

which to choose is unlimited. It includes both prose and poetry; but each teacher must be sure to select the things which appeal to him personally, because he can make those real and to no others can he do justice. If the breath of life has been breathed into a story before it is told, it means something to the pupils and is of real value; but if given as a lifeless fact it makes no impression on the mind and is soon forgotten. If the battle of Gettysburg is described—be in Gettysburg, see Gettysburg, locate the troops, see the waving wheat fields, the color of the sky, the distant mountain, know the generals, hear the roar of the cannons, and feel the rifle shots whizz past your ear. To mean anything, the battle is now, not years ago. "If all teachers understood the power which lies in the ability to tell a good story skilfully they would not be slow in taking steps toward the cultivation of the art."

How may teachers become good story-tellers?

By thorough preparation of material, by using a logical plan of work, by practice, and by intelligent criticism. The following plan has helped many teachers to become quite proficient in the art and given them conscious strength:

PLAN FOR THE STORY OF THE RIDE OF PAUL REVERE.

First Step.—Collect the material. This includes the poem, a description of the country through which he passed, facts including time, cause of the ride, object of the ride, result of the ride, the kind of people warned, their homes, dress, customs, and employment. A description of the early life of Paul Revere. Pictures and sand.

Second Step.—Study the material and make a logical and definite plan for taking up the points. Consider their dependence upon each other and their relation to the story. Place

drawings upon the blackboard to illustrate interesting points.

Third Step.—With plan in hand, to be consulted as often as necessary, tell the story *aloud* to yourself. Tell it over and over until it is clear in every part and the mental pictures are as vivid as real ones. They cannot be clear or beautiful to pupils until they are to the teacher.

Fourth Step.—Tell the story to some person, asking the same questions you expect to ask the pupils. Each time the story is told try to improve some particular point. In this way it can be made almost perfect and the thorough preparation of one story makes the work with all others simple.

Fifth Step.—Tell the story to the pupils. The teacher leads telling much of the story; but by reasoning, imagination, and previous knowledge, the pupils help at every possible point. The more skilful the teacher becomes, the more talking is done by the children.

Sixth Step.—Read the poem to the pupils.

Seventh Step.—Children use the sand to illustrate ideas gained.

Eighth Step.—Children draw pictures to illustrate ideas gained. Oral work.

Ninth Step.—Written reproductions.

Tenth Step.—Commit the poem to memory.—*M. Adelaide Holton in the School Journal, New York.*

EXAMINATION.—An examination of the school as a whole ought not to take place very often. In a great many schools I think it would be quite sufficient if it took place triennially. A school will not get very bad in three years, or even in five years, but I certainly do not think that for first-grade schools, at any rate, it is necessary to have an examination of every school every year. The less frequent we make these examinations the bet-