

The pupil who follows the thought of a particular poem will find it much easier to remember, than one who sees in the passage only a succession of empty phrases. Let us suppose, for example, that the class are memorizing the preceding section from *The Lady of the Lake*.

The pupil who bears in mind the general plan of the section:

The echoes of dogs, steeds, horns and voices;

The effect on the wild creatures;

The passing of the "hurricane";

is more likely to be able to quote the passage, than one who has attempted to learn the mere words only. And, furthermore, the pupil who follows the sense of the passage is more likely to learn a poem as a whole or in its larger divisions, than one who does not understand it. It has been shown by repeated experiments that a passage is learned much more easily and quickly when taken in its larger sense divisions than when it is studied one or two lines at a time.

**Memory Types.**—The teacher should, in the second place, see that in committing a passage to memory, the pupils make use of different channels of sense-impression—the eye, the ear, and the motor activities. Tennyson says that "things seen are mightier than things heard." And most of us probably remember what we see better than what we hear. Some pupils are, however, ear-minded, and remember best what they hear. All pupils should be advised to repeat their memory-work aloud in learning it, and it is sometimes advisable to have a particular passage read aloud several times in class for the same purpose. There are certain pupils too, who memorize a passage more readily by writing it, because in so doing their muscles are called into play. It is not very often possible to take time in class to have memory work written out, but the eye-method and the ear-method should occasionally be supplemented by the muscle method also. There is no doubt, however, that most pupils belong to a mixed type, who learn more readily when all three methods are called into play.

**Laws of Recall.**—The teacher should, in conclusion, bear in mind that in the memorization of prose and poetry, the same laws of recall hold, as in the general learning process. It is important that on the pupil's first study of the poem in question, his ideas should be clear and accurate and that he should get the wording correctly. In memorization, as in all other things, prevention is a thousand times better than cure. It is important also that the passage should be presented to the pupil in the most forcible and vivid manner possible. In the case of the poem quoted above, the pupil whose imagination has been stirred, so that the whole scene stands out vividly before him, will have less difficulty in remembering it than the pupil to whom it is merely a dull recital of matter of fact details.