

BOOK 1

Correlated Hand-Work





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BOOK I.

CORRELATED HAND-WORK

A HANDBOOK FOR TEACHERS

BY

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PREFACE.

The question of constructive work in the primary grades has received a great deal of attention during the past few years. It is maintained that the Kindergarten training should not cease abruptly at the child's entrance in the first primary grade, and that constructive work should occupy a place in the program all through the elementary school. It is further the consensus of opinion among educators, that this work should be intimately correlated with the other instruction.

After a series of experiments extending over several years with classes of pupils in the public schools, and after a thorough study of the educational principles governing the work in the lower grades, we present this outline with the hope that it may give some profitable suggestions to teachers and thus help to solve the problem of constructive work in the primary grades.

DETROIT, July 27, 1905.

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PRINCIPLES.

Significant features of this plan of constructive work for the first grade are: 1st, that the immediate surroundings serve as a nucleus for the instruction; 2d, that the hand-work and the so-called thought work are intimately correlated; 3rd, that suggestive lists of related stories, poems and pictures are given with each unit of study; 4th, that the outline is supplemented by a series of simple occupations in various mediums intended to serve as busy work.

By acquainting a child with his surroundings we give him an opportunity to react upon ideas partially familiar to him. In consonance with the principle that the individual is interested in things about which he knows something, the child is given an opportunity to express himself, by means of language and by means of his hands, upon matters pertaining to his school, his home, his food and his clothing, etc. Personal reaction is the condition for growth and every child has a craving for such reaction. He has an instinctive interest in performing the activities which develop his latent powers.

When he is brought into contact with entirely unfamiliar conditions, on the other hand, in the study of primitive peoples for instance, his natural interests are lost sight of to a certain extent and we rely upon the new and the strange to arouse him. The ideas brought out in this connection may be simple from our point of view but are they so from his? Are they not so entirely different from anything he ever experienced through his senses as to make assimilation difficult at this early stage? Our safest guide at this period is the child's own instinctive interests. His immediate surroundings should serve as the natural foundation upon which to build. When the child has

made some investigation of his own home and the occupations of his home, his food and his clothing, then he is prepared to study the conditions which surrounded Hiawatha, Agoonac or Ab.

All educators agree that hand-work should be correlated with the other instruction. Herbart and Froebel differ somewhat as to the significance of hand-work, but they thoroughly agree as to the necessity of correlation. Their respective statements of the purpose of hand-work are interesting as illustrating two important aspects of the subject. Froebel looks upon hand-work as the foundation for the formation of new ideas. Herbart, on the other hand, would utilize the lessons in hand-work as a means of illustrating ideas already acquired from other studies. Froebel places the emphasis upon the natural growth of the child through experiences of his own gained by the use of his hands. Herbart, placing more importance upon instruction, would have the principles involved developed carefully before the hand-work is undertaken and thus use the constructive exercises as an expression of what has been taught.

Both of these principles should be applied to the constructive work in the grades, the Froebelian doctrine having more prominence in the lower than in the upper grades.

In the first grade the constructive work should grow out of the "thought-work" or vice versa. We have in this grade no series of exercises in the same sense as in the upper grades. Every object made has some significance in relation to the "thought-work"; a table is constructed when the home is studied, a canoe when the Indians are studied, a hoe and a rake in connection with the study of food. Isolated series of exercises in paper folding, paper cutting, clay modeling, or in any other medium have no place in the first grade.

Pestalozzi, in his "Evening Hours of a Hermit," expresses a cardinal principle of education. He writes: "Nature develops all the powers of humanity by exercising them, they increase with use." This is a principle we must not forget in teaching manual training. If a teacher by minute directions explains each step in the construction of an object, the child will lose a most valuable part of the potential educational value of the lesson. The child has not been thinking nor planning how the article is to be made. He has been using his hands busily, and there is something gained in that way, but

his mind has not been exercised in planning and consequently has not been trained in that direction. Whenever it is possible the child should be given an opportunity to work out his own problem. This does not mean that the teacher should leave the child to himself after supplying him with the necessary material. The essential parts of the object should be studied in class and the reasons for making it in a particular way discussed. The method of presenting depends of course greatly upon the character of the project and the material of construction. In free-hand paper cutting the child, after deciding upon the project and studying the essential parts of it with the teacher, is left to his own resources. In the folding and cutting exercises the teacher will, as a rule, need to give more definite suggestions. In weaving the child after mastering the principle may be left to work alone, and he should be encouraged to invent variations of his pattern.

In other words, the teacher should not explain to a class any thing that the majority of the pupils can think out for themselves. By doing so she robs the work of an important part of its educational value. The fact that a good model is made is not necessarily the result of good teaching. Too many directions may have been given for the purpose of eliminating mistakes. Give the child an opportunity to reason out the construction of an object, but whenever necessary, lead the class by suggestions and directions to the final end which is success.

There is a considerable difference in pupils of the first grade as to their aptitude for constructive work, depending upon whether they have had Kindergarten training or not. If paper construction, clay modeling, and sewing are all new to them, the lesson should be made as simple as possible during the first part of the year. It is never a good plan to give a class constructive work of a nature that means failure to the majority of the pupils. Success is a relative term and it requires some definition. The element of accuracy *i. e.* accuracy of dimensions does not enter into the making of these articles, but there must be a certain standard by which the quality of the work may be judged. When has a child of the first grade succeeded in his manual training lesson? Suppose the object made is a table of paper. A child has made an object which to him represents a table, although it is quite inferior in workmanship

and form to the work of the other pupils. In this object, however, the child sees the qualities of a table, he has realized his purpose. Under such conditions no teacher has a right to say the child has failed. He has made what he intended to make. The representation of an object to the best of his ability, in which he sees the qualities of the object in question, must be the criterion of success in a first-grade manual training lesson. Prolonged activity, representing the child's best effort in workmanship and in the way of invention leading to a result pleasing to the worker himself, is the aim of the work in this grade.

The teacher's duty is to encourage good work and to adapt the lesson to the power of the pupils, but she should be careful never to criticize a child when he is happy in the object he has produced. She should bear in mind Emerson's words: "Nothing succeeds like success," and endeavor to give the child this feeling of power, this confidence in his own ability, derived only from successful effort.

Special pains have been taken to adapt this outline to the conditions existing in the public schools. There is little gained by advocating methods that can be carried out only with small classes under specially favorable conditions. Exercises have been attempted in this grade requiring a great deal of preparatory work on the part of the teacher to make the lessons successful. This state of affairs has prejudiced teachers against constructive work. But every teacher should be willing to devote a fair proportion of her free time to the preparation of her manual training work, as this subject, in common with the other studies of the curriculum, can only be taught successfully if the lessons are carefully prepared.

It is not advisable, however, that the teacher should do any part of the actual manual work involved in the making of an object. This should be done by the children themselves; although in some cases the older children may help the younger ones, that is, a certain co-operation may exist between classes as suggested in several cases in the following outlines.

MATERIALS.

CLAY:—Ordinary white clay bought in bulk or in bricks. It should be kept in the schoolroom, so it will be convenient for the teacher, in an earthenware jar with cover. In this manner it will remain in condition for many weeks without any preparatory work.

PAPER:—Thin colored paper of almost any quality is satisfactory for the paper work, such as Woodland 20 lb. laid or 25 x 40 S. & S. C. cover 50 lbs. to ream. The paper should be ordered cut into 8 x 8 in.

PAPER FOR MATS:—Ordinary rag paper is used for weaving mats. It is very inexpensive, from two to two and a half cents a pound. This is ordinary cheap quality wrapping paper and not made of the material the name would indicate. It should be cut into 8-in. squares by the dealer. The strips for weaving are cut from the thin paper mentioned above.

CARDBOARD:—Royal bristol board, solid color is most suitable. The weight best adapted for the work is 120 lbs. to the ream. Size $28\frac{1}{2}$ x $22\frac{1}{2}$ in. It is convenient to have this cut into pieces $14\frac{1}{4}$ x $11\frac{1}{4}$ in. when purchased. It may be cut by older pupils. It will cost about \$1.00 per 100 sheets.

YARN:—Yarn of any coarse quality such as German knitting yarn may be used. It comes in different colors.

NEEDLES:—Coarse tapestry needles.

TOOTHPICKS:—Round toothpicks.

MATERIAL PREPARED BY THE ADVANCED CHILDREN.

1. Cardboard loom No. 1, see page	- - -	73
2. Cardboard loom No. 2, see page	- - -	73
3. Wooden loom, see page	- - -	74
4. Bricks, see page	- - -	155
5. Cardboard tablets, see page	- - -	148

6. Squares and oblongs for sewing cards.
7. Sand tray made by boys in the manual training classes, size same as top of desk.
8. Oblong pieces of paper ruled for calendars.
9. Weaving mats and strips for the first lessons in weaving.
10. Boxes made by 4th or 5th Grade pupils for lentils, pegs, etc.
11. Envelopes of different sizes made by 5th Grade pupils for tablets, words for seat work, etc.
12. Playhouse made by 8th Grade pupils.

SUGGESTIONS FOR EQUIPMENT OF A FIRST-GRADE ROOM.

SUPPLY CUPBOARD:—There should be such facilities as to make it possible for the teacher to keep all her supplies in her own room. A good sized cupboard or a closet with shelves should be provided. Some specimens of the different kinds of work should be kept from year to year to furnish suggestions and help to new teachers who may have the room later.

WORKING SHELF:—Many of the constructive exercises can conveniently be carried on by the children while standing, giving a profitable change from the sitting posture. All that is necessary for this is a shelf extending the length of the room and made so that it can be folded down when not in use.

HOW TO MAKE AND USE A HECTOGRAPH.

A hectograph is a mixture of glue and glycerine of the consistency of stiff jelly. If a paper, written with a special kind of ink be pressed face down upon this substance, enough of the ink is absorbed to permit of taking from fifty to seventy-five fac simile copies of the original paper. The ink may then be entirely washed off, leaving the hectograph ready for immediate use.

In making a hectograph the proportion of glue to glycerine is as one to four. To fill a pan 8 x 12 in., four ounces of glue to a pound (or a pint) of glycerine will be sufficient. Gelatine may be used instead of glue, but it is not quite so certain to come out well. Soak the glue in a pint of cold water until it is soft,

it will then have absorbed all the water. Add the glycerine and let it come to a boil, stirring it to keep it from burning. As soon as it comes to a boil pour it into a shallow tin pan about half an inch deep. Before it cools, all bubbles and scum must be most carefully removed by skimming with a table knife to the edge of the pan. It is important to have a perfectly smooth surface to get good results. The hectograph will be hard enough to use in twenty-four hours.

Get hectograph ink and write with a coarse pen upon glazed paper. When the ink is dry it will show a green metallic lustre. It is then ready for use. It is not necessary to wash the hectograph before using, but sometimes in cold weather, better results may be had if the surface is washed with lukewarm water first and then carefully dried with sheets of newspaper.

The prepared copy should be placed face down upon the surface of the hectograph, and gently pressed all over with the hand. Allow it to remain from two to five minutes according to the number of copies desired. Then peel it off and, lay on one of the blank papers which should be of the unglazed sort sold for hectograph work, though any unglazed paper will answer. Every part of the paper should be rubbed with the fingers so that all of the ink will come in contact with it, then remove the paper. The ink upon the hectograph must be washed off immediately after using. A sponge and lukewarm water will cause the ink to come off readily. Water may be freely used.

In very hot weather the paper may stick to the hectograph, in that case cooling it is the remedy. In very cold weather the copies may not be bright enough, then the hectograph must be gently warmed but not melted. In general it should feel about as warm as the hand. When the hectograph becomes worn it may be put into the oven and remelted.

CHAPTER I.

THE SCHOOL.

CORRELATED PICTURES.

Study, by MEYER VON BREMEN.

The Little Scholar,	by BOUGEREAU.
The Music Lesson,	by WUNSCH.
The School in Brittany,	by GEOFFREY.
The Knitting Lesson,	by SENDERLAND.
Learning the A B C,	by DEFREGGER.

Upon entering the primary school, the children are naturally interested in making a superficial exploration of their new world, in looking at pictures illustrating school life and in hearing stories treating of some aspects of school life. The manual exercises described below give a motive for observation of the school-house, the school-room, and the furnishings of the school-room.

A REPRESENTATIVE PICTURE AND ITS TREATMENT.



Show the children Bougereau's Little Scholar. The following questions will stimulate discussion. What has this little girl in her hands? What has she on her arm? What is in the basket? Where is she going? Is the school far away? Which way is she looking? At whom do you think she is looking? Is the little girl dressed as our little girls are? What would be a nice name for this picture?

The teacher may recall these questions later in the term, and write the children's answers upon the blackboard as a reading lesson.

- The little girl has a book.
- The little girl has a basket (on her arm).
- The little girl has lunch (in her basket).
- The little girl is going to school.
- The little girl is looking at her mother.

Encourage the children to describe Wunsch's "The Music Lesson" by means of the following questions. How many children do you see? Upon what are three of the children sitting? Are they all the same size? How does the baby keep his seat? At whom are the children on the log looking?



What is he holding up in his hand? Why does he hold one hand out? What are all the children doing? Who is leading the song? Name this picture.

Encourage different groups of children to act out the picture. In order to make a faithful pose, the children must observe the picture very carefully. The crudest setting and the slightest attempts at costuming prove sufficient.

SCHOOL-HOUSE.

MATERIAL:—Sewing card, needle and thread.

It would be interesting to the children to introduce this work by letting them sew on a card the school-house of Bourgeois's "Little Scholar," or a picture of their own school. These cards must be prepared for the children either by older pupils or by the teacher. For work of this nature the teacher should have a hectograph or duplicator at her disposal.

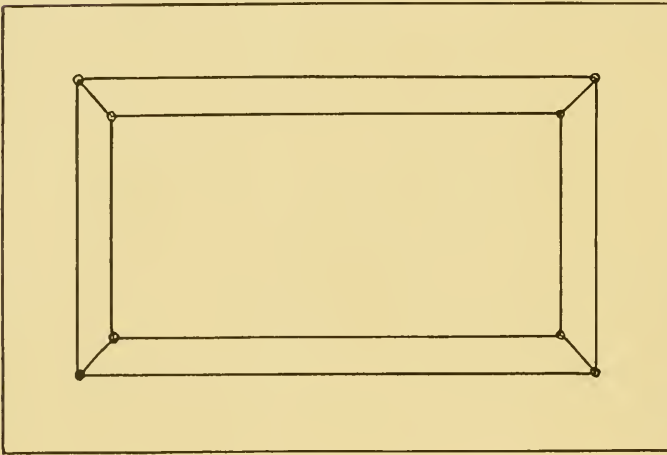


If dots are made on the lines to guide the young children in their sewing, it will be unnecessary to prick holes.

By using a copy, the 3d or 4th grade children may make these cards in their regular manual training lessons. They will first cut a 5-inch square, then by putting the copy on top of this, prick the holes for the sewing, and then connect these dots with straight lines.

FRAME.

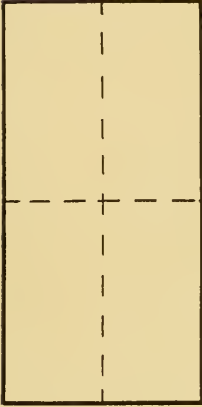
MATERIAL:—Sewing card, needle and thread.



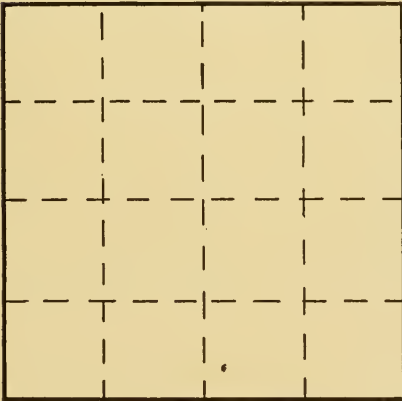
An oblong frame representing one in the school-room, should be sewed, the cards being prepared by 3d or 4th grade pupils or by the teacher.

WINDOWS.

MATERIAL:—Paper, 8-inch square.



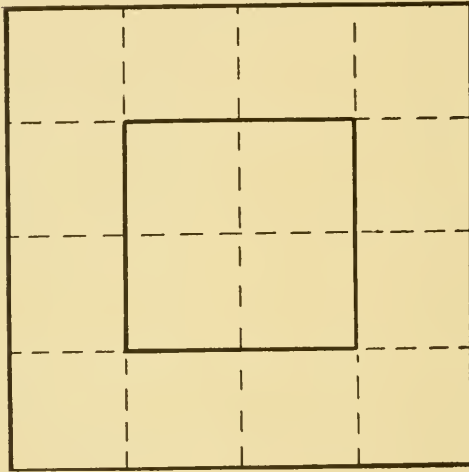
1. Fold the diameters. To do this, place paper on the desk and have the children fold the edge nearest to them to the opposite edge and crease. Fold the other diameter. The paper is now folded into four squares. The edges may be folded to the diameters and the paper will be divided into sixteen squares. This may represent a square window with small panes. It serves well as an introductory exercise in paper folding.



2. Have the children cut on crease an oblong from another square and fold it to represent the window in school-room.

PICTURE FRAME.

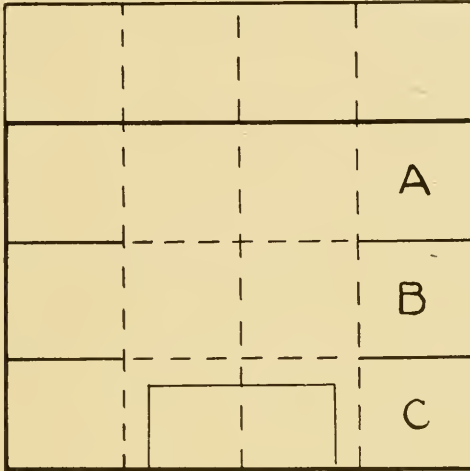
MATERIAL:—Paper, two 8-inch squares.



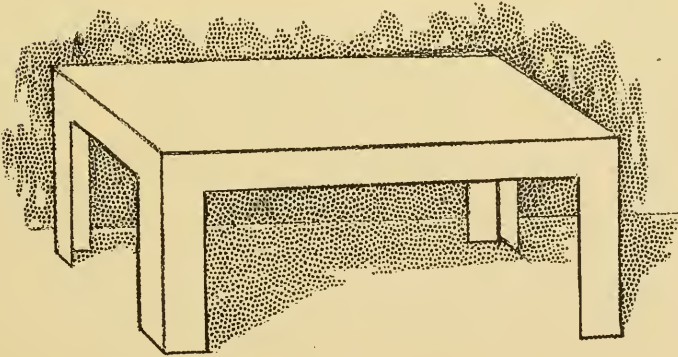
1. Fold into sixteen squares as above.
2. Leave paper folded on diameters and cut square representing the center of the paper.
3. Unfold and use another square as a back for the frame pasting it on three sides.

TEACHER'S TABLE.

MATERIAL:—Paper, 8-inch square.

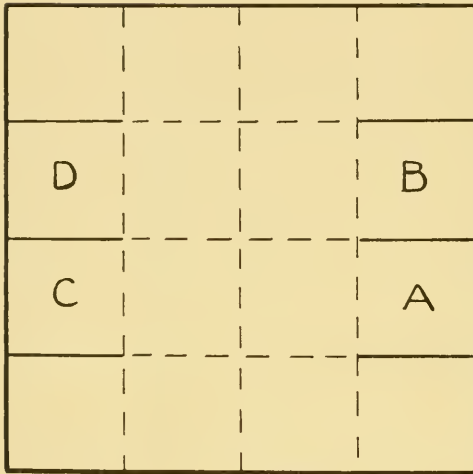


1. Fold into sixteen squares.
2. Cut off one row of squares.
3. Cut on solid lines according to drawing.
4. Crease and form into a box.
5. Paste squares A, B and C, forming one end of the box.
6. Paste the other end of the box in the same manner.
7. Cut the sides of the box to represent the legs of table.

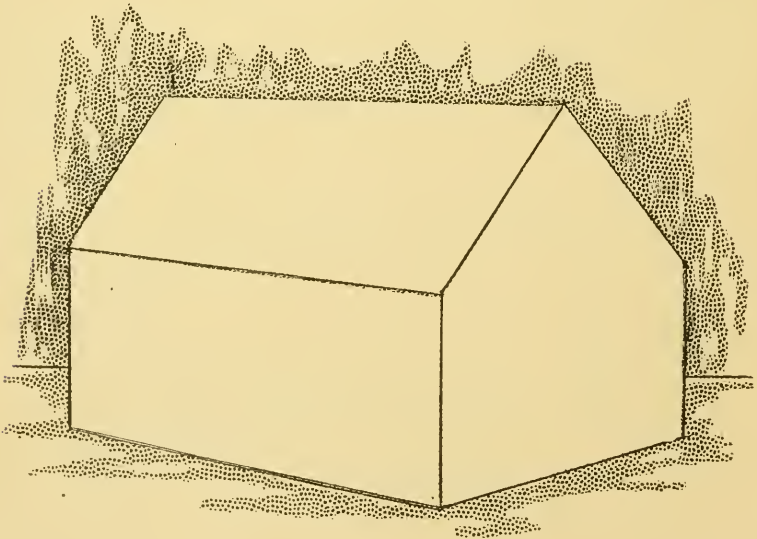


HOUSE.

MATERIAL:—Paper, 8-inch square.

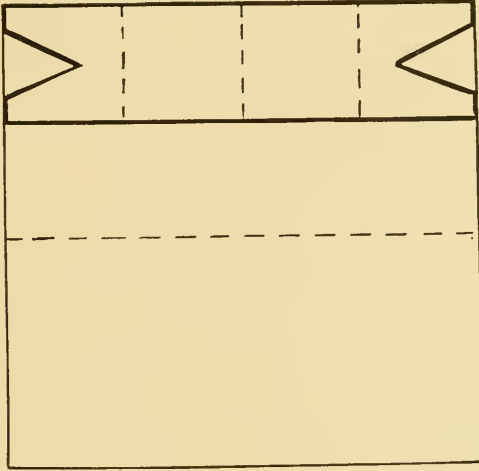


1. Fold into sixteen squares.
2. Cut on solid lines.
3. Crease and paste square A to B and C to D, thus forming the roof of the house.
4. Paste corner squares.

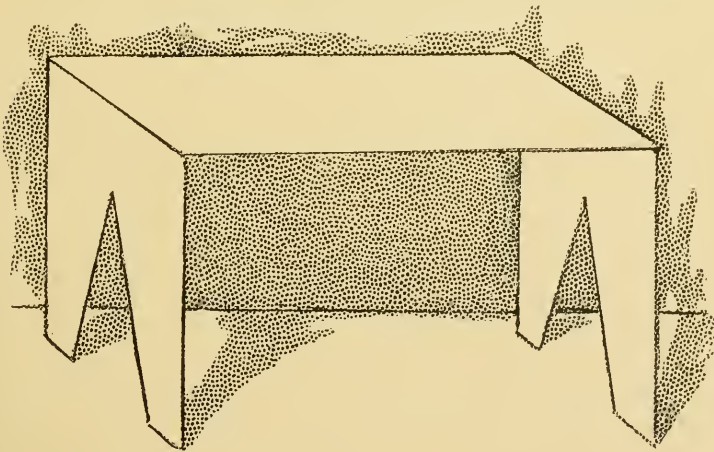


FOOT - STOOL.

MATERIAL:—Paper.



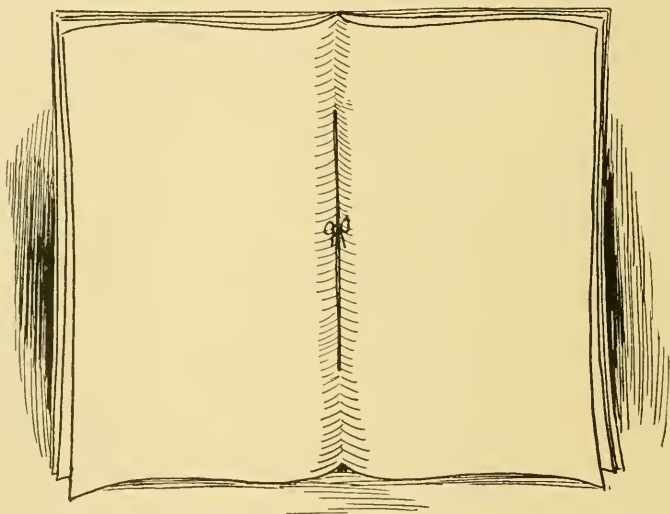
1. Show the class a foot-stool or a paper model.
2. Let them cut and fold paper independently to represent the object.



BOOK.

MATERIAL:—Two 8-inch squares, thread, needle.

1. As a preliminary exercise it would be a good plan to show the children how to tie a knot, that is how to tie two ends together. A little practice in this exercise should be given after the teacher has demonstrated the process by means of a piece of cord or coarse twine.



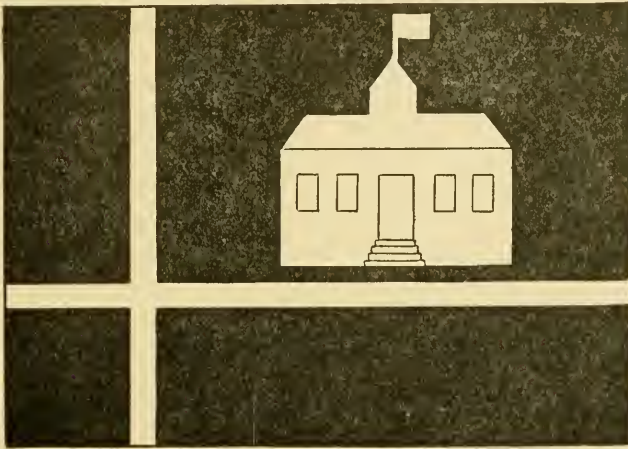
2. Fold the two pieces of paper on the horizontal diameter.
3. With needle and thread take one long stitch about the centre of the crease and then tie the two ends together.

NOTE—Supplementary reading lessons and poems should be mounted in these books. The teacher hectographs these lessons and cuts them up into lines or words and the children are required to place and mount these in their proper order. In this way the children will make little readers of their own. Books of this kind should also be used for mounting the free hand paper cuttings relating to any particular unit, and as the children advance they may also be required to match and mount with these cuttings the equivalent words.

LOCATION OF THE SCHOOL.

MATERIAL:—Paper, cardboard.

1. A front view of the school-house is cut free hand.
2. Mount this on a piece of cardboard (6 inches x 6 inches).
3. Cut and mount strips of paper to represent the streets in such a manner as to show their relative positions.



LOCATION OF THE SCHOOL.

TABLEAU:—In Sand Tray.

1. The sand tray is used to illustrate the location of the school. The house made previously from paper is placed in the sand and grooves are made to represent the streets.
2. Let the children build a fence with pegs around the house.

NOTE.—The rake and the spade may be used in the sand tray. See under heading “The Kitchen Gardener.”

THE HOME.

The consideration of the home divides itself naturally into the study, by means of stories and pictures, of the amenities of home life based upon ties of affection and tenderness, the study of the furnishings of the rooms of the house, and the study of the occupations of the days of the week.

STORIES, POEMS AND RHYMES ILLUSTRATIVE OF HOME LIFE.

The Wake Up Story, by Mrs. Bumstead—The Child World.
 The Go Sleep Story, by Mrs. Bumstead—The Child World.
 The Three Bears—Blue Fairy Book.
 The Babyhood of Moses.
 One, Two, Three, by Bunner—Verse and Prose for Beginners.
 What Does Little Birdie Say? by Tennyson.
 A Good Play, by Stevenson—A Child Garden of Verses.
 Hush-a-bye-Baby—Mother Goose Rhymes.
 Polly Put the Kettle On—Mother Goose Rhymes.
 "I Love You, Mother,"—Songs of the Tree-top and Meadow.
 Sleep, Baby, Sleep—Songs of the Tree-top and Meadow.
 Cornelia and Her Jewels—Baldwin's Fifty Famous Stories Retold.
 Dama and The Jewel—Adler's Moral Instruction of Children.

PICTURES.

Asleep,	by Sir John Millais.
Just Awake,	by Sir John Millais.
Soap Bubbles,	by Sir John Millais.
Can't You Talk,	by Holmes.
In Quietude,	by Olivie.
The Baby's First Adventure,	by Herman Kaulbach.
The First Steps,	by Millet.
Feeding Her Birds,	by Millet.
Madonna del Granducca,	by Raphael.
Madame LeBrun and Her Daughter	by Madame LeBrun.
LaBelle Choclatierre,	by Liotard.
The Little Brother,	by Meyer von Bremen.

A REPRESENTATIVE STORY AND ITS TREATMENT.

A long time ago, a cruel king of a far away country made a law which read: "All the little boy babies born to the people who labor for us shall be cast into the river, but the little girl babies shall be saved alive." Now these people loved their babies very dearly, and they begged the cruel king to let them keep their little boys too, but he would not listen to their prayers.

One mother found it so hard to throw her baby into the river to drown that she hid him in her house for three months. But now he was growing strong. He crowed and cried so lustily that the secret could no longer be kept from the officers of the king. So the sad mother made a basket from the rushes growing along the banks of the river and daubed it with slime and pitch so the water could not get in. Tenderly she laid the baby in the soft basket. How hard it was to cover his smiling face! At last she placed the basket among the rushes along the banks of the river and walked sorrowfully away to her home.

Soon the cruel king's daughter came down to the river to bathe. Her maidens came with her. The princess noticed the basket among the rushes and asked one of her maidens to bring it to her. When she saw the helpless, crying baby, she felt sorry for him and said he should not be left to drown. Then the little sister, who had been watching at a short distance, came running up to the princess. "Oh princess," she said, "shall I go and find some one to take care of the baby for you?" And the princess answered, "Go." Soon the little sister returned with her mother. The princess said to her: (of course she didn't know she was the baby's mother) "Take very good care of this baby for me and I will pay you." When the baby had grown to be a strong child, he came to live with the princess in the king's palace.

The story of the babyhood of Moses should be told in a simple way, without historical or geographical setting and without comment. The story appeals to most young children and they call for it repeatedly. In responding to this request, the teacher should be careful to give the same version each time.

If reproduction is required, the children should be given

the opportunity to attempt telling the story as a whole independently. Should this prove too difficult, help them to recall the important parts of the story by means of questions.

Tell about the law the cruel king made.

Tell about the mother who put her baby into a basket made of rushes.

Tell about the princess noticing the basket among the rushes.

Did she leave the baby to drown ?

How did the baby's sister help ?

Did the mother lose her baby after all ?

When he grew older with whom did he live ?

A REPRESENTATIVE POEM AND ITS TREATMENT.

ONE, TWO, THREE.

It was an old, old, old, old lady
 And a boy that was half past three,
 And the way that they played together
 Was beautiful to see.

She couldn't go romping and jumping,
 And the boy no more could he;
 For he was a thin little fellow,
 With a thin little twisted knee.

They sat in the yellow sunlight,
 Out under the maple tree,
 And the game that they played I'll tell you,
 Just as it was told to me.

It was Hide-and-Go-Seek they were playing,
 Though you'd never have known it to be—
 With an old, old, old, old lady
 And a boy with a twisted knee.

The boy would bend his face down
 On his little sound right knee,
 And he guessed where she was hiding,
 In guesses One, Two, Three.

“ You are in the china closet ! ”
 He would cry and laugh with glee—
 It wasn't the china closet,
 But still he had Two and Three.

“ You are up in papa's big bed-room,
 In the chest with the queer old key, ”
 And she said : “ You are warm and warmer ;
 But you are not quite right, ” said she.

“ It can't be the little cupboard
 Where mamma's things used to be—
 So it must be the clothes press, Gran'Ma, ”
 And he found her with his Three.

Then she covered her face with her fingers,
 That were wrinkled and white and wee,
 And she guessed where the boy was hiding,
 With a One and a Two and a Three.

And they never had stirred from their places,
 Right under the maple tree—
 This old, old, old, old lady,
 And the boy with the lame little knee—
 This dear, dear, dear old lady
 And the boy who was half past three.

—HENRY C. BUNNER.

From “ Poems of H. C. Bunner ”—Copyright 1884, 1892, 1896, 1899 by Charles Scribner's Sons.

Have you a grandmother living with you ? Can she move about quickly ? Do you like to play with your grandmother ? Do you know any little child who is lame and cannot run about and play as you can ? Does such a child have a good time ?

We shall study a poem telling about the way an old, old, old, lady and a boy who was half past three played together.

What do you think is meant by half past three? Listen to the first stanza, the second stanza. It isn't surprising that the old, old, old lady couldn't "go romping and jumping," but why couldn't the little boy? Listen to the third stanza. Close your eyes and try to see the old, old, old lady and the boy with a thin little twisted knee sitting in the yellow sunlight under the maple tree. This next stanza will tell you the game they played together. Aren't you surprised to hear it was hide and seek? Remember neither of them could "go romping and jumping." They must have found a new way of playing hide and seek. Now we'll hear just how they played hide and seek. (The next four stanzas are read.) Can you see the little boy blinding his eyes? Who will show how he blinded his eyes? Tell about it. When grandma was "ready," how did he find her? How many guesses might he have? Where did he try to find her first? Tell about his second guess. How did he know he had almost found her? Tell about his third guess. Now it's grandma's turn to blind her eyes. Try to see her while I read about it again. Some one come and play he is grandma blinding. Tell about grandma's fingers. How many guesses did she have? Listen to the last stanza. And all the while this old, old, old lady and the boy with the lame little knee were having such an exciting time playing hide and seek, where were they? The poet says they had never even——?

