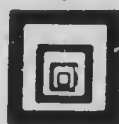


**CIHM  
Microfiche  
Series  
(Monographs)**

**ICMH  
Collection de  
microfiches  
(monographies)**



Canadian Institute for Historical Microreproductions / Institut canadien de microreproductions historiques

**© 1999**

## Technical and Bibliographic Notes / Notes techniques et bibliographiques

The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming are checked below.

- Coloured covers / Couverture de couleur
- Covers damaged / Couverture endommagée
- Covers restored and/or laminated / Couverture restaurée et/ou pelliculée
- Cover title missing / Le titre de couverture manque
- Coloured maps / Cartes géographiques en couleur
- Coloured ink (i.e. other than blue or black) / Encre de couleur (i.e. autre que bleue ou noire)
- Coloured plates and/or illustrations / Planches et/ou illustrations en couleur
- Bound with other material / Relié avec d'autres documents
- Only edition available / Seule édition disponible
- Tight binding may cause shadows or distortion along interior margin / La reliure serrée peut causer de l'ombre ou de la distorsion le long de la marge intérieure.
- Blank leaves added during restorations may appear within the text. Whenever possible, these have been omitted from filming / Il se peut que certaines pages blanches ajoutées lors d'une restauration apparaissent dans le texte, mais, lorsque cela était possible, ces pages n'ont pas été filmées.

- Additional comments / Commentaires supplémentaires:

**Various pagings.**  
Part of illustrations inside back cover are hidden by label and library pocket.

L'Institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de filmage sont indiqués ci-dessous.

- Coloured pages / Pages de couleur
- Pages damaged / Pages endommagées
- Pages restored and/or laminated / Pages restaurées et/ou pelliculées
- Pages discoloured, stained or foxed / Pages décolorées, tachetées ou piquées
- Pages detached / Pages détachées
- Showthrough / Transparence
- Quality of print varies / Qualité inégale de l'impression
- Includes supplementary material / Comprend du matériel supplémentaire
- Pages wholly or partially obscured by errata slips, tissues, etc., have been refilmed to ensure the best possible image / Les pages totalement ou partiellement obscurcies par un feuillet d'errata, une pelure, etc., ont été filmées à nouveau de façon à obtenir la meilleure image possible.
- Opposing pages with varying colouration or discolourations are filmed twice to ensure the best possible image / Les pages s'opposant ayant des colorations variables ou des décolorations sont filmées deux fois afin d'obtenir la meilleure image possible.

This item is filmed at the reduction ratio checked below /  
Ce document est filmé au taux de réduction indiqué ci-dessous

<b>10x</b>		<b>14x</b>		<b>18x</b>		<b>22x</b>		<b>26x</b>		<b>30x</b>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<b>12x</b>		<b>16x</b>		<b>20x</b>		<b>24x</b>		<b>28x</b>	<b>32x</b>

The copy filmed here has been reproduced thanks to the generosity of

University of Alberta  
Edmonton

This title was microfilmed with the generous permission of the rights holder:

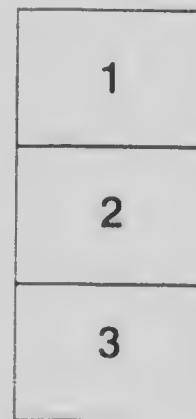
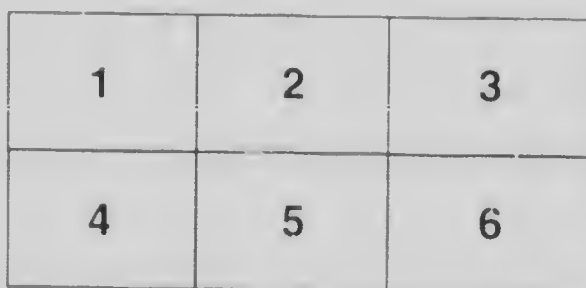
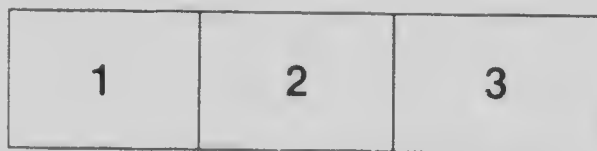
Philander P. Claxton, Jr.

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol → (meaning "CONTINUED"), or the symbol ▼ (meaning "END"), whichever applies

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method



L'exemplaire filmé fut reproduit grâce à la générosité de:

University of Alberta  
Edmonton

Ce titre a été microfilmé avec l'aimable autorisation du détenteur des droits:

Philander P. Claxton, Jr.

Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

Les exemplaires originaux dont la couverture en papier est imprimée sont filmés en commençant par le premier plat et en terminant soit par la dernière page qui comporte une empreinte d'impression ou d'illustration, soit par le second plat, selon le cas. Tous les autres exemplaires originaux sont filmés en commençant par la première page qui comporte une empreinte d'impression ou d'illustration et en terminant par la dernière page qui comporte une telle empreinte.

Un des symboles suivants apparaîtra sur la dernière image de chaque microfiche, selon le cas: le symbole → signifie "A SUIVRE", le symbole ▼ signifie "FIN".

Les cartes, planches, tableaux, etc., peuvent être filmés à des taux de réduction différents. Lorsque le document est trop grand pour être reproduit en un seul cliché, il est filmé à partir de l'angle supérieur gauche, de gauche à droite, et de haut en bas, en prenant le nombre d'images nécessaire. Les diagrammes suivants illustrent la méthode

MICROCOPY RESOLUTION TEST CHART

ANSI and ISO TEST CHART No. 2



1.0



1.1



1.25



1.4



1.6



1.8



2.0



2.2



2.5



2.8



3.2

3.2



3.6

3.6



4

4



4.5



APPLIED IMAGE Inc

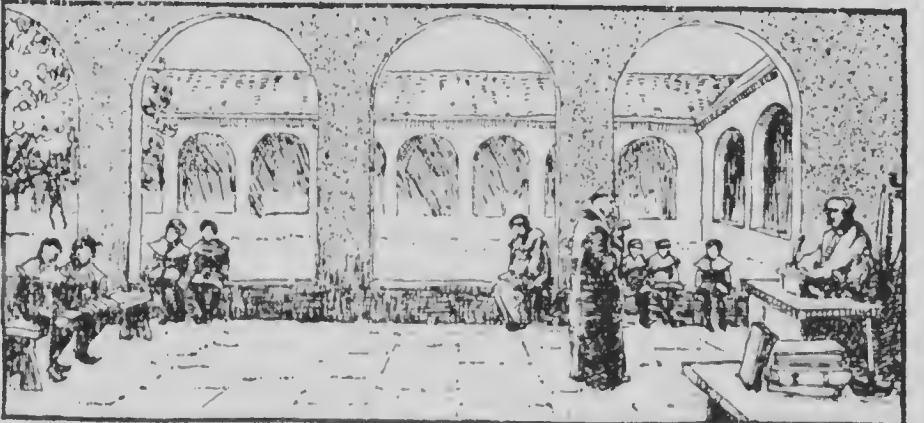


CHALDEAN



GRECIAN

THE FATE OF EMPIRES  
DEPENDS UPON THE  
EDUCATION  
OF YOUTH  
ARISTOTLE



MEDIEVAL



COLONIAL

ES  
E,  
THE SECRET OF EDUCATION LIES IN RESPECTING THE PUPIL  
EMERSON



PIONEER



MODERN

Vertical text along the left margin, possibly a list or index.

Louisa O'Cross

Commonwealth

1899

RECEIVED  
JAN 10 1899  
OFFICE OF THE  
COMMISSIONER OF  
THE LAND OFFICE



1950

1950  
1951  
1952  
1953  
1954  
1955  
1956  
1957  
1958  
1959  
1960  
1961  
1962  
1963  
1964  
1965  
1966  
1967  
1968  
1969  
1970  
1971  
1972  
1973  
1974  
1975  
1976  
1977  
1978  
1979  
1980  
1981  
1982  
1983  
1984  
1985  
1986  
1987  
1988  
1989  
1990  
1991  
1992  
1993  
1994  
1995  
1996  
1997  
1998  
1999  
2000  
2001  
2002  
2003  
2004  
2005  
2006  
2007  
2008  
2009  
2010  
2011  
2012  
2013  
2014  
2015  
2016  
2017  
2018  
2019  
2020  
2021  
2022  
2023  
2024  
2025  
2026  
2027  
2028  
2029  
2030  
2031  
2032  
2033  
2034  
2035  
2036  
2037  
2038  
2039  
2040  
2041  
2042  
2043  
2044  
2045  
2046  
2047  
2048  
2049  
2050  
2051  
2052  
2053  
2054  
2055  
2056  
2057  
2058  
2059  
2060  
2061  
2062  
2063  
2064  
2065  
2066  
2067  
2068  
2069  
2070  
2071  
2072  
2073  
2074  
2075  
2076  
2077  
2078  
2079  
2080  
2081  
2082  
2083  
2084  
2085  
2086  
2087  
2088  
2089  
2090  
2091  
2092  
2093  
2094  
2095  
2096  
2097  
2098  
2099  
2100

1950

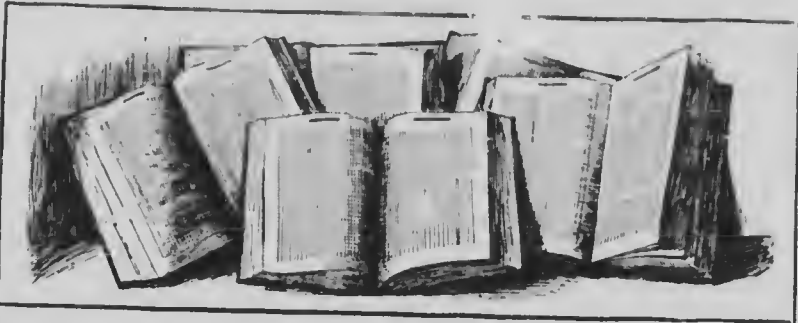
BIBLIOTHEQUE  
du  
COLLEGE SAINT-JEAN  
EDMONTON ALBERTA



*Horace Mann*

If a child has any claim to bread to keep him from starving, he has a far higher claim to knowledge to preserve him from error.

—Mann



# PUBLIC SCHOOL METHODS

8893

BY THE FOLLOWING AUTHORS AND EDITORS

JAMES LAUGHLIN HUGHES

A. MELVILLE SCOTT, A. B., PH. D.

CHARLES A. McMURRY, PH. D.

PHILANDER PRIESTLY CLAXTON, M. A., LITT. D.

ALICE G. McCLOSKEY

THOMAS E. CLARKE, A. B., PAED. B.

J. W. H. H. H.  
ST. JOHN THE APOSTLE

VOLUME THREE

SCHOOL METHODS COMPANY

TORONTO

CHICAGO

THE UNIVERSITY OF CHICAGO PRESS  
CHICAGO, ILL.

1  
3  
11

UNIVERSITY OF TORONTO LIBRARY  
P-2  
1911

## Authors and Editors of Public School Methods

---

JAMES LAUGHLIN HUGHES,  
Chief Inspector of Schools, Toronto, Ontario  
*Editor-in-Chief*

A. MELVILLE SCOTT, A.B., PH.D.  
Superintendent of Schools, Calgary, Alberta

CHARLES A. McMURRY, PH.D.  
Director of Training School, Northern Illinois State Normal  
School; Superintendent City Schools, De Kalb, Ill.

PHILANDER PRIESTLY CLAXTON, M.A., LITT.D.  
United States Commissioner of Education, Washington, D. C.

ALICE G. McCLOSKEY,  
Associate Director Rural School Education Extension, New  
York State College of Agriculture, Editor Cornell  
Rural School Leaflets, Cornell Univer-  
sity, Ithaca, New York

THOMAS E. CLARKE, A.B., PAED. B.  
Principal, Elgin Street School, Ottawa, Ontario

# Twenty-Five Type Studies on Reading, Geography, Scientific Agriculture and History

---

## Reading

CINDERELLA

BAREFOOT BOY

## Geography

LAKE MICHIGAN

PANAMA CANAL

MOUNT SHASTA

CANADIAN PACIFIC RAILWAY

COAST OF NORWAY

STEAMSHIP VOYAGE FROM  
MONTREAL TO BRISTOL,  
ENGLAND

ST. PETERSBURG

ROCKY MOUNTAINS PARK

NEW ORLEANS

## Scientific Agriculture

CORN

IRRIGATION IN THE NORTH-  
WEST

COTTON

COFFEE

## History

COLUMBUS

BURGOYNE'S INVASION

IROQUOIS INDIANS

WAR OF 1812

THE PURITANS

LAURA SECORD

UNION JACK

STEAMSHIP TRAFFIC ON THE  
ST. LAWRENCE

STRUGGLE BETWEEN THE  
ENGLISH AND FRENCH  
FOR NORTH AMERICA

BRITISH COLONIES

## PREFACE

Public School Methods is the first attempt to furnish the teacher a carefully selected, comprehensive study of the most approved and successful teaching methods, material and devices now used in the best normal and teacher training schools. It is intended to be practical, helpful and suggestive. The entire field of the elementary school is covered, and the work of each subject is discussed, year by year.

