

Practical Department.

LANGUAGE.—STORY LESSONS.

PURPOSE OF THE LESSON.—

- First.* To arouse thought.
- Second.* To stimulate expression.
- Third.* To quicken imagination.
- Fourth.* To train in recalling.
- Fifth.* To exercise in the use of language.
- Sixth.* To form the habit of attention.

PREPARATION MADE BY THE TEACHER.—Composing the story, making out the lists of words to be used, planning, and practising the drawing.

PREPARATION MADE BY THE PUPILS.—Their natural love for stories, and all the training that they have had in thought and its expression.

PLAN OF THE LESSON.—Tell the story of the Farmer and the Fox. Make it graphic, by sketching the objects introduced, whenever practicable. In the course of the narrative, bring in as many words belonging to the children's written vocabulary as possible, writing instead of speaking them; thus leading the pupils to observe the words used, and making the exercise also severe as a review in reading.

THE FIRST LESSON.

GENERAL EXERCISE.

The teacher is conducting a writing lesson. She stands at a blackboard on the right side of the room, and all the children, sitting sidewise in their seats, face her, and make on their slates the letter as she writes it on the board.

Suddenly, before the attention has begun to flag, before a child has begun to tire, she calls out, "Lay your pencil on your slate, place your slate in the middle of your desk, and face front."

Stopping lightly to the board opposite their seats, as the children turn, she continues, as if thinking aloud, while her quick eyes take in at a glance every lounge in the room, "I am looking to see who sits the best."

Apparently the desire to shine as a bright particular star is common, for with one accord the children bring their feet together, sit farther back in their seats, fold their hands, and hold up their heads, waiting for the verdict.

"I am afraid I can't tell now, there are so many," is her decision, after an instant's smiling survey; "but I can tell you about something else that has a—" turning to the board, she writes; "Nose!" call out the children; "like," beginning to sketch, "that"—having made the nose of a fox:

"A fox!" "A rat!" "A fox!"

The teacher goes on, unheeding the children's guesses. "This—" she writes; "Animal," pronounce the children; "that I am going to tell you about," she resumes, drawing rapidly as she talks, "has a sharp nose, sharp—" writing *eyes*, "and pointed—" writing *ears*; "Eyes and ears!" chorus the class. "And he has whiskers," drawing them as she speaks; "A rat! A rat! A cat!" call out the class; "and a long bushy—" writing *tail*.

The children pronounce the word and follow it immediately with the guess—"A squirrel!" Utterly unmindful of these, the teacher continues, "He doesn't wear a—" writes; "Coat!" say the children; "like yours," facing about, and pointing to a little fellow who has just arrived at the dignity of his first ulster; "nor like yours," indicating a small girl, whose new cloak is still a source of envy to half the little women in the room; "neither is it like mine."

"It is made of—" writes; "Fur!" declare the children; "and sometimes it's—" writing *red*; "and sometimes—" writing again, *black*; "Red and black," call out the class; "and sometimes it's silvery."

"A fox!" "A silver fox!" guess the children as the teacher completes her sketch, and a fox stands displayed upon the board.

"Yes," says the teacher, "it is a—" writing *fox*. "This fox was so very sly—what does it mean to be sly?" is the unexpected question. One hand only is raised. "Grace."

"When any one wants to do things that are not right, and not let any one know about it."

"Yes, I think it is," comments the teacher; "and this fox had grown so old that he couldn't—" writes; "Hunt!" interpolates the chorus; "the way he used to," proceeds the teacher, "so he made up his mind that he was going to do something else. Now he didn't mind stealing—what is stealing, Jack?"

"To take things when there didn't anybody say you might."

"Ruthie."

"To take things when nobody knows it."

"Albert."

"To take things that aren't yours."

"Yes, to take things that belong to some one else, without leave. It is right to do so, children?"

"No'm!" "No'm!" "Never!"

"But this fox didn't know any better; he didn't know how to get anything to—" writes; "Eat!" chorus the children; "any other way. Now off over here," indicating a spot high up at the farther end of the board, "lived a—" writes; "Farmer!" call out the class; "and he had a large—" she draws a house, and then writes the word, and the children call it out.

"And then just here was his—" writing *barn*, and as the class pronounce the word the teacher begins to draw it, saying as she does so, "but he didn't keep his—" writing *hens, chickens, turkeys, ducks, and geese*, and the children read as fast as she writes, "in the barn; but back of the barn there was a yard,"—making a fence,— "and at the end of the yard was a hen-house," drawing it with rapid strokes, "and here he kept all his—" pointing to the words which the children read again.

"Hens, chickens, turkeys, ducks, and geese."

"That will do for to-day; to-morrow I shall want to have you tell me all that I have told you, and see how many of these words," pointing to the list on the board, "that I had in my story you can put into yours." From "The Quincy Methods."

PRIMARY DRAWING—HINTS AND DEFINITIONS.

(From Professor Walter Smith's Teacher's Manual.)

THE THREE HISTORIC LINES.

Apelles, who lived more than twenty-one hundred years ago, was the most distinguished of Greek painters. Protogenes, living at the same time, was also a famous Greek painter. The two were fast friends. On a certain occasion Apelles paid a visit to Protogenes, who was then dwelling at Rhodes. When Apelles entered the studio of his friend, he found only a servant there. Taking up a brush, he drew a straight line across a canvas on the easel. As he was about to leave, he said to the servant, "Tell your master, when he comes in, that that man" (here he pointed to the line he had drawn) "wishes to see him." After a little, Protogenes returned; and his servant gave an account of what had happened. Looking at the line, Protogenes perceived that his friend Apelles had come to see him; for he knew there was no other man in Greece who could draw so beautiful a line. He took up the brush,