate thus four times.
7. Strike hands together in front, eight times.
8. Both hands on chest.
9. Right hand thrown to the right and brought to chest, four times.
10. Left hand thrown to the left and brought to chest, four times.
11. Both hands as in Nos. 9 and 10, four times.
12. Alternate, four times.
13. Same as No. 7.
14. Both hands on chest.
15. Right hand thrown perpendicularly and brought to chest, four times.
16. Left hand same as right in No. 15, four times.
17. Both hands same as right in No. 15, four times.
18. Alternate, four times.
19. Strike hands together overhead, eight times.
20. Both hands on chest.
21. Both hands on hips.
22. Both hands on chest.
23. Same as No. 7.
24. Both hands on chest.
25. Both hands on hips.
26. Both hands on chest.

27. Same as No. 19.
28. Both hands on chest.
29. Both hands on hips.
30. Step back to position in four paces.
31. Left foot forward, as right in No. 1.
32. Repeat from No. 1 to No. 29.
33. Step back to position in four paces.
34. Right foot step back four paces, and repeat from No. 1.
35. Left foot step back four paces, and repeat from No. 1.
36. Right foot step to the right four paces, and repeat from No. 1.
37. Left foot step to the left four paces, and repeat from No. 1.

CALISTHENIC EXERCISES WITH APPARATUS.  

---

Many teachers and students desire to obtain some light apparatus, which is cheap, and easily used in exercising. Nothing has been invented which is more simple, and which at the same time can be used in such a variety of practices as "Goodyear's Pocket Gymnasium." It consists of a strong rubber tube, with wooden handles inserted at the ends. Different sizes are prepared to suit persons of various degrees of strength. It is so small that it can easily be carried in the pocket. For students taking exercise to relieve the brain and send the blood to all parts of the body freely, or for those private or public schools which desire apparatus, this apparatus is strongly recommended. Every muscle in the body can be exercised with its aid. The following are given as specimen exercises. They may be varied to an almost unlimited extent. In performing any new exercises the teacher should avoid those which strain the muscles of the lower part of the abdomen :

## EXERCISES

With "Goodyear's Pocket Gymnasium."

These exercises commence with the hands, and gradually advance to the arms, shoulders, neck, head, chest, body, legs and feet, until every portion of the frame is brought into complete action.

RA-  
 some  
 ed in  
 h is  
 n be  
 ear's  
 rubber  
 ends.  
 rious  
 easily  
 exer-  
 to all  
 pub-  
 us is  
 body  
 are  
 ed to  
 any  
 which  
 en :  
 and  
 eck,  
 sion

Ex. 1. Grasp the handles with the tube across lower limbs. Brace left hand without touching the body. Pull strongly with right hand to the side as far as possible, three to five times. In the same way with left hand. Then alternately. Finally, both hands to full extent to the side, arms straight. Then turn the palms of hands with thumbs at ends of tube, and repeat the preceding exercises. To vary this, use right hand with back, and left hand with palm forwards ; then change. Be sure to breathe well, and to be in earnest.

Ex. 2. Hands as high as shoulders, knuckles to the front. Pull first with right hand as far as possible to the right five times. Then with left hand to the left five times. *Reverse the grasp* so as to bring the thumbs to the ends of the handles, and repeat the exercises as before. Then grasp handles with one thumb at the end of the handle and the other as at first, and exercise five times as above.

Ex. 3. Place the left hand on the breast, and pull with the right as far as possible. Then place right hand on the chest and pull to the left. Then reverse the hold of the handles and repeat as above. Then grasp with the palm of one hand to the front and the back of the other hand, and exercise as before. Each exercise should be performed five times.

The teacher or student may invent a large number of similar exercises with this simple apparatus, which will bring into play all the muscles of the body.

