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An Outline  
of  
Physical Education  
for  
Primary and Grammar Schools  
Junior High Schools and  
High Schools

By

Ernst Hermann

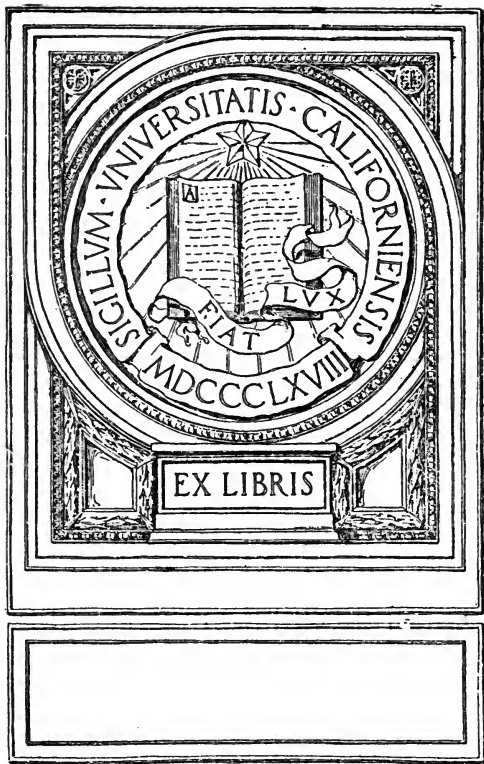
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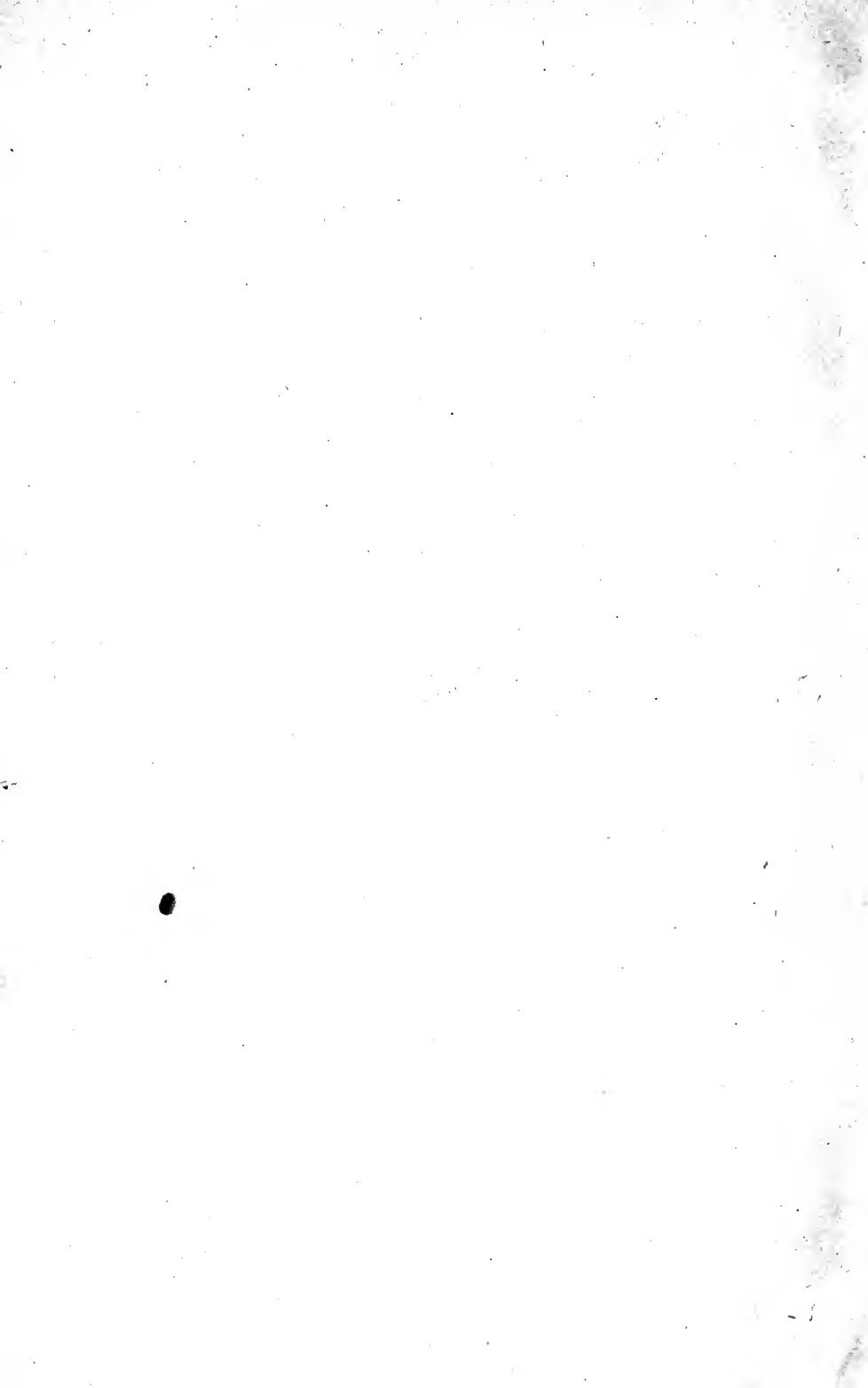
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By ERNST HERMANN

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ANNALS

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## CONTENTS

	PAGE
THE VALUE OF PHYSICAL EDUCATION .....	I
THE MAIN OBJECT OF DAILY PHYSICAL TRAINING PERIODS .....	5
PROGRAM OF A TYPICAL PHYSICAL TRAINING LESSON .....	6
GROUP I. GRADES 1, 2, AND 3 .....	8
Typical Warming-Up Period .....	8
Educational Period .....	9
A. Plays and Games .....	11
B. Folk Dances .....	22
THE VALUE OF RHYTHMIC EXERCISES, SINGING GAMES, AND FOLK DANCES ....	20
Key to Folk Dance Illustrations .....	24
GROUP II. GRADES 4, 5, AND 6 .....	31
A Typical Formal Warming-Up Period .....	34
Educational Period .....	37
A. Plays and Games .....	39
B. Folk Dances .....	50
C. Formal Gymnastic Lesson .....	58
THE VALUE OF PLAYS AND GAMES AND THEIR CONDUCT .....	37
THE VALUE OF FORMAL EXERCISES .....	54
General Instructions .....	55
The Fundamental Standing Position .....	56
The At-Ease Position .....	56
Change of Front of Pupils .....	56
Spinal Exercises .....	57
Breathing Exercises .....	57
Balance Exercises .....	57
Commands .....	58
GROUP III. JUNIOR HIGH SCHOOLS AND GRADES 7, 8, AND 9 .....	64
General Directions .....	64
Team Organization .....	64
Captains .....	64
Election of Officers .....	65
The Business of Captains .....	65
After-School Schedules .....	66
The Business of Secretaries .....	66
The Official Score Card .....	66

	PAGE
Educational Period .....	69
A. Plays and Games .....	70
B. Folk Dances .....	88
The Educational Value during Adolescence .....	88
C. Formal Gymnastics .....	93
Order of Exercises and their Aim .....	93
Sample Lessons .....	94
<b>GAMES FOR THE DEVELOPMENT OF MANIPULATIVE SKILL, JUDGMENT, AND</b>	
<b>ATTENTION</b> .....	105
Play Implements .....	106
General Directions .....	106
Judging .....	107
Fouls .....	108
Scoring .....	108
Walking and Running .....	108
Relay Races .....	108
Relay Passing Races .....	108
Relay Tossing Races .....	108
Tossing and Catching with Bean Bags and Balls .....	109
Rope-Quoit Tossing and Ringing without Pins .....	109
Bowling .....	109
Tossing Rope Quoits over Pins .....	110
Games without Apparatus .....	110
Games with Bean Bags, Rope Quoits, and Indoor Baseballs .....	111
Candle-Pin Games .....	112
Bowling Games with Indoor Baseball .....	114
Rope-Quoit Pin Toss .....	114
Target Toss .....	115
Games with Blocks .....	116
<b>SETTING-UP EXERCISES FOR USE IN HIGH SCHOOLS AND JUNIOR HIGH SCHOOLS ..</b>	<b>121</b>
Why are these Drills Needed in our High Schools? .....	122
Aim of Each Drill .....	122
Best Time for these Drills .....	122
How to Make these Drills Attractive .....	123
Prize Competitions .....	124
Teachers, Leaders, and Commands .....	124



# PHYSICAL EDUCATION

## THE VALUE OF PHYSICAL EDUCATION

FROM whatever point of view we study the value of motor education as a part of every child's education, we find it of such great importance both pedagogically and hygienically that we cannot consider it a minor phase of education any longer. In fact, a brief review of the factors which have always influenced human growth and development, physical as well as mental, must convince us of the need of paying more attention to the motor education of our children.

Nobody will deny that the environment of a child is, next to its racial inheritance, the most powerful factor in its development towards mature physical, mental, moral, and social efficiency.

The inherited instincts and faculties with which Nature endowed a child at birth need an environment true to Nature to unfold perfectly and harmoniously. The budding and blossoming, ripening and fruit-bearing qualities are alike in plants and animals, inasmuch as they need the untampered glorious Nature for normal growth. Just as much as a rosebud will cease to open its petals when removed from its natural environment, so will the budding child cease to unfold to its fullest beauty of human perfection if natural influences are prostrated.

The unfolding of a child's body, mind, and soul cannot be altered in its sequence, nor can it unfold perfectly in any other sequence than the one which gradually made greater and more wonderful its racial inheritance. Mind and soul of man, in the past history of his development, grew only in proportion as his environment stimulated the growth of his motor faculties. Each child must recapitulate this racial growth during its unfolding years.

This sequence was from the animal stage through that of savage man, then through the primitive stage to that of the first social coöperative existence of the nomad and the tribe. Then came the great period of man's mental development when he forced an existence by the labor of his muscles, particularly his hands, and lived by the sweat of his brow. Then came the great period of marvelous mental growth. The work and problems of agriculture, architecture, engineering, sociology, government, etc., demanding great mental powers, found man's brain sufficiently organized. His brain had acquired, through innumerable motor experiences, a capacity for accumulating and for logical ordering of divers facts. *Man the builder made man a thinker.*

This was the sequence of man's evolution and it must ever be the order of a child's development.

Interfere with this sequence, leave out a part of the process, hurry or force this development, and incomplete man must result. To be sure, we may raise a fruit without seeds and it may be beautiful and even useful, but for further evolution the fruit is useless.

We may develop a mental phenomenon with the help of inherited fundamental capacity, but we cannot reverse the process. Mental capacity is an outcome of the motor experiences of the past of many generations without impairment of inherited motor efficiency. Mental development which impairs motor efficiency *will create men incapable of transmitting to their offspring that which made them mentally efficient.*

It took generations and generations of motor experiences to make a master mind, but a few generations of neglect of motor development will wipe out inheritable mental capacity.

Nor is it possible for the average human child to make use of a rich mental inheritance unless the child itself develops its motor side during its growing years.

Thus inheritance plus environment determines a child's future efficiency. If the environment is rich in opportunities for receiving sense stimulations, and the environment allows the child to react with motor expressions, the child will acquire mental efficiency.

Thus we find that the brain-building value of motor education overshadows other values, since it will require great will power on the part of most men and women of the future to recreate for themselves a world capable of further physical evolution.

We can realize this only if we study the environment and the conditions of children below adolescence. Somewhat before this period the physical growth of the brain is completed.

The development and modification of the motor areas of the brain during these years determine to a very large extent the future mental capacity of the child. If the motor life of the child is a limited one during these years, its capacity for future mental training will be limited.

Dr. G. Stanley Hall says: "The motor areas are closely related and largely identical with the psychic, and muscle culture develops brain centers as nothing else yet demonstrable does. Muscles are the vehicles of habituation, imitation, obedience, and of character and of manners and customs. For the young, motor education is cardinal."

Herein lies the foundation of our education. But this foundation is practically laid *before the children come to school.* Why is it that our children do seem to lose interest after a few years of schooling?

Why is it that even in our upper grammar grades practically one-half of our pupils need an intellectual forcing process? Why do we have so many young precocious children who soon fall below the average?

*The reason lies in the poor motor life of the child before it comes to school and, consequently, in a too early application to purely mental training when it enters school.*

No other age of childhood is more largely handicapped than the pre-schooling age and the early school years. The home environment of a child up to twelve years of age is the greatest drawback of our civilization.

"Ash-barrel backyards" and "clothesline rear porches" are the training grounds of young America. The streets are now unsafe. The houses

are overstocked with ready-made furniture. Stairs, alleyways, and narrow sidewalks are all that is left. Even in the better homes the child has no room to play. Creeping among fancy furniture and bric-a-brac, dressed up like dolls, hours a day in perambulators, and not even a mother's lap for first leg-work is possible.

Where do our boys get their opportunities for chores and occupation play? The father is never home, and the old-fashioned doing of things in the home and for the home has disappeared. Everything is ready-made.

Even if the young child does now get valuable sense stimulations from his environment, where is the chance for him to react upon them with his muscles? *There is no educational value in sense stimulation without motor reactions.* How, then, can he have a well-developed motor brain when he comes to us in the schools? Is it wise under these conditions to submit him at once and only to intellectual training? Is it wise to submit him to long periods of sedentary training? Is it wise to demand application and concentration in purely mental matters?

Would it not be better to give him for several years more an environment where spontaneous application is possible, where his motor brain will have time to mature, and where his social instincts can be cultivated by means of free and wholesome mingling with other children? It would be better to postpone our intellectual education a number of years and to start a few years earlier by providing him with a playground where his imagination may be stimulated and where his spontaneous enthusiasm may find wholesome and diversified motor outlets.

By playgrounds we do not mean only a ball field or a place filled with swings and other apparatus, but a place where the child can get in touch with "mother" earth, a place resembling an old-fashioned backyard, garden, or farm, or a place full of opportunities for *doing* things, for *caring* for things, and for *testing* latent powers of muscular control, a place filled with opportunities for occupation play and for imitation of everything that moves.

All students of social conditions are agreed that we yet lack an inherent regard for law and order and deep respect for chosen leaders.

It is truly astonishing to observe the rapid deterioration of the manners of our young people almost as soon as they leave the school. It is remarkable how soon even the school youngsters degenerate during vacations when they are out of their "glad" school clothes.

They very soon seem to turn into a crowd of young unmannerly rowdies with nasty speech and nasty manners. Those who are students of social conditions and those who have come into contact with the "gangs" in our parks and playgrounds are astounded by the fact how rapidly boys and girls who have only recently graduated turn into a tough lot of loafers. Not all of them by any means, and not even a majority of them, but enough to make us wonder what is wrong with our school system.

The real culture which a boy and a girl get in school will show itself best if they turn into self-respecting wage earners, if they turn into self-respecting citizens, if they become honest voters and law-abiding citizens.

What is wrong, then, with our schools? Is it perchance the hard-working teacher or is it the system? Is it that the teacher has no real

chance to know the boys and girls sufficiently long enough to let their sweet example bear fruit? Can it be that the average teacher has lost her hold over the boys and girls because the disciplinary powers have been taken away from her and the "bad" boys do not get spanked sufficiently? This is all more or less true. It all has more or less contributed to the ineffectiveness of overcoming insubordination and vicious habits. But the greatest fault lies in our ridiculous system of marshaling the children in the schools from the first minute to the last.

It is a strait-jacket discipline, with the desk as the jacket, the room as the cell, and the magnificent "aesthetically" furnished building as the prison, where a boy may not shout nor step from room to room, where they are marched two by two in lockstep to the basement and finally out of the building where the teacher comes half an hour earlier than the children and where the teacher leaves half an hour after the children have left, and where the children come noiselessly and on tiptoes into the classroom to step into the strait-jacket for the day. Never a chance for the teachers to see their pupils in a truly uncontrolled state.

There is to-day hardly need for more arguments in favor of more outdoor school work, but there is still much need of a better understanding by the general public of the high educational value of motor activities in the development of an efficient central nervous system, and the great influence which organized play may exert in the building of character. Organized exercises not only insure an equal opportunity for every child, be he weak or strong, but it gives the teacher an opportunity to know the real child — the child as he unbends during spontaneous action, as he unfolds during intense application and when close to nature. *The school-room child is a product of an artificial environment. The playground child is a product of fundamental emotions and hereditary instincts.* To get hygienic results with normal children no means can possibly surpass in value such vigorous outdoor activities as running, leaping, skipping, bending, twisting, and reaching, especially if they are the result of spontaneous interest and unconscious application. We have, therefore, in the plays and games of children and the sports and athletic activities of youth a most excellent agent in maintaining physiological efficiency during school hours.

Play, then, as a method of recreation and of physical training is unsurpassed, because it uses established coördinations and fundamental muscles, especially if a variety of games is practiced. It develops vital and functional strength rather than mere muscular strength, on account of the large extent to which the majority of the big groups of muscles are involved. It is at least equal to gymnastics so far as these are used as preventive measures, because play and games are a fundamental demand in the life of young children, and it is only because school interferes too much with these fundamental elements of child life that later corrective measures become necessary. If our educational methods and laboratories and machinery conformed more to elementary child life, less corrective measures would be needed.

But we appreciate also, since the advent of experimental psychology and pedagogy, that a rational, wholesome, safe, and sane motor life throughout childhood affects beneficially not only the child's health, in

usual.

the commonly accepted sense of this term, but that it affects equally as favorably the intellectual and moral life. We appreciate more than ever that moral strength is dependent upon physical health, that character is in the main a "plexus of motor habits," that "man is what he does"; in other words, we know that in order to be really efficient men we must not only be healthy in body, but must have a healthy and rational mind. Rational, safe, and sane mentality is the outcome of a rational motor life, i.e., rational play life. The motor experiences of childhood determine to a large extent our habits and our character.

Plato said, "The play of children has the mightiest influence on the maintenance or non-maintenance of laws." It is this emphasis on the benefit of play, this great ethical force, which the judges of juvenile courts see in the playground activities, and it is for this reason that I believe in making play a part of our school education. Unlike other cultural agencies for the development of the moral side of man, we return to the fundamental activities of the body to get the highest type of character. If we once appreciate that mind, body, and soul are interdependent, we shall see that the soul can best be reached through well-directed and organized physical activities in which the whole child is interested. Physical education offers more opportunities for ethical culture than any other agency because it never separates these three parts.

Our school recesses offer a splendid opportunity for the development of good habits of play. To be sure, the large number of children which have to be accommodated makes this a hard problem during school hours, yet I find that organized recesses lead up to better free play and to good habits of recreation. *It is the teacher's principal means of reaching the whole child. It helps the child by counteracting the evil effects of sedentary occupations, it fosters character and civic virtue, it develops the motor brain, makes intellectual training easier and the whole school life more attractive, and last but not least, it makes the teacher more attractive to the children, becoming as much a boon to the one as to the other.*

*We are more than ever learning that education for service demands on the part of the teacher a knowledge of the whole child and not a knowledge of his capacity for academic training alone. How are we going to know about the "wrinkles" in a child's character and how can we find out the "queer" habits he may be developing, unless we give him a chance to expose them? It is a teacher's business to iron out the wrinkles and to train away the queer habits.*

## THE MAIN OBJECT OF DAILY PHYSICAL TRAINING PERIODS

The first object of a physical education lesson is to insure physiological efficiency of pupils and teachers during the indoor sessions and while they are engaged in sedentary occupations. Our aim must be, therefore, to make our periods of sedentary work and intense mental application conform to the average powers of endurance of the ordinary child, and to alternate these periods with periods of sufficient vigor and general muscular activity in the best possible hygienic environment.

This means that the exercises should be vigorous enough to stimulate wholesome circulation of the blood and lymph and deep respiration. This can result only if the exercises are many times repeated, if they are of more or less rhythmical nature, and if the fundamental muscles of the body are brought into vigorous action. The traditional running, skipping, and leaping games of children are of such a nature. —

Since children have but limited powers of endurance, since these are subject to great variation of changes with each child from day to day, and since these differ greatly with different children, it would be safest to have rather frequent intermissions and recesses. The younger the children are and the more intense the purely nervous application is, the more often should we have vigorous, general muscular work. Seasons, as well as weather conditions, light, ventilation, and temperature of the rooms, all have their bearing upon physiological efficiency. Cool, fresh air stimulates; hot and dry air, as well as dark, sultry weather, depresses efficiency. Spontaneous enthusiasm from any kind of work is less wearing than forced application and nervous tension. The first aim of physical training is, therefore, to improve the hygiene of the body. It means that we must keep the child's physical mechanism in such a state of general efficiency that his intense interest in mental work can be carried on for a sufficient length of time without causing interference with physical growth.

The average twentieth-century child has not only less opportunity in the home environment for developing a strong, robust, physical, and nervous system before starting school education, but he has to start rather too early and must continue for more years than his ancestors if he is to be fitted for modern conditions. All this to-day makes it very much more imperative that we take the best of care of his physical mechanism if we want him to be also a good learner.

Outdoor recesses, both morning and afternoon, with an opportunity for every child to participate in vigorous play, are excellent means to insure against overstrain in the classroom. We are, unfortunately, handicapped by the size of our yards, by the large numbers of children in each building, by the surface conditions of the yards, by our climatic conditions, and by the lack of experience in vigorous games.

For the upper grades a fifteen to twenty minutes' recess both morning and afternoon would prove very effective, providing it was organized, and providing the children could learn to manage these games themselves.

The lower grades should, however, have at least two or more short intermissions, each from three to five minutes, both morning and afternoon.

### **Program of a Typical Physical Training Lesson**

A lesson is to be divided into four periods. If there are more than fifteen minutes available for a lesson, arrange the periods in the same proportions as given for a fifteen-minute lesson.

#### **I Period (four minutes). *Warming-Up Period***

Marching, running, skipping, mark time, mark time with high knee bending, slow marching, heel raising with deep knee bending, etc., and breathing exercises.

## II Period (four minutes). *Educational Period*

A. *If formal gymnastics are needed, use the following order:*

1. Spinal Exercises (for straightening the spine)
2. Shoulder Exercises (for strengthening the muscles back of the shoulders and around the shoulder blades)
3. Chest Exercises (for enlarging the chest)
4. Balance Exercises (for strengthening volitional control of body)
5. Alternate Side Exercises (for strengthening waist muscles)
6. Jumping Exercises (for improving strength of joints and general skill)

B. *If the pupils lack knowledge of and experience in recreational activities, use this educational period for teaching new plays, games, or dances, or develop more thorough organization, coöperation, and leadership in organized games.*

*Keep in mind that games, plays, and dances, to be truly recreational, must become "easy to do." Thus only can they become joyful. Furthermore, if plays, games, and dances are to become a part of the daily play life of the children, they must habitually and subconsciously submit (fall into) to organization.*

## III Period (five minutes). *General Exercise Period*

*During this period, only previously learned plays, games, dances, or applied gymnastics should be practiced.*

*It is essential that skill and organization are of such a nature that practically every child is kept vigorously active, and that the whole musculature of the child is more or less actively engaged throughout this period.*

*If this period is effective, it must be noticeable to an observer that the respiration of every child is deeper and fuller, and that the skin is at least flushed a deeper red, if not actually moist with perspiration.*

## IV Period (two minutes). *Quieting Period*

*Slow and rhythmic repetition of leg, hip, and arm exercises should be practiced here. The purpose of these exercises must be to assist circulation to become normal, and to get physical and nervous tone, which favors sedentary work and instant mental application.*

## GROUP I. GRADES 1, 2, and 3

These exercises are arranged for use by grades in three groups. The plays, games, dances, and exercises given in detail are the minimum requirements for a school year, and every child should be able to participate effectively in all this work according to the group to which the child belongs.

A supplementary list of plays, games, and dances is also given, but these should be attempted only after the required work is well established.

### *For Warming-Up Period*

NOTE. Do as little teaching and correcting as possible during this period. Use simple methods of exercising the body.

### *Typical Warming-Up Period*

*Teacher to the class:* "Prepare for exercises."

Every child prepares himself or herself for exercise, looks after his clothing, shoes, shoestrings, coats, sweaters, nose. Every child puts his desk in order, books, pencils, etc., safely under the desk, picks up everything on the floor. Some pupils are permanently assigned to the opening of the windows. Give instruction about the judicious use of open windows. One assigned to close hot-air shaft and the door, some others to move desk and chairs, etc., if these interfere with class marching; the first one in each row always gets the play materials that are needed. Appoint one child to manage the preparation. All this should not take more than one minute.

*Teacher to the class:*

"Stand" (right, left) aisle.

(See diagrams A and B, page 10.)

"Every second aisle about face."

"Follow your leader." (Read "Serpentine Marching," etc., page 35.)

"Let us walk."

or

"Let us run."

or

"Let us skip."

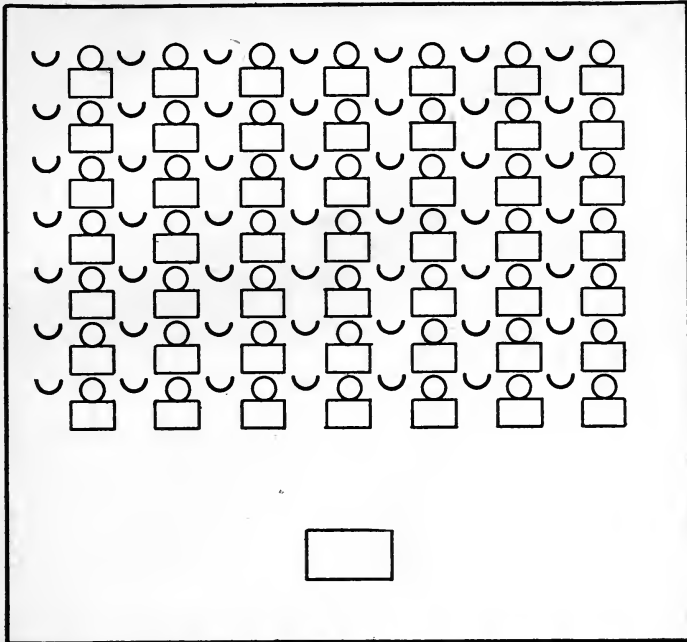
again

"Let us walk," etc.

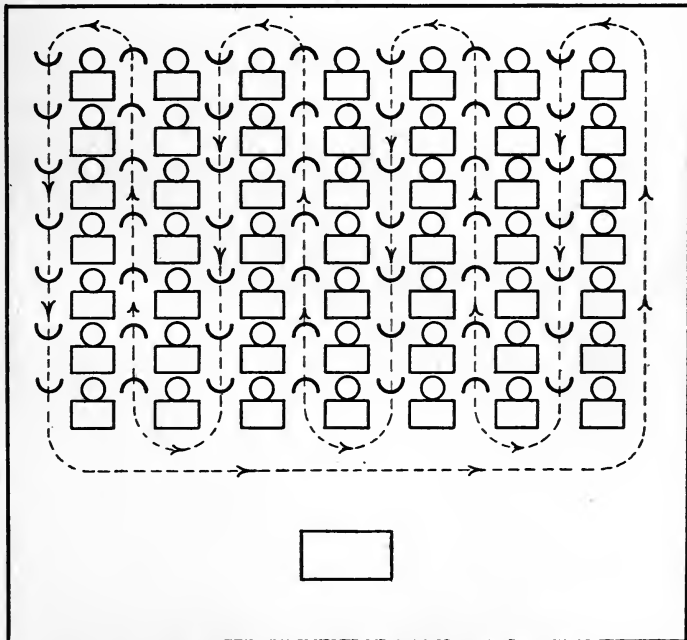
After four minutes of vigorous, noiseless walking, or running, or skipping, or sliding, etc., the



DIAGRAMS SHOWING METHOD OF SERPENTINE MARCHING



A. PUPILS STANDING AT RIGHT SIDE OF THEIR DESKS



B. EVERY SECOND FILE HAS FACED ABOUT  
DOTTED LINES AND ARROWS INDICATE DIRECTION OF MARCH

*Teacher:* "Stop when you get to your place."  
"Face towards the windows."  
"Heels up."  
"Bend your knees away down."  
"Stretch your knees."  
"Lower your heels."  
"Repeat this — 1, 2, 3, 4."

NOTE. Continue this exercise (heel raising and deep knee bending) at least six times.

*Teacher:* "Deep breathing with turning of palms outwards."

NOTE. Repeat this six times. The children are to be admonished to keep the weight of the body well over the instep and the head and chest up. Do not let them raise the shoulders.

*Teacher:* "Let us sit down."

Admonish them to sit down softly, to stand up softly, and to run and walk softly.

NOTE. After the command is given "Prepare for exercise," i.e., after the windows are opened, the walking, etc., should begin at once and active work should go on all the time. Do as little teaching as possible during this time. Keep them going. Children who cannot participate should be excused, told to go into the corridor, etc., during the first five minutes.

*Teacher:* "Prepare for study."

NOTE. At the end of any recreational period the teacher should give the direction: Name what study is to be taken up. All prepare now for this.

Put everything back as it was before the exercise. If you play games, form regular teams with captains and managers and keep a weekly score. Bring about self-management; have election of captains, etc. Make the leaders responsible. Get action. Make them think.

If the children can do all this work with freedom and grace of movement and without pulling and hauling of leaders into proper aisles, etc., vary the work by using simple steps which can be used in dancing.

Soft and graceful running and skipping is an absolute requirement for every child of the first three grades. The running should be done with a decided lifting of the knees forwards and a soft landing on the forward part of the feet. The arms should be only slightly flexed at the elbows and should be moved at the shoulders during the running. Free arm movements during marching are also essential.

If the children of the third grades are well advanced in responding to informal commands, the teachers may begin to use the formal commands given in the diagrams. These must, of course, be taught only during the educational period.

### ***For Educational Period***

If the order and formation, or the steps, etc., went poorly during the warming-up period, correct and teach good order, good formation and good physical form during this period.

If the warming-up period is well established, use the educational period

for making the third period more effective, i.e., teach new steps, new exercises, new games, better organization of games, better ways of playing a game, etc.

If the required work has been well established, use the educational period for teaching simple games for the development of skill and judgment with competition by lines. If possible, use some play implements for training hands and eyes.

### SAMPLES

1. Exchange the bean bags from one circle to another.
2. Same, but use your left hand only.
3. Turn the candle pin upside down.
4. Transfer the candle pin (bean bag, rope quoit, eraser, etc.) from front desk to rear desk (or from desk No. 1 to No. 5, etc.).  
"Numbers 1 or 2, 3, 4, 5, 6, or 7, — ready — go."

NOTE. For further suggestions see special chapter on "Games and Plays for the Development of Skill, Judgment, and Attention."

## *For General Exercise Period*

### A. Plays and Games

#### NOTE TO TEACHERS

Each game should be practiced until the children play it spontaneously and enthusiastically. They will do this as soon as a number of them begin to excel.

First explain and practice each game to your whole class in one group or unit.

Then develop self-management to such a degree that it becomes evident that there are sufficient leaders who can keep smaller units going by themselves.

The development of child leadership is most important. Upon this depends the play life of the children after school hours.

Read also the chapter on "The Value of Plays and Games and their Conduct" on page 37.

### GRADE I

NOTE. The games marked with a star are also suitable for use in the schoolroom and other indoor places. Some slight variations are necessary to meet the more or less limited indoor areas.

If, in a game like "Drop the Handkerchief," only a limited number of children have had sufficient exercise, it is best to supplement such a game by one in which there is general participation, like "Follow the Leader."

- |                            |                           |
|----------------------------|---------------------------|
| *1. Follow the Leader      | 6. Catch the Handkerchief |
| *2. Drop the Handkerchief  | *7. Rabbit Chase          |
| *3. Cat and Rat            | *8. Who Art Thou?         |
| *4. Charlie over the Water | *9. Hands Up              |
| *5. London Bridge          | *10. I Saw                |

#### I. FOLLOW THE LEADER

The players form a circle. The leader takes a position in the middle of the circle, and all the players must imitate all the movements exactly.

## A SAMPLE LEADER

He marches forwards and backwards, turns around and executes some simple fancy steps. He then takes some gymnastic arm and leg exercises or some typical farmer's or laborer's working movements. After having gone through some running and skipping steps, he finishes with some slow movements and some breathing exercises in the form of imitating the puffing of a steam-engine, or the arms moving like a windmill, or the rise and fall of ocean waves.

NOTE. This game offers to the teacher fine opportunities for the development of the power of observation and imitation. Lay the emphasis on the fundamental leg, trunk and arm movement.

### 2. DROP THE HANDKERCHIEF

One player, A, is chosen to be "it." The other players stand in a ring. A runs outside the ring, drops the handkerchief behind some player, B, and runs on. When B discovers the handkerchief he picks it up, runs after A, and tries to tag him. If A reaches B's place in the circle without being tagged, B becomes "it." But if B tags A, B returns to his place and A is "it" again. If B does not discover the handkerchief until A has passed completely round the ring, picked up the handkerchief, and tagged B, B is out of the game and must stand in the center of the ring. A, in that case, remains "it." If the number of players is small, B may pay a forfeit instead of going out of the game.

### 3. CAT AND RAT

The children form a circle and join hands. One player is chosen to be the "cat" and two or three are the "rats." The "rats" are on the inside of the circle and the "cat" is outside. The "cat" tries to catch the "rats." The players favor the "rats," and allow them to run freely in and out of the circle under their clasped hands, but try to prevent the "cat" from following them by lowering or raising their hands. As soon as one "rat" is caught he joins the circle, and the "rat" last caught becomes the "cat" for the next play.

If the number of players is very large it may be well to change both "cat" and "rats" at every finish of a play; or it may be advisable to have two or even three "cats." When there is more than one "cat" they must be distinguished from the "rats" by handkerchiefs tied to their arms.

### 4. CHARLIE OVER THE WATER

The children sing as they dance around one who stands in the middle of a ring:

"Charlie over the water,  
Charlie over the sea,  
Charlie catch a blackbird, but can't catch me."

