

taining, and afterwards adjourned into two gatherings, one for the men and one for the women. In each a talk was given by some recognized leader in the teen age group and discussion followed.

This important form of training for efficient service in the Sunday School is being adopted by more and more communities. Many a teacher would be greatly helped in his work if he had a similar opportunity. A teacher is often struggling alone, stumbling along, quite oblivious of the fact that a neighboring teacher with the very same grade of scholars is also having similar difficulties, has solved some, and has not conquered others which his neighbor has mastered. If teachers who teach scholars in the same grade would get together for discussion of their problems, even when there is no expert guidance, much would be accomplished.

Even if only two or three gathered together, from as many different churches in every community, for such discussion, the benefit to the work would soon be marked. It would be all the more noticeable if such groups, failing to get expert personal guidance, would find it by reading together a first class book on their particular department,—Beginners, Primaries, Junior, Intermediate, Senior, Young People or Adult. Every two or three months all in each group might get together for a discussion of common problems.

WITH OUR CONTRIBUTORS

Dramatizing the Lesson

By E. A. Hardy, D.Paed.

The dramatic instinct has been associated with religion in many countries and in many ages. The Greeks were profoundly religious and the great dramas of Sophocles, Aeschylus and Euripides are presentations of some of their fundamental beliefs, such as the punishment of certain sins even to the third and fourth generations. In the middle ages, the church used the dramatic form to teach the scriptures and the miracle, as they called these scripture plays, soon passed into the morality, or the allegorical, play, some examples of which are still with us.

The explanation of this association of the dramatic with the religious lies in the fact that both of these powers are inherent in human nature. The little child's play is full of vivid drama, not only in action but in speech; the dreams of the youth and the maiden are often quite melodramatic; and all through life the high quality of imagination is impelling us in both our thought and our action to play all kinds of parts. Life would be deadly dull, if we could not imaginatively be and do far beyond the confines of the real.

Can we utilize this dramatic instinct in our Sunday School work? There seems danger right at the outset, even in the asking of the questions. But we are reassured at once when we look at the facts. We are every Sunday using this very instinct whether we ever stopped to think of it or not. Let us see how we can get the best results.

First of all, we may use the dramatic instinct in our class work. The teacher next Sunday has a certain air of mystery. She does not say anything, but she looks as if she could. The class catch the spirit of it and are more or less keyed up. The fact is the teacher has a surprise for the class and they sense it. She has prepared her lesson so that she can tell it in a fascinating way. She has not only the outline of the story in her mind, but she has dug up all the local detail and she sees every person and every incident in the story as clearly as if she were witnessing the whole affair. She is immensely interested in the telling of that lesson story, and what is the result? The class is fascinated and that dramatic story telling lodges that Bible lesson deeply in those young minds.

Or it may be that she has the class get up the story and one by one they tell her parts of it. Or she may have them to her house on a midweek evening and they tell or act the story, thus making it real and vital for all.

Second, an element of dramatism may be injected into the whole School programme. Here we have a much wider scope and an opportunity for more variety. A superintendent of one of our Toronto Schools frequently asks one of the teachers, who is a skilled elocutionist, to recite a Bible story or some story or poem illustrative of a Bible truth. The intense attention given her indicates how she grips the School. In the Primary Department the telling of the lesson story has become an art and one cannot help wondering why the same art should not be