## DISMISSING AND ASSEMBLING A SCHOOL.

The "helter-skelter" method of dismissing classes is rapidly passing away in cities and towns, but even in them it is sometimes allowed. Many who have a form of *lining* their pupils in the yard, allow them to go out as they please. How any teacher can expect regularity and good order from pupils allowed to dismiss in such a way is a mystery. Attention to the minutest details of a systematic manner of assembling and dismissing classes will repay the teacher for any amount of trouble he may have to take.

GETTING HATS, &c.—Of course if the school is properly built and fitted up there will be a "cap room" for each class with a door for ingress and another for egress. The pupils, when being dismissed at recess or at other times, will then pass through this narrow room and each one will take his cap or hat as he passes. The line need not be broken, and it is scarcely possible that any disorder can be caused by getting the clothing. Where the hooks for clothing are placed around the room, however, the pupils should file past them in dismissing so that each may take his hat, &c., in order as he passes. The hooks either in the school room or lobby should be numbered, and each pupil should have his own hook. Hats should not be thrown to pupils by monitors.

STANDING UP FOR DISMISSAL.—Whenever pupils have

to stand up as a class, they should do so together and without noise. Both objects may be secured by giving the words *stand--up*, with a very distinct pause between them. *Stand* is merely a cautionary word, and should be given deliberately. No pupil should rise until the word *up* has been given. *Stand* simply means, get ready for standing. This is best done by moving the feet very quietly into the aisle, and placing both hands on the desk in front of the pupil, at the end next the aisle in which he is to stand. On the word *up*, the pupil raises himself mainly by the muscles of the arms, and takes his place in the aisle straight behind the pupil in front of him. The first pupil should stand in the centre of the aisle beside his seat. *The hands should not be behind* but at the side, as this is the correct position in marching.

ORDER OF DISMISSING.—*First Method*—Pupils may all start forward at the same time when dismissing, except the boys in front of each aisle. They should simply mark time, until the rear end of the column next them has nearly reached the front row of desks or until the signal is given for them to start. When a signal is given for the boys in an aisle to move, each one should step forward at the same instant, of course with the *left foot*. In this way line after line is dismissed until all have passed out.

*Second Method*.—It may often be more convenient to *turn* the pupils to the rear before dismissing them,



and to proceed then as directed in the *First Method*. The door or the hat-hooks may be more conveniently reached in this way.

*Third Method.*—It is often advisable in all schools to let each alternate row of pupils *turn* to the rear at the command *Right-turn*. This is done in order to dismiss by the “serpentine march.” Each row turns down the aisle next to it, up the next one, down the third and so on, the whole passing out in one continuous file. This is a capital way to train pupils to march, to restrain their too rapid steps, and reduce the noise of marching. The teacher may give this exercise at the close of each lesson for variety, and to give much needed physical exercise. Instead of passing out when the side aisle has been traversed the line may cross the room and pass down the aisle at the other side, thus beginning over again, and continuing the marching until the teacher gives the signal to stop, when each pupil should sit down in his own seat as he reaches it.

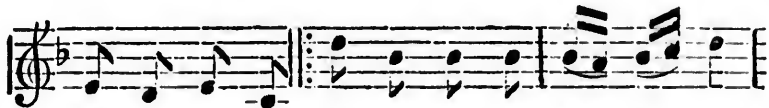
**MARCHING.**—In marching pupils should step off *together* with the *left* foot at the word *march* in the command *Quick* (or *Slow*) *march*, or the syllable *ward* in the word *for-ward*. The head should be held up, and the shoulders back. The hands should be *at the sides*, and not allowed to swing. The feet should be placed lightly on the floor or ground, and not *stamped* even in keeping time. Too often pupils strike their feet on the floor as if knocking snow from them.

It is of great importance that the pupil should sing some appropriate tune when marching. The following are given as suitable for such occasions :

---

 No. 1


Let us march with - out a blun - der, Right and left we

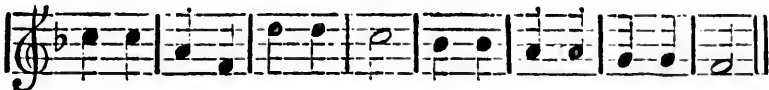


part a - sun - der, Till we meet in pairs a - gain,



Fol - low - ing our lead - ing man, He shall be our cap - tain.