At the last word all stoop, and if the one in the center can catch any player before he stoops, the latter has to be "Charlie" and stand in the center.

### 5. LONDON BRIDGE

If class is large form two or more sets. Two children of each set form pillars of a bridge by joining hands and holding the arms up so that the players can march only underneath the arch by stooping a little. The other children form a line, one behind the other, holding hands. They march around and under the bridge and at the same time sing to the well-known tune:

First verse: "London bridge is falling down, falling down, falling down,  
London bridge is falling down, my fair lady."

Second verse: "Build it up with iron bars," etc.

Third verse: "Iron bars will bend and break," etc.

Fourth verse: "Build it up with golden stones," etc.

Fifth verse: "Golden stones 'll be stolen away," etc.

During the last words of each verse the two children forming the arch let their arms fall over the one who is just then passing under the bridge. He is then given the choice between two articles, such as "gold" or "silver," which are represented by the two pillars of the "bridge." According to his choice he steps behind the pillar chosen and takes hold of him around the waist. The game goes on in this manner until all the children have been caught under the falling bridge. By this time two rows have been formed behind the pillars, and now a tug-of-war will decide which pillar is stronger (which side wins). That side wins which succeeds in pulling the leader of the opposite side over a given line where the bridge stood.

### 6. CATCH THE HANDKERCHIEF

Use small handkerchief. One player, A, is chosen to be "it." The other players stand in a ring, with feet apart and their hands open behind their backs and palms up. A runs outside of the ring, drops the handkerchief into the open palms of some player, B, and runs on in the same direction he has been pursuing. As soon as player B feels the handkerchief in his hand he runs also outside the circle, but in the opposite direction of player A. Both try to reach first the open place which B left. When they meet on their run around the circle they pass each other on their left sides. Whoever reaches the open place last is "it" for the next play.

### 7. RABBIT CHASE

Two different colored bean bags are used, one color to represent the "rabbit," the other the "hound." One child in the circle receives the "rabbit," and the "hound" is given to a child in the opposite side of the circle. As soon as the signal is given the "hound" and "rabbit" are passed along from player to player. The "hound" chases the "rabbit." Thus the game goes on, the children helping the "rabbit" to get away and the "hound" to reach the "rabbit." If the "rabbit" has

circled around three times without having been caught by the "hound," the "rabbit" is safe. After a moment's rest the game may be repeated, but "rabbit" and "hound" must travel in the opposite direction. Any two adjoining children, i.e., passer and receiver, who let the "rabbit" drop must step into the center of the circle when the next "rabbit" chase begins.

### 8. WHO ART THOU?

One or two players are blindfolded. The rest move in a circle around them until a signal to halt is given. The blinded player then advances and touches someone whom he must recognize by feeling his clothing and hair, etc. If the blinded person cannot guess the other player by feeling he can ask the question, "Who art thou?" Upon this the player must answer "I" in a natural voice. If the blinded person recognizes the other player, that one becomes "it" and the game starts again.

### 9. HANDS UP

"It" stands in the center of a circle of players. All players hold their hands out forward with palms up. "It" skips around the circle, trying to slap the hand of some player, while the players drop their hands whenever they find themselves in danger of being hit. If "it" succeeds he changes place with the player whose hand he hit.

If there are more than twenty players form two or more circles.

### 10. I SAW

The children are arranged in rows on the field of play. Each row in file formation, i.e., one behind the other. The rows stand side by side, about three feet apart. Appoint a leader for each row. The teacher asks a leader, "What did you see?" Hereupon the leader tells of some action of some animal or other being. As soon as he tells of some action he starts to imitate this action, and his entire row must follow his imitation. While they are doing this they must travel around the entire class until they are back in their original position. Each row must have its turn.

Such actions as these are suggested:

"I saw a horse trotting."

"I saw a bird flying."

"I saw a lame chicken hopping."

"I saw a farmer mowing."

"I saw a boy jumping."

## GRADE II

NOTE. The games marked with a star are also suitable for use in the schoolroom or other indoor places. Some slight variations are necessary to meet the more limited indoor areas. Games marked with a double asterisk are described in previous grade.

If, like in a game as "Drop the Handkerchief," only a small percentage of the children have had sufficient physical exercise, it is best to supplement it by a game

requiring more general participation, like "Here We Go Round the Mulberry Bush."

- \*1. Here We Go Round the Mulberry Bush
2. Lame Wolf
- \*3. I Saw\*\*
- \*4. Fox in the Garden
- \*5. Adam's Seven Sons
- \*6. Have You Seen My Sheep?
- \*7. Follow the Leader\*\*
8. Drop the Handkerchief\*\*
- \*9. London Bridge\*\*
10. Catch the Handkerchief\*\*

## I. HERE WE GO ROUND THE MULBERRY BUSH

The children march around in a circle, and as they sing they suit their actions to the words.

The first verse may be used as a chorus between the singing of the others, while the children join hands and dance around.

1. Here we go round the mulberry bush,  
The mulberry bush, the mulberry bush,  
Here we go round the mulberry bush,  
So early in the morning.
2. This is the way we wash our clothes, etc.,  
So early on Monday morning.
3. This is the way we iron our clothes, etc.,  
So early on Tuesday morning.
4. This is the way we scrub the floor, etc.,  
So early on Wednesday morning.
5. This is the way we mend our clothes, etc.,  
So early on Thursday morning.
6. This is the way we sweep the floor, etc.,  
So early on Friday morning.
7. This is the way we stir our bread, etc.,  
So early on Saturday morning.
8. This is the way we go to church, etc.,  
So early on Sunday morning.

## 2. LAME WOLF

One player is chosen "lame wolf," the other players are the "children." A den is marked off for the "wolf" on one end of the field of play, and a house for the "children" at the other end. As soon as the "wolf" has entered his den the "children" run out of their house and begin teasing the "wolf," calling "Lame wolf, can't catch anybody." Upon hearing this the "wolf," if he thinks it a good chance for catching some "children," runs out of his den, but he can only take three steps when his lame leg gives out and he is forced to continue his chase hopping on one foot. Any "children" he catches must go at once to the "wolf's" den. When all the rest of the "children" are again safe in their homes the "wolf" returns to his den; upon seeing this the "children" venture out again and

begin their teasing once more. Now the "children" who are in the "wolf's" den join the "wolf" in his chase as "lame wolf." The game continues until only one "child" remains. This "child" is the "wolf" if the game is repeated.

If the "wolf" or any of his young "wolves" run after the first three steps, instead of hopping on one foot only, the "children" drive them back to the den, but as soon as the last "wolf" has crossed the line of the den the "wolves" may start their chase again. Any "child" or "lame wolf" may at any time return to their home for rest.

#### 4. FOX IN THE GARDEN

The players form a circle, with distance of arm-length between each player. One is chosen to be "fox" and takes his position in the center of the "garden." Another is chosen the "farmer," and he stands outside the circle. The "farmer," upon seeing the "fox" in his "garden," calls out to him, "What are you doing in my garden?" The "fox" answers, "Stealing your carrots" (the fox may name anything that a fox might like to steal). The "farmer" then says, "I will send my dog after you," and the "fox" answers, "I don't care if you do." At this he runs, the farmer calls a player's name, who as "dog" must at once chase the "fox." The "dog" must follow exactly in the footsteps of the "fox," who may run in and out of the "garden," but not further than ten feet away from the garden fence (circle of players).

If the "dog" catches the "fox," the "fox" joins the circle, the "farmer" names a new "fox," and the "dog" becomes "farmer."

If the first "dog" does not catch the "fox," a second "dog" may be called out by the "farmer," but he does not need to follow in the tracks of the "fox."

#### 5. ADAM'S SEVEN SONS

To the tune of "Yankee Doodle" the children sing this verse:

" Adam did have seven sons,  
Yes, seven sons, Hurrah!  
They never ate, they never drank,  
But always did this way."

The players are formed in a circle, with plenty of space between each player, i.e., must not touch fingers if arms are held sideways. If class is large, form two or more concentric circles.

Before the singing of the verse the teacher asks one player, "What did Adam's sons do?" In answer, the player must step to the center and show some activity. All children then sing the verse, and upon its conclusion all must imitate what the leader did. Any child failing to imitate properly must hop on one foot around the circle.

#### 6. HAVE YOU SEEN MY SHEEP?

A ring is formed. One player walks around the outside, touches someone on the back, and asks, "Have you seen my sheep?" The one who has



been touched replies, "How was he dressed?" The player on the outside then describes the dress of some third player, and this player, as soon as he recognizes his description, tries to run around the outside of the circle and reach his own place before the player on the outside can tag him. If he is tagged, he takes the place of the outside player, who returns and joins circle.

## GRADE III

NOTE. The games marked with a star are also suitable for use in the school-room or other indoor places. Some slight variations are necessary to meet the more limited indoor areas. Games marked with a double star are described in previous grade.

If, like in a game as "Catching Numbers," only a limited number of children have sufficient physical exercise, it is best to supplement it by one requiring more general participation, like "The Miller is Without."

- |                           |                              |
|---------------------------|------------------------------|
| *1. Catching Numbers      | 7. Lame Wolf**               |
| *2. The Miller is Without | 8. The Belled Cat**          |
| *3. Basket-Filling Race   | *9. Catch the Handkerchief** |
| 4. Center Base            | *10. Adam's Seven Sons**     |
| 5. Hill Dill              | 11. Couple Relay Flag Race   |
| 6. Fox in the Garden**    | 12. Two-Hitch Pony Race      |

### I. CATCHING NUMBERS

The players form in a circle and number off. One is chosen to be "it" and stands in the center of the circle. "It" calls out two numbers, and the two numbers called must try to change places without being tagged by the caller "it." The numbers may run inside or outside the circle. "It" tries to catch one of these numbers, but he must stand still until he has called the numbers. If "it" succeeds in catching one, he takes the open place and the one caught becomes "it." If "it" does not catch one of the two numbers he continues to be "it," returns to the center, and must call a new combination of numbers.

### 2. THE MILLER IS WITHOUT

Lines are marked parallel with and three feet away from two opposite side lines of the field of play. The space thus marked off are the two goals, and in one of them the players distribute themselves. Two players have been appointed "watchmen," one for each goal, a third one is chosen "miller." The "miller" takes his stand in the middle between the two goals, and, addressing the watchmen with whom the children are, the following colloquy ensues:

Miller: "Hello, hello!"

Watchman: "Who is there?"

Miller: "The Miller!"

Watchman: "What do you want?"

Miller: "A sackful of children!"

Watchman: "Then catch them!"

Hereupon the players escape to the other goal. If the "miller" succeeds in tagging one, that one becomes "miller," the "miller" becomes "watchman" of the goal the children just left, and that "watchman" joins the players.

### 3. BASKET-FILLING RACE

The players are divided into two or more equal teams; the members of one team have each one red apple, the other team green apples (bean bags); and the leaders in each team have a basket. A circle may be drawn on floor to serve the same purpose as a basket.

The leaders put their baskets on the ground and at least six feet apart, and then take a position close behind their baskets, and their teams line up with one step distance behind their leaders. The two lines thus made must be parallel and of equal length. Upon a signal each player puts his apple on the ground between his feet, then faces the other team and joins hands with his own team mates. Upon the command, "Form a half circle backward — march," each team, the members of which join hands, marches backwards, until all the arms are stretched fully to the side; the leader and the last player in each team must, however, remain in their original place.

Upon the teacher's word, "Are you ready? — set — go!" the last player in each team turns, runs around the outside of his team and inside between the two baskets, picks up the first apple, deposits it into his basket, and runs back the same way he came to his position at the end of his semi-circle. When passing his next neighbor he tags him, and the neighbor thereupon runs in the same manner and deposits the next "apple." This continues until the last apple has been deposited by the leader. The team depositing all their apples first wins the race, provided no fouls against the rules have been made.

Rule 1. Each "apple" must be deposited in turn into the basket.

Rule 2. No player must leave his place before he is tagged by the previous runner.

Rule 3. The baskets cannot be moved.

Rule 4. Each runner must run in and out between the baskets.

### 4. CENTER BASE

The players form a circle and "it," with a bean bag, takes his position in the center. "It" tosses the bean bag to some player in the circle, who must catch it, and must place it in the center of the circle and proceed to tag "it" who threw it to him. "It," after tossing the bean bag, must run out of the player's circle and back again and try to tag the bag in the center. If he is not tagged he remains "it," but if he is tagged he joins the players, and the catcher becomes "it."

A concentric circle of six feet diameter must be marked in the center of the player's circle. After the catcher has deposited his bean bag in the center he cannot again go into the small circle.

## 5. HILL DILL

Two parallel lines are drawn near the center of the field of play, from ten to twenty-five feet apart. One player, "it," stands between them and calls —

"Hill dill,  
Come over the hill,  
Or else I'll catch you  
Standing still."

The other players who stand on both sides of the center field, more or less distance away, then run across the marked play area. While they are crossing this area they may be tagged, and all those tagged must at once join "it" and help tag the rest. The game continues until every player has been tagged.

## 6. COUPLE RELAY FLAG RACE (Adapted for Field Day)

There are to be twenty couples made up of twenty boys and twenty girls. The boys take left hands of girls with their right hands. Nineteen couples line up in close order on and behind starting line. One boy stands on finish line facing the team and holding a flag with his left hand. One girl stands halfway between finish and starting line, facing the boy on the finish line.

Upon the starting signal the first couple runs on right side to boy on finish line; the girl snaps the flag from the hands of the boy; the couple turns and runs to girl and gives flag into her right hand. Then the couple runs back to starting line, where the girl tags the right hand of the girl of the second couple. As soon as this couple is tagged it runs to girl. There the boy snaps the flag from the girl, and from there the couple runs to the boy and places flag in his left hand again. This couple now runs back to starting line and tags the next couple. Thus the relay race continues changing alternately the flag from boy to girl and from girl to boy. The nineteenth couple, instead of bringing the flag to the "halfway" girl, brings the flag to the first couple. This finishes the race.

## 7. TWO-HITCH PONY RACE (Adapted for Field Day)

Thirty-nine children are to be formed into thirteen two-hitch buggies. Each hitch of two children (ponies) is to be driven by a third child, who holds the reins. The two "ponies" hold inner hands. A five-foot rope is to be used as reins. The reins are to be held by the free hands of the "ponies." The driver holds the reins with the left hand and the whip with the right hand.

The thirteen "teams" are to line up behind the starting line. Each "team" will run fifty feet out, then around a post and back to starting line. They run up on the left and back on the right. Upon returning to starting line the driver must deliver the whip to the next driver. Thus every "team" runs the required distance until the whip has been delivered again into the hands of the first driver.

Colored reins made of cloth should be used at the field day. Alternate boys and girls as drivers.

## B. Folk Dances

NOTE. Practice formations and the exercises in courtesies (see diagrams 7-11). Also see "Key to Formations and Illustrations." If all the dances explained in detail are well learned so that children can dance them by themselves, practice the other dances given in the list of folk dances. The directions given in the following books are suitable for classrooms:

Elizabeth Burchenal's "Folk Dances and Singing Games."

Mari R. Hofer's "Popular Folk Games and Dances."

## THE VALUE OF RHYTHMIC EXERCISES, SINGING GAMES, AND FOLK DANCES

The rhythmic repetition of large movements of the body is a most valuable form of recreation for children and adults. In the narrow confines of our schools and yards their value is enhanced, since they can readily be adapted to almost any sized floor space.

It is not alone, however, on account of their physiological bearing that we should put rhythmic exercises and folk dances as early as possible into our school education. Their æsthetic and cultural influence is equally great. To express their feelings in motor terms, to dramatize the emotions, habits, and customs of a people are old practices of practically all the human races. There are rhythm and beauty and joyful feeling in every child. We must cultivate these and must give them a chance to express themselves in graceful muscular movements and in harmonious rhythmical coöperation. Children love rhythm and respond naturally when given the means of expression. They love to dramatize a story, a song, or a poem. Music has been called the language of the soul, and muscles the vehicles of the mind. Good piano or other instrumental music is, of course, of the greatest aid in this work, but where this is not always at hand, songs will prove a good substitute or supplement.

The exercises and folk dances here given are well adapted for primary grades, but here and there supplementary exercises and simplification will be needed.

### Best Time

Under the heading, "Working Plan for a Fifteen Minutes' Physical Education Period," the place for rhythmic work has been indicated. It is not good practice to start such a period with the teaching of a new step or new exercises, nor is it for the best interest of all the children to let only a few practice at a time. The occasional use of a few graceful children for demonstration is all right, but rather than to keep many sitting still, it would be better to do simple work which all can do.

## Class Formations

Most folk dances are practiced around a room, i.e., around a circle or an oval. This is not necessary. A few steps forwards and a few steps backwards may be all that is necessary to get the desired results. The regular class formation, i.e., children standing in the aisles facing the desk, is best adapted for the teaching of new steps and movements. First let each child exercise alone, next let each two adjoining aisles join hands across the desks. The class faces the teacher now in couples. After one step is learned practice this around the room or continuously up and down the aisles.

Do not teach a whole folk dance all through at once. Teach first figure and practice it repeatedly, then teach next part and practice this with first part repeatedly, then teach third step (figure) and practice first three, and so on.

## Educational Value

It is our business as teachers to develop good habits in our children. To form good habits of rational forms of recreation is one of the first aims of American education. To make good use of our leisure time is as important for the health and happiness of our people as is the emancipation from external restraint and guidance. The teaching of dances has no great value unless they lead to good habits. This requires that we must teach these dances, not only the steps but also the tune, so thoroughly and so intensely that they become the property of every child, so that he will unconsciously "play" them in his home and neighborhood life.

## Introductory Exercises

1. Marching in single file, one child following the other in serpentine lines up and down the aisles and around front of class as explained in Warming-Up Period. (See diagram No. B.) Have the children sing patriotic marching songs or have snappy march music.

2. Marching around the classroom in file formation, then separating boys from girls, and finally coming up through the two center aisles. Boys and girls bow (courtesy) to each other at rear end of class and walk in couples up to teacher's desk, hands joined. (See diagrams Nos. 7, 8, 9, and 10.)

3. Repeat 1 and 2, marching, however, to polka rhythm.

4. Repeat same in waltz rhythm.

5. Repeat 1 and 2 with skipping steps.

6. Repeat 1 and 2 with polka steps.

7. Repeat 1 and 2 in side-skipping steps.

8. Repeat 7, but have slide on the first count and a step on the second count, i.e., slide — step, slide — step, etc.

(In 7 and 8, when coming up through center aisles, have the children join both hands across the desks.)

9. All children around room, facing center of room, hands joined in one continuous circle.

- (a) Eight running steps to right.
- (b) Eight running steps to left.
- (c) Eight skipping steps to right.
- (d) Eight skipping steps to left.
- (e) Eight sliding steps to right.
- (f) Eight sliding steps to left.

10. Repeat 9 (a, b, c, d, e, f), but use double circle — boys on inner circle, girls on outer circle. (See diagram No. 11.) This means that boys and girls go alternately eight steps in different directions. This teaches fundamental directions which are frequently used in the more advanced folk dances.

11. At close of exercises or folk dances the couples march again through the two center aisles, up to the teacher's desk. Here they courtesy first to the teacher, then to each other; then they separate, and each returns to his or her desk.

#### LIST OF FOLK DANCES FOR GRADES 1, 2, 3, AND 4

NOTE. When songs can be used they are printed with the directions. The key to folk dance illustrations gives the fundamental alignments used in these dances and the directions which the dancers are to take.

- |                               |                                 |
|-------------------------------|---------------------------------|
| 1. Greeting and Meeting*      | 12. Carrousel                   |
| 2. Jolly is the Miller*       | 13. I See You                   |
| 3. Swiss May Dance*           | 14. Shoemakers' Dance           |
| 4. Skip to Ma Lou*            | 15. Looby Loo                   |
| 5. Chimes of Dunkirk          | 16. Did You Ever See a Lassie?  |
| 6. Sleeping Princess*         | 17. The Ace of Diamonds*        |
| 7. Hickory Dickory Dock       | 18. To-day is the First of May* |
| 8. Up to the Moon             | 19. Hop Mor Annika*             |
| 9. Taffy was a Welshman       | 20. Lassie Dance                |
| 10. The Durrell Pumpkin Dance | 21. Swedish Klapp Dance*        |
| 11. Dance of Greeting*        |                                 |

NOTE. The directions for the dances marked with a star are given in detail. The music may be found in the three folders issued to each school. Most of these pieces have also been reproduced on the graphophone records. The other dances are described in folk dance books.

#### Directions for Folk Dances

NOTE. Play or sing the tune of a dance once. This should suggest immediately to each child the formation needed. During introduction of music, partners should always courtesy to each other.

##### I. GREETING AND MEETING

##### Formation No. 13 or No. 15

1. During first two measures boys bow to girls, "How d'ye do, my partner?"
2. During second two measures girls courtesy to boys, "How d'ye do to-day?"

3. During fifth and sixth measures, "Will you dance in the circle?", the partners give each other their right hands.

4. During seventh and eighth measures, "I will show you the way," they give each other their left hands and face in line of direction (No. 14).

5. During the repetition of the whole eight measures they skip ahead while they sing "Tra-la-la-la," etc. They start with the outside feet.

## 2. SKIP TO MA LOU

Formation No. 13. One child in center

1. During the eight measures of the music the couples skip, starting with the outside feet, in line of direction, while they sing:

"Skip to ma Lou,  
Ma children dear;  
Skip to ma Lou,  
Ma children dear;  
Skip to ma Lou,  
Ma children dear;  
Skip to ma Lou,  
Ma darling."

During seventh and eighth measures the couples all come to formation No. 12, i.e., all facing center of circle and joining hands sideways.

2. During repetition of song all skip alternately inwards and outwards, i.e., backwards, using two measures for each direction, while they sing three times:

"The nicest partner  
I ever knew"

and end

"Choose a partner  
Too, too, too."

Here the music stops for two measures to give the child in the center a chance to choose a partner. The child left over now goes into the center and the dance is repeated.

## 3. SWISS MAY DANCE

Formation No. 14. Right hands joined

The words should be sung by the dancers:

The cuckoo is singing, the May it is here;  
In the field and the forest the green doth appear.  
Then dance, children, dance,  
While the sky it is blue;  
Turn round and turn under,  
While I go with you.

## KEY TO FOLK DANCE ILLUSTRATIONS

- No. 1  BOY  
GIRL *Partners facing each other.*
- No. 2  *Boys and girls, side by side, hands joined, i. e., in couple formation.*
- No. 3  *Boys and girls facing each other, girl's hands on boy's shoulders.*
- No. 4  *Boys and girls facing each other, right hands joined.*
- No. 5  *Boys and girls facing each other, left hands joined.*
- No. 6  *Same as No. 4 and changing places to "Left."*
- No. 7  *Same as No. 5 and changing places to "Right."*
- No. 8  *Same as No. 4 and circling around each other to "Left."*
- No. 9  *Same as No. 5 and circling around each other to "Right."*
- No. 10  *Couples starting forward with outside feet.*
- No. 11  *Couples starting forward with inside feet.*

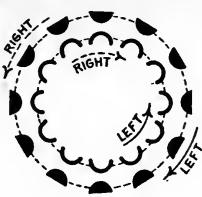


No. 12



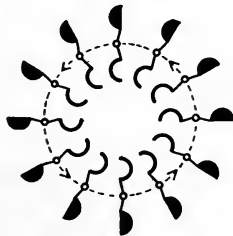
Children, mixed, in Single Circle.  
 Solid arrows show line of direction  
 "Right" and "Left."  
 Dotted arrows show line of direction  
 "Inwards" and "Outwards."

No. 13



Boys and girls in Double Circle  
 facing each other.  
 Inner Circle formed by boys.  
 Outer Circle formed by girls.  
 Solid arrows show direction "Left."  
 Dotted " " " " "Right"

No. 14



Boys and girls in Double Circle,  
 couple formation, hands joined.  
 Arrows show line of direction.

No. 15



Close Line Formation of Couples.  
 Partners facing each other.

No. 16



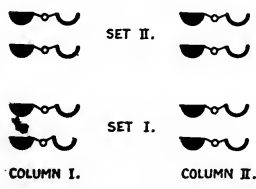
Open Line Formation.  
 Partners facing each other.

No. 17



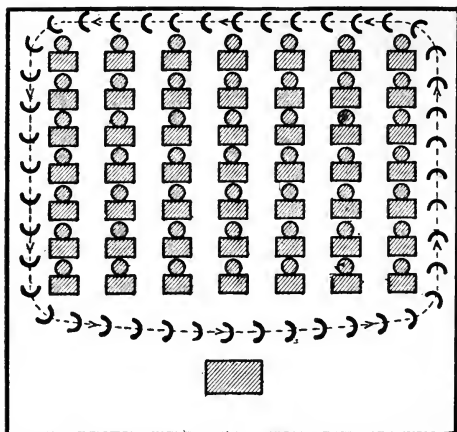
Close Line Formation.  
 Boys behind girls with hands  
 on shoulders of girls.

No. 18

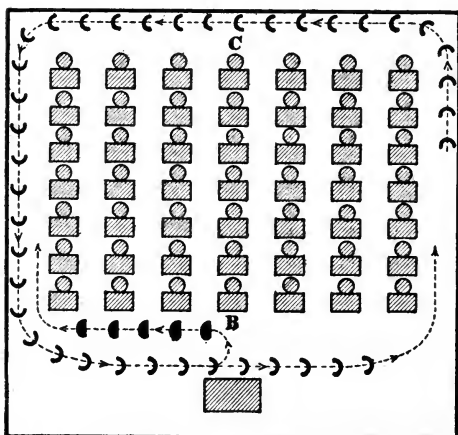


Two Columns of Couples.

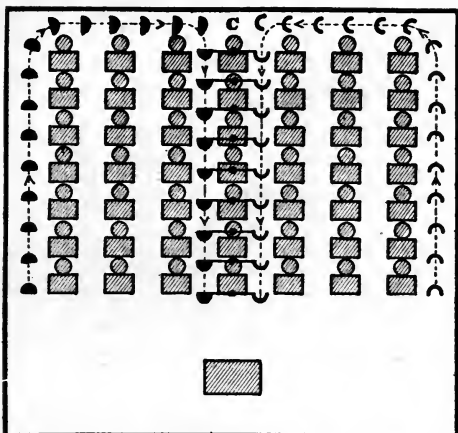
CLASS FORMATIONS TO BE USED  
DURING FOLK DANCING



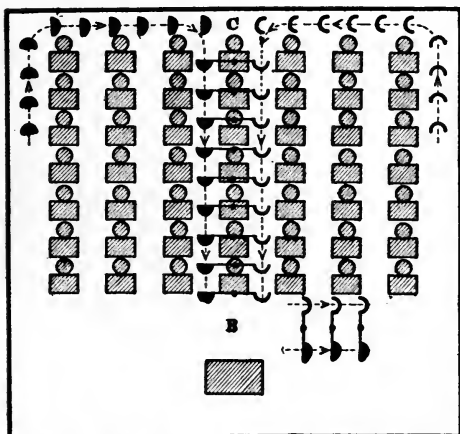
No. 7 AROUND THE CLASS ROOM  
BOYS AND GIRLS MIXED



No. 8 *Girls and boys separate in front of the teacher's desk and, walking in direction of arrows, meet with a courtesy at C as shown in diagram No. 9.*

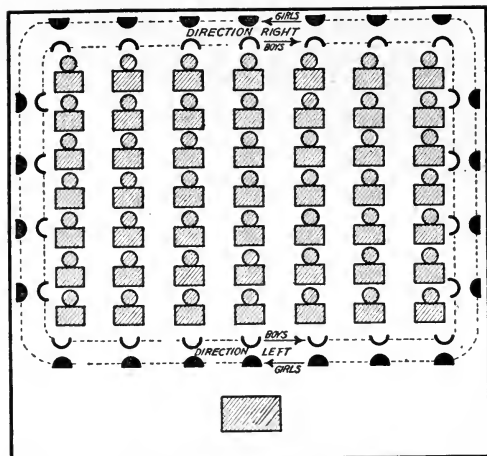


No. 9 After the courtesy at point C children join hands across the desks and walk in couples up to the teacher's desk.



No. 10 If further practice in courtesy is needed let children separate again at point B, but if couple-dance around the room is now to be practiced let them continue by couples around the room as indicated.

NOTE: In all these exercises children should be taught to maintain even spacing.



**No. II DOUBLE CIRCLE FORMATION**  
 BOYS ON INNER CIRCLE — GIRLS ON OUTER CIRCLE  
 ARROWS SHOW DIRECTIONS "RIGHT" AND "LEFT"

#### DANCE STEPS

Graceful, short tiptoe, running steps.

#### EXECUTION

1. Starting with outer feet, couples run forwards to first hold in music and partners bow to each other.
2. They turn and run back to second hold and bow.
3. Holding hands, partners change places by going left around each other and bow.
4. Same as 3, which brings them back to their places.
5. With the words "turn round" and "turn under" the boys spin the girls.
6. With the words "While I go with you" the partners bow again.

#### 4. SLEEPING PRINCESS

Formation No. 12. Couples like No. 2

For introduction all bow to princess.

This is a dramatized story song. Each school may interpret it as it pleases, provided the number of verses and the general movements here given are followed. For instance the witch, the knight, etc., may be in simple costume, and the knight may come riding in on a hobbyhorse.

#### *The Song*

1. There was a lovely princess, a princess, a princess,  
 There was a lovely princess long ago.
2. She lived in a high tower, high tower, high tower,  
 She lived in a high tower long ago.

3. A witch came there to see her, etc.
4. The princess pricked her finger, etc.  
The princess pricked her finger and fell asleep.
5. The thorns grew all around her, etc.
6. A handsome prince broke through them, etc.
7. He wakened up the princess, etc.
8. There was a lovely wedding, etc.

### *Directions*

During verse 1: All skip to right.

During verse 2: All raise arms high up and rise on toes.

During verse 3: The witch hobbles into ring and meets the princess, who curiously approaches her.

During verse 4: The princess pricks her finger, looks at it, and faints, then falls asleep on the ground. The witch hobbles away. All the children, walking to right, point with right index finger to left index finger, emphasizing the motions to the time of the music.

During verse 5: All take small steps towards the sleeping princess, raise arms forwards, bending slightly forwards over the princess. This makes a closed, much smaller oval than the first. They remain in this formation until

During verse 6: The prince comes riding up, and tying his horse to a thorn bush he breaks through. All the children slowly return to original oval formation.

During verse 7: The prince stoops over the princess, lifts her head, and helps her to rise. All the children in oval rub their eyes with their knuckles and then stretch themselves as children will when waking up.

During verse 8: The prince joins both hands with the princess. The children in oval join hands and skip to right as in verse 1.

## 5. DANISH DANCE OF GREETING

Formation No. 12. Partners stand like No. 2

### *Directions*

Measure 1. Each dancer claps hands twice and courtesies to partner.

Measure 2. Each dancer claps hands twice and courtesies to dancer on other side.

Measure 3. All stamp feet twice, starting with foot next to own partner.

Measure 4. All turn round in place with three hops.

Measures 1-4 (repetition). Repeat all four.

Measures 5-8. All join hands in circle and, starting with right foot, run lightly around circle to right, taking four steps to each measure.

Measures 5-8 (repetition). All repeat running steps to left, starting with left foot.

## 6. JOLLY IS THE MILLER

Formation No. 14. Miller stands in the center

### *The Song*

Jolly is the miller who lives by the mill,  
The wheel goes round with a right good will;  
One hand in the hopper and the other in the sack,  
The right steps forward and the left steps back.

### *Directions*

The couples skip (or polka) around the miller, singing the song. When they come to the words "The right steps forward and the left steps back," they must suit their actions to the song. At this the miller has a chance to get a partner. The child left without a partner becomes the miller.

The song naturally stops long enough until couples have all been newly formed and lined up. Repeat this a number of times.

## GROUP II. GRADES 4, 5, and 6

### General Directions

Before starting the program herewith given for the fourth, fifth, and sixth grades each teacher should be sure that all the children of her class can do, with absolute certainty and without any hesitation whatever, all the informal work of the warming-up period required of the first three grades.

The program of a typical physical training lesson is given on page 6. The time given for the periods should not be altered if a typical physical training lesson is to be given.

An extra warming-up period should be given whenever the children have been sitting more than thirty minutes. The typical warming-up period given on page 8 may serve as guide.

If *all* the children of one room are proficient in a lively folk dance or in a game in which all can participate, such a dance or game may serve as warming-up exercises.

Formal gymnastics, folk dances, and games not described in detail in this program may be practiced only if the pupils of this group can do well the required work.

"Prepare for exercise" should be made an important part of the program for the purpose of promoting self-management and organization.

Some play materials, paper and pencils for score keeping, also a piece of chalk for marking lines on target or floor, must always be a part of "Prepare for exercise," whether or not circumstances permit of their use.

The effectiveness of a system of recreation in the schools will depend upon the degree of self-management and organization which each teacher can develop. The play of the children after school hours is even more dependent upon the success of the teacher's efforts to get self-management. By studying what children do after school hours the teacher may well judge of the value of the work done in school.

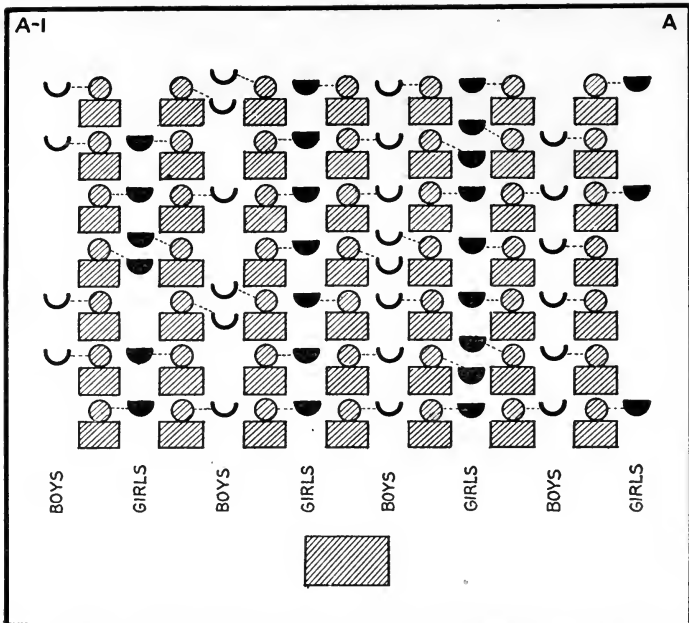
### *For Warming-Up Period*

NOTE. Do as little teaching and correcting as possible during this period. Use simple means of exercising the body.