The Publishers have been fortunate in securing the services of Dr. James Laughlin Hughes, Chief Inspector of Schools at Toronto, as Editor-in-Chief. Dr. Hughes' name is a guarantee of the high standard of the entire work. Besides the general supervision, Dr. Hughes has contributed a number of valuable type studies. Dr. Charles A. McMurry, the foremost authority on type studies in America, has contributed about twenty type studies on the subjects of Reading, History, Geography and scientific Agriculture. Dr. A. Melville Scott, Superintendent of Schools, Calgary, Alta., and Mr. Thomas E. Clarke, Principal of the Elgin Street Public School, Ottawa, Ont., have also prepared valuable studies.

The important department of Nature Study has been written by Miss Alice G. McCloskey of the New York State College of Agriculture, Cornell University. This department will be found refreshingly different from the usual nature study courses and material. In connection with this department, and closely relating it to scientific agriculture, may be mentioned three timely studies on the Grape, the Fly and the Mosquito. The wide-spread movement to connect more closely the work of the school with the problems of the home will receive added momentum from this department and these notable studies.

Children learn most naturally and readily through play, the influence upon the child mind of a good story well told



is also of incalculable value. It is the experience of most teachers that it is harder to teach children to play properly than to teach them to study. The important department of Story-Telling, Dramatization, Games and Plays has been specially written for *Public School Methods*, and is intended to be of real, practical service to the teacher. Typical stories and games are worked out, appropriate music is provided, and every effort is made to lead to a proper application of the principles which underlie this branch of instruction.

Special comprehensive chapters will be found devoted to the study of the best methods in Construction Work, Drawing, Music, Domestic Science, Moral Training, etc. The work abounds in illustrative material, such as model lessons, which may be carried without change into the actual work of the class, selections from literature and valuable lists of reference books. The teacher-student is not left alone with abstract principles, but is given practical, concrete illustrations of every principle discussed.

The many illustrations serve the one purpose of explaining the text. In many departments they are used as the foundation of model lessons.

The Table of Contents contains an analytical outline of each chapter, and in the Index may be found cross references by which the teacher can correlate subjects or find quickly material needed for the discussion of any topic.

The Publishers believe in the adequacy of *Public School Methods* for the needs of any Canadian teacher, whether in a city or in a country school. The highest available authorities have been drawn on to create a work that shall be modern and accurate in every detail. The courses in methods are not intended to remove the necessity of attending some good Normal or Teachers' Training School. They are to supplement the work of such institutions, not to supplant them. All progressive teachers will be quick to realize the value of having as a cornerstone of their professional libraries an authoritative and convenient statement of tested teaching methods, materials and devices.

# CONTENTS

## CHAPTER ONE

### CHILDREN AND THEIR ENVIRONMENT

	PAGE
INTRODUCTION	
1. THE SCOPE OF THE COURSE . . . . .	1
2. THE FIRST FOUR LESSONS . . . . .	2
THE CHILDREN	
3. AS WE FIND THEM . . . . .	3
4. THE PERIOD OF CHANGE . . . . .	4
5. PHYSICAL CHARACTERISTICS . . . . .	4
6. RATE OF DEVELOPMENT . . . . .	5
7. MENTAL CHARACTERISTICS . . . . .	5
8. CHARACTER AND MORALITY . . . . .	6
9. BOY AND GIRL . . . . .	7
10. ABNORMAL CHILDREN . . . . .	9
THE ENVIRONMENT	
11. THE TEACHER'S POSITION . . . . .	10
12. SOCIAL CONDITIONS . . . . .	12
13. BODILY COMFORT . . . . .	12
14. HEATING . . . . .	13
(a) A Proper Temperature . . . . .	13
(b) Method of Determining Temperature . . . . .	13
(c) Methods of Heating . . . . .	13
(d) The Teacher's Duties . . . . .	14
15. VENTILATION . . . . .	15
(a) Proper Conditions . . . . .	15
(b) Effects of Foul Air . . . . .	15
(c) Tests for Foul Air . . . . .	16
(d) Methods of Ventilation . . . . .	16
(e) The Teacher's Duties . . . . .	17
16. LIGHT . . . . .	19
(a) Proper Conditions . . . . .	19
(b) The Teacher's Responsibility . . . . .	19
17. SEATS AND SEATING . . . . .	20
(a) The Proper Type . . . . .	20
(b) Faults . . . . .	20
(c) The Teacher's Duty . . . . .	20

	PAGE
18. THE TEACHER AND THE AUTHORITIES.....	21
19. CLEANLINESS AND ORDER.....	22
20. BEAUTIFUL SCHOOL ROOMS.....	23
21. PICTURES.....	24
(a) Number and Character.....	24
(b) Framing.....	25
(c) Hanging.....	25
(d) Photographs.....	25
(e) Colored Pictures.....	26
22. CASTS.....	27
23. PLANTS AND FLOWERS.....	28
(a) Growing Plants.....	28
(b) Cut Flowers.....	28
(c) Care of Plants and Flowers.....	28
24. TEMPORARY DECORATIONS.....	29
25. SCHOOLGROUNDS.....	29
26. BEAUTIFYING THE PLAYGROUND.....	30
(a) Tidiness.....	30
(b) The Lawn.....	30
(c) Growing Plants.....	30
27. OUTBUILDINGS.....	32
28. TEACHERS' AIDS.....	33
(a) Books.....	33
(b) Pamphlets.....	34
TEST QUESTIONS.....	34

## CHAPTER TWO

## HYGIENE AND DISCIPLINE

## HYGIENE

1. EXPLANATORY.....	36
2. THE SKIN AND ITS FUNCTIONS.....	36
3. CARE OF THE SKIN.....	36
(a) Cleanliness.....	36
(b) Bathing.....	37
4. CLOTHING.....	38
5. PRIVATE ADVICE.....	40
6. THE EYE AND ITS CARE.....	40
7. TESTS OF VISION.....	42
(a) Normal Conditions.....	42
(b) Nearsightedness.....	44
(c) Farsightedness.....	44
(d) Astigmatism.....	44
8. WEARING GLASSES.....	44

## Contents

ix

	PAGE
9. THE EAR AND ITS CARE .....	45
10. DEFECTIVE HEARING.....	45
11. TESTS AND TREATMENT FOR DEAFNESS.....	46
12. THE TEETH.....	46
13. THE VOCAL ORGANS.....	47
14. FATIGUE.....	48
15. SICKNESS.....	49
(a) Fainting.....	50
(b) Fits and Convulsions.....	50
(c) Headache.....	50
(d) Frost-Bite.....	51
16. ACCIDENTS.....	51
(a) Cuts and Bruises.....	51
(b) Burns.....	51
(c) Bleeding.....	51
(d) Nosebleed.....	52
(e) Fractures and Dislocations.....	52
17. CONTAGIOUS DISEASES.....	52
18. PREVENTION OF CONTAGION.....	53
19. WATER SUPPLY.....	54
20. EXERCISE.....	54
21. GYMNASTICS.....	55
22. BREATHING EXERCISES.....	55
23. PLAY.....	56
24. SPORTS AND GAMES.....	56
25. A CAUTION.....	58
26. THE TEACHER'S HEALTH.....	58
27. INSTRUCTION IN PHYSIOLOGY AND HYGIENE.....	59
DISCIPLINE	
28. GOOD DISCIPLINE.....	61
29. THE TEACHER'S PERSONALITY.....	61
30. THE TEACHER'S APPEARANCE AND MANNERS.....	62
31. ESSENTIALS TO GOOD ORDER.....	62
(a) Obedience.....	63
(b) Promptness.....	63
(c) Regularity.....	63
(d) Quietude.....	63
(e) Propriety.....	63
32. SCHOOL FAULTS.....	63
(a) Tardiness and Absence.....	63
(b) Boisterousness.....	64
(c) Whispering.....	64
(d) Restlessness.....	65

(e) Negligence, Procrastination and Laziness.....	PAGE 65
(f) Selfishness and Cruelty.....	65
(g) Deception and Lying.....	66
33. RULES.....	66
34. PUNISHMENT.....	67
35. MOTIVES AND INCENTIVES.....	67
36. HABITS.....	68
37. MORALS.....	68
38. PERSONAL WORK.....	69
39. COMMON FAULTS OF TEACHERS.....	70
40. CONCLUSION.....	72
TEST QUESTIONS.....	73

CHAPTER THREE

PSYCHOLOGY AND METHODS

1. EXPLANATORY.....	71
2. BODY AND MIND.....	74
3. THE MENTAL POWERS.....	74
4. ORDER OF DEVELOPMENT.....	75
5. THE POWERS OF OBSERVATION.....	77
6. TRAINING IN OBSERVATION.....	77
7. MEMORY.....	78
8. TRAINING IN MEMORY.....	78
9. IMAGINATION.....	79
10. TRAINING IN IMAGINATION.....	80
11. THE THOUGHT POWERS.....	81
12. TRAINING IN CONCEPTION.....	81
13. JUDGMENT.....	82
14. CLEAR JUDGMENTS.....	83
15. TRAINING IN JUDGMENT.....	84
16. REASON.....	85
17. TRAINING IN REASON.....	85
18. DEVELOPMENT OF THE FEELINGS.....	86
19. TRAINING THE FEELINGS.....	87
20. DEVELOPMENT OF THE WILL.....	88
21. TRAINING THE WILL.....	88
22. MENTAL STATES COMPLEX.....	89
23. CONSCIOUSNESS.....	90
24. ATTENTION.....	90
25. TRAINING ATTENTION.....	91
26. INTEREST.....	92
27. EXCITING INTEREST.....	93
28. GROWTH OF KNOWLEDGE.....	94
29. MAXIMS OF TEACHING.....	94

## Contents

XI

	PAGE
30. ANALYSIS AND SYNTHESIS.....	96
31. OBJECTIVE AND SUBJECTIVE.....	97
32. METHOD.....	97
33. THE INDUCTIVE METHOD.....	98
34. MERITS OF THE INDUCTIVE METHOD.....	99
35. LIMITATIONS OF THE INDUCTIVE METHOD.....	99
36. THE DEDUCTIVE METHOD.....	100
37. THE COMBINED METHOD.....	100
38. CLASSIFICATION OF STUDIES.....	101
39. SPECIAL METHODS.....	102
40. VALUABLE BOOKS.....	102
TEST QUESTIONS.....	103

## CHAPTER FOUR

### SCHOOL MANAGEMENT

1. ORGANIZATION.....	104
2. CLASSIFICATION AND GRADING.....	104
3. REVIEWS.....	106
4. TESTS.....	107
5. EXAMINATIONS.....	107
6. PROMOTIONS.....	109
7. THE DAILY PROGRAM.....	110
8. MOVEMENT OF CLASSES.....	112
9. LESSONS.....	112
(a) Characteristics.....	112
(b) Assignment.....	113
(c) Teacher's Preparation.....	113
10. THE RECITATION.....	114
11. MANNER OF CONDUCTING RECITATIONS.....	115
(a) By Conversation.....	115
(b) By Topics.....	115
(c) In Concert.....	116
(d) By Lecture.....	116
(e) By Questions and Answers.....	116
12. QUESTIONING.....	116
13. KINDS OF QUESTIONS.....	117
14. GOOD QUESTIONS.....	118
(a) Clearness.....	118
(b) Conciseness.....	118
(c) Appropriateness.....	119
(d) Directness.....	119
(e) Difficulty.....	119
15. ANSWERS.....	120

	PAGE
16. CAUTIONS AND SUGGESTIONS.....	121
(a) Prompting.....	121
(b) Repeating.....	121
(c) Impatience.....	121
(d) Consideration.....	121
(e) Commendation.....	121
(f) Correction.....	122
(g) Criticism.....	122
(h) Distribution.....	122
(i) Variety.....	122
17. DRILL.....	122
18. ORAL AND WRITTEN WORK.....	123
19. ARRANGEMENT OF WRITTEN WORK.....	124
20. STUDY.....	125
21. TEXT-BOOKS.....	127
22. REFERENCE BOOKS.....	128
23. THE DICTIONARY.....	129
24. HELPFUL BOOKS.....	130
TEST QUESTIONS.....	131

CHAPTER FIVE

READING

INTRODUCTION

1. VALUE.....	133
2. PURPOSE OF THESE LESSONS.....	133
3. KINDS OF READING.....	135
4. PURPOSES IN TEACHING READING.....	135
5. PLAN OF THE LESSONS.....	136