---

 No. 2.


1. Off! we go with mer - ry song, Keep - ing time we move a - long.
2. Glad - ly now we march a - way, As we all go out to play.

## SALUTING IN SCHOOL.

How should a trustee, or the Inspector, be received by the pupils, when he enters a school-room ?

When the visitor reaches the front of the school-room and faces the class, the pupils should stand together and give him the regular military salute.

*How is this done ?* The military salute is now a very simple and graceful movement. The hand is simply raised by a curved motion to the forehead, the elbow being bent as soon as the motion is begun. (See Fig. 1., page 22).

*When should the hand be dropped ?* The hand should be dropped to the side when the salute is returned by the visitor, or after a pause during which one could count five. The hand should not be brought down in a formal way, as though "laying on hands" to convey a blessing.

*How can pupils be trained to stand together ?* Unless the scholars all stand together the full effect of the movement will be lost. The pupils behind should take their time from those sitting in the front row of seats, and they should take time from the right hand pupil. The salute should be timed in a similar way. No haste should be manifest in standing or saluting. Two or three nervous pupils may spoil the effect of a salute. Plenty of practice should be given, the teacher personating a visitor. Some teachers give a signal for standing, or have the class stand and

salute by "numbers." It is better if the class can act independently.

*How can pupils best stand when seated at desks?* For the purpose of dismissing they should all stand in the aisles; for a salute, each pupil should stand to the right of his seat. In either case the feet should be moved out into position before the pupils stand. With most desks it is wise to use the arms to assist in rising. The standing may be done by numbers. *One*, feet out; *two*, hands on desks; *three*, stand in the position of attention. The feet should not shuffle, nor the body sway in an undecided manner, after the pupils have stood up.

*How should girls salute?* On this subject Commander Norman, of the Royal Navy, in the last edition of his *Schoolmasters' Drill Assistant*, says: "In former editions a curtsy was recommended in the case of girls. Further experience, however, has shown that a uniform method for scholars of both sexes is preferable. Teachers need not be at all afraid of instituting the military salute for their girls in schools on such occasions. It is perfectly becoming; and, especially in mixed classes, does not seem at all out of place." Classes of girls may be allowed to stand and courtesy, or even to stand without courtesying.

*Which hand should be used in saluting?* Never use the hand next to the person saluted. By doing so, you cover your face, and prevent a glance of the eye

which should accompany the hand, except in cases of very distinguished visitors.

#### SALUTING ON THE STREET.

This is done in accordance with the rules laid down for saluting in school. The hand *farthest from* the person saluted is used. It is raised in one easy motion till the thumb and forefinger touch the peak of the cap, the fingers are *extended and close together*, and the palm *to the front*. It should be raised a few paces before meeting, and dropped when the person saluted is past. The hat should be raised in saluting ladies.

---

#### KINDERGARTEN GAMES.

---

The following are given as specimens of one class of Kindergarten exercises. The music is simple, and the calisthenic exercises necessary are light and easily performed. Like all Froebel's games, these exercises are especially attractive to little children. They get the benefits arising from the exercises without feeling that they are performing them for the mere purpose of strengthening or developing their muscular systems. They sing and play for the enjoyment they have in doing so. The benefits come imperceptibly to themselves. This is one of the best features of the Kindergarten. The development of the mind as well as the body is incidental. The child is not told that he is learning. He is merely *doing* something, either work or play, in which he takes an intense delight.

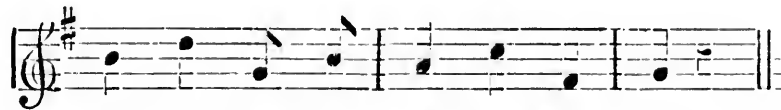
# THE FARMER.