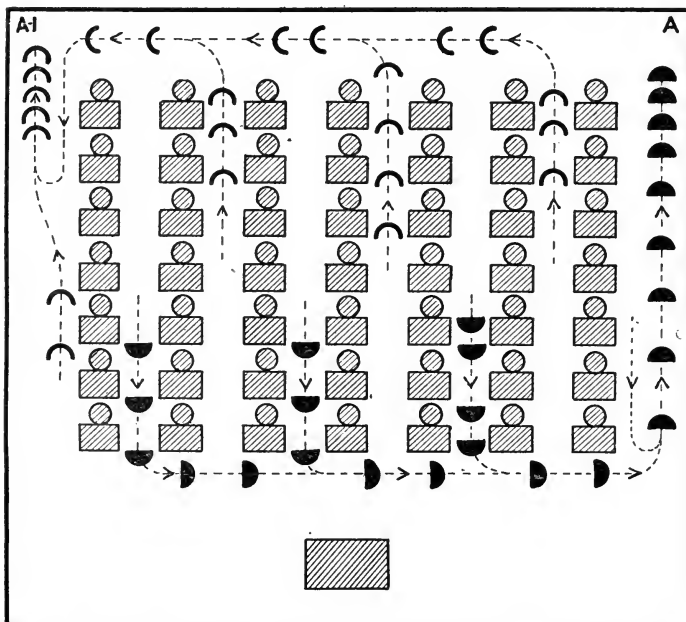
Use formal exercises and formations or dances only if they can be executed without loss of time, i.e., only if all pupils can be active at once, without any of them standing or sitting still.

For a couple of weeks after a vacation and whenever a number of new pupils have entered a class it is best to follow the informal commands given for the typical warming-up period on page 8.

During these weeks the required formal commands and class formations should be practiced during the educational period.

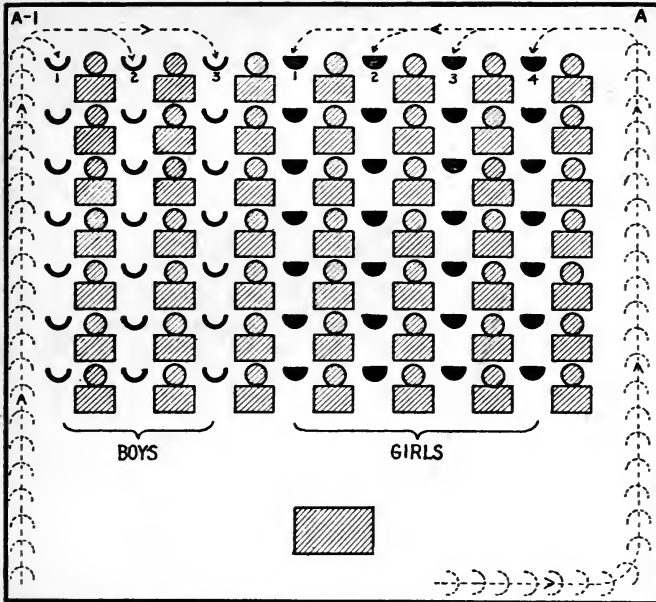


No. 1 "READY FOR EXERCISE - STAND"  
BOYS AND GIRLS IN ALTERNATE AISLES



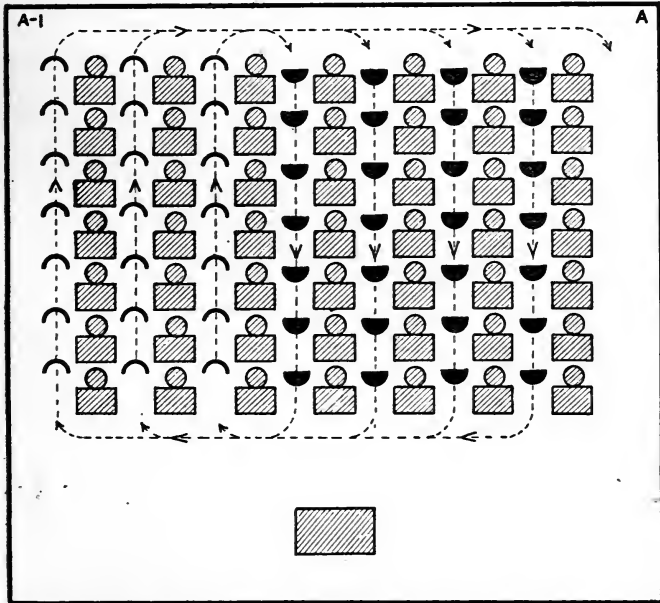
No. 2 "BOYS ABOUT FACE" - "ALL FORWARD MARCH"





**No.3 THE DRILL FORMATION**

DOTTED LINES SHOW PRECEDING FORMATION — ALIGNMENT OF BOYS AND GIRLS BY HEIGHT



**No.4 DOTTED LINES AND ARROWS INDICATE THE RETURN TO THE STUDY SEATS.**

## *A Typical Formal Warming-Up Period*

NOTE. These formal commands and formations must have previously been taught in the educational periods during previous weeks.

### Commands and their Execution

“Prepare for exercise.”

See page 8. Also include scoring materials and attention to possible visitors.

Use this command also if physical training period is to be held in the hall or in the yard.

Cultivate the habit of taking off the coats among boys. Among all pupils try to have tight clothing loosened. The use of sneakers or other soft shoes ought to be encouraged.

“Class at-tention.”

Pupils sit upright without leaning against backs of chairs.

Hands, palms down and with relaxed wrists, on corners of desk nearest to body.

Feet together, lower legs perpendicular if possible.

Heads up, eyes to the front.

“Ready to stand — one — two.” (See diagram No. A.)

This command is to be used only if all the pupils are to stand in right (left)-hand aisles.

Upon “one” the right foot is placed in the middle of the right-hand aisle.

Upon “two,” with the aid of hands and arms, pupils lift themselves softly out of their chairs. They draw the left foot up to the right foot and come to fundamental standing position. This position means:

Feet slightly turned outwards, heels fairly well together, body's weight well over the insteps. Head up, chin drawn in. Arms straight along middle of trunk, hands at the middle of thighs. Chest up and shoulders *gently* drawn back and down.

“For exercise ready to stand — one — two.”

This command is always to be used if boys and girls are to form separate divisions.

Boys and girls stand up in the same manner as described under the previous command, except that boys stand up in boys' aisles and girls in girls' aisles. (See diagram No. 1, page 32.)

“Boys left about — face.”

About facing is done by turning upon left (right) heel with ball of foot slightly lifted. The right (left) leg is used to push the body about. Heel of right leg is slightly raised, ankle and knee joints are kept fairly stiff.

“To height formation forward — march.” (See diagrams Nos. 2 and 3, pages 32 and 33.)

Boys march by way of rear of room and girls by way of front of room to height formation along the two side aisles of the room, with the smallest boys in the right-hand and the smallest girls in the left-hand (window) aisle. The rest line up according to height.

Arrived at their respective height formations, all turn towards middle of room and mark time.

**"Class — halt."**

All come to fundamental standing position.  
The heels come together on the second count after "halt" is given.

**"To rear of room — face."**

Boys face left, girls face right.  
The method is the same as described in "about — face," except that each pupil turns only one quarter turn.

**"By divisions forward — march." (See diagram No. 3, page 33.)**

If there are more girls than boys, use more aisles for girls; if the reverse, use more aisles for boys.

Observe that the first boy turns up in the same aisle where the height formation was formed, and observe further that the first girl takes always the next aisles to the boys' division.

All pupils turn into the next aisle to the one in which the boy (or girl) ahead of him turned. Numbering off by 1, 2, 3, or 4 should not be necessary if each pupil observes where the pupil ahead of him turned.

The pupils continue in the aisles until there is one to each desk.  
"Open" desk may be left only at the rear ends of the aisles.

Arrived at their respective places, pupils mark time.

**"Class — halt."**

Same as before.

**NOTE.** The class stands now "according to height" and in two divisions (boys and girls).

All are now ready for any formal or informal work.

If warming-up exercises are to be given, i.e., marching, running, skipping, etc., alternate aisles must be faced about. Serpentine marching, etc., could then be executed. (See diagram No. B, page 9.) Serpentine marching must always be done in the manner indicated in the diagram.

Commands needed are as follows:

### Serpentine Marching

**"The even (alternate) aisles left (right) about — face."**

Explained before.

**"Serpentine marching, class forward — march." (See diagram No. B, page 9.)**

All pupils start, upon the command "march," with the left foot.

The body should be inclined slightly more forwards during marching than during fundamental standing position.

The knee ought to be lifted quickly forwards. This should be followed immediately by a swift extension of the lower leg, while ankle and toes are forcibly extended.

The ball of the foot should then strike the floor first and not the heel.

Snappy, yet soft, marching without stiff arms, shoulders, or neck must be cultivated.

Arms should be allowed to swing naturally, i.e., free and loose from the shoulders.

A long graceful stride with head well up and chin somewhat drawn in should be constantly urged.

**"Running steps — go."**

The first running step is taken upon the second count after "go."

Bodies are to be slightly more inclined forwards.

All rise on their toes; knees are to be well lifted upwards; arms are slightly flexed at elbows, but kept loose at shoulders and swung rhythmically; hands are gently close, with palms down. Rhythm is not to be faster than marching rhythm.

NOTE. Running steps may be changed directly to marching or to skipping steps, or to hop and skipping steps, but "halt" is never to be taken from any steps but marching.

Running, skipping, or hop and skipping steps must be changed into marching steps in the following manner:

### Change to Normal Marching

"Normal time — march."

After the command "march," four (4) more running steps are to be taken. Upon the fifth count all change to marching step.

"Back to your places and mark time — march."

All keep on marching until they are at their respective division formations.

"Class — halt."

Explained.

"Alternate (or even) aisles right (left) about face."

Explained.

"Mark time with high knee bending — march."

This is marching in place and should be executed like marching off place, but much more vigorously by drawing the knees forwards and upwards and by swinging the arms more vigorously.

It had better always be done on tiptoes. But anyway, if high knee bending is used, the teacher must insist that the pupil *land softly* on the ball of the foot. The force should be exerted *upwards*, not downwards. *It is a valuable therapeutic exercise, but may easily become a nuisance with weak disciplinarians on account of the noise and the vibrations of floor and walls.*

"Class — halt."

Explained.

"Hips — firm."

Hands are placed, fingers forwards and thumbs backwards, firmly upon the hips. Wrist joints should be relaxed.

"Heel raising with deep knee bending in series — go."

"In series" means that exercises are to be repeated a number of times and continued until command "halt" is given. This exercise is to be taken in four (4) counts.

Upon "one" the pupils rise upon their toes to their fullest capacity.

Upon "two" they bend their knees as far as they can go, keeping heels up at the same time.

Upon "three" the knees are again brought to complete extension.

Upon "four" the heels are softly lowered to the floor.

During this exercise the fundamental poise of the trunk (perpendicular) and of the head, as given in fundamental standing position, is to be maintained.

"Class — halt."

Explained.

"Deep breathing, with arms rotation in series — start."

Deep breathing is to be considered an important exercise. As such the teacher should insist upon the fullest inhalation and the most complete exhalation possible.

The breathing is to be done through the nose with the lips closed. The breathing is to be further emphasized by a drawing up of the chest and a drawing in of the chin.

In this instance it is to be further emphasized by arms rotation. In this movement the arms are to be turned forwards outwards in the shoulder joints until the palms of both hands are turned forwards sideways. While the arms are thus being turned they should at the same time be pressed downwards. The arms return to normal position during exhalation.

The inhalations should be taken with deep, sharp pull, the exhalations somewhat slower than the inhalations.

Insist upon vigorous efforts on the part of every child.

"Class — halt."

"At — ease."

"At-tention."

"Ready to sit — one — two."

Upon "one" the pupils place the tips of extended fingers of both hands on nearer corner of their desks. At the same time they place the left foot under the desk, far enough so that they can feel the chair with the back of the lower leg.

Upon "two" they slide the left hand along the edge of the desk, and at the same time they bend their knees and sit down.

"At — ease."

Pupils should now relax and lean against the backs of their chairs.

## *For Educational Period*

NOTE. Until the typical formal warming-up period is well learned by all the pupils of one classroom it must be taught daily during the educational period. As soon as this is done each class should be taught a few of the required games and folk dances. When the class can play a few games well and self-management is established, and when the pupils can dance nicely a few folk dances, it is time to start the practice of formal gymnastics.

- A. Plays and Games.
- B. Folk Dances.
- C. Formal Gymnastics.

### **A. Plays and Games**

#### **The Value of Plays and Games and their Conduct**

It is of the greatest importance that we foster an enthusiastic play spirit in our children. This fundamental form of physical education we must carry on systematically through all the grades of our schools.

We start with simple games and story plays in our first grades and gradually reach the complex games and sports suitable to boys and girls of the upper grades.

From the simple play in the sand box and the imaginative plays of the primary grades we work up to the intricate and complex games which require well-equipped playgrounds.

At first the plays stimulate the spontaneous activities of the individual child, and gradually we reach those games which train the harmonious

action of the mass, which require superior skill and intricate knowledge by the individual and organized effort of many against many.

Plays and games have a definite educational value and, hygienically considered, they are the best form of exercise for body, mind, and soul.

Fundamental social relations are trained, such as devotion to a cause and loyalty to the community. Physical strength, health, endurance, and skill are developed, and habits of rational recreation are formed. Judgment is acquired and chivalrous virtues are fostered.

The spirit of fair play is a mark of the highest morality, and whenever we insist upon fair play in all difficult situations we are teaching loyalty for loyalty's sake.

The primary office of short recesses, play periods, or schoolroom drills must be hygienic, i.e., the children must be made to indulge in fundamental muscular activities which will effectively stimulate heart, circulation, breathing, skin action, etc.

Yet it is important that the teacher never neglects the educational value of all sensory and motor activities, and she should therefore always cultivate those points of the games which stimulate imitation, sense perception, neuromuscular efficiency or skill, accuracy, will power, self-control, and character.

The regular recess or game period is not necessarily the only time for games and plays. Whenever a class is restless, dull, or inattentive an active game, a lively exercise, or a few breathing movements will quickly refresh mind and body.

Open the windows for all exercises, and whenever the children go out for exercise or for recess change the air while they are gone. Appoint aids whose duty it is to attend to the opening and closing of the windows for all these occasions.

All games and plays must be adapted to the existing conditions of schoolroom, corridor, attic, basement, or play yard. Acquaint yourself most carefully with all the details of the game before teaching it to the children, and see to it that all play implements needed for a particular game are on hand and that all marks, lines of play field, etc., are made before the game begins.

Take a keen interest in every game, enter into the spirit of it, and play yourself whenever possible, but do not lose control of the game.

Always insist upon fair play, upon strict adherence to the rules and regulations. Never let the children play to the point of excitement or exhaustion.

Any game with large numbers of children playing in a limited play area requires, of course, good order. Discipline should prevail at all times, yet this should not interfere with the fullest possible enjoyment of the game. There must be freedom, but never license.

Encourage the children to play the best game possible. Comment on good play as well as poor play and reprove false spirit. Name the winning side whenever possible. Until games and spirit are well developed referee the game yourself. Whenever games are running smoothly let the pupils learn to umpire and referee. Always appoint a referee whenever you are obliged to attend to other matters.

If captains are necessary, they should be appointed or elected and sides

should be chosen before going out to the yard. The existing lines in the schoolroom may also be used as units for team games, providing such lines or rows have equal numbers of children.

The teachers should not attempt to teach too many games at once. At first it may be necessary to practice about three games, in order that children may know a sufficient variety which will insure all-round participation and enough exercise for all. After these are being played nicely, one new game may be added every two weeks until the list for each grade is exhausted, after which the whole list may be gone over every week.

In upper grades, where the games become more complex and where sides or teams play against one another, appoint the captains, coaches, etc., before the game starts. Whenever possible have such officers chosen by the players themselves. Sometimes it is well to have such officers serve for a certain number of days or weeks. If there are children who for some good reason cannot participate in a lively game or play, get these to serve in the capacity of some needed official.

Winning by any means whatever is the worst spirit possible. Teach the children to love play for its own sake — for its inherent value of training soul, mind, and body.

NOTE. Read sections on Team Organization, Captains, etc., Group III, page 64, etc.

## GRADE IV

NOTE. The games marked with a star are also suitable for use in the schoolroom or other indoor places. Some slight variations are necessary to meet the more limited indoor areas. Games marked with a double star are described in the previous grade.

If, as in a game like "Mr. Slap Jack," only a limited number of children have had sufficient physical exercise, it is best to supplement it by one requiring more general participation, like "Fish and Net."

- |                     |                             |
|---------------------|-----------------------------|
| *1. Mr. Slap Jack   | *6. Tag the Wall Relay Race |
| 2. Touch Ball No. 1 | 7. Hill Dill**              |
| 3. Fish and Net     | *8. Basket-Filling Race**   |
| 4. Dodge Ball No. 1 | 9. The Miller is Without**  |
| 5. Catch Ball       | *10. Catching Numbers**     |

### I. MR. SLAP JACK

The players form a circle. Special care must be taken that there are no large open spaces between the players. There should be a distance between each player of about two feet.

One player is "it" and with a towel in one hand walks around the outside of the circle. The players hold their hands behind their backs with palms up. "It" drops the towel into some player's hand and quickly escapes by running around the circle and in any direction he chooses. The one who received the towel quickly runs after "it" and slaps him as much as he can until "it" is in exactly the place where the player stood when he received the towel. The one who received the towel now continues as "it."

## 2. TOUCH BALL NO. 1

The players form a circle with one arm-length open space between each player. Each player must stand in stride position, with both feet on the circle. One player is "it," and his position is on the outside of the circle.

The players on the circle pass a basket ball quickly around the circle from one to the other; no player may be skipped, but the direction of the ball may be changed at will. "It" on the outside tries to "touch" the ball with his hands. If he succeeds, the player having the ball or having last handled it becomes "it," and that player's place is taken by "it."

Rule 1. The ball must not be batted, or passed with one hand.

Rule 2. A player may not move his feet when in actual contact with the ball. He may stoop or bend or twist in any direction.

Rule 3. "It" may not push or touch any player. If he does this while making a "touch," his play shall not count.

Rule 4. If the ball is dropped and rolls inside the circle, any player may recover it; but if it drops or rolls outside the circle, the ball goes to "it," and the one having last handled it becomes "it."

## 3. FISH AND NET

The class is divided into two sides, or two players may be appointed to choose sides.

Two goals about three feet wide are marked across each end of the field of play; each side takes one goal.

The teacher names one side the "fish" and the other the "net," or the leaders may toss for first choice.

Upon a given signal the two sides must leave their goals. The "fish" try to cross over into the goal of the "net," while the "net" side, by joining hands, form one long "net" and try to catch as many "fish" as possible. A catch of "fish" is ended as soon as all the uncaught "fish" have reached the "net" goal. The "fish" can be caught only by the "net" closing its ends around the "fish" by joining the hands of the end men. The "net" and its catch now go to the "fish" goal and play "fish," whereas the former "fish" now play "net."

For each new catch the teacher must give the signal.

Rule 1. No "fish" may break through the "net," either by forcibly parting the hands of the "net" players or by crawling under or jumping over the arms and hands. The "fish" may escape only around the two ends of the "net."

Rule 2. All "fish" inside the "net" when the two ends joined hands are caught and belong after this to the "net" side.

Rule 3. If the "net" while on a catch breaks in any part of its length, no "fish" may be caught on that run, unless the break is quickly mended.

Rule 4. No "fish" may be held by hands or in any other way.

The game ends when only two are left on one side. The two may be captains for the next game.



#### 4. DODGE BALL NO. 1

All the players join hands, form a circle, and then number off by three.

All those who counted "one" go inside the circle. A volley ball or practice ball is used. The "twos" and "threes" upon a given signal begin to pelt all the "runners" on the inside of the circle, while they try to "dodge" the ball. If anyone is hit, he must join the circle and assist in "killing" the runners. This continues until only three runners are left.

As soon as only three of the number "ones" are left inside, the first inning is ended. The second inning is played as the first, only the "twos" go inside the circle. In the third inning all the "threes" go inside the circle and the "ones" and "twos" pelt from the circle.

A fourth inning may be played to determine the smartest "dodger" of the class. For this purpose all the last three players of each number enter the circle, i.e., nine players, and all the rest pelt. This inning is continued until only one player is left inside the circle.

Rule 1. Any runner is "dead" and must join the circle if the ball touches any part of his body.

Rule 2. One throw may "kill" one or more runners, i.e., if it should bounce from one to another or more.

Rule 3. The throwers on the circle may run into the circle to recover the ball and may throw it to one of the players in the circle, but in order to make a "killing" the thrower must have both feet on or behind the circle.

#### 5. CATCH BALL

A circle six feet in diameter is marked in the center of the field of play. Into this circle "it" steps with a basket ball. The players join hands and form a concentric circle outside the six-foot circle. "It" tosses the ball into the air in such a manner that it would fall inside his six-foot circle if the ball is not caught or otherwise deflected by a player. Just before "it" throws the ball into the air he calls the name of a player in the circle. The one called must try to catch the ball before it reaches the ground. If he succeeds, he takes the center and becomes "it," while "it" joins the circle. If he does not succeed, he returns to the circle and "it" tosses the ball again, while calling some other player. The ball must be tossed into the air to a height at least equal to the radius of the circle formed by the players.

#### 6. TAG THE WALL RELAY RACE

The players are divided into four, five, or six equal teams, or captains are appointed to choose the teams.

A line is marked parallel to a wall or fence and thirty to fifty feet away from the wall. The number of the team is marked on the wall, opposite each team. This mark will be the spot the runners have to tag.

If there is no wall or fence at one end of the field of play, place some objects, like chairs or boxes, to represent the wall.

The teams in file formation, and with six to eight feet distance between each team, line up behind the thirty-foot line. At the word "go" the first runner of each team crosses the line, runs as fast as possible to the wall, touches the wall with his hands, returns in the same manner, tags the next member of his team, and takes his position close behind the last runner of his team.

The second runner also runs as soon as tagged in the same manner as the first, and so on, every member of each team running as soon as he is tagged. The race is finished when the last runner has tagged the first runner. The team finishing first wins the race.

Heats must be run in the following manner:

First Heat. Running to wall and tagging it with right hand, returning on left side of team, tagging next runner with left hand.

Second Heat. Running to wall and tagging it with left hand, returning on right side of team, tagging next runner with right hand.

Third Heat. Same as first heat, but walking instead of running.

Fourth Heat. Same as second heat, but skipping instead of running. If there is a tie, run the fifth heat.

Fifth Heat. Same as first heat, but running on hands and feet (rabbit race).

## GRADE V

NOTE. The games marked with a star are also suitable for use in the schoolroom or other indoor places. Some slight variations are necessary to meet the more limited indoor areas. Games marked with a double star are described in the previous grade.

If, as in a game like "Mr. Slap Jack," only a limited number of players have had sufficient physical exercise, it is best to supplement it by one requiring more general participation, like "Circular Rope Jump."

- \*1. Straddle Ball
- 2. Bears and Cattle
- 3. Circular Rope Jump
- \*4. Dare Base
- \*5. Tossing Race

- \*6. Tag the Wall Relay Race\*\*
- 7. Fish and Net\*\*
- \*8. Mr. Slap Jack\*\*
- 9. Dodge Ball\*\*
- 10. Touch Ball\*\*

### I. STRADDLE BALL

The players form a circle, feet in straddle (stride) position and toes touching toes of adjoining players.

"It" stands in the center with a basket ball and tries to roll the ball out of the circle between the feet of some player. The player tries to prevent this by stopping the ball with his hands, and if successful must roll the ball back to "it" in the center.

If "it" succeeds in getting the ball out of the circle, the player through whose feet the ball passed becomes "it" and "it" takes that player's place in the circle.

## 2. BEARS AND CATTLE

Two "barns" are marked, one each on the two side lines of the field of play. A "den" is marked midway between these "barns," but on the other side line of the field.

One player is "bear" and stands in his "den." All the other players are "cattle" and take their place in the "barns," about half of the players in each "barn."

Upon a given signal the "cattle" must cross over to the other "barn," and while they are changing, the "bear" runs out of his "den" and tags as many "cattle" as possible. He should be careful to tag first a good lively "steer." All tagged "cattle" return with the "bear" to his "den" and become "bears." The "bears" must now form a line by joining hands; the old "bear" and the first one tagged must take the ends of the line, and these two alone may tag during the subsequent chase. All newly tagged "bears" must join the line anywhere between the two end "bears."

A signal must be given for each new chase. The "bears" may chase only in an unbroken line. If during a chase the line breaks, all "cattle" tagged during that chase are free again, and the "cattle" must drive the "bears" back to their "den."

The last "cattle" caught becomes "bear" in the next game.

## 3. CIRCULAR ROPE JUMP

The players form a circle about twelve to eighteen feet in radius.

The "teacher" takes her position in the center of the circle with the roped bag provided for this game.

The "teacher" then swings the bag around the circle, as close as possible to the feet of the players. Upon a given signal the "teacher" lets out the rope a foot or two, and the players must jump the bag and rope whenever it comes to them. Any player who gets hit by the rope must leave the circle and may rejoin it only when two more players have been hit.

The "teacher" may gradually increase the speed and height of the rope.

The following order of jumps is suggested:

1. Plain jump in place on both feet, arms loose at side.
2. Same with hands on hips.
3. Like 1, rope swinging in opposite direction.
4. Like 2, rope swinging in opposite direction.
5. Like 1, on left foot.
6. Like 2, on left foot.
7. Like 1, on right foot.
8. Like 2, on right foot.

Those players who step back out of the way of the swinging rope are out of the game.

#### 4. DARE BASE

Two parallel lines two feet apart and from twenty to thirty feet in length are marked in the middle of the field of play. This is the "dare base."

Two goals are marked, one each at the two opposite sides of the field and parallel to the "dare base." The players divide into two equal groups, and each group takes one goal.

Two players are appointed "catchers" and take their positions at the ends of the "dare base." The game begins on a signal from the teacher, when all players must cross over to the opposite goal. The catchers may tag them anywhere except when they are in the "goals" or on the "dare base."

No player may return to the same goal when once he has stepped upon the "dare base," but must cross over to the other goal.

Those who are tagged are out of the game and must stand on the side lines of the field of play.

The player last tagged becomes catcher for the next game and may choose his assistant catcher.

#### 5. TOSSING RACE

The players are divided into six or more teams of equal numbers. The teams line up in front formation, one behind the other, all facing in the same direction, and each player from six to eight feet distant from his next team mate.

The game may be played with bean bags or with balls.

The players stand in stride standing position and must not move their feet while handling the bag. If the ball or bag is dropped the player must quickly recover it, return to his place, resume position, and then toss.

The following order of heats is suggested:

First Heat. Toss the bean bag with right hand to next neighbor, who must catch with both hands and toss with right hand. The bag must travel from player to player to the end of the line and back again to the leader.

Second Heat. Same as first heat, but tossing with left hand.

Third Heat. Same as first heat, but catching and tossing with right hand.

Fourth Heat. Same as first heat, but catching and tossing with left hand.

Fifth Heat. Same with basket ball, using both hands for tossing and catching.

Sixth Heat. Same as fifth heat, twice up and down.

Seventh Heat. Same as fifth heat, five times up and down.

Eighth Heat. Team face to right (left) and are now in file formation, one player behind the other. Toss the ball with both hands over your head back to next player, then face about and await the return of the ball, toss, and again turn about.

- Fouls: 1. Moving one's feet while handling the ball.  
 2. Passing the ball while out of position.  
 3. Any offense against the special direction for each heat.

## GRADE VI

NOTE. The games marked with a star are also suitable for use in the schoolroom or other indoor places. Some slight variations are necessary to meet the more limited indoor areas. Games marked with a double star are described in the previous grade.

If, as in a game like "Straddle Ball," only a limited number of players have had sufficient physical exercise, it is best to supplement it by one requiring more general participation, like "Watch the Teacher."

- |                         |  |
|-------------------------|--|
| 1. Catch the Third      | 8. Dare Base**                                       |
| *2. Zigzag Tossing Race | 9. Bears and Cattle**                                |
| 3. Touch Ball No. 2     | 10. Mr. Slap Jack**                                  |
| *4. Towel Race          | 11. Relay Shuttle Race                               |
| *5. Watch the Teacher   | 12. Number Race                                      |
| 6. Circular Rope Jump** | 13. Couple Relay Running and Jumping Race            |
| 7. Straddle Ball**      | 14. Combination Running and Tossing Race             |
|                         | 15. Combination Relay Running and Relay Tossing Race |

### I. CATCH THE THIRD

The number of players must be even. If there are more than thirty players, two sets should be arranged.

All the players except two join hands and form a circle so that their finger tips are barely touching. They number off by twos, and all the "twos" step close behind their right neighbor number one.

One of the two players who did not join the circle is "it," the other is the "runner."

"It" tries to catch the "runner," but the "runner" makes his escape, and if he succeeds in stepping in front of any couple in the circle, he is "safe." If the "runner" is, however, tagged before he is "safe," he becomes "it" and "it" must be the "runner."

When the "runner" successfully steps in front of a couple he, as we have seen, is "safe," but at the moment when he is "safe" the outer one of the couple becomes the "runner," because he is now the third one in that file, and he in turn must try to get quickly "safe."

The best "runner" is the one who manages to get "safe" as quickly as possible, or who steps in front of a couple where he can surprise the third in line.

In order to make this game lively and interesting the teacher must act as umpire and must make all decisions quickly by calling out "safe" or "it," whichever may be the case.

If the "runners" "show off" by running about too long, add the rule that a player must try to get "safe" before one of his three neighboring couples.

The original size and the space between the couples must be maintained at all times.

No taking "hold" is permitted and nobody must warn any player when he is not paying attention.

## 2. ZIGZAG TOSSING RACE

The players are divided into four or more even teams, or captains may choose their teams. The teams line up in line formation, one team exactly behind the other. It is important that each team occupies exactly the same amount of floor space.

In each team the players number off by twos, the "twos" face about, and all take two steps backwards. Each team now stands in zigzag formation, all the "ones" facing the "twos." The players must stand in stride standing position.

The first player in each team receives a medicine ball. At the command "go" the leader tosses the ball to the next player opposite in his team, and this one to the next opposite, and so on, the ball traveling in a zigzag line down to the other end and back again to the leader.

This is called a simple heat.

When the players can handle the ball nicely and understand this race, a heat may consist of two, three, or more runs up and down the team. The captain of each team may change the position of any player if he thinks he can thereby improve the efficiency of his team play.

A heat is won by the team which first gets the ball back to the captain without making a foul.

Always play an uneven number of heats and announce the winning team at the finish of each heat.

Fouls: 1. Moving one's feet while tossing the ball.

2. Tossing the ball when not in position.

3. Skipping a player.

## 3. TOUCH BALL NO. 2

The players join hands and form a circle. If there are more than thirty players, two or more circles should be formed.

A basket ball is given to a player in the circle. The ball is rolled from one to another, from side to side, here and there, anywhere a player chooses, but always in such a manner that "it" cannot easily tag it.

One, two, or three players are "it" and take their places anywhere inside the circle. If any one of them succeeds in "tagging" the ball, the player who last handled the ball becomes "it" and the successful "it" joins the circle.

All players must stand with both feet on the circle and may not leave the circle to recover the ball if it is inside the circle. A player may fall forwards on his hands to recover or pass a ball, providing both his feet are on or behind the circle.

The ball may be passed with one or two hands or it may be batted, but the ball must be kept rolling.

If the ball rolls out of the circle, the player recovering it must first take his position on the circle before he may pass the ball.

Any player is responsible for the ball as soon as any part of his body has come in contact with the ball.

Any player fouling against these rules must leave the game.

#### 4. TOWEL RACE

The players are divided into three or more teams of even numbers, or captains may choose sides.

The teams are lined up in file formation, with six to eight feet distance between each two adjoining teams.

The first player of each team must "toe" the base line. Thirty to fifty feet from the base line and parallel to it the marks are placed. These may consist of chairs, posts, jumping stands, baskets, etc. There must be one mark for each team and exactly opposite the team's position.

The first player, who is captain, holds the towel.

The following order of variations should be followed:

First Heat. Running up to the mark on the right side, rounding the mark, coming back on the left side of the team, and delivering the towel to the next player with the left hand.

Second Heat. Running up to the mark on the left side, rounding the mark, returning to the team on the right side, and delivering the towel with the right hand.

Third Heat. Combination of first and second heats as one heat, i.e., the second heat follows the first one without a new starting signal.

Fourth and Fifth Heats. Same as first and second heats, but walking instead of running.

Sixth Heat. Same as first heat, but on hands and feet.

Fouls: 1. Runner leaving the base line before he has the towel.

2. Tossing the towel.

3. Rounding the mark on the wrong side.

4. Returning to the team on the wrong side.

5. Delivering the towel with the wrong hand.

6. Disturbing the mark while rounding it.

NOTE. The manner in which each heat shall be run may be announced only by the starter just before the starting signal is given.

#### 5. WATCH THE TEACHER

A base line is marked along and close to one of the side lines of the field of play, and a goal line is marked parallel to the base line, but within eight feet of the opposite side line of the field of play.

The players line up on the base line. The "teacher," with a cane in her hands, stands twenty feet in front of the center of the base line, with her back to the players.