THOUGHT-GETTING

6. IMPORTANCE.....	136
7. CONDITIONS.....	137
8. DEPENDENCE OF ORAL UPON SILENT READING.....	137
9. WORDS.....	138
10. AN ILLUSTRATION.....	138
11. ASCERTAINING THE MEANING OF WORDS.....	139
12. EXERCISES FOR GRAMMAR GRADES.....	140
(a) Derivation.....	140
(b) Different Meanings.....	141
(c) Relation of Sound and Meaning.....	141
(d) Synonyms.....	141
(e) Fine Discriminations.....	142
(f) Intelligent Use.....	142

## Contents

xiii

	PAGE
13. GROUPING.....	142
(a) First Steps.....	143
(b) Other Exercises.....	143
(c) Rules.....	144
14. CONTINUOUS THINKING.....	145
(a) The Central Idea.....	146
(b) Subordinate Ideas.....	147
15. FIGURES OF SPEECH.....	148
16. SIMILE.....	148
17. METAPHOR.....	149
18. METONYMY AND SYNECDOCHE.....	150
19. APOSTROPHE AND PERSONIFICATION.....	150
20. TEACHING FIGURES OF SPEECH.....	151
(a) Material.....	152
(b) Method.....	152
21. ALLUSIONS.....	153
22. RELATION OF READING TO OTHER SUBJECTS.....	154
23. SILENT READING.....	154
(a) Classification.....	155
(b) Methods of Procedure.....	155
24. HOME READING.....	157
25. BOOK TASTING.....	158
TEST QUESTIONS.....	159

## CHAPTER SIX

### READING

#### ORAL READING

1. THE MECHANICS OF READING.....	161
2. ESSENTIALS.....	161
3. ARTICULATION.....	162
4. CAUSES OF DEFECTIVE ARTICULATION.....	163
(a) Physical Defects.....	163
(b) Imitation.....	163
(c) Foreign Language.....	163
(d) Youthfulness.....	163
5. SYSTEMATIC EXERCISES.....	164
6. METHOD.....	164
(a) Consonants.....	164
(b) Th, Wh and Sh.....	165
(c) Special Cases.....	166
7. PRONUNCIATION.....	166
(a) The Omission or Incorrect Articulation of Sounds in Unaccented Syllables.....	166



	PAGE
(b) The Suppression of Sub-Vocals and Aspirates Near the Ends of Words or of Accented Syllables . . . . .	167
(c) The Blending of the Last Sounds of One Word with the First of the Next . . . . .	167
(d) Slighting Difficult Combinations of Sounds . . . . .	167
8. OBSTACLES TO PRONUNCIATION . . . . .	167
(a) Syllabication . . . . .	168
(b) Phonics . . . . .	168
9. EMPHASIS . . . . .	169
10. DETERMINATION OF EMPHASIS . . . . .	169
11. BREATHING . . . . .	171
12. EMOTIONAL ELEMENT . . . . .	172
13. RATE . . . . .	173
14. TIME . . . . .	174
15. PAUSES . . . . .	176
16. PITCH . . . . .	177
17. INFLECTION . . . . .	178
18. TEACHING INFLECTIONS . . . . .	178
19. MELODY . . . . .	181
20. QUALITY . . . . .	181
21. FORCE . . . . .	183
METHODS	
22. INTRODUCTORY . . . . .	186
23. SPECIAL LESSONS . . . . .	186
(a) One Thing at a Time . . . . .	186
(b) Use of the Reader . . . . .	187
(c) Frequency . . . . .	187
24. ASSIGNMENT OF THE LESSON . . . . .	187
(a) Selection of the Lesson . . . . .	188
(b) The Setting . . . . .	188
(c) Words . . . . .	189
(d) Thought-Getting . . . . .	189
(e) Difficult Passages . . . . .	189
(f) Allusions . . . . .	189
(g) Suggestions . . . . .	189
25. THE RECITATION . . . . .	190
(a) Purpose . . . . .	190
(b) Division of Time . . . . .	190
(c) The Reading . . . . .	190
(d) Criticism . . . . .	191
(e) Questions . . . . .	192
26. DRILLS . . . . .	192
27. SUPPLEMENTARY READING . . . . .	193
28. SIGHT READING . . . . .	193

## Contents

XV

	PAGE
29. OBSTACLES TO EXPRESSION	
(a) The Book .....	194
(b) The School Tone .....	194
(c) Spirit of the Pupil .....	195
30. REVIEWS.....	196
TEST QUESTIONS.....	196

### CHAPTER SEVEN

#### READING—(Continued)

#### STUDY OF COMPLETE SELECTIONS

##### LITERARY INTERPRETATION

1. EXPLANATORY.....	198
2. DESCRIPTION.....	198
3. EMOTIONAL EFFECTS .....	199
4. CLASSIFICATION OF LITERARY SELECTIONS.....	200
5. A SELECTION INTERPRETED.....	201
6. STUDY OUTLINES.....	205

##### READING STORIES

7. CHARACTERISTICS.....	206
8. ENJOYMENT IN READING.....	206
9. IMPORTANCE OF FICTION.....	207
10. ELEMENTS IN THE STUDY OF FICTION .....	207
11. THE PLOT.....	207
12. THE PERSONS.....	208
13. DEVELOPMENT OF CHARACTER.....	208
14. THE EMOTIONS.....	208
15. SCENES.....	209
16. METHOD OF INSTRUCTION.....	209
17. STUDYING PLOTS.....	209
18. STUDYING PERSONS.....	210
19. STUDYING CHARACTER.....	211
20. STUDYING THE EMOTIONS.....	212
21. A SIMPLE OUTLINE.....	212
22. A GENERAL OUTLINE.....	213

##### READING POETRY

23. PROSE AND POETRY.....	214
24. STRUCTURE OF POETRY.....	215
25. METER.....	215
26. SCANSION.....	216
27. ADAPTATION.....	216
28. RHYME.....	217
29. READING POETRY.....	218

	PAGE
30. A TYPE STUDY.....	219
(a) The Assignment.....	219
(b) The Recitation.....	219
31. COMMENTS AND CAUTIONS.....	224
32. MEMORY GEMS.....	224
33. VIRILE LITERATURE.....	225
34. A PATRIOTIC POEM.....	226
(a) Assignment.....	226
(b) The Setting.....	226
(c) Interpretation.....	226
(d) The Plot.....	231
(e) The Persons.....	231
(f) Emotions.....	232
(g) The Lesson.....	232
(h) Word Study.....	232
(i) Memory Gems.....	232

WORK BY GRADES

35. EXPLANATORY.....	232
36. FOURTH YEAR.....	233
37. FIFTH YEAR.....	234
38. SIXTH YEAR.....	235
39. SEVENTH YEAR.....	236
40. EIGHTH YEAR.....	237
41. NINTH YEAR.....	238
42. CAUTIONS.....	239
43. CHILDREN'S BOOKS.....	239
44. TEACHER'S BOOKS.....	240
TEST QUESTIONS.....	240
45. TYPE STUDY ON CINDERELLA.....	242
The Story.....	242
Studies on the Story.....	246
46. TYPE STUDY ON "THE BAREFOOT BOY".....	251
Introduction.....	251
The Poem.....	253
Studies on the Poem.....	256

CHAPTER EIGHT

LANGUAGE

1. VALUE.....	258
2. RELATION TO OTHER BRANCHES.....	258
3. LANGUAGE AND READING.....	258
4. CONDITIONS AND DIFFICULTIES.....	259
(a) Early Habits of Speech.....	267

# Contents

xvii

	PAGE
(b) The Foreign Element.....	260
(c) Sentiment.....	260
5. PURPOSE.....	261
(a) Securing a Vocabulary.....	261
(b) Correcting Errors.....	261
(c) Securing Oral Expression.....	262
(d) Securing Written Expression.....	262
(e) Interpreting Literature.....	263
(f) Acquiring a Knowledge of Principles and Rules.....	263
GENERAL PLAN	
6. EXPLANATORY.....	263
7. UNITY.....	263
8. MATERIAL.....	264
9. LANGUAGE BOOKS.....	264
10. ORAL COMPOSITION.....	264
11. HOW TO PROCEED.....	265
(a) Assignment of Lesson.....	265
(b) Instruction.....	266
(c) Word Study.....	266
(d) The Recitation.....	267
(e) Criticism by Class.....	267
(f) Criticism by the Teacher.....	267
12. WRITTEN COMPOSITION.....	268
13. POINTS TO BE OBSERVED.....	269
(a) Quantity of Work.....	269
(b) Form.....	269
(c) Freedom of Expression.....	272
14. MATERIAL.....	272
15. LIMITING THE SUBJECT.....	274
16. THE BLACKBOARD.....	275
17. CORRECTION OF ERRORS.....	275
18. SPECIAL LANGUAGE LESSONS.....	276
LESSON PLANS FOR INTERMEDIATE GRADES	
19. WHY NECESSARY.....	277
20. DRILLS.....	277
(a) Irregular Plurals.....	278
(b) Personal Pronouns.....	279
(c) Irregular Verbs.....	279
(d) Miscellaneous Errors.....	281
21. THE STUDY OF A STORY.....	282
22. LETTER WRITING.....	284
(a) General Suggestions.....	284
(b) Parts of a Letter.....	284

	PAGE
(c) Capitals and Punctuation.....	285
(d) The Subject-Matter.....	285
(e) Folding.....	286
(f) The Envelope.....	286
23. LESSONS FROM PICTURES.....	287
TEST QUESTIONS.....	287

## CHAPTER NINE

## LANGUAGE AND GRAMMAR

## TYPICAL LESSON PLANS FOR HIGHER GRADES

1. A BIOGRAPHICAL SKETCH.....	288
2. THE OUTLINE.....	293
(a) The Setting.....	293
(b) The Jesuits.....	293
(c) Marquette.....	293
(d) The Expedition.....	293
(e) The Mission at Kaskaskia.....	294
(f) Marquette's Illness and Death.....	294
(g) Importance and Influence of this Expedition.....	294
(h) Compare with Other Expeditions.....	294
3. DESCRIPTION.....	294
4. STUDY OF A SELECTION.....	297
5. BRIEF DESCRIPTIONS.....	300
6. A PICTURE STUDY.....	301
7. LITERATURE AND LANGUAGE.....	302
8. EXPOSITION.....	303
(a) Assignment.....	304
(b) Plan.....	304
9. DEBATES.....	306
(a) Knowledge of Argumentation.....	306
(b) Logical Arrangement.....	307
(c) Power of Expression.....	307
(d) A Broadening Influence.....	307
(e) Plan.....	308
10. CORRESPONDENCE.....	309
(a) Omissions.....	309
(b) Letters of Application.....	310
(c) Other Letters.....	311
11. TELEGRAMS.....	311
12. ORIGINAL COMPOSITION.....	312

## Contents

xix

	PAGE
<b>GRAMMAR</b>	
13. THE PUPILS' PREPARATION.....	312
14. REASONS FOR STUDYING GRAMMAR.....	313
(a) It Furnishes a Standard for Comparison.....	313
(b) It Provides a Course in Reasoning.....	313
(c) The Interpretation of Literature.....	314
(d) Understanding Other Languages.....	314
15. DISLIKE FOR THE SUBJECT.....	314
16. PLAN.....	315
17. ANALYSIS OF SENTENCES.....	316
(a) Plan.....	316
(b) Diagrams.....	317
18. PARSING.....	317
19. GRAMMAR AND LANGUAGE.....	318
20. AIDS.....	318

### WORK BY GRADES

21. FOURTH YEAR.....	319
22. FIFTH YEAR.....	320
23. SIXTH YEAR.....	321
24. SEVENTH YEAR.....	321
25. EIGHTH YEAR.....	322
TEST QUESTIONS.....	322

## CHAPTER TEN

### DOMESTIC SCIENCE

#### INTRODUCTION

1. WHY DOMESTIC SCIENCE SHOULD BE TAUGHT.....	323
(a) Growth of Cities.....	323
(b) New Home Conditions.....	323
(c) Prevention of Waste.....	324
(d) Reduction of Living Expenses.....	324
(e) Connection of the School with the Home.....	324
2. DIFFICULTIES.....	324
(a) Lack of Knowledge.....	324
(b) Lack of Time.....	325
(c) Lack of Conveniences.....	325
3. WHAT TO ATTEMPT.....	326