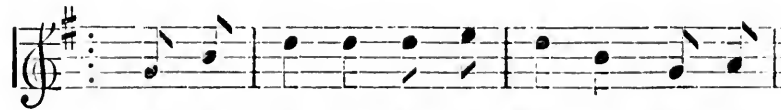
1. Shall we show you how the farm - er, Shall we  
 2. Shall ... ..



show you how the farm - er, shall we show you how the  
 show ... ..



farm - er sows his bar - ley and wheat.  
 farm - er reaps ... ..



See, 'tis so so that the farm - er, See, 'tis  
 See, ... ..



so so that the farm - er, See 'tis so so that the  
 so ... ..



farm - er sows his bar - ley and wheat.  
 farm - er reaps ... ..

3. Shall we show you how the farmer  
Threshes barley and wheat? See, &c.
4. Shall we show you how the farmer  
Sifts his barley and wheat? See, &c.
5. Shall we show you how the farmer  
Sports when labor is o'er? See, &c.

DIRECTIONS FOR ACTION.

The first four lines are sung without action; the children standing up, and if the space admits, in a circle. They can always stand in a circle if the play is performed in the yard.

When the word "See" is reached in each verse the action begins.

In the first verse the action of the farmer in scattering seed must be imitated. Before the word "See" every child should curve the left arm across the breast to represent a seed box, and place his right hand in this box. The girls may fold their aprons and hold them with their left hands, as though carrying something in them. On the word "See" the right arm is swung backwards, the hand being firmly clenched so as not to drop the seed. The seed is scattered with a strong graceful sweep of the arm forward, the fingers being widely extended as the hand moves forward. The hand at once dips again into the box and the motions are repeated. The seed is scattered *twice* in singing each line of the chorus. The *sweep* of the arm forward should be done when singing the empha-

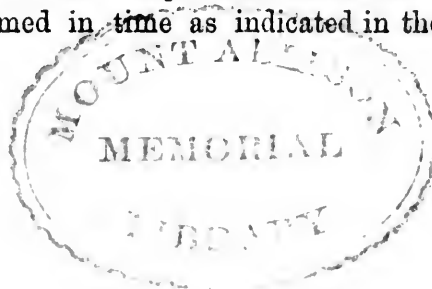
sized words as follows: See tis so so that the FAR-mer (three times) Sows his BAR-ley and WHEAT.

In the second verse the action of *cradling* grain should be imitated. The arms are drawn back at the word "See" and the *cut* is made at the syllables so and FAR, as in verse one.

In the third verse threshing with a *flail* is imitated. The hands are raised at "See" and the strokes given at the same syllables as before. It adds to the effect if the right foot is raised with the hands, and brought down with moderate force when the strokes are given.

In the fourth verse the fingers of both hands are interlaced so as to form a sieve, and the arms are swung from side to side, and shaken as if sifting something. The motion of shaking continues through the chorus.

In the fifth verse various plans may be adopted. If in the playground, the children may join hands in couples, crossing the hands behind, and hop around trippingly in time with the music, the couples following in regular order. If in a room where there are desks, the pupils may turn towards each other in lines and bow, or some simple calisthenic movement may be performed in time as indicated in the first verse.





## THE SAWYER.

---

### DIRECTIONS FOR ACTION.

The children should form two columns, facing each other. Where this is not possible they may be grouped in couples some other way. Each couple join hands crossed in the form of an X. The left hands should first be joined to represent the log to be cut. They should not move while the sawing continues. The *right* hands are then joined over the left, to form the saw. In this position the right foot of one child should be braced against the right foot of the other. While singing, the right arms move backward and forward, in imitation of sawyers cutting wood. When singing "Little pieces," they make short movements according to the tune. When they sing "See saw, see saw," they move quickly; and with the last word, "See," they suddenly stop and raise both their hands to the fullest extent. The *left* hands then become the saw, and the right the wood. The feet are also reversed.