When the "teacher" taps the ground with her cane the players and the "teacher" run towards the goal line, but the moment the "teacher" stops, all players must stop and stand "dead" still.

If, when the "teacher" quickly looks back, she sees any player moving any part of his body, she sends him back to the base line. The player sent back may run again at the next signal.

The "teacher" may look back as many times as she wants to while standing still, but after the signal and while moving she may not look back.

The player wins who first crosses the goal line.

## 11. RELAY SHUTTLE RACE (Adapted for Field Day)

Twenty boys and twenty girls are arranged in couples. With their right hands the boys hold the girls' left hands.

Nineteen couples line up in close order behind the starting line, the smallest couple first, then by couples according to height. (See key to folk dance illustrations No. 10.)

The twentieth couple stands on the finish line, which shall be twenty-five yards in front of the starting line.

Upon the blow of the whistle after "ready — set" the first couple runs over to the couple on the finish line, joins hands with that couple, then runs once left around in a ring. After once around, couple No. 1 releases couple No. 20.

As soon as released, couple No. 20 runs to the starting line. Here the girl tags with her right hand the right hand of couple No. 2.

This second couple now does the same as couple No. 1, and so on, in turn, every couple until couple No. 20 is again on the finish line and couple No. 19 has tagged couple No. 1 on the starting line.

## 12. NUMBER RACE — BOYS (Adapted for Field Day)

Ten boys from this group line up according to height, one boy behind the other, the smallest boy first (file formation). They are numbered from 1 to 10. No. 1 takes his position on mark No. 1; the rest take positions at five-foot distances behind him. There should be marks for each runner.

Upon the signal "ready — set" every boy must be ready to run, but each runs only when his number is called.

When a given number is called, this number turns left about, runs on the left side of his team, around the rear end of his team, up on the right side of his team, then around the first number of the team, and back to his place.

From any number called, the boy returning to his mark first scores a point for his team.

One or more numbers may be called in rapid succession. The same number may be called several times.

In running around the ends of the teams no player is allowed to touch the end men.

The team making the highest score wins this event.

This game may be played in three or more heats, i.e., about six schools may run at a time. The winning team in each heat runs in the final heat.

## 13. COUPLE RELAY RUNNING AND JUMPING RACE (Adapted for Field Day)

Twenty boys and twenty girls are arranged in couples. With their right hands the boys take the girls' left hands. Ten couples are lined up in open order at ten-foot distances. The first couple stands on the finish line and ten other couples are lined up in close order behind the starting line. Couple No. 11 holds a reed between them. Upon the starting signal



this couple runs forwards to the first couple on the finish line, the reed being held high and carried over the heads of the first ten couples. As soon as the eleventh couple passes in front of the first couple the former turns about, lowers the reed to the ground, and at once runs back to the starting line. All the couples from 1 to 10 are now obliged to jump the reed. As soon as the eleventh couple returns to the starting line it delivers the reed to the next couple, which in turn repeats the same process, and so on until the twentieth couple has returned the reed to the eleventh couple. Here the race ends.

#### 14. COMBINATION RUNNING AND TOSSING (Adapted for Field Day)

This race is to be run by twenty boys. The girls sit along the right side of their lane, facing towards the boys. The twenty boys are lined up in close order, one behind the other, behind the starting line. The regulation indoor baseball is used. Upon the starting signal No. 1, having the ball, runs to the finish line, which he must cross with both feet. From here he tosses the ball back to No. 2, who, as soon as he has caught it, runs to the finish line, where he tosses the ball to No. 3, and so on until No. 20 has caught the ball. Here the race ends.

As soon as each boy has tossed his ball he must sit down with his back towards the grand stand, the first boy five feet from the finish line, the others in close order behind No. 1.

#### 15. COMBINATION RELAY RUNNING AND RELAY TOSSING RACE (Adapted for Field Day)

Twenty boys are lined up in couple file formation behind the starting line. The right-hand runner has an indoor baseball in his right hand. The inner hands of the couples are joined.

Upon the starting signal the first couple runs forwards at the right side of the field to the finish line, then around the mark from right to left. The left-hand runner remains here. The right-hand runner continues to run halfway back to the starting line, where a halfway line is marked on the ground.

As soon as he arrives here he tosses the ball to his partner, whom he left at the finish line.

The partner tosses the ball back to him to his halfway mark.

As soon as he gets the ball back he tosses it to the right-hand runner of the next couple.

After this the first couple returns to the starting line and lines up behind the team. The left-hand partner brings the right-hand partner home.

A new signal is given for each succeeding couple, i.e., ten signals in all.

Each couple which returns the ball in the required order makes one point for its team.

The tenth couple tosses to the first couple.

Thus far the race is only an accuracy contest.

The teams making a ten-point score within a certain time limit must race a final heat where speed and accuracy counts.

In this speed competition one missed catch will disqualify the team.

## B. Folk Dances

**NOTE.** Read the section on "The Value of Rhythmic Exercises, Singing Games, and Folk Dances," page 20.

Rehearse the preparatory formations, exercises, and courtesies given in that section and use the formations given in the diagrams and in the key to folk dance illustrations.

Practice every dance until all the children can dance it without special mental efforts, i.e., until they execute steps and figures subconsciously. This will insure wholesome exercise and real recreation.

### I. ACE OF DIAMONDS

#### Formation No. 13 or No. 15

During introduction partners courtesy to each other and remain standing facing each other, arms folded across the chest.

#### THE DANCE

1. On first note of first measure all clap their hands smartly, then during rest of this and measures 2, 3, and 4, with right arms linked, the partners skip left around each other until back in their places.

2. During 5, 6, 7, and 8 they repeat the same, but instead of linking right arms they link left arms and run right around each other.

3. Now, with arms folded across chest, starting with hop of left foot and swinging of right leg across left leg, girls going backwards, boys going forwards, boys advance (girls retreat) during the next four measures.

4. During next four measures they repeat 3, but return to their original positions.

5. During next eight measures, partners having first joined hands (see figure No. 10), boys' right hands taking girls' left hands, they dance, starting with outside feet, the polka, facing each other and turning their backs to each other alternately (face to face and back to back). The couples all advance in line of direction.

### 2. HOPP MOR ANNIKA

#### (HOP MOTHER ANNIKA)

#### Formation No. 13 or No. 15

During the introduction (two measures) the partners join both hands and courtesy twice. The first courtesy is taken with a leading side step in line of direction, the boys stepping sideways with left foot once, the girls with right foot. They then place the other foot behind and courtesy. They repeat their courtesy in the reverse direction.

These two courtesies should be repeated if the dance is repeated.

In ordinary practice the girls may be allowed to pass on to the next partner ahead, instead of executing the second courtesy to the old partner.

## THE DANCE

1. The couples join inner hand (see figure No. 2). During measures 3, 4, 5, 6 and repeat they march, starting with outer feet and with vigorous forward swing of arms, in line of direction, i.e., sixteen steps.

2. During measures 7-14, continuing in line of direction, they skip ahead sixteen times, also using vigorous swinging of arms and vigorous upward bending of knees.

3. At close of previous part the couple comes to a standstill, facing each other as at the start.

Each pupil claps his own hands, then with right hand claps right hand of partner, at the same time pointing the right foot forwards and inclining the head sideways to right, then claps his own hands together, then with left hand claps left hand of partner, at the same time pointing the left foot forwards and inclining the head to left.

This clapping of own hands and right hands, own hands and left hands is repeated four times, using up eight measures, i.e., measures 15-18 and repeat.

4. During the last eight measures (19-26), partners having first joined inner hands (see figure No. 10), they dance, starting with outside feet, the polka, facing each other during one measure and turning backs to each other on next measure. They continue this alternately, i.e., face to face and back to back. The couples advance in line of direction.

The face to face and back to back movements should be executed with a decided turn of the shoulders and a decided swing of the inner arms. The free hands should be placed on the hips.

### 3. MOUNTAIN MARCH

The dance is supposed to represent two mountain climbers with their guide. The guide stands in front, holding a short strap in each hand. The two climbers stand behind the guide. They hold their inner hands and with their outer hands take hold of the strap held by the guide. The three form a triangle, with the guide ahead as No. 1, the left-hand partner as No. 2, and the right-hand partner as No. 3.

Being an imitation of mountain climbing, the dancers should incline the body somewhat forwards, using decided (stamping) steps and swaying the whole body with the foot which takes the step.

The steps are taken with the music, counting one — two — three. The stamping is done on the first count.

Part 1. Measures 1-16. Beginning with the right foot, all march forwards, taking three steps to each measure and stamping on the first count.

The steps are right, left, right; left, right, left. This is repeated eight (8) times.

Part 2. Measures 17-32. Use short running steps with slight hops.

Measure 17. No. 1, bending trunk forwards, runs backwards under arms of No. 2 and 3 while they are running in place.

Measure 18. All run three steps in place.

Measures 19-20. No. 2, with six short running steps, passes in front of No. 1 and turns around himself and under arms of Nos. 1 and 3.

Measures 21-22. No. 3, with six short running steps, turns once

around himself, with his right side leading, and under the right arm of No. 1.

Measures 23-24. No. 1, with six steps, turns once around to the right under his own right arm.

This brings all three back to the original line-up.

During this whole figure the dancers who are not actively engaged in circling must continue to run in place with light graceful steps and heels well lifted.

Measures 25-32. Repeat all of Part 2.

#### 4. GARALSKI TANIÉC

Formation No. 14 or No. 18

##### DANCE POSITION OF COUPLES

Part 1. The boys put their right arms around the girls' waists and the girls put their left arms on the boys' shoulders. The free arms are held diagonally forwards upwards, with palms up, heads erect and high, both partners facing the grand stand.

During the three emphasized steps after the fourteen slides forwards this dance position of the partners is reversed, i.e., the boys circle the girls' waists with their other arm and face about.

Part 2. At the end of the first part, during the three emphasized steps, the partners release the waisthold. They face forwards, the girls about a step in front of the boys.

The girls hold their left arms diagonally upwards and sideways and their right arms with hips firm.

The boys hold their right arms diagonally upwards and sideways and their left arms with hips firm.

During the second half of this part boys and girls reverse the position of their arms during the three emphasized steps.

Part 3. During the last three emphasized steps of the second part the partners step to the side of each other, right sides together. They clinch each other's right arms, at the same time taking hold of each other's waists with their right hands.

This position and the hold are reversed during the second half of this part and also during the three emphasized steps.

##### THE DANCE AND STEPS

Part 1. All take fourteen slides forwards and finish with three emphasized steps — sixteen measures. Here they change their holds as indicated above.

All take fourteen slides in the opposite direction and finish with three emphasized steps — sixteen measures.

During the three emphasized steps they take a position which brings the boy slightly behind his partner, but still leaves him to the left of her.

Part 2. (a) Boys slide to right and girls to left six steps and finish with three emphasized steps — eight measures.

(b) With six slides they return to partners, and all emphasize three stamps — eight measures. During stamps they face each other.

Part 3. (a) With right arms clinched and starting with right foot they take seven steps and hops and three emphasized steps — eight measures.

(b) During these three emphasized steps they change hooked arms, take seven steps and hops in the opposite direction, and with three emphasized steps change to original position as in part 1.

Repeat all of Part 3.

NOTE. All slides should be vigorous, but rather short. The stamps should also be vigorous. Observe good lines and poise.

## 5. THE FIRST OF MAY

Formations Nos. 14 and 13 and positions Nos. 2 and 4

Note arrows for directions. About ten couples to one circle.

### *The Song*

To-day 's the first of May,  
To-day 's the first of May, May, May,  
To-day 's the first of May,  
To-day 's the first of May!

Good-bye, dear friend, good-bye,  
We 'll meet again some day, some day,  
We 'll meet again some day,  
Before the first of May.

## THE DANCE

Part 1. Measures 1-8. Formation No. 14. Starting with the outside foot (see figure No. 10), all skip fifteen times in line of direction (right; see figure No. 12). With the eighth measure partners turn face to face and all come to a standstill (see figure No. 13).

Part 2. Measures 9-10. Partners shake each other's right hand three times. This must be done with considerable emphasis, raising hands chest high and moving them downwards with slight forward bending of the body, the downward movements coming on "-bye," "-friend," "-bye."

Measures 11-16. Each partner turns quickly one quarter turn to the right, all clap their own hands and skip to the right around the circle. The partners, having faced each other during the previous figure, now skip in opposite directions. At the end of the sixteenth measure all ought to be again opposite their partners and ready for a repetition of the dance.

NOTE. In ordinary practice the partners may change. If this is done they ought to pass their own partner on the sixteenth measure and take the next partner beyond their old partner.

## 6. TROIKA

### FORMATION

There are three dancers in a set, usually one boy with one girl on either side. Left partner is No. 1, boy is No. 2, right-hand partner is No. 3. All stand in circle formation like figure No. 14, or No. 18 one column. Allow plenty of room inside and outside of formation.

## THE STEP

A light running step on the toes with the free legs snapped forwards and feet nicely pointed downwards.

## THE DANCE

Part 1. Measures 1-4. Four running steps diagonally forwards outwards.

Four running steps diagonally forwards inwards.

Eight running steps in line of direction.

Two measures. No. 3 runs under arms of Nos. 1 and 2 and turns in place.

Two measures. No. 1 runs under arms of Nos. 2 and 3 and turns in place.

Part 2. Four measures. The three partners now join hands and form a ring. All circle to the left, using sixteen steps.

Two measures. All circle to the right, using eight steps.

Two measures. Center (boy) passes forwards under arms of partner to next set ahead.

## C. Formal Gymnastics

### The Value of Formal Exercises

The first aim of these exercises must be the development of good poise. This we try to accomplish by exercises which strengthen mainly the extensor muscles of the thighs, trunk, waist, neck, chest, and shoulders.

To produce the desired effect we must secure vigorous efforts on the part of the pupil in *holding the desired positions*. This we shall call "sustained effort." Example: "Arms upwards — bend; arms sideways — stretch." The complete and accurate "bend" and "stretch" must be sustained for a moment.

We really stimulate this best by giving separate commands for each movement. Yet these separate commands, on account of their demands upon strained mental attention, easily defeat the general purpose of recreation from mental work.

*We therefore insist that each formal exercise be repeated not more than twice with separate commands.*

To secure, however, the much needed strengthening of the particular groups of muscles, we shall repeat each formal exercise "in series" after it has been taken once or twice in response to separate commands. This will mean a number (six to twelve) of repetitions of the exercise in rhythm. This rhythm may be slow or quick. But even during these series repetitions we must insist upon sustained efforts. These may be  $\frac{1}{8}$ ,  $\frac{1}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$  or  $\frac{4}{4}$  measures in length, but the series must be rhythmically executed. Too long sustained efforts must never be demanded. This serial work will insure the second aim, i.e., plenty of exercise for weak muscles.

The third aim must be stimulation of attention and volitional neuromuscular reactions. This we can secure only by insisting upon instant

and accurate response to all formal commands. If this is not secured — if, for instance, a boy responds by imitating his neighbors' response instead of thinking out his own response for himself — we cultivate habits of mental laziness. This may cause weakening of the powers of concentration and would defeat our purpose of developing concentration.

*The great pedagogical value of formal physical exercises lies in the fact that we can easily unify all the mental, physical, and moral powers of a child by demanding a concentrated effort of all these qualities upon motor problems, which through the habitual work of generations of ancestors has become a fundamental faculty of the human brain in its auto-organization of its nerve centers.*

A further value of formal exercises lies in the fact that concerted actions of a number of people responding together accurately and rhythmically is always stimulating to individual efforts and thus becomes a great pedagogical force. In its highest perfection rhythmical coöperation causes a great saving of kinetic energy of the weaker members of a group. This can easily be observed when prolonged efforts are required, such as in marching, hiking, and singing by a number of persons.

For this reason we must try to secure symmetrical response from every pupil in a given group. The *average* ability of a class for certain reactions must determine the speed and complexity of the mass exercises. To go too fast would defeat the purpose of mass exercises and may strain individual children.

The whole time devoted to formal exercises should never be more than *one-third* of the whole time devoted to physical education.

The educational gymnastic period must never be given at the beginning or at the end of a lesson, but only after the children have been thoroughly toned up and if there is an opportunity to follow with a period of general recreative exercises. (See "Program of a Typical Physical Training Lesson," page 6.)

### General Instructions

Each group of exercises is to be *preceded* by the command "at-tention" and is to be *followed* by the command "at — ease."

Upon "at-tention" each pupil must assume instantly, but yet without exaggerated strain, the fundamental standing position.

We must constantly emphasize the characteristic points of this fundamental standing position until each pupil, standing or at ease, will have formed the habit of a perfectly balanced poise of the whole body.

The characteristics of this position must also be applied to all the other groups of exercises given for these lessons in formal gymnastics.

An habitually well-poised child, especially if he is mentally conscious and proud of his poise and physical strength, will outgrow easily any other child who has an habitual slouchy carriage.

*A normal pride in being well bred and a physical expression of consciousness of race superiority will go far towards the development, not only of physical manhood and womanhood, but also of mind and character.*

By emphasizing the fundamental standing position we foster an habitual good poise in all that we do.

## The Fundamental Standing Position

The feet are only slightly turned outwards from the median line, which runs in the middle between the two heels.

The weight of the body is equally distributed over both feet, and the gravity of the ante-posterior line must center over the line running through the middle of both *insteps*.

In our purpose of stimulating the development of the extensors of the spine, etc., we must insist that the weight of the body is over the insteps and not over the heels.

The knee joints ought to be well extended.

The chest should be gently drawn upwards.

The head should be held up and the chin should be pulled in.

The eyes should be to the front and attention should be focused upon the teacher's voice. Occasionally visual attention may be allowed to be concentrated upon the teacher or the sample leader. This may be employed frequently with younger children and occasionally with older ones. It is always valuable with new exercises.

The thinking out of motor problems by each child rather than mere visualized imitation is the pedagogical value in these drills, especially from the middle grades upwards.

The arms and hands should be held extended along the middle of the thighs.

## The At-Ease Position

Upon the command "at — ease" the left foot is moved about one foot sideways to the left.

The whole body should relax, yet without drooping of shoulders or head and chest.

The weight of the body should rest squarely over *both* feet, not over one foot alone.

During "at — ease" the pupils must be allowed to move bodies, i.e., joints, but without changing the positions of the feet.

If a more thorough relaxation seems necessary on account of too great tension, the command "and — rest" may be added to "at — ease." In this case children should be allowed to turn around and to enter upon quiet conversation with their neighbors.

## Change of Front of Pupils

All exercises involving a movement of the extended arms in a horizontal plane demand more space than is ordinarily possible in *classroom* exercises, where one pupil stands at the right side of every desk.

Whenever such exercises are to be used it is necessary first to change the ante-posterior line of each pupil to either "half left" or "half right."

This is done upon command "half left (right) — face."

For method of facing see instruction "about — face" under "Warming-Up Exercises," page 34.

"Half left (right)" means turning the whole body forty-five degrees in the given direction.



## Spinal Exercises

In the middle grades all spinal exercises are to be taken only with the "stride — standing — position."

This is taken upon the command "feet sideways — place."

Upon "place" each pupil places first the left foot and then the right foot the distance of one foot sideways from the median line; count one — two. The weight of the body must be equally distributed over both feet.

After the spinal exercise "feet together — place" the pupils replace first the left and then the right foot; count one — two.

The spinal exercises are meant to straighten the ante-posterior curves of the spine by exercising those muscles of the spine which have been weakened during excessive sitting positions. It is not an easy matter to practice these exercises in perfect form. The teacher should remember always, when these exercises are practiced, that a *flattening of the curves of the back is to be effected*.

Teachers are urged to read carefully all special instructions given for these exercises and also the directions under Group III, Second Lesson, No. 2, c.

## Breathing Exercises

All breathing exercises should involve a complete inhalation and exhalation. *The air should be drawn in through the nostrils and exhaled the same way.*

Mouth breathing is to be allowed only with individuals who have some kind of obstruction of the nasal passages.

For temporary obstruction, like catarrhal conditions, no special attention needs to be given to the respective children except to urge the proper use of the handkerchief before and during the exercises.

If nasal obstructions seem chronic, the school physician should be consulted.

The fullest possible expansion and contraction of the respiratory mechanism should be insisted upon. *Strained efforts are not to be demanded.*

## Balance Exercises

The position assumed during any of these exercises should always be maintained for one, two, three, or four counts.

At first admonish the pupils to keep the eyes firmly fixed upon some fixed point straight ahead.

## Foot Placings

All the foot placings are valuable exercises for the development of well-balanced poise. Although also considered as order exercises, i.e., exercises demanding quick and accurate response, they are used mainly in preparatory positions for the purpose of fixing the hips when the trunk movements are to be executed.

Whether only one foot moves in any direction a two-foot distance be-

tween heels, or whether this stride position is secured by moving first one foot and then the other, at the end of the movement or movements the weight of the body should be squarely over both feet.

The stride position may also be secured by jumping.

## ORDER OF EXERCISES AND THEIR AIM

### No. 1. Spinal Exercises.

For straightening the ante-posterior curves of the spine by strengthening the extensor spinæ muscles and the elevators of the chest.

### No. 2. Shoulder Exercises.

For strengthening the retractors of the shoulders and the adductors of the shoulder blades.

### No. 3. Chest Exercises.

For enlarging the chest cavity, i.e., deepening the ante-posterior and lateral diameters of the thorax.

### No. 4. Balance Exercises.

For strengthening volitional control of the whole body.

### No. 5. Alternate Side Exercises.

For strengthening the waist muscles and the articulations of the spine and pelvis.

### No. 6. Jumping Exercises.

For improving the strength of the joints and general skill.

## SAMPLE LESSONS IN FORMAL GYMNASTICS

FOR SCHOOLROOMS AND SCHOOLYARDS WITHOUT GYMNASTIC APPARATUS

### A. Commands

**NOTE.** The official commands are given in quotations. The teachers are urged to acquire the exact terminology which is used and, if possible, to teach some leaders the accurate use of these commands.

A command consists of *three* parts:

1. *The Indicatory Command.* This indicates to the pupils what is to be done. It should be given in a clear and rather steady tone of voice.

2. *The Pause.* This pause should be short or long, according to the difficulty of the execution, indicated by the first part of the command.

3. *The Command of Execution.* This should be short and decisive and loud enough to be heard by every pupil.

The loudness of the whole command depends upon circumstances. If the pupils are exercising or if there is more or less noise, the command must be loud enough to reach above the noise.

The commands should never be monotonous in tone. This is especially to be avoided when counting for marching, for running, or during serial work.

### B. Execution

**NOTE.** Under the commands are given the directions for the execution of exercises. If no directions are given, they can be found under previously given instructions for other grades or in the section on warming-up periods.

Teachers should not attempt to teach exercises which are not given in these series, since some formal exercises, which are good for older pupils, may do positive harm to younger ones.

## FIRST LESSON

NOTE. Bring pupils to fundamental standing position before each exercise by using command "at-tention."

### Commands and their Execution

#### No. 1. "Arms rotation with deep breathing — one — two."

Upon "one" both arms, with only slight sideways movements, are turned outwards in the shoulder joints. The palms of the hands must be forcibly turned outwards. Both arms should be pressed downwards. Incidental with the arm movement the pupil must inhale deeply.

Upon "two" the arms are slowly turned to normal position. This movement is accompanied by thorough exhalation.

See also First Lesson, No. 2, *b*, of Group III.

#### No. 2. *a*. "Arms forward — bend."

Arms are quickly bent at elbows and at the same time raised to shoulder height. Elbows should be pulled well back. Palms are down, with fingers extended horizontally. Both upper and lower arms must be held at shoulder height.

#### *b*. "Arms sideways — fling."

Both forearms are flung sideways until elbows are fully extended.

At the end of the movement both arms should extend diagonally slightly back of the shoulder line.

#### *c*. "The same in series — start."

#### *d*. "Class — halt."

#### *e*. "At — ease."

#### No. 3. *a*. "Arms upwards — bend."

The forearms are quickly brought upwards in a lateral plane until elbows are completely flexed. During the movement the hands are simultaneously turned towards shoulders and completely flexed.

To be effective the elbows must be hugged close to the sides of the chest, the knuckles of the fist must be brought close to the shoulders, and the whole flexed arm and the fist must be perpendicular and in line with the middle of the side of the shoulders.

#### *b*. "Arms upwards — stretch."

Both arms, with thoroughly stretched elbows, wrists, and hands, are stretched upwards perpendicularly from the shoulders.

This stretching should be forcible enough to involve a decided pull upon the pectoral muscles.

The rest of the body must remain in fundamental position.

The position of the head is especially to be maintained in good poise.

The space between the two extended hands must be at least equal to the width of the pupil's shoulders, and may be slightly more.

#### *c*. Repeat *a* and *b*.

#### *d*. "The same in series — go."

#### *e*. "Class — halt."

Give "halt" when arms are in bend position.

#### *f*. "Po-sition."

#### *g*. "At — ease."

No. 4. a. "Arms sideways — raise."

This is only a preparatory position and is used on account of its assistance in balancing the trunk.

Arms are raised sideways until they are exactly at shoulder height. Elbows, wrists, and hands are to be completely extended. The position is the same as effected in exercise No. 2 of this lesson.

b. "Left knee forward — bend."

The left thigh is raised forwards until it is at right angles to the trunk. The lower leg should hang perpendicularly downwards. The ankle is extended and the toes are forcibly extended downwards.

c. "Left foot re-place."

d. "Right knee forward — bend."

e. "Right foot re-place."

f. "Alternate forward bending of knees in series, execute on first count, hold during second count — start."

g. "Class — halt."

Give "halt" when feet are together.

h. "Po-sition."

i. "At — ease."

No. 5. a. "Neck — firm."

This is also a preparatory position. The hands are quickly placed, with the fingers and wrist joints fully extended, behind the neck. The finger tips of both hands come together and touch the neck. The elbows are pressed back.

This must be done without affecting the fundamental position of the head.

b. "Trunk to left — bend."

The trunk, with arms and head in their relative positions unchanged, bends fully over sideways in a lateral plane of the body, without twisting or lifting of the right hip.

Both feet must remain firmly on the floor.

c. "Trunk — raise."

Trunk returns to position a.

d. "Trunk to right — bend."

Like b, but to right side.

e. "Trunk — raise."

Explained.

f. "Alternate side-bending of trunk in series — start."

Continue in series, first to left, then to right, etc.

g. "Class — halt."

Give "halt" when trunk is raised.

h. "Po-sition."

i. "At — ease."

No. 6. a. "Hips — firm."

Explained.

b. "Heels quickly — raise."

Raise heels quickly as high as possible. It is not advisable to keep heels together while raising them.

c. "Knees — bend."

The knees are to be bent to right angles.

d. "Knees quickly — stretch."

The knees should be fully extended.

e. "Heels — sink."

Lower heels slowly to fundamental position.

f. "Repeat to counts — one — two — three — four."

g. "Repeat in series — go."

h. "Class — halt."

Give "halt" when heels are down.

i. "Po-sition."

j. "Ready to sit — one — two."

k. "At — ease."

## SECOND LESSON

NOTE. Bring pupils to fundamental standing position before each exercise by using command "at-tention."

### Commands and their Execution

No. 1. "Arms rotation with deep breathing and backwards pressing of head — one — two."

To be taken from stride standing position. (See page 57; also No. 1 of First Lesson.)

In addition to previously explained movements the head is also pressed back upon the first count and raised on second count.

Chin must not be raised while this is done.

No. 2. a. "Arms forward — bend."

Explained in First Lesson.

b. "With sideways flinging of arms left foot forwards — point."

In addition to No. 2, b, of First Lesson the left leg is extended forwards until the toes of the left leg rest lightly on the floor.

Weight of body must remain over the right foot.

c. "Re-place."

Return to No. 2, a.

d. "With sideways flinging of arms right foot forwards — point."

The same as b, only pointing with the right leg.

e. "Re-place."

f. "Repeat in series — start."

g. "Class — halt."

h. "Po-sition."

i. "At — ease."

No. 3. a. "Arms upwards — bend."

Like No. 3, a, of First Lesson.

b. "Arms sideways — stretch."

With a quick rotation of the hands forwards sideways, and a forcible stretching of the fingers, the arms are completely extended sideways at shoulder height and also pressed well backwards.

c. "Arms upwards — bend."

See No. 3, a, of First Lesson.

d. "Arms upwards — stretch."

See No. 3, b, of First Lesson.

e. "Arms upwards — bend."

f. "The same in series — go."

- g.* "Class — halt."  
Give "halt" when arms are extended.
- h.* "Po-sition."
- i.* "At — ease."

- No. 4.
- a.* "Arms sideways — raise."  
See No. 4, *a*, of First Lesson.
  - b.* "Left knee forwards — bend."  
See No. 4, *b*, of First Lesson.
  - c.* "Left leg forwards — stretch."  
The leg is brought to full extension forwards, aiming as much as possible towards a full extension of the leg at right angles to the trunk.
  - d.* "Left knee — bend."  
Explained.
  - e.* "Left foot re-place."  
Explained.
  - f.* "Right knee forwards — bend."  
Explained.
  - g.* "Right leg forwards — stretch."  
Like No. 4, *c*, but with the right leg.
  - h.* "Right knee — bend."  
Explained.
  - i.* "Right foot re-place."  
Explained.
  - j.* "Repeat in series, holding two counts to each movement — start."  
Each movement is executed on the first count and held during the second count.
  - k.* "Class — halt."
  - l.* "Po-sition."
  - m.* "At — ease."

- No. 5.
- a.* "With neck firm left foot sideways — place."  
Like No. 5, *a*, of First Lesson, this is a preparatory position. "Neck — firm" is explained. All foot placings sideways are executed by placing left (right) foot sideways about two feet distant from right (left) foot. Weight must be evenly distributed over both feet.
  - b.* "Trunk to left — bend."  
Like No. 5, *b*, of First Lesson.
  - c.* "Trunk — raise."  
Like No. 5, *c*, of First Lesson.
  - d.* "Trunk to right — bend."  
Like No. 5, *d*, of First Lesson.
  - e.* "Trunk — raise."  
Like No. 5, *e*, of First Lesson.
  - f.* "Alternate side-bending of trunk in series — go."  
Like No. 5, *f*, of First Lesson.
  - g.* "Class — halt."  
Give "halt" when trunks are raised.
  - h.* "Po-sition."
  - i.* "At — ease."

- No. 6.
- a.* "Hips — firm."  
Explained in First Lesson.

- b.* "Heels quickly — raise."  
Explained in First Lesson.
- c.* "Knees quickly — bend."  
Explained in First Lesson.
- d.* "Knees — stretch."  
Explained in First Lesson.
- e.* "Heels — sink."  
Explained in First Lesson.
- f.* "The same in series — go."  
Explained in First Lesson.
- g.* "Class — halt."  
Explained in First Lesson.
- h.* "Repeat this exercise, first two counts quickly, third and fourth counts slowly — one, two — three — four."  
If exercise is taken in this rhythm, the tendency is to combine the first and second movement into one movement.  
The raising of the heels must be distinct and must be completed before the knees are bent.
- i.* "Class — halt."  
Give "halt" when heels are down.
- j.* "Po-sition."
- k.* "Ready to sit — one — two."
- l.* "At — ease."

## GROUP III. JUNIOR HIGH SCHOOLS AND GRADES 7, 8, and 9

### General Directions

The general arrangement of the program of a typical physical training lesson is the same for these grades as for all others. The scheme is outlined on page 6.

If more than fifteen minutes are available, the extra time should be divided between the second and the third periods.

The distinct advance which should be made in this group of grades is accuracy of response and general poise, definite and precise execution of official formations, increased complexity of exercises, games, and dances, and complete organization of plays, games, and dances. *Self-management* during games must be brought to the highest possible perfection. This should be effective not only during physical training periods in the school-rooms, but also during such periods in the schoolyard.

### Team Organization

Each class should have either six or seven regularly organized teams. The number depends upon the number of lines of desks in a given room. The right-hand aisles (except where there are modern movable desks) should be the respective playgrounds for each line, or what we shall call each *team*. The numbers of the players should always run from the first desk as No. 1 to the last desk as No. 6, 7, or whatever the respective number of desks is.

In these grades the boys and girls should form separate team organizations.

For games in the yards the number of teams may be reduced whenever games are to be practiced which demand larger numbers than the teams require in classroom games.

This reduction should be effected by combining regularly two or three classroom teams into one schoolyard team.

One of the regular room-captains should act as outdoor captain.

### Captains

Until a class has had sufficient experience in judging the qualifications that leaders should possess, the teachers are urged to appoint captains. They should not always appoint the most capable leaders, since it is important that boys and girls should find out through personal experience what good leadership means.

Frequent references to good and poor leadership ought to be made, and talks on the qualifications of good leaders ought to be given.



As soon as a class is qualified to judge leadership, and as soon as pupils are capable of conducting an election of leaders, a class election of officers, i.e., captains and secretaries, ought to be conducted.

The terms of office should be for one calendar month.

Reëlection of officers should always be permitted.

The whole class should vote for the seven (six) leaders. The respective number of boy and girl captains should depend upon the respective number of boy and girl teams. The number of boy and girl teams should depend upon the percentage of boys and girls in a class.

The captain should occupy the last desk in his team line in schoolroom games.

A list of officers ought to be posted permanently in each room.

For each reëlection an officer should receive a star.

A leader honestly reëlected for every month of the school year ought to receive special recommendations.

### Election of Officers

Nomination as well as election of officers should be by secret ballot.

It is important that these elections should be carefully prepared by the teachers. Unless this is done, almost all teachers will get a first-class experience in "political graft." Candy or "bullying" will be found favorite methods. "Social pull" will also be exerted.

### The Business of Captains

They should be both "supervisor" and "coach." It is their business to supervise the players and to arrange playing (batting) orders. They should have the team "ready" whenever the teacher is supervising the game, either outdoors or indoors. They are to be held responsible for the conduct of the players, both physically and ethically, and must prove their leadership by being able to develop honest coöperation and fair sportsmanship. It is their duty to see that all things needed in a game are on hand. They are not to be the servants of the team, but the ones who direct.