#### FOODS

4. PREPARATION OF THE TEACHER.....	326
5. CLASSIFICATION OF FOODS.....	327
6. PROTEIN.....	327
7. FATS.....	328

	PAGE
8. STARCH.....	329
9. SUGAR.....	330
10. MINERAL FOODS.....	330
11. WATER.....	331
12. FOOD VALUES.....	332

## COOKING

13. PURPOSES.....	332
14. APPLICATIONS.....	333
15. APPLICATIONS OF HEAT.....	333
16. MILK.....	334
Experiments.....	335
17. EGGS.....	336
Exercises.....	336
18. MEATS.....	337
(a) Broiling.....	338
(b) Roasting.....	338
(c) Frying.....	338
(d) Boiling.....	339
(e) Soups.....	339
(f) Experiments.....	339
19. STARCHY FOODS.....	340
(a) Vegetables.....	340
(b) Doughs.....	341
20. OTHER EXERCISES.....	342

## HOUSEHOLD ECONOMICS

21. SANITATION.....	342
(a) Outbuildings.....	342
(b) Drainage.....	342
(c) Water Supply.....	343
(d) Plumbing.....	344
(e) Warming and Ventilation.....	344
(f) Removing Dust.....	344
(g) Insect Pests.....	344
22. FURNISHINGS.....	344
(a) Style and Location of House.....	345
(b) Means.....	345
(c) The Rooms.....	345
(d) Ornamentation.....	345
(e) Unnecessary Purchases.....	346
23. OTHER LESSONS.....	347

## SEWING

24. INTRODUCTORY.....	347
-----------------------	-----

## Contents

xxi

	PAGE
25. FIRST LESSONS.....	347
26. WHAT TO ATTEMPT.....	347
27. SUPPLEMENTARY LESSONS.....	348
28. AIDS.....	348
TEST QUESTIONS.....	349

## CHAPTER ELEVEN

### MUSIC

#### INTRODUCTION

1. EXPLANATORY.....	354
2. GRADED MATERIAL.....	351
3. WORK OF FIRST THREE YEARS.....	352
4. RHYTHM AND TONE.....	353
5. TWO METHODS.....	353

#### FOURTH YEAR

6. RHYTHM.....	354
7. TONE.....	356
8. CHROMATICS.....	356
9. MINOR MODE.....	358
10. TONIC CHORD.....	360
11. PART SINGING.....	360

#### FIFTH YEAR

12. RHYTHM.....	360
13. CHROMATICS.....	362
14. MINOR.....	363
15. PART SINGING.....	364

#### SIXTH YEAR

16. RHYTHM.....	364
17. CHROMATICS.....	365
18. MINOR.....	365
19. PART SINGING.....	366

#### SEVENTH AND EIGHTH YEARS

20. AIM.....	367
21. REVIEW.....	367
22. BASS CLEF.....	368
23. PART SINGING.....	368

#### GENERAL SUGGESTIONS

24. SIGHT READING.....	369
25. INTERVAL DRILL.....	370
26. INTERPRETATION.....	370
27. VOICE.....	371



	PAGE
28. WRITTEN WORK.....	371
29. DICTATION.....	371
30. RHYTHM.....	373
31. INDIVIDUAL WORK.....	373
32. USE OF PITCH PIPE.....	373
33. ORIGINAL COMPOSITION.....	373
34. DEFINITIONS AND TERMINOLOGY.....	374
35. THE RECITATION.....	374
TEST QUESTIONS.....	374

## ILLUSTRATIONS

	PAGE
HORACE MANN. <i>Halftone</i> .....	<i>Frontispiece</i>
WINDOW VENTILATION. ....	17
JOAN OF ARC. <i>Halftone</i> . ....	26
TESTS FOR VISION. ....	43
BASKET BALL IN A RURAL SCHOOL. <i>Halftone</i> .....	56
DEVELOPMENT OF THE MENTAL POWERS. ....	76
CINDERELLA AND THE FAIRY GODMOTHER. <i>Color Plate</i> .....	242
THE BAREFOOT BOY.....	254
SAVED. <i>Halftone</i> .....	262
GRACE DARLING AND HER FATHER. <i>Halftone</i> .....	287
MARQUETTE AND JULIET. ....	290
THE CONNOISSEUR. <i>Landscape. Halftone</i> .....	302
CLASS IN SEWING. <i>Halftone</i> .....	324
CUTS OF BEEF FOR RETAIL TRADE....	337
CUTS OF BEEF FOR WHOLESALE TRADE....	338

1950

1950  
 1951  
 1952  
 1953  
 1954  
 1955  
 1956  
 1957  
 1958  
 1959  
 1960  
 1961  
 1962  
 1963  
 1964  
 1965  
 1966  
 1967  
 1968  
 1969  
 1970  
 1971  
 1972  
 1973  
 1974  
 1975  
 1976  
 1977  
 1978  
 1979  
 1980  
 1981  
 1982  
 1983  
 1984  
 1985  
 1986  
 1987  
 1988  
 1989  
 1990  
 1991  
 1992  
 1993  
 1994  
 1995  
 1996  
 1997  
 1998  
 1999  
 2000  
 2001  
 2002  
 2003  
 2004  
 2005  
 2006  
 2007  
 2008  
 2009  
 2010  
 2011  
 2012  
 2013  
 2014  
 2015  
 2016  
 2017  
 2018  
 2019  
 2020  
 2021  
 2022  
 2023  
 2024  
 2025  
 2026  
 2027  
 2028  
 2029  
 2030  
 2031  
 2032  
 2033  
 2034  
 2035  
 2036  
 2037  
 2038  
 2039  
 2040  
 2041  
 2042  
 2043  
 2044  
 2045  
 2046  
 2047  
 2048  
 2049  
 2050

1950

## CHAPTER ONE

### CHILDREN AND THEIR ENVIRONMENT

#### INTRODUCTION

**1. The Scope of these Volumes.** The title of these volumes indicates the extent of their range and the variety of subjects that must be considered, but it is necessary to see clearly the whole field of operations if the work is to be pursued with intelligence and understanding. In reading Volumes III, IV and V, the teacher should remember that Volumes I and II have already discussed most of the same subjects, and have given suggestions and illustrations for presenting them to the pupils in the primary grades. The suggestions in the preceding volumes regarding discipline and school management, while they are based on fundamental psychological principles that apply to all grades, are especially applicable to young children of from eight or nine to fourteen or fifteen years of age. Some children beyond either limit, however, will often be found in the classes. The powers and capabilities of all children of the same age are not equal, and age seems an unwise standard of division.

Perhaps the most satisfactory method will be to define the earlier limit in terms of the studies pursued and allow the later limit to be fixed by these chapters themselves. These books, then, assume that the children with whose education they deal have read the first three readers of some good series, with an abundance of supplementary matter, and are now able to read for themselves and to learn by reading; that they can write legibly and with some rapidity; that they can spell the words with which they are familiar; that they understand the fundamental operations in numbers, have some facility in computation and know the elementary facts of fractions and compound numbers; that they understand the simpler forms of correct English and have had some practice in composition; that they are prepared for

the use of a text-book in geography; and, probably, that they know something of music and drawing. The children have learned, too, what school is, what they are expected to do in school, and how they are expected to do it.

Such are the assumed conditions upon which these volumes rest. *Primary Methods*, a similar work, deals exclusively with instruction below this state. Recognizing these facts, we are ready to consider more particularly in this chapter the nature of children and their environment during the long and eventful period which fits them for the high school or other preparatory school.

**2. The First Four Chapters.** There are no more important chapters in the books than the first four; in fact, they enter into the spirit of every succeeding one. It is possible that a teacher may want assistance in reading or arithmetic immediately and that it is proper to go directly to the chapters that give that aid, but serious study should begin with this chapter, which will prepare the way for a more sympathetic handling of those problems that arise in connection with study, recitation and discipline. The second chapter will help to secure that systematic and intelligent management which leads to the best conditions for work, and to that successful discipline which makes for nobler manhood and womanhood. The third chapter gives the general principles of pedagogy, and the fourth, which is more technical, deals with the mechanics of the recitation.

#### THE CHILDREN

**3. As We Find Them.** At the beginning of the intermediate period of instruction, the children are in the midst of those years which are usually marked by intense activity, remarkable endurance and strong vitality. It is a period in life which corresponds to the age of savagery in the development of the human race. The child delights in play of the noisy, active character, in wandering about, in periods of idleness interspersed among his fierce activities and, if he has opportunities, in fishing, hunting and fighting. Nature

appeals to him strongly and in the wilderness of woods, and lakes, and streams, he finds the birds and the flowers and the other living things that seize his attention and awaken his soul. Inactivity, restraint and confinement are wholly obnoxious to his wishes and foreign to his desires.

In mind, he is a true barbarian. He has little real understanding, he is not moved strongly by sentiment and often resists with great obstinacy any attempt to coerce him. Yet he can see well, hear well, taste well, and, in fact, has every sense keenly alert to passing impressions. The intense-ness and activity of his nature make him adjust himself quickly and accurately to changing conditions and open the way for successful discipline. Habits are taken on or thrown off with astonishing rapidity, especially those which involve muscular adjustments. Notice how quickly a ten-year-old learns to balance himself perfectly on his bicycle and to ride with a grace and ease it would take an adult months to acquire. The reasoning powers are not well developed, but perception is strong and the mechanical memory is perfect and lasting. The mind is peculiarly sensitive to authority, and accepts without question what is stated positively. By repetition, anything may be learned, and so learned as to be remembered always.

This is also the period when the child begins to look to the future, and begins to do things he does not like because they are means to a desirable end. Here he begins to cooperate with others to secure a future good. The fact that he has purposes of his own gives him a will of his own. He can no longer be properly managed as he was in the preceding period, because he is not so imitative. In fact, he prefers to take the initiative, and often wants to do what others seem not to want him to do. These conditions make discipline more difficult than in the preceding period.

**4. The Period of Change.** The epoch of childhood we have just described continues approximately to the eleventh and twelfth year, and then come, more or less rapidly, those

profound and lasting physical, mental and moral changes that make the girl a woman, the boy a man. Until this time, children have little self-consciousness and are not really sensible of the differences of sex. The fundamental processes of the whole wonderful evolution are the development of the sex instinct and the preparation for fatherhood and motherhood.

As has been said, this revolutionary epoch in the life of the human being begins at about the age of twelve and ends somewhere near eighteen or even later, with the climax at about fourteen or fifteen, the age of puberty. In girls the changes come a little earlier than in boys. The earlier portion of this period is known by psychologists as the age of pubescence, and the latter part as the age of adolescence. In most instances the pubescent period falls within the grammar grades, and it so gradually merges into the adolescent period that the grammar school teacher should be acquainted with the characteristics of both.

**5. Physical Characteristics.** The outward physical evidences of this change are a rapid growth in height, weight and strength. Both bones and large muscles grow rapidly and not always in harmony, the result being awkwardness, imperfect control and ill proportions. Feet and hands grow more rapidly than the rest of the body, the nose and jaw thicken, increase in size, and often change shape. The limbs grow thicker and the eyes take on new expressions. The boy's voice becomes heavier and his beard begins its growth. The girl's body grows wider, fuller and more robust. In both sexes the small blood-vessels are relaxed and full, and blushing is frequent and often occurs embarrassingly at the least provocation.

In some children these changes take place with extreme rapidity; in others they proceed slowly, not always harmoniously, and the period of change may extend over several years. After a time, however, the forces that have led to the evolution, having accomplished their mission, subside, and the normal conditions of maturity are established. It

is not often that the period of growth passes entirely while the youth is in the grammar school.

**6. Rate of Development.** It is safe to repeat that neither gradation in school nor actual age in years is a criterion of a child's development. Neither are there any arbitrary divisions in his development. He passes from one stage to another, sometimes almost insensibly, sometimes by leaps and bounds that are so rapid and long we can scarcely follow them, but at a time and in a manner peculiar to himself, exhibiting thus his own personality. We may characterize vividly the different stages of his progress and may recognize them as they pass in him, but we may not fix the bounds nor determine the limits. In due time the normal child will pass through all the stages, but we must regard the process as continuous, the progress as not interrupted. The youth has lost nothing that the child had; he has only transformed those possessions to others of a higher type. So when we attempt to understand the characteristics of the period of youth, we must remember that the period is long, the transitions gradual, and each child to a certain extent is a law unto himself.

**7. Mental Characteristics.** The child perceives individual things readily and clearly; the youth understands them in relation to other things. The child's keen senses have awakened the youth's understanding. The transition from childhood to youth is marked by awakening interest in things outside self, an understanding of self in relation to the world. The boy, hesitating, embarrassed, almost dumb before his teachers, understands and appreciates far more than he can possibly express. His mind is full of energy, wide awake with interest, plastic, teachable. He is interested in men and in women and aspires to be manly, to be recognized as manly and to join in the activities and interests of adult life.

The youth's memory is actively engaged with what he learned in childhood and at the same time seizes and retains the new facts and impressions that it receives, imagination



is busy with old images, recombining them and constructing fanciful visions that have all the effect of prophecies; conception awakens and, gathering the unities perceived before, classifies them according to relations that now seem apparent for the first time. In other words, the youth's mind is steadily bringing order out of the chaotic impressions he has previously received and awakening to the possibilities of power.

