

## English.

All articles and communications intended for this department should be addressed to the ENGLISH EDITOR, EDUCATIONAL JOURNAL, Room 5, 114 Richmond Street West, Toronto.

### SECOND READER LITERATURE—"THE MILLER OF THE DEE."

M. H. WATT.

A sketch of England and Scotland on black-board, drawn while class sit with books closed. Teacher enquires if any one knows what she has drawn; tells, if no one knows; points out location on map of world. Teacher tells the following story as an introduction:

"Once upon a time, more than three hundred years ago, there lived a king of England called Henry VIII. He was once a handsome young man; as he grew older, he became a very large man; a great many people called him 'bluff King Harry' and 'King Hal.' He liked to have his own way, and generally got it; so you would think he ought to have been happy, wouldn't you? But he had not always been kind and good, and when he wanted his own way he had had some persons put to death, even some of his wives (of whom he had six) had suffered death. So, perhaps, he did not always feel happy. There is a poem in your readers which gives us an idea of King Henry VIII.; let us turn to page 123."

Class examine picture, locate mill, River Dee (the teacher marks it on map), King Hal, the miller. Read first stanza, explain *dwell, hale, bold, lark, blithe, burden, envy*. Re-read. Ask the class to picture the miller, to form idea of his disposition, to repeat his song *verbatim*, to give its meaning in their own words.

While the miller is singing away at the top of his voice one day, an unexpected visitor is listening, and suddenly the miller turns to see King Henry beside him. Was the miller startled? Glad? Did he act as if the king was a wonderful being to be worshipped? One thing we are sure of, the miller was polite (because we have formed a good opinion of him), and received the king in a gentlemanly manner (proof, third stanza, first line). The king tells the miller he is wrong (in what respect?) Why does the king think the miller is wrong to say, "Nobody envies me"? What question does he ask the miller? Read stanza again, ask pupils for questions. Ask them to imagine the king's expression and the miller's attitude. Are they satisfied with the picture at head of lesson? Let them suggest improvement (miller in mill, king at the door, etc.). The miller answers the king. He says, "I am happy because I try to do right; I earn my living, so I have enough to eat and wear, and I need not envy any one on that line." (The king was very extravagant and spent a great deal of money, and always needed more money.) The miller went on, "I love my wife." (The king must have felt that very sharply, for he was not good to his wives.) "I love my friend." (King Henry was not a true friend.) "I love my children three." (The king had three children, Mary, Elizabeth, and Edward, and the only one he appeared to love was Edward.) The miller went on, "I owe nothing I am not sure of being able to pay, and I am thankful to the kind Power that has given me the River Dee to turn the mill to give me and my family food. Now, King Henry, that is the reason I envy nobody and nobody envies me."

Set pupils to ask questions. Explain *doffed and corn*. The king has listened to the miller; has he changed his opinion, or is it stronger? Why did he envy the miller at first? Why did he envy him at last? What did he say the miller's cap was worth? Explain. What did he say the miller was worth? Explain *fee*. What great compliment did he pay the miller? Why are such men the boast of England? (Quote "Hearts of oak are our men," "Britannia, the gem of the ocean," etc.) Why does it say, "And sighed the while"? (Which man would you prefer as a friend? As a father? To be like?)

Read the whole poem and memorize it. Point out the moral; set it into a sentence easily grasped by the children, and let them memorize that.

Charles Mackay, born 1812, in Perthshire, Scotland, died within the last twenty years. He was a writer for newspapers. His larger works, "Voices from the Crowd," "Town Lyrics," "Egeria," and

"Salamandrine," are not known to modern readers, but his short poems are still bright and fresh; examples: "There's a Good Time Coming," and "John Brown, or, A Plain Man's Philosophy," in the Third Reader. The Second Class will be proud to look these up and read them, pages 86 to 89. Refer them to history for further matter regarding Henry VIII. Instil a desire to read.

### "THE BUGLE SONG," THIRD READER, PAGE 132.

IN AND BETWEEN THE LINES.

BY "FIG."

1. Suggest a title which would show what this gem is about.

What is the subject of lines 1-4; and of lines 7-10?

2. What time of the day is spoken of in the lesson? Reasons.

What kind of country is spoken of? Reasons for answer.

3. What is the cause of the "splendor" and "glory"?

What are the snowy summits?

Why are they said to be old in story?

4. What does the poet refer to as "the horns of Elfland"?

Why are they said to be blowing faintly?

Why say *wild* echoes in the first stanza?

What other word is used in the poem with the same meaning as "echoing"?

Account for the different results between the blowing of the bugle, spoken of in stanza one, and the blowing proposed in stanza two.

What is the emphatic word in line 11?

Contrast the two kind of echoes spoken of in the lesson.

What is an echo of the soul?