They are to "show" the players how to play and are to get them together for practice whenever an opportunity offers.

They should be encouraged to arrange games with other similar teams. Teachers are especially urged to encourage this by taking an interest in the life of the team both in and out of school.

If this is wisely handled it may easily become a great factor in the life of the boys out of school hours as well as during all other work in the school.

If the proper team or gang instinct is developed during games, the forces of leadership and loyalty will expand over all other activities in the school.

All this will require at first some extra thought and work, but it will soon be repaid by a greater force than any one teacher may be able to apply directly; namely, the force of coöperation.

## After-School Schedules

The masters are urged to arrange, with the coöperation of teachers and captains, regular schedules for some of the more highly organized outdoor games, such as dodge ball, captain ball, schlag ball, volley ball, relay races, etc.

These schedules can easily be played for an hour or so right after school.

They should not require the master's or teacher's actual presence, but only some general supervision.

These schedules may be intra-school, especially in schools where there are a number of rooms of equal grades.

A judicious stimulation of interschool schedules should also be encouraged, since we could judge, by their success or failure, the degree of effectiveness of our social and civic education, which is a great part of the value of team competitions.

These interschool contests will be successful if we can develop a high regard for chosen leaders. This is one of the foundation stones of a democracy.

It is on account of lack of opportunity for acquiring experience in loyalty and leadership in our modern rapidly changing composition of neighborhoods that our boys acquire so little judgment of human nature, so little regard for chosen leaders, and so great an indifference for law, order, and authority. *It is by recognizing the righteous wrath of his peers for his "foul play" and by seeing the "yellow streak" in his opponents that a boy becomes a fair fighter and a loyal mate.*

Do not let us be afraid of an occasional quarrel or a fair fight if only the boys themselves will "settle" it. They will be better friends ever after. But the "gang" which "mobs" the umpire and stultifies the rule of the game is a "mob" which knows no law.

## The Business of Secretaries

They should keep all official records and scores, itemized scores of all games and plays, and attend to the proper posting of all scores and notices.

In schoolroom games they should occupy the first desk in the team.

## The Official Score Card

These should be made out by the secretaries. One score card will serve for all the games that can be played during a week throughout regular physical training periods.

The team totals should be kept on a convenient place on the blackboard for a month.

The cards should be kept in a convenient place for daily use. After each week they should be filed for one month or until a reelection of officers and teams has taken place.

The officers should have the right to examine the individual records of the players for the purpose of choosing sides, or when elections are to be held.

NO. OF TEAM 2 NAMES OF GAMES FOR WEEK ENDING... January 14, 1917 .....

NAMES OF PLAYERS	Single Candle Pin Bowling		Simple Target Toss		INNINGS	INNINGS	INNINGS	INNINGS	PRIZE SCORE	TOTALS OF INDIVIDUALS PER WEEK
	INNINGS	1 2	INNINGS	1 2						
1. Amsden, Capt.	5	10								
2. Robinson, Sec.	5	5								
3. Hayes	0	5								
4. Atkinson	10	5								
5. Piper	10	15								
6. Kelley	0	10								
7. Gould	15	10								
8.										
9.										
10.										
11.										
TOTAL POINTS	45	60								
TOTAL OF DAY'S GAMES		105								
PRIZE SCORE										
GRAND TOTAL										

Sample Score Card — Front

PRIZE SCORES OF TEAM No. ....

MONDAY ..... January 14, 1917 .....

PLUS PRIZES  $\text{XV}$   $\text{XV}$   $\text{XV}$   $\text{XV}$  = + 10

MINUS PRIZES  $\text{XV}$   $\text{XV}$   $\text{XV}$   $\text{XV}$   $\text{XV}$   $\text{XV}$   $\text{XV}$   $\text{XV}$  = - 13

VALUE OF PRIZE FOR DAY = 100 Points

= - 3 = - 300

TUESDAY .....

WEDNESDAY .....

THURSDAY .....

FRIDAY .....

## ***For the Warming-Up Period***

See typical warming-up period, pages 34 and 35, etc., also diagrams.

For these grades it becomes increasingly important that the warming-up period be vigorous and snappy. Heart and lungs need the stimulation which results from vigorous exercise of the big muscles of the body.

Prolonged running in steady rhythm after a minute's vigorous marching or heel raising and deep knee bending is most effective.

Where the weakness of the building does not permit class running, vigorous leg and hip exercises in series may be substituted.

The best interest of the pupils of these grades is served by taking the warming-up period out of doors.

Since pupils are to be physically very active there is no need whatever of putting on overcoats for a few minutes out of doors, even if the weather is very cold. The only unsuitable conditions would be wet and muddy ground or rain and snow.

### **Substitute for Warming-Up Period**

If all the pupils of a room are well versed in a folk dance, which involves leg, hip, trunk, and arm movements, such a dance may be substituted for the typical warming-up period. The pupils should all be able, without a moment's loss of time, to "fall into" the dance.

Such a dance would be a valuable substitute, especially if it is done with accompanying instrumental music.

## ***For Educational Period***

Until the whole class is well organized in self-management of plays and games, and until all the pupils in one room can dance at least two folk dances, it is best to teach one game and one folk dance during this period for one or two weeks.

As soon as these are learned the formal gymnastics should be used for this period at least every other day.

In the following section will be found the required games and folk dances and the required lessons in formal gymnastics for grades 7, 8, and 9 and the junior high schools.

- A. *Plays and Games.*
- B. *Folk Dances.*
- C. *Formal Gymnastics.*

NOTE. See also special chapter on "Games and Plays for the Development of Manipulative Skill, Judgment, and Attention."

### **A. Plays and Games**

NOTE. Read the section on "The Value of Plays and Games and their Conduct," page 37, etc. Also read carefully the General Directions on page 64, etc.

The games marked with a star are also suitable for use in the schoolroom or other indoor places. Slight variations may be necessary in order to meet the limited

space in the schoolrooms. Games marked with a double star are described in previous grades.

If, as in a game like "Ball Tag," only a limited number of players get sufficient muscular exercise, it is best to supplement it by one requiring more general participation, like "Relay Races" or "Dodge Ball."

- \*1. Bean Bag Relay Race with Baskets, boys and girls together
2. Touch Ball No. 3, boys or girls in separate circles
3. Dodge Ball No. 2, boys or girls in separate circles
- \*4. Medicine Ball Race No. 1, boys and girls together
5. Ball Tag, boys and girls together
6. Circular Rope Jump, boys and girls together\*\*
7. Catch the Third, boys and girls together\*\*
- \*8. Towel Race, boys and girls together\*\*
- \*9. Watch the Teacher, boys and girls together\*\*
10. Fish and Net, boys and girls in separate sets\*\*
11. Dare Base, boys and girls together\*\*
12. Bears and Cattle, boys and girls in separate sets\*\*
- \*13. Relay Race with Stations, boys and girls mixed
- \*14. Straddle Ball and Relay Race, boys alone
15. Master in the Ring, boys alone
16. Touch Ball No. 4, boys and girls in separate circles
17. Side Kick, boys or girls in separate sets
- \*18. Potato Relay Race, boys and girls, but in separate teams
- \*19. Combination Race, boys or girls in separate teams
20. Mr. Slap Jack, boys or girls in separate circles\*\*
21. Relay Running and Rope Quoit Tossing Race
- 22 A. Captain Ball
- 22 B. Schoolroom Captain Ball
23. Fist Ball
24. Schlag Ball

## I. BEAN BAG RELAY RACE WITH BASKETS

The players, each with a bean bag, are divided into four or more teams of equal number.

Four baskets, or one for each team, are placed on the goal line, three feet from the side line of the field of play. The teams line up in file formation, behind a starting line, which is marked on the ground, from thirty to fifty feet from the goal line and parallel to it.

The following order of heats is to be observed:

First Heat. The players in turn run up to the basket, deposit their bean bag with their right hand, run back to the team on left side, and tag next player with left hand.

Second Heat. The players run up to the basket, take out bean bag with right hand, return to team on left side, and tag next runner with left hand.

Third Heat. The players run up to the basket, deposit bean bag with left hand, return to team on right side, and tag next runner with right hand.

Fourth Heat. The players run up to the basket, take out bean bag with left hand, return to team on right side, and tag next runner with right hand.

Fifth Heat. First and second heats combined.

Sixth Heat. Third and fourth heats combined.

An offense against any rule of a heat is a foul and takes off one point from the possible score of the heat.

## 2. TOUCH BALL No. 3

The players form a circle. One, two, or three players are "it" and stand inside the circle. A player tosses a basket ball to any player he chooses, and so on, the ball being kept moving rapidly from one player of the circle to another. "It" must try to tag the ball, and if successful the last player having tossed the ball or in any way having come in contact with the ball becomes "it," and "it" who tagged the ball joins the circle by taking that player's place.

Rule 1. The ball must be tossed with one or both hands.

Rule 2. A player may not go inside the circle to recover the ball.

Rule 3. The ball may not be batted.

Rule 4. If the ball falls outside the circle, any player may recover it, but he cannot put it into play again until he is back in his place.

Rule 5. A player becomes responsible for the ball as soon as it has come in contact with any part of his body.

Rule 6. A player may refuse to accept a ball if by so doing he runs the danger of becoming "it." He cannot leave his place in the circle, but may "duck" to get out of the way of the ball.

Rule 7. If a ball is tossed too high and passes over the circle, "it" may recover the ball, and the player who tossed the ball becomes "it."

Rule 8. "It" may tag the ball at any time, but if he fouls a player by running into or otherwise touching him, his "tag" does not count.

## 3. DODGE BALL No. 2

The players are divided into two teams of equal numbers, or two captains are appointed who may choose sides.

One team forms a circle with about five feet of open space between each player. A circle should be marked on the ground and players must stand close to, but outside, this circle. The other team, the "dodgers," must go inside the circle, where they may run around in any direction they choose. An inning lasts two minutes; at every new inning the teams change places.

The game is played as follows:

With the starting signal the players on the circle, the "throwers," begin to pelt the "dodgers" with the basket ball (volley ball), and any "dodger" hit by the ball is dead and must quickly leave the game.

When two minutes have expired the whistle is blown, and no hit may count after this.

The "dodgers" left inside the circle are counted and their number is marked on the score card.

It is best to play two, four, or more even number of innings. The number of innings should be decided before the game starts.

The team having the largest number of "dodgers" recorded at the end of the game wins the match.

Rule 1. Any "dodger" is "dead" and must leave the game if he is hit by the ball on any part of his body.

Rule 2. One throw can "kill" only one "dodger." A ball bouncing from one "dodger" to another is not a "kill."

Rule 3. The ball must be passed among the players with an underhand throw (toss), but in order to make a "killing" a two-hand overhand throw must be used. If a "dodger" is hit by a "toss," it is called a "foul hit" and does not count as a "kill."

Rule 4. If a "thrower" in making a "kill" touches the ground inside the circle with any part of his body, it is called a "foul hit" and does not count as a "kill."

Rule 5. The "throwers" may recover the ball if it rolls anywhere inside or outside the circle, but the player recovering it must toss it to a team mate from the place where he recovers the ball.

Rule 6. Any player kicking the ball with his foot or stepping on or over the circular line commits a foul. Any foul takes one point off the score of the team to which the player making the foul belongs.

Rule 7. Any time a "dodger" is legally "killed" the referee must blow the whistle or call "out." Upon this the "dodger" must quickly leave the game. If he is hit again before he gets out of the circle the opponents shall score an additional point.

#### 4. MEDICINE BALL RACE

The players join hands and form a circle. After a perfect circle has been formed the players are told to drop their hands, and on command all must take one step backwards. It is important that a true circle be maintained throughout the race. The players stand in stride position and may not move their feet except when recovering the ball. The players number off by twos. All those who count "one" are the first team, and all those who count "two" are the second team.

A medicine ball is given to the captain of each team, who must stand exactly opposite each other in the circle. Upon a given signal both captains pass the ball to their left team neighbor and he to the next, and so on, the ball being rapidly tossed from one member of a team to the next. Thus one ball of one team is racing the other.

Each heat lasts two minutes, and the team whose ball has gained upon the other ball at the time the whistle announces the end of the heat wins that heat and counts one point. The position of the players having the ball at the time the whistle is blown determines the gain or loss.

If one team's ball passes the ball of the other team inside the two minutes' heat, that heat counts two points for the winning team, and the moment of passing is the end of that heat.

The number of heats to be played must be decided upon before the game starts.

Fouls: 1. Any player of one team interfering in any way with the ball of the other team commits a foul. Upon noticing this foul the referee must blow the whistle and the ball of the fouling team must be put back one player. A new signal must be given for continuing this heat.

2. If a ball is dropped to the ground, the player dropping it must recover it, but before passing it he must first return to his place. Offense against this rule constitutes a foul and must be punished as under 1.

3. The ball must be tossed and caught with both hands. A foul must be punished as under 1.



General Rules. A race should consist of three, five, seven, or more un-even number of heats. At every new heat the balls must travel in the opposite direction to the one previously traveled.

NOTE. In classroom games use zigzag formation in two adjoining aisles.

## 5. BALL TAG

The players join hands, form a circle, and number off.

One player is "it" and stands in the center of the circle with a practice or volley ball.

"It" calls out two numbers, and the players having these numbers must quickly change their places.

As soon as "it" has called the numbers he tosses the ball to another number in the circle, and this player must quickly toss it back to "it." "It" thereupon tries to "hit" one of the two changing numbers with the ball. If he succeeds he joins the circle and the number "hit" becomes "it."

## 13. RELAY RACE WITH STATIONS

The players are divided into two, three, or more teams of equal numbers, or captains may be appointed who choose teams.

The teams are lined up in file formation, with spaces of six to eight feet between the teams and from four to eight feet of space between each player of a team. Care must be taken that each team has the same length of line.

Each player receives a bean bag, and when the alignment of the teams is perfect, all put the bags on the ground between their feet. Thus the station for each player is marked.

At a given signal the race starts with the first player in each team turning about. He then races down on one side of his team, rounds the last man, and runs up again to his station. While passing the man of the next station behind his own he tags that player, and that player runs around the first player's station and then follows the course the first player took.

In turn each player runs like the second player, i.e., around both end stations back to his own station. The heat is finished when the last station player returns to his station.

The players of the end station may assist the other players in rounding the ends.

Rule 1. Every player must run around the whole line of stations.

Rule 2. No player may leave his station until he is tagged.

Rule 3. Every player must run in the direction commanded by the starter.

Fouls: Offenses against any of these rules must each constitute one foul. One point must be taken off the score for every foul made.

The following order of heats is to be followed:

First Heat. Running left around the team.

Second Heat. Running right around the team.

Third and Fourth Heats. Walking in same directions as in first and second heats.

Fifth Heat. Rabbit race like first heat.

NOTE. If chairs are handy, these may be used instead of the bean bag for stations, and each player may sit down until his race comes.

If no chairs are on hand, the players may sit down on their stations. In either case the rule is that no player may get up until he has been tagged.

Two foot circles may be drawn to mark the stations.

#### 14. STRADDLE BALL AND RELAY RACE

The players are divided into two, three, or more teams, or captains are appointed who may choose sides.

A goal line is marked about eight feet from the side line of the field of play, and a box one foot square is marked for each team from six to eight feet distant on the goal line.

A base line is marked about sixty feet from the goal line and parallel to it.

The teams line up in file formation behind the boxes and facing them.

The first player of each team must toe the goal line, the last player must toe the base line, and the rest of the players take positions between the first and last players and at equal distances from each other.

One medicine ball is given to each leader of a team. All players take a straddle (stride) standing position. It is important that the players maintain a straight line throughout the race.

At a given signal the first player lifts the ball out of the box and snaps it backwards between his legs and the legs of all his team mates to the last player behind the base line. The ball must roll on the ground, and each player may assist the ball down between the legs to the base line player. Care must be taken not to hit the ball sideways out of its course.

As soon as the last player receives the ball he picks it up, runs with it on the right (left) side of his team, up to and over the box, touching the box with the ball, and in his turn snaps it back like the first player.

Every player moves backwards into the position of the man behind him as soon as he has passed the ball.

The race is finished when the first "snapper back" has returned the ball to the box.

The following order of heats should be followed:

First Heat. Running up on right side.

Second Heat. Running up on left side.

Third Heat. First and second heats in one heat.

Fouls: 1. If the ball goes outside any player's feet, it should be recovered as quickly as possible by that player; he must return to his station before he can pass the ball. Offense against this rule constitutes a foul and the penalty is one point off the score.

2. Before snapping the ball the "snapper back" must touch the box with it. The penalty for this foul is one point off the score.

3. If the last player crosses the base line before he has the ball, he commits a foul. Penalty, one point.

4. Running up on wrong side. Penalty, one point.

## 15. MASTER IN THE RING

A large circle is drawn upon the ground. All the boys stand inside this circle, with their arms closely folded over their chests. At a given signal each player tries to push his neighbor out of the circle.

No two players may tackle one player.

If any player unfolds his arms or falls down or is pushed over the circle with both feet, he is "dead" and must leave the game.

A successful player may tackle any other player who is disengaged.

The last player left inside the circle is "master of the ring."

A variation may be made by adding the rule that the players may have only the right (left) foot on the ground.

## 16. TOUCH BALL No. 4

The players form a circle. One, two, or three players are "it" and stand inside the circle.

The players toss or roll a basket ball in any direction, but always aiming at some player in the circle. "It" must try to tag the ball, and if successful, the last player having been in contact with the ball becomes "it" and "it" joins the circle.

The object of the player in this game is to avoid becoming himself "it," but trying to get some other player to become "it." The players should therefore try to catch other players unawares. In addition every player may try to throw the ball between the legs of some other player. If he succeeds, the player through whose legs the ball passes becomes "it" and the nearest "it" rejoins the circle.

Rule 1. The ball may be thrown or tossed or rolled with one or both hands, but may not be batted.

Rule 2. A player may not go inside the circle with his feet to recover the ball.

Rule 3. If the ball goes outside the circle, any player may recover it, but before passing it he must first return to his position.

Rule 4. A player becomes responsible for the ball as soon as it has touched any part of his body.

Rule 5. A player may refuse to accept a ball if by so doing he runs the danger of becoming "it." He may not move his feet, but may "duck" the ball.

Rule 6. If a ball is tossed too high and passes over the heads of the circle, the player having tossed it becomes "it" and "it" may recover the ball.

Rule 7. "It" may tag the ball at any time, but if he fouls a player by running into or otherwise touching him, his "tag" does not count.

Rule 8. The ball may not be thrown through the legs of one's immediate neighbors.

## 17. SIDE KICK

The players are divided into two teams, or captains are appointed who choose teams. Two drivers' lines are drawn upon the ground ten feet apart and parallel to each other. The goal lines, one for each team,

are drawn outside the drivers' lines and parallel to them. The goal lines must be a distance of seven and one-half feet outside the drivers' lines. The lines should not be longer than about three feet for each player of one team.

The teams line up behind the goal lines, then join hands and face the opposing team. The first member of each team is driver and takes his position inside the drivers' lines, with his back to his own team.

The object of the game is to kick the ball over the goal lines but under the arms of the opposing team. If this is done, a score of two points is made by the side which kicked the ball.

As soon as a two-point score is made one new driver from each team steps into the drivers' field and the old drivers join the team of the other end.

If the ball is kicked over the hands of a team, this team scores one point, and not the team which kicked the ball.

The drivers may not kick the ball over the opponent's goal line, but their duty is to manipulate the ball in such a manner with their feet that their own side may get a good opportunity for kicking the ball.

The teams must try to prevent the ball from going over the line by obstructing it with their legs, bodies, and arms, but they may not break the line by loosening their hands. No score can be made by a side if its line is broken at the time the kick is made. If a team obstructs a ball and its line is broken when it is kicked by an opposing player, the other side scores one point.

Rule 1. The ball must be put into play by the referee at the beginning of the game or inning, after a score has been made, and whenever the ball rolls out of bounds.

Rule 2. The players must line up behind their goal lines at every new play.

Rule 3. The teams may, during the play, move forwards and backwards over the goal lines, but may at no time cross the drivers' line.

Rule 4. If any player advances over the drivers' line, the other team scores one point.

Rule 5. The drivers may play only inside the drivers' field. If a driver steps over the drivers' lines, the other side scores one point.

Rule 6. One inning consists of twenty points.

Rule 7. A game consists of three innings.

Rule 8. The ball must be kicked only with the side of either right or left foot. A kick with the toes constitutes a foul, which gives a point to the opposing team.

The teams must change goal lines at the beginning of every new inning. The team making the highest total score wins the game.

## 18. POTATO RELAY RACE

Two, three, or more teams of equal numbers of players are formed, or captains are appointed who may choose their teams.

A goal line is marked on the ground, and one basket for each team is placed on the goal line. Each basket is about six feet distant from the next basket.

Each team lines up in file formation, the first player on the right side of his basket and toeing the mark.

Five one-foot squares are marked in line with the teams and opposite each basket, and the lines of squares are parallel with each other. The first square must be five feet from the basket and the succeeding squares must be five feet apart. Into each square one bean bag is placed. At the starting signal the first player of each team gathers the bean bags, one at a time, into the basket; the next player, after being tagged by the first player, deposits the bean bags into the squares, also one at a time, and so on, all the players alternately gathering and depositing the bean bags until the last player returns and crosses the goal line.

Rule 1. The bean bags must be deposited inside the lines of the squares. If a bean bag is entirely outside a square, the runner having misplaced it may correct it before he returns to tag the next player. If he neglects to do this, the team to which the player belongs loses one point for each bag outside a square.

Rule 2. The same rule applies to the depositing of the bean bags in the baskets.

Rule 3. Any runner starting before he is tagged commits a foul. The penalty is one point off the score.

Rule 4. Any player failing to deposit or gather any bean bags is punished with one point loss for his team for every bean bag he did not gather or deposit.

Scoring: 1. The possible score for each heat is twenty-five points. The first team finishing receives twenty-five points minus one point for each foul committed by its members.

2. The second team finishing receives twenty-four points minus one point for each foul committed.

3. The third team finishing receives twenty-three points minus one point for each foul committed.

4. All the rest of the teams receive eighteen points for the heat. A match consists of not more than three heats.

## 19. COMBINATION RACE

Two, three, or more teams of equal numbers of players are formed, or captains may be appointed who choose teams.

The teams are lined up in file formation with eight feet of space between each team. A base line is marked and parallel to it and at a distance of thirty to fifty feet, a goal line is drawn. Opposite each team a basket, chair, or box must be placed on the goal line, which serves as goal mark. The first player in each team receives a basket ball, a football, or a bean bag.

At the starting signal the first player runs to the mark, around it, and after rounding it stops and throws the ball back to the next runner of his team. In turn each player runs and throws until the ball is back again in the leader's hand. After a player has thrown his ball he must quickly run back to his team.

The team which first returns the ball to his leader wins the race; the leader must be on the starting line.

Fouls: 1. Crossing the base line before the ball is in the runner's hands.

2. Throwing the ball before having rounded the mark.

3. Running or throwing or returning on the wrong side.

4. Throwing with the wrong hand.

5. Interfering in any way with any other competing team's runner or ball.

The following order of heats should be followed:

First Heat. Running up on right side, rounding the mark to other side, throwing ball back with right hand, and returning on left side.

Second Heat. Running up on left side, rounding the mark to other side, throwing the ball with left hand, and returning on right side.

Third Heat. First and second heats combined.

Fourth Heat. Same as first heat, but bowling the ball back.

Fifth Heat. Same as second heat, but bowling the ball back.

Sixth Heat. Same as first heat, but snapping the ball back between the legs.

## 21. RELAY RUNNING AND ROPE-QUOIT TOSSING RACE

Each school represented in this group should be able to enter at least one team of ten girls or ten boys at any time during the year. Each team should have a captain, who will manage his or her team during the contest.

The players line up one behind the other, in file formation, according to height, the smallest girl first.

The team lines up behind the starting line.

Each team should have six rope quoits.

Upon the given signal, i.e., the blow of the starter's whistle after "ready—set," the first player, with six quoits in her left hand, runs up to the finish mark, twenty-five feet distant. From the finish mark she tosses with the right hand six rope quoits, one at a time, to the next player of the team, who rings the quoits with her right arm. (Tossing or ringing may also be done with the left arm.)

As soon as six rope quoits have been tossed, the tosser returns to the end of her team (left side) and the next player runs to the finish line. This process is repeated until No. 10 has tossed her six quoits to No. 1.

The team finishing first gets ten points for speed, the team finishing second receives five points for speed, and all teams count one point for every fairly "ringed" quoit.

The team scoring the highest number of points wins the contest.

NOTE. For schoolroom games one or two rope quoits for each team will answer the purpose.

Occasionally time trials with six quoits for each player and with ten players to a team should be conducted.

## 22A. CAPTAIN BALL

NOTE. This adaptation of captain ball for schools is suitable for either boys' or girls' teams.

In all outdoor contests only teams of equal sex should compete against each other.

In the adaptation given for the schoolroom the boys and girls may be mixed on both teams.

**The Ball.** For outdoor contests a regulation basket ball is used. For schoolroom contests the regulation fist ball is the official ball.

**The Field.** For outdoor practice a level space of ground about fifty by eighty feet is ideal. For indoors the classroom is the field.

**The Courts.** Out of doors there should be two courts each forty feet wide and thirty-five feet deep. These should be divided by a neutral territory or zone five feet wide and forty feet long.

**The Bases.** There should be six circles, each two feet in diameter, in each court. Four of these circles should be marked in the four corners of each court. The peripheries of these four circles should be two feet from the two lines which form the corners. On the rear end of the courts one circle should be placed halfway between the corner circles and in line with them. The captain circle should be in the center of each court. The circles are numbered from 1 to 6. The captain circle is No. 6, the circle to the right of the captain and nearest the neutral territory is No. 1, and continuing around the square they are numbered up to 5. The circles are called bases.

**Teams.** A team consists of twelve players. Six are to be the guards and six the basemen. The captain may play any position. The baseman playing sixth base is the captain base player.

**Basemen.** The six basemen take their positions inside the base circles. While playing they must at all times have at least one foot inside their base circle. Jumping up into the air for the purpose of catching the ball is permitted, but in order to be called a "fair catch" they must land on the ground with at least one foot inside the circle. Any part of one foot on the circle shall be considered "fairly on the base."

**Guards.** The second six players of one team are guards. Their position is outside the respective bases of the opposing basemen.

These guards may move anywhere inside the court of the opponents, but if they leave the court or if they enter the bases of the opponents with even one foot only, they commit a foul. Entering the neutral territory in the same way also constitutes a foul. The only exception to this rule of entering the neutral territory or zone is "the putting of the ball into play."

The numbers for the guards are the same as the numbers of the basemen of the opposing team which they are guarding.

**The Game.** The object of the game is to get the ball from any one baseman of one's own team to one's captain base player. The business of the guardsmen is to prevent the opposing basemen from getting the ball and, when in possession of it, to get it safely to one of his own basemen on the other side of the neutral zone.

**Length of Game and Halves.** A game consists of two ten-minute halves with a rest of three minutes between the halves. At the end of the first half the two teams change courts. The team having the highest score at the end of the game is the winner.

**Playing of the Ball.** The ball may be tossed or batted with both hands or with either hand alone. Batting with the closed fist is a foul. If the ball is in the hands of an opposing player, it may be batted out of his hands.

Pushing or pulling an opponent constitutes a foul.

The ball may not be held longer than two seconds. If it is held longer (one — two — three — four), it constitutes a foul. This is called holding.

In case of holding by a baseman the penalty is the free transfer of the ball to the baseman of the opposing team who plays the same number as the one who fouls. In case of a guard holding the ball the penalty is the free transfer of the ball to the opposing guard playing the same number.

In case the ball is held simultaneously by two opponents it must be put into play by the referee by tossing it seven feet perpendicularly into the air between the two players who hold the ball. When this is done the baseman faces his own captain and the respective opponent stands two feet away facing him.

**Outside Court.** A ball is considered "outside court" if it rolls or is batted over the end and side lines of the court. In such a case the opponent nearest the player who last touched the ball before it went outside court must have the ball on the point where it went over the line, and from there he must put it into play as he pleases. If the ball rolls over the neutral zone, it is still in play. If it should stay in the neutral zone, it must be put into play as at the beginning of the game, i.e., between the two opposing guards whose turn it is.

**Putting the Ball into Play.** At the opening of the game or whenever a score has been made the ball must be put into play in the middle of the neutral zone. At the opening of the game both No. 1 guards line up on the side lines of the zone, each facing his captain circle.

The ball must be tossed up perpendicularly into the air at least seven feet. Either guard may catch or bat the ball. With each new putting of the ball into play the next opposing guards having the same number line up in the zone for play.

When guards No. 6 have had their turn Nos. 1 line up again, and so on each pair of opposing guards in turn.

**Scoring.** A *one-point score* is made every time the captain circle player receives fairly, i.e., catches with both hands the ball from one of his own base players.

A *two-point score* is made if two base players are involved in the fair pass to the captain base player. This means if the ball was passed successfully, i.e., without being held by an opposing guard, from one base player to another base player of the same side and from him to the captain base player.

A *three-point score* is made when three basemen are involved in an uninterrupted pass to the captain base player.

A *four and a five point score* are made respectively in the same manner in which the one, two, and three point scores were made.

No score is made unless the ball reaches fairly the captain base player. For instance, if two base players have successfully passed the ball to each other and if it is then interrupted or intercepted by an opposing player, the scoring has been successfully stopped.

It can never be a fair two, three, four, or five point score if one baseman handles the ball more than once during such passing.

It is not necessary that the ball be played by successive base players or basemen, as far as their numbers are considered, when making for the larger score.



The case for a five-point score among basemen may be, for instance, from No. 1 to No. 3 to No. 2 to No. 5 to No. 4 to captain baseman.

## 22B. SCHOOLROOM CAPTAIN BALL

Use Regulation Fist Ball.

The game is played under the same rules as "Outdoor Captain Ball." The whole room should be divided into two teams, boys and girls mixed.

The two courts are bounded by the window wall, the rear wall, the right-hand wall, and a line which runs two feet in front of the first desks and parallel to the desks.

The neutral zone in a classroom with seven files of desks should be the fourth and fifth aisles.

Each side should have six basemen. The captain base should be situated in the center of the third aisle for team A and in the center of the sixth aisle for team B.

At the right end (front end) of the aisle, where captain A base is, should be base 1 for team A. At the ends and in the middle of the first aisle should be bases 2, 3, and 4 of team A. The fifth base of team A is to the left of captain circle and at the end of the third aisle.

The bases for team B should be arranged correspondingly in the sixth, seventh, and eighth aisles.

Each team should have six basemen. All the other players should be guards.

The guards are placed in the aisles between the basemen of the opposing team.

In a seven-file room there should be two extra guards in each of the neutral-zone aisles, making four extra guards in all. These are called the running guards. No other guard may leave his place.

The ball must always be put into play over the middle, i.e., over the desks, of the neutral zone.

The only place where a ball may go out of court can occur at the front of the two courts. The front is the end nearest the teacher's desk. If the ball goes out of court, it has a free transfer to the running guard, whose opposing guard or baseman last touched it before it went out of court.

## 23. FIST BALL

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The Ball. The official ball is the regulation ten-inch ball called Hermann's Fist Ball.

The Field of Play. This should be a level field with a hard, smooth surface, an oblong square in shape, and at least one hundred by sixty feet in size. Both short ends should be guarded by backstops, each ten feet in height.

The Court. This should be a true oblong square, eighty by forty feet in size, the boundaries marked by white tape or by clearly defined lines marked with lime.

**The Net.** This should be at least two feet wide and forty-four feet long. It should be fastened to two posts, each seven feet six inches above the ground. The top of the net should not be more nor less than seven feet above the ground. The posts should be at least forty-four feet apart. A white tape may be used as a substitute.

**The Team.** A team consists of six players. They are to be divided into three forwards and three backs. These forwards and backs play alternately in the forward and back fields. These alternate changes must be made at the end of each quarter, i.e., whenever one side reaches the five-point score, the ten-point score, and the fifteen-point score.

**The Game.** The game is won by the team which first completes a twenty-point score. Each game consists of two halves of ten points each. Each half consists of two quarters of five points each.

A half is finished when one side makes ten points. At the end of a half the teams change courts, i.e., take the court on the other side of the net.

A quarter is finished as soon as one side reaches a five-point score. At the end of the quarter the forwards and backs change places.

**Batting.** The ball may be batted only with the *underside of either right or left fist* or with the *underside of either right or left forearm*. Batting the ball in any other way constitutes a foul, which scores one point for the opponents. The ball may be volleyed, i.e., batted on the "fly" or after one bounce off the ground.

**Nursing.** Batting the ball from one partner to another partner is called "nursing" the ball. This is an important part of the game and makes it the valuable team game that it is.

The nursing is to be done exactly as the batting, i.e., with the undersides of either the closed fists or forearms and with only one bounce between each two players.

No player may nurse the ball more than once in succession. It must always be nursed by two or more players in turn.

**Topping.** Topping the ball, i.e., batting it on top, is not allowable, and if done constitutes a foul, which scores one point for the opposing team.

**Serving.** At the beginning of each game, half, and quarter the ball must be put into play by serving it.

1. Serving is done by batting the ball or by nursing it from a back to a forward or from a forward to a back of the same team.

At least one forward and one back must have been involved if the serve is to be considered a "fair serve." Only after a "fair serve" may the ball be played over the net for a score.

The serving of one back to another back or one forward to another forward does not constitute a "fair serve," and if the ball is played over the net, it is called a "foul serve" and scores one point for the opposing team.

At the beginning of every game, half, or quarter it is necessary to call "game" before serving the ball. This calling "game" must be answered by the captain of the opposing team with "ready." If this is not done, the opposing team scores one point.

2. After every ordinary score, i.e., when not the fifth, tenth, or fifteenth point of the *leading* side, the ball must also be newly served by the side

in possession of it. When such ordinary serves are made, the calling of "game" or "ready" is *not* required.