Wasn't it a very nice way for them to play? Let us listen to the whole poem. Some other time we shall learn to recite the poem.

PLAYING THE PICTURE—FEEDING HER BIRDS.

After the children have studied the picture, encourage them to play it. The posing will be helpful in giving them a better appreciation of its significance and feeling.

Let us play the picture Feeding Her Birds. What persons do we need to make the picture? Who will be the mother? The little girls? Who will be the little brother? Fix a place

for the little girls and little brother to sit. How would it do to place this book tray in the doorway? Now fix something for the mother's seat. Can you find things that will do for the mother's spoon and bowl? Which one of these little girls would make a good younger sister? Big sister, have you your

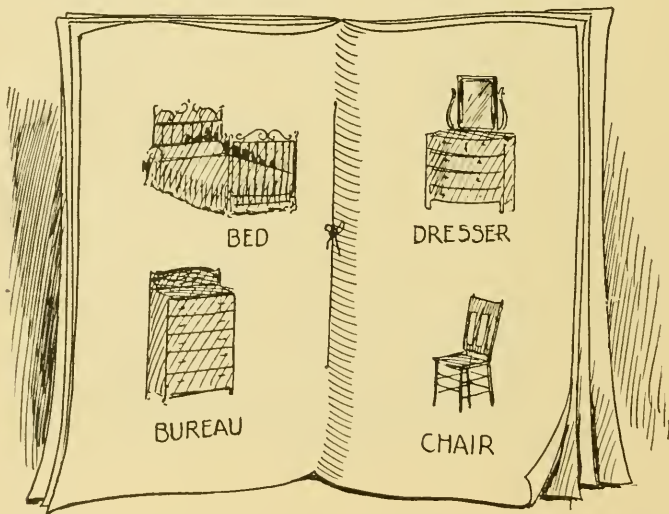


doll? Now, Mother and Children, before taking your places, look carefully at the picture. (To the children of the room.) Does Little Brother act as if he were very hungry? Is the Little Sister watching Little Brother as if she were very much interested? Does Big Sister look as if she had had her turn? Does Little Brother's open mouth make you think of a hungry little bird?

HAND-WORK.

FURNISHING A HOUSE.

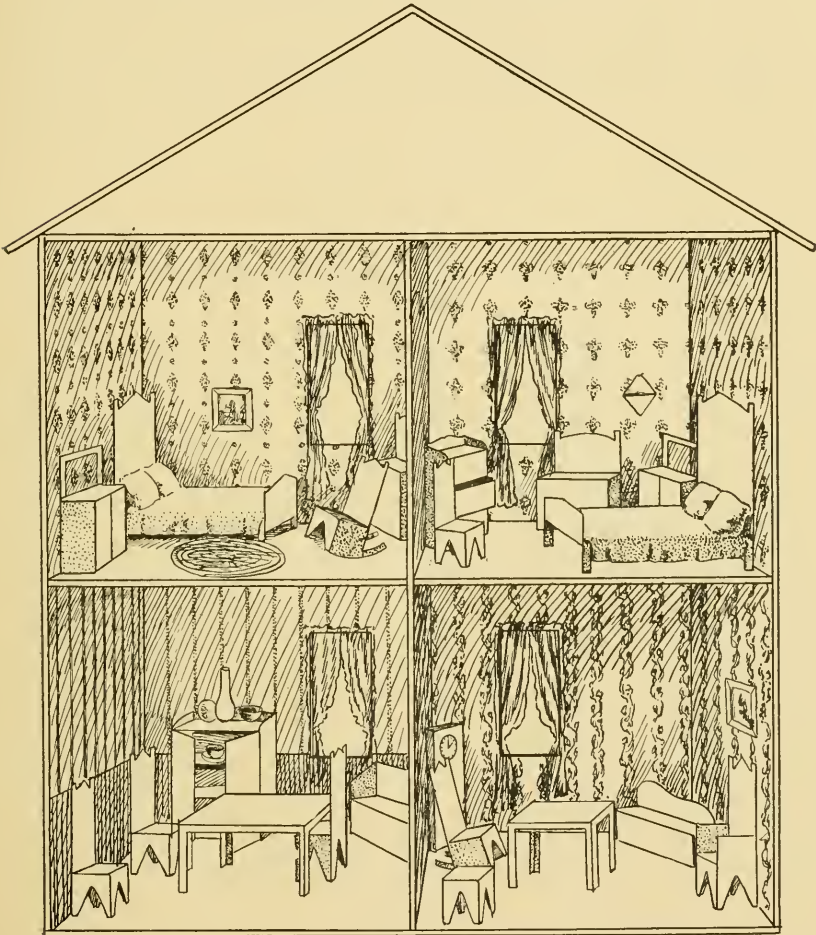
As this unit includes quite a large number of exercises, and as many of them, even though they have interesting associations, are too difficult for little children at the outset, it is advisable to postpone these more complex exercises until later in the year, when they shall have had more practice. The arm chair, the rocking chair, and cupboard may be among the number deferred. To an extent then, the house furnishing will be left incomplete for a time, but the children will be anticipating making these articles in the future.



As an introduction to the constructive work, the children may cut illustrations from papers or magazines, representing the different pieces of furniture of the several rooms. The children will doubtless be able to bring illustrations of this nature from home. These cuttings may be mounted either on cardboard or in their booklets and grouped so as to represent the various rooms; or little supports may be pasted to the backs of the pictures so that they may stand.

QUESTIONS TO BE ANSWERED.

1. If you were planning a play house, what rooms would you have?
2. Which rooms would you have up-stairs?



3. Name the pieces of furniture you need for your parlor.
4. What other things do you need for your parlor?
5. Would you like to make the furniture?
6. Of what do you think we could make it?

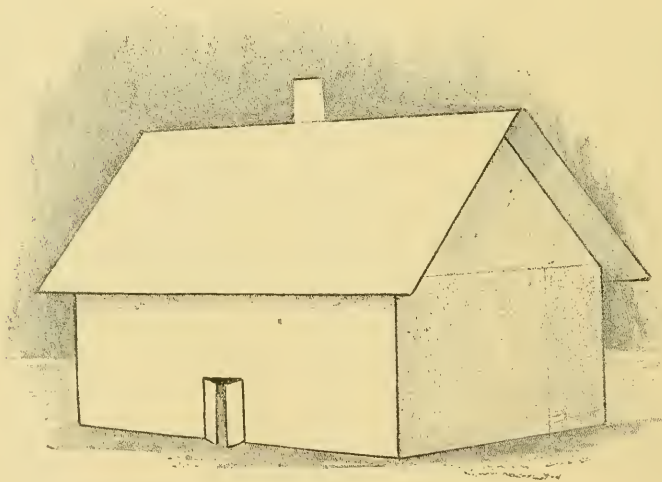
7. Would you like to make the rugs, the picture frames, the vases?

8. Name the pieces of furniture and other things needed for the dining-room, the bed-room, the kitchen, the library. We shall try to make most of these articles.

It would be a great incentive to the children to have a play house in the room, containing the different rooms, which could be furnished with the best pieces of furniture made. In schools where the upper grades have bench-work, these play houses could easily be made by the eighth grade pupils without any expense.

HOUSE.

MATERIAL:—Paper, two 8-inch squares.

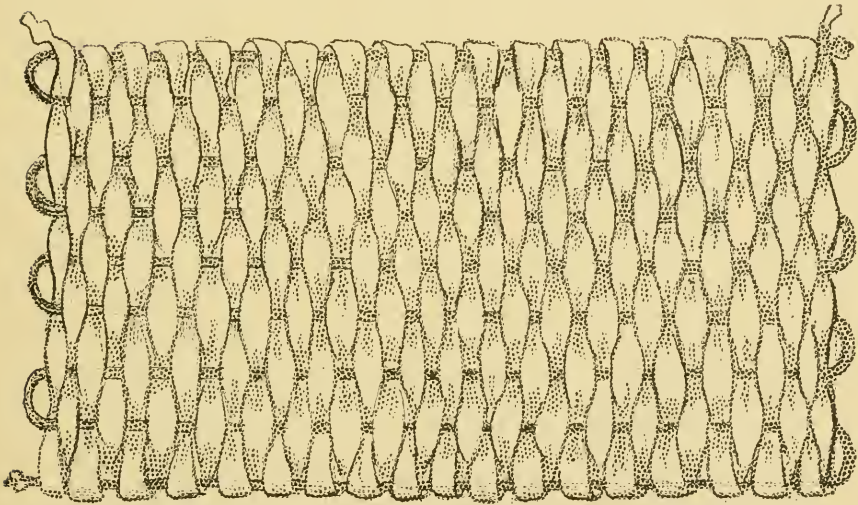


1. For Construction see page 26.
2. Cut 5-inch square for the roof. This is done by folding the 8-inch square on the diameters, fold two adjoining sides to diameters and cut on creases. Fold the edges, just cut, to the same diameters and cut on creases.

3. Fold this 5-inch square on diameter.
4. Paste on the house, thus making the projecting roof.
5. Cut opening for door.
6. Cut narrow strip of paper for chimney, about 1 inch by $\frac{3}{8}$ of an inch.
7. Cut slit on the ridge of the roof and insert this oblong, pasting it inside.

DOOR MAT.

MATERIAL:—Raffia and Yarn or Heavy Worsted.

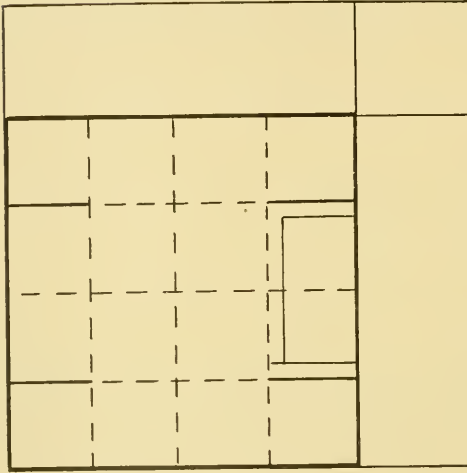


Use the wooden loom shown on pages 74 and 75.

DINING-ROOM.

DINING -TABLE.

MATERIAL:—Paper, 8-inch square.

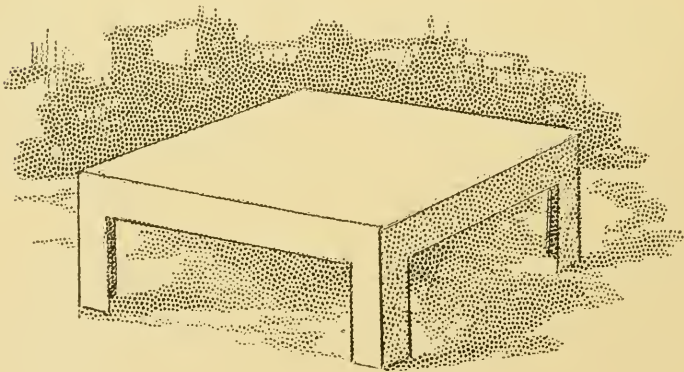


1. Fold diameters, making a crease only at each end, as it will not be needed for cutting.

2. Fold two adjoining edges to diameters and cut. If teacher has 6 inch squares at hand, these two exercises will be superfluous.

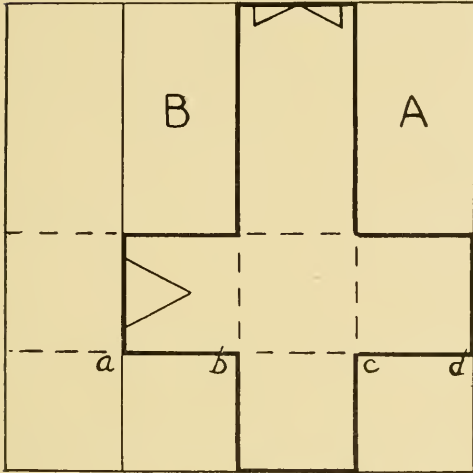
3. Fold into sixteen squares.

4. Cut on solid lines.
5. Crease and paste box.
6. Cut sides free-hand to represent the legs of the table.



CHAIR.

MATERIAL:—Paper, 4-inch square.



1. Fold into four oblongs.

2. Cut off one oblong.

3. Fold short diameters.

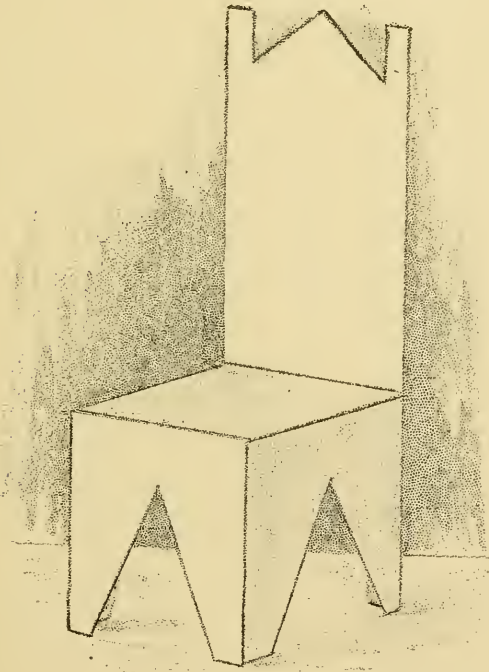
4. Fold one edge to diameter.

5. Cut out oblongs A and B and cut on lines a b and c d.

6. Cut free hand the top of the back of the chair.

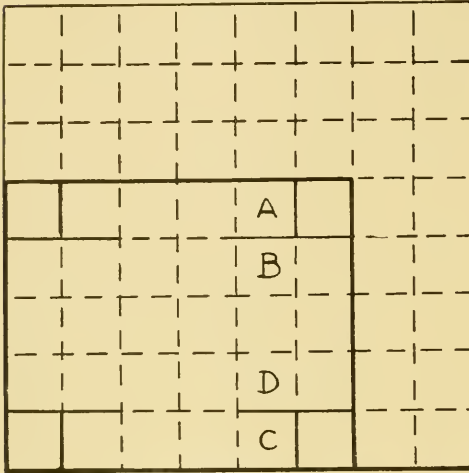
7. Crease and paste.

8. Cut out triangles to represent the legs.



CUPBOARD.

MATERIAL:—Paper, 8-inch square.



1. Fold into 64 squares.

2. Cut off three rows of squares on one side and two rows on an adjoining side.

3. Cut out the corner squares.

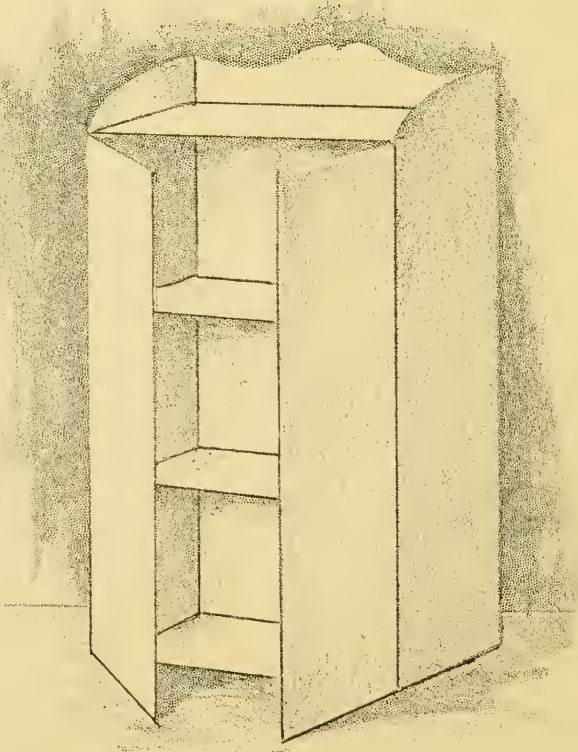
4. Cut on solid lines.

5. Crease and paste square A to B and C to D.

6. The same on the other side.

7. Make ornamental rim for the top.

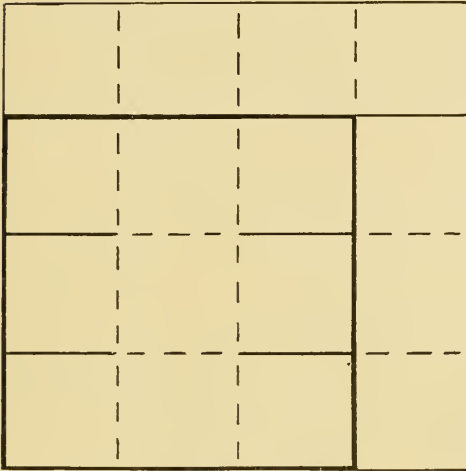
8. Shelves may be pasted inside the cupboard.



KITCHEN.

STOVE.

MATERIAL:—Paper, 8-inch square.



1. Fold into 16 squares.

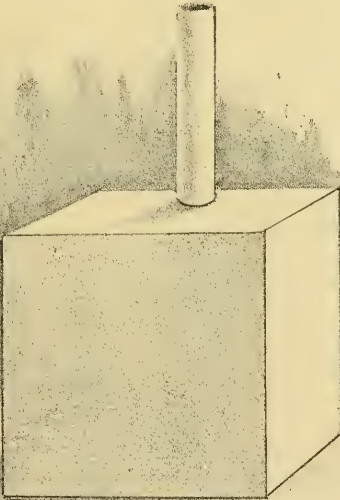
2. Cut off the two rows of squares, leaving a square 6 inches by 6 inches.

3. Cut on solid lines.

4. Crease and paste, forming a square box.

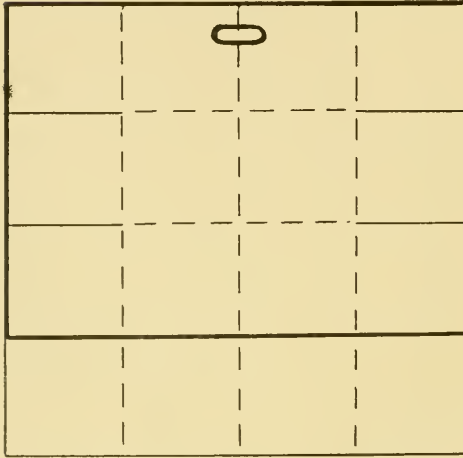
5. Take one of the 2-inch squares that were cut off, roll it into a cylinder about the size of a pencil and paste.

6. Make opening in the bottom of box and put in the stove pipe.



KNIFE BOX.

MATERIAL:—Paper; two 4-inch squares.



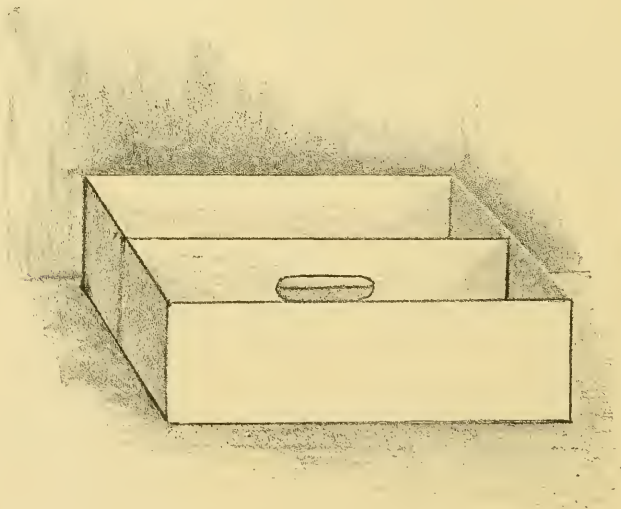
1. Fold the two squares each into 16 squares.

2. Cut on solid lines.

3. Place one above the other and fold on short diameter and cut opening for handle.

4. Paste the boxes.

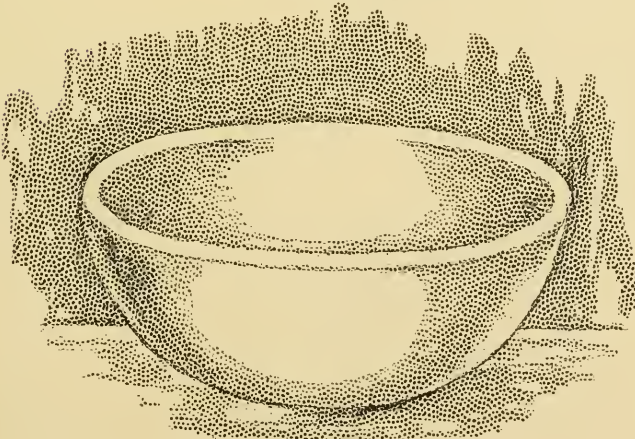
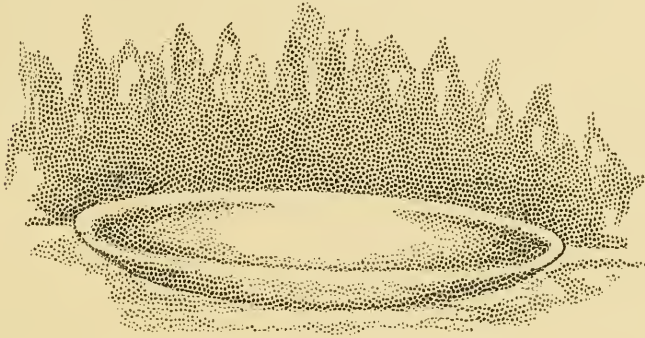
5. Paste them together on long sides.



DISHES.

MATERIAL:—Clay.

Plates, cups and saucers, small size.



BED-ROOM.

BUREAU.

MATERIAL:—Paper, six
8-inch or 4-inch squares.

1. Fold into 16
squares.

2. Cut off one row
of squares.

3. Cut on solid lines.

4. Crease and paste
box.

5. Make another box
just like the first one
to serve as drawer.

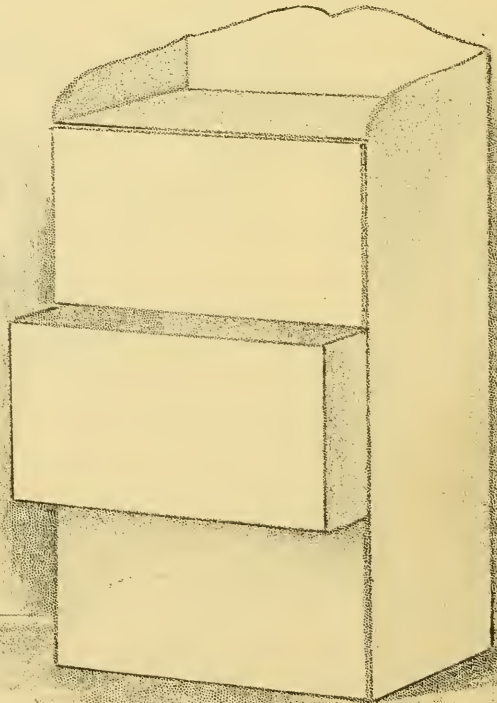
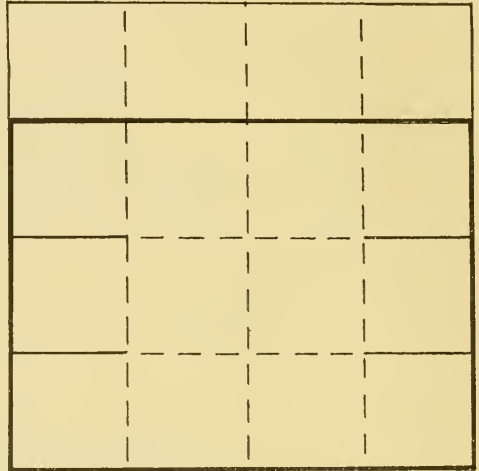
6. These boxes being
the same size will slide
one into the other. Cut
small strip of paper for
handles and paste.

7. Make four more
boxes like the above.

8. Paste them to-
gether.

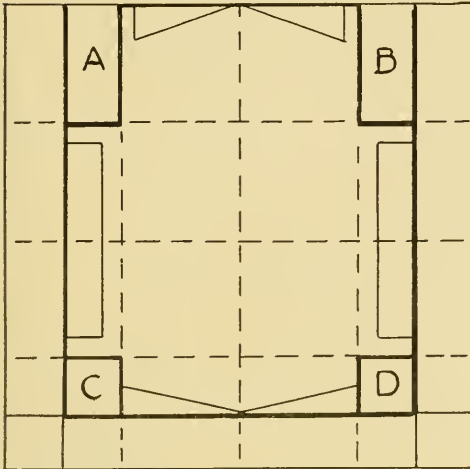
9. Make ornamental
rim for the top.

10. In cutting this,
fold paper double so
that the two sides will
be alike.



BED.

MATERIAL: - Paper, 4-inch square.



1. Fold into 16 squares.

2. Fold edge to crease nearest to it on three sides of the square.

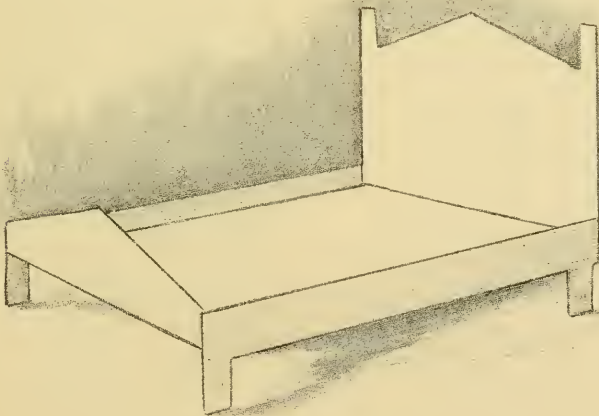
3. Cut on the creases just made.

4. Cut out oblongs A and B and squares C and D.

5. Cut freehand the footboard, the headboard, and the sides to represent the legs.

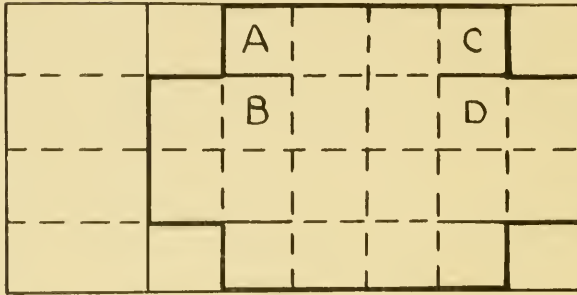
6. Crease and paste.

7. Separate pieces of paper may be cut out and pasted to represent the sides of the bed.

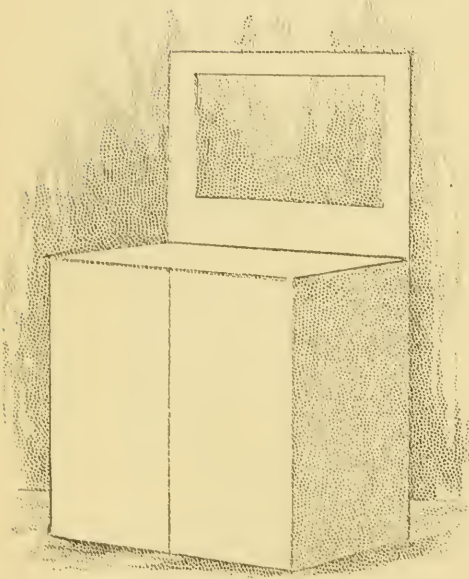


WASH STAND.

MATERIAL:—Paper, 8-inch square.



1. Cut on diameter.
2. Fold oblong into 32 squares.
3. Cut on solid lines.
4. Paste squares A to B and C to D.



5. Paste the other end in a similar way.

6. Cut from another piece of paper 2-inch square rack for towels and paste to back of wash stand.

NOTE:—In cutting an opening in a piece of paper, always fold it double, so that the two halves of the opening are cut at the same time.



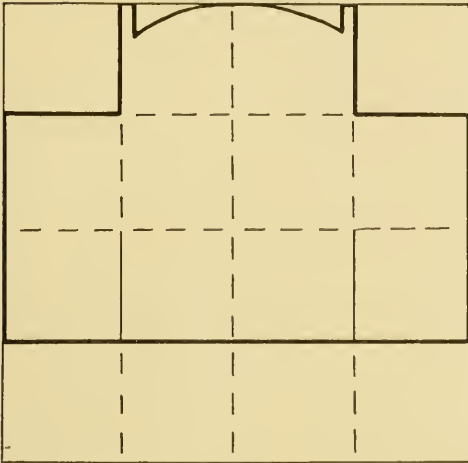
WATER PITCHER.

MATERIAL:—Paper.

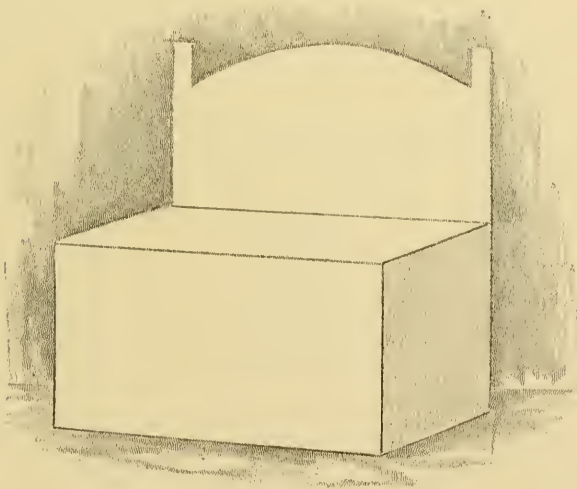
Free-hand cutting.

DRESSER.

MATERIAL:—Paper, 8-inch square.

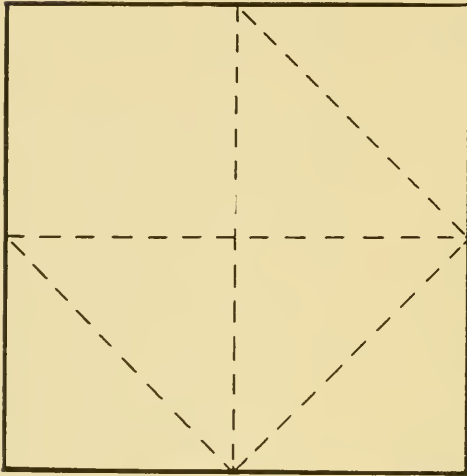


1. Fold into sixteen squares.
2. Cut off one row of squares.
3. Cut on solid lines.
4. Cut free-hand the top of the dresser.
5. Crease and paste.

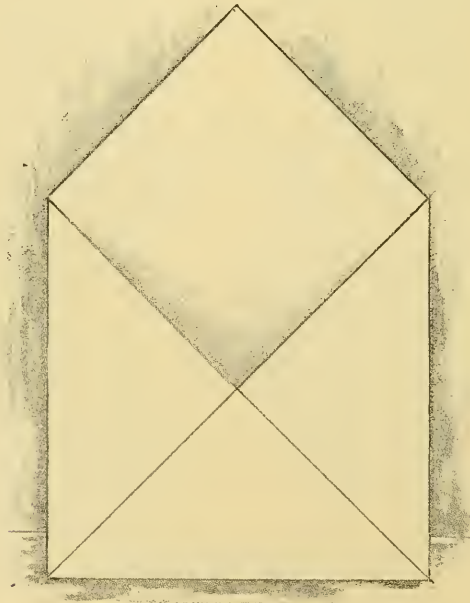


WALL POCKET.

MATERIAL:—Paper, 8-inch square.



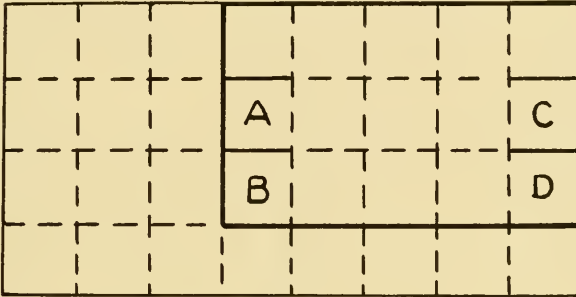
1. Fold diameters.
2. Fold three of the corners to the center.
3. Paste these corners together by putting pieces of paper underneath.



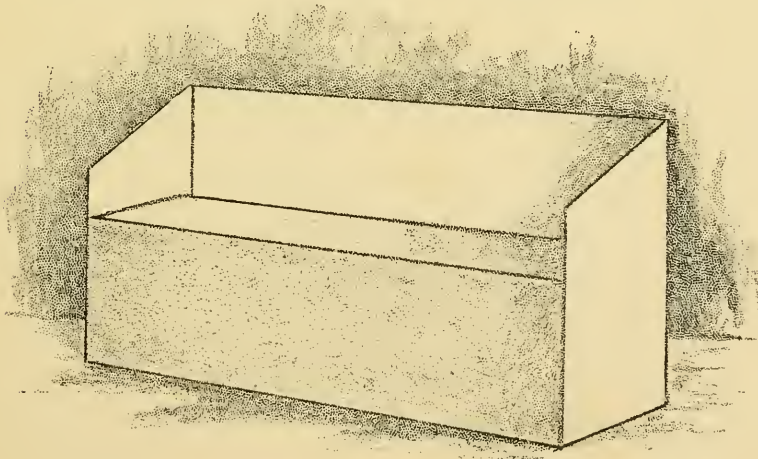
PARLOR.