There is a no less powerful expansion of the emotional nature. Friendship takes on a new meaning and ceasing to be companionship merely, binds its votaries firmly in life-long chains. Affections and devotions are formed, often for older people of the opposite sex, that are for a time passionately strong. The beautiful begins to appeal strongly and the sensitiveness to this influence manifests itself in a new care for the person, better conduct, more refined behavior. Dreams and aspirations crowd the mind, and high resolves are taken which sometimes lead to seriousness and uneasiness at the prospect of the great life before and beyond.

The youth's will exerts itself but unevenly, inconstantly, variably. Excited by his interest in things as they are, and meeting new interests at every turn, his will is the partial slave of his desires. He is moved by rewards, by prizes and by penalties and swayed by the personality of his teacher or his older friends. But often he asserts himself obstinately and firmly, only to be led to a different stand by new interests. Although this erratic action is temporary, yet the habits formed during the period of its sway may be anything but beneficial. At no time in life do young people need greater sympathy and more constant care than at this stage, if they are to be led safely through the trials of these years.

**8. Character and Morality.** An infant has no ideas of right and wrong, a child has only such as he has learned from parents, teachers or associates. He does what he is told to do from his natural leaning upon those in authority and without questioning the nature of the teaching. With the restlessness of puberty comes questioning, independence,

perhaps disobedience and irreverence to a painful degree. It is nature striving to adjust the individual to newly recognized conditions. That others have rights a person is bound to respect, that a proper respect for these rights brings self-denial and self-control, are not always welcome ideas. But the acceptance of them and the *willing* to do right instead of wrong is morality.

The growing youth has to assist him those new emotions of which we spoke in the preceding section and his affectionate regard for those who can lead him perhaps insensibly in the right direction. Yet there is so strong a sense of secretiveness that the child turns even from the parents whom he has heretofore made his confidants, ceases to talk of his thoughts and feelings to teachers and older friends and opens his heart to friends of his own age. This is particularly true of boys who, in a great majority of cases, live for a time in an atmosphere of constant deception. Nor do appeals to the old-time relationship produce much effect, for by silence, evasion and even lying the boy quiets the anxieties of his mentors and proceeds on his own self-appointed way. The dangers of this condition are easily seen but not easily overestimated. Few realize to how great an extent thoughts and conversation even among these youthful men and women center on the sex relation, and how easily curiosity leads the way to sin.

However, the evils alluded to are but manifestations of the great awakening of instincts and powers, the hunger for knowledge and experience, for adjustment in the new world of life. There is, moreover, the great enthusiasm, the strong craving for sympathy, the newly born hopes and aspirations, all of which working together bring the normal youth through all his moral crises and lay the foundations of his character firmly and well.

**9. Boy and Girl.** We have tried thus far to give the general characteristics of the early years of adolescence, indiscriminately, without regard to sex. No sooner, however, do the sex-characteristics begin to develop than chil-

dren who have, so far as school is concerned, been much alike and sexless, begin to differentiate, and boys and girls to become more and more unlike. Normal boy nature and girl nature after puberty are as different as the poles, except in those abnormal boyish girls and girlish boys who by heredity or mismanagement or unfortunate environment have usually earned the disapproval of their companions and who, possibly without altogether understanding it, recognize themselves as misfits in the social life of the school.

Naturally boys are rougher than girls, more boisterous, trying and unruly. Boys delight in games of strength and muscular skill, in contests that involve hard labor, and then glory in overcoming their opponents. If beaten fairly at anything they usually accept defeat with a certain amount of good temper and dignity. They will bear pain unflinchingly in their rough struggles and glory in the hurts they receive. In the face of assigned tasks, however, they are lazy and idle and prone to shirk. Dr. Hall says: "There is something the matter with the boy in early teens who can be truly called a perfect gentleman." On the other hand girls prefer milder games, are less boisterous, do not so long struggle for mastery, and are prone to accept defeat with ill-grace. But they perform assigned tasks willingly and are apt to overdo in carrying them out. While a boy naturally questions authority, a girl naturally accepts it.

Boys have a jargon of their own which girls do not care about, and a code of honor which ostracises those who do not adhere to it. Both boys and girls are influenced by the opinion of their mates, in forming their ideals of right and wrong. The sense of responsibility is stronger in boys than in girls; regularity appeals to boys, but girls are impulsive and erratic.

Girls are easily ruled by appeals to school sentiment, but boys are less sensitive to their environment, and for this reason are less liable to be seriously affected by unpleasant or hurtful surroundings. Boys join in societies, but to a less degree than girls, and are more democratic in their social

instincts and less liable to feel the need of support from others.

In respect to instruction, girls are willing to sit, listen and absorb knowledge, and they excel in those branches which call for memory, literary sentiment or artistic skill and general culture. Boys tend to special interests and are looking for the useful, and enjoy testing and experimenting to prove the truth of things. The boy's mind says, "I doubt it;" the girl's, "I believe it." The minds of girls develop more rapidly than boys and through the early year of adolescence boys appear duller and fall behind girls of their own ages; a few years later the tortoise overtakes the hare.

Generalizations of the kind we have just been making are subject to many exceptions. The constant association of boys with girls at home and in the same classes tends to soften the nature of the one and harden that of the other. In a school where the girls largely outnumber the boys, the latter are milder and more effeminate than if the numbers are more nearly equal. Where the opposite proportions prevail, the girls to a greater degree take on boyish characteristics, for they are far more sensitive to their surroundings. The influence of teachers, too, is a powerful factor in modifying tendencies but here again the girls are more affected than the boys.

A keen student of adolescent nature says:

At twelve or fourteen, brothers and sisters develop a life more independent of each other than before. The home occupations differ as do their plays, games and tastes. History, anthropology and sociology, as well as home life, abundantly illustrate this. This is normal and biological. What our schools and other institutions should do is not to obliterate these differences but to make boys more manly and girls more womanly. We should respect the law of sexual differences and not forget that motherhood is a very different thing from fatherhood!

**10. Abnormal Children.** A child who is noticeably larger or smaller, or who knows a great deal more or a great deal

<sup>1</sup>Hall, *Youth, Its Education, Regimen and Hygiene*  
(111)

less than the majority of children of his age, is abnormal, and must be judged by different standards than those which apply to the average child. Abnormality is not necessarily defectiveness. However, the majority of abnormal children are to a greater or less extent defective. Defects that affect the position and regimen of children are physical, mental and moral, and it is often the case that defects of one class are coexistent with those of the other two.

Physical deformities are sometimes noticeable, but there are a great many defects whose presence can be detected only by careful inspection and critical tests. A boy may appear perfectly healthy and well formed and yet have a weak heart or defective sight and so be quite unable to enter freely into the games of his fellows or profit equally with his mates in the school exercises. Again, a child may have a good memory but be greatly deficient in reasoning powers and so be quite unable to progress with his mates. Serious physical deformity is liable to be accompanied by mental defects, some of which are remediable while others it is apparently impossible to overcome. Lying, stealing or vulgarity may be sometimes so strongly hereditary that to eliminate the tendencies to such vices will require years of struggle and discipline. We must accept the presence of these things among our pupils and study the means by which we may assist nature to correct their deficiencies. The average child will progress with little more than formal assistance; it is the unusual one who needs our special attention and deserves our care.<sup>1</sup>

#### THE ENVIRONMENT

**11. The Teacher's Position.** Somewhere in this period whose prominent characteristics we have described thus briefly, the teacher in intermediate and grammar grades is placed. Perhaps in a rural school she faces a room full of

<sup>1</sup>The teacher who is interested in pursuing the study of adolescence further will wish to read a recent book by Dr G. Stanley Hall, which is extremely helpful. The book, *Youth, Its Education, Recreations and Hygiene* (D. Appleton and Co.), is much more helpful to the ordinary teacher than his larger work, *Adolescence*.

youngsters representing every stage from late infancy to advanced adolescence. If, in a graded school and with defectives of every class, the teacher has but one class, she may know that she is faced by individuals not only of diverse personal characteristics, but of varying stages of development, for mastery of the studies of any grade does not necessarily imply the accomplishment of any particular stage of human development. Moreover, she may be practically certain of the presence of some abnormal children whose idiosyncrasies will tax her utmost powers. Difficult, indeed, are the problems that confront any teacher, but particularly difficult are those of the person who holds an intermediate or grammar grade. In no others is discipline and management so perplexing and exacting as in those in which the children of about the age of puberty predominate. Yet at no time in a person's life does he stand so much in need of wise counsel and inspiring leadership. A thoughtful study of conditions will do much to make the way clearer and to give that ripe wisdom which enables the teacher to become the greatest influence for good that the growing youth may ever know.

However, before we enter more closely into the methods by which a teacher may govern and instruct, let us see something of the environment in which a child finds himself at home and in school, and note those general conditions which a teacher may modify to the advantage of her pupils and herself. We are not making a study of school architecture, nor of school sanitation, except in so far as they may be affected or modified by the teacher. What we wish is to show our students what conditions should exist and how improper conditions may be met, modified and possibly overcome. Some things are essential, others are desirable, for some the teacher is wholly responsible, for others not at all. In considering these topics we shall try to follow approximately the order in which they may present themselves to the teacher beginning her school, rather than in a more strictly logical order.

**12. Social Conditions.** The social environment of the pupils varies widely in different localities. The children of rural communities form a limited number of acquaintances but are accustomed to a greater degree of familiarity than are children of towns and cities. As a rule, country children are pure-minded, earnest and full of energy. They have already conquered difficulties enough to acquire a power not so commonly found among town children of the same age. Furthermore, the children of a rural school are usually all of one nationality and because of common interest at home they have a common interest in the school. The average farmer is a man of limited book education, but possessed of strong common sense, and he has an experience which causes him to view things from a practical standpoint. He wishes his children to have the best advantages he can give them, and, with rare exceptions, is ready to co-operate with the teacher in her plans for the betterment of the school.

The pupils of a town or city school represent social conditions which are much more complex. The school is liable to contain children of several nationalities, each with its own family traditions and customs which are carried out within the home. Numerous occupations are also represented by the children, and, along with these, various degrees of wealth. These varying conditions in social environment make it more difficult to get the children in a city school to work in harmony. Again, city and town children are more liable to come in contact with undesirable associates and to see evils of society than are children in the country.

The teacher should become acquainted with the social environment of her pupils at the earliest possible opportunity, for this knowledge is essential to the successful management of her school.

**13. Bodily Comfort.** The mind works most freely when the body is comfortable; if some of a pupil's energy is spent in battling discomfort there is so much less to be devoted to his tasks; if a teacher is not at bodily ease, her work is

less forcible, her mind less serene, her judgment less accurate. A diseased person never is wholly comfortable, but a healthy child ought not to be conscious of his body while his mind is at work. It is not asking too much when we insist that the teacher's first care should be those conditions which affect the health and well-being of the children.

**14. Heating.** (a) A PROPER TEMPERATURE. All things considered, the best temperature to maintain in a school-room is about  $68^{\circ}$  F. Below  $60^{\circ}$  may be considered dangerous, and pupils should not be allowed to sit and study without wraps. If the temperature is  $60^{\circ}$  and rising, it may be tolerable. Seventy degrees is high and above  $70^{\circ}$  is injurious. In homes the temperature is often kept at  $80^{\circ}$  or higher, and children from such places may complain of a chilliness which, however, may be disregarded where the temperature is at  $68^{\circ}$ .

(b) METHOD OF DETERMINING TEMPERATURE. The sensations of neither teacher nor pupil should be the criterion. A thermometer placed on an inner wall about five feet from the floor is the only safe test. However, it must be remembered that the method of heating may be defective, and, accordingly, it may be necessary to note the temperature near the floor and in different parts of the room. Thermometers vary in sensitiveness, and it is always safe to leave one from ten to fifteen minutes in a place, when testing for different temperatures.

(c) METHODS OF HEATING. In the better and larger schoolhouses now, the heating of the rooms is almost wholly independent of the teacher, but usually in village and rural schools the teacher still has sole charge. In the latter cases the heat is usually from a stove in some part of the room or from a furnace whose flues are more or less under charge of the teacher. The stove in the room is the worst method, as it is the most common. If, however, the stove is placed near the doors or near the center of the room, is surrounded by a sheet-iron jacket raised a few inches from the floor and extending well above the top of the stove, and has a



cold air duet from the outside entering under the stove, the conditions are quite tolerable.

(d) **THE TEACHER'S DUTIES.** The more important duties in respect to heating that fall upon the teacher are summed up in the following directions:

(1) Learn exactly how your room is heated. This is important, even though you are not held responsible. Sometimes the best mechanism fails or the janitor is inattentive. Learn what to do in an emergency and be alive to act when it comes.

(2) If steam or hot air is used and there are radiators or flues under your management, learn how to control them and then keep awake to your duties.