5. How should "Dying, dying, dying" be read? Give reasons for your answer.

6. What are the *purple* glens? What land might this be?

7. What is a cataract, a lake, a cliff, a scar, a glen?

8. What is the moral of the poem?

What object in nature suggests this moral?

9. Explain—

"The cataract leaps in glory."

"They die on yon rich sky."

"Our echoes roll from soul to soul."

"Grow for ever."

10. What parts of the poem suggest the following lessons:

(a) The evening of life should be the most beautiful.

(b) The light of the sun clothes the coldest objects with glory and splendor.

(c) Such is God's influence on man. Explain.

(d) Different objects send back different echoes.

### CORRESPONDENCE.

By F.A.C.—In reading Burns' poem, "Flow Gently, Sweet Afton," I was a little in doubt whether Mary was dead or alive. The air to which it is usually sung is so mournful that one would think Mary was buried by the side of the stream, and that Burns was singing a lament. The words used in the poem do not, however, bear out this idea. I wish you would kindly state your opinion on the matter.

ANSWER.—"Afton Water is the stream on which stands Afton Lodge, to which Mrs. Stewart removed from Stair. The song was presented to her in return for her notice—the first Burns ever received from any person in her rank in life."—*Currie*.

In a Hartford grammar school we recently heard a first-class history recitation, in which dates were reduced to the minimum; in which every historical fact was associated with some other; in which the pupils were impressed with the idea that they were to learn principles as of more value than facts, and those facts that had principles behind them. Questions asked more than once were: What would you probably have done if you had lived there? If you had been associated with this class of people or with that? What ought you to have done? Is there any parallel between those events and those of our day?—*New England Journal of Education*.

## Hints and Helps.

### A TEACHER WITH A SCHEDULE.

BY AMOS R. WELLS.

Wise teaching selects, marshals, brings to a focus. It excels haphazard teaching as far as a painting by Rembrandt excels a whitewashed fence. It does not permit ideas to neutralize each other. It has a purpose, clearly and determinedly held in view; and to this purpose it subordinates everything else. It knows that the effectiveness of the lesson depends quite as much on what is left out as on what is put in.

Now, the more ideas a teacher has, the greater need has he of a schedule, just as the railroad that runs most trains is in most need of a good time table. Indeed, the performance of a teacher without a plan bears a strong resemblance to a railway collision. Ideas, illustrations, exhortations, bump into one another front and rear, telescope each other, and form at the end of the hour a disheartening mass of splintered fragments, with here and there a jet of steam or a puff of smoke. If the teacher has no schedule, the scholars on his lesson train will grow confused, and get nowhere. Small blame to them!

Imitating Paul, the wise teacher will take for his motto, "This *one* thing I teach." He will teach as much more as is possible, but first he will make absolutely sure of one thing. My own plan, in connection with every lesson, is to lay down one principal, and two or three subordinates. It is best to write these down in precisely the order in which they are to be taken up. Ask yourself most earnestly, "What is the main lesson this scripture is to teach my scholars?" Having decided on that, consider your teaching a success, whatever happens, if it has impressed this one truth. Leap to this task as swiftly as may be, even if, to reach the chosen point, you must pass hastily over the first portion of the lesson.

After driving home this truth, and making sure of it, take up in turn your subordinates. This will require a new view of the lesson-story that will compensate for your previous haste. And reserve some time at the end of the lesson for a few parting words on your main truth. Save for this time your most telling illustration, your most ardent pleading. In preparation for this get all questions and difficulties out of the way. Do not permit yourself to be caught by the closing bell with your lesson only half way to the terminus.—*Boston, Mass., Sunday School Times*.

### "THE IDEAL SCHOOL TEACHER."

The word "teacher," in its widest sense, is applicable to every one who has the supervision and care of young children. The duties of a teacher are closely allied to those of a father.

The ideal teacher is an early riser. He makes a point of being at his post before his pupils in the morning, in order to welcome them as they enter the room. He is extremely cautious about his personal habits, and guards carefully against setting an objectionable example in any particular before them. His personal attire is plain and simple, but scrupulously neat, clean, and tasteful.

The ideal teacher is the possessor of a well-trained voice, always speaking in low, soft tones when addressing his pupils. His manners are always pleasing and gentlemanly, and so adapted to leave a good impression upon the young minds of his pupils.

His intercourse with them should be kind and friendly, but not too free, lest they should take advantage of his familiarity.

The ideal teacher, moreover, is always courteous. He does not in any case try to compel, by fear of punishment, his young learners to study. On the contrary, he strives to develop in their tender hearts a love of knowledge by his kind and encouraging words.

He does not put on a threatening look at every little fault or mistake, but diligently guides his faithful little workers in their studies. He strives to invent fresh and easy methods of learning, so as to facilitate the action of their feeble minds. His influence and authority do not end here. His control extends over the playground also. He strives to repress rudeness among his pupils during recreation. He keeps his ears open to the language the