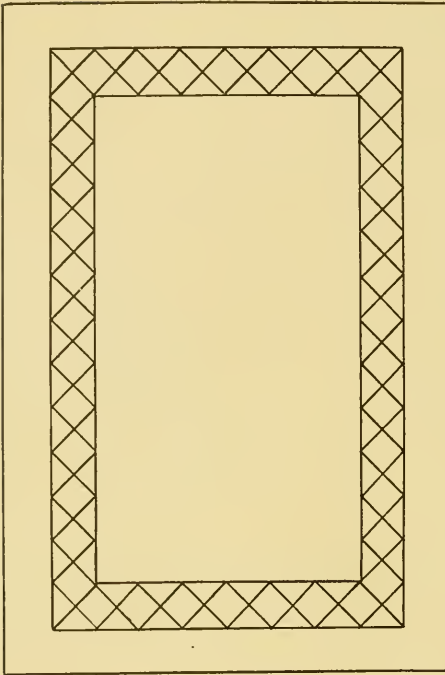
DAVENPORT.

MATERIAL:—Paper, 8-inch square.



1. Fold diameter and cut.
2. Fold oblong into 32 squares.
3. Cut off one row of squares on long side and three rows of squares on short side.
4. Cut on solid lines.
5. Paste square A to B and square C to D.
6. Cut two oblongs 2 inches by 1 inch and paste to the ends of the davenport.
7. Cut the upper part of these ends slanting.

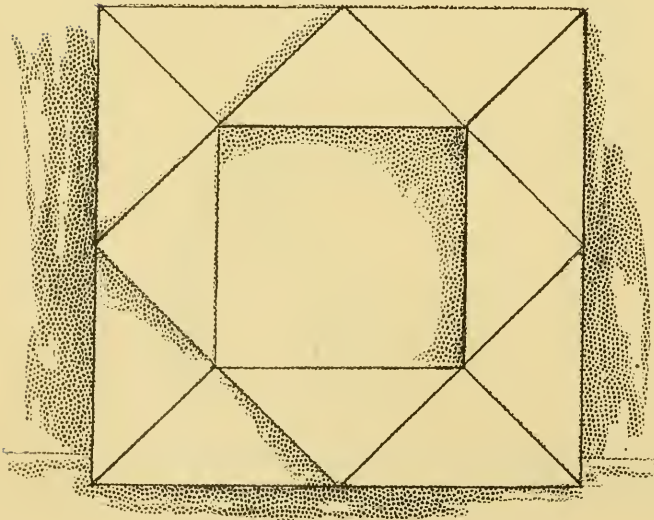




FRAMES.

MATERIAL—Cardboard, needle and thread.

Oblong, square, or circular frames may be made with a variety of designs. The cards may be made by older pupils (4th grade).



FRAME.

MATERIAL :— Paper, 8-inch square.

1. Fold diagonals and diameters.

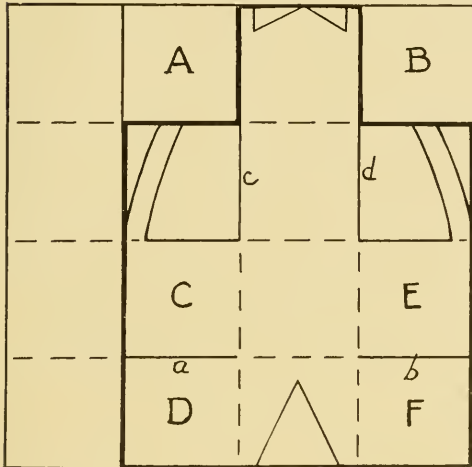
2. Fold corners of 8-inch square to center.

3. Leave folded, and fold points back to center of sides.

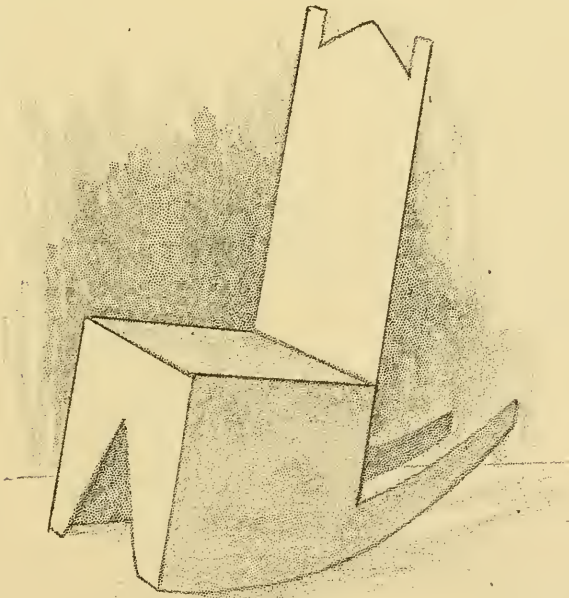
4. Put in picture and paste sides.

ROCKING CHAIR.

MATERIAL:—Paper, 4-inch square.

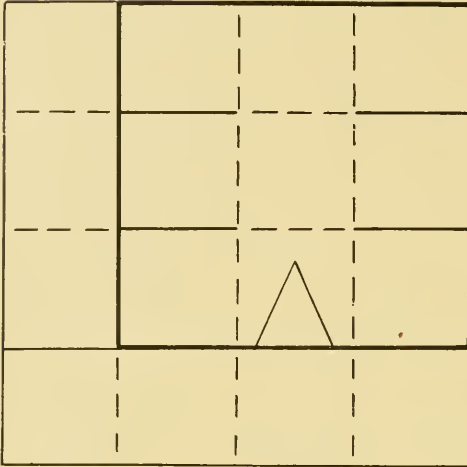


1. Fold into sixteen squares.
2. Cut off one row of squares.
3. Cut out squares A and B.
4. Cut on solid lines a, b, c and d.
5. Crease and paste square D to C and F to E.
6. Cut rockers and top of chair.

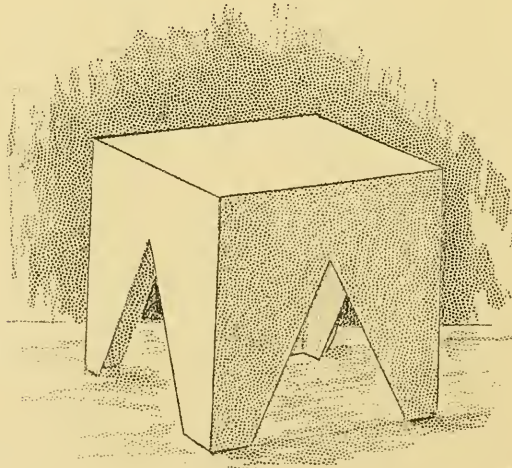


TABOURET.

MATERIAL:—Paper, 8-inch square.



1. Fold into sixteen squares.
2. Cut off two rows of squares.
3. Crease and paste cubical box.
4. Cut out triangles.





RUG.

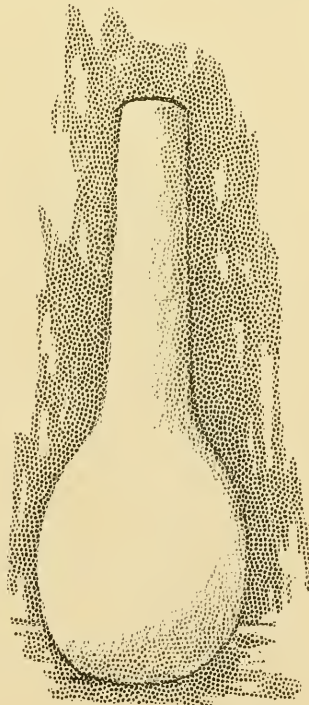
MATERIAL:—Worsted,
spool knitting.

Let the children
sew the strand
together forming a
round mat.

VASE.

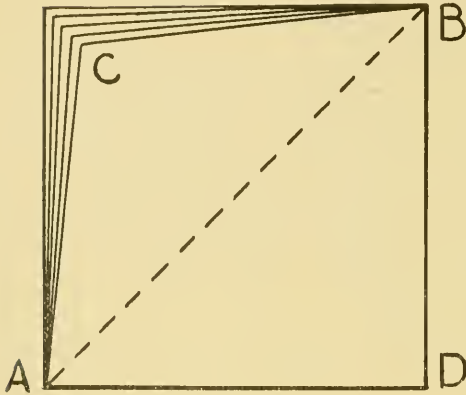
MATERIAL:—Clay.

Some simple design may be used
as decoration. The little tabouret
made of paper (see page 54) may
be used as a stand for the vase.

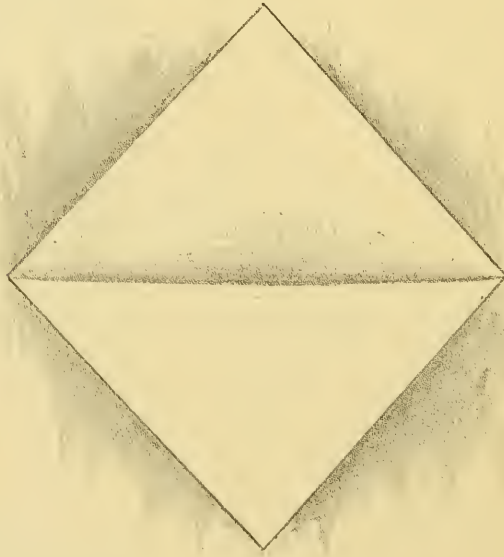


WALL POCKET.

MATERIAL:—Paper, 8-inch or 4-inch square.



1. Fold diameter.
2. Leave folded and fold the other diameter.
3. Fold the three upper corners at C on A B towards the inside and tuck them into the pocket formed by triangle A B D.

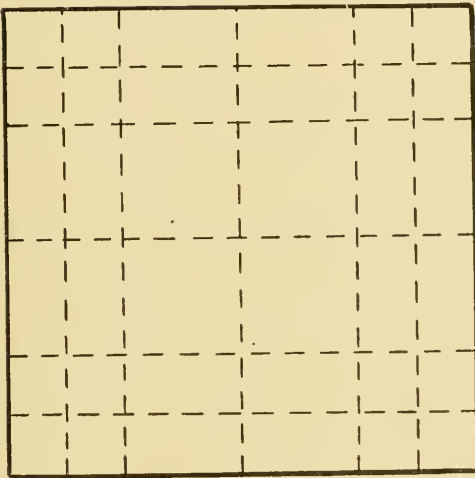


LIBRARY.

OBLONG TABLE—See page 25.

FRAME.

MATERIAL:—Paper, 8-inch square.

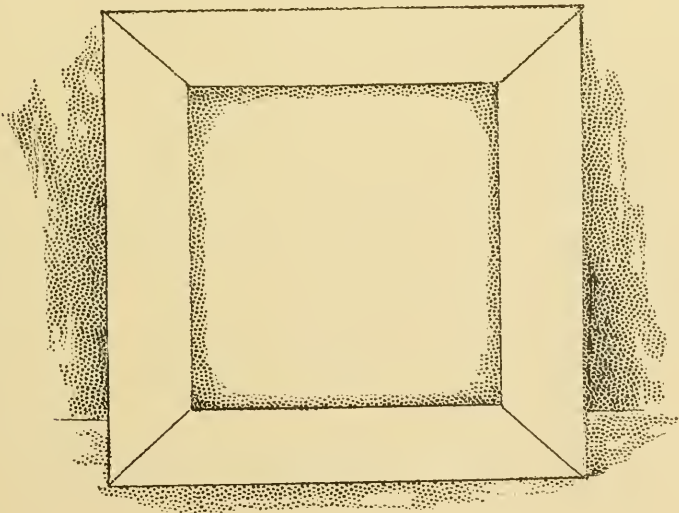


1. Fold into sixteen squares.

2. Fold edges to nearest crease.

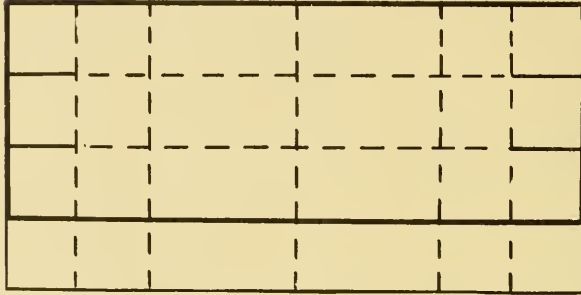
3. Leave folded, and fold diagonals of small corner squares, putting the corners underneath, thus giving the appearance of mitred corners.

4. Paste these down.

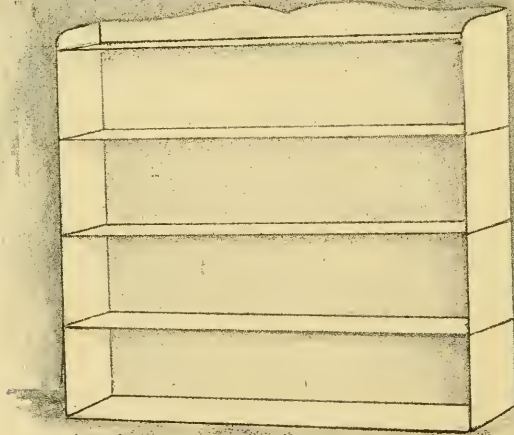


SECTIONAL BOOK CASE.

MATERIAL:—Paper, two 8-inch squares.

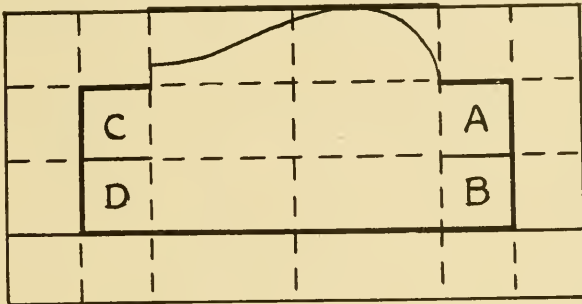


1. Fold diameter and cut.
2. Fold oblong into 16 equal oblongs (see sketch).
3. Fold each end to nearest crease.
4. Cut on solid lines.
5. Form into oblong box and paste.
6. Make any convenient number of these boxes and then paste them together.
7. Cut ornamental rim for top, having paper folded double so that the two sides will be alike.

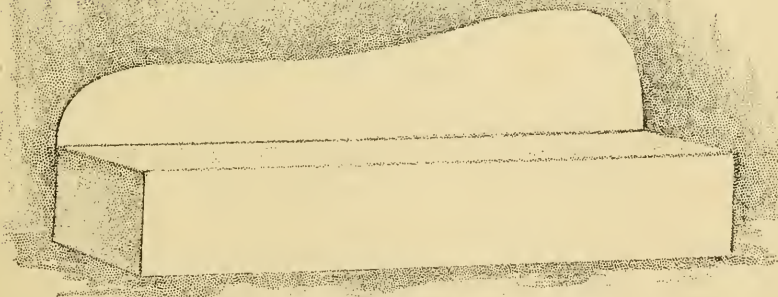


COUCH.

MATERIAL: - Paper, 8-inch square.

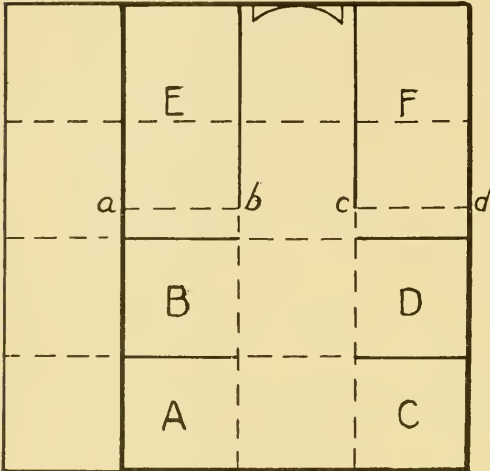


1. Fold diameter and cut.
2. Fold oblong into 16 equal oblongs (see sketch).
3. Fold each short edge to crease nearest to it.
4. Cut on solid lines.
5. Paste square A to B and C to D.
6. Cut back free-hand.



ARM CHAIR.

MATERIAL:—Paper, 4-inch square.



1. Fold into sixteen squares.

2. Cut off one row of squares.

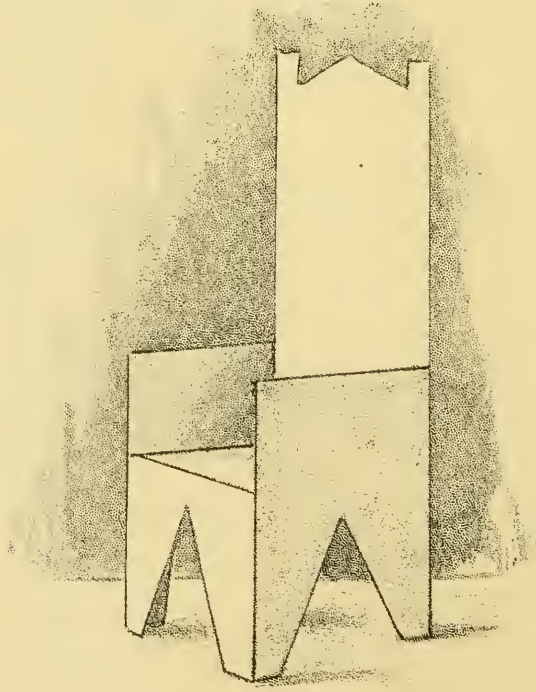
3. Cut on solid lines.

4. Paste square A to B and C to D.

5. Fold oblong E on dash line a b, and oblong F on dash line c d.

6. Paste these to the sides of the chair.

7. Cut top and legs.



HOME OCCUPATIONS.

CORRELATED LITERATURE.

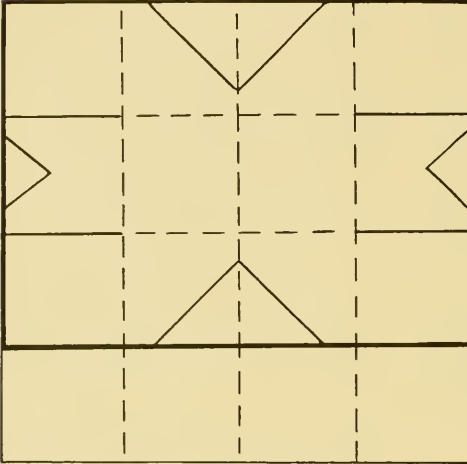
Good Night and Good Morning, by Lord Houghton—Prose and Verse for
Beginners, by Horace Scudder.
“Here we go around the Mulberry Bush.”

SENSE TRAINING GAMES.

The various parts of such an activity as ironing should be performed by the teacher in the presence of the children without comment or explanation, and then the children, having yielded a good quality of attention, should be able to reproduce the series in the exact order. After a few individuals have performed the activity with the materials provided, it should be turned into pantomime or finger play as a class exercise. Following the finger play the children should give short sentences describing the sequence of activities, and then these sentences should be placed on the blackboard to be used as a reading lesson. The following is a typical sequence:

We sprinkled the clothes.
We rolled the clothes.
We spread the clothes on the ironing board.
We ironed the clothes.
We folded the clothes.

MONDAY—WASH DAY.



WASH BENCH.

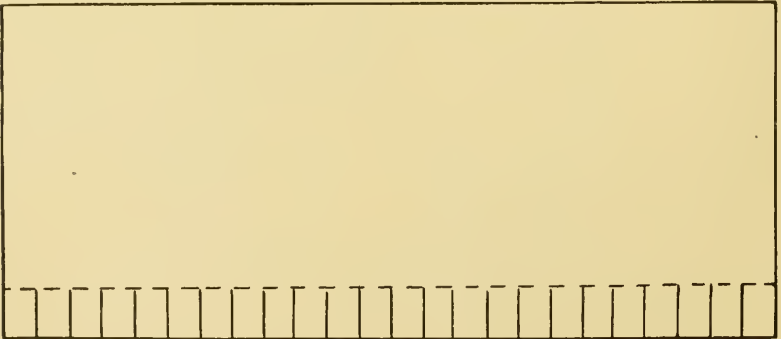
MATERIAL:—Paper, 8-inch square.

1. Fold into sixteen squares.
2. Cut on solid lines.
3. Form into box and crease.
4. Paste laps, forming an oblong box.
5. Cut out the triangular pieces from the sides.

WASH TUB.

MATERIAL:—8-inch square.

1. Fold and cut oblong, 8 inches by 2 inches.
2. Make crease about one-half inch from long edge.
3. Make cuts from edge to this crease (see sketch).
4. Paste ends together.
5. Cut piece for bottom and paste.
6. Cut free-hand small pieces of paper for handles and paste.

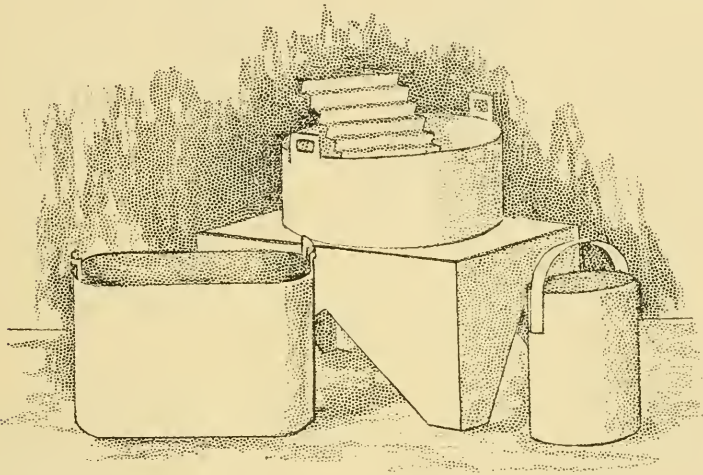


PAIL.

MATERIAL:—Paper, 4 inches by 2 inches; oblong.

1. Cut off one-half inch on long side.
2. Paste ends together.
3. Cut strips for handle and paste.

NOTE:—The pail may be made with bottom. (See construction of wash tub).



WASH BOARD.

MATERIAL:—Paper, 4-inch square.

1. Fold on diameter and cut.
2. Cut free-hand from oblong the outline of wash board.
3. Fold the wide part into as narrow oblongs as possible; open, and the paper will resemble surface of wash board.

WASH BOILER.

MATERIAL:—Paper, 8-inch square.

1. Fold and cut oblong 8 inches by 2 inches.
2. Paste ends together.
3. Cut and paste handles.
4. Give it oblong shape.

CLOTHES PINS.

MATERIAL:—Paper.

Cut free-hand.



GARMENTS.

MATERIAL:—Paper.

Cut free-hand.

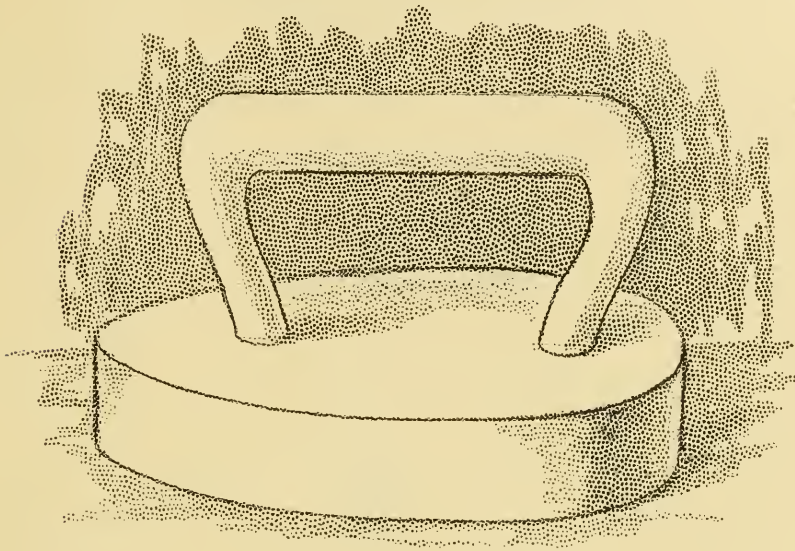


CLOTHES HANGING ON LINE.

MATERIAL:—Paper.

Cut free-hand.

TUESDAY—IRONING DAY.



IRONING BOARD.

MATERIAL:—Cardboard.

Cut free-hand.

FLAT IRON.

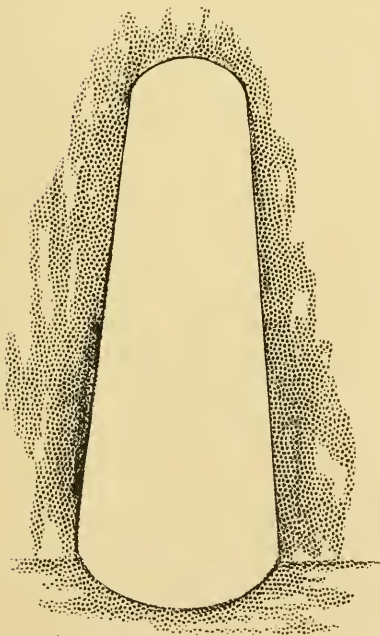
MATERIAL:—Clay.

1. Form clay into shape of the iron.
2. Make handles and fasten.

SLEEVE BOARD.

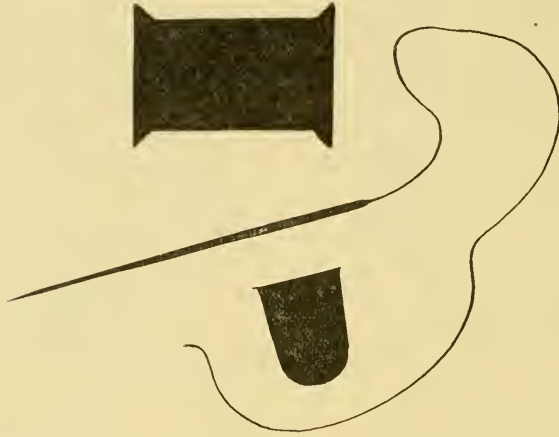
MATERIAL:—Cardboard.

Cut free-hand without creasing.



WEDNESDAY—MENDING DAY.

An exercise with the cardboard loom may occur in this connection to show the principle of darning. See page 73.



NEEDLE WITH THREAD.

MATERIAL:—Black paper.

Free-hand cutting.

SPOOL.

MATERIAL:—Black paper.

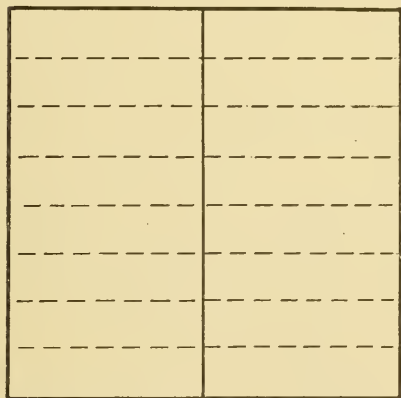
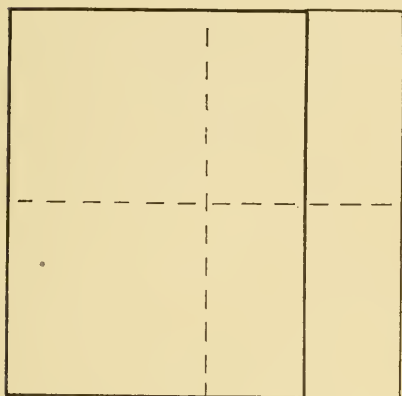
Free-hand cutting.

THIMBLE.

MATERIAL:—Black paper.

Free-hand cutting.

THURSDAY—SHOPPING DAY.



HAND BAG.

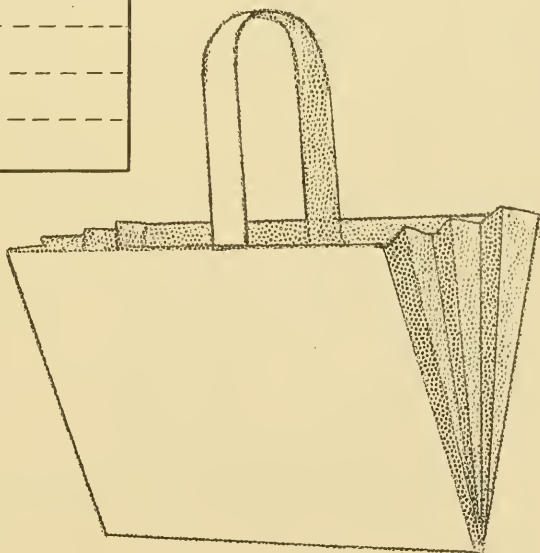
MATERIAL:—Paper, two 8-inch squares.

1. Fold diameters.
2. Fold one edge to diameter and cut on crease.
3. Fold short diameter of oblong, thus making the body of the bag.
4. Fold diameters of the other square.
5. Fold paper into four oblongs parallel with one of the diameters.
6. Turn paper over and fold into eight oblongs parallel with the same diameter.
7. Cut on the other diameter.

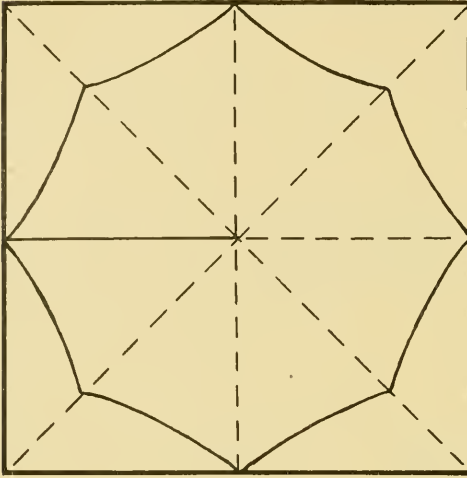
8. Fold the two oblongs on creases already made, making oblongs 4 inches by 1 inch.

9. Paste these at each end of the bag.

10. Cut strips of paper for handles and paste.

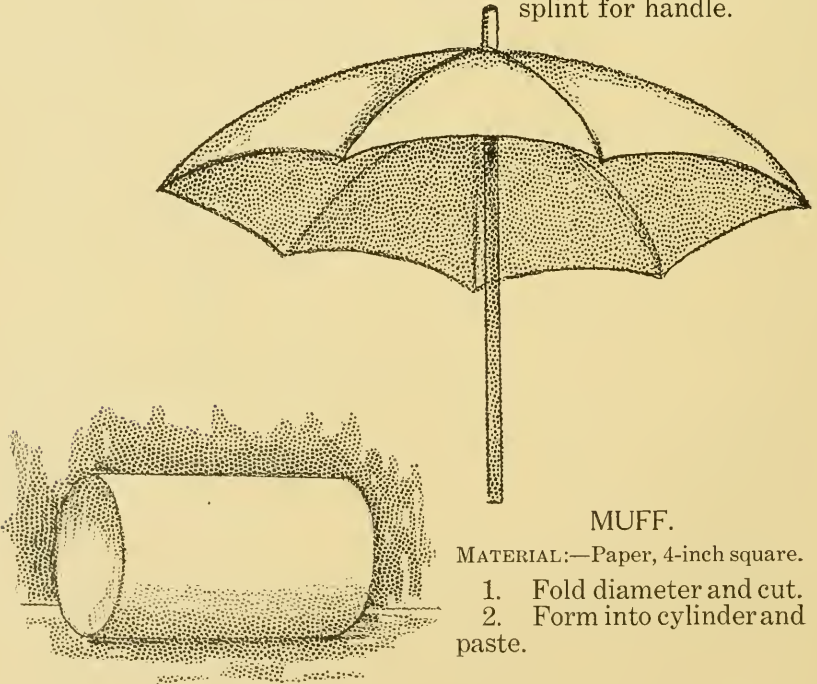


PARASOL.



MATERIAL :— Paper, 8-inch square.

1. Fold diameters.
2. Fold diagonals.
3. Fold paper on the creases made, thus forming it into the shape of a triangle.
4. Cut the side of this triangle opposite the center of the original square slightly concave.
5. Unfold and crease all the lines from the same side.
6. Cut on one of the lines to the center and paste.
7. Use a 4-inch splint for handle.



MUFF.

MATERIAL :— Paper, 4-inch square.

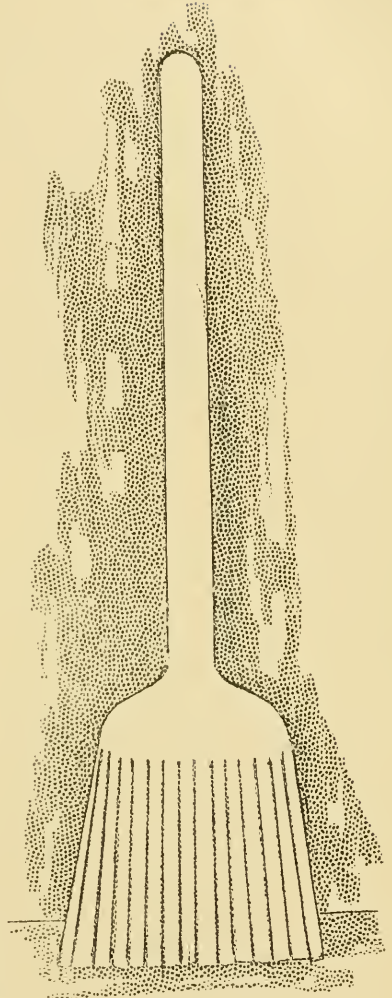
1. Fold diameter and cut.
2. Form into cylinder and paste.

FRIDAY—SWEEPING DAY.

—
BROOM.

MATERIAL:—Paper.