(3) If a stove is used, study its operation until you understand its drafts, its dampers and its connection with ventilation. If the stove is not jacketed and is near seats occupied by pupils, try earnestly to have a permanent jacket put on; if this is impossible, induce your school board to get you at least a curved piece of zinc or sheet-iron tall enough to reach above the heads of your sitting pupils, and then place it between them and the stove.

(4) In rural schools, there may be openings near the floor or around the windows and doors that you can stop and so prevent discomfort and colds. If in winter the floor is very cold, allow the children who suffer to use low footstools or blocks of wood which will keep their feet from resting on the floor.

(5) Study the comfort of your pupils and if the cloak-rooms are bitterly cold, let the children bring in their wraps and put them on in the warm room.

(6) Watch the temperature at intermissions and immediately following, so that the pupils overheated from play may not be obliged to sit in a cold room.

(7) Study the whole problem until you understand it and then be constant in your attention. Your time is well spent, for it will lessen your trials in discipline and increase the learning power of the pupils.

(8) Study the peculiarities of children, their clothing and physical condition. Some will need more heat than others. The girls will need your watchful care, for at certain periods they are peculiarly susceptible to cold and drafts, and you must make allowance for them. A teacher will gain confidence by her quick sympathy, and without attracting the attention of other pupils will care for those who need it.

**15. Ventilation.** (a) **PROPER CONDITIONS.** It has been stated by the New York Board of Health that forty per cent of all deaths are occasioned directly or indirectly by bad air. When there is so much pure air in the world and when it is so vital to life and health, it seems a terrible crime that children should be deprived of it in their schoolrooms. Yet it is probable that today a majority of the school children in the Dominion are breathing vitiated air, and, worse still, teachers and school boards are ignorant of the conditions or insensible to them. Each pupil should have an air-space of not less than two hundred cubic feet, and two hundred twenty-five is better. This quantity of air should remain in good condition for from five to eight minutes. In Massachusetts the standard is for each pupil, thirty cubic feet of pure air per minute. Moreover, this air must be of the proper temperature and be introduced without drafts. It is evident that heating and ventilation are two highly important problems that cannot be separated, and if solved at all must be solved together.

(b) **EFFECTS OF FOUL AIR.** The worst effects of breathing foul air are not at once discernible; it may be some time before they develop, and perhaps they may never be attributed to the proper cause. It is owing to this fact that there is so much indifference to the subject. But the immediate effects in a schoolroom may be seen in the general languor, inattention and restlessness, and in dull eyes and sleepy faces, in yawning and in complaints of headache and closeness. Such conditions are the danger signals which teachers should always heed.

(c) TESTS FOR FOUL AIR. There are certain chemical tests by which a person can determine the character of the air, but they are rather beyond the facilities of the teacher in ordinary localities. Air that has been breathed and contains .06 and .07 percent of carbon dioxide will contain about the same percent of poisonous animal matter, and hence be poisonous. About the only thing the teacher can do is to rely upon her sense of smell, and, unless that is defective, it is a fairly good criterion. It must be remembered, however, that the olfactory sense becomes dulled in the presence of odors and that the test may best be made upon coming into the room from the outer air.

(d) METHODS OF VENTILATION. In large well-constructed schoolhouses proper ventilation is secured and unless a careless janitor or teacher ignores the proper care of the mechanism, good warm air will be supplied as needed. Schools of this nature, however, are not common outside of the cities and larger villages, and often even in such places there is woeful neglect. As in heating, we find in by far the greater number of schools no special provision for ventilation other than the natural inflow and outflow of air caused by differences in temperature. In warm weather when windows and doors can be left open ventilation is perfect, and it is only necessary to guard against strong breezes blowing upon overheated, inactive pupils.

The great problem is to ventilate in winter the room heated by a stove. The air which comes in around the doors and windows and through crevices in the wall is insufficient, and provision must be made by means of larger openings, controlled by grates or dampers for both the admission and the egress of air. In default of proper provisions for this in the building, much may be accomplished through the windows, by means of inexpensive apparatus. It is not wise to rely upon any system alone, but at recess and other intermissions the room should be thoroughly flushed with pure air from outside.

Any apparatus which will admit the air to the room, direct it upward and away from the pupils and permit the

gress of air, will do the work. The simplest thing of this kind is a board about eight inches wide, fitted to the casing under the lower sash. This admits air between the sashes. If the board is fitted with two elbows of stove-pipe turned



WINDOW VENTILATION

upward, the effect will be still better, particularly if the flues contain dampers. Another and neater arrangement is a frame of glass so made as to be attached readily to the window, in the manner shown in the above illustration.

(e) THE TEACHER'S DUTIES. The more important of the teacher's responsibilities in ventilation are embodied in the following directions:

(:) Master the principles upon which your room is ventilated, whether the responsibility rests upon yourself or not; and then, for your own sake as well as for that of your pupils, see to it that the system "works." You cannot afford to stay in an ill-ventilated schoolroom. There is no doubt but that more teachers "break down" because of neglect of this cardinal rule than from any other cause.

(2) Test the air frequently. Step out where the air is pure, draw in one or two full breaths and return to your room. If it smells foul or overheated or is "stuffy," it is time for you to act.

(3) Watch for special causes of impurity. Dirty clothing, sweaty feet, sore eyes, fetid discharges from the ear, all contribute to the odors that indicate a foul condition. Do not hesitate to speak to any offender and require him to "clean up." Be gentle and kind and speak in private, but keep your rooms sweet and pure at any cost.

(4) If you must depend upon the windows, see that they have ventilators. You can afford to buy three or four boards and have them fitted, rather than poison yourself in a classroom. You can shift the boards from window to window as the wind changes, if the openings seem drafty. Interest your pupils in the problem and they will help you. Some boy, sighing for the useful, will be glad to make the boards and look after them if you are tactful in suggesting it.

(5) Don't arouse antagonisms, but make your pupils understand the necessity of pure air and teach them to notice the conditions that indicate poisonous air.

(6) Do not abandon the recess idea under any circumstance where ventilation is difficult. Open the doors and the windows and let the pure air blow through. Teach your pupils to protect themselves if it is cold. Close the windows so that the room may be warm when school opens again. Send everyone out of doors on pleasant days and go out yourself. Encourage the children to play and to breathe, and do both yourself if you can. Such a course is the indirect preparation for good lessons in the next session.

(7) Be careful not to expose your pupils, especially the delicate or poorly clothed, to too sudden changes of temperature or to drafts. Remember that boys will usually suffer less than girls because of their more active lives in the open air, but remember, too, that usually they will be the first to show the immediate effects of impure air.

(8) You have an interesting, general problem for your arithmetic classes: Let the children measure the height, the width, the length of the room and find its cubic contents in feet. Divide the results by the number of pupils in the room and see how the air space corresponds to the proper allowance of thirty cubic feet per pupil. If it is too small, how much more important becomes ventilation.

(9) Keep a basin of clean water on the stove whenever there is a fire, and thus prevent the air from becoming too dry.

**16. Light.** (a) **PROPER CONDITIONS.** The ideal school-room is long and rather narrow, with light entering at but one side. The desks should be placed so that light strikes them from left and above, or, less advantageously, from the rear and above. Sunlight should never be allowed to fall on the desks and pupils should never be required to sit facing the light. The windows should not reach too near the floor, but should run high toward the ceiling. It is estimated that under favorable conditions the window space should be about one-fifth of the floor space, to give light enough to read without effort at the normal distance. Sunlight may be excluded and trying cross-lights prevented by using curtains of some mild color (light olive green is the best), which are better if hung at the center of the window so that either half may be covered at pleasure. Walls tinted a light green reflect the light best.

(b) **THE TEACHER'S RESPONSIBILITY.** While protests come occasionally from the children, it is probable that most of them will work at their books under the most unfavorable conditions, without saying a word. The teacher, knowing the proper conditions, should secure them as far as possible. Curtains of some kind are usually at hand, but they are frequently unused or misused. Too little light is worse than too much light, and in some rooms on dark days the teacher will be justified in suspending work that requires the close attention of the eyes and perhaps give lessons from the board. More will be said on the care of the eyes at a subsequent time.

**17. Seats and Seating.** (a) **THE PROPER TYPE.** A proper desk is a little slanted at the top and placed at such a height from the seat that the pupil will not be obliged to lean forward or "hunch up" his shoulders to use it. The seat should be slightly hollowed out, not so narrow as to be uncomfortable nor so wide as to compel the pupil to move forward in the seat, and should be at such a height from the floor that the feet of its occupant may rest squarely and evenly upon the floor directly under the edges of the seat. The back of the seat should be slightly curved to fit the back of the pupil, should not reach higher than the prominent points of the shoulder-blades and should be at such a distance from the desk as to be comfortable and permit writing without leaning forward.

(b) **FAULTS.** It frequently happens that in the seating of a schoolhouse almost every principle mentioned above is somewhere violated, and when there is added to this the misfits that are made in placing the pupils, it is no wonder that the room becomes the breeding place for deformity and disease. All the seats in a row should be of the same size. All too frequently in rural schools the smallest seats are placed in front, the next in size back of these, and the largest at the back of each row. Wherever the breaks occur, the desks and seats do not fit. If your schoolroom is seated in this way, you can usually prevail upon the directors to have the seats properly arranged, by calling their attention to these defects, a point which they probably never considered.

(c) **THE TEACHER'S DUTY.** So much of future health and comfort is involved in seating that a few specific directions are deemed necessary:

(1) Insist from the start upon your right to place the pupils where you think best. If you insist, gently but firmly, asserting frequently that you change seats for the purpose of bettering conditions and that there is no disgrace or intimation of disapproval when a change is made, pupils will soon come to look sensibly at the matter even in schools

where certain pupils or grades claim a prescriptive right to certain seats.

(2) Consider your defective and unfortunate pupils first. Place the nearsighted ones and the deaf ones where they can see and hear. Put the poorly clad ones where they will be warm and the delicate ones where they will not take cold. Guard the sensitive eyes from glare, and put the nervous children where they will be least disturbed and where they will least annoy others.

(3) Where a stove is in use, see that no pupil is constantly so near it as to suffer from overheating, nor so far away from it as to be always chilly. Allow pupils to change seats without disturbance to others. If the stove has no jacket and the seats are near it, get a screen. If the pipe extends low across the room, do not keep children constantly under it.

(4) After the children have been located and have grown accustomed to their places, study them at their work and see if the seats are adapted to their bodies. When you find misfits, shift the pupils about until you have done the best you can to make everyone comfortable. If some feet still dangle helplessly from the seats, provide the sufferers with blocks for footrests and grant permission for the remaining misfits to change seats whenever they can do so without annoying others.

**18. The Teacher and the Authorities.** The general conditions of heating, lighting, ventilation and seating are in most cases established before the teacher enters the school-room, but if anything is radically or dangerously wrong, it is usually possible for a tactful teacher to induce the school board to remedy the defect. For instance, if the light comes into the faces of the pupils, the seats may all be turned around; if the seats are all of one size, one or two rows may be changed to larger or smaller size; if the seats are arranged in rows, with the large seats at the rear and small seats in front, they may be changed so that all the large seats are in one row, the middle-sized seats in another and the small



seats in a third row, thus preventing seats and desks of different sizes from being brought together. Again, if there are no curtains, the board may purchase them if you can show the effects on the children; if the stove is in the wrong place, they may move it; if there is no provision for ventilation, they may provide it; if the floor is cold and drafty, they may repair it; if the blackboards are not good or have no dust trays, they may renew the one and provide the others; if school apparatus, necessary to proper instruction, is not to be found, they may secure it for you. The large duty of the teacher is to know what the children need and to try to secure the things for them.

School boards are composed of beings just as human as teachers, and they are swayed by the same impulses and reasons. This the tactful teacher knows, and feeling, also, that respect due to her position, she approaches the board pleasantly, makes her requests courteously, presents her reasons convincingly, and then, if refused, takes her departure good naturedly, resolved to try again. Occasionally there are unreasonable members on a school board or even persons contemptibly unfit for the position, but such conditions do not often exist; where they do they are not always the most difficult cases to deal with. The strong plea always is, For the health and well-being of the children.

In rural schools, the county superintendent or the inspector is often a most helpful factor in bettering conditions, and in serious matters it is always wise to confer with him, certainly before arousing antagonism. In large villages and cities conditions are usually better, and the appeal of the teacher is usually to the principal or superintendent rather than to the board. Under well-administered schools of this character, however, the larger interests are usually properly attended to.

