

points in the work of the previous day, makes such explanations as are necessary to secure a proper connection, and briefly states the aim of the lesson of the day. If the child is to travel without bewilderment along the new road, he must not only have a glance over the road which he has come, but must also have a glimpse of the goal that he is to attain. For instance, in the Lesson for August 2, David Anointed at Bethlehem, 1 Sam. 16: 1-13, when the class has reviewed briefly the life of Saul, how he was chosen king, what kind of man he was, how he did evil and fell, they will understand, when they are told that Israel needed a new king, and will be interested in finding out, at the teacher's suggestion, who it was that Samuel chose, what manner of man he was, and how received by Saul.

In the treatment of the lesson itself, the teacher must not lose sight of the pupils' own experience. In the case of very young children, it is important to keep them busy and to provide variety. With the boy under twelve, avoid abstract moralizing, as his interests are still largely in the concrete. But with the boy of fifteen, it is otherwise. The lesson must in some way appeal to his widened outlook, his newer ideals, and his awakening interest in the deeper spiritual mysteries of life. Attention, to sum up once again, is controlled by our interests, and interest, in turn, is based solely upon past experience.

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In the Primary Class

A SERIES OF TWELVE ARTICLES

By Marion Wathen

VIII. BLACKBOARD ILLUSTRATIONS

You have all heard, over and over again, that children are eye-minded. This simply means that they remember longest, they understand best, knowledge that reaches them through the eye. With this in mind, we can easily see the benefit to the class of blackboard illustrations. In preparing every lesson, we shall do well to practise at home one or two simple drawings. The most effective will be those that are hurriedly sketched before the class—just at the time

when they fit into the lesson. The best drawings for the illustration of the lesson, are simply—strokes.

So many beginners make the mistake, in their blackboard work, of trying "too hard". They use the point of their chalk, and slowly and laboriously endeavor to have all the lines in their drawing straight, perhaps standing, while working at this, with their backs to the class. It is a great mistake. Instead, let the teacher take a piece of chalk about half an inch in length, and, using the side of the crayon, standing at some little distance from the board and to one side, dash off her drawing, not thinking very much about the straightness of the lines, etc. The success of the drawing depends, not so much on the drawing itself, as on how you have fitted it into your lesson. The children will not think much of whether it is good or bad, if you have made what goes before it bright and interesting, and dashed it off right along with what you are saying,—if you have done this, their imagination will be ready to accept almost anything, and the drawing, however crude and imperfect it may be, will fix the thought in their minds as nothing else would do.

Be sure you do not make the mistake of drawing a very elaborate picture. If this is done, or something is drawn that appeals to the child as "funny", his thought will not get beyond the drawing itself, and thus you will have defeated your own aim.

When a teacher loses the attention of the class, one of the surest ways of regaining it is by quickly sketching a picture on the blackboard, preceding it with some such remark as, "Look—quick! I am going to draw you a picture, and I want to see who will know first what it is". Of course, the picture will have some bearing on the lesson. There is no one who cannot be a successful teacher, in this matter of blackboard illustrations. All she has to do in the way of training, is to spend an hour or so in definite practice of definite drawings. There are a dozen or so drawings of common objects that fit into a great many lessons,—such as, a hill, a tree, the sun, a road, a table, etc. How long do you suppose it will take any teacher to learn how to draw a hill? Just one stroke of the