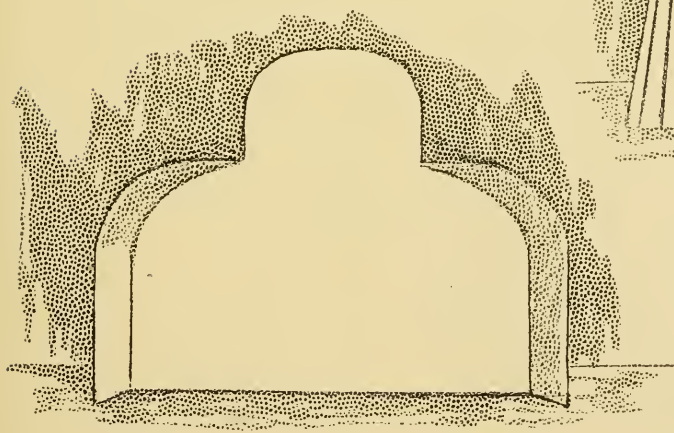
Cut free-hand.



DUST-PAN.

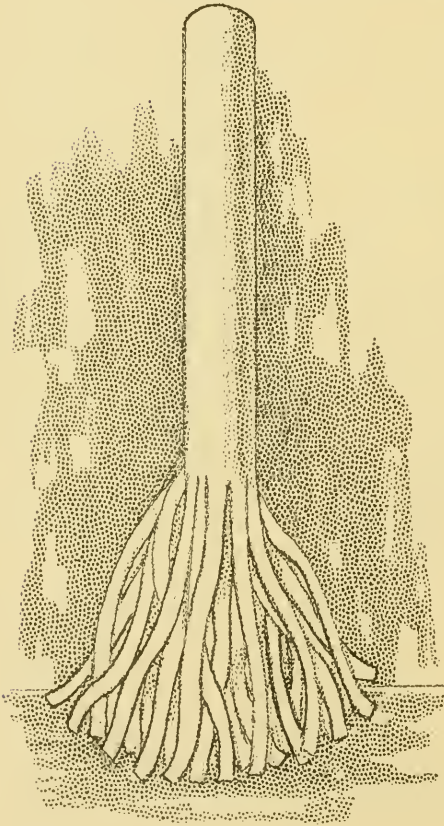
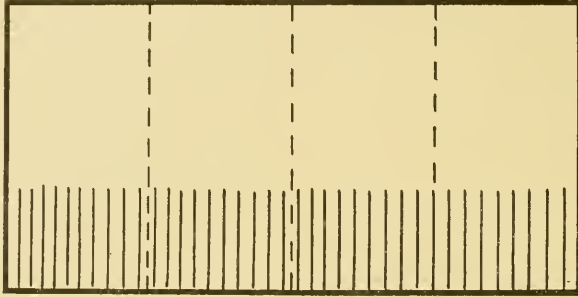
MATERIAL:—Paper.

Cut free-hand.



FEATHER DUSTER.

MATERIAL:—Paper, 8-inch square.



1. Fold diameter and cut.
2. Fold short diameter of one of the oblongs.
3. Leaving the paper folded, double it again.
4. Make cuts about $1\frac{1}{2}$ inches long very close together on long edge, the paper being kept folded.
5. Unfold and roll tightly.
6. Fasten the edge by pasting.

SATURDAY—BAKING DAY.

BAKING PAN—MATERIAL:—Paper, 4-inch square.

COOKIE CUTTER—MATERIAL:—Paper, 4-inch square.

MIXING BOWL—MATERIAL:—Clay.

ROLLING PIN—MATERIAL:—Clay.

PITCHER—MATERIAL:—Cardboard.

CAKE SPOON—MATERIAL:—Cardboard.

BREAD BOARD—MATERIAL:—Cardboard.

See drawings, pages 77, 78, 77.

CLOTHING.

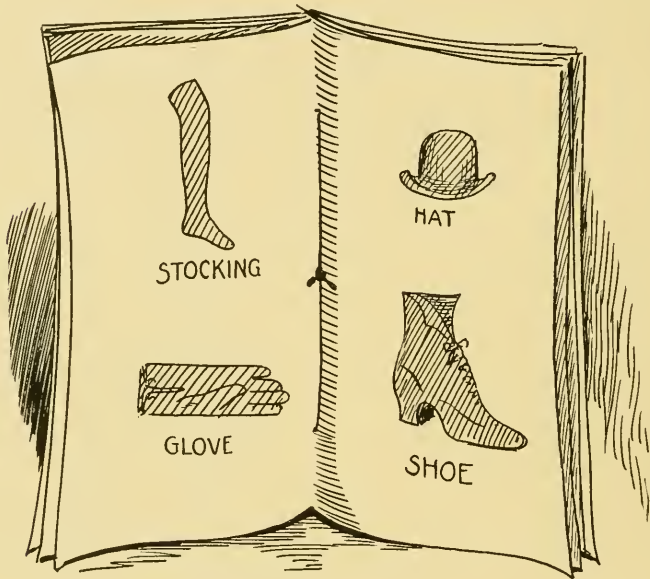
CORRELATED LITERATURE.

The Boy and the Sheep by Ann Taylor—The Posy Ring.

PICTURES.

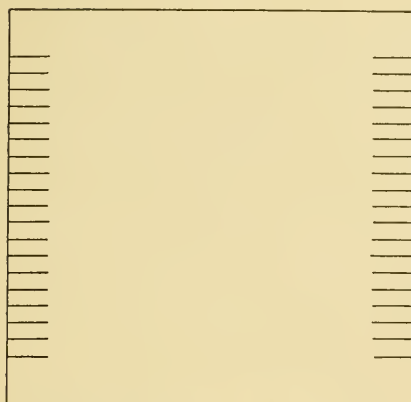
The Sheepshearers	by Millet.
The Flock of Sheep	by Rosa Bonheur.
The Knitting Lesson	by Senderland.
The Spinner	by Nicholas Maes.

By way of preparation enumerate the articles of clothing worn by a little boy and those worn by a little girl. Have the children make booklets (see page 28) composed of pictures of the wearing apparel of boys and girls cut from magazines, newspapers, or fashion sheets. These cuttings should be collected by the children themselves and cut either at home or at school. As a related exercise in reading the teacher might prepare on a duplicator the words and have the children mount them under corresponding pictures.



Introduce a brief study of fabrics by means of an assortment of small pieces of cotton cloth, woolen cloth, silk, satin and velvet. The children should be trained to identify and sort these by means of touch or by means of sight. A helpful associated exercise for impressing this knowledge is mounting on pieces of paper or cardboard specimens of different materials in connection with the sentences: This is wool, This is cotton, etc. These mountings should be bound together into a booklet.

The attention of the children is now called to the structure of the cloth, the arrangement of the warp and the woof, by ravelling a piece of cloth of coarse quality. The woolen cloth should be traced back to its source, the sheep, through the processes of weaving, dyeing, spinning, washing and cutting the wool.

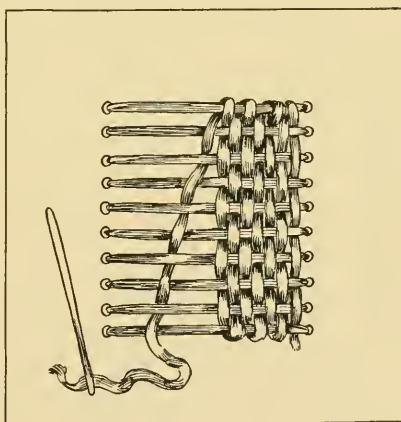
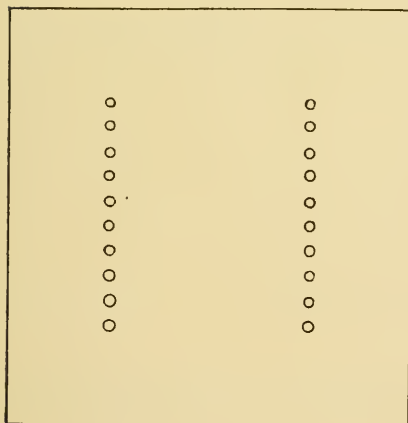
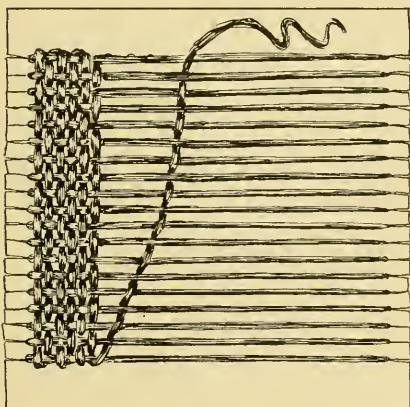


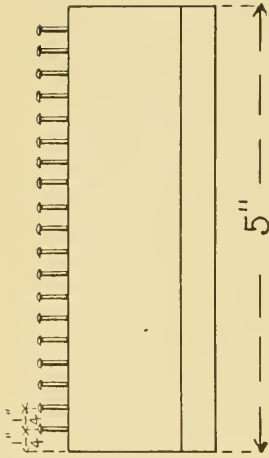
CARDBOARD LOOMS.

A simple way of introducing the study of weaving is furnished by means of the cardboard looms. These are made by the pupils of the fourth grade, in their manual training lesson, of 160 lb. Bristol board, or of Railroad board.

Loom No. 1 is made of a piece of cardboard about $4\frac{1}{2}$ inches by 4 inches, by cutting slits about $\frac{3}{8}$ -inch deep on two opposite edges of the cardboard. The warp may be put on either by winding the yarn around the cardboard, carrying it through the slits; or by bringing the yarn over the face of the cardboard, carrying it through the slit and back of the small piece between the slits into the next opening over the face again, etc.

Loom No. 2 is made of the same size cardboard, and holes are punched $\frac{3}{4}$ -inch from short sides and $\frac{1}{4}$ -inch

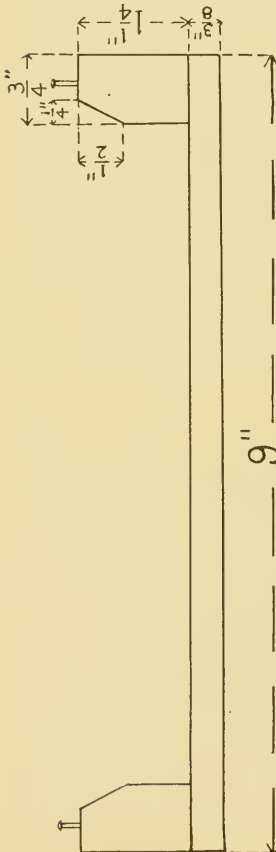




apart. These holes may also be made with a darning-needle.

Any coarse yarn may be used; German knitting yarn is very good for the purpose. With these looms it seems best to let the children use the same quality of yarn for the warp and the woof. Teach the children to put the warp on the loom, and then, using a tapestry needle for the weaving, give them the simple exercise of over one and under one. A variety of patterns may be woven with these little looms. For suggestions see Paper Weaving.

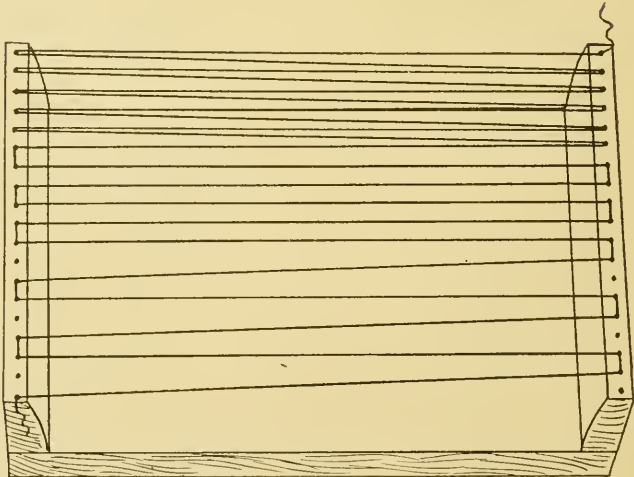
Loom No. 2 can be used only once as it has to be cut to get the cloth off, but as the making of the loom is a good exercise for the advanced manual training classes, at least two for each pupil may easily be provided.

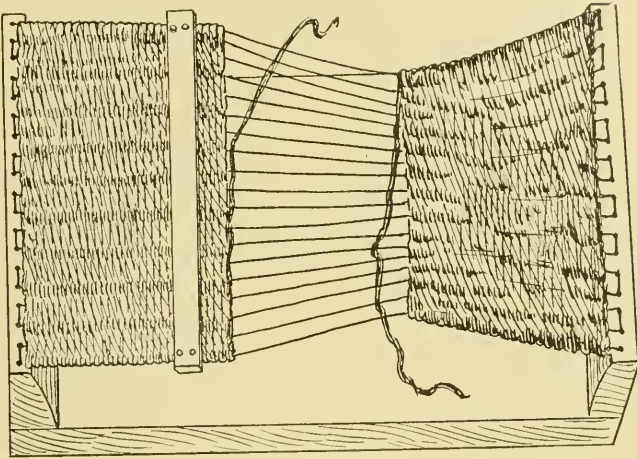


WOODEN LOOMS.

These are also made by older pupils. The boys in the wood-working classes of the second or even first year can easily make them. Each first grade should be furnished with at least thirty looms.

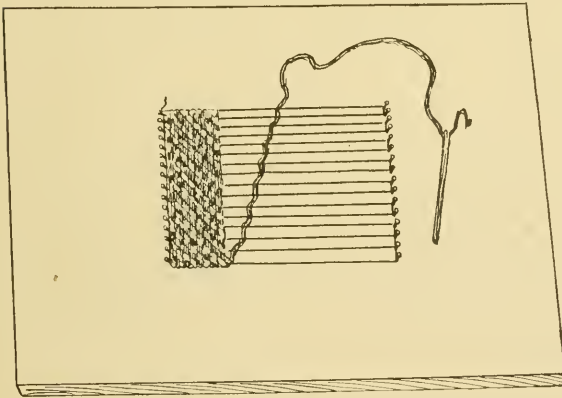
The warp may be put on the loom in three different ways according to the coarse-





ness of the material used as woof. (See illustration). Any kind of coarse yarn or raffia may be woven on this loom with carpet warp. To keep the woof from drawing the cloth together it is convenient to have a "stretcher." It is made of wood with a brad in each end. (See sketch).

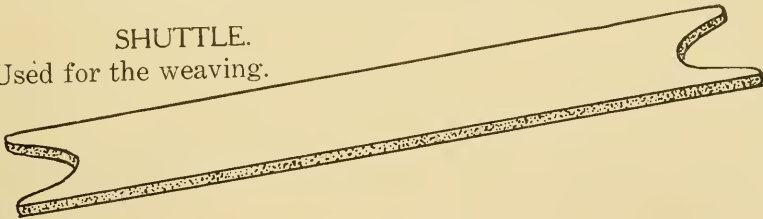
It is moved forward from time to time as the weaving proceeds.



A plain piece of wood may be used as a loom by putting in brads at proper distances. (See sketch).

SHUTTLE.

Used for the weaving.

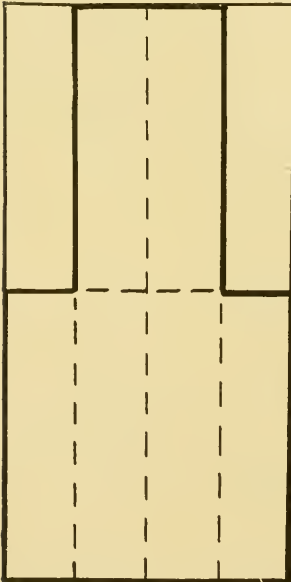


FOOD.

CORRELATED LITERATURE.

The Seed by Kate L. Brown—Songs of the Tree-top and Meadow.
 The Baby Seed Song by E. Nesbit—The Posy Ring by Wiggin and Smith.
 Thank you Pretty Cow by Jane Taylor—The Posy Ring.
 The Story of The Little Red Hen—Graded Literature Series, Book I.
 Who likes the Rain by Clara D. Bates—Songs of the Tree-top and Meadow.
 Making Butter—Emilie Poulsson's Finger Plays.
 Blow, Wind, Blow—Nursery Rhyme.

The children have seen the preparation of food at home, and now they are led to appreciate the different industries and occupations that contribute towards the food supply. Most children have run errands to the grocery store, taken milk from the milk man, noticed the ice brought in, accompanied some older person to the vegetable market, and there come in contact with the market-gardener and the farmer. The subject should be brought before the children by a series of questions, calling to mind experiences that they have had related to these activities, and in that way basing new knowledge upon facts already known to them. Questions:—Name some of the articles that your mother uses on baking day? What do you do to help her? Where do you go for the sugar? What did you see in the store?



BAKING.

Trace briefly with the children the history of a grain of wheat from the farm to the mill and grocery store into the loaf of bread. Have some grains of wheat and let the children crush them, calling attention to the white contents.

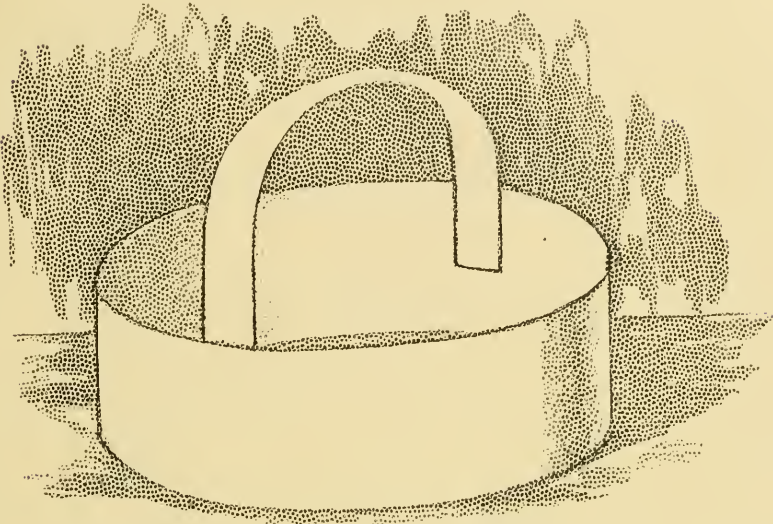
FLOUR BAG.

MATERIAL:—Paper, 8-inch square.

1. Fold diameter and cut.
2. Fold into 4 oblongs 8 inches by 1 inch.
3. Fold short diameter.
4. Cut on solid lines.
5. Fold on short diameter and paste.

COOKIE CUTTER.

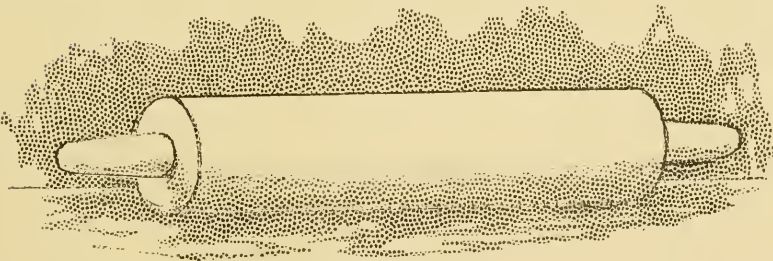
MATERIAL: - Paper, 8-inch square.



1. Fold and cut from square an oblong 8 inches by 1 inch.
2. Paste the ends together.
3. Cut narrow strips of paper for handle and paste.

ROLLING PIN.

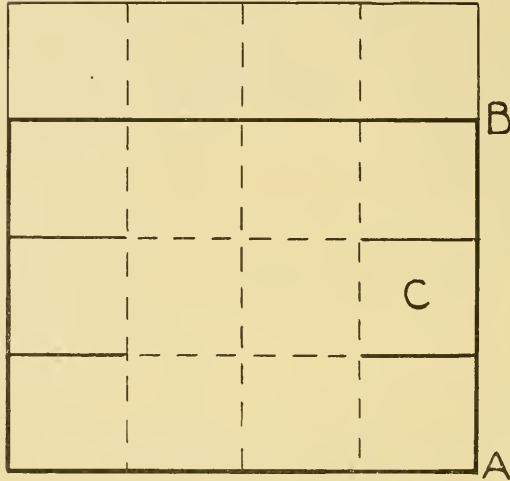
MATERIAL: - Clay.



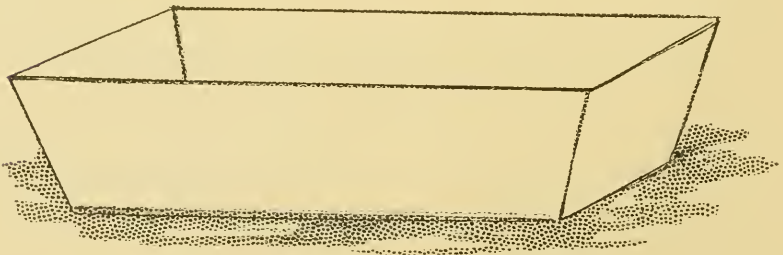
1. Make cylinder about $1\frac{1}{2}$ inches by $\frac{1}{2}$ inch. The children can do this easily by rolling the clay between their hands and then flattening the ends.
2. Roll handles separately and press them gently into the ends of the cylinder.

BAKING PAN.

MATERIAL:—Paper, 4-inch square.



1. Fold into sixteen squares.
2. Cut off one row of squares.
3. Cut on solid lines.
4. Form into an oblong box and paste the corner squares so that point A meets point B and then paste square C to the outside. Finish the other end of the box in the same way. By pasting the model in this manner, the long sides will slant similar to the sides of a baking pan.
5. Cut ends even with sides.



MIXING BOWL.

MATERIAL:—Clay.

Model from soft clay.

BREAD BOARD.

MATERIAL:—Cardboard.

Cut free-hand oblong to represent bread board.

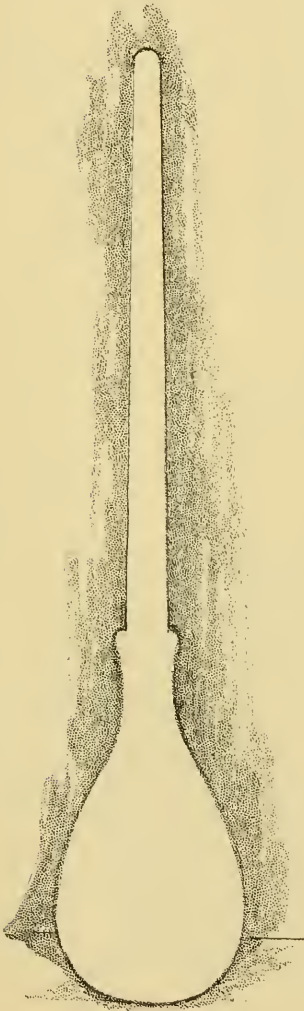
TABLEAU.

Arrange the above articles on the top of the desk. The children may make oblong tables of paper (see page 25) for the tableau. Then the use of each article may be reviewed.

CAKE SPOON.

MATERIAL:—Cardboard.

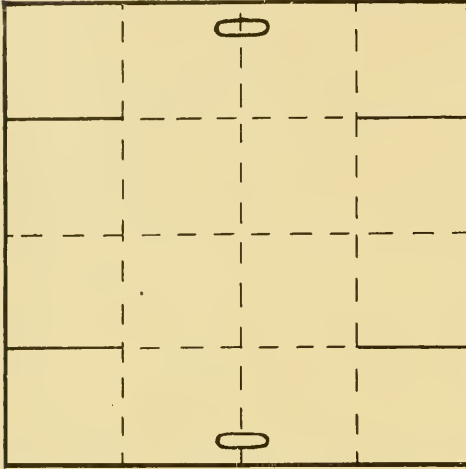
Cut free-hand long handled spoon.



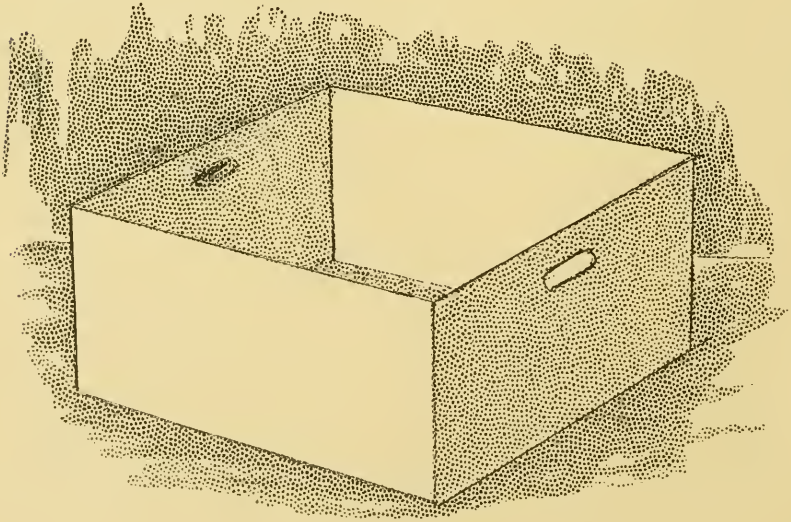
THE GROCERY STORE.

SQUARE BOX.

MATERIAL:—Paper, 8-inch or 4-inch square.

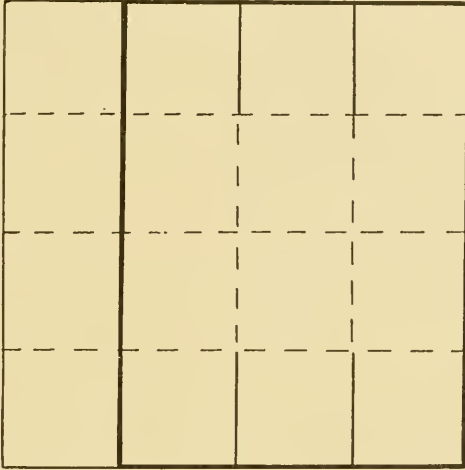


1. Fold into sixteen squares.
2. Cut on solid lines.
3. Cut openings for handles.
4. Crease and paste.

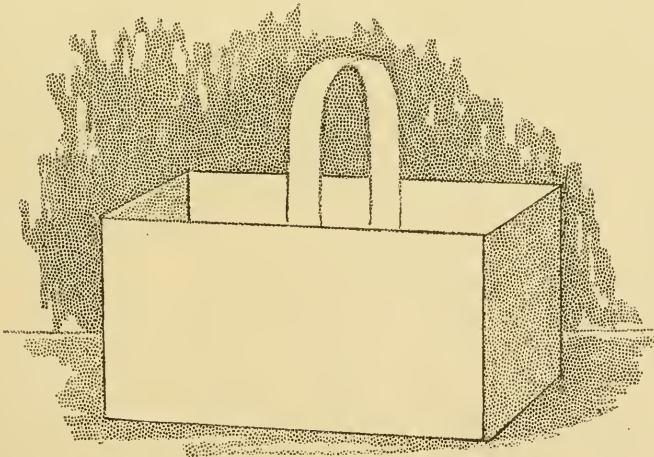


BASKET.

MATERIAL:— 8-inch or 4-inch square.

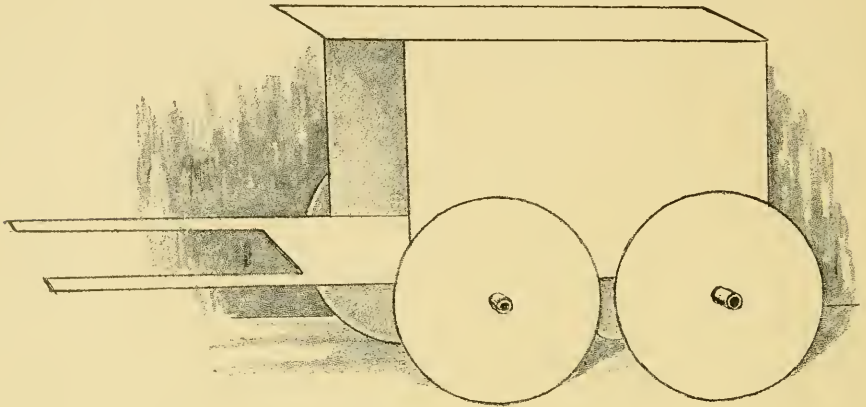


1. Fold into sixteen squares.
2. Cut on solid lines.
3. Crease and paste.
4. Cut oblong free-hand to represent handle and paste inside the basket.



GROCERY WAGON.

MATERIAL:—Paper, two 8-inch squares and cardboard.



1. Fold the square into four equal oblongs.
2. Fold the other diameter and cut.
3. Paste one of the papers outside of the other so that a square prism is formed open at both ends.
4. Cut off three sides of one end about $\frac{1}{2}$ inch.
5. For the axles cut off two oblongs of the other square about 3 inches wide.
6. Roll these oblongs as tight as possible into two cylinders and paste.
7. Cut wheels of cardboard about $1\frac{1}{2}$ inches and $1\frac{1}{4}$ inches diameter.
8. Pierce holes in the centers so that the wheels fit closely on the axles.
9. Cut two small pieces of paper and paste to the bottom of the wagon holding the axles in place.
10. Cut shaft free-hand of cardboard and paste to cart.

NOTE.—A much easier way of making the wagon would be to paste wheels to the sides of the wagon; the children then, however, lose the pleasure of seeing the wheels move around.

VEGETABLES.

MATERIAL:—Paper.

Cut free-hand the different kinds of vegetables seen in the store.

FRUIT.

MATERIAL:—Paper, Watercolors.

Paint fruits seen in the store. Washes may be made and then cuttings made from these.

THE KITCHEN GARDENER.

The study of the grocery store and the market will naturally lead to a discussion of the kitchen gardener. Let the children make the implements he uses such as the hoe, the spade, and the rake.

HOE.

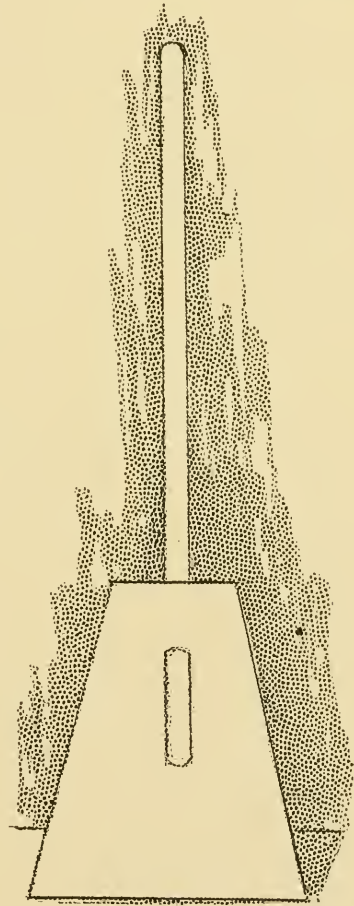
MATERIAL:—Cardboard and 4-inch wooden splint.

1. Cut free-hand a piece of cardboard to serve as the blade.
2. Pierce hole and put in handle.

SPADE.

MATERIAL:—Cardboard and 4-inch splint.

1. Cut free-hand.
2. Make two holes and insert handle.



RAKE.

MATERIAL:—Cardboard and 4-inch splint.

1. Cut oblong about $2\frac{1}{2}$ inches by 1 inch.
2. Make one edge serrated and put in handle.



These implements may be used in the sandtray to show the children how to cultivate a little patch of ground which they may have at home and to show them how to plant seeds. Let the children use the spade or the hoe for turning over the soil, and then use the rake for leveling the surface. The children may play planting seeds in the sand, but in order that they may get an idea of the germination and growth of the seed it is necessary to see the seeds growing either in a window box or in an outside garden. Permit each child to plant a seed in the window box and let the children take turns in watering and caring for the garden. The natural outcome of these activities would be to encourage children to attempt gardening at home.



CHAPTER II.

THE INDIANS.

The Indians of the New Stone Age of Culture—the Indians whom the Europeans found in North Eastern United States—should be the subject of study. The teacher needs to keep the accounts of the food, clothing, and shelter, the descriptions of implements, and of the modes of obtaining and preparing food, consistent with this stage of culture.

The stories of Longfellow's Hiawatha place the modes of Indian life before us in a literary form. The account of Hiawatha's childhood—Section III, lines 64 to 159 inclusive—gives the home life of the wigwam, the growing Indian boy's close contact with nature, and his intimate knowledge of her ways.

The story of Hiawatha's Hunting—Section III, lines 160 to 235 inclusive—appropriately introduces the subjects of food and clothing, and the Mondamin story—Section V—with its account of the gift of the maize, opens up the entire problem of the food supply. In connection with the hunting, Landseer's picture, "The Monarch of the Glen," or Rosa Bonheur's "On the Alert," should be shown; and the garments worn by the Indian described; and an account given of the Indian process

of tanning skins, and the tools used by them in doing this work. Supplement the Mondamin story with a description of the Indian modes of preparing food.

Additional stories to be given are :

Story of the Building of the Canoe—Section VII, lines 1 to 106 inclusive; Hiawatha's Sailing—Section VII, lines 106 to 140 inclusive.

As a fine sympathy for nature and for outdoor life is a sentiment the teacher should seek to encourage, the section Hiawatha's Childhood should be supplemented by some short simple poems expressing this feeling. A Boy's Song by James Hogg—A Book of Famous Verse by Agnes Repplier—is a simple poem showing this keen enjoyment of outdoor life. Other appropriate poems are :

Boats Sail on the River by Christine Rosetti—Sing Song, A Book of Rhymes.

Lady Moon by Lord Houghton—Child-life in Poetry by Whittier.

Who Stole the Bird's Nest by Lydia M. Childs—Prose and Verse for Beginners by Horace Scudder.