**19. Cleanliness and Order.** Besides what has been mentioned in the preceding sections, the pupils have a right to a clean room, as free from dust as possible and without litter and disorder. Everything about the air-intakes should

be scrupulously clean; in the room there should be a place for everything, and when not in use everything should be in its place. Such cleanliness and good order are among the essentials for good work on the part of both teacher and pupil. In securing these conditions the teacher must always be the responsible party. It is not expected that the teacher will do the rough janitor work, but even that would be preferable to living in much dirt and disorder. But to see that the pupils' desks are neat and orderly and not receptacles for scraps of paper, fragments of lunch, pencil whittings and other rubbish; to see that dust is not allowed to accumulate in unused corners, that the windows are clean, the walls unmarred, the cloak rooms orderly; and to secure the many other things that tend to make comfortable surroundings, these are in the peculiar province of the teacher.

**20. Beautiful Schoolrooms.** We have seen that children must have a comfortable place for study, if they are to be healthy and quick to receive the instruction that is given them; but the influence of beauty is so marked that the schoolroom should always be beautiful, as well as comfortable, neat and orderly. Beauty is a relative term and does not mean the same to all people nor to the same person at all times; but there are certain well-established rules that can be followed and which will assist in making a schoolroom attractive to everybody.

In the first place, it is desirable to have a simple and harmonious color scheme throughout the room. The ceiling and upper parts of the wall should be light, the walls about the blackboard a trifle darker, and the lower walls and woodwork darker still. The location of the room, and consequently the quantity of light, will affect the choice of color. If the room is naturally dark, the walls should be lighter than those of a bright, sunny room. Bright colors are never desirable, for they are trying to the eyes and interfere with the effectiveness of pictures and other decorations. Red is the most irritating and most trying, but none of the

colors of the spectrum is desirable. Plain, dull shades are always preferable. By dull shades we mean those which do not shine, that is, reflect the light too freely. The best of colors in the ordinary school is a green, varying in shades as indicated above. Where the light is very strong, darker shades of gray may be preferable, and where the light is very weak the ceiling may be white and the walls cream color or light yellowish.

Here, again, the teacher may be obliged to put up with things as she finds them, but it is altogether possible that she can change them by a little tactful work with the school board. However, if she can not, and conditions are very bad, she may be able to enlist the interest of the scholars and make some changes herself. Rough plaster walls, if clean, lend themselves well to decoration, the only objection to them being that they collect the dust. If the plastering is broken and the walls are dirty, it would cost very little to have them patched and whitewashed. Plain whitewash is a great deal better than dirt and dust, and if whitewash is used it may be delicately tinted to correspond to shades of calcimine. If the blackboards are in bad condition, they may be improved by liquid slate or other preparations, which should be of dull green or slate color, and never shiny.

**21. Pictures.** (a) **NUMBER AND CHARACTER.** Every schoolroom should have at least one good picture by a great artist, and others if it is possible to secure them. However, the number in most schoolrooms should not be large. There is a great tendency to use many cheap pictures and other decorative objects, but in so doing the effect is lost, the purpose of decoration is destroyed and objects become tiresome and irritating. A good picture for the schoolroom should be on a good subject, should be one that "carries well"—that is, one that can be seen clearly in all parts of the room—one that is simple in detail and is bright and cheerful. A good subject is one that is natural, not too foreign to be appreciated, one that has heart power, a human interest, and is not oppressively sad or unpleasantly excit-

ing. For instance, *The Gleaners*, by Millet, is suitable for intermediate grades; the only possible objection to it can be that it is slightly foreign in character; but the composition is so effective and the treatment so excellent that this objection seems to be overcome.

(b) FRAMING. The framing of a picture depends upon the character and treatment of the subject. In a school-room a plain, good frame of a dull color, harmonious with the color scheme of the room and smooth enough not to catch the dust, is best. If the picture has few striking details and they are near the center, with sufficient foreground, background and space at the sides, no mat is necessary, but the frame may be placed directly against the picture. If, however, the picture is crowded or some most interesting parts of it come close to the edges, then a mat of harmonious tint is helpful, but in no case should the mat or frame be so wide or so striking as to detract from the interest of the picture. If a mat is used, the frame should usually be narrower than if no mat is used.

(c) HANGING. Pictures should be hung so as to have as good a light on them as possible. The blank wall opposite the windows usually has the best light. The narrow space between windows is always bad. The pictures should be hung low enough so that they may easily be seen, and yet should be surrounded by wall space, if possible. Accordingly, if a picture is hung above the blackboard, a space of from four to six inches of wall should be below the picture. If the pictures are hung flat against the wall they will appear to be a part of it. If several pictures are hung on the same wall, they will look much better if the tops are not level; in fact, any exact or regular arrangement detracts from the general artistic effect. If the pictures are near together, one detracts from another.

(d) PHOTOGRAPHS. Fine, large carbon photographs may be procured of most of the world's great masterpieces, and if selected with judgment and printed large enough to frame well, these are excellent for school decoration. It must be

remembered, however, that they will be in one color, brown or black, and so have none of the brilliance that marked the originals. The firms dealing in these will send catalogues and price lists or will answer your questions as to the price of pictures you may have selected. Good pictures of this kind are the following:

- Reading from Homer*—Alma-Tadema (Higher Grades)
- The King and Queen*—(Higher Grades)
- Joan of Arc*—Nikolaki (Higher Grades)
- Sistine Madonna*—Raphael (Higher Grades)
- Sir Galahad*—Watts (Higher Grades)
- The Gleaners*—Millet (Intermediate Grades)
- Automedon*—Regnault (Intermediate Grades)
- The Horse Fair*—Bonheur (Intermediate Grades)
- Aurora*—Guido Reni (Intermediate Grades)

The Berlin Photographie Co., 14 East Twenty-third Street, New York, and Braun, Clement & Co., 249 Fifth Avenue, New York, make excellent reproductions and will send catalogues. There are many art dealers in the cities who will procure these pictures, although it is usually quite as well to deal directly with the makers, unless you desire to make comparisons. The George M. Hendry Company, 215 Church Street, Toronto, Ontario, makes a specialty of supplying schools with pictures and casts of all kinds.

(c) COLORED PICTURES. Children are particularly interested in colored pictures, and they are, moreover, satisfactory, because of the brightness and life they lend to the walls; but most of the cheap colored pictures are either so unnatural or so glaring that it is better to avoid them. By watching the magazines and weekly periodicals, however, one often finds a beautiful cover design or a picture that is suitable for framing. There are published, of course, a great many reproductions in color of famous masterpieces, but few of these give any clear notion of the original picture. Most of the best colored reproductions from paintings are made abroad, where more interest has been given to the subject. There are, however, some American colored prints from original American paintings that are as beautiful and appropriate as anything that can be found abroad. If a



From the painting by Nikolai

JOAN OF ARC

111  
112  
113  
114  
115  
116  
117  
118  
119  
120  
121  
122  
123  
124  
125  
126  
127  
128  
129  
130  
131  
132  
133  
134  
135  
136  
137  
138  
139  
140  
141  
142  
143  
144  
145  
146  
147  
148  
149  
150  
151  
152  
153  
154  
155  
156  
157  
158  
159  
160  
161  
162  
163  
164  
165  
166  
167  
168  
169  
170  
171  
172  
173  
174  
175  
176  
177  
178  
179  
180  
181  
182  
183  
184  
185  
186  
187  
188  
189  
190  
191  
192  
193  
194  
195  
196  
197  
198  
199  
200  
201  
202  
203  
204  
205  
206  
207  
208  
209  
210  
211  
212  
213  
214  
215  
216  
217  
218  
219  
220  
221  
222  
223  
224  
225  
226  
227  
228  
229  
230  
231  
232  
233  
234  
235  
236  
237  
238  
239  
240  
241  
242  
243  
244  
245  
246  
247  
248  
249  
250  
251  
252  
253  
254  
255  
256  
257  
258  
259  
260  
261  
262  
263  
264  
265  
266  
267  
268  
269  
270  
271  
272  
273  
274  
275  
276  
277  
278  
279  
280  
281  
282  
283  
284  
285  
286  
287  
288  
289  
290  
291  
292  
293  
294  
295  
296  
297  
298  
299  
300  
301  
302  
303  
304  
305  
306  
307  
308  
309  
310  
311  
312  
313  
314  
315  
316  
317  
318  
319  
320  
321  
322  
323  
324  
325  
326  
327  
328  
329  
330  
331  
332  
333  
334  
335  
336  
337  
338  
339  
340  
341  
342  
343  
344  
345  
346  
347  
348  
349  
350  
351  
352  
353  
354  
355  
356  
357  
358  
359  
360  
361  
362  
363  
364  
365  
366  
367  
368  
369  
370  
371  
372  
373  
374  
375  
376  
377  
378  
379  
380  
381  
382  
383  
384  
385  
386  
387  
388  
389  
390  
391  
392  
393  
394  
395  
396  
397  
398  
399  
400  
401  
402  
403  
404  
405  
406  
407  
408  
409  
410  
411  
412  
413  
414  
415  
416  
417  
418  
419  
420  
421  
422  
423  
424  
425  
426  
427  
428  
429  
430  
431  
432  
433  
434  
435  
436  
437  
438  
439  
440  
441  
442  
443  
444  
445  
446  
447  
448  
449  
450  
451  
452  
453  
454  
455  
456  
457  
458  
459  
460  
461  
462  
463  
464  
465  
466  
467  
468  
469  
470  
471  
472  
473  
474  
475  
476  
477  
478  
479  
480  
481  
482  
483  
484  
485  
486  
487  
488  
489  
490  
491  
492  
493  
494  
495  
496  
497  
498  
499  
500  
501  
502  
503  
504  
505  
506  
507  
508  
509  
510  
511  
512  
513  
514  
515  
516  
517  
518  
519  
520  
521  
522  
523  
524  
525  
526  
527  
528  
529  
530  
531  
532  
533  
534  
535  
536  
537  
538  
539  
540  
541  
542  
543  
544  
545  
546  
547  
548  
549  
550  
551  
552  
553  
554  
555  
556  
557  
558  
559  
560  
561  
562  
563  
564  
565  
566  
567  
568  
569  
570  
571  
572  
573  
574  
575  
576  
577  
578  
579  
580  
581  
582  
583  
584  
585  
586  
587  
588  
589  
590  
591  
592  
593  
594  
595  
596  
597  
598  
599  
600  
601  
602  
603  
604  
605  
606  
607  
608  
609  
610  
611  
612  
613  
614  
615  
616  
617  
618  
619  
620  
621  
622  
623  
624  
625  
626  
627  
628  
629  
630  
631  
632  
633  
634  
635  
636  
637  
638  
639  
640  
641  
642  
643  
644  
645  
646  
647  
648  
649  
650  
651  
652  
653  
654  
655  
656  
657  
658  
659  
660  
661  
662  
663  
664  
665  
666  
667  
668  
669  
670  
671  
672  
673  
674  
675  
676  
677  
678  
679  
680  
681  
682  
683  
684  
685  
686  
687  
688  
689  
690  
691  
692  
693  
694  
695  
696  
697  
698  
699  
700  
701  
702  
703  
704  
705  
706  
707  
708  
709  
710  
711  
712  
713  
714  
715  
716  
717  
718  
719  
720  
721  
722  
723  
724  
725  
726  
727  
728  
729  
730  
731  
732  
733  
734  
735  
736  
737  
738  
739  
740  
741  
742  
743  
744  
745  
746  
747  
748  
749  
750  
751  
752  
753  
754  
755  
756  
757  
758  
759  
760  
761  
762  
763  
764  
765  
766  
767  
768  
769  
770  
771  
772  
773  
774  
775  
776  
777  
778  
779  
780  
781  
782  
783  
784  
785  
786  
787  
788  
789  
790  
791  
792  
793  
794  
795  
796  
797  
798  
799  
800  
801  
802  
803  
804  
805  
806  
807  
808  
809  
810  
811  
812  
813  
814  
815  
816  
817  
818  
819  
820  
821  
822  
823  
824  
825  
826  
827  
828  
829  
830  
831  
832  
833  
834  
835  
836  
837  
838  
839  
840  
841  
842  
843  
844  
845  
846  
847  
848  
849  
850  
851  
852  
853  
854  
855  
856  
857  
858  
859  
860  
861  
862  
863  
864  
865  
866  
867  
868  
869  
870  
871  
872  
873  
874  
875  
876  
877  
878  
879  
880  
881  
882  
883  
884  
885  
886  
887  
888  
889  
890  
891  
892  
893  
894  
895  
896  
897  
898  
899  
900  
901  
902  
903  
904  
905  
906  
907  
908  
909  
910  
911  
912  
913  
914  
915  
916  
917  
918  
919  
920  
921  
922  
923  
924  
925  
926  
927  
928  
929  
930  
931  
932  
933  
934  
935  
936  
937  
938  
939  
940  
941  
942  
943  
944  
945  
946  
947  
948  
949  
950  
951  
952  
953  
954  
955  
956  
957  
958  
959  
960  
961  
962  
963  
964  
965  
966  
967  
968  
969  
970  
971  
972  
973  
974  
975  
976  
977  
978  
979  
980  
981  
982  
983  
984  
985  
986  
987  
988  
989  
990  
991  
992  
993  
994  
995  
996  
997  
998  
999  
1000

teacher wishes to purchase a first-rate colored picture for the school, it is better to consult with and obtain prices from such firms as those mentioned below. All are willing to reply to questions, will offer very helpful suggestions, and perhaps send catalogues which reproduce, possibly in colors, the paintings under discussion. We have reference to such firms as the Chicago Art Education Company, 218 S. Wabash Avenue, Chicago, Illinois; the Anderson Art Company, 119 S. Wabash Avenue, Chicago, Illinois; and W. Scott Thurber, Fine Art Dealer, 410 S. Michigan Avenue, Chicago, Illinois. It is always well, in writing about pictures for schoolroom decoration, to mention the purpose for which they are desired, as many of the firms give discounts to schools.

