

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.

THE WATERFOWL.

Following is the only answer yet received to the question asked by "J.C.H." in the number for October 15th:

Considering the facts under which the poem "The Waterfowl" was written, I am inclined to believe that the bird was going south. The poet, feeling very lonely and dejected, was looking at the last rays of sunset, while all around him was in darkness. His attention was attracted by the waterfowl coming between him and the light along the horizon, so that it was going either south or north. In stanzas 5 and 6 the poet says the waterfowl has been travelling all day and is looking for a summer home; and, as it is a migratory bird, I think it was going south.

A. W. P.

Charleville, Oct. 24th, 1896.

NOTES OF A LITERATURE LESSON GIVEN OCTOBER, 1896.

I. CLASS MANAGEMENT.

Stage I. Preparatory. (a) The class looks over the lesson silently for four minutes. (b) The teacher reads two stanzas in slow time, with sentimental pitch, called stress and monotone, as a pattern for the class. (c) The class reads the poem aloud. Eight pupils thus read through the poem twice, one stanza each.

Stage II. Expository and Critical. (d) The teacher now begins to place the literary analysis on the blackboard as fast as it can be worked out by the class with the help of the teacher's questions and instruction. (N.B.—The plan of doing this and the time required will vary very much according to the age and ability of the class, and the skill of the teacher. Haste and impatience will spoil all.)

Stage III. Retentive and Digestive. (e) The pupils are directed to learn the piece thoroughly by heart, one line a minute.

(f) They are set to copy it out again from memory.

(g) They write the story in their own words from memory.

(h) Some of these exercises are read aloud in class, and a number of pupils write extracts of three or four sentences on the blackboard, which are examined, criticised, and emended before the class.

(i) Class questions and problems for testing and for securing a final scrutiny of the workmanship and literary art of the poem. A few such questions are added below.

II. BLACKBOARD ANALYSIS.

(See High School Reader, p. 217.)

Title.—The Glove and the Lions.

Subject.—Vanity Punished.

Form.—A Modern Ballad with a didactic suggestion.

Method of Development.—Inductive by a concrete example leading up to a judgment.

Details (a) Metre.—Iambic heptameter arranged in six-line stanzas. In lines 6, 7, 23, trochees and anapæsts are here and there substituted to suit the movement of the line to the sense expressed. The pauses are well marked, but are not so long as those commonly found in an old ballad.

(b) *Description.*—This is vivid and effective.

Successive pictures are presented in simple Saxon words, and each stanza has its own appropriate work.

Stanza I. lifts the curtain, places before us the group of people looking at the lions, and individualizes the king, DeLorge, and his lady-love in the foreground.

Stanza II. turns our eyes upon the struggles of the lions.

Stanza III. draws out the suspense while the lady indulges her foolish thoughts and forms her cruel plan.

Stanza IV. gives the climax of the ballad, and puts the moral into the mouth of the king.

(c) *Symmetry.*—The first two stanzas deal chiefly with the lions and their surroundings; the last two give the human side. The first part deals with spectacular effect, the second with motives and conduct. Thus the form is symmetrically adapted to the matter, and the latter proceeds from the lower to the higher in climactic order.

(d) *Motive.*—The poet attempts to please by describing a "crowning show" and the incident that happened. He also starts a moral question, and gives an opinion; but the didactic element is merely suggested by the sudden ending, as being the last thought upon which the mind is most likely to dwell for some time. The sequel of the incident is left to be guessed, so also the general condemnation of vanity is not expressed in words. The author apparently thought the story worth telling for the sake of these suggestions.

(e) *General Result.*—The close of the last stanza is not tranquillizing. The lady erred grievously through her vanity; but her public shame and confusion do not give an artistic and satisfactory ending for a poem. The two lovers are estranged without any compensation to the reader except the king's sentence of condemnation upon the lady, which is distinctly painful, so that the more the moral is apparent the worse for the general effect of the poem. The first three stanzas are successful in arresting attention, gratifying the pictorial imagination, holding our interest in suspense, etc.; but to make the whole poem entirely satisfactory, we need some hint of subsequent repentance and reconciliation. The moral judgment may be satisfied, but the æsthetic faculty would be more delighted with a happier conclusion.