It is advisable to use the following descriptive outline in connection with the selected parts of the poem, in order to make the modes of life there described more complete and definite.

APPEARANCE.

Coppery or reddish brown in color, long straight black hair, high cheek bones, wide faces, black eyes.

DRESS.

Principal material : Tanned deerskins. Study the process of tanning and note the scraper of chipped stone or of bone.

Men : Leggings of skin fringed with strips of skin along the outer edges. A jacket or shirt of skin reaching to the knees, decorated with pictures, painted in colors or patterns worked with beads or brightly dyed porcupine quills. Blanket or robe of skin. Moccasins. Necklaces of beads or made of trophies of the war and hunt. Feathers in the hair.

Women : Leggings heavily beaded. Skirt reaching a little below the knee. Jacket. Ornaments of beads.

WIGWAM.

Frame work made of poles from thirteen to eighteen in number. The smaller ends are tied together, the poles are then raised and spread out so as to cover a large circle on the ground. Over the framework of poles are spread tanned skins laced together to fit it. The lower ends of the skin covering are pegged down. There is a doorway over which hangs a flap of skin, which serves as a door. There is a smoke hole at the top. From the poles hang eagle feathers or beaver tails. The exterior is decorated with representations of the sun, the moon, animals, etc.

FOOD.

Game, fish dried and fresh, fruits, nuts, roots, corn.

PREPARATION OF FOOD.

Grinding of corn with pestle and mortar. Baking of cakes by spitting them on sharp sticks to bring them in contact with the fire. Broiling meat, spitting it on sharp sticks. Boiling meat by putting hot stones into the water. At a later stage a framework was built over the fire and the food placed upon it to broil. This is often shown in the standard illustrations of the broiling of fish. Making of maple sugar using pails and tubes made of bark.

HOW THE INDIAN GIRLS SPENT THEIR TIME.

They helped their mothers cook, sew, keep the wigwam in order, plant and grind the corn, tan the skins, gather fruit and nuts, embroider with beads, and make pottery.

HOW THE BOYS SPENT THEIR TIME.

They fished, learned the habits of the animals, made bows and arrows, and practiced shooting, accompanied their fathers on the hunt, and set traps.

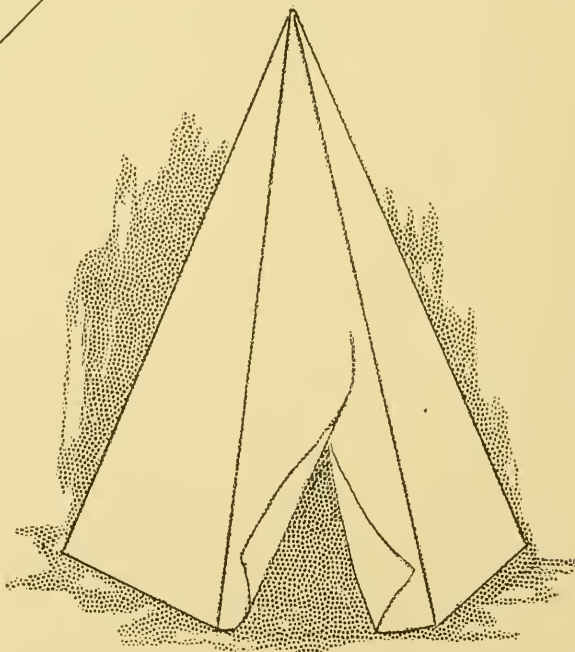
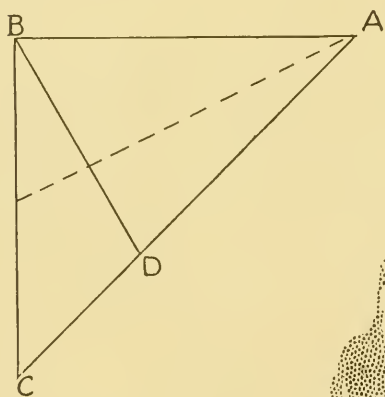
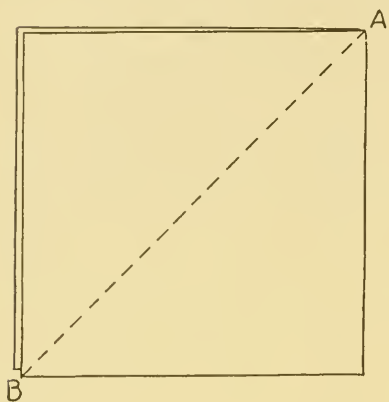
CONSTRUCTIVE WORK.

STORY OF THE BABYHOOD OF HIAWATHA.

WIGWAM.

MATERIAL:—Brown paper, 8-inch square.

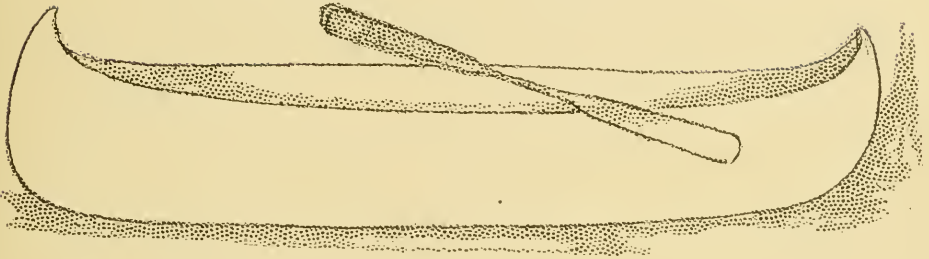
1. Fold diameter and cut.
2. Fold short diameter, leave folded.
3. Fold diagonal, leave folded
(See sketch 1.)
4. Fold edge A B to A C.
(See sketch 2.)
5. Cut on B D.
6. Open and crease paper to form an eight sided pyramid.
7. Paste together from point half way down and open the lower part of flaps forming the entrance.



STORY OF HIAWATHA'S SAILING.

CANOE.

MATERIAL:—Paper, 8-inch square.



1. Fold diameter and cut.
2. Fold one of the oblongs on long diameter and cut the bow and stern of the canoe while the paper is folded.
3. Paste the edges just cut.

PADDLE.

MATERIAL:—Cardboard or paper.

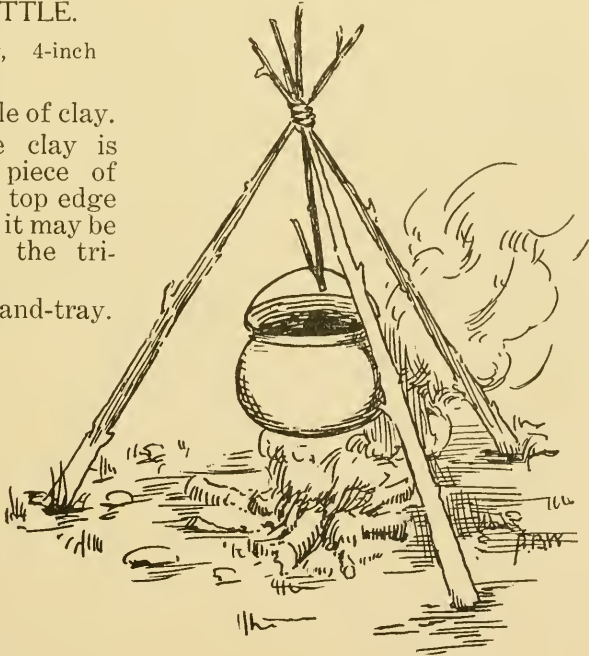
Cut free-hand.

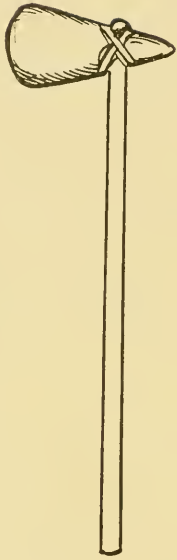
STORY OF MONDAMIN.

GYPSY KETTLE.

MATERIAL:—Clay, 4-inch splints.

1. Make kettle of clay.
2. While the clay is moist insert a piece of a toothpick near top edge of kettle so that it may be suspended from the tripod.
3. Put up in sand-tray.





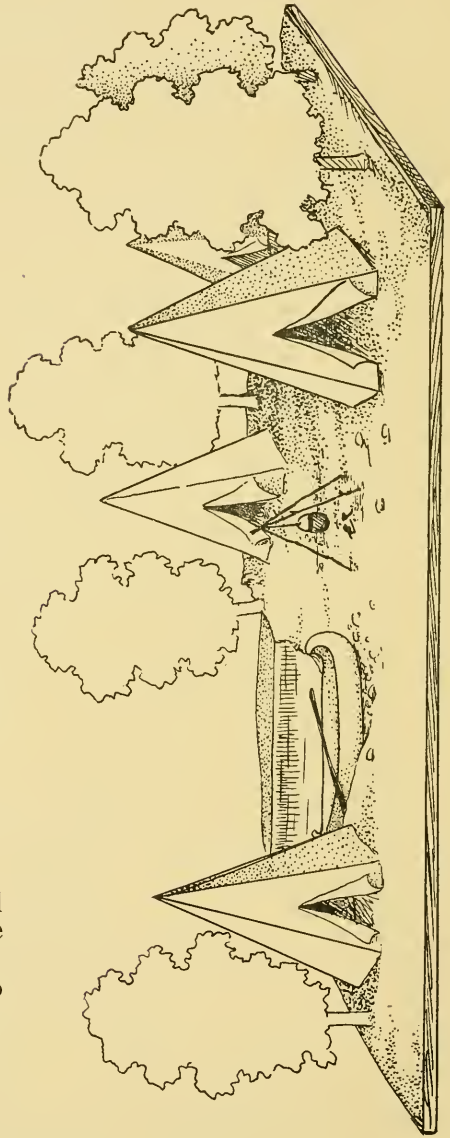
TOMAHAWK.

MATERIAL:—Cardboard.
Cut free-hand.

TABLEAU.

Cut trees of cardboard and place upright with little stands.

Have the canoe drawn up on shore and wigwams.



STORY OF HIAWATHA'S HUNTING.

BOW.

MATERIAL:—Thin slat and thread.

Let the children fasten the thread to the ends of the slats. In country districts the children may bring in twigs to take the place of the slats.

If it is not convenient to have the children make the bow, the teacher should have one for demonstration.

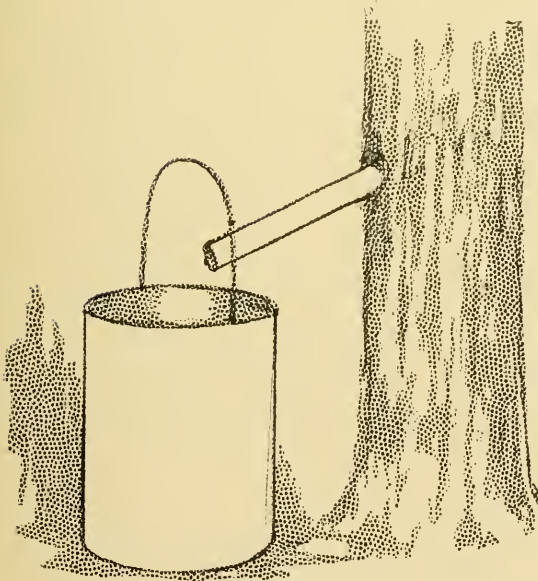
ARROW.

The ordinary 4-inch splints may take the place of an arrow as it would be difficult for the class to make a correct representation. The teacher should have an arrow for her demonstration.

SUGAR MAKING.

PAIL AND TUBES.

MATERIAL:—Paper, 4-inch square.



1. Fold diameter and cut.
2. Make crease about $\frac{1}{2}$ inch from long edge.
3. Make cuts from edge to this crease. (See page 62.)
4. Paste short edges.
5. Cut circular piece of paper and paste to bottom.
6. Make handle and paste.
7. Roll small tubes of paper and paste.

THE ESKIMO.

To understand the life of a people one must know the land it is lived in. Therefore it is necessary to study the environment of snow and ice and fur bearing animals which sustains the Eskimos during the long sunless winter, and also to study the more genial landscapes of the short summer of continuous sunshine.

LITERATURE.

Children of the Cold by Frederick Schwatka.
 Eskimo Stories by Mary E. Smith.
 The Story of Aagoonac in the Seven Little Sisters by Jane Andrews.

CORRELATED LITERATURE.

Snowflakes and the Snow Song by F. D. Sherman—Little Lyrics for Little Folks.
 When're a Snowflake by M. M. Dodge—The Posy Ring.
 Twinkle, Twinkle, Little Star by Jane Taylor—Prose and Verse for Beginners.
 Who am I by Ann Taylor.
 The Story of Llewelyn and His Dog by Robert Southey.—The Children's Story Book by Horace Scudder.
 The Story of Argus, Ulysses' dog from the Odyssey.

The dog is the Eskimos' valued servant. Down the ages in almost every part of the world man has been faithfully served by the dog. Stories illustrating the dog's devotion to his master are appropriate in this connection.

PICTURE.

Saved by Landseer.

DESCRIPTIVE OUTLINE.

The Eskimos are a hunting people forced to move from place to place in search of food. In the spring and summer they add to the food supply by catching fish from the lakes and rivers.

CLOTHING.

They wear two complete suits of fur clothing. The fur of the inner suit is turned toward the body, that of the outer suit is turned outward. The skins are stretched and pegged down to dry; all the flesh is scraped off with a sharp flat stone. This treatment makes the skins soft and pliable, and they are now cut with a knife of bone into garments, and sewed with reindeer sinews. Men and boys wear coats with hoods attached, trousers, leggins, boots, and mittens. Women and girls wear these same garments and also an apron. They have pockets in the sleeves and in the trousers at the ankles, in which they keep their bundles of sinews for sewing. The baby wears very little clothing; when out of doors he is carried in his mother's hood, in doors he is placed in a bag and hung up against the wall until he is old enough to roll around.

HOUSES.

As they are a wandering people, living in a locality only a comparatively short time, they have learnt to build their simple houses very quickly. The igloo or snowhouse is shaped like a hemisphere and is built of blocks of ice about three feet long, about one and one-half feet wide, and from six inches to one foot thick. The occupants must get down on hands and knees in order to pass through the entrance, which is nothing but a little hole. The door is just a big block of snow placed in the door way. A small igloo is usually built in front of the door to keep out the wind. The dogs crowd into this storm igloo. A covering of loose snow from one to three feet in thickness is thrown over the igloo and storm igloo.

FURNISHINGS.

The bed is a snow bank built against the wall, covered with skins. The lamp or stove is made of a stone chipped into the

shape of a clam shell. This hollowed stone or bowl holds the oil. The wick, which is the moss gathered from the rocks, is placed along the edge. Native knives are made of bone and ivory. They get steel blades from the traders. The snow shovel is made of pieces of wood—drift-wood picked up along the beach or else gotten from the traders—sewed together with reindeer sinew; the handle is made of the horn of the musk ox. The shovel is tipped with part of a reindeer horn.

SUMMER HOUSE.

TENT.—The frame is of walrus bones and has a covering of reindeer skins. They carry the tent with them in their wanderings from place to place and set it up close to the source of the food supply.

FOOD.

In winter they have the flesh of the seal, walrus, reindeer, and other native animals; they have also oil and dried fish.

They have hard work getting water. The boys cut a hole in the ice covering of a fresh water lake. They are careful to keep the hole the same diameter all the way down, as they will try to catch fish through the hole afterward. If no water is obtainable in this way the girls bring in snow and ice to be melted in stone kettles over the stove. In summer they eat the flesh of animals and birds, birds' eggs, fresh fish, especially salmon, and a few berries they find. Boys, women, and girls fish with hook and line. The line is a reindeer sinew. In the spring they spear fish in great numbers at the rapids of the rivers. Many of these fish are dried and kept for future use.

THE MUSK OX CUP.—The wider base of a musk ox horn is boiled in a kettle, scraped to the proper thickness, bent into shape, and then left to dry. It is made for the purpose of holding soup.

THE DOGS.

They pull the sledges bearing passengers and heavy loads. They are driven in the shape of the letter V. The dog at the converging point is the leader. The driver manages him

entirely with his voice, and as he acts so all the others do. The dogs also help in reindeer and seal hunting.

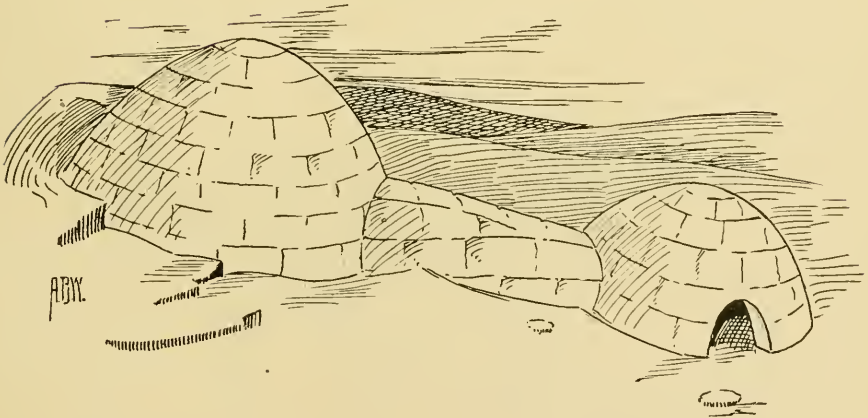
The sled is made of walrus bones bound together with strips of seal skin. The harness is made of walrus hide or seal skin.

The canoe is a frame of walrus bones covered with seal skin.

CONSTRUCTIVE WORK.

SNOW HOUSE.

MATERIAL:—Clay.

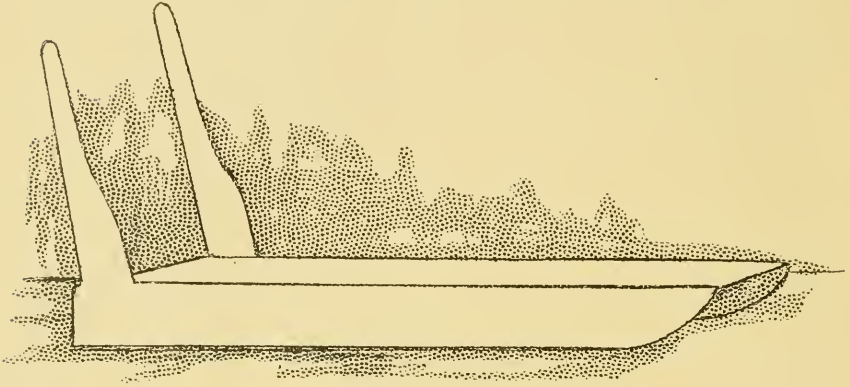


The different parts of the house are modelled of clay and put together in the sand-tray.

The more advanced children may build this house of little cubes of clay in the same manner as the Eskimo does, laying one layer above another as shown in sketch.

SLED.

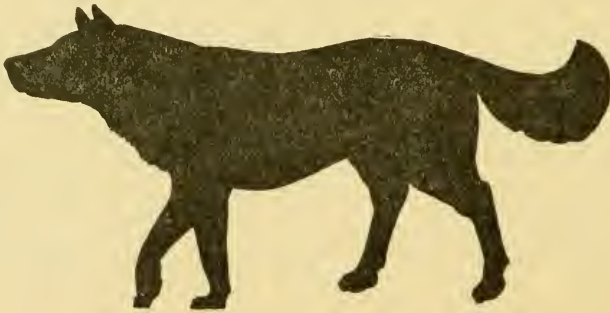
MATERIAL:—Paper, 8-inch square.



1. Fold diameter and cut.
2. Fold long diameter.
3. Fold edges to diameter.
4. Cut the runners slanting in front.
5. The uprights at the back of the sled are made by pasting strips of cardboard or paper to the sides.

DOGS.

MATERIAL:—Paper.



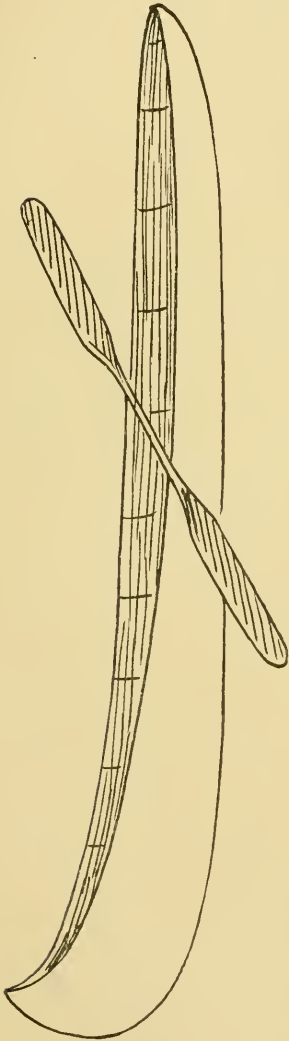
Cut free-hand. Have the children make little stands and paste to the sides so that the dogs will stand.

NOTE:—If copies of hectographed drawings of dogs are given to the children, the outcome of this lesson will be more satisfactory.

CANOE.

MATERIAL:—Paper, 8-inch square.

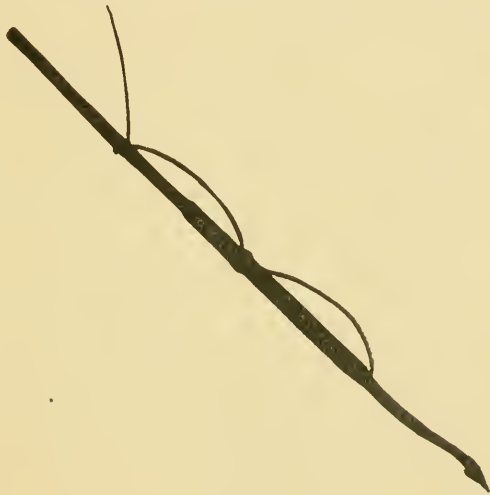
1. Fold diameter and cut.
2. Fold long diameter and cut oblong 8 inches by 2 inches.
3. Fold long diameter of oblong.
4. Cut bow and stern and paste.



PADDLE.

MATERIAL:—Cardboard.

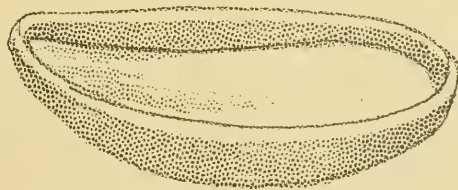
Cut free-hand.



HARPOON

MATERIAL:—Cardboard.

Cut free-hand.



LAMP.

MATERIAL:—Clay.

Have the children model the lamp and explain how it is used.

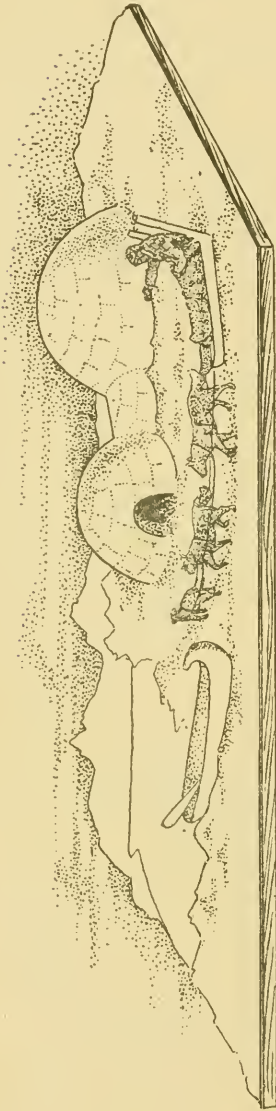


TABLEAU.

Have the children arrange the snow house, the sled, the dogs, and the canoe in their relative positions in the sand-tray. Cut white paper into small pieces to represent snow.

THE ANCIENT SHEPHERD LIFE OF THE FAR EAST.

CORRELATED LITERATURE.

Mary had a little Lamb—Prose and Verse for Beginners.
 Little Bo-Peep—Nursery Rymes.
 The Lamb by William Blake—Prose and Verse for Beginners by Horace
 Scudder.
 The Shepherd by William Blake—Songs of Innocence.
 Twenty-third Psalm

PICTURES.

David, the Shepherd	by Elizabeth Gardner.
The Shepherdess	by Lerolle.
The Return of the Flock	by Daubigny.
The Knitting Shepherdess	by Millet.
The Sheep Fold	by Jacque.
Sheep Pasture	by Auguste Bonheur.

After a consideration of the Indian and Eskimo aggressive modes of wresting a livelihood from their respective environments, the amenity of the shepherd life exercises a gentle and gracious influence.

SITE OF THE SETTLEMENT:—A grassy tract in proximity to trees and a spring or well. The shepherds stayed in a place until the flocks had consumed all the grass. The well as the center of community life is shown in the stories of "Rebecca at the well" and "Rachel meeting Jacob at the well." The well was covered with a great stone so heavy that it required the strength of several shepherds to roll it away. The trees of this region were the oak, cedar, olive and palm. Wild barley, wild grapes, figs, quinces, pomegranates, almonds, and walnuts were plentiful.

THE TENT:—The branches of a tree were trimmed off and a covering of skin or cloth placed over this framework. The covering was pegged down. Near the tent was the sheep fold, an enclosure for the sheep.

DRESS.

The shepherd wore a tunic made of sheep skin or woollen cloth and carried a crook. At times he wore a mantle to protect himself against the winds and the weather. When he slept out of doors at night he wrapped himself in this mantle. He wore sandals.

FOOD.

The diet was mainly vegetable food, flesh being eaten sparingly. Milk, cheese, butter, roots, fruits, nuts, wine, and honey were articles of diet.

BREAD MAKING:—The meal was placed in a shallow dish mixed with water, kneaded, and salt added. Then a wood fire was kindled on the hearth stones; after they were heated the embers were raked aside, the dough placed on the stone and covered with ashes. Later the ashes were raked aside, the cakes turned and covered again.

MILL:—Ears of barley were crushed between two stones. The lower stone was convex and the upper correspondingly concave. The lower stone was hard, the upper softer and smaller with a rough surface. The center of the upper stone had a hole for pouring in the grain. A handle was inserted in its upper surface near the edge. The mill was placed on a sheepskin to receive the flour as it passed out between the stones.

Vessels or bowls for holding food were usually gourds (melons and mock oranges cut in halves). They made jars of clay for water. They also used skins for larger vessels.

The shepherd led his flock to pasture in the early morning and did not return until evening. At noon he sought refuge under an olive tree from the heat of the sun and played upon his pastoral reed. The sheep also sought shade, either lying on the ground or grazing. All the sheep knew the shepherds voice and responded to the names he gave them. He cared tenderly for the hurt and wounded and would search for the stray lambs. Ordinarily he returned home each evening and ate his evening meal under an oak tree. It was spread on a mat woven of grass or rushes. Sometimes he watched the sheep at night because of dangers from wild beasts, or he slept near them in the open air wrapped in his mantle. The shepherds knew a good deal about the moon and the stars.

REBECCA AT THE WELL.

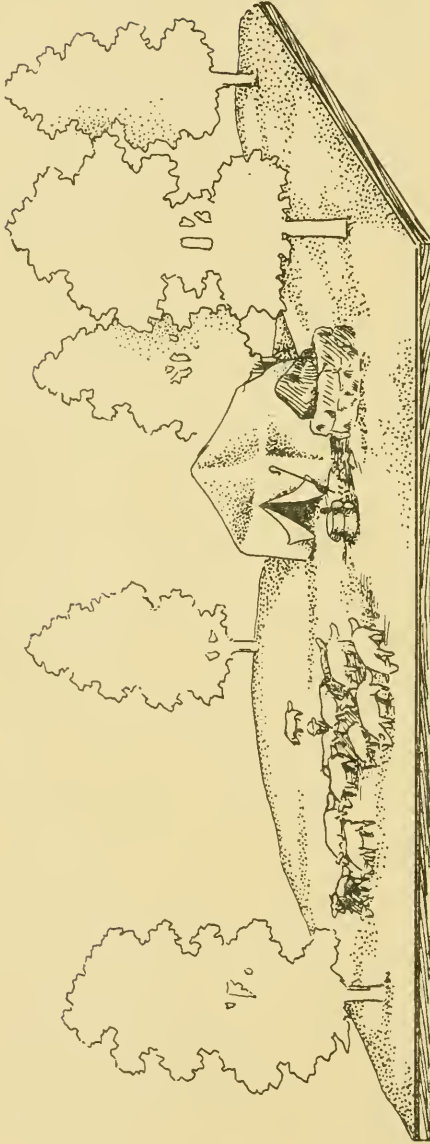
A traveler made his camels kneel down near a well at the time of the evening when the daughters of the households come out to draw water. He thought, to one of the maidens, I shall say, "Let down thy jar, I pray thee, that I may drink." At that moment a beautiful maiden with her jar on her shoulder came to the well. When she had filled her jar, the traveler ran to her and said, "Let me, I pray thee, drink a little water from thy jar." The maiden quickly let the jar down on her hand, saying, "Drink, my Lord, and also for thy camels, will I draw water until they have finished drinking." Again and again she went to the well until the traveler and his camels were satisfied with drinking. The traveler wondered at her. He said, "Tell me, I pray thee, is there room in thy father's tents for us to stay this night." "We have straw in plenty and also room for thee," the gentle maiden answered. She ran to her home and told about the stranger and her brother went to the well to meet him. He welcomed him with these beautiful words, "Come in, thou blessed of the Lord; why standest thou without? I have prepared the tent and room for the camels." The stranger entered and food was set before him.

JACOB MEETS RACHEL AT THE WELL.

And after Jacob had traveled a long way he came to a well in a wide meadow and upon the mouth of the well was a great stone. Three flocks of sheep were lying near the well. Jacob spoke to the waiting shepherds, saying, "Know ye Leban?" and they answered, "We know him." Jacob then asked, "Is he well?" and they said, "He is well; and behold Rachel, his daughter, coming with the sheep." Then said Jacob, "Lo, the day is long yet, it is not time that the sheep should be driven home. Why do ye not give the sheep drink?" "We cannot," answered the shepherds, "until all the flocks be gathered. Together then the shepherds roll the stone from the mouth of the well and we give the thirsty sheep the clear cool water to drink. After the sheep are satisfied the shepherds put the great stone in its place again, upon the mouth of the well."

While they were still speaking Rachel came with her father's sheep, for she was a shepherdess. Jacob went to the well, rolled the stone from its mouth and gave Rachel's thirsty sheep the clear cool water to drink. He told her that he was her cousin and she ran home to tell her father. When Leban learned of Jacob's coming, he went to meet him and brought him to his tent and Jacob lived with Leban a long time.

CONSTRUCTIVE WORK.



TENT.

MATERIAL:—Soft paper or cloth, splints or twigs if they can be procured.

The splints are put in the sand and the paper or cloth placed over them.

NOTE:—The tents of the people of Asia Minor were made by cutting off the upper branches of a tree and then the cloth was spread over it.

SHEEP.

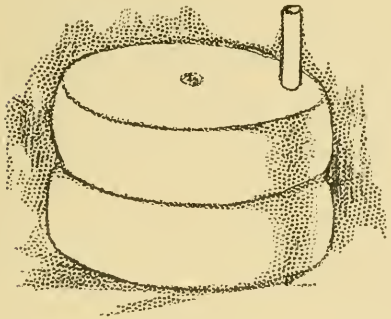
MATERIAL:—Clay.

Form the body of clay. Parts of tooth picks may be inserted to serve as legs. A device interesting to the children is pasting a thin coat of cotton batting over the clay.

WELL.

MATERIAL:—Clay.

Represent the well in the sand-tray by a bowl modelled of clay and sunk in the sand. If feasible permit the children to pour some water into the well.



MILL.

MATERIAL:—Clay, tooth pick.

1. Model the two stones.
2. Insert part of tooth pick in the center of both stones to serve as an axis.
3. Make opening at the center of the upper stone.
4. Insert handle.

MORTAR AND PESTLE FOR CRUSHING GRAIN.

MATERIAL:—Clay.



RAFFIA MAT.

MATERIAL:—Raffia and yarn woven on the loom.

NOTE:—Meals were spread upon mats woven of rushes or grass.

ENCLOSURE FOR SHEEP.

MATERIAL:—Pegs in sand-tray.



CHAPTER III.

THANKSGIVING.

CORRELATED LITERATURE.

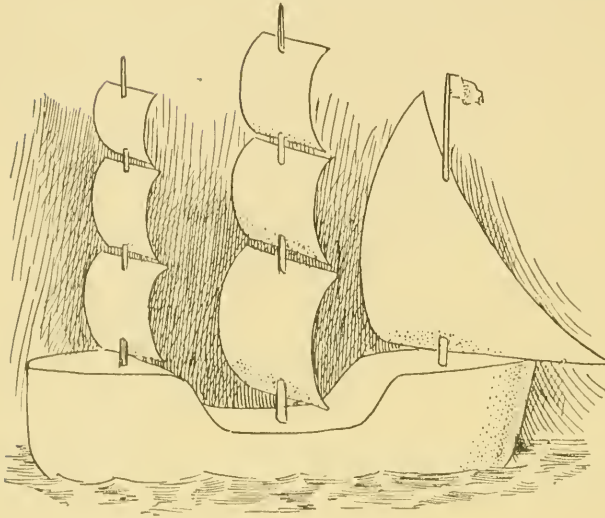
Stories of the Pilgrims, the Mayflower, and the first Thanksgiving.
 Children Sing by Margaret Sangster in *Little Knights and Little Ladies*.
 A Prayer by M. Bentham Edwards—The Posy Ring by Kate Douglas
 Wiggin.
 Over the River by Lydia M. Childs—The Posy Ring.
 All Things Bright and Beautiful by Cecil F. Alexander—The Land of
 Song, Vol. I.