The serve must, however, involve the play of one forward and one back or more, the same as in the opening serve. The ball may, however, be served from any part of the field, even from the outside of the court.

The object of this is to get live play during each quarter period and if possible to surprise an opposing team, and by being newly served it gives a clear signal that a point has been conceded and accepted.

The calls of "game" and "ready" at the opening of each quarter, half, etc., are needed on account of the change of the players' positions at these times.

Scoring. A one-point score is made by the opposing team every time:

1. When the ball is batted in any other way than prescribed.
2. When the ball is allowed to get in contact with any other part of a player's body than the parts allowed in batting.
3. When the ball bounces more than once after landing across the net fairly inside of the court without being nursed.
4. When a ball after nursing touches the ground outside the court.
5. When a player nurses the ball twice in succession, i.e., without a partner having nursed the ball.
6. When a ball is batted by one side over the net (placing) and does not land "fairly," i.e., inside the other team's court.

Finish Score. The last two points of a game (the nineteenth and twentieth) must be made in succession, i.e., without making a foul (without the other side making a point).

If, after team A has made the nineteenth point, team B should score — let us assume their eighteenth point — team A goes back to its eighteenth point score, the nineteenth point being void on account of team B's score, which of course may be due to either a foul by team A or a successful "placing" by team B. In other words, the nineteenth point is secure only if it is followed by the twentieth point without the other side making a score.

Deuce Score. If both teams have eighteen points, it is called a deuce score, and either side must make two points in succession in order to win.

After deuce has been reached the next (or nineteenth) point is called advantage. This advantage may then alternate forwards and back between the teams, but one or the other team must naturally always have the advantage, because if one side makes the nineteenth point, the other, if it already had the nineteenth point, loses its nineteenth point because it did not succeed in making two points in succession.

The Deuce Volley. This is the only time during the game when a "placing" constitutes a two-point score. It can be played only when a deuce score or an "advantage out" score exists.

The deuce volley is a successful volleyed placing of the ball on a return play. To be a fair deuce volley the ball must be successfully (fairly) placed without the ball once touching the court. This volley may involve one or more players, but if the volley is also a "nurse," i.e., if it involves more than one batting, the rules of nursing must be observed.

In indoor games a volley is not a fair deuce volley if the ball touches the walls or ceiling during the play.

The following is a sample when a deuce volley should be tried. Team A has nineteen, team B has eighteen points. Team A serves the ball fairly, a back of team B stops the ball fairly before it touches the ground, another back volleys the ball to a forward. This forward volleys it fairly, i.e., places it successfully over the net in team A court, and team A fails to return the ball successfully over the net, i.e., team A either fails to stop the ball from scoring at once or in their effort to get the ball fairly out of their court and into team B's court they make a foul.

This makes the deuce volley of team B a success and gives team B a two-point score, thereby winning the game by making the twenty-point score complete.

This is the only time a final score of the teams could be twenty to nineteen.

Placing. To be "fairly placed" a ball must land *on or inside the lines of the opponent's court* after it has been "*fairly batted*" over the net.

"Batting fairly" has been described under batting.

Object of the Game. The object of the fist-ball game is to bat the ball over the net and into the court of the opposing team in such a manner that they cannot play the ball, i.e., that they cannot nurse it or bat it or volley it back over the net into one's own court.

This is called "placing" the ball.

Good placing depends upon good coöperative nursing of the ball among the players of one team and upon accurate driving over the net.

This is done if the ball is not indiscriminately batted back over the net, but if it is nursed in such a manner to a forward as will enable him to place the ball fairly into the opponent's court.

A forward is not necessarily the one to place the ball. A back may place it any time if an opportunity for good placing offers itself, as, for instance, a momentarily unguarded part of the opponent's court.

The forwards are, however, in almost all "plays" the ones who must be relied upon to place the ball, i.e., the ones who should drive the ball over the net.

If a ball is placed, for instance, from the backfield of team A, the length of the flight should enable team B players to effect a better defense both individually and collectively. They can draw together and the individual can adjust his poise better, i.e., can get his best playing arm into effective position.

If, on the other hand, a back is obliged to run forwards and from there should place the ball unsuccessfully, he may give the other team a chance to place the ball in his own unprotected territory.

In good team play all the players of one team are constantly on the move to "back each other up," but they rarely take a play away from a partner.

NOTE. Self-management in this game is greatly to be desired and in ordinary play should not need officials. In this respect it resembles tennis. Like the game of tennis it is a sport for gentlemen only. But on account of much greater team play and the difficulty of fair batting and nursing, fine and quick acknowledgments of each foul play are needed.

Ordinarily umpires should not be necessary.

If a player commits a foul, the other side is entitled to a score. For instance, if a player touches the ball with both forearm and shoulder, he touched it twice. The shoulder touch is the foul, and he ought to call "foul," thereby inviting the opponents to announce their next higher score.

If the ball was fairly placed, it ought to be accepted and nursed or batted, i.e., kept in play.

If clearly outside, it ought to be caught up as soon as possible, and the other side ought to accept the judgment of the opposing players who are the nearest to the place where the score is made.

If a player bats the ball or if he nurses it in any other manner than is allowed by the batting and nursing rules, he ought to concede, at once and quickly, a point to the other side.

For the purpose of admitting his foul or his partner's foul a player should either catch the ball with both hands as a token of surrendering a point or he should call "point for the other side" in case the ball has gotten beyond his control, i.e., if a partner is following up his play after he committed the foul.

The change of courts at the end of halves is due to the possibility of unfair distribution of wind and unequal conditions of surface or backstops.

The change of forwards and backs every five points promotes equality of responsibility and equal exercise for all.

For ordinary practice smaller courts may be used to good advantage.

Three, four, or five players on a side will also make good play.

The rules given are for a formal contest. They should be changed only by mutual consent of the players and only when local conditions warrant a change.

## 24. SCHLAG BALL

**NOTE.** This splendid running and batting game combines many of the most pleasurable elements of a number of other games.

On account of this it becomes easily a great favorite with all children.

The rules here given have been well tried out. The dimensions of the field can easily be adapted to any schoolyard. The game can be practiced in almost any hall on account of the lightness of the ball. Some of the school corridors may even be used.

On account of the splendid exercise involved and on account of its fine qualities as a team game we recommend this game for use in intra and inter school contests.

Masters are urged to arrange regular schedules for the different classes of their buildings and to arrange matches with other schools.

**The Ball.** The official ball is an eight-inch volley ball.

**The Field.** Any level piece of land without obstruction and free from stones and holes. A square or an oblong square is to be preferred.

**The Field of Play.** The boundary lines, home goal, and runner's base should be as follows:

Two boundary lines, called foul lines, should run eight feet from and parallel to two adjoining sides of the square or oblong square of the field of play. The lines should be clearly marked with lime and should extend sixty feet along each leg of the right angle.

**Home Goal.** These two foul lines should be joined eight feet from the apex by a quarter circle. This line of the quarter circle should also be clearly marked with lime. The space formed by the foul lines and the quarter circle is the home goal.

**The Batting Line.** Sixteen feet from the apex of the right angle which is formed by the two foul lines they should be joined by another quarter circle, which should also be clearly marked with lime. This is the batting line.

**The Batting Radius.** This should be the space inside the two foul lines and should extend to the limits of the field.

**Out of Bounds.** If there are fences or other unplayable areas at the end of the field, these are called out of bounds. Two balls hit out of bounds count as one foul.

The Runner's Base. Ninety feet from the apex, i.e., eighty-two feet from the home goal, of the two foul lines and halfway between the foul lines should be the center of a clearly marked circle five feet in diameter. This is called the runner's base.

The Division Line. From the apex of the two foul lines to the center of the runner's base there should be a clearly marked line dividing the field into two halves.

The Teams. For official contests ten players constitute a team.

Object of the Game. The object of the game is for a player of the batting team to bat the ball fairly in such a manner that he can reach the runner's base without being "caught out" or "hit out" by a fielder, and then without pausing on the runner's base return to the home goal without being hit. If a batter returns safely, he scores one point for his team.

The fielders' object is to prevent a batter from scoring. This they can do fairly only if they catch the ball on the fly or if they hit the runner before he returns to his home goal.

Batting. A batter must stand with both feet inside the lines of the home goal.

The ball may be batted only with the underside of either right or left fist or the underside of either right or left forearm. Batting in any other way is a foul. To be batted fairly the ball must not land inside the batting line nor outside the foul lines. Touching either of these lines on the first bounce is fair batting. If it lands outside the foul lines or inside the batting line, it constitutes a foul.

Two fouls put a batter out. In batting the player serves his own ball either by holding it out in front of him or by tossing it perpendicularly up into the air. The holding of the ball in front and at about shoulder height with a slight toss is the best way to serve a ball. The batter should stand with his shoulder line at right angles to a line from home base to runner's base. The right arm should be straight out to the right and at about shoulder height.

The ball should be batted in such a manner that the fielders will find it hard to catch it, and the direction should give the batter a fair chance to get away to the runner's base.

If the ball is caught on the fly, the batter is out.

Running for Base and Home. This must be a continuous run or walk. At no time may the runner stand still longer than one second. If he does, he is out. The runner may approach the base in any way he chooses, providing he does not stand still. He may dodge here and there, but his object must be to make the runner's base safely and to get home safely.

He has made the runner's base as soon as he has touched the base with either foot. He may of course run in with both feet.

As soon as he has made the runner's base he should try to make home. He does not need to go in a straight line and may even find it necessary to retreat further into the outfield.

If he reaches home goal with one foot without being hit by the ball, he is safe and scores one point for his team.

Fielding. The first object of fielding must be to cover the field. The ten players of the fielding team should be so distributed over the field that they each cover about an equal space.

Five players should guard the right field, i.e., the field on the right of the dividing line, and five should guard the left field.

They are called the left and right fielders and are not allowed to cross over the dividing line during a play, but may be changed between two batters.

Their first object must be to catch the ball on the fly. If they do not succeed in this, they may still get the player out by hunting him.

Hunting. If none of the fielders caught the ball on the fly, they should recover it quickly. One or more who are near the ball should run after it and pick it up. After the ball is recovered they should "hunt" the runner by tossing the ball to a fielder (partner) who is near the runner. If the runner gets away from there, he should in turn toss the ball to some other fielder near whom the runner now is. In this manner they should try to get the ball near enough to get a good shot at the runner. If this opportunity comes, they should try to hit the runner; if they succeed, they put him out.

The following rules must, however, be observed in hunting:

1. No running while holding the ball. When a fielder runs for the ball and gets it he must at once stand still and at once pass it on to a partner or take a "shot" at the runner. Running with the ball is a foul which gives a point to the other team.

2. If not actually holding the ball, any fielder may change his position, if needed, continuously; but in doing this he must not cross the dividing line, the circle line, nor the batting line.

3. A fielder may not throw the ball back to the fielder from whom he received it. If a ball is thrown back to a fielder from whom it was received, and this fielder touches the ball with any part of his body, it constitutes a foul and allows one run for the batters. The runner gets a free walk home.

4. A fielder may not hold the ball longer than one second.

5. A fielder deliberately blocking a runner with any part of his body commits a foul. The penalty for this is a free walk home for the runner, which gives a point to the runner's team. Two such fouls during a game by the same player disqualify him.

Scoring. The batting side scores one point for every successful return of a batter.

The batting side must have a batting order which may not be changed after the first inning.

A batter gets a free run home, i.e., scores a point for his team, every time a fielder commits a foul.

The fielders commit fouls:

1. When they run with the ball.
2. When they toss the ball back to a fielder from whom they received it.
3. When they cross the dividing line during a play.
4. When they hold the ball longer than one second.
5. When they block a runner.

The runner or batter is out:

1. When the ball is fairly caught by a fielder.

2. When he is fairly hit by a fielder.
3. If he stands still longer than one second while making his run.
4. If he commits two fouls while batting.
5. If he runs into the ball after he leaves the home goal and before he returns to it.

**Change of Fielders and Batters.** At the opening of the game the captains toss for choice of fielding or batting.

An inning consists of two halves. Each side bats and fields one-half of an inning.

The batting side is out when three players have been put out.

Three innings constitute a game. The team scoring the highest number of runs in the three innings wins the game.

## B. Folk Dances

**NOTE.** Read the section on "The Value of Rhythmic Exercises, Singing Games, and Folk Dances," page 20.

The music for these dances should be furnished in special folders.

Graphophone records for most of these dances have been made and should be secured by the schools which have graphophones.

Rehearse the preparatory formations, exercises, and courtesies given in that chapter and use the formations given in the diagrams and in the key to folk dance illustrations.

Practice every dance until all the children can dance it without special mental efforts, i.e., until they execute steps and figures subconsciously. This will insure wholesome exercise and real recreation.

### THE EDUCATIONAL VALUE DURING ADOLESCENCE

*On account of the rapid growth of sex consciousness during pre-adolescence and the adolescent period it is particularly to be desired that we use these rhythmic exercises, which stimulate cooperative movements, for the purpose of developing self-respect. This will come if we develop a mutual high regard for the other sex.*

*There are innumerable opportunities for observing discourteous or too familiar talk and actions during these exercises, which can be used for general and for individual advice. If we believe in coeducation we must aim to develop a sacred regard, a true knight's respect of the boy for another boy's sister. Our girls also must be taught that nothing will make a boy respect her more than her own maidenly self-respect, which demands at all times chivalrous and respectful talk and actions.*

*If we make use of the dance in this spirit and with these ideals constantly in mind it may easily become a great force in promoting morality.*

There is no time better suited for teaching self-regard and mutual respect between boys and girls than the period in their lives which precedes maturity.

### I. OLD RUSTIC DANCE

Formation No. 12. Boys on left side of girls, like No. 2 or No. 18

#### THE DANCE

**Part I.** Measure 1. Starting with the right foot, take slide to right; then feet together with left foot slightly behind right foot; then step sideways right with right foot; hop and swing left foot in front and across right leg.

Measure 2. Repeat same to left, starting with left foot.

Measures 3-8. Repeat alternately.



Part 2. *a.* Two measures. Partners facing each other (see No. 16), repeat above steps, each partner going once to right and once to left.

In going to the right each partner swings the right arm sideways and the left arm across the chest; in going to the left they swing the left arm sideways and the right arm across the chest.

- b.* Two measures. Partners join right hands and with swinging of left arms sideways and obliquely upwards they step and hop — left, right, left, right — around partner (see No. 6).  
*c.* Two measures. Repeat *a.* (Partners have changed places.)  
*d.* Two measures. Repeat *b.* Partners finish in first formation (No. 12), boys on left side of girls (No. 2).

NOTE. Except during Part 2, *b* and *d*, the movements are somewhat slow and dignified. The bodies should be alternately inclined sideways.

During Part 2, *b* and *d*, the step — hop should be vigorous and heads and chests should be well raised.

## 2. SCHOTTISCHE (Variation)

Formation No. 12 or No. 14. Couples by height. Position No. 2

### THE STEP

The step is the regulation schottische step, but with a more decided swing of the free leg across the other leg. When one leg swings across the other leg it should be nicely extended at the knee and ankle and the toes should be nicely pointed downwards. When the free leg swings across the other leg the movement is accompanied by a hop with the other foot.

### THE DANCE

1. Step forwards with left foot and extend right leg across left leg.
2. Step forwards with right foot and extend left leg across right leg.
3. All three steps backwards, starting with left foot, and at close of third step bring right foot to fundamental position.
4. Step with left foot one step to left, place right foot behind left foot, and bend knees (courtesy).
5. Step with right foot to right, place left foot behind right foot, and bend knees (courtesy).
6. Girl pirouettes under boy's right arm and her own left arm.
7. Step one step forwards and outwards with right foot and hop three times on right foot with left leg extended backwards.
8. Step one step forwards and outwards with left foot and hop three times on left foot with right leg extended backwards.
9. Step with right foot to right, place left foot behind right foot, and bend knees (courtesy).
10. Step with left foot to left, place right foot behind left foot, and bend knees (courtesy).
11. Boy pirouettes under girl's left arm and his own right arm.

### 3. KRAKOVIAK

Formation No. 15 or No. 13, i.e., partners facing, hands at waist

#### THE DANCE

- Part 1. *a.* Four measures. Hop on left foot and with decided half turn to right polka right (one measure), the partners going in opposite directions. (See figure No. 13 arrows for directions.) Continuing in opposite directions, hop on right foot and with decided turn to left polka right. (One measure.) Repeat all, continuing in same directions.
- b.* Four measures. Repeat all of *a*, going in "return" direction and finishing opposite partner.
- Part 2. *a.* Two measures. With hands on hips lunge forwards with the right leg with a vigorous movement, and while lunging twist the shoulders sharply to left and the head to right (one measure); at the finish of the lunge partners should be "back to back."  
Repeat lunge with the left leg, twisting the shoulders to right and the head to left. (One measure.)
- b.* Two measures. Partners hook right arms and with two polka steps, starting with right foot, they change places, going left. (See figure No. 6.)
- c.* Two measures. Repeat *a*, starting lunge with the left leg.
- d.* Sixteen measures. Repeat *b*, hooking left arms; partners return right. (See figure No. 7.) The partners do not, however, return quite back to their original places. They return only halfway back. This leaves all the couples back to back in one line.  
If, for instance, looking at figure No. 16, the boys face south and the girls north at the end of *d*, the boys should face east and the girls west.
- Parts 3 and 4. Sixteen Measures. Repeat parts 1 and 2 in this new formation, partners facing east and west. Partners now dance in opposite directions — boys south and girls north, etc.
- Part 5. Formation again as in Part 1.
- a.* Four measures. All give ten glissades to right, partners going in opposite directions, i.e., east and west, and three stamps, left, right, left.
- b.* Four measures. All give ten glissades in "return" direction, which brings partners again face to face, and three stamps, left, right, left.
- Part 6. Repeat Part 2, *a*, *b*, *c*, and *d*. At end of this part the couple are again back to back, i.e., partners facing east and west.
- Part 7. Repeat Part 5, *a* and *b*, but glissade north and south.
- Part 8. Repeat Part 2, *a*, *b*, *c*, and *d*, finishing dance in original formation.

**NOTE.** During glissades to right the right arm should be extended diagonally sideways upwards and the left hands held on hips. During glissades to left the left arms should be extended diagonally sideways upwards and the right hands held on hips. The head "looks up" in direction of extended arm. The whole dance must be executed with snappy movements and with fine poise of head and trunk.

#### 4. GATHERING PEASECODS

**Formation No. 12.** Boys on left side of girls. Not more than six couples in one circle

##### DANCE STEPS

No fancy steps are required. The children should be taught to step lightly and gracefully. When not holding hands in a circle the arms should be allowed to hang and move naturally. A graceful, fine, upright poise is important.

When all, or when boys or girls alone, slide around in the circle, it is very important that dancers observe a perfect circle.

**NOTE.** The change of boys' and girls' activities must come sharply with the measures of the music. With the introduction of the music the partners bow to each other.

##### THE DANCE

The dance has three different parts. These consist of very simple figures. Each part has a chorus, which is the same in all three parts.

##### Part 1. Circling. All join hands for a ring.

- a. All dance eight slips to left.
- b. All turn single (right). (Each dancer turns around in his or her own position.)
- c. All dance eight slips to right.
- d. All turn single.

##### CHORUS

- a. Boys step into circle, join hands, and dance twelve slips left around and back to their places.
- b. Girls do the same.
- c. Boys skip forwards and clap hands above heads on third measure and return to places.
- d. Girls do the same.
- e. Boys repeat the same.
- f. All turn single.
- g. Repeat *c*, *d*, *e*, and *f*.

##### Part 2. Siding.

- a. Boys and girls face each other on the circle. Each walks forwards three steps, passing partner with left side, turns right about, and walks back to place.
- b. All turn single.
- c. Like *a*.
- d. Like *b*.
- e. Repeat the chorus.

##### Part 3. Arming.

- a. Partners hook right arms and walk once around each other.

- b.* All turn single.
  - c.* Partners hook left arms and walk left around each other.
  - d.* All turn single.
  - e.* Repeat the chorus.
- At the end of the last chorus boys and girls drop a little courtesy to each other.

## 5. THE HATTER

Formation, couples like No. 10

Four couples to a set in quadrille formation, i.e., one couple in the middle of each side of a square. All face towards center.

### STEPS

Hop step in circling, etc. Buzz step when swinging partner.

### FIGURES

There are nine figures. Each figure takes forty-eight measures and is divided into three parts — *a*, *b*, and *c*. Each part takes sixteen measures. Part *a* of each figure changes, but parts *b* and *c* are always the same.

Figure I. *a.* Measures 1–8, and repeat. All couples, joining hands sideways and forming a ring, hop step to left. This should bring them back to their respective places.

*b.* Measures 9–16, and repeat. All release hands, partners face each other and give three stamps — left, right, left — then three claps of hands with slight inclination of head.

Repeat stamps and claps with own partner.

Partners turn about (turning inwards, i.e., until each faces one partner of the neighboring couples).

Repeat twice three stamps and three claps.

*c.* Measures 17–24, and repeat. Grand right and left once around the circle. Start this with right hand of partner, boys going to right and girls going to left, until all arrive back in their original places. (See figure No. 13 for directions. Use one measure for each hand.)

Figure II. *a.* Partners in social dancehold buzz step around each other in place.

*b* and *c.* As before.

Figures III, V, and VII. *a.* Sixteen measures. Girls form a ring with waisthold and hop step left around the circle and back to their places.

*b* and *c.* Always the same.

Figures IV, VI, and VIII. *a.* Sixteen measures. Boys form a ring with waisthold and hop step left around the circle and back to their places.

*b* and *c.* Always the same.

- Figure IX. *a.* Like figure I.  
*b.* The same as before.  
*c.* Partners in social dancehold buzz step around each other in place.

NOTE. The hop step should be light and swift.

During the buzz step the outer edges of the right feet of the partners must be close together; the left feet are sideways and with heels slightly raised; they advance only short steps.

## C. Formal Gymnastics

NOTE. Read the section on Value of Formal Exercises, page 54; also General Instructions, page 55; The Fundamental Standing Position, page 56; Change of Front of Pupils, page 56; Spinal Exercises, page 57; Breathing Exercises, page 57; Balance Exercises, page 57; Foot Placing, page 57.

Read also the section on Commands, page 58, and General Directions for Group III, page 64.

The commands to be used are given in quotations, and the execution is given below the command.

Where the execution has been previously explained, only new points now needed are given. If no instructions for execution of exercises are given, teachers may find needed instructions in the sample drills outlined for Group II.

The two features to be emphasized in the formal exercises for Group III are accurate response and instant reactions to commands.

The pause between the two parts of the command should gradually be shortened, since it forces the children to "think out" motor problems more quickly, thereby giving the teacher an opportunity to detect those pupils who do not think for themselves.

Our formal exercises are still few and only a few minutes are to be used. We must therefore try and make these exercises valuable in their neuromuscular aspect.

It should be understood that the pupils must be brought to the official class formation for exercises during the warming-up period. See diagrams and section on Typical Warming-Up Period on page 8, etc.

Only the sex division formation is to be used during formal exercises.

### Order of Exercises and their Aim

#### No. 1. Order Exercises.

Simple coördinations and evolutions, such as facings and foot placings in different directions. They promote accurate thinking out and quick response. They should also test the well-balanced poise of the body on account of the quick change of the feet in different directions.

#### No. 2. Spinal Exercises.

For straightening the anterior-posterior curves of the spine by exercising the muscles which have been weakened by excessive curving forwards in sedentary work, thereby aiming to develop the habit of an erect carriage of trunk and head.

#### No. 3. Shoulder Exercises.

For strengthening the retractor muscles of the shoulders and the adductors of the shoulder blades, thereby widening the space between the front of the shoulders.

#### No. 4. Chest Exercises.

For enlarging the chest cavity, i.e., for deepening the ante-posterior as well as the lateral diameter of the chest. These exercises affect equally well the important muscles and joints of the arms.

**No. 5. Balance Exercises.**

For strengthening volitional control over the whole body and, by demanding an increased sustained effort in difficult poses, stimulating the coenesthetic sense.

**No. 6. Alternate Side Exercises.**

For strengthening the waist muscles and for exercising spinal and hip articulations.

**No. 7. Back Exercises.**

For strengthening the erector muscles of the trunk.

**No. 8. Abdominal Exercises.**

For strengthening the abdominal muscles and for promoting intra-abdominal circulation of blood and lymph, thereby causing an improved physiological tone of the organs situated in the trunk and the pelvis.

**No. 9. General Exercises.**

These may be jumping exercises or applied gymnastics. Since we devote a special period to games and dances we shall here practice only a series of jumping exercises.

All these exercises are intended to improve not only the strength and control of the big muscles of the whole body, but also the vital efficiency of heart and lungs.

## Sample Lessons

### FIRST LESSON

**NOTE.** Each exercise is to be preceded by the command "at-tention," upon which the pupils assume the fundamental standing position.

#### Commands and their Execution

**No. 1. a. "At-tention."**

**b. "At — ease."**

The left foot is moved about a foot sideways left. Pupils should relax somewhat from the forced position assumed during "attention."

**c. "At-tention."**

**d. "Hips — firm."**

**e. "Neck — firm."**

**f. "Left foot sideways — place."**

**g. "Re-place."**

**h. "Right foot sideways — place."**

**i. "Re-place."**

**j. "Alternate foot placing sideways in series — start."**

See to it that the weight of the body is transferred with every foot placing in either direction. This instant adjustment is important.

**k. "Class — halt."**

Give the command "halt" when feet come together.

**l. "At — ease."**

**No. 2. a. "With neck firm and left foot forwards — place."**

"Neck — firm" explained. This is the preparatory position for the spinal exercise. Weight must be equally distributed over both feet.

**b. "With deep breathing head backwards — bend."**

Keep chin well pulled in during the backward pressing of the head.

Deep and rather quick inhalation must accompany the movement of the head. The shoulder girdle and the elbows should also be pressed back. Under no condition allow the lower part of the back (lumbar curve of the spine) to curve more during this exercise.

The movement is to be localized in the *upper* part of the spine.

c. "Head — raise."

d. "Head backwards — bend."

e. "Head — raise."

f. "Feet — change."

The left foot returns to fundamental position upon "one," and the right foot is placed forwards upon "two."

g. "Head backwards — bend."

h. "Head — raise."

i. "Head backwards — bend."

j. "Head — raise."

k. "Right foot re-place."

l. "Trunk forwards — bend."

This movement should be made at the hips only. The back should remain flat, the head normal, and the chin in.

m. "Trunk — raise."

n. "Po-sition."

o. "At — ease."

No. 3. a. "Arms forwards — bend."

See Group II, First Lesson, No. 2, a.

b. "With sideways flinging of arms, left foot forwards — place."

For side flinging see First Lesson, No. 2, b. Foot placing forwards either right or left is called walk standing position. In all walk standing positions the weight of the body should be equally distributed over both feet.

c. "With forward bending of arms, left foot re-place."

Return to a.

d. "With sideways flinging of arms, right foot forwards — place."

Same as b, only with the right foot.

e. "With forward bending of arms, right foot re-place."

Return to a.

f. Repeat b, c, d, and e with same commands.

g. "The same, with alternate foot placing forwards, in series — start."

h. "Class — halt."

i. "Po-sition."

j. "At — ease."

No. 4. a. "Arms upwards — bend."

See Group II, First Lesson, No. 3, a.

b. "Arms upwards and sideways — stretch."

Stretch first upwards, then come to bend, then stretch sideways, then come to bend.

See Group II, First Lesson, No. 3, a and b, and Second Lesson, No. 3, a and b.

c. Repeat a and b with separate commands.

d. "The same in series — go."

Complete flexion and extension must be demanded. Bring out the sustained effort.

e. "Class — halt."

Give "halt" at the moment when a movement has been finished

f. "Po-sition."

g. "At — ease."

- No. 5. *a.* "Arms upwards — bend."  
Explained.
- b.* "Left knee forwards — bend."  
Explained.
- c.* "Left leg backwards — stretch."  
With flexed knee the left upper leg is first pressed well back, then the left knee and left ankle are thoroughly extended backwards.
- d.* "Left foot re-place."
- e.* "Right knee forwards — bend."  
Same as left knee.
- f.* "Right leg backwards — stretch."  
Same as left leg.
- g.* "Right foot re-place."
- h.* Repeat *b*, *c*, *d*, *e*, *f*, and *g* with separate commands.
- i.* "The same, alternating in series, in two counts; execute on first count, hold during second count — go."
- j.* "Class — halt."  
Give "halt" when feet come together.
- k.* "Po-sition."
- l.* "At — ease."
- No. 6. *a.* "With neck firm, left foot sideways — place."  
See Group II, Second Lesson, No. 5, *a*, for neck firm.
- b.* "Trunk to left — twist."  
In all twisting movements it is necessary to lock the hip articulations. This means that the hips should be held by both thighs firmly and squarely to the front, while the waist muscles pull or twist the trunk to left. The shoulders must remain in a horizontal plane, the head at a right angle between the shoulders, and both shoulders and elbows unchanged, i.e., as in neck firm.  
The trunk should twist as far as the spinal articulation will allow.
- c.* "Trunk forwards — twist."  
Return to *a*.
- d.* "Trunk to right — twist."  
The same as *b* and *c*, only to the right.
- e.* "Trunk forward — twist."
- f.* Repeat *b* to *e*, using separate commands.
- g.* "Alternate side twisting of trunk in series; execute on first count, hold on second count — go."  
In this series exercise form must be observed. The alternate twist should be vigorous. Twist left, then forwards, then right, then forwards, etc.
- h.* "Class — halt."  
Give "halt" when pupils are squared forwards.
- i.* "Po-sition."
- j.* "At — ease."
- No. 7. *a.* "With neck firm, left foot sideways — place."  
Explained.
- b.* "Trunk forwards downwards — bend."  
Keep backs absolutely flat, relax hip-leg articulations, keep chin in.
- c.* "Trunk — raise."  
Return to *a*.
- d.* Repeat *b* and *c* with separate commands.
- e.* "The same in series — start."  
The movements should be steady and completely downwards, yet care must be taken to keep backs flat.



- f.* "Class — halt."  
Give "halt" when trunks are raised.
- g.* "Arms and left foot re-place."
- h.* "At — ease."
- No. 8. *a.* "Hips — firm."  
Explained.
- b.* "Left knee forwards upwards — bend."  
See Group II, Second Lesson, No. 4, *b.* Pupils should try to raise knee above hip joint.
- c.* "Re-place."
- d.* "Right knee forwards — bend."
- e.* "Re-place."
- f.* "Alternate upward bending of knees in series — go."  
In smart march rhythm. Emphasis each time on the upward pull of knees, coming down softly, i.e., without stamping foot on floor.
- g.* "Class — halt."  
Give "halt" when both feet are down.
- h.* "Po-sition."
- i.* "At — ease."
- No. 9. *a.* "Hips — firm."  
Explained.
- b.* "Left foot on tiptoes sideways — place."  
With the weight of the body changing over the right foot, the left leg is raised sideways until it rests lightly on the extended toes. The ankle must be nicely extended.
- c.* "With a jump feet — change."  
While the left leg is snapped back and the left foot is brought to position, the right leg is extended sideways right until it rests only on the extended toes. The weight of the body is now over the left foot.
- d.* "With a jump feet — change."  
The same, only reverse.
- e.* "The same in series — go."  
When done in series the heels are not put down, but the exercise is continued with raised heels.
- f.* "Class — halt."  
Give "halt" on either foot and allow two counts. On second count the pupils finish in position like *b*, or *c*, i.e., with one leg extended sideways.
- g.* "Po-sition."
- h.* "At — ease."
- i.* "Ready to sit — one — two."

## SECOND LESSON

NOTE. Each exercise is to be taken from the fundamental standing position, which pupils assume upon the command "at-tention."

- No. 1. *a.* "At-tention."  
*b.* "Hips — firm."  
*c.* "Arms upwards — bend."  
*d.* "Neck — firm."  
*e.* "Arms upwards — bend."  
*f.* "Left foot sideways — place."  
*g.* "Heels — raise."  
In heel raising it is important that the heels are raised to maximum height. Heels may be allowed to spread during the movement.

- h. "Heels — sink."
- i. "Left foot re-place."
- j. "Right foot sideways — place."
- k. "Heels — raise."
- l. "Heels — sink."
- m. "Right foot re-place."
- n. "Alternate foot placing sideways, alternating with heel raising and sinking, in series — go."  
Observe weight and poise of body and accurate lateral line placing of feet. Sustain efforts!
- o. "Class — halt."  
Give "halt" when heels are together.
- p. "Po-sition."
- q. "At — ease."

No. 2. a. "With upwards bending of arms, left foot sideways — place."  
Explained.

- b. "With deep breathing, trunk backwards — bend."  
The term "trunk backwards — bend" is now purposely introduced. The tendency of the children will be to bend in lower part (lumbar region) of spine. *This should never be allowed.* The movement should involve only a *straightening* of the spine. It is executed as follows: Pupils inhale deeply and quickly, then pull chin *in* and press head back against their collars. The shoulder girdle is also pressed backwards.
- c. "Trunk — raise."
- d. Repeat commands *b* and *c* three times.
- e. "Trunk forwards downwards — bend."  
Explained in previous lesson, No. 2, *l*.
- f. "Trunk — raise."
- g. "Po-sition."
- h. "At — ease."

No. 3. a. "Neck — firm."

- b. "With upward bending of arms, left foot forwards — place."
- c. "With neck firm, left foot re-place."  
See to it that good form in neck firm is well brought out.
- d. "With upward bending of arms, right foot forwards — place."
- e. "With neck firm, right foot re-place."
- f. "With alternate upward bending of arms and neck, firm, alternate foot placing forwards, in series — go."  
The exercises *b*, *c*, *d*, and *e* are now repeated in series; in other words, no separate commands for each movement are now employed.
- g. "Class — halt."  
Give "halt" when pupils are in position *a*.
- h. "Po-sition."
- i. "At — ease."