III. CLASS QUESTIONS.

N.B.—The most economical and effective use of such questions for drill and review seems to be this: At the close of the lesson analysis the teacher dictates a series of numbered questions. To these the pupils prepare answers or notes of answers, as part of their desk-work or of their home exercises. At the next recitation, along with the work of stage III., the teacher calls on a student to read question No. 1, and on others to give the answer, orally or from the notes prepared. The answers are discussed, compared, corrected, supplemented, etc., by the teacher and then the next question is read.

(1) Tell the time when, and the place where, the scene is laid.

(2) Pick out a line that summarizes the "situation," and state the things that stand in contrast in that particular stanza.

(3) Distinguish *title* and *subject* in the poem. Is the title given in the order of the poem? Where is the real subject most clearly indicated?

(4) By what particular rule does the poet chiefly procure unity for the whole composition? *ANS.*—By carefully observing the order of time in his narration, and by making each stanza confine itself to a single element of the story in proper succession.

(5) Distinguish the old ballad from the modern

ballad, and select examples of each from the Reader.

(6) Exhibit in tabular form the scansion of one stanza. Put a full round dot in each line to mark the cæsural pauses.

(7) What pleases you most in this poem? What least?

(8) Compare the first two stanzas with the first two of the ballad on p. 209 as pieces of description. How do they agree, how do they differ? Put your answer in parallel columns, showing the similarities and the differences.

(9) Compare the conclusion of "The Well of St. Keyne," p. 209, with this ending. Which is the more satisfactory?

(10) Read "The Lord of Burleigh," p. 370, and "The Revenge," p. 373. Compare these endings with the ending of this ballad. Is it more or less satisfactory to end with the *shame* and *disgrace* of a young lady than it is to end with the *death* of an affectionate wife? Are you better or worse content to have the soldiers on a ship fight against fearful odds, lose their commander in the fight, and at last surrender, or to have a "beauteous, lovely dame, with smiling lips, and sharp, bright yes," led by vanity to perpetrate an act of folly and suffer public rebuke and mortification?

Remark. A few words of explanation will suffice. These notes are the rough record of a lesson given to a primary class. A pupil kindly supplied a copy of the blackboard analysis, and the rest has been added to comply with the request of an ex-student who is preparing a class for examination and is also studying methods of teaching. This will serve to explain the form of the notes above. It occurred to me later that I once heard another teacher remark that this poem was somewhat barren of ideas and suggestions and rather hard to teach, and hence I concluded that perhaps these few notes might be acceptable to some of the readers of THE EDUCATIONAL JOURNAL. Accordingly I submit them, such as they are, partly as an exhibition of *actual* teaching, however imperfect, and partly with the hope that they may help some other young teachers as well as him for whose use they were first drawn up.

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TEACHING COMPLEX SENTENCES.

BY A. C. BATTEN, BARRIE.

When pupils have had considerable practice in the construction of various simple sentences and their analysis, other sentences, not simple, shall be written on the board and resolved into simple sentences, as "When I'm a girl, I'll try to succeed." (I am a girl, I will try to succeed.) "The cat ate the rat that ate the cheese that I bought." (The cat ate the rat. The rat ate the cheese. I bought the cheese.) Considerable practice should be given in work of this kind.

Class will then be taught that only two other kinds of sentences can be constructed—all sentences of these classes being formed from a combination of simple sentences, the kind of sentence being determined by the grammatical relation these simple sentences (now called clauses) bear to each other or one another in the given sentence. These clauses are either independent, or dependent; co-ordinate, or subordinate.

Pupils are now prepared for the combination of simple sentences into one sentence (in this case, a complex sentence) of dependent clauses, one and only one of which is principal to, not independent of the other, or others. Examples: "William Henry was driving to Toronto. Joseph shot a