

experience to which every sentient thing contributes a chapter or a page, or it may be merely a line, is bigger than all our libraries and it lies always open before the truly wise.

How shall the teacher make the application of the lesson? Not always in the same way. Sometimes by a word of earnest counsel, sometimes by a question, sometimes by a text. If a text, it will not always be the "Golden Text" of so many of our lesson stories. For a text may conceivably seem golden to one mind and mere silver, or even of no value at all, to another.

After all, it is the pupil who really makes the application, not the teacher. The teacher helps him to the point of clear vision, the pupil does the seeing for himself. There was once a king who had done a great wrong.

Many knew of that wrong, but feared to offend the king by telling him of it. But a wise man, who was also a brave and a good man, told the king a story in which the very wrong which the king had done was set forth as the deed of another man. And the king's anger was hot against the wrongdoer and he decreed his death. Then the wise man turned the tale upon the king and the king saw and confessed his sin. Who made the application, Nathan or David? We may say it was Nathan, but, if we do, we mean merely that the prophet led the king to declare true judgment upon himself. And so, when the teacher has done this for his pupils, he has made the application of the lesson in the way most likely to make the transition from thought to conduct actual and complete.

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The Dramatic Method of Teaching

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(The eighth of a series of twelve articles by the author of *The Teacher*, one of the books in the New Standard Teacher Training Course, discussing more fully some points dealt with in the book.—EDITORS.)

Children at play are naturally dramatic. They are seldom content just to see or hear or read about things and events; their impulse is to act these out. "Let's play horse;" "Let's play school;" "Let's play Indian;" "Ding dong, all aboard, toot, toot,"—these and their like are familiar phrases to any one who knows children.

"There is nothing," says Kirkpatrick, "from the noises and movements of a locomotive to the silent art of Jack Frost, or from making a pie to constructing a church, from burglary to a fashionable tea party, that the child cannot imitate by the use of make-believe objects and symbolic movements. The essentials of every process and action in the heavens above and the earth beneath, of which the child sees or hears, are made familiar to him in his dramatic imitations." Our neighborhood has been overrun with "armies" since America entered the War. One day in late April of this year 1919, I stumbled on something new. The children, who had been playing on the lawn a few minutes before, had disappeared. In answer to my call, the head of a seven-year-old was poked out of the window of an empty garage next door,— "Please, daddy, mayn't we stay out a little longer? We want to attend the peace conference Oscar is holding in here."

The dramatic impulse manifests itself early. Most children begin at about two years of age to make such announcements as "I'm a kitty," "I'm a deggie," "I'm a moo-cow," and to act out the part as best they can, expecting others, too, to enter into their play. It per-

sists indefinitely; grown-ups who have no make-believe left in them are to be pitied. It is strongest throughout childhood, of course, up to the teens; and it is at its climax from four to seven. In these years the child's dramatic play fills so large a part of his life that it is hard sometimes to draw the line between what is real to him and what he knows to be make-believe. I found a five-year-old, a few days ago, returning home from kindergarten by a circuitous and inconvenient route, across lots and through fences. "Why don't you go home by the sidewalk?" I asked. "But you see there is an army against me there."

Teachers in the public schools have lately begun to understand what an effective educational instrument the natural impulse of children to dramatic play may be, if afforded proper material and opportunity for expression. Children are far more interested, as a rule, in acting out a story that has been told them than in merely retelling it, or writing it, or illustrating it by drawing. And they get more out of the story which they reproduce in this dramatic way. It becomes more real to them; and they understand it better, because they have lived it over again from the inside, so to speak, and have in a measure entered into and shared the motives and experiences of the persons whose characters they have assumed. In the teaching of oral reading, composition, literature, history and geography, dramatic methods are most directly usable and have proved especially successful. A suggestive account of how one school utilized this impulse in practically the