*(See music at end of book.)*

---

## THE LITTLE MASTER OF GYMNASTICS.

---

### DIRECTIONS FOR ACTION.

One child is placed in the centre of a circle of children, or on the platform, in view of the whole class.

He selects some exercise and performs it in time with the tune as sung by the class. When the first verse is sung, the whole class imitate the exercise and repeat the tune, singing merely the syllable *la*. A new pupil then becomes leader, and selects another exercise, and so on.

It will be noticed that the above tune is the same as "Buy a Broom Waltz," and therefore any of the calisthenic exercises previously given may be performed as directed on page 49.

*(See music at end of book.)*

---

## THE FROGS.

---

### DIRECTIONS FOR ACTION.

The children form a circle with a few of their number in the centre to represent frogs. Those in the centre have to crouch, touching the tips of their fingers to the floor, and jump in accordance with the rhythm of the tune. In jumping, the arms must be thrown above the head. The spring should be made from the toes.

---

Hopping like little birds is an excellent exercise. The proper position is shown by the dotted lines on Fig. 2, page 57.

*(See music at end of book.)*

## THE CLAPPERS.

## DIRECTIONS FOR ACTION.

If the children have room to stand in a circle, or two concentric circles, they should do so. If not, they may stand in any position where they have room to clap their hands.

The feet are moved up and down *without stamping*, in time with the music. The heads should be held erect, and the hands placed at the side as directed on page 57. (See Fig. 2.).

When singing "clip, clap," the hands should be clapped. The pauses between the clapping may be marked by moving the hands *only*, up and down from the wrist. When clapping, the feet should not be moved.

In addition to the benefits arising from the exercise, this play strongly impresses time upon the minds of the children.

*(See music at end of book.)*

## THE PENDULUM.

## DIRECTION FOR ACTION.

The children swing their arms from side to side, without swinging their bodies, in time with the music to imitate the motion of a pendulum.

When singing "tick-tack" etc., the hands may meet with a slight clap.

*(See music at end of book.)*

## THE LITTLE MASTER OF GYMNASTICS.



Look at lit - tle Har - ry, Who shows us the game,



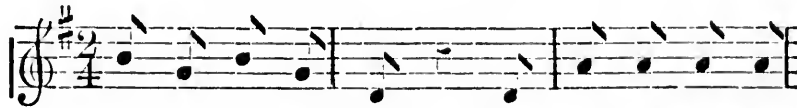
Look at lit - tle Har - ry, Now we'll do the same.

---

## THE CLAPPERS.



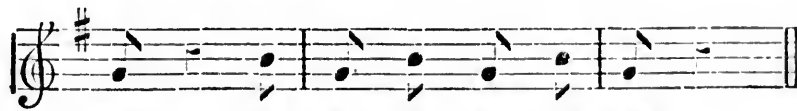
The clap - pers in the corn - mill, Go



firm - ly up and down. The wa - ter keeps them



turn - ing, And makes them say clip clap, clip



clap, clip clap, clip clap, clip clap.

## THE FROGS.



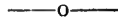
The jol - ly frog hops in the pond, tip,



tip, tip, tip, tip, tip, It is of hop - ping



ve - ry foud, tip, tip, tip, tip, tip!



## THE SAWYER.



Let us now be - gin our saw-ing, For-ward, back-ward,



push-ing, draw-ing; Saw-ing, saw-ing wood in two, Lit-tle

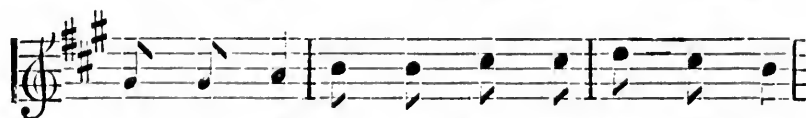


pie - ces, big-ger pie ces, see saw, see saw, see saw, see.