PICTURES.

The Pilgrim Exiles	by Boughton
The Return of the Mayflower	by Boughton
Priscilla	by Boughton
Pilgrims going to Church	by Boughton
Priscilla Spinning	by Barre
John Alden and Priscilla	by Boughton
The Landing of the Pilgrims	by Rothermel

MAYFLOWER.

MATERIAL:—Clay, paper, and tooth picks.



1. Form the clay into the shape of a boat. It is better not to attempt to make it hollow.

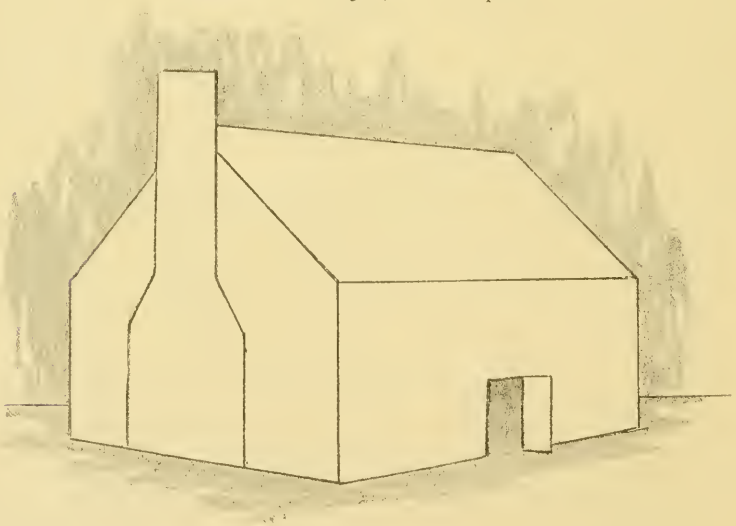
2. Cut pieces of paper of different sizes for the sails as shown in sketch.

3. Pierce these in two places and put the tooth picks through both holes, thus representing the masts and the sails.

4. Set the masts into the clay at the proper places.

HOUSE.

MATERIAL:—Paper, 4-inch square.



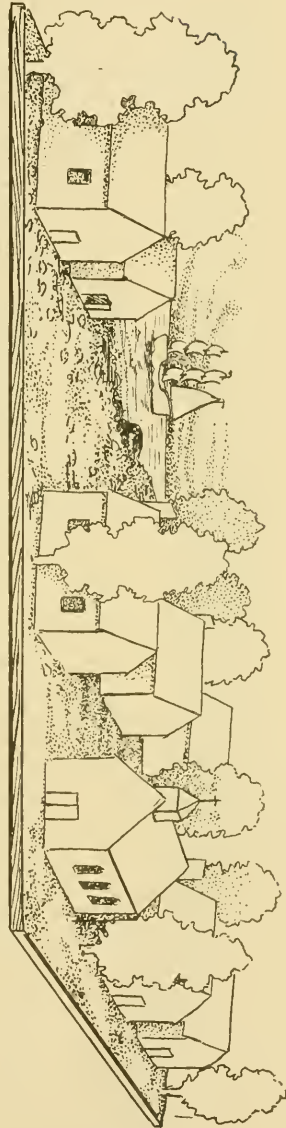
For construction see page 26.

Cut piece for chimney and paste to the outside.

TABLEAU.

VILLAGE OF PLYMOUTH.

This tableau will represent the seven houses, the church, the Mayflower off the shore, and the Plymouth Rock. These different objects previously made by the pupils are arranged in the sand-tray. Paper painted blue may be used to represent the bay. As there are several houses required this tableau may be worked out by a group of several children if it is not convenient to have each child make seven houses. This repetition of the same exercise would be practical only if the constructive work in this case could take the place of busywork.





PILGRIM'S GUN.

MATERIAL:—Paper.

Cut free-hand.



PILGRIM'S SWORD.

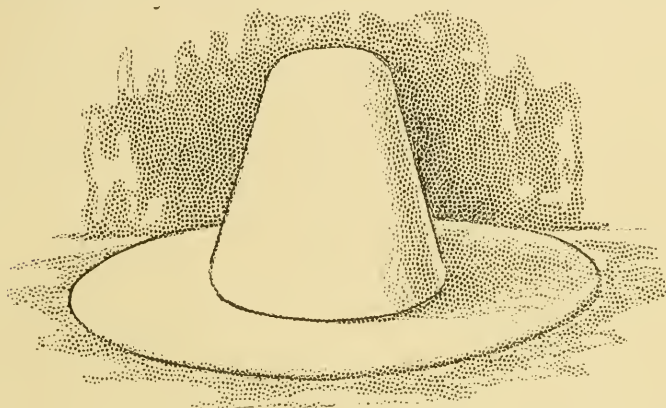
MATERIAL:—Paper.

Cut free-hand.

PLATES.

MATERIAL:—Paper.

Cut circular pieces of paper and decorate with water colors. These are used in the tableau of a Pilgrim's house. Clay may be used instead of paper.



PILGRIM'S HAT.

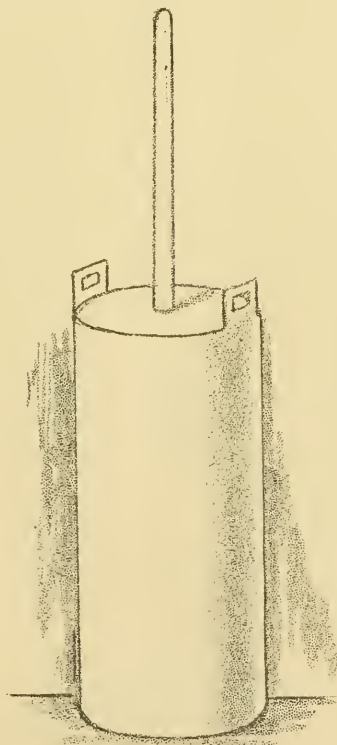
MATERIAL:—Clay.

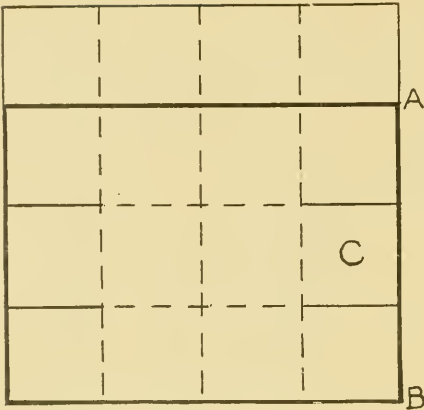
Make the two parts of the hat separately; for the brim a thin circular piece is made.

PILGRIM'S CHURN.

MATERIAL:—Paper, 4-inch square.

1. Fold and cut oblong 4 inches by 3 inches.
2. Form into a cylinder and paste.
3. Cut handles.
4. Cut a circular piece for the cover.
5. Make hole in the centre of this and insert 4-inch splint.

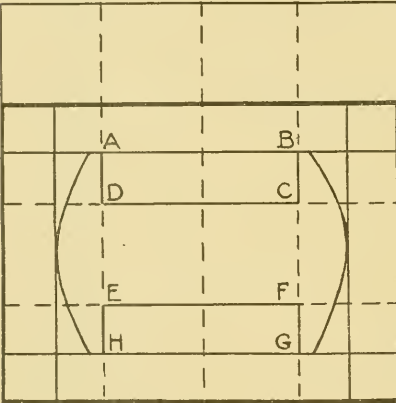




CRADLE.

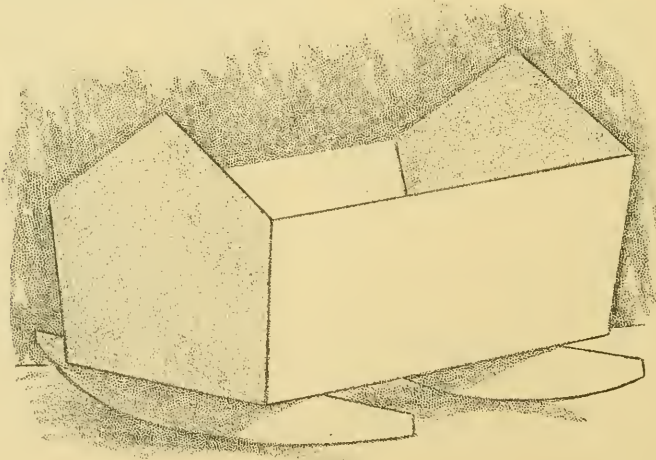
MATERIAL:—Paper, two 4-inch squares.

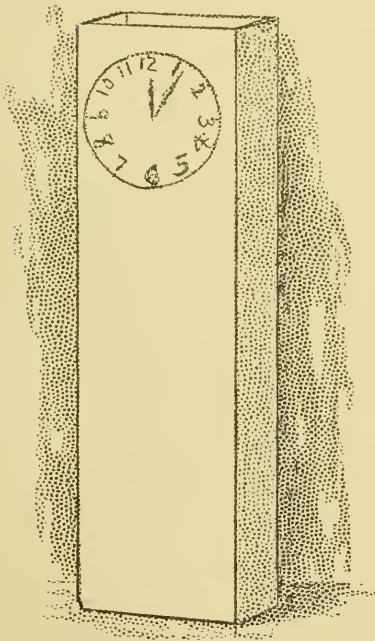
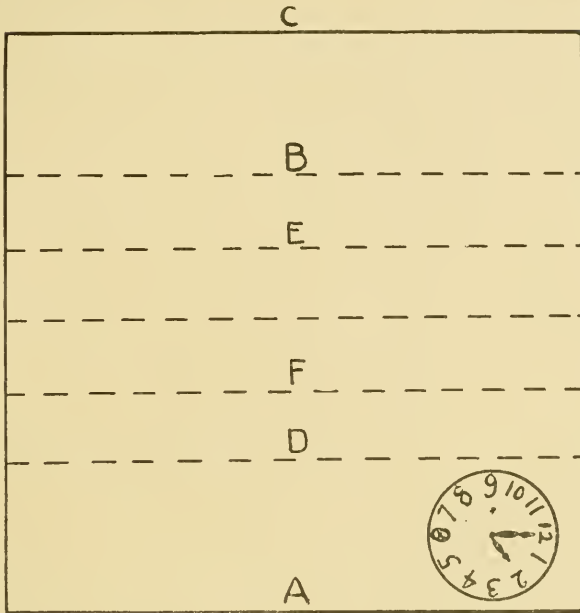
1. Fold into sixteen squares.
2. Cut off one row of squares.
3. Cut on solid lines.
4. Form into an oblong box and paste the corner squares so that point A meets point B and then paste square C to the outside.



THE ROCKERS.

1. Fold the other paper into sixteen squares.
2. Cut off one row of squares.
3. Fold each edge to the nearest crease.
4. Cut on creases just formed.
5. Cut out oblongs A B C D and E F G H.
6. Fold on centre line.
7. Leave folded and cut, free-hand, curve of rockers.
8. Cut on centre line.
9. Paste to top, using squares as laps.





CLOCK.

MATERIAL:—Paper, 8-inch square.

1. Fold into four equal oblongs.

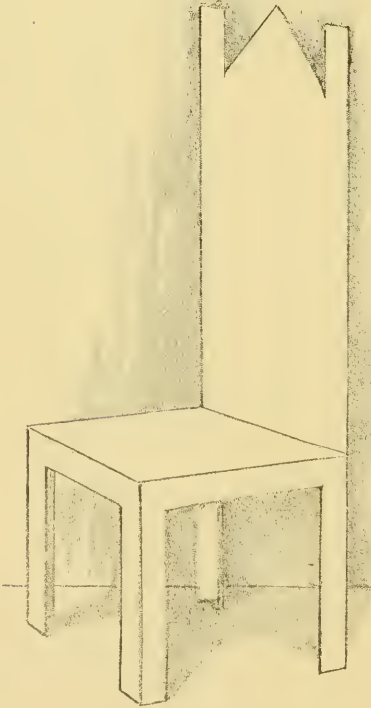
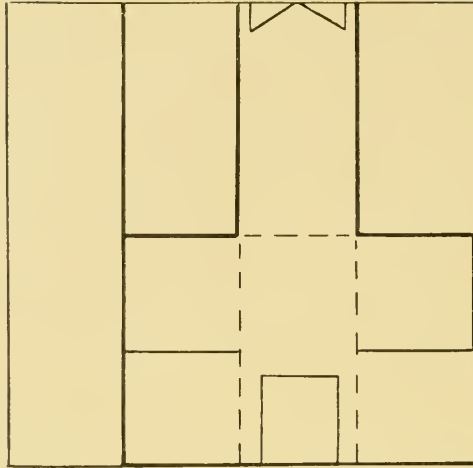
2. Fold edge A to crease B.

3. Fold edge C to crease D.

4. Draw face of the clock.

The children may use a circular piece of cardboard or a coin.

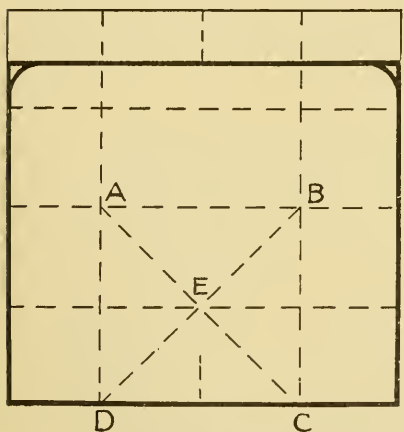
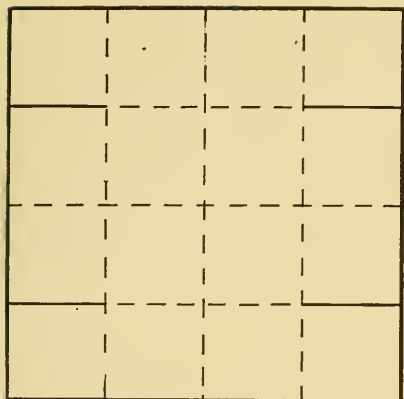
5. Crease on lines B E F and D and paste the two outside oblongs.



CHAIR.

MATERIAL:—Paper, 4-inch square.

1. Fold into four oblongs.
2. Cut off one oblong.
3. Fold short diameter.
4. Fold one edge to diameter.
5. Cut on solid lines.
6. Cut free-hand top of part forming the back of the chair.
7. Crease and paste.
8. Cut out the oblongs to form the legs.

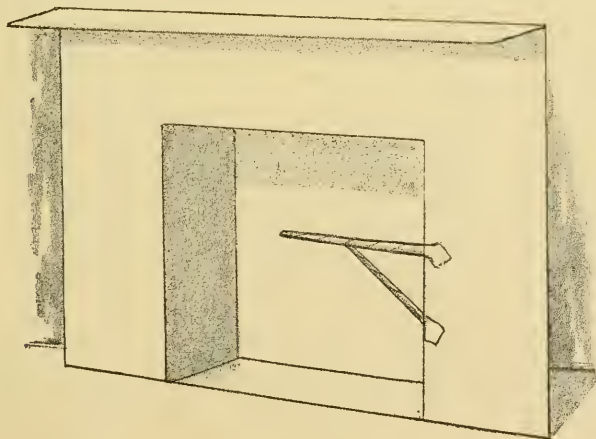


Introducing the subject with the stories of the wanderings of the Pilgrims, sailing of the *Mayflower*, and the first Thanksgiving, the children will be interested in the home, the dress of the Pilgrims, and the colony at Plymouth.

FIRE PLACE.

MATERIAL:—Paper, two 8-inch squares.

1. Fold into sixteen squares, but avoid making creases for the diameters.
2. Fold diagonals of square A B C D.
3. Cut on diagonals.
4. Fold top edge (see drawing) to nearest crease and cut.
5. The other 8-inch square is folded into sixteen squares.
6. Cut on solid lines.
7. Crease and paste box.
8. Paste the laps A E D, A E B, and B E C to the inside of the box.
9. Roll a strip of paper tightly, cut off and paste to the side of the fire place to hold the kettle.



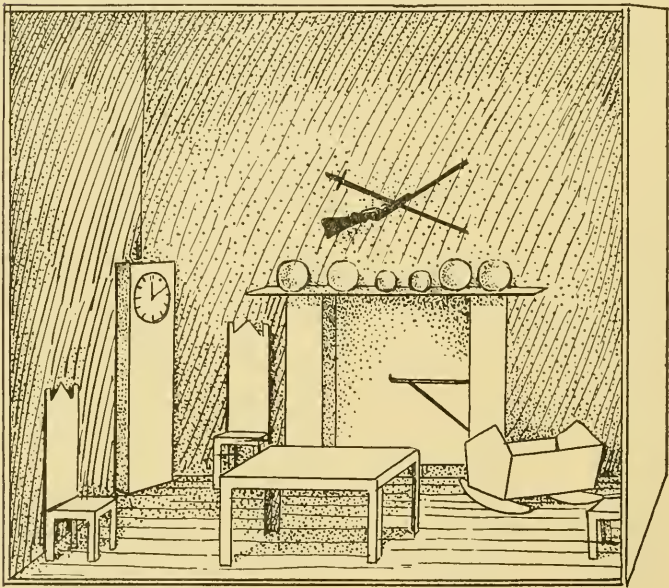
PLYMOUTH ROCK.

MATERIAL:—Clay.

Have the children model the clay into the form of the rock and use it later as a part of the tableau of the Plymouth settlement.

TABLEAU.

ROOM IN A PILGRIM HOUSE.



The clock, the cradle, the fire place, the chair, and the plates of paper mounted over the fire place may be grouped to represent a room in the Pilgrim house.

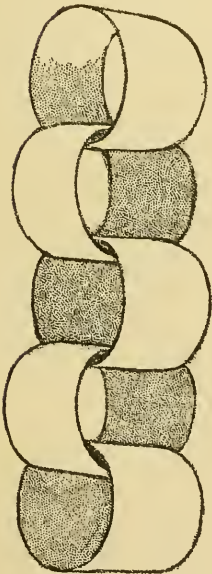
CHRISTMAS.

CORRELATED LITERATURE.

- The First Christmas Tree by Eugene Field—A Little Book of Profitable Tales.
 Why do Bells of Christmas Ring? by Eugene Field—The Posy Ring.
 The Christmas Silence, by Margaret Deland—The Posy Ring.
 I Saw Three Ships—The Posy Ring.
 Santa Claus—The Posy Ring.
 The Visit from St. Nicholas by C. C. Moore—The Land of Song.
 Old Christmas by Mary Howitt—The Land of Song.

PICTURES.

The Holy Night	by Correggio
The Arrival of the Shepherds	by Le Rolle
The Holy Family	by Miller
The Visit of St. Nicholas	by Jan Steen



FESTOON.

MATERIAL:—Paper, red and green, 4-inch squares.

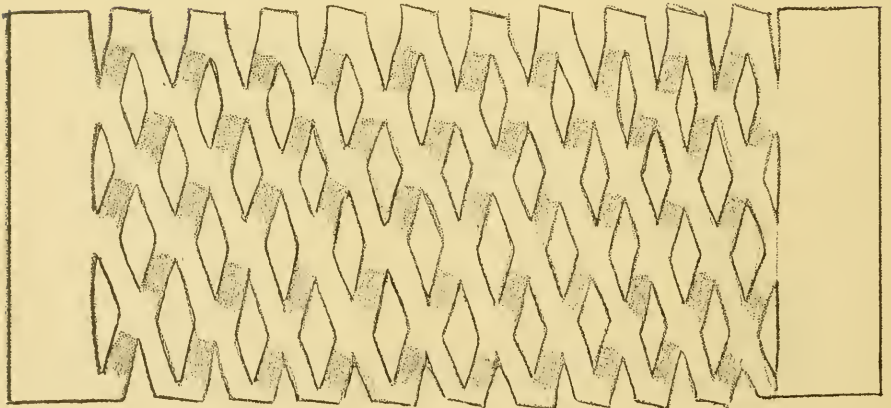
1. Fold into four oblongs.
2. Cut on creases.
3. Paste these oblongs forming a chain.

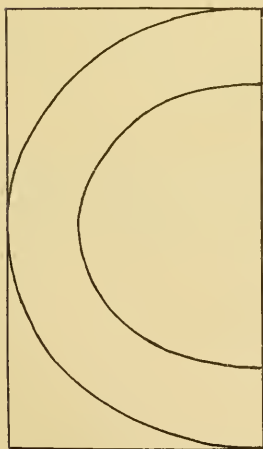
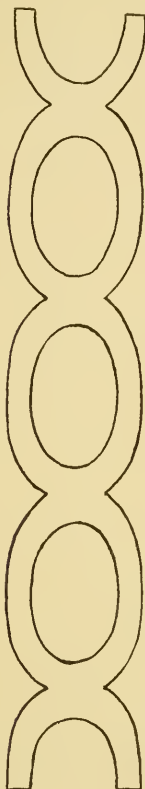


FESTOON.

MATERIAL:—Paper, 8-inch square.

1. Fold into four equal oblongs.
2. Leave folded into oblong 8 inches by 2 inches.
3. Cut as shown in sketch.
4. Open carefully one surface at a time.



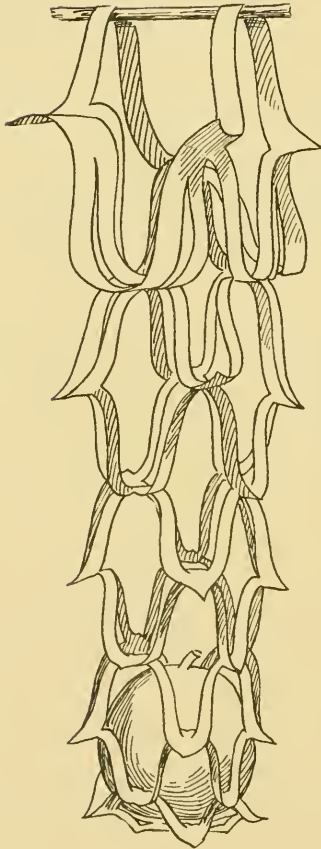
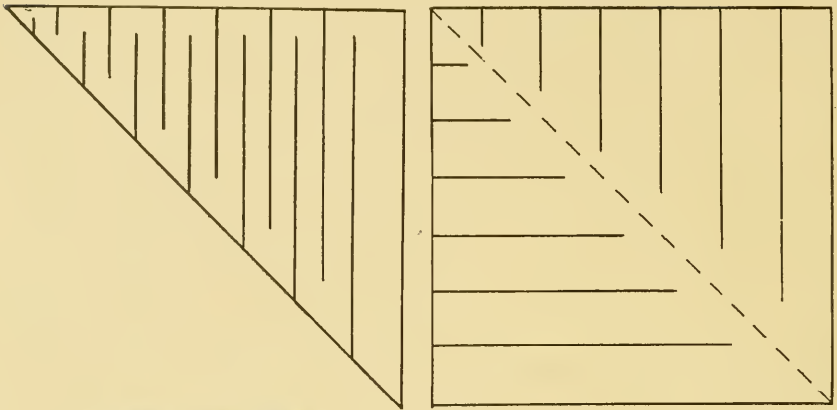


FESTOON.

MATERIAL:—Paper, 8-inch square.

1. Fold into 16 squares.
2. Cut paper on creases in four equal oblongs.
3. Fold one of the oblongs on creases, thus forming a 2-inch square.
4. Fold this square once more on diameter.
5. Cut as shown in sketch.

NOTE: The difficulty in making this festoon is the cutting of eight thicknesses of paper at the same time. Good shears are necessary. It may be advisable to select some of the stronger children to make it. A great variety of festoons can be made from this fold.



BASKET.

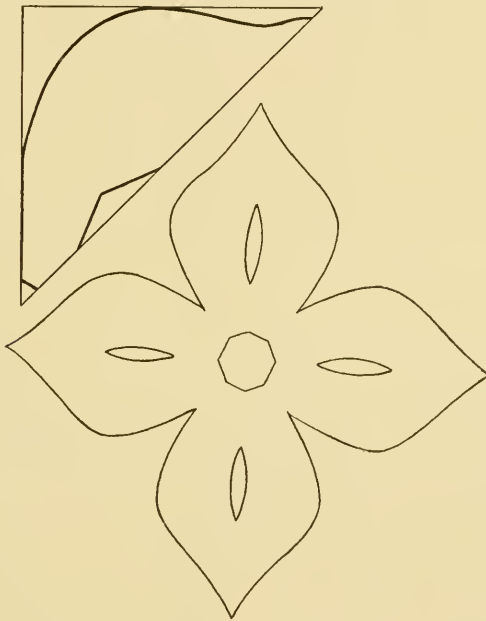
MATERIAL:—Paper, 8-inch square.

1. Fold diameter.
2. Leave folded and fold the other diameter.
3. Leave folded and fold the diagonal going to the centre of large square.
4. Make incisions.
5. Open carefully.

NOTE:—The cutting of 8 thicknesses of paper at the same time may be avoided by doing the cutting after the second step has been taken. Then unfold and fold paper on the diagonals and cut.

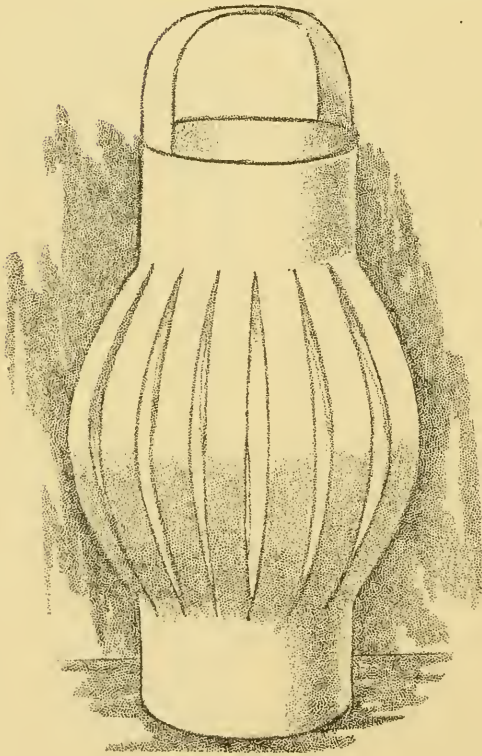
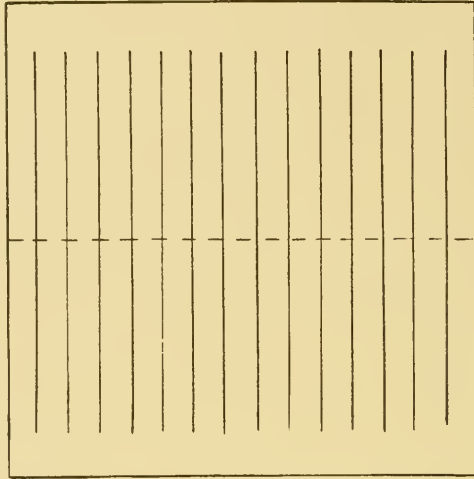
STARS.

MATERIAL:—Thin paper.



If tissue paper or some other kind of thin paper is supplied, the children can cut a great variety of stars. The ordinary paper for folding would be too difficult to cut when folded into eight thicknesses.

1. Fold the square on diameter, double the paper again on short diameter.
2. Leave folded and fold on the diagonal and cut.



LANTERN.

MATERIAL:—Paper, 8-inch square.

1. Fold diameter.
2. Leave folded and make cuts $\frac{1}{2}$ -inch apart from diameter to within 1-inch of the opposite edge.
3. Open fold and paste edges.
4. Cut narrow strip for handle.



FIRE PLACE.

MATERIAL:—Paper, two 8-inch squares.

For construction see page 113.

STOCKING.

MATERIAL:—Cardboard.

Cut big stocking free-hand and paste toys that have been cut on the stocking, then fasten it to the fire place.

CHRISTMAS TREE.

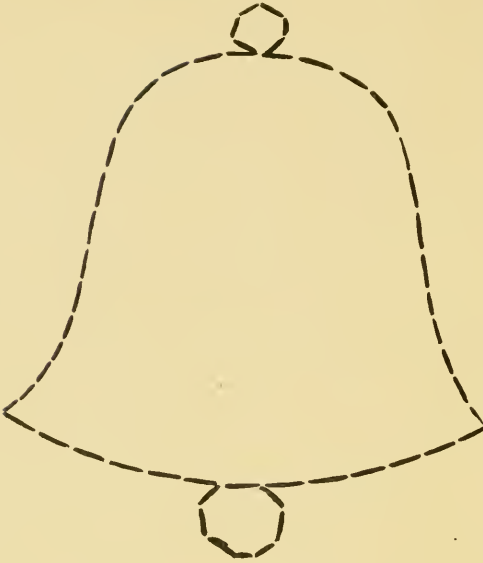
MATERIAL:—Green Paper.

Cut free-hand and mount on paper or cardboard.

TOYS.

MATERIAL:—Paper.

Cut free-hand toy animals, dolls, guns, sleds, etc., and mount on the tree.



BELL.

MATERIAL:—Needle,
thread, cardboard.

These cards must be prepared for the children.

BELL.

MATERIAL:—Paper.
Free-hand cutting.

PRESENTS MADE BY CHILDREN.

The teacher should encourage the children to make little presents for their parents. The simplest things, provided they are the result of the child's own activity, will be valued by the father and mother of the child.

A verse from one of the poems they have learned copied by the children and mounted with some little picture would please the parents.

A CALENDAR FOR JANUARY.—Have a higher class rule the lines on a plain piece of white paper; then the 1st grade children may write the numbers and the name of the month. Let them mount it on a piece of cardboard with some appropriate picture or free-hand cuttings. This exercise may be repeated each month.

Picture frame of paper,
Table mat of spoolwork.
Holder.

Paper weight of clay decorated.

A windmill for little brother or sister.

Some of the paper furniture for little brother or sister.

WASHINGTON'S BIRTHDAY.

CORRELATED LITERATURE.

Stories from Washington's Life.

The songs America and the Star Spangled Banner, putting particular emphasis on the poems themselves.

PICTURES.

Portrait of George Washington	by Gilbert Stuart
Portrait of Martha Washington	by Gilbert Stuart
Mount Vernon.	
Washington Crossing the Delaware . . .	by E. Leutze



CHERRIES.

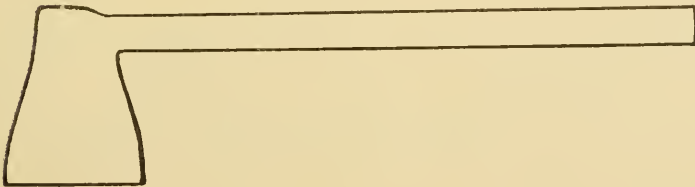
MATERIAL:—Paper.

1. Make red and green washes or use colored papers.
2. Cut cherries and foliage and mount on paper or cardboard.

HATCHET.

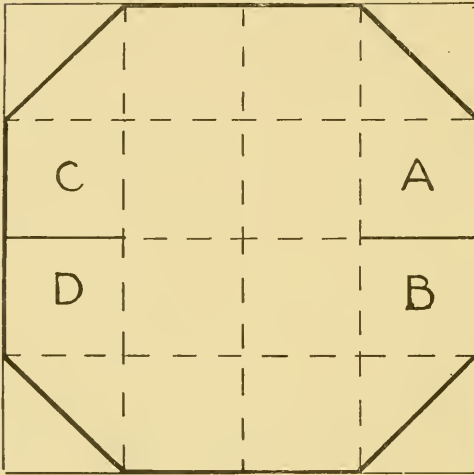
MATERIAL:—Cardboard.

Free-hand cutting.

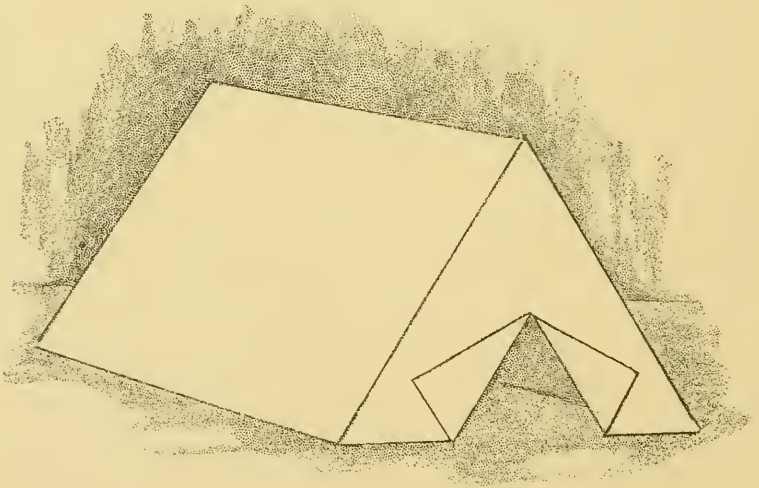


TENT.

MATERIAL:—Paper, 4-inch square.