No. 4. a. "Arms upwards — bend."

- Explained.
- b. "Arms sideways — stretch."
- c. "Arms upwards — bend."
- d. "Arms downwards — stretch."  
In downwards stretching the movement should be as perpendicular as possible. The extension of hands and wrists should somewhat precede the extension of the elbows.

- e.* Repeat *a*, *b*, *c*, and *d* with the same commands.
- f.* "Arms stretching sideways and downwards in series — go."  
The "and" is always used to indicate that the directions are to be executed first one and then the other, i.e., alternately.
- g.* "Class — halt."  
The "halt" may be given at the end of any of these movements.
- h.* "Po-sition."  
May not be needed if arms are in fundamental position when "halt" is given.
- i.* "At — ease."
- No. 5. *a.* "Neck — firm."  
*b.* "Left knee forwards — bend."  
Explained in previous lesson, No. 5, *b.*  
*c.* "Left leg backwards — stretch."  
Explained in previous lesson, No. 5, *c.*  
*d.* "Po-sition."  
*e.* "Neck — firm."  
*f.* "Right knee forwards — bend."  
*g.* "Right leg backwards — stretch."  
*h.* "Po-sition."  
*i.* Repeat commands *a* to *h.*  
*j.* "At — ease."
- No. 6. *a.* "With upward bending of arms, right foot sideways — place."  
Explained.  
*b.* "Trunk to left — twist."  
See previous lesson, No. 6, *b.*  
*c.* "Trunk forwards — twist."  
*d.* "Trunk to right — twist."  
*e.* "Trunk forwards — twist."  
*f.* "Alternate side twisting of trunk in series; execute on first count, hold on second count — go."  
See previous lesson, No. 6, *g.* "Holding" is explained in the Third Lesson, No. 5, *b.*  
*g.* "Class — halt."  
Give "halt" at end of second count of "forward twist."  
*h.* "Po-sition."  
*i.* "At — ease."
- No. 7. *a.* "With upward bending of arms, left foot forwards — place."  
Explained.  
*b.* "Trunk forwards downwards — bend."  
See previous lesson, No. 7, *b.*  
*c.* "Trunk — raise."  
Bend forwards without allowing twist in the hips.  
*d.* "Feet — change."  
*e.* "Trunk forwards downwards — bend."  
*f.* "Trunk — raise."  
*g.* "Po-sition."  
*h.* Repeat *a* to *g*, with separate commands.  
*i.* "At — ease."
- No. 8. *a.* "Neck — firm."  
*b.* "Left knee upwards — bend."  
Explained in previous lesson, No. 8, *b.* Insist upon high bending.

- c.* "Left foot re-place."
  - d.* "Right knee upwards — bend."
  - e.* "Right foot re-place."
  - f.* "Alternate upward bending of knees in series — go."  
See previous lesson, No. 8, *f.*
  - g.* "Class — halt."  
Give "halt" on fundamental position.
  - h.* "Po-sition."
  - i.* "At — ease."
- No. 9.
- a.* "Hips — firm."
  - b.* "Preparation for jump, in series — go."  
This is done in four counts. Upon "one" both heels are raised quickly as high as possible, and upon "two" both knees are quickly bent at right angles. Upon "three" both knees are slowly stretched, and upon "four" both heels are softly lowered.
  - c.* "Class — halt."  
Give "halt" when fourth count has been completed.
  - d.* "Po-sition."
  - e.* "At — ease."
  - f.* "Ready to sit — two."

### THIRD LESSON

NOTE. Each exercise is to be taken from the fundamental standing position, which the pupils assume upon the command "At-tention."

- No. 1.
- a.* "At-tention."
  - b.* "Neck — firm."
  - c.* "Arms upwards — bend."
  - d.* "Neck — firm."
  - e.* "Heels — raise."
  - f.* "Knees — bend."  
Knees should be turned outwards, i.e., spread well apart and bent at right angles. Insist upon the trunk remaining perpendicular, the head back, and the chin in.
  - g.* "Knees — stretch."
  - h.* "Heels — sink."
  - i.* Repeat commands *e*, *f*, *g*, and *h*.
  - j.* "Heel raising and knee bending in series — go."  
Exercises *e*, *f*, *g*, and *h* are now executed without separate commands.
  - k.* "Class — halt."  
Give "halt" when fundamental position of legs and feet is reached.
  - l.* "Po-sition."
  - m.* "At — ease."
- No. 2.
- a.* "With forward bending of arms, right foot sideways — place."  
For forward bend see Group II, First Lesson, No. 2, *a.*
  - b.* "Trunk backwards — bend."  
See previous lesson, No. 2, *b.*
  - d.* "Trunk — raise."
  - e.* Repeat *b* and *d* three times.
  - f.* "Trunk forwards downwards — bend."
  - g.* "Trunk — raise."
  - h.* "Po-sition."
  - i.* "At — ease."

- No. 3. *a.* "With neck firm, left foot forwards — place."  
Explained.
- b.* "With upwards bending of arms, heels — raise."  
Do not allow the tendency to shift the weight of the body to prevail during heel raising and do not allow "sagging" of spine in lower back during arms bending.
- c.* "With neck firm, heels — sink."
- d.* Repeat *b* and *c* with separate commands.
- e.* "The same in series — go."
- f.* "Class — halt."  
Give "halt" on "heels — sink."
- g.* "Po-sition."
- h.* "At — ease."
- No. 4. *a.* "Arms sideways and downwards — stretch."  
Arms "stretching," for which the term "extension" may also be used, involves always "arms upwards — bend" on first count and "stretch" (any indicated direction) on second count. See that in this instance the counts — one — two — three — four — are well sustained.
- b.* "The same — stretch."
- c.* "The same in series — start."  
Continue the stretching exercises of *a* until "halt" is given.
- d.* "Class — halt."  
"Halt" may be given at the moment of completion of any movement.
- e.* "Class — position."
- f.* "At — ease."
- No. 5. *a.* "Arms sideways — raise."  
Arms are raised sideways to shoulder height, every joint of the arms and hands extended, and both arms are slightly pressed back.
- b.* "Alternate forward bending of knees with backward stretching of legs in series; execute on first count, hold on second and third counts — go."  
Each movement now requires three counts, i.e., the knees are bent on "one" and are held on "two" and "three." Then upon "one" the left leg is stretched backwards and held during "two" and "three." Then upon "one" the foot is replaced and position is held during "two" and "three." The same is repeated with the right leg. Then movements alternate until "halt" is given.
- c.* "Class — halt."  
Give "halt" on third count, when feet are in fundamental position.
- d.* "Po-sition."
- e.* "At — ease."
- No. 6. *a.* "With neck firm, left foot forwards — place."  
Explained.
- b.* "Trunk to left — twist."
- c.* "Trunk forwards — twist."
- d.* "Feet — change."  
Explained in First Lesson, No. 2, *f*.
- e.* "Trunk to right — twist."
- f.* "Trunk forwards — twist."
- g.* "Right foot re-place."
- h.* "Alternate foot placing forwards with alternate twisting to left and to right — start."  
The twisting to left comes after the forward placing of the left foot; the twisting to right comes after the forward placing of the right foot.

- i. "Class — halt."  
Give "halt" when feet are together.
- j. "Po-sition."
- k. "At — ease."
- No. 7. a. "With neck firm, alternate foot placing forwards and alternate with forwards downwards bending of trunk in series — start."  
The "neck — firm" exercise is executed with each foot placing. The pupils come to fundamental standing position after each foot placing and forward bending and raising of trunk.
- b. "Class — halt."  
"Halt" comes on fundamental position.
- c. "At — ease."
- No. 8. a. "Mark time with high knee bending — march."  
For knee bending see First Lesson, No. 8, *f*. During knee bending the arms should swing alternately forwards to about shoulder height. The arms should not be held too rigid.
- b. "Class — halt."  
After about sixteen counts give "halt" when both feet are together.
- c. "At — ease."
- No. 9. a. "With hips firm, left foot on tiptoes sideways — place."  
See First Lesson, No. 9, *a* and *b*.
- b. "Spring jump in place with alternate side flinging of legs — start."  
See First Lesson, No. 9, *c*, *d*, and *e*.
- c. "Class — halt."  
Give "halt" when right leg is sideways and stop on second count with left foot sideways.
- d. "Po-sition."
- e. "At — ease."
- f. "Ready to sit — two."

## FOURTH LESSON

NOTE. Each exercise is to be taken from fundamental standing position, which the pupils assume upon the command "at-tention."

- No. 1. a. "At-tention."
- b. "Mark time — mark."  
In mark time hold the tip of toes (shoes) slightly raised over the spot where they are in fundamental standing position. Push heels well up until ankles are well extended. Arms must be moved as in marching. Mark time is done in series.
- c. "Class — halt."  
Allow two counts.
- d. "Class one step forwards — march."  
All single steps as well as marching steps are started with the left foot. It is important that pupils are made to take a good long step upon "one" and that upon "two" they instantly adjust weight while they bring right foot to fundamental standing position.
- e. "Class one step backwards — march."  
In going backwards avoid the hips being pushed backwards ahead of the leg movement.
- f. Repeat *d* and *e* twice.
- g. "Class two steps forwards — march."

Take first one step forwards with left foot, then advance right foot one step in front of left foot, then bring left foot to fundamental standing position.

*h.* "Class two steps backwards — march."

Same as *g*, only move feet backwards and observe poise of body.

*i.* Repeat commands *g* and *h*.

*j.* "At — ease."

No. 2. *a.* "With forward bending of arms, left foot forwards — place."  
Explained.

*b.* "Trunk backwards — bend."

Observe instructions given in Second Lesson, No. 2, *c*. On account of tendency to twist hips in walk-standing position, see that pupils do not twist during this exercise.

*c.* "Trunk — raise."

*d.* "Feet — change."  
Explained.

*e.* Repeat commands *b* and *c*.

*f.* "Right foot re-place."

*g.* "Trunk forwards downwards — bend."

*h.* "Trunk — raise."

*i.* "Po-sition."

*j.* "At — ease."

No. 3. *a.* "With neck firm, left foot forwards — place."  
Explained.

*b.* "With upward bending of arms, heels — raise."  
See previous lesson, No. 3, *b*, etc.

*c.* "With neck firm, heels — sink."

*d.* "Po-sition."

*e.* "With neck firm, right foot forwards — place."

*f.* "With upward bending of arms, heels — raise."

*g.* "With neck firm, heels — sink."

*h.* "Po-sition."

*i.* "The same in series with alternate foot placing forwards — go."  
Pupils now execute exercises *a* to *h* without separate commands.

*j.* "Class halt."

Give "halt" when body is in position.

*k.* "At — ease."

No. 4. *a.* "Arms sideways, upwards, and downwards — stretch."  
The same as in previous lesson, No. 4, *a*, but with one more direction added.

*b.* Repeat command *a*.

*c.* "The same in series — start."

The pupils continue arms extension in the given directions until "halt" is given.

*d.* "Class — halt."

See previous lesson, No. 4, *d*.

*e.* "At — ease."

No. 5. *a.* "Neck — firm."  
Explained.

*b.* "Alternate forward bending of knees with backward stretching of legs, in three counts, holding on first and second counts and executing on third count — start."

See previous lesson, No. 5, *b*. This time the movements are executed

on the third count. After "start" is given pupils count "one — two" and on "three" they bend knees, etc.

- c. "Class — halt."  
Give "halt" when third count is completed with feet in fundamental position.
- d. "Po-sition."
- e. "At — ease."

No. 6. a. "With neck firm, alternate foot placing forwards and alternate with trunk twisting to left or right in series — go."

Explained in previous lesson, No. 6, *h*. This time, however, combine the foot placing with neck firm and come to fundamental position every time after the forward twist.

- b. After six repetitions in each direction, "class — halt."  
Give "halt" on fundamental standing position.

No. 7. a. "With a jump and neck firm, feet sideways — place."

The feet are brought simultaneously with a little jump to stride position, i.e., each foot moves sideways about one foot distant from the median line.

- b. "Trunk forward downwards — bend."
- c. "Trunk — raise."
- d. "To position — jump."
- e. Repeat *a*, *b*, *c*, and *d* with separate commands.

No. 8. a. "With sideways flinging of arms, left knee upwards — bend."

In sideways flinging the arms are swiftly moved sideways to shoulder height.

- b. "Po-sition."
- c. "With sideways flinging of arms, right knee forwards — bend."
- d. "Po-sition."
- e. "The same in series, alternating the knees — go."
- f. "Class — halt."  
Give "halt" when feet are together.
- g. "At — ease."

No. 9. a. "With upward bending of arms, left foot on tiptoes sideways — place."

Explained in previous lesson, but this time with arms upward bending.

- b. "Double spring jump in place with alternate side flinging of legs in series — go."  
The side flinging of the legs is the same as in previous lesson, No. 9, *b*, but a double hop or spring is executed before the legs are alternately swung sideways.
- c. After sixteen counts "class — halt."  
Give "halt" when the right leg is sideways and allow four counts to come to halt. This means finishing in position *a*.
- d. "Class — position."
- e. "At — ease."
- f. "Ready to sit — two."



## GAMES AND PLAYS FOR THE DEVELOPMENT OF MANIPULATIVE SKILL, JUDGMENT, AND ATTENTION FOR PRIMARY AND GRAMMAR GRADES AND JUNIOR HIGH SCHOOLS

This form of play may be called our laboratory method of developing accurate and instant response to direction. This may be simple or complex and may demand on the part of each child more or less complex neuromuscular adjustment. It gives opportunity to observe and compare individual mental powers and physical skill and furnishes innumerable variations for training special skill and judgment. The eyes and ears, the arms and legs are constantly exercised in diverse relations. But with all this there is constant opportunity for developing good postures during physical application. The child, by being suddenly called upon to go or to run to a certain place and there to execute a variety of definite evolutions with his hands, involving a quick and finely balanced adjustment of trunk and leg movements, is not only training mental powers such as attention, memory, and judgment, but also acquires good bodily poise. This training in a large variety of exercises demanding keen senses and fine manipulative skill, together with quick adjustment of postures, not only promotes general mental and physical efficiency, but is a greatly needed preparation for a great variety of vocations.

Many modern vocations not only require accurate manipulative skill, but also speedy repetitions of movements and quick coördinations. By making many of these plays competitive we prepare directly for modern conditions where innumerable new tools and machinery are constantly being introduced and where speed as well as accuracy forms an important factor in the earning capacity of the worker. We further stimulate by these competitive methods individual as well as group efforts.

Competition unifies the mind of the child by a concentration of all his physical, mental, and moral strength upon a given problem. Competition is the element in games which makes them so pleasurable to the average human being. It has always been the great driving force in human progress. Individual competitions are especially characteristic of the period of childhood from five to thirteen years of age.

All games promote the social feeling by the promotion of friendliness. This develops group consciousness and stimulates coöperation.

Here we have, therefore, a powerful agent for developing physical, mental, moral, and social virtues. Because we can do this work in infinite variations and with very simple and inexpensive tools in our school-rooms, and because we can use the desk arrangement of lines and files so readily for individual and team competitions, we have not only a fine laboratory equipment for the development of manipulative skill, but also a fundamental means of teaching games and organizations.

It is possible to judge accurately starts and finishes and fair observance of rules and regulations.

We can observe and stimulate fair play, good leadership, and hearty coöperation. We can develop the finest possible skill in building up blocks, in setting up candle pins, in tossing the bean bag to a target or to a partner. Color, weight, shape, and numbers of implements allow an infinite variety of combinations which can never become monotonous.

To be sure we cannot develop many of these activities to such a degree of vigorous physical exertion as they are possible of execution outdoors or in the gymnasium, but they have enough physiological value to be called truly recreational. On account of their attractiveness for children and their great educational value of developing skill and organization they prove to be a splendid means for stimulating the play life of our children.

Many of these exercises can be conducted in the schoolyards and our playgrounds, but a great many require an absolutely level surface. If level platforms are available outdoors, all these games can be used there.

### Play Implements

**Bean Bags.** These should be six inches square and well sewed with double seams. At least two colors should be used. Red and green are well suited. Use one red and one green bean bag for each file.

**Candle Pins.** Use regulation American candle pins. Two inches of each end should be painted — one end red, the other blue. Use two for each team.

**Rope Quoits.** Use perfectly round and firmly woven  $\frac{3}{4}$ -inch rope, six inches in outside diameter. Use two for each file.

**Indoor Baseballs.** These should not be larger than five inches in diameter. Use one for each file.

**Blocks.** These should be  $5\frac{1}{2}$  by  $2\frac{3}{4}$  by  $1\frac{3}{8}$  inches. There should be at least one for each child in the class.

**Target Toss.** Use stiff cardboards large enough for a circle twenty-five inches in diameter, if possible, with a one-inch margin.

The target on one side of the board should be: center circle,  $2\frac{1}{2}$  inches radius; second circle,  $7\frac{1}{2}$  inches radius; third circle,  $12\frac{1}{2}$  inches radius. The center should be marked 100, the second space 75, the third space 50.

The target on the other side of the board should be: center circle, six inches radius; second circle, twelve inches radius. The center field should be marked 10, the second space 5.

**Rope-Quoit Pin.** The cross should be made of two pieces of spruce twelve by two by three inches. The pin is to be twelve inches long, rounded at the top, and inserted in the center of the cross. The total height of the pin should be twelve inches.

### General Directions

The right-hand aisle of each file should be the playground or play space for the players or the team of each respective file.

If targets are placed or if starting lines or tossing marks are needed, they should be in line with the aisles. They should always be placed at

least eighteen inches out and in front of the aisles and at least twelve inches back of the last chair.

In tossing games lines may be drawn across the aisles, but they should always be in line with the edge of the desk nearest the chair.

All lines must be drawn by the pupils and accuracy must be insisted upon.

The captains should sit in the last desks and the secretaries or score keepers in the first desks.

The regulation score cards described elsewhere are to be used.

As a whole it is best to have first one or two practices with individual competitions and separate starting signals. After this is fairly well done there may be team competitions.

The exercises here given are only samples. They are arranged in graded sequence and begin with exercises suitable for the lower grades. Some of these simple plays are, however, also suitable for upper grades when these games are first introduced.

All directions should be given in a clear and well-defined tone of voice. Pupils may give the directions.

The method of directions for plays should be as follows:

"Ready." Hereupon all children come to attention in sitting position. They must sit erect without leaning against the backs of their chairs. Both hands should rest with relaxed wrist joints on the nearer corners of the desks. The feet should be close together under the desks.

"Definition." After "ready" should come the definition of the exercise, i.e., "Exchange the two bean bags on the front and rear desks, start with the rear desk."

If the word "and" appears in the definition, i.e., in the verbal directions, indicating that several things are to be done, it should be understood that the work must be executed in the order in which it is given, i.e., first complete one and then the other.

"Set" and "Go." After the definition give the command "set." Then announce the number of the player — "No. 4" — or give the command "go."

*It is understood that each player is always to return to his or her desk and assume the same position as upon "ready."*

After "go" is given all children who are not executing the play should assume the position of "at — ease" in their desks, but under no condition should they move either feet or arms into the aisles.

In all plays, games, or relay races where every player of each team is to participate once or more times only one starting signal should be given.

## Judging

All decisions must be accurate and must be made at once after the finish of each play. When judging returns to seats or when judging consecutive starts from desks during relay races the judges should stand in the window aisle. They should always be opposite the line of desks where the player finishes. Only in this way can a judge see all fouls and all finishes. The judging should be done by pupils whenever possible.

## Fouls

As fouls are to be considered all offenses against the definitions, all offenses against fair starts and finishes, all offenses against special rules and regulations, also dropping of play implements, etc., they should always be recorded as *minus scores*.

## Scoring

Except in games where point systems are given, all scoring should be by *prizes*. Each prize may be worth one or more points. The value of prizes should be announced by the teacher before the games are started.

Special prizes may be offered for good organization, orderly play, good management, accurate score keeping, etc. See sections on organization and score cards, pages 64 and 66.

## Walking or Running

As a whole it is safest to use only walking in these games. If children have been well trained and if they wear sneakers, it may be feasible to use running. In the beginning the children become so intensive in these competitions that it is wise to avoid running, especially since most of them have hard soles on their shoes. Out of doors it is a different matter. There running games may be employed as soon as games are introduced, especially if the ground is level. But if the children are obliged to finish *near walls*, it is best *not to use running competitions*.

## Relay Races

In these games it is very important that all starts and finishes are executed according to rule, i.e., that pupils start from the fundamental sitting position, that they return to this position, and that they transmit the starting signal — the tag or the delivery of the object of the relay message (bean bag, etc.) — to the next player in exactly the manner indicated by the definition which the teacher gave for the conduct of the race.

Sample: "Relay race, front to rear, tag rear wall, and tag next desk behind with right hand."

## Relay Passing Races

In these games objects like bean bags, blocks, rope quoits, and candle pins are to be relayed up to the other end of the team or up and down or five times up and down, etc.

Passing should always mean delivering the object from hand to hand or from the hand laid down on the desk, etc. It should not mean *tossing* the objects to the next player or onto the next desk.

## Relay Tossing Races

Only bean bags, rope quoits, indoor baseballs, medicine balls, or basket balls may be used in these games. In tossing games the distance should never be shorter than five feet between two adjoining players. This means that all tosses should at least cover a distance of five feet.

## Tossing and Catching with Bean Bags or Balls

Use accuracy contests before employing speed contests.

Dropping of play implements are fouls and must be recorded as minus scores.

Give instructions about tossing and catching.

In tossing and catching bean bags or balls the pupils should face each other squarely.

In using right-hand overhead or underhand tosses the right foot should be placed backwards. In left-hand tosses the left foot should be placed backwards.

In long-distance tossing out of doors the leg which was back at the start of the arm movement should "follow through" to a forward position.

In catching, both arms with hands open should extend towards the tosser and even the trunk should bend slightly towards the tosser. The feet may be spread apart. The eyes should be on the object, i.e., the ball or bean bag.

When the object approaches the catcher he should adjust his poise quickly, keeping his arms and hands extended. When the object reaches the point between his extended hands they should close around the object and the arms should be simultaneously flexed up against the body.

## Rope-Quoit Tossing and Ringing without Pins

In tossing and ringing rope quoits with the right hand the partners should have their right sides towards each other and the feet should be well apart.

The rope quoits should be held loosely between the thumb and the first three fingers.

In tossing with the right arm draw the right arm, with relaxed wrist joint, across to the left side of the body, then swing the arm to the right and extend it smartly towards the object extending the wrist joint smartly at the end of the arm movement and releasing the rope quoit simultaneously.

When using the left hand all these positions should be reversed.

The ringer should also have his right side towards the tosser if the right arm is to do the ringing. He should extend his right arm straight towards the tosser and with palm up and fingers extended should press his thumb and fingers together to form a cone-shaped point.

A ring should be called fair only if the rope quoit slips beyond the hand and wrist until it rests around the forearm.

## Bowling

In bowling a ball in a schoolroom game it is best to use only indoor baseballs or two-pound medicine balls.

In bowling with the right hand place the right foot backwards a good-sized step, draw the right arm well behind the hips, bend the body slightly over to the right side, and allow the arm to hang perpendicularly downwards with the palm up and the thumb outwards. When the right leg is placed back the right knee should be slightly bent. With the forward

swing of the arms the body inclines well forwards and the left knee bends almost at right angles. The ball should be released close to the floor. The back should be kept flat. The movement is really a backward lunge with a change to forward fall out.

In left-hand bowling all the movements are the same, except that the left arm and the left leg do the work.

### Tossing Rope Quoits over Pins

The tosser should turn his right side towards the pin, his right foot should toe the tossing line, and his left foot should be placed a good-sized step sideways. The quoit is held loosely between the thumb and three fingers with the palm up.

In aiming the tosser should lean well forwards over his right foot. He should hold the quoit towards the pin with extended arm and sight the pin through the inside of the quoit. The quoit should be held at an angle of about forty-five degrees to the pin.

After the tosser has judged the distance he should slowly draw the quoit across the left side of his waist by bringing the arm close to his body. He should then heave his right arm towards the pin, i.e., extending his right elbow and releasing the quoit at the end of the movement. The movement should be steady and not too swift, with only a moderate wrist movement.

### Notes

All these games are to be either individual competitions between the same numbers of the different teams or they are to be relay games or special team games.

1. Individual Competition. *a.* These games are really number races. The teacher gives her definition and then calls the number from each team who is to do the exercise.

*b.* The teacher may use the same definition during a whole lesson. In this case she should always announce: "The same — No. (?) — go." Of course each individual competitor contributes either a win or maybe a foul to the score of his team.

*c.* With beginners the teacher may also announce with the definition which number is to do the exercise. This is simpler, because it does not put the whole class on "attention."

2. Relay Competition. In this case the leader must announce first "Relay race, front to rear (rear to front) — go."

3. Team Games. In this case the teacher announces the game, defines the number of tosses per player, the number of innings to be played, the prizes if any, and then "captains — take charge."

In the following sections we have given many suggestions for the conduct of these games. These suggestions may be used as commands, i.e., definitions.

The teachers and leaders may use other definitions, but they should start with the simple exercises which we suggest.

The following abbreviations are used to suggest the different methods of competition which may be used.

Ind. C. = Individual Competition, *a*, *b*, or *c*.

Rel. C. = Relay Competition.

T. G. = Team Game.

### Games without Apparatus

NOTE. Return to desks is always required unless otherwise indicated in the definition.

1. Walk to rear wall, tag it.

2. Walk to rear wall, tag it with right (left) hand.

3. Walk to front desk, tag it with right (left) hand.
4. Walk to front desk, tag it, walk to rear desk, tag it, walk to second desk, tag it.
5. Combine 1 and 3 or 2 and 3.
6. Walk to front desk, turn once around.
7. Walk to front desk, shake right (left) hand.

All these and similar games may be used as individual competitions *a, b, c* or as relay races.

In giving them as Rel. C. the teacher should give the method by which the definition is to be relayed, i.e., by adding "Tag next desk behind you" or "Tag next player in front" or "Tag next player behind you with right (left) hand."

### Games with Bean Bags, Rope Quoits, and Indoor Baseballs

A. Assuming that at the start one red and one green bean bag are on each of the front desks.

1. Bring red bean bag to last desk.
2. Bring green bean bag to third desk.
3. Exchange both bean bags.
4. Exchange both bean bags, starting with forward bean bag.
5. Exchange both bean bags, starting with green bean bag.
6. Exchange both bean bags twice, starting always with rear bean bag; etc.

1-6 either Ind. C. or Rel. C.

B. Assuming that there are two circles made with chalk, each ten inches in diameter, with centers eighteen inches apart, on the floor in front of each aisle. One bean bag in each circle.

1. Exchange both bean bags.
2. Exchange both bean bags, use right (left) hand only.
3. Put both bean bags in right-hand circle.
4. Put both bean bags in left-hand circle, one bean bag at a time, use left hand only.
5. Exchange both bean bags twice, starting always with red bean bag, and use right hand only; etc.

All these exercises may be done either Ind. C. or Rel. C.

C. Assuming that there are circles on the floor, one in front of each aisle and one at rear of each aisle.

1. Place both bean bags in front circle, use left hand only.
2. Place green bean bag in rear circle.
3. Exchange bean bags, starting with forward bean bag.
4. Same, but do it twice.
5. Place both bean bags in rear circle, one bean bag at a time, starting with green bean bag, and use left hand only; etc.

1-5 either Ind. C. or Rel. C.

D. Assuming that both bean bags are on front desk. Rel. C. only.

1. Pass one bean bag with right hand overhead backwards from desk to desk to last desk.

2. Return bean bag overhead forwards to front desk, use right hand.
3. Pass both bean bags, one at a time, overhead back to last desk and forwards to front desk, repeat three times; etc.

NOTE. These are relay passing races; see special notes.

### E. Tossing exercises. Use bean bags or indoor baseballs.

NOTE. Nos. 1 and 7 stand, facing each other, at the opposite ends of aisles.

After these have had their practice let Nos. 2 and 5 stand, and continue until all have had tossing and catching practice.

1. Toss with right-hand underhand toss and catch with both hands.
  - a. Front to rear, toss.
  - b. Rear to front, toss.
  - c. Repeat five times, toss.
2. Toss with left-hand underhand toss and catch with right hand.
  - a, b, and c the same as before.
3. Toss with left-hand underhand toss and catch with both hands.
  - a, b, and c the same as before.
4. The same as 1, 2, and 3, but with right-hand or left-hand overhead toss.
5. The same as 1, 2, 3, and 4, but catching with either right or left hand only.
6. It is assumed that all seven numbers of a team are standing in the aisle, each number on the right side of his chair, and that Nos. 1 stand in front of aisle, facing their teams.
  - a. Toss in turn to each number. (Each number sits down quickly after he has tossed back to No. 1.)
  - b. Toss twice to each number, starting with last number. (Now each lower number gets up quickly after next higher number has returned the toss, etc.)

### F. Tossing exercises with rope quoits without pins.

1. Toss quoit with right hand and ring with right hand.
2. Repeat the same forwards and back five times.
3. Use two (four, etc.) rope quoits in succession.
4. Run to end of aisle and toss rope quoit to next number of team.
5. Toss with right and ring with left arm.
6. Toss with left hand and ring with left hand; etc.

## Candle Pin Games

### A. Passing games.

Assuming that there are two candle pins on the first desk of each team. It is well to have also the regulation two bean bags on the first desk. When candle pins are used the bean bags should act as cushions for the candle pins. When transferring candle pins to last desk one bean bag should be on last desk.

1. Pass one candle pin overhead backwards to last number of team, use both hands.



2. Pass the same to front in the same manner.
3. Pass one candle pin overhead backwards and forwards, touching it to the mark at each end.
4. Pass the pin six times up and back.
5. Pass both pins, one at a time, overhead backwards, use both hands.
6. The same back to front.
7. The same up, back, and up.
8. The same twice up and back and again once up.
9. Pass one pin up, back, and up to the fifth (3, 4, 6, 8) number of the team.
10. Pass pin back to last number, who brings it back to front desk.
11. Pass pin to fifth number, who places it in right-hand aisle, blue end up.
12. Pass both candle pins, first to seventh number, second to fourth number, who place them in right-hand aisle, blue ends up; etc.

### B. Setting-up games.

Assuming that there are two candle pins for each team. Mark two ten-inch circles eighteen inches in front of aisle, with the two centers eighteen inches apart. Do the same at the rear of aisle. Place one candle pin into each of the forward circles, with blue end up.

1. Turn right-hand pin upside down.
2. Turn left-hand pin upside down.
3. Turn both pins upside down.
4. The same as 1, 2, and 3, but with right or left hand only.
5. Exchange pins from one circle to the other, use both hands at the same time.
6. The same with either right or left hand only.
7. Place both pins, red ends up, in right-hand circle.
8. The same with either right or left hand only.
9. Transfer both pins, one at a time, to right-hand circle in rear of aisle, both with red ends up, use right hand only.
10. Place both candle pins, blue ends up, one on top of the other in left-hand circle.
11. Transfer both candle pins (one is now supposed to be on top of the other) to right-hand circle, or touch lower pin only.
12. From previous position. Turn both pins upside down and transfer to left-hand circle, use right hand (left) only; etc.

C. It is assumed that one candle pin is in each of the forward circles and that one rope quoit is around each of them.

1. Exchange the two rope quoits.
2. Transfer right-hand rope quoit to left pin.
3. Transfer both to right-hand pin.
4. Transfer both quoits to left-hand pin, one quoit at a time, use left hand only.
5. (Rope quoits are in starting position.) Exchange quoits and exchange pins, use left hand only.
6. Exchange candle pins, exchange rope quoits, and turn candle pins upside down.
7. Like 6, but use right (left) hand only; etc.

## Bowling Games with Indoor Baseball

**NOTE.** For these games there should be one indoor baseball or one two-pound medicine ball for each team. For some of these games there should also be one, two, or three candle pins for each team.

**A.** Without pins. The members of a team take turns in front and in rear of aisle. In receiving a bowled ball the pupils should take a toe-deep-knee-bend position. The bodies should remain perpendicular.

1. Bowl with right hand and receive with both hands.

2. Bowl three times forwards and back; etc.

**B.** With one candle pin in the middle of the rear end of aisle. Each candle-pin fall to count one, five, ten, or more points.

1. Play single-candle-pin bowling game, one ball to each player, one inning, captains take charge.

2. Play single-candle-pin bowling game, each player to throw three balls in succession, one hit to count five points, two hits to count ten points, three hits to count twenty points, play two innings, captains take charge; etc.

**C.** Mark a twelve-inch equilateral triangle at the rear end of aisle, one apex of the triangle pointing towards the front. Place one candle pin on each corner of the triangle.

1. Play three-candle-pin bowling game, three consecutive throws for each player, play three innings, captains take charge.

The scoring in this game is to be as follows: one candle-pin fall counts five points, two count ten points, three count twenty points. Three pins may fall with first ball; this would make twenty points and two throws would be left. The pins must now be set up again. All three pins are to be set up for each new player and again for the same player every time he has one or two throws left. With three perfect throws a player may score sixty points.

**NOTE.** Organization of management should be such that the balls are returned to the bowler and the pins are set up without loss of time and without causing disorder or interference with other teams. In this game the score keeper should sit in the last desk and the captain should stand where he can best oversee the game. The other members of the team should take turns in setting up the pins.

## Rope-Quoit Pin Toss

Place the pins eighteen inches in front of the aisles and mark a line where the pins are to stand.

Mark a tossing line across the aisles.

Begin with a six-foot distance and gradually lengthen the distance one foot at a time. If more than two quoits are available, use more for each team, since it helps in developing skill. Rope-quoit pin games are very difficult.

The scoring in regular games is to be as follows:

Every first quoit ring equals one point.

Every second, if in succession, equals four points.

Every third, if in succession, equals nine points.

Every fourth, if in succession, equals sixteen points.

Every fifth, if in succession, equals twenty-five points.

Every sixth, if in succession, equals thirty-six points.

The total for six in succession equals ninety-one points.