## THE PENDULUM.



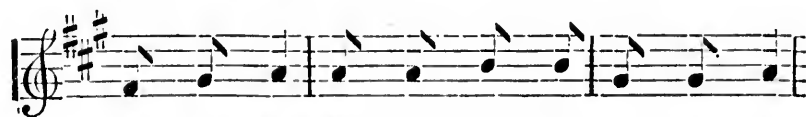
See it go, See it go, Not too fast and



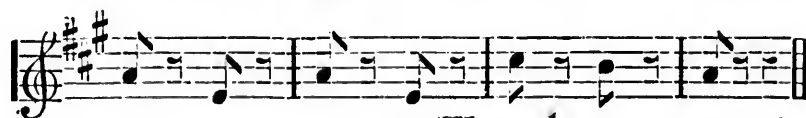
not too slow; March - ing as to beat of drum



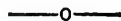
swings the long-armed pen - du - lum, Say - ing as it



still comes back, ev - er tick and ev - er tack,



Tick, tack, tick, tack, tick, tack, tack.



## HERE WE STAND.

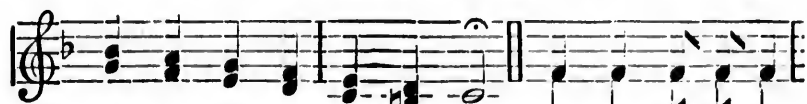


1. Here we stand, hand in hand, Rea - dy for our

HERE WE STAND. *Concluded.*



ex - er - cise ; Heads up - right, with de - light



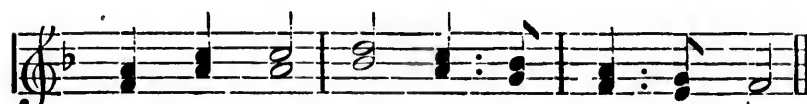
spark - ling in our laugh - ing eyes ! Sing - ing chee - ri - ly,



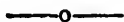
chee - ri - ly, chee - ri - ly ; Clap - ping mer - ri - ly,



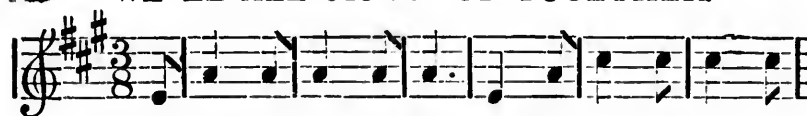
mer - ri - ly, mer - ri - ly ; One, two, three,



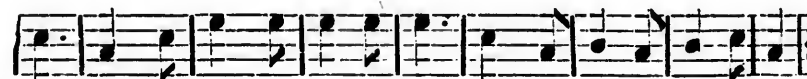
don't you see Where schol - ars love to be ?



WE 'LL ALL STAND UP TOGETHER.



1. We'll all stand up to - geth - er, We'll all stand up to -



- geth - er, We'll all stand up to - geth - er, And nice - ly in a row.

HERE WE STAND.

(*Music on preceding page.*)

2. Right hand up, left hand up ;  
Whirling see our fingers go !  
Folded now, let us bow  
Gently to each other, so !

*Chorus.*

3. Eastward point, Westward point ;  
Left hand nadir, zenith right ;  
Forward fold, backward fold ;  
Arms a-kimbo, chests upright.

*Chorus.*

4. Upright stand, lungs expand,  
Backward make our shoulders go ;  
Life and health, comfort, wealth,  
We can thus improve, you know.

*Chorus.*

5. Now we're done, with our fun  
Each will to his work return ;  
Doing right, gives delight ;  
So we will our lessons learn.

*Chorus.*

---

WE'LL ALL STAND UP TOGETHER.

(*Music on preceding page.*)

Verses may be varied at the will of the teacher by singing, instead of "Stand Up," "Clap Hands," "Walk Round," "Keep Step," "Sit Down," &c.