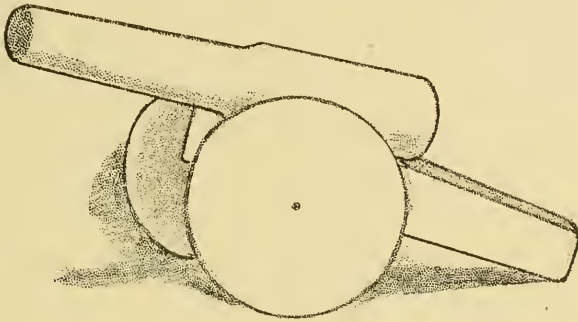


1. Fold into sixteen squares.
2. Fold diagonals of corner squares.
3. Cut on these diagonals.
4. Cut on solid lines.
5. Paste square A to B and C to D.
6. A slit may be cut in one end and the edges folded out to represent the opening of the tent.



CANNON.

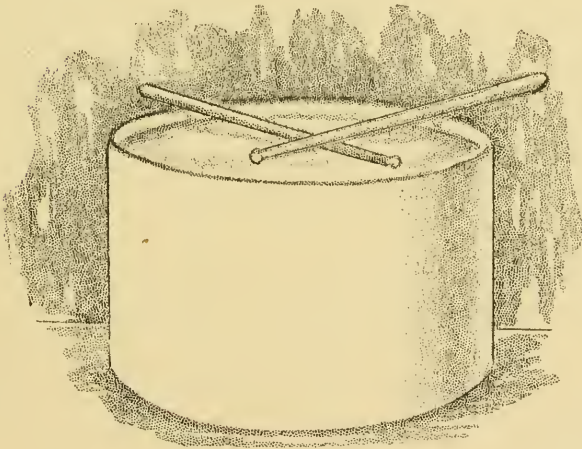
MATERIAL:—Clay and tooth pick.



1. Make wheels, two thin circular pieces of clay.
2. Join them with the tooth pick.
3. Make the stock and place between the wheels.
4. Make cannon and place on top of stock.

DRUM.

MATERIAL:—Clay or paper.



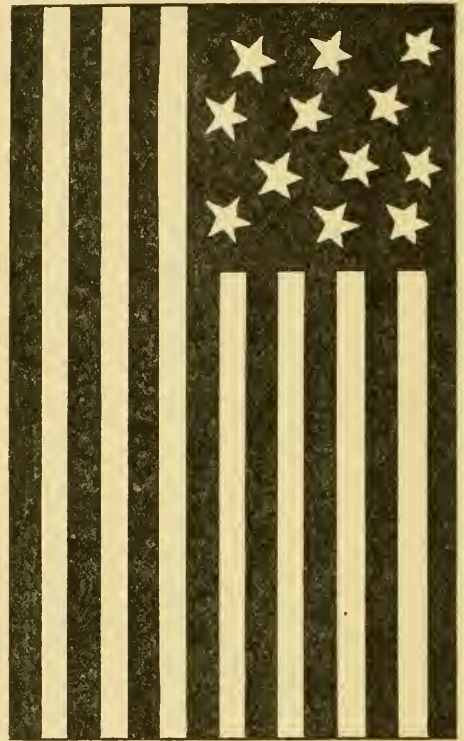
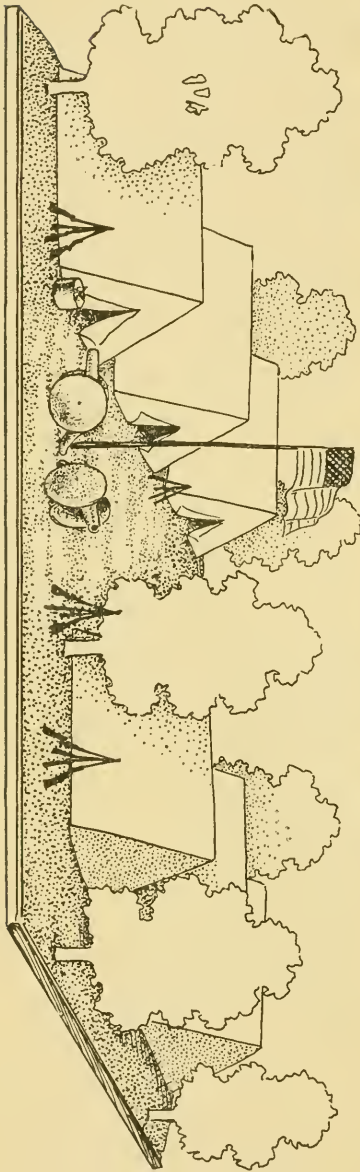
For construction of paper see page 62.

DRUM STICKS.

MATERIAL:—Clay or toothpicks.

FLAG.

MATERIAL:—Paper.



1. Make red and blue washes or use colored papers.
2. Cut red paper into strips and paste on white paper.
3. Paste blue ground with small white stars.

TABLEAU.

WASHINGTON'S CAMP.

Let groups of the children place their tents and their cannons to represent a camp. One small flag may be fastened to a splint and placed in the camp.

EASTER.

LITERATURE RELATED TO EASTER AS THE SYMBOL OF AWAKENING LIFE.

What Robin Told by George Cooper.

A Secret.

Waiting to Grow by Frank French.

Talking in their Sleep by Edith M. Thomas.

(See Songs of the Tree-top and Meadow by Mrs. McMurray.)

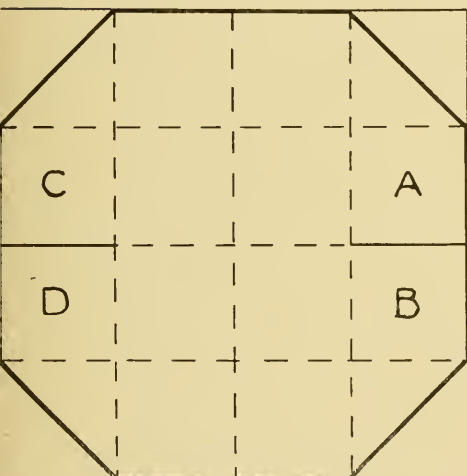
Who am I by Ann Taylor.

Over in the Meadow by Olive Wadsworth—Child Life in Poetry by Whittier.

PICTURES.

Little Ducks
Moving Day
A Rabbit

by Deffenbach
by Lengo
by Albert Dürer



CHICKEN COOP.

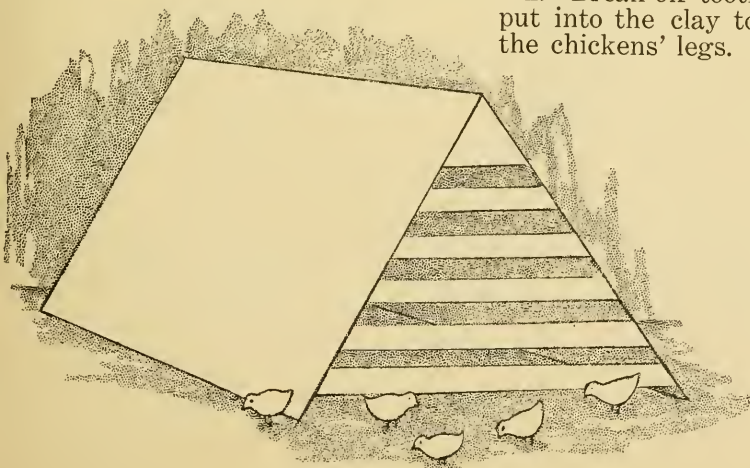
MATERIAL:—Paper, 8-inch square.

1. Fold into sixteen squares.
2. Fold diagonals of corner squares.
3. Cut on solid lines.
4. Paste square A to B and square C to D.
5. At one of the ends cut openings to represent the open places between the slats.

CHICKENS.

MATERIAL:—Clay, tooth picks.

1. Make several small ($\frac{1}{2}$ -inch) bodies representing chickens.
2. Break off tooth pick and put into the clay to serve as the chickens' legs.



BOWL.

MATERIAL:—Clay.

Form clay into the shape of a bowl about 1-inch in diameter.

EASTER LILLIES.

MATERIAL:—Paper.



Cut white paper to represent the flowers and green paper or green wash to represent the leaves and mount on cardboard or paper.

COLUMBUS.

CORRELATED ART.

Columbus at the Court of Spain	by Brozik
Columbus on the Deck of the Santa Maria	by Carl Piloty
The Landing of Columbus	by Van Der Lyn
The Statue—The First Inspirations of Columbus	by Monteverde

CHRISTOPHER COLUMBUS.

A long, long time ago, there lived in a beautiful city of sunny Italy, a boy named Christopher Columbus. His father was a wool comber. Christopher helped his father comb the wool and went to school and learned to read, to write, and to draw maps and charts.

Now the beautiful city in which Christopher lived, Genoa, was on the sea. And when his school was over, he liked to go down to the busy wharves and watch the sailors preparing the ships for distant voyages and listen to their stories of the wonderful far away lands, where strange people lived and where sparkling jewels, shining gold, and soft silks were so plentiful they could be had for the asking. He was especially interested in the accounts of a rich land in the far east, called Cathay, and he made up his mind to become a sailor and make voyages to this wonderful country. And sure enough, when Christopher was only fourteen years old, because he could draw maps so well, because he knew so much about ships, and because he was so fearless, the captain of a sailing vessel took him as a cabin boy upon a long and exciting voyage.

Years passed, Christopher was a man now. He had been captain of a number of vessels and had sailed to many a distant land, but still he had not been to Cathay. It was such a long, long, dangerous voyage, that very few captains had dared to undertake it. The scholars who made maps, brave captains, and the kings whose lands bordered on the seas, were all anxious to find a short and safe way to get to Cathay. Columbus was one of the captains who was thinking of a short and safe way to Cathay. He thought of it day and night; he talked with sailors and with scholars; he studied the sea and the land; he studied maps and he read books. After a time, he came to believe the earth to be round. "Now since the earth is round," he said, "instead of sailing eastward, all a captain would have to do would be to keep on sailing toward the setting sun until he

came to Cathay." When people heard that Columbus believed the earth to be round and Cathay could be reached by sailing straight ahead toward the setting sun, they laughed at the idea and said, "His mind is not sound." You see everyone believed the earth was flat and the sea upon which Columbus spoke of sailing reached clear to the end of the world, and if ships should come to the end of the world they would fall off into a terrible pit full of dreadful monsters. Even though people laughed at his ideas and said he was crazy, Columbus was sure he was right, and tried hard to get ships and sailors, so he might find the new way to Cathay.

He traveled from country to country waiting on great lords and on powerful kings. But many thought his plans wild and foolish and some even refused to listen to him. His wanderings finally brought him to Spain. The King and Queen of Spain were carrying on a war. As they moved from city to city, Columbus followed them, hoping for a chance to tell them about his plan for finding a short and safe way to Cathay. Years passed and still the King and Queen had not allowed him to come and tell them about his plans. Meanwhile his hair had turned snowy white and he had become very poor. He had about given up hope and made up his mind to go to the king of another country and beg him for ships and sailors, when the Queen sent for him. So Columbus came to the splendid palace and told Queen Isabella and her wise men all about his idea of the shape of the earth and how he believed he could reach Cathay by sailing straight toward the setting sun. He explained his plans so well that Queen Isabella—the King was not there—said she would help him get the ships and the sailors. "But, Queen Isabella," the wise men said, "you have spent all your money for the war." And the Queen replied, "Then I will sell my jewels to raise money to buy ships and hire the sailors." So after seventeen long years of wandering and waiting, Columbus' wish had come true.

The Queen gave Columbus three small ships called caravels. We should think them much too small to sail upon the great wide sea, but Columbus was not afraid, he was glad to get them. But how was he to find sailors? This was hard indeed. Most sailors were afraid to sail upon the great wide open sea. They called it the "Sea of Darkness," because they believed terrible monsters lived in its depths. "These monsters," they complained, "will sink the ships and eat us up." After haunting the wharves for many days, Columbus finally found enough men to sail his ships. So one morning in August, Columbus sailed out into the "Sea of Darkness" to find Cathay, leaving wives and babies on the wharf crying bitterly, because they feared the sailors would never return.

When the last piece of land faded from sight and nothing

could be seen but the great dreary sea, stretching on every side as far as the eye could see, and the sky overhead, the sailors were filled with fear and sadness. Columbus tried to encourage them with promises of gold and jewels, but they, fearing they should never see land again, would not be comforted. After days of sailing they were cheered by the sight of birds and pieces of grass. These were signs that land could not be far off. But days passed and still they saw no land. At one time, the wind blew just one way, toward Cathay, and they feared no wind would rise to carry them home again. The homeward wind blew again and still no land could be seen. "Turn back, take us home, Columbus," the sailors begged. "Let us go on just a few days more," coaxed Columbus. Then the sailors said one to another, "We will watch for a chance to throw him into the sea and then we shall be free to sail back to Spain." Very soon, however, many sure signs of the nearness of land were seen. All thoughts of throwing Columbus into the sea and sailing homeward were given up. Columbus felt sure they might reach land any hour now. Every sailor was eager to be the first to see land. No one slept that night and sure enough before sunrise next morning a sailor shouted the joyful news, "Land! Land! Land!"

Soon after sunrise on Oct. 12, 1492, ten weeks after leaving Spain, Columbus, the captains of the other two caravels and many of the sailors landed on the shore of an island, which belonged not to Cathay, but to a new world, a new world of which no one in Spain or Italy had ever heard or dreamed of. Columbus wore a splendid red cloak and carried the flag of the King and Queen of Spain. Each captain carried a white banner with a green cross on it. As they stepped on the shore the whole company fell upon their knees and thanked God for bringing them to such a beautiful land. Then Columbus, drawing his sword and holding forward the flag of Spain, said, "I take possession of this beautiful island and all the land about here in the name of her most Christian Majesty Queen Isabella of Spain."

The people who lived on the island did not know what to make of the white faced strangers dressed in brightly colored clothes and shining steel, so they ran away to the woods. After a time they came back to shore and went up to the wonderful strangers. Columbus gave them glass beads and little bells and in return they gave him parrots and cotton thread. Columbus inquired by signs where gold could be found and they pointed to the south. Because he believed he had found an island near India, he called the simple dark skinned people Indians. He sailed south in search of the gold which he had promised to get for the King and Queen, but though he sought and sought he found none. He knew they would be disap-

pointed because he had not found gold, still he sailed back to Spain to tell them about the beautiful islands he had discovered and the gold he hoped to find.

When he landed he wrote a letter to King Ferdinand and Queen Isabella and they answered inviting him to come to their palace at once. Columbus was met by a splendid procession which escorted him to the palace. As he passed through the streets, gay with flags and the bright dresses of thousands of people, the church bells were rung and the people cheered him loudly. The King and Queen wearing rich velvet robes and their jeweled crowns sat upon the throne; around them stood beautiful ladies and brave lords. Columbus knelt before the throne and kissed Queen Isabella's white hand. Their Majesties called him Lord Admiral and bade him rise and be seated before them and tell them all about the wonderful lands he had discovered. This was indeed a great honor! Only those to whom their Majesties wished to show special honor were invited to sit in their presence. What a proud and happy day for Columbus!

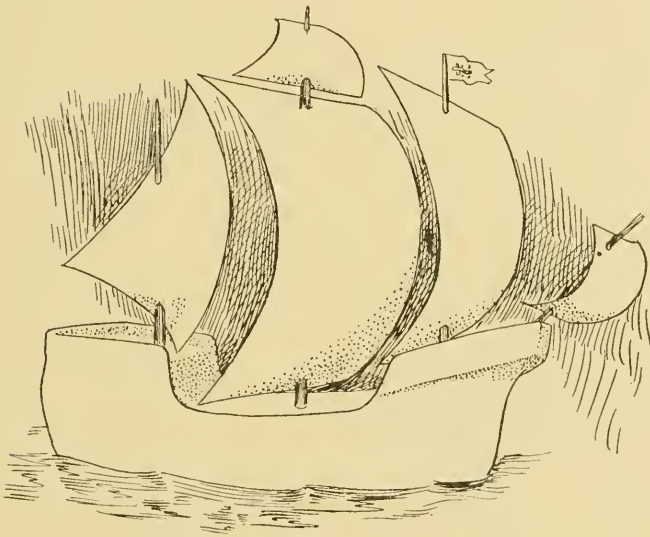
It was soon known that Columbus would make another voyage to the new world and this time there was no difficulty getting men. Many were eager to go and it was a large company that sailed with him the second time. But when these men failed to find the gold they had come in search of, they became angry and blamed Columbus. Many of them went back to Spain and complained of him to the King and Queen, so Columbus thought he might better go to Spain himself and tell their Majesties all his troubles. They treated him kindly and urged him to go back to the new world.

When Columbus returned he found things going very badly. The men having treated the Indians very cruelly were now having trouble with them constantly. Besides sickness had broken out among them and even yet they had found no gold. Soon they complained so bitterly about Columbus that their Majesties sent over a governor to take his place. The new governor believed the stories the men told about him and at last he sent Columbus, the man who had found the new world for Spain, back to Spain in chains. Poor Columbus, he was sick unto death, nearly blind, and a prisoner. Once in Spain Queen Isabella set him free.

After a time he went to the new world again, but he came back poor, sick, and broken hearted. He had failed completely. A few weeks after his return his kind friend Queen Isabella died and now all his hopes were gone, from King Ferdinand he could not hope for any help. He died a little more than a year after the Queen, poor and neglected.

CARAVEL.

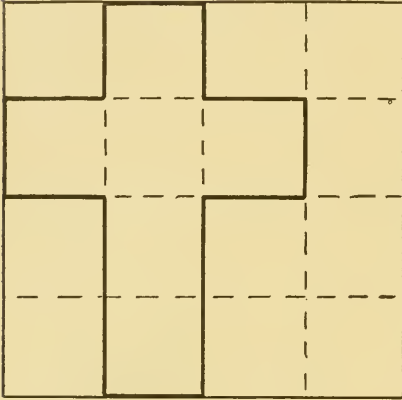
MATERIAL:—Clay, tooth picks, and white paper.



1. Model the clay to represent the caravel.
2. Cut the sails.
3. Make two small holes in the papers and place them on the masts.
4. Insert the masts.

THE BANNER OF COLUMBUS.

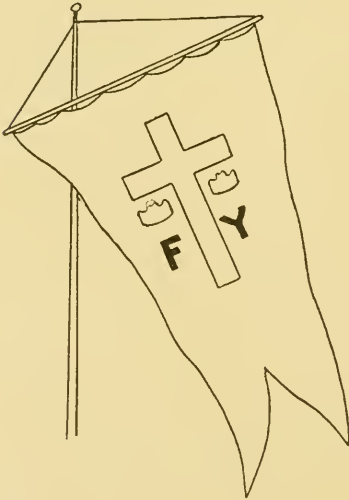
MATERIAL:—White and green paper; a splint or piece of wood for standard.



1. Fold the green paper into sixteen squares and cut a cross.

2. Cut letters F and Y and mount with cross, or write them on white paper.

3. Make a standard and show how it was carried as compared with a flag.



SPHERE.

MATERIAL:—Clay.

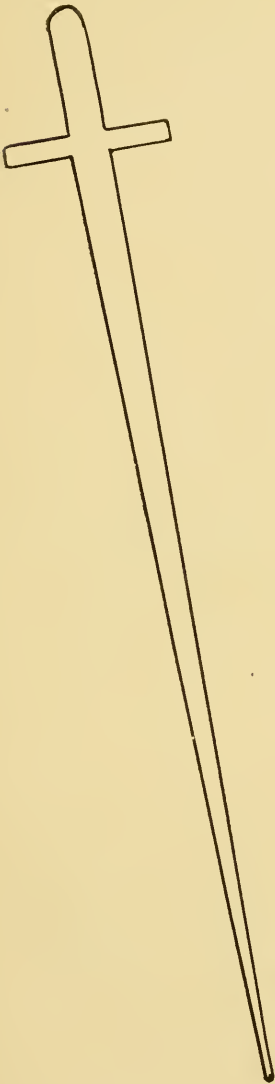
1. Form ball of clay.
2. Mark points to represent Spain and the new world.

NOTE:—This sphere is used to illustrate Columbus' idea of the shape of the earth and how it was that he thought that Cathay could be reached by sailing west.

SWORD.

MATERIAL:—Cardboard.

Free-hand cutting.



ANCHOR.

MATERIAL:—Paper.



Free-hand cutting.

CHAPTER IV.

BUSY WORK EXERCISES ASSOCIATED WITH THE READING.

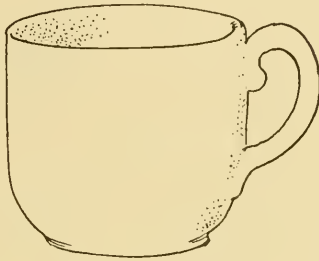
During the years preceding his learning to read, the child associates the spoken forms of language with their corresponding mental images. In order to read, a new kind of association must be established. Mental images, which have heretofore been connected only with the spoken words and sentences, are now to be associated with the printed and written forms of these same words and sentences. The child does not take readily to these new forms, and it taxes the teacher's ingenuity to put them before him repeatedly in varied and attractive ways so that he may learn to recognize them quickly and easily in a comparatively short time. Busy work exercises planned with the motive of giving experiences associating words and their corresponding pictures, matching printed and written forms of words, using familiar words in simple descriptions of pictures, and finding written or printed words when spoken words are given, are invaluable aids in the reading.

ASSOCIATION OF WORDS WITH CORRESPONDING
PICTURES.



Leaf

Leaf



Cup

Cup

MATERIAL:—An envelope containing small squares of cardboard. Upon each is hectographed a word or a simple picture. The words appear in print and in script, but upon separate pieces of cardboard. The pictures are simple illustrations of the various words. The children may assist in the preparation of this material; if the teacher hectographs the words and picture upon large sheets of cardboard enclosing each word and pictures in squares of uniform size, the children can easily cut out the little squares. If the teacher is unable to draw, she can likely find a teacher in her building who draws readily and who will be willing to sketch the simple outline drawings on the paper prepared for the hectograph.

EXERCISE:—To match the words with their corresponding pictures. The child places the pictures on his desk and finds the appropriate words to put with them.

MATCHING THE FOUR APPEARANCES OF WORDS.

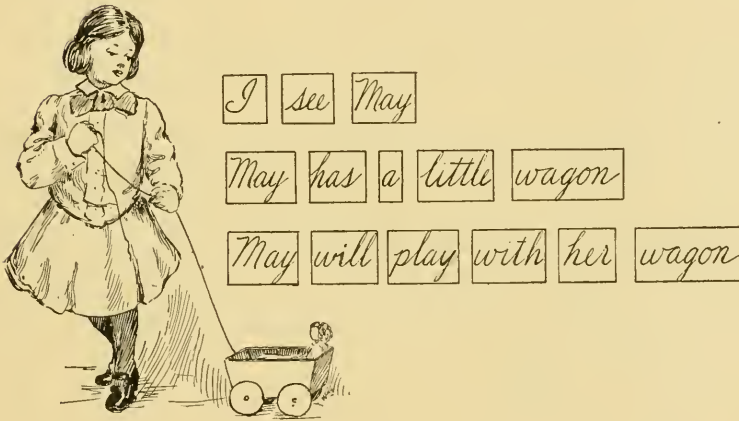
With
with
With
with

MATERIAL:—An envelope containing small squares of cardboard. Upon each is hectographed a word in print or in script. The four appearances of all the words which have been taught are given; the printed word beginning with a capital letter, the printed word beginning with a small letter, the script word beginning with a capital letter, the script word beginning with a small letter.

EXERCISE:—To find and place in groups the four appearances of each word.

DESCRIPTIONS OF SIMPLE PICTURES.

MATERIALS:—Picture representing a simple and familiar situation, the description of which involves using words that children have studied. Many appropriate pictures may be found in the advertising supplements of magazines. Envelope containing small squares of cardboard upon which are hectographed familiar words.



EXERCISE:—To compose a few sentences describing the picture, using the words contained in the envelope. The sentences are arranged on the desk.

NOTE:—Permit the children to read their compositions to the class or at times allow them to read one another's compositions.

DESCRIPTIONS OF SIMPLE PICTURES.

MATERIAL:—A simple picture, its description involving the use of familiar words. As the child may not be able to spell some of the words from memory, they are written on the cardboard upon which the picture is mounted. Boxes containing letters.

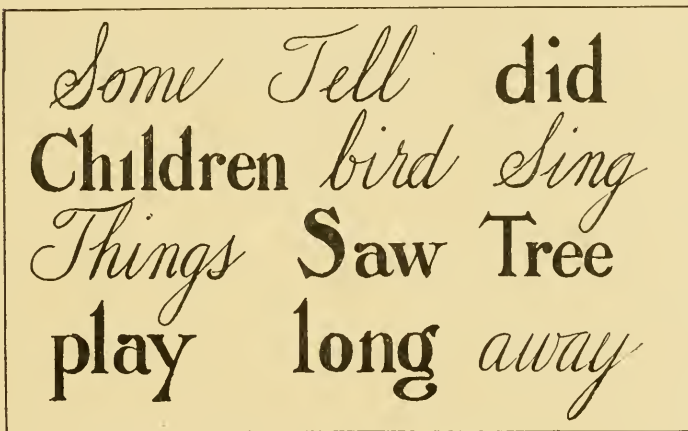


See this little girl
She has a big ball
She can throw it

EXERCISE:—To compose a few sentences describing the picture. Each word is built up with the letters.

PREPARATION OF CARDS FOR A WORD VARIATION OF
THE LOTTO GAME.

MATERIAL:—A piece of cardboard about 7 inches by 5 inches. Twelve small pieces of paper, upon each is hectographed one of twelve different words.



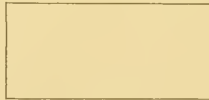
EXERCISE:—To mount the words upon the cardboard in three parallel columns.

The cards are used afterwards in playing a variation of lotto. The teacher pronounces the words, without regard to the order in which they are placed upon the cards. As each word is given the child covers it with a lentil or a peg. The game is very stimulating. As the child is eager to hear the word as soon as it is pronounced and to find it quickly, so he may be in readiness for the next word, he gives undivided attention and observes the words on his card carefully but rapidly. Ready recognition of the words is promoted. Because of the new interest which the game gives the words, they are remembered.

NUMBER WORK.

The modern method of teaching the elementary number relations by means of comparisons of various objects is more efficient than the older methods. An even more vivid and a more lasting impression is made, however, when a child is given an opportunity for immediate reaction upon the ideas presented.

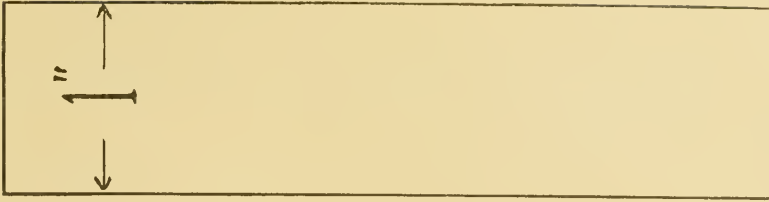
A few suggestions of the ways in which paper folding and cutting may be used in this connection are given below. Under each heading a variety of different problems readily suggest themselves to the teacher.



RELATIONS OF MAGNITUDES ILLUSTRATED BY MEANS OF CONSTRUCTIVE EXERCISES.

1. EQUAL, LARGER, AND SMALLER.

EXERCISE:—Fold and cut oblongs the same size. Cut an oblong larger than a given oblong. Cut oblong smaller than a given oblong.



2. THE STANDARD OF MEASUREMENT: THE INCH.

EXERCISE:—Fold a 4-inch square into four equal oblongs and cut. These oblongs will be 1-inch wide. Let the children measure with these, smaller objects, or pieces of paper, using the 1-inch end. Repeat this exercise for a few periods.



3. CONSTRUCT OBLONGS OF A GIVEN LENGTH.

EXERCISE:—The paper is folded into 1-inch squares and then cut into strips 1-inch wide. Ask for oblongs up to ten inches or over in length, so that the children need in some cases to paste the strips together.

4. CONSTRUCT OBLONGS A DEFINITE NUMBER OF INCHES LARGER THAN A GIVEN OBLONG.

EXERCISE—1. Make an oblong three inches long. 2. Make an oblong two inches longer than three.



5. MAKE OBLONGS A DEFINITE NUMBER OF INCHES SHORTER THAN A GIVEN OBLONG.

EXERCISE—1. Make an oblong five inches long. 2. Make an oblong two inches shorter than five.



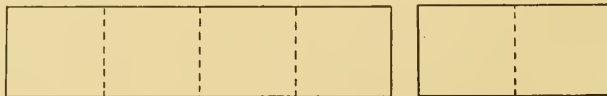
6. MAKE OBLONGS A CERTAIN NUMBER OF TIMES LARGER THAN A CERTAIN OBLONG.

EXERCISE—1. Make an oblong three inches long. 2. Make an oblong twice as large as three inches.



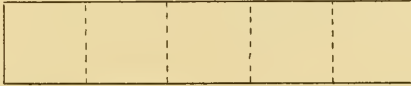
7. MAKE OBLONGS A CERTAIN FRACTION OF A GIVEN OBLONG.

EXERCISE—1. Make an oblong four inches long. 2. Make an oblong half as large as four inches.



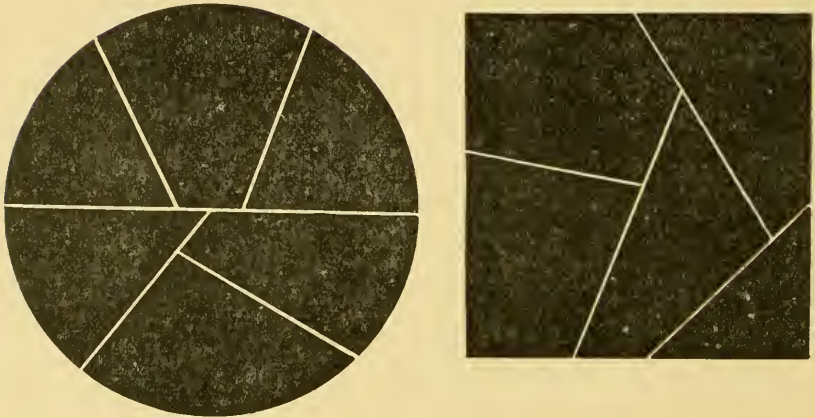
8. COMBINATION OF NUMBERS.

EXERCISE:—Cut and place on the desk the combinations of 5.



2

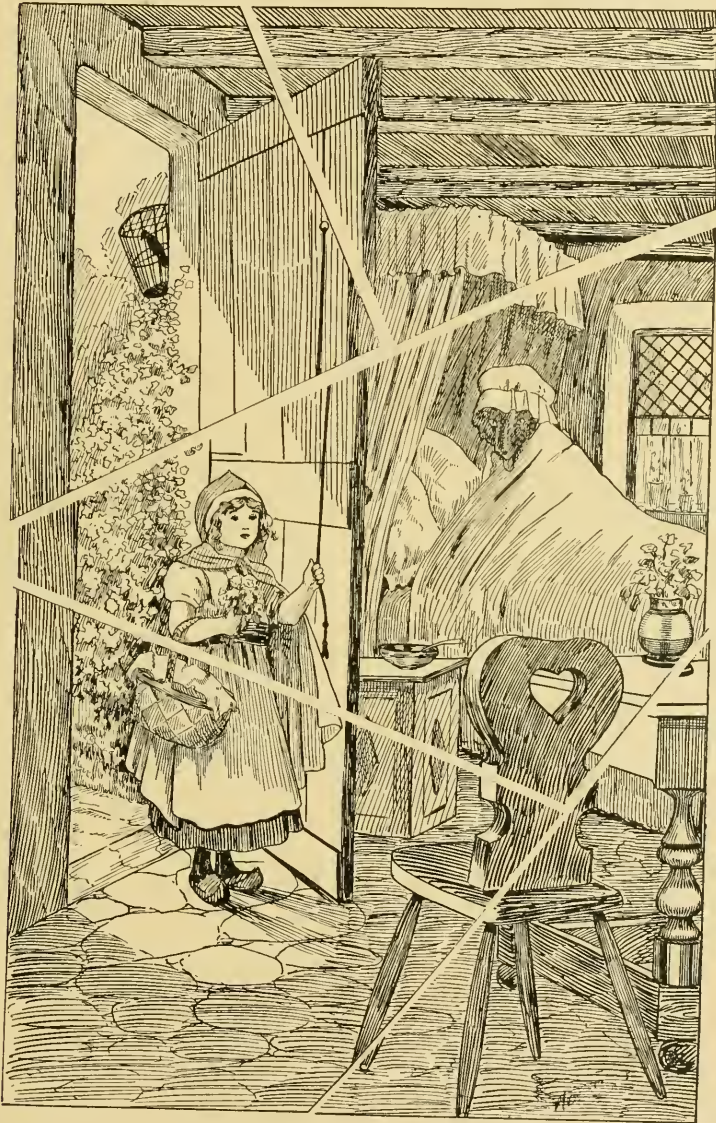
DISSECTED PICTURES AND GEOMETRICAL FIGURES.



The children are given pictures cut into sections and allowed to reconstruct these pictures. This activity forms an interesting variety of busy work during the first month in school. If a large variety is collected by the teacher and put in separate envelopes the children will have a new picture for a number of different periods. If these pictures were mounted on cardboard before being cut it would be much easier for the children to handle them and it would insure their preservation from year to year.

Dissected squares, oblongs, and circles of cardboard may also be used in the same way. An advantage of these exercises is the knowledge the children acquire of the qualities of these figures. These cuttings of geometrical figures must be marked on one side.

