

tions of the children in addition to their value in the cultivation of freedom in expression.

Frequently the teacher should write on the blackboard such sentences as: "Oh, mother! I am so glad to see you!" and tell a story of a child who was away a long time from home, and who, when she came back and met her mother, rushed into her arms and said—. The teacher should stop at "said," and call upon the pupils individually to finish the story by reading the words on the blackboard. By the use of similar short stories all the emotions may be called forth, and their expression developed in a natural way as self-expression instead of formally. The emotion expressed should be real to each child, and not assumed. If the story be short and told dramatically there should be no doubt about the reality of the emotion, and reality in such cases is vital. Dramatic expressions such as: "Oh! mother, come back to me;" "Don't dare to touch my sister!" "He has stolen my top;" "I never was so happy in my life;" "You know I love you, mother;" "I am sorry I did it, father;" "Here Prince, jump, old fellow;" and scores of others that will suggest themselves to every teacher may be written on the blackboard to be read by the pupils, when the climax of the story is reached by the teacher.

Many of the nursery rhymes and nursery tales make excellent matter for expressive recitation by little ones.

Such short poems as Riley's "The Goblins will git you if you don't watch out," and "Seeing things at night," afford fine opportunities for the development of variety of expressive power.

Short stories, either funny or dramatic, should be told to the children, and then told by individuals