As soon as one quoit is missed the next must again be a first ringing.

1. Play rope-quoit pin toss with eight-foot distance, use two (four or six) quoits in succession, play one inning, captains take charge; etc.

### Target Toss with Bean Bags

Two bean bags are at first enough for any grade. In the primary grades one twelve-inch circle drawn on the floor and about eighteen inches in front of the aisles will serve the purpose. In the middle grades we should begin using the two-ring target described under play implements. In the upper grades the three-ring target should be used. In the lower grades use two bean bags in successive throws, in the middle grades use four, and in the upper grades use six.

A bean bag scores if it rests on any part of a circle. If it obliterates any part of a circle, the points indicated for the area inside this circle will be the score.

For instance, if a bean bag rests over the inner circle of the target which has as center field the 100-point score, this bean bag scores one hundred points, even if only one small corner of the bean bag obliterates part of this circle which surrounds the center field. If two bean bags happen to rest one on the other, judge first the upper one, then remove this one, and then judge the other bean bag.

The targets should always be placed in front of the aisles.

In the lower grades use a distance of ten to fifteen feet; in the middle grades use a distance of fifteen to eighteen feet; in the upper grades use a distance of eighteen to twenty-five feet.

The tossing lines should be clearly marked with chalk and should be carefully measured off. They should always be opposite a chair and not in line with any part of a desk.

If a player oversteps the tossing mark while tossing a bean bag, the bean bag so tossed does not score, even if it rests on any part of the target.

1. Play target toss, use one twelve-inch circle marked on the floor at a ten-foot distance, use two bean bags for each player, play one inning, prize for the best managed team 100 points, captains take charge.

2. Play target toss, use two-circle target with fifteen-foot distance, use four bean bags for each player, play two innings, prize of 100 points for the team making the highest score, captains take charge.

3. Play target toss, use three-ring target with twenty-foot distance, six bean bags for each player, play three innings, prize of 200 points for the team on which the players use the best form in tossing, captains take charge.

4. Play target toss, use the three-ring target with twenty-foot distance, play three innings, use the 500-point score, captains take charge.

In this game of 500 points a score is recorded only if one or more players of the same team complete an *even* 500-point score.

If, for instance, one or more players have scored so far only 450 points,

the next bean bag must make only a 50-point score. If the player making this toss succeeds in placing his bean bag for a 50-point score, it completes the 500 score and must now be put down to the credit of this team.

If this bean bag should, however, land on the 75-point field, it would make the score 525 points and thereby invalidate all the points made, and the other bean bags must now be employed to start another game of 500.

The following may be another instance where scores made may be invalidated:

A player tosses four bean bags in succession into the 100-point field and his fifth bean bag lands in the 75-point field. It is evident that, having a 475-point score, no even 500-point score can be made, since there is no 25-point score possible. The team had better give up at once the points made and use the next bean bag to start on a new 500-point score.

The important point in this game is that only an even 500-point score may be recorded.

If a player places five bean bags in succession into the 100-point field, he makes a fair 500-point score and should now use his remaining bean bag to start a new game of 500. If he should make again a 100-point score, or any other score with this sixth bean bag, he has started a new game of 500, which the remaining players must finish.

In playing one or more innings the effort should be to complete as many 500-point scores as possible.

Remember that no other score may be recorded on the score cards.

### Games with Blocks

A team now represents a construction gang. The captain is now the master builder.

Each child has one or more blocks. The game is played in the form of relay competitions.

The prizes are to be announced before the games start. They should be given either for speed or for accuracy or for both. The accuracy prize should always be the more valuable one.

The teacher or leader should have a number of blocks on a table in front of all the teams and where every player may see the type of construction which is to form the *unit* for the block-building contest.

The teacher announces "Build a tower, lay two blocks at a time, use *this model* as a unit."

The teacher now quickly builds a unit with the help of one or more blocks.

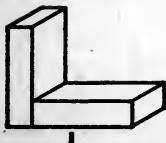
As soon as she has completed the unit, and if she is satisfied that the pupils have had sufficient time to study the unit, she gives the starting signal "go."

The first player now walks or runs forwards to the building line, which has previously been drawn on the floor eighteen inches in front of the aisle.

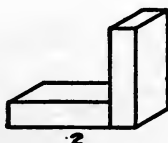
Arrived here the first player lays down his two blocks in such a manner that he either completes one unit or that the next player may complete it if the unit takes more blocks than an individual player has.

After the first player has completed his "job" he returns and tags the

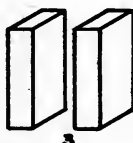
# SAMPLE UNITS FOR BLOCK BUILDING GAMES



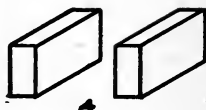
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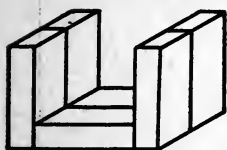


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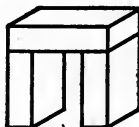


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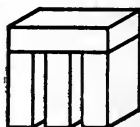


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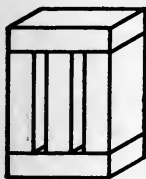


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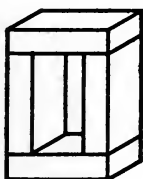


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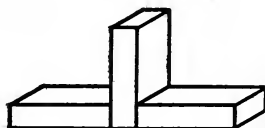


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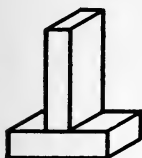
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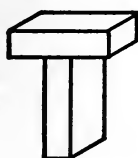


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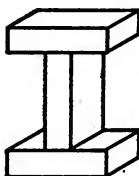


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WALL OR TOWER



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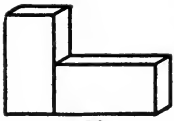
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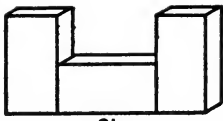
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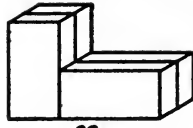
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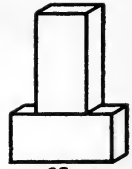
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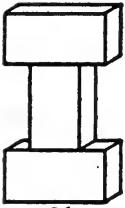
21  
WALL



22

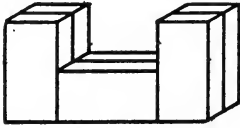


23  
WALL OR TOWER



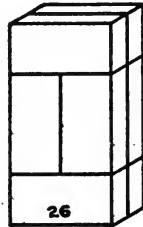
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WALL OR TOWER



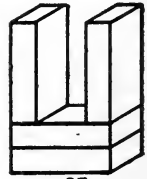
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WALL



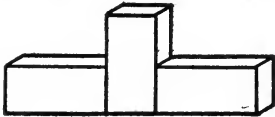
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WALL, TOWER OR FLOOR

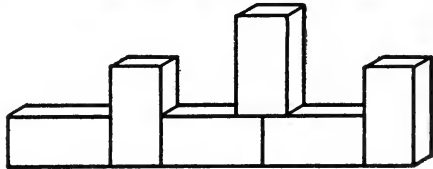


27

WALL OR TOWER

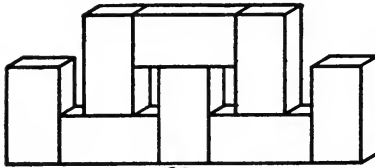


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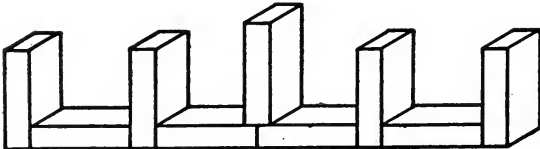
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WALL



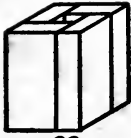
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WALL OR TOWER

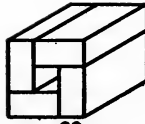


31

WALL

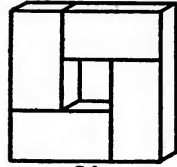


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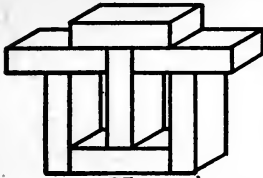
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WALL OR TOWER



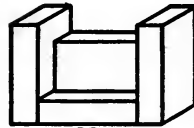
34

WALL, TOWER OR FLOOR



35

WALL



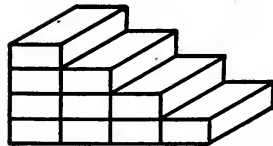
36

WALL OR SEAT



37

WALL WITH SEAT



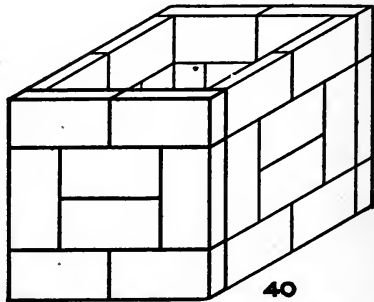
38

STAIRS OR WALL



39

STAIRS OR WALL



40

SUGGESTION FOR EXTENDED USE OF A UNIT  
WALL OR TOWER

next player. The tag is the signal for the next player to do his part of the building. The building thus continues until each player has done his part.

The team which first finishes wins the speed prize.

The teacher then examines the various buildings and announces the accuracy prize.

A team which has a unit wrong cannot get either speed or accuracy prize.

A player following a player who made a mistake in the unit may correct the unit of the previous player.

The captain as master builder may direct any changes, and when his turn as last player comes he may "improve" the whole structure. He may do this at the risk of losing the speed prize, if he thinks he can thereby win the accuracy prize for his team.

A time limit should be set upon each game by counting one — two — three — four — five — six in slow rhythm after the first team has completed its building.

After one structure is completed on the floor the next one may be built right in front of it. The teacher simply announces how many blocks each player is to take off the old structure.

Occasionally let each number of each team complete a whole structure with twelve or more blocks.

The following terms should be used in building structures:

1. "Build a tower." This means that the units are built one on top of the other. In other words, "tower" means building up from the floor.

2. "Build a wall." This means that the units are placed like a wall, i.e., along the floor. In this case the builders are to observe in which direction the teacher laid down her unit, i.e., from east to west or reverse, or from north to south or reverse.

3. "Build a floor." This means that the units are part of a mosaic or inlaid floor. In this case directions must also be observed.

4. "Build stairs," etc.

A number of sample units are given in the diagrams.

NOTE. This game presents an infinite variety of exercises which stimulate observation of detailed patterns, forms, angles, and lines. We recommend to each school the purchase of one or more boxes of Hennessey's building blocks.

The children play these games with great enthusiasm, and since they also develop a high degree of judgment and manipulative skill, we urge that the teachers endeavor to work out more units than are given in these suggestive diagrams.



## SETTING-UP EXERCISES FOR USE IN HIGH SCHOOLS AND JUNIOR HIGH SCHOOLS

With a Statement Giving the Theory Underlying the Exercises and Directions for Conducting them

### Why they are Needed in our Schools

It should be clearly understood by both masters and pupils that the Schoolroom drill or setting-up exercises are, in the first place, emergency relief measures and, as such, our only effective means of meeting the child's physical needs during school hours.

It is an emergency relief measure because, in the planning of the school education, the physical child is not as yet sufficiently provided for, either as to buildings or as to curriculum. In other words, there is no place for natural physical work. We have no adequate yards nor suitable laboratories for physical education.

It should also be clearly understood that these drills are not to be lessons in gymnastics. Gymnastics can be taught effectively only by trained and experienced teachers. To make out of these drills gymnastic lessons for the development of special skill would defeat their purpose, because such work would demand mental concentration and profound effort as much as any other educational subject. Certain mental efforts are, as will be shown later, necessary for the best interest of these drills, but they must be simply directed towards vigorous muscular work and the formation of a philosophical state of mind. Exercises of skill, constantly varying movements, i.e., constant progression, are not for the best interest of these drills. It is with these drills much like a sensible attitude in matters of diet. A wholesome steady diet with slight variations and few luxuries is, in the long run, the best food for the human system.

We are modifying more than ever our intellectual education in order to meet the demands which the twentieth century life puts upon mankind. If these demands for future intellectual efficiency require modification of the physical training and increased mental occupation with a corresponding decline in neuromuscular activities, we must at least institute such relief measures as will insure continuous healthy growth.

Health — i.e., mental, moral, and physical efficiency — demands muscular activities from birth until death, and it declines if these are interfered with at any time.

The schoolroom is in itself an artificial environment for the child. Prolonged mental and physical efforts are impossible for a child, especially when the physiological needs are only imperfectly met. Prolonged sedentary occupation is harmful throughout life, but becomes positively injurious during childhood and adolescence, and efficient adult life cannot result therefrom. We cannot at once alter our buildings, enlarge our yards, and

have outdoor and indoor well-balanced intellectual and physical education. Until we can have this we must have emergency relief drills. These drills may become monotonous, as may any other educational measure. At present we have more perfunctory physical education in our schools than in any other educational branch, because we have as yet very few teachers who can teach this subject in an effective manner, especially since modern fashions have forced the majority of our teachers themselves to lead an unhygienic mode of life. In order, then, to make these drills truly effective, let the teachers make clear to the pupils, first, the close interrelation of body, mind, and soul; secondly, that these drills are a necessary emergency measure; and, thirdly, that the present world needs more than ever enthusiastic and efficient models in the education of its young.

### **Why are these Drills Needed in our High Schools?**

The high-school age is an important period in the development of vital racial functions. It is also the period when matter will influence mind more than at any later period. It is the time when mind must learn to control matter. It is the time when congestion of blood is becoming less dangerous to general growth, but when delicate physical and mental functions may receive permanent injury therefrom. Because it is a period of struggle between mind and matter, morbid physical conditions may do much harm. These morbid conditions are the more dangerous on account of our predominately nervous life, our lack of fundamental motor and sensory education, and our premature intellectual training.

The high-school age is a favorable time for training mental and physical application, but the duration of efficient application is still comparatively short. The best results are obtained by frequent change and regular periods of physical and mental recreation.

Since this is an important age for the development of the power of application and concentration, physical, like moral education, should be systematic and demand concentration and effort. Exercises perfunctorily performed are never truly educational nor hygienic and are harmful to the development of character.

### **Aim of Each Drill**

Each drill, in order to accomplish its aim, must bring about:

1. General muscular activity, causing improved circulation of blood and lymph, thereby relieving congested areas, and causing improved oxygenation of the blood and increased elimination of waste products.
2. Enough mental stimulation to insure efficient voluntary muscular actions, thereby diverting the mind from purely intellectual work.

### **Best Time for these Drills**

If we had a ten to fifteen minutes' recess in every school hour, during which every child could be obliged to go into the open air for natural recreation with large muscular activities, these drills, as a relief measure, would not be necessary. Then these drills, being only educational lessons for the development of good postures, might be given at any time when they would fit into the study scheme of each school.

Since we have not such hourly recesses these drills are mainly a relief measure and should be employed whenever relief is most needed, which is usually at the middle of the session.

There cannot be any doubt that the time which is spent on these drills is readily made up by the pupils, because their mental machinery is in better condition for intellectual work whenever their **WHOLE SYSTEM** is in accord. Brain efficiency suffers more quickly from congested conditions than any other part of the human mechanism.

To secure an efficient relief the time for these drills must be well employed and some really vigorous physical work must be done.

### **Quality of Work as Important as Quantity**

Nervous physical work does not produce good results, nor can perfunctory performance bring general relief. Steady, vigorous movements, demanding attention and effort, are necessary.

Full enjoyment in doing a task not only makes the task usually easier, but also more effective. To make an emergency measure really an enjoyable performance is very difficult and usually demands an appeal to the intellect. We can always get a good measure of pleasure out of everything if we thoroughly appreciate the purpose of the thing we have to do. To demand of these physical training lessons more than we do of any other school measure is evidently unjust. It is a much harder subject to make attractive to pupils than any other subject in the schoolroom, because in no other subject are our means as ill adapted as in the physical work. The purpose must justify our means. Let every pupil understand the purpose, teach him to study the effects, and there will soon come the time when these drills will become a very valuable and pleasurable **HABIT**.

### **How to Make these Drills Attractive**

It is not only necessary that the physical reaction in each individual become pleasurable, and that these exercises produce a feeling of relief from the cramped conditions of joints and the heaviness of limbs, but that each pupil experience a feeling of increased power and strength. This can come only from vigorous, whole-hearted work, and the philosophy of it becomes an ever-increasing factor for success the older our pupils grow.

As in other subjects, the individual will receive his due returns from whatever efforts he puts forwards. Yet unlike most other subjects which are taught in our schools, these drills depend for their continued attractiveness upon whatever concerted action can be produced by individuals. Singing, dancing, marching have always proved attractive to normal human beings on account of the beauty of concerted action. Thus, in order to make these drills permanently attractive, it is necessary to get good concerted action of many greatly differing individuals. This is not any easy matter when we consider the great difference in the physiological ages of the pupils in most of our classes, where thus far only calendar age and the intellectual efficiency have been the guiding rule. But the attractiveness of this work depends so greatly upon this concerted action that, next to honest individual effort, this must be our first consideration. This is not hard to get if we work at first mainly for quality, and only after

this has been established, for quantity. In this the response to the command or signals is at first of slightly greater importance than the form of the individual movement, provided a good muscular effort has been made. Later on individual form becomes of equal importance.

### Prize Competitions

The headmasters of schools are urged to conduct prize competitions at least twice during each school year. A shield or banner should be offered for the best boys' and the best girls' squads and medals for the leaders whose squads win the competitions.

Such a competition should consist of preliminary, semi-final, and final contests.

These prize competitions will easily repay all the trouble they may cost.

Competition has always been the great driving force in human existence and progress. The development of health, self-management, and coöperation which we stimulate so effectively through these elected boy and girl leaders is worthy of special stimulation by prizes.

### Teachers, Leaders, and Commands

These three factors are of great importance for effective drillwork, yet this combination is rarely found in one person.

The teaching demands an intimate knowledge of correct form and execution of physical movements. Leadership requires perfect physical example, and commands depend for their effectiveness upon peculiar natural adaptation and considerable experience.

It is best, therefore, that we make use of a combination in these drills which should, of course, be supervised by the regular class teachers. Those who are physically capable of demonstrating the movements correctly should by dress and form of execution set a good example. Pupils of dignified bearing and capable of demonstrating in good form should be elected by the pupils or appointed by the masters. There should be at least two boy leaders and two girl leaders for each classroom. After these have been elected by the class they should be given special instruction in leadership and technique of exercise by the director of physical education.

The supervising teacher should aim to develop class and team spirit, i.e., loyalty and good leadership.

In the beginning the leaders should stand before the class; later, when the work is well established, they should move about in order better to observe each individual.

### Commands

Commands are of the greatest importance in all drill work and on them depends to a large measure the success of the work. The commands which are outlined for this drill are chosen with a view of avoiding too much mental effort on the part of the pupil and of making this work as simple as possible for the leader.

A command consists of two parts: (*a*) command of preparation, (*b*) command of execution. The command of preparation must be given in a clear and steady but somewhat slow tone of voice. The command of

execution must be short and sharp, but never shrill, whenever smart response is expected. There should always be a distinct pause between these two commands. Instant response should follow the command of execution. Whenever the exercise is to be executed in slow rhythm, the command of execution should be given in a raised tone of voice, but the word used should be somewhat drawn out. The loudness of the command must depend upon the size of the room and the noise which may be caused by the moving pupils. A command which cannot be heard by every pupil in the room, either when at ease or when exercising, is the worst possible fault in a drill. It is for this reason that all commands which are used for stopping most exercises demand a louder voice than all starting commands.

### General Points to be Observed in a Drill

The main object of a drill is to cause a wholesome and general reaction of the circulation. This can result only from sufficient and vigorous muscular activities of the large muscles of the body.

The ten to fifteen minutes at our disposal for this purpose is very precious time, and good reaction can result only by using this time most conscientiously.

Instructions, etc., must, therefore, be short and to the point. Commands should be made only in a general way. No exercise should be stopped unless it is for the purpose of furthering the main aim of the drill. Individual corrections should be made only when the class stands "at — ease."

As far as the individual is concerned, our first aim must be to get good vigorous actions, and only after this is well established should we aim for good form.

As far as the concerted actions of the whole class are concerned, uniform response must be aimed at from the very beginning. In other words, correct individual form is a secondary consideration to vigorous individual and concerted class exercise.

Before these drills are started we should be sure that the pupils understand the hygienic importance of this work during school hours and that no better means for meeting the body's physical needs are at our disposal in the school buildings.

The windows should be open during these exercises. Aids should do this at the command "prepare for exercise."

No artificial ventilation has as yet been devised which provides sufficient fresh air for a class while it is physically active.

The pupils must be instructed that tight clothing is always injurious, especially during exercise. It is best to review the lessons on personal hygiene which deal with circulation, respiration, clothing, and shoes.

Wholesome reaction depends upon a certain amount of exertion and differs with each pupil. Over-exertion will cause the opposite effect. Each pupil should study his or her own reaction and become familiar with those conditions which may influence normal reaction.

A comfortable glow over the whole body and an increased interest in intellectual work should follow these drills if the work has been well done. It is a good sign of proper reaction if the pupils feel comfortable upon sitting down after the drill in spite of the lower temperature which re-

sulted from the opening of the windows. The children should also learn that wholesome perspiration is a very desirable reaction for maintaining the efficiency of our skin and that a certain amount of perspiration is as necessary in winter as it is in summer.

Those pupils who should be excused from the drill (this applies especially to girls) should be allowed to take a walk in the corridor. If for some reason they had better remain in the room, they should be made to protect themselves with extra clothing while the windows are open.

One objection that has frequently been made against drills in the classroom is the noise made by the pupils. In marching steps and other leg exercises the noise can be avoided absolutely by insisting upon a light and graceful step.

### Series No. 1

#### 1. Foot and leg exercise.

Alternate foot placing forwards, alternating with eight times heel raising and sinking. Hands clasped behind back.

Commands:

"At-tention."

"Left foot forwards — place."

"Foot and leg exercise — ready — go."

After counting to fifteen (slow march rhythm),

"Halt."

"Feet — change" (count one — two).

"Ready — go."

After counting to fifteen (slow march rhythm),

"Halt."

"Po-sition."

"At — ease."

#### 2. Foot, leg, and hip exercise.

Heel raising and deep knee bending in series, hands resting on hips. Repeat five times.

Commands:

"At-tention."

"Hips — firm."

"Leg and hip exercise — ready — go."

After counting to nineteen (slow march rhythm),

"Halt."

"Po-sition."

"At — ease."

#### 3. Spinal exercise.

Stride standing position with backwards pressing of head, deep breathing, and arms rotation.

Commands:

"At-tention."

"Left foot sideways — place."

"Spinal exercise — ready — go."

After counting to nineteen, taking two counts to each movement,

"Halt."

"Left foot — re-place."

"At — ease."

#### 4. Shoulder exercise.

Alternate foot placing forwards with forwards sideways flinging of arms and palms up.

Commands:

"At-tention."

"Shoulder exercise — ready — go."

After counting to twenty-three, slightly holding each odd number,

"Halt."  
"At — ease."

5. Chest exercise.  
Arms extension sideways and upwards.  
Commands:  
"At-tention."  
"Chest exercise — ready — go."  
After counting to thirty-one, two counts for each direction,  
"Halt."  
"At — ease."
6. Balance exercise.  
Rest standing, alternate forward bending of knees with backward stretching of legs.  
Commands:  
"At-tention."  
"Neck — firm."  
"Balance exercise — ready — go."  
The movements are executed on the odd counts and held during the even counts. On thirty-sixth count,  
"Halt."  
"Po-sition."  
"At — ease."
7. Waist exercise.  
With upward bending of arms alternate foot placing forwards with alternate side twisting of trunk.  
Commands:  
"At-tention."  
"Waist exercise — ready — go."  
After counting eight times up to four,  
"Halt."  
"At — ease."
8. Breathing exercise.  
Arms circumduction with deep breathing.  
Commands:  
"At-tention."  
"Breathing exercise — ready — start."  
After counting eight times up to two,  
"Halt."  
"At — ease."  
"Break — ranks."

## Series No. 2

Preparatory commands:

"Class — at-tention."  
"Prepare for exercise."  
(Open windows and fix clothing.)

1. Foot and leg exercise.  
Alternate walk (*c*) standing, with heel raising in series, eight times with each foot.  
Commands:  
"At-tention."  
"Feet — close."  
"Foot and leg exercise — ready — go."  
After counting to twenty-three (slow march rhythm),  
"Class — halt."  
"At — ease."
2. Foot, leg, and hip exercise.  
Rest standing, alternate foot placing sideways, with heel raising and deep knee bending, in series.  
Commands:  
"At-tention."

" Neck — firm."

" Alternate foot placing sideways, with heel raising and deep knee bending, in series — start."

After counting to thirty-five, or five times six and five,

" Class — halt " (on thirty-sixth count).

" Po-sition."

" At — ease."

3. Spinal exercise.

Alternate rest walk (b) standing with backward bending of trunk, repeat six times.

Commands:

" At-tention."

" With neck firm, left foot forwards — place."

" Trunk backwards — bend."

" Trunk — raise."

" Feet — change " (count one — two).

" Trunk backwards — bend."

" Trunk — raise."

" The same, in series — go."

After counting to nineteen,

" Class — halt."

" Po-sition."

" At — ease."

4. Shoulder exercise.

Alternate walk (b) cross (a) standing position, with sideways flinging of arms, in series.

Commands:

" At-tention."

" Arms forwards — bend."

" Shoulder exercise with foot placing, ready — go."

After counting to twenty-three,

" Class — halt."

" Po-sition."

" At — ease."

5. Chest exercise.

Arms extension sideways, upwards, and downwards in series.

Commands:

" At-tention."

" Chest exercise — go."

After counting to thirty-five,

" Class — halt."

" At — ease."

6. Balance exercise.

Bend standing, alternate knee bending forwards with backward stretching of legs. The movements are executed on the first count and held during the second and third counts.

Commands:

" At-tention."

" Arms upwards — bend."

" Balance exercise — start."

The exercise is executed in three counts.

Execute on the first count and hold during the second and third counts.

After exercising with each leg four times,

" Class — halt."

" Po-sition."

" At — ease."

7. Back exercise.

Rest stride jumping, with forward bending of trunk, in series, executing on the first count and holding on the second count.

Commands:



"At-tention."

"Back exercise — ready — go."

Students must maintain a flat back during the exercise and chins should not be allowed to protrude. After counting six times up to eight,

"Class — halt" (on last eighth count).

"At — ease."

8. Waist exercise.

Alternate stride rest standing, with alternate side twisting of trunk, in series.

Commands:

"At-tention."

"Waist exercise — ready — go."

After counting up to forty-seven (in counts of eights),

"Class — halt."

"At — ease."

9. Breathing exercise.

Toe standing, with arm circumduction and deep breathing, in series.

Commands:

"At-tention."

"Breathing exercise — ready — go."

After counting eight times up to two,

"Class — halt."

"At — ease."

"Break — ranks."

### Series No. 3

Preparatory commands:

"Class — at-tention."

"Prepare for exercise."

(Open windows and fix clothing.)

1. Foot and leg exercise.

Wing standing, alternate foot placing forwards outwards, with heel raising, in series.

Commands:

"At-tention."

1. "Hips — firm."

2. "Foot and leg exercise — ready — go."

After counting to twenty-three (slow rhythm),

3. "Class — halt."

4. "At — ease."

2. Foot, leg, and hip exercise.

With upward bending of arms, alternate foot placing forwards outwards, with heel raising and deep knee bending, in series.

Commands:

"At-tention."

1. Foot, leg, and hip exercise — ready — go."

After counting to thirty-five, or five times six and five,

2. "Class — halt" (on thirty-sixth count).

3. "At — ease."

3. Spinal exercise.

Rest stride standing, with upward bending of arms, trunk bending backwards, returning to rest stride standing position.

Commands:

"At-tention."

1. "With neck firm, left foot sideways — place."

2. "With upward bending of arms, trunk backwards — bend."

3. "With neck firm, trunk — raise." Movements to be slow!

4. Repeat commands 2 and 3.

5. "The same in series — go."

After six repetitions,

6. "Class — halt."

7. "Po-sition."
8. "At — ease."

4. Shoulder exercise.

With neck firm, alternate foot placing forwards, alternating with upward bending of arms and heel raising.

Commands:

- "At-tention."
  1. "With neck firm, left foot forwards — place."
  2. "With upward bending of arms, heels — raise."
  3. "With neck firm, heels — sink."
  4. "Po-sition."
  5. "With neck firm, right foot forwards — place."
  6. "With upward bending of arms, heels — raise."
  7. "With neck firm, heels — sink."
  8. "Po-sition."
  9. "Repeat in series — go."
- Exercises taken from 1 to 8 are now repeated four times.
10. "Class — halt." (Give "halt" when pupils are in position.)
  11. "At — ease."

5. Chest exercise.

Arms extension sideways, upwards and sideways.

Commands:

- "At-tention."
  1. "Arms sideways, upwards and sideways — stretch."
  2. "Repeat in series — go."
- The unit is side up side, side up side, etc.  
Upon the thirty-sixth count,
3. "Class — halt."
  4. "Po-sition."
  5. "At — ease."

6. Balance exercise.

With sideways raising of arms and alternate forward bending of knees, alternate upward raising of arms with backward stretching of legs, two counts to each movement.

Commands:

- "At-tention."
  1. "With sideways raising of arms, left knee forwards — bend."
  2. "With upward raising of arms, left leg backwards — stretch."
  3. "With sideways sinking of arms, left knee forwards — bend."
  4. "Po-sition."
  - 5, 6, 7, 8. Repeat commands 1, 2, 3, and 4, but use right leg.
  9. "The same in series — go."
  10. "Class — halt."
  11. "At — ease."
- Always execute on the first count and hold on the second count.

7. Back exercise.

Bend stride jumping, forwards downwards bend of trunk, in series.

Commands:

- "At-tention."
  1. "Back exercise — ready — go."
- With upward bending of arms the pupils jump to stride position, then with flat back they bend trunks forwards and downwards.  
After counting six times up to four,
2. "Class — halt."
  3. "At — ease."

8. Waist exercise.

Alternate foot placing forwards outwards with neck firm, alternating with twisting of trunk and upward bending of arms.

Commands:

- "At-tention."

1. "Waist exercise — ready — go."  
On the eight times eighth count,
2. "Class — halt."
3. "At — ease."

9. Breathing exercise.  
Arms rotation with deep breathing and backward pulling of chin.  
Commands:

- "At-tention."
1. "Breathing exercise — ready — go."  
On end of eighth repetition,
2. "Class — halt."
3. "At — ease."
4. "Break — ranks."

### Series No. 4

- Preparatory commands:

"Class — at-tention."  
"Prepare for exercise."  
(Open windows and fix clothing.)

1. Foot and leg exercise.

Heel raising with outward rotation of heels.

Commands:

- "At-tention."
1. "Foot and leg exercise — ready — go."  
After twelve repetitions,
2. "Class — halt."
3. "At — ease."

2. Foot, leg, and hip exercise.

Mark time with high knee bending.

Commands:

- "At-tention."
1. "Foot, leg, and hip exercise — ready — go."  
On the twenty-eight counts,
2. "Class — halt."

3. Spinal exercise.

Alternate foot placing forwards with sideways fling of arms, alternating with backward pulling of chins and backward pressing of arms.

Commands:

- "At-tention."
1. "With sideways flinging of arms, left foot forwards — place."
2. "With backward bending of trunk and deep breathing, arms backwards — press."
3. "Raise." (Return to 1.)
4. "Po-sition."
- 5, 6, 7, 8. Repeat same commands, but with the right leg.
9. Repeat 1 to 8 three times in series, i.e., without separate commands.
10. "Class — halt." (Give "halt" when pupils come to fundamental position.)
11. "At — ease."

4. Shoulder exercise.

Alternate foot placing forwards with forward fling of arms, alternating with sideways flinging of arms and heel raising.

Commands:

- "At-tention."
1. "With forward flinging of arms, left foot forwards — place."
2. "With side flinging of arms, heels — raise."
3. "With forward flinging of arms, heels — sink."
4. "Po-sition."
5. "Continue with right foot, and then alternate, in series — go."  
After nine repetitions,
6. "Class — halt."
7. "At — ease."

5. Chest exercise.  
Six repetitions of arms extension; first sideways, second upwards, third downwards.

Commands:

- "At-tention."  
1. "Chest exercise — ready — go."  
At the end of the sixth downward extension pupils must halt without another command.  
2. "At — ease."

6. Balance exercise.  
Rest standing, alternate with upward bending of knees, alternating with forward stretching of legs; four counts to each movement.

Commands:

- "At-tention."  
1. "Balance exercise — ready — go."  
After four repetitions with each leg,  
2. "Class — halt."  
3. "Po-sition."  
4. "At — ease."  
Each movement is to be executed on the first count and positions are to be held three counts.

7. Back exercise.  
Stretch stride jump position, with forwards downwards bending of trunk, in series.

Commands:

- "At-tention."  
1. "With forward upward flinging of arms and a jump feet sideways — place."  
2. "Trunk forwards downwards — bend."  
3. "Trunk — raise."  
4. "To position — jump."  
5. Repeat 1 to 4 six times.  
6. "At — ease."

8. Waist exercise.  
Alternate rest walk (*b*) standing position, alternating with sideways bending of trunk.

Commands:

- "At-tention."  
1. "With neck firm, left foot forwards — place."  
2. "Trunk to left — bend."  
3. "Trunk — raise."  
4. "With neck firm, feet — change."  
Hands and feet return to position on the first count and right foot goes forwards with neck firm on the second count.  
5. "Trunk to right — bend."  
6. "Trunk — raise."  
7. Repeat 1 to 6, in series, six times.  
8. "Class — halt."  
9. "At — ease."

9. Breathing exercise.  
Arms circumduction with deep breathing and backward pressing of head.

Commands:

- "At-tention."  
1. "Breathing exercise — ready — go."  
At end of eighth repetition,  
2. "Class — halt."  
3. "At — ease."  
4. "Break — ranks."



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