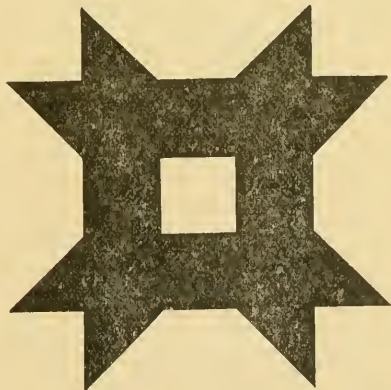
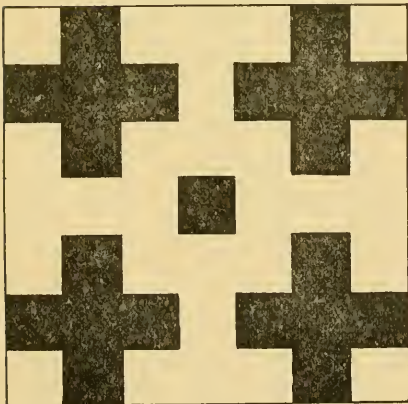
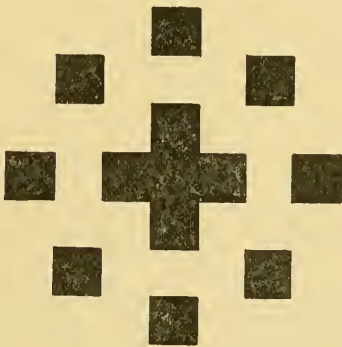
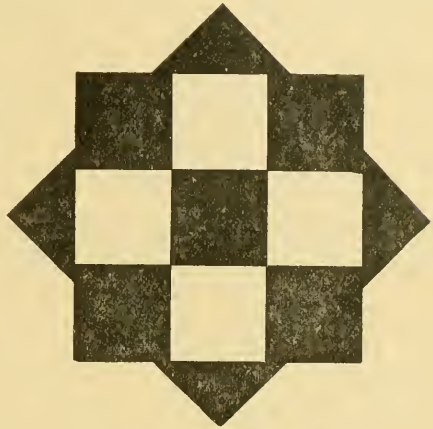
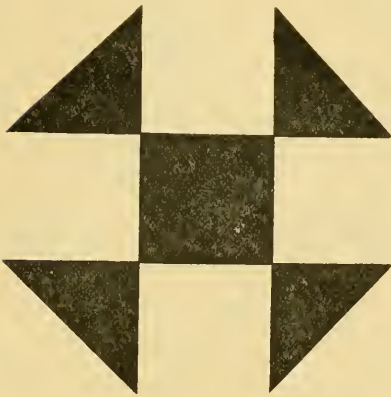
DISSECTED PICTURE.



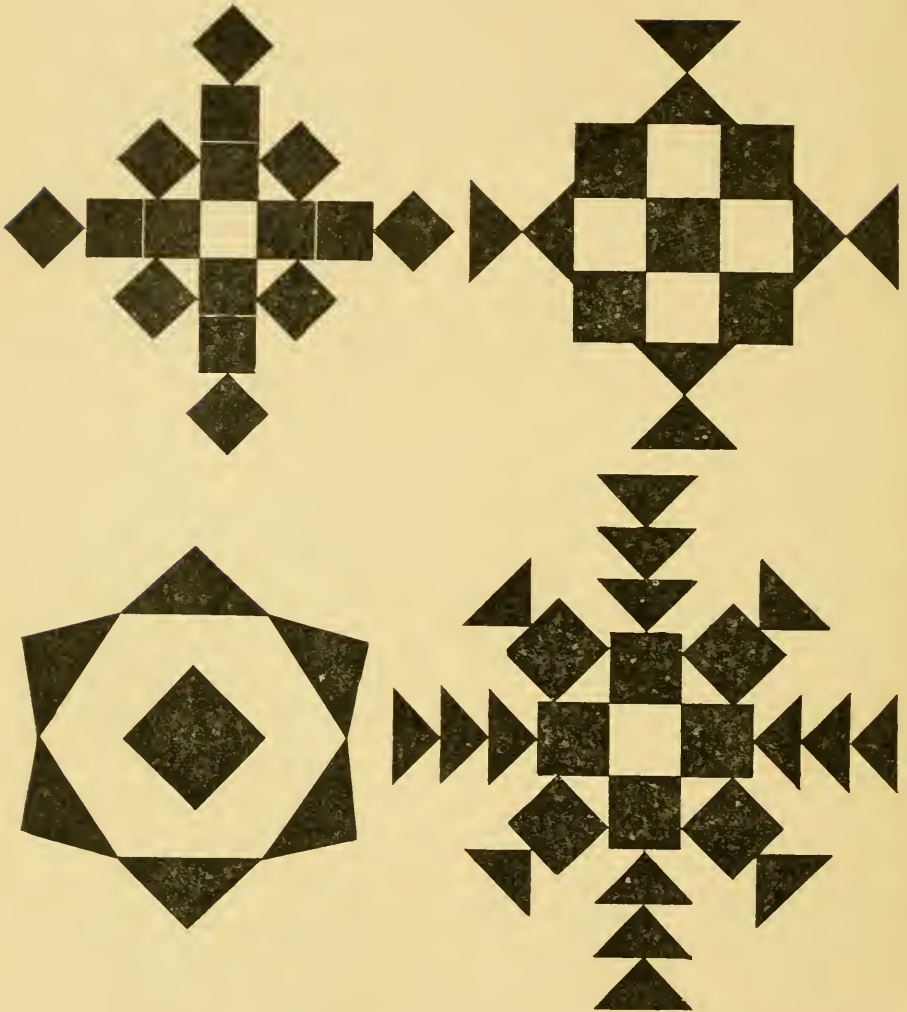
LAYING OF DESIGNS.

Cardboard of different colors is cut into 1-inch squares and into triangles formed by cutting on diagonals of these squares. This is done by the fourth grade pupils in their manual training lessons. Envelopes are also made by the fifth grade pupils for keeping this material. Each child in the B first grade in this way has his own envelope at hand in his desk. Later the first grade children may cut these tablets themselves of paper after folding. These tablets are used for laying designs on the desk. The teacher has a card on which the design to be laid is mounted and places this before the class to copy. Later the children will be able to make their own designs, As a variation these designs may be mounted on cardboard or paper, and then as an additional exercise the children may sew the outline of the designs with harmoniously colored worsted. For a short period these exercises will serve as a valuable variety of busy work.

DESIGNS.



DESIGNS.

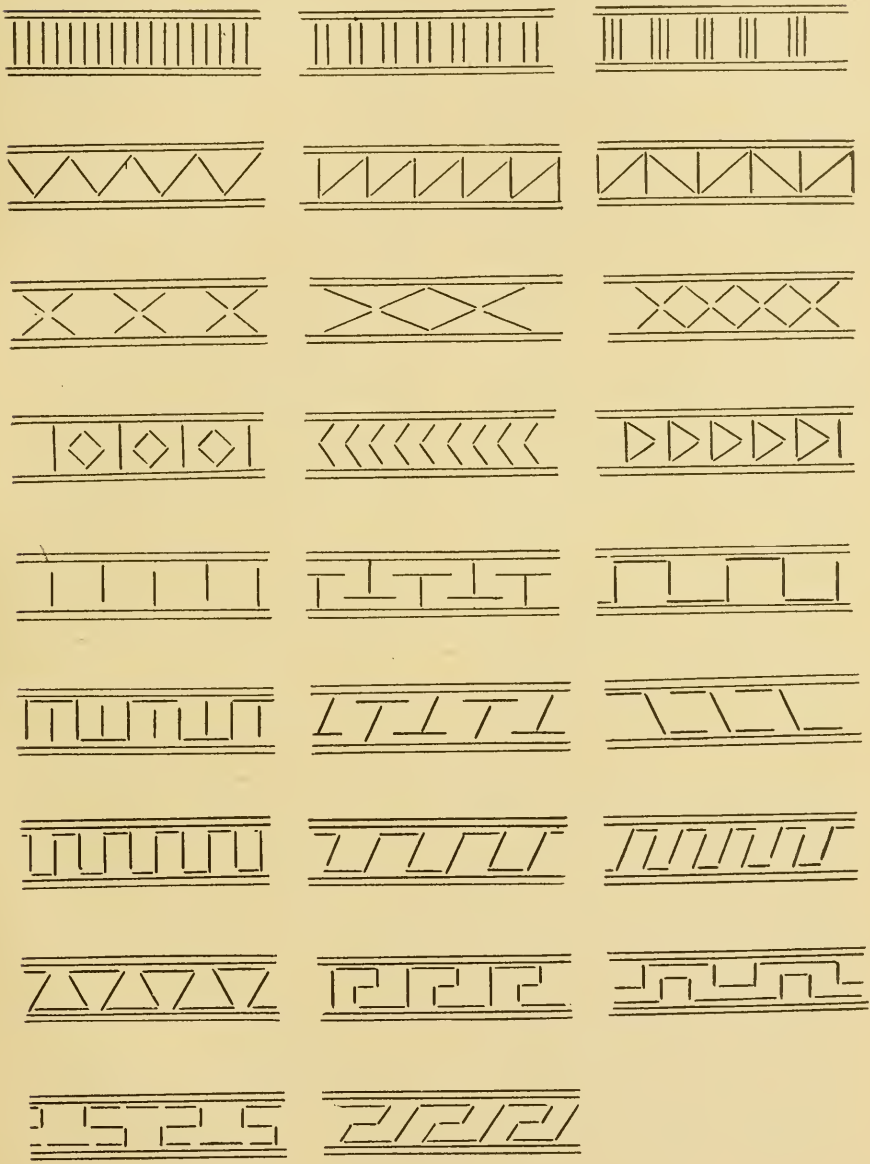


SEWING OF BORDERS.

Another variety of busy work is sewing of borders on cardboard. The cards must be prepared for the children either by the teacher or by the older pupils. With the assistance of a duplicator these cards can be prepared very quickly. Lines have to be drawn and dots placed to indicate the length of the stitches. The distances between the dots should not be less than one inch for the earlier exercises.

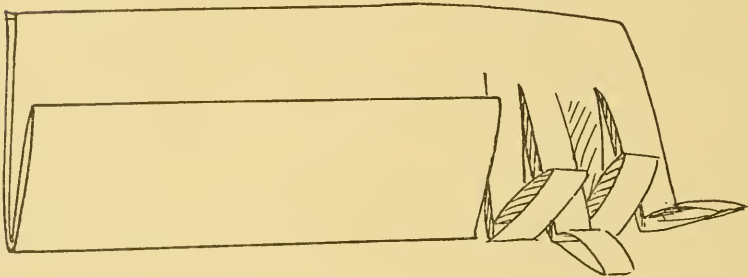
These borders may also be laid with sticks.

BORDERS.



PAPER WEAVING.

MATERIAL:—Rag paper (wrapping paper) for the mats, cut in 8-inch squares. Thin colored paper for the strips also cut in 8-inch squares.



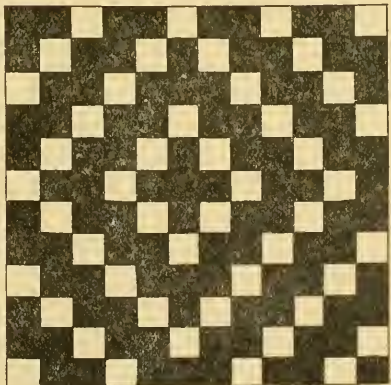
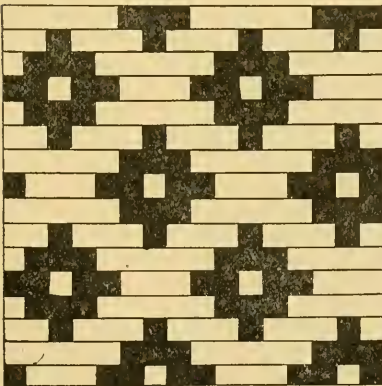
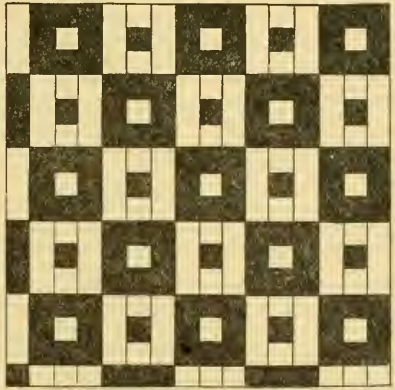
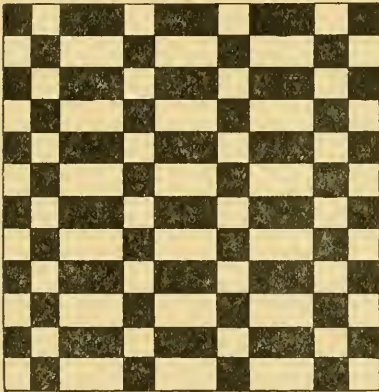
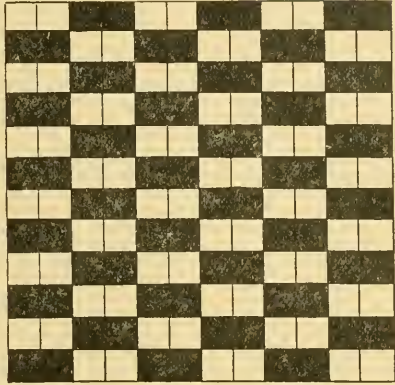
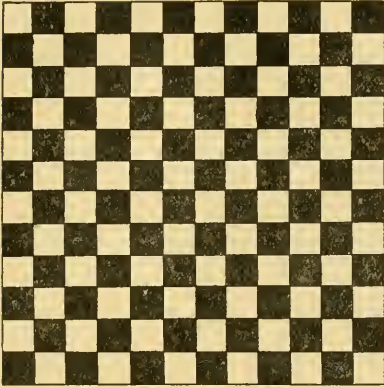
The mats and the strips are cut by the pupils.

CUTTING OF THE MATS:—Fold the square into eight oblongs 8 inches by 1-inch. Fold the other diameter and leave folded. Cut from the folded edge on each crease and half way between the crease to a crease made 1-inch from the opposite edge. The last crease is made to secure a uniform margin. Better results may be obtained in the cutting of the mats, if the paper is folded twice and four thicknesses of paper cut at the same time. After folding the diameter this edge is folded to the margin. (See sketch.) This method will work well with comparatively thin paper. To press out the folds the mats may be placed for a time inside a heavy book or under some pressure.

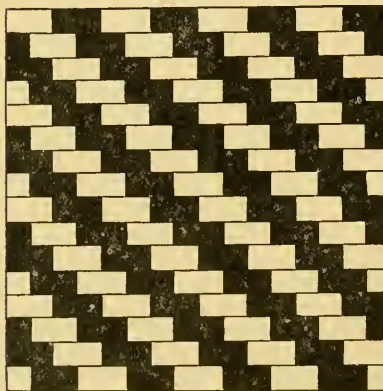
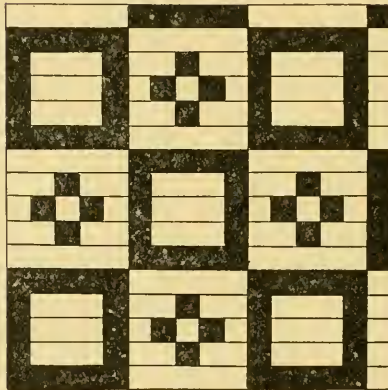
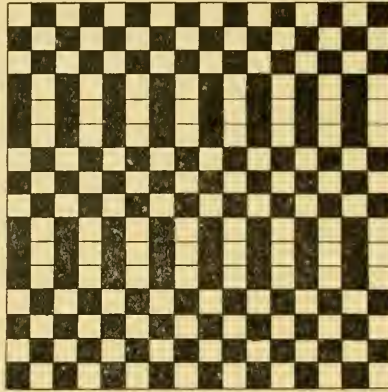
The strips for weaving are cut $\frac{1}{2}$ -inch wide on a crease.

These mats and strips may be cut by older pupils in the manual training lessons.

PAPER WEAVING.



PAPER WEAVING.



BRICKLAYING.

MATERIAL:—Little bricks made of basswood 1-inch by $\frac{1}{2}$ -inch by $\frac{1}{4}$ -inch and $\frac{1}{2}$ -inch by $\frac{1}{2}$ -inch by $\frac{1}{4}$ -inch.

These are made and stained by the pupils of the seventh grade in their manual training lessons. Cardboard boxes 6 inches by $3\frac{1}{2}$ inches by 1-inch with cover $6\frac{1}{8}$ inches by $3\frac{5}{8}$ inches by $\frac{1}{2}$ -inch are made by the pupils of the fifth grade in the cardboard construction lesson.

USE OF BRICKS.

Each pupil is given a box containing fifty of the larger and ten of the smaller sizes. The top of the desk is used for laying the different designs. They are suggested to the pupils either from drawings on the blackboard or are worked out independently by the children. These bricks may also be used in connection with exercises in the sand tray. A valuable feature of this work is that it will profitably occupy the time of part of the class while the others have their lessons with the teacher. Besides serving this purpose, bricklaying is a valuable phase of manual training having many of the advantages of the regular constructive work.

The bricks may also be used to form the letters of the alphabet and words and short sentences may be laid.

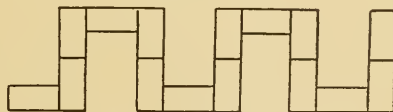
FRAME.



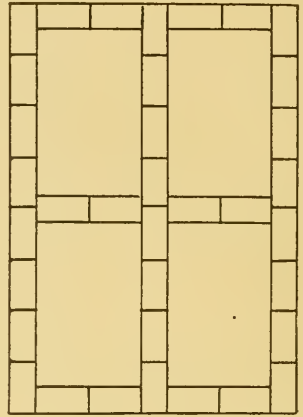
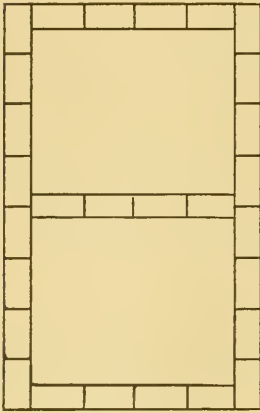
STEPS.



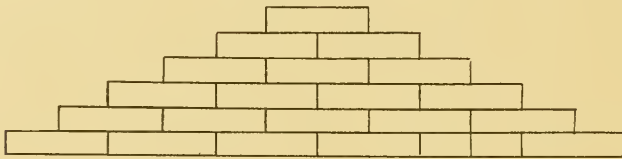
BORDER.



WINDOWS.



BRICK WALL.



LADDER.

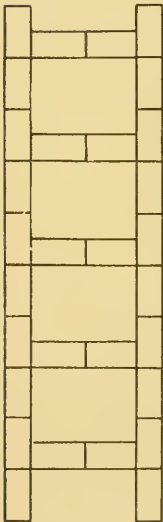
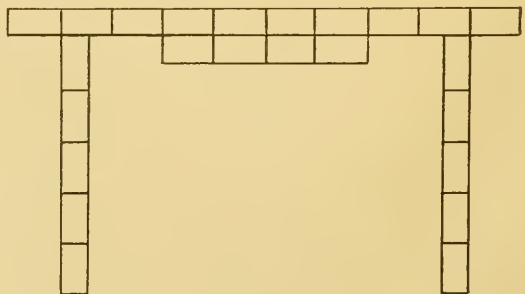
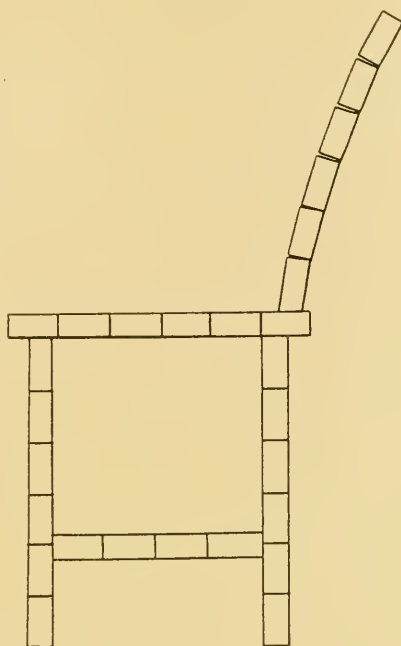


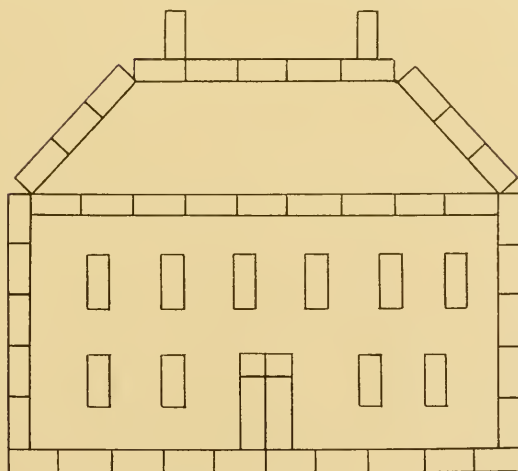
TABLE.



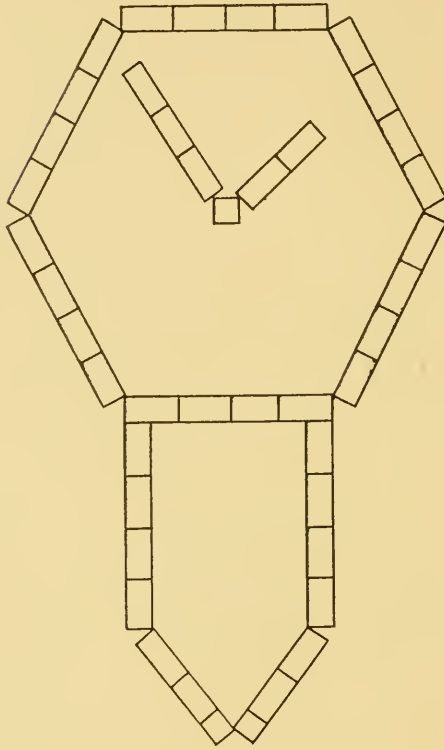
CHAIR.



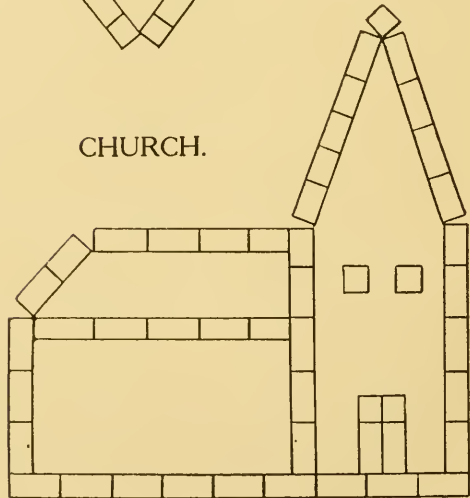
SCHOOL HOUSE.



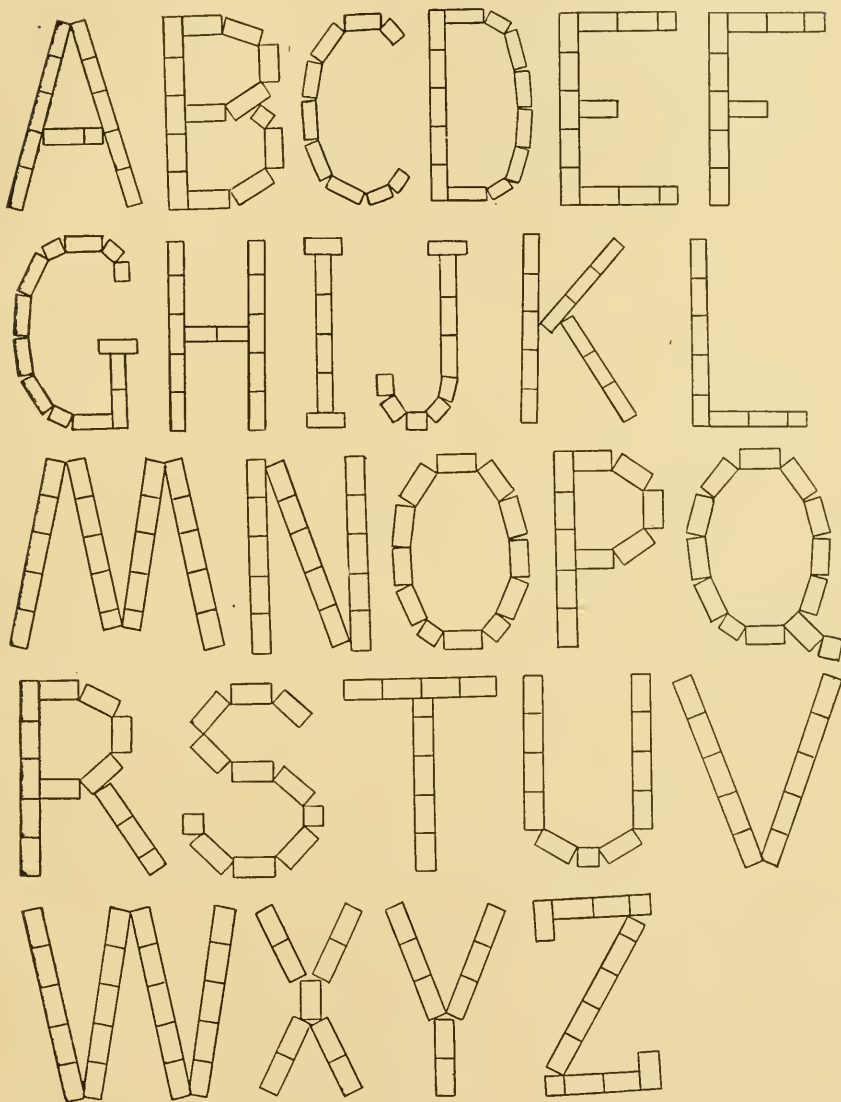
CLOCK.



CHURCH.



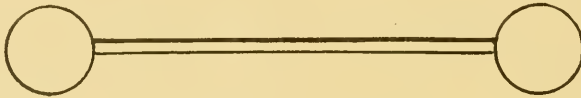
ALPHABET.



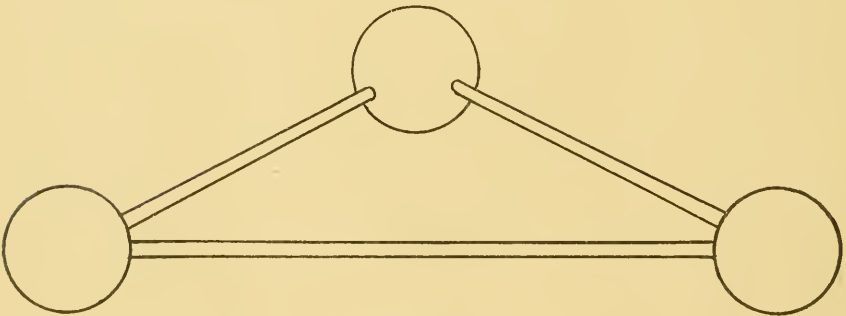
WORK WITH CLAY AND TOOTH PICKS.

A profitable occupation may be furnished the children by means of exercises with clay and short sized tooth picks. In making the different articles the children roll little marbles about $\frac{3}{8}$ -inch or $\frac{1}{2}$ -inch diameter and insert the tooth picks about to the center of the marble. If the clay is allowed to dry the models become quite firm. As the children can do most of the work independently, these exercises will furnish profitable busy work for a few weeks.

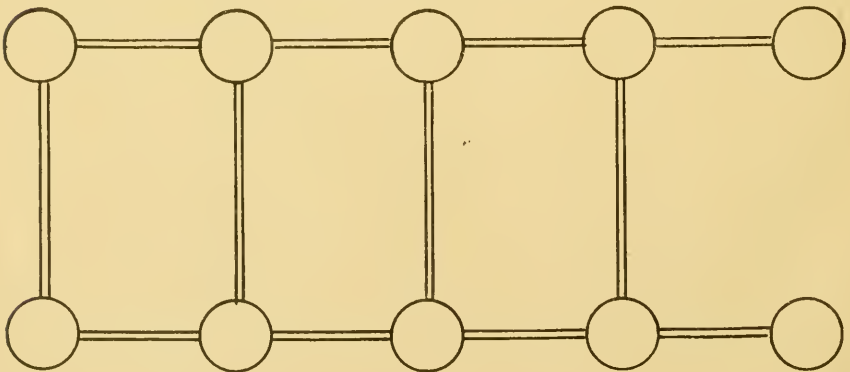
DUMB BELL.



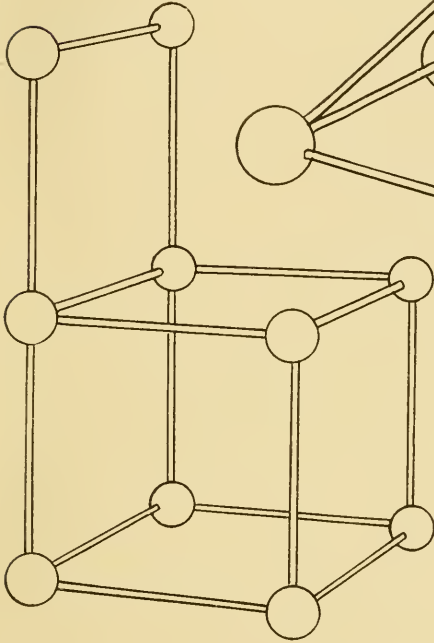
SNOW PLOW.



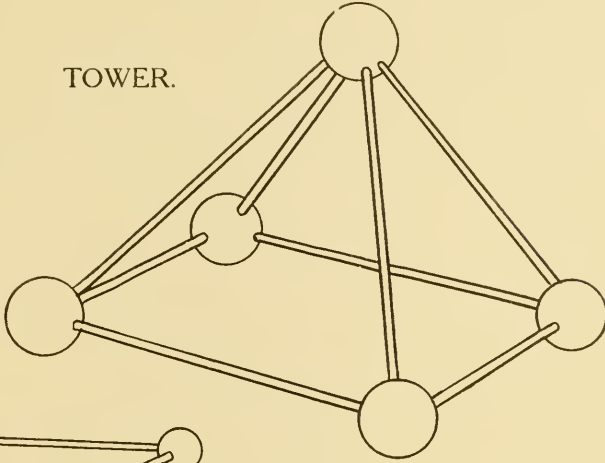
LADDER.



CHAIR.



TOWER.



BOX.

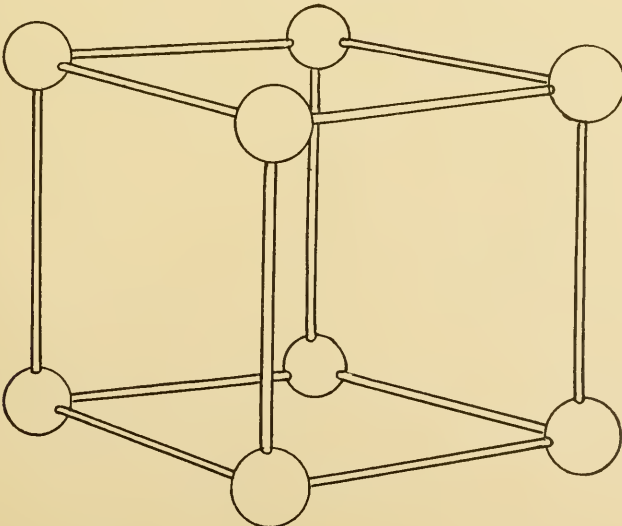
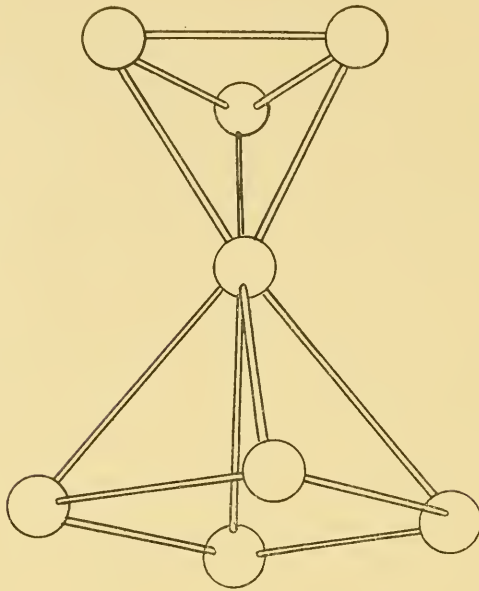
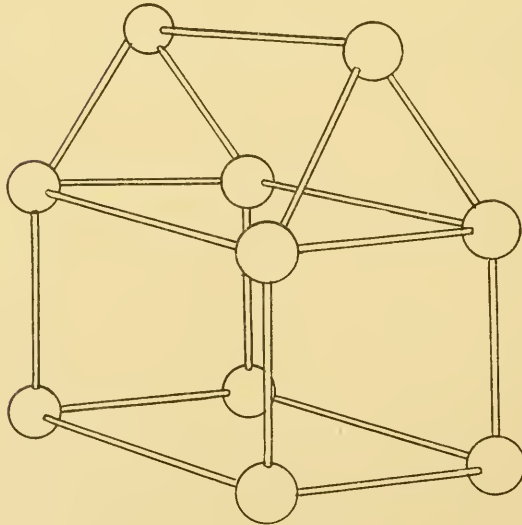


TABLE.



HOUSE.





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