**22. Casts.** A few plaster of Paris casts of famous sculpture are effective decorations. Some of these are "in the round," that is, they are cut clearly from the marble and represent the whole figure, while others are "in relief," that is, raised more or less from a flat surface. The latter type are hung from the wall, while the former are set upon pedestals or some support. Good lighting and plain backgrounds are as essential for sculpture as for painting.

Some of the best casts for intermediate and higher grades are the following:

## IN THE ROUND

*Lion Walking*—Bayre  
*Victory of Samothrace*  
*The Wrestlers*  
*Boy Extracting Thorn*  
*Longfellow*  
*David*  
*Shakespeare*  
*Dickens*

## IN RELIEF

*Choir Boys with Book*—Della  
Robbia  
*Chariot Race Starting*  
*Sections of the Frieze of the*  
*Parthenon*  
*Choir Boys with Scroll*—Della  
Robbia

P. P. Caproni & Bro., 1020 Washington Street, Boston, Massachusetts, make and sell good casts. Casts may also be obtained from the George M. Hendry Co., Toronto.



**23. Plants and Flowers.** (a) **GROWING PLANTS.** Nothing adds more to the cheerfulness of the room than a few growing plants, if they are thrifty and show evidence of proper care. Dusty and unhealthy plants are a most depressing sight. Of course in the winter time it is impossible to keep plants in those schoolhouses where the fire is allowed to go down at night and the temperature falls below the freezing point; but in the fall and spring for a long time the teacher may have pretty green plants at a trifling expense, or if it is impossible to purchase them, some pupils are usually to be found who are glad to bring plants to school. Not many are wanted.

(b) **CUT FLOWERS.** In rural schools in the spring and fall there are many wild flowers of great beauty that the pupils will be delighted to bring into the schoolroom if the teacher shows an appreciation of them and is prepared to keep them in good condition. This means that one or two good vases should be always on hand,—one tall vase for flowers with long stems, and one low vase or bowl for short-stemmed flowers. It is well to remember with flowers as with pictures, that to crowd a large number of different kinds together spoils the beauty of all, and that the compact bouquets including many species, which children are so apt to bring, ought to be broken up and put into different receptacles in order to bring out the best effect.

(c) **CARE OF PLANTS AND FLOWERS.** The teacher will have so many details requiring her attention that it may be impossible to look after these decorations which require daily care; but here again is an opportunity to secure the most hearty and loyal co-operation. By a little careful arrangement, interested and active committees may be appointed that will be glad to take care of the flowers each for a week, and a little good-natured rivalry may result in very beautiful effects. The attitude of the children toward the subject is always to be considered, for only harm will result from forcing work of this sort upon them. Usually if the plan has been carried out successfully for

a few weeks by a few interested pupils it will be found that the others have become attracted by the decorations and are willing to take their share of work. It is not infrequently the case that a big, awkward, clumsy boy finds in work of this sort a happy vent for his shamefaced sentiment.

**24. Temporary Decorations.** With the exception of cut flowers and possibly growing plants, the decorations we have spoken of so far have been of a permanent character; but children lose interest in the best of things if they are kept constantly before their eyes, so it is always well to have other beautiful things that may be frequently changed. Small pictures from papers and magazines, photographic reproductions of paintings, or photographs of scenery, persons and things may be placed from time to time where they can be seen and examined. For the purpose of posting pictures, samples of school work and those notices to which the teacher may desire to give a somewhat permanent value, a neat bulletin board may be placed in some conspicuous place, low enough so that it can be studied by all the children. A pine board covered with dull green cloth and surrounded by a small molding to hold the cloth in position is very satisfactory, for things can be pinned to the cloth and changed whenever it is so desired. The interest in these minor decorations is always so fugitive that the teacher should be careful to change at frequent intervals the things which are displayed.

**25. Schoolgrounds.** Under ideal conditions the school will have at least an acre of ground devoted entirely to school purposes, but in the cities and villages and even in the rural districts where there has not been thoughtful foresight, it is not often that schools will have anything like this quantity of land. Moreover, the teacher will not often be able to add to the school grounds or to make any change whatever in their boundaries; but she may accomplish much in the use to which these grounds are placed. The purpose of large grounds is to afford better light and ventilation

to the school, to give space for the children to play and to allow room for those decorative features which are essential to the outdoor life of the child as to his life in the school-room. The most important thing for children of intermediate and higher school age is that they should have room to play, and, accordingly, a sufficient space must be saved for that purpose. In some cases it may be that this space will occupy the entire grounds, and the games of the children may make it impossible to do very much in the way of decoration. Yet almost always something can be accomplished.

**26. Beautifying the Playground.** (a) **TIDINESS.** It is always possible to have neat grounds, no matter how small or how large or how much they are used. Children learn with very little instruction to pick up such litter as bits of paper, broken sticks and the other things which naturally gather around the schoolhouse. At certain times the wind or other agency may make the ground especially untidy, but then if the teacher herself shows an interest in the matter, it is very easy indeed to elicit interest enough so that the pupils will assist in the general cleaning up. Where the grounds are large this is almost essential at regular intervals, especially in the fall and spring.

(b) **THE LAWN.** Nothing adds more to the interest and beauty of schoolgrounds than well-kept grass plots. Even if most of the space is needed for walks and playgrounds, there are always little patches of soil on which the grass will grow, where it will relieve the bareness of the surrounding spaces. If the grounds are large, a very considerable portion should be given up to a lawn, as it will be found that many of the quieter games can be played thereon without injuring the grass, and those games in which there is much running along definite lines can be relegated to proper "fields" where they will work no injury.

(c) **GROWING PLANTS.** If the grounds are large, a plan of decoration should be established that will provide for trees, shrubs, vines and flowers as a permanency. The best

trees are of rather slow growth, and shrubs look better the second year than the first, while hardy vines continue to root from year to year; so it is evident, then, that it is not wise to put the plants into the ground in a hit-or-miss order without reference to the settled plan. In general, the beautiful trees, shrubs and smaller plants that are native to the region are best for decorative purposes, as they require the least care. These may be ascertained by inquiry or by studying the woods and grounds of the locality. There are some cultivated shrubs that do well everywhere and that may be obtained easily from the greenhouses in the cities, but no teacher need feel that it is necessary to buy such things unless she is shut up in the city where there is no access to growing things.

(1) *Trees.* There ought to be at least one fine tree on every schoolground and as many more as the space permits without crowding. It is not possible to specify exactly which are the best trees for every position, but under ordinary circumstances the hardiest and finest in appearance in our latitude are, in order of value, about as follows: Elm, ash, basswood, hard maple, box elder, soft maple, white oak. The hard maple, the white oak and the ash are all of slower growth than the others, and this should be taken into consideration. If there is room for several trees, it is sometimes a good plan to put in a few of the quick-growing trees and intersperse among them some of those that grow more slowly, and then, as the latter, which are always of long life, reach some size, the quicker-growing ones can be removed.

(2) *Shrubs and Vines.* Shrubs are usually not effective planted alone, but should be massed together; if in a row, in such a way as to give a wavy outline. Sometimes they may be massed against a fence, in which case low shrubs and high shrubs may be irregularly interspersed, arranging them so that the line is deeper or wider in some places than in others. This gives a wavy outline, not only to the top but also to the front of the mass. Some of the satisfactory

native shrubs are the sumac, dogwood, barberry, ninebark, elder and leatherwood or moosewood; not all of these are found in any one locality, but some of them in almost every region. Among the hardy cultivated shrubs that are always satisfactory are the lilac, syringa, Tartarian honeysuckle and currant bushes. Of the vines, the Virginia creeper is one of the most pleasing, not only for its graceful mode of growth but also because of the beauty of its foliage and berries in the fall. If vines are arranged so that they grow upon the school building, it is well to train them over a wire netting or a frame, because they are apt to hold moisture and so to injure the building. Rapid growing vines are especially helpful in speedily concealing the unsightly wood-sheds and outbuildings which sometimes are so conspicuous on rural school grounds.

(3) *Flowers.* It is a mistake to give too much attention to the cultivation of flowers, for the simple reason that they require more care than shrubs and trees, and unless they are looked after, they die or become unsightly. The long summer vacations interfere with their maturing, and during the spring and winter the places they have occupied are unsightly masses of dirt. However, the rural schools have the advantage of being able to supply themselves with beautiful wild flowers which require little care and which blossom in the early spring or fall, and with ferns, many of which remain a beautiful green throughout the entire season.

In this connection we might speak of school gardening, but the subject has such a growing interest that we defer it to a subsequent chapter.

**27. Outbuildings.** In city schools the care of the sanitariums or water closets does not often fall upon the teacher, but in the smaller villages and in rural schools whatever care is given these necessities must come from the teacher. Sometimes every convenience is lacking, and in such cases the teacher should immediately report the matter to the board and insist that suitable buildings be erected at

once. There must be two separate and distinct buildings facing away from each other and with the walks leading thereto wholly separate, and with the walks and the buildings so screened that one building and walk may not be seen from the other. The boys' building should be supplied with urinals detached from the seats.

Just how much privacy should be given each pupil is a question, but there are so many opportunities for mischief and pollution in places where a pupil may lock himself in, that open buildings screened from public view with partial screens between the seats and urinals are probably the best. Cleanliness is the first requisite, the indispensable requirement. The teacher who is interested in the health and morals of her pupils will frequently seize favorable occasions to inspect the outbuildings and to cause the removal of all indecent writing and pictures. If the buildings are once cleaned and the disfigurements once removed from the walls, it is comparatively easy to keep everything clean and decent. But every mark, every bit of uncleanliness is a constant solicitation for more and worse. Disagreeable as the task may be, the teacher owes it to her self-respect to labor with the board and her pupils until the sanitarics of the school cease to be a vital menace to health and morals.

**28. Teachers' Aids.** (a) **Books.** The teacher will find the following books helpful, each in its own way:

*School Sanitation and Decoration.* Burrage and Bailey. 223 pages. D. C. Heath and Company. Clear and simple. Fine illustrations, especially of pictures, casts and beautiful work by children.

*The Hygiene of the School Room.* Barry. 105 pages. Silver, Burdett and Company. Deals with the problems of heating, lighting and ventilation, as well as with subject-matter in our next lesson. Helpful in connection with the first mentioned book.

*Among the Country Schools.* Kern. 366 pages. Ginn and Company. One of the most attractive and original books ever written for rural school teachers and school boards. Beautifully illustrated. Practical ways of introducing the "farm child through farm topics." Mr. Kern had been seven years in the service of the rural schools of Winnebago County, Illinois, when the book was written.

(b) PAMPHLETS. The first three pamphlets named below may be obtained on request from the Department of Agriculture, Washington, D. C.

*Tree Planting on Rural School Grounds.* (Farmers' Bulletin No. 134.)

*A Primer of Forestry.* (Farmers' Bulletin No. 173.)

*What Forestry Means to Representative Men.* (Circular No. 33, Bureau of Forestry.)

*How to set out Trees and Shrubbery, Baily, and Suggestions for Beautifying Home, Village and Roadway.* Manning. Published by the Youth's Companion, Boston, Mass.

### TEST QUESTIONS

1. (a) Show the relations that exist between heating and ventilation in the ordinary school. (b) What are some of the immediate and some of the remote effects of breathing foul air?
2. Classify the traits of boyhood and girlhood and show contrasts, in tabular form. Draw as fully on your own observation as possible in making the classification.
3. (a) Are abnormal children necessarily defective? Explain the answer you give. (b) What evidence have you seen that a child defective in one respect is probably defective in another?
4. Discuss the subject of seating as it is related to heat and light.
5. Mention three defects which you might see in the arrangement of a schoolroom and consider so radically wrong and injurious that you must correct them if possible. How would you set about to remedy one of these defects?
6. Explain why the teacher in the grammar grades more than any other has a responsibility for the morality and character of her pupils.
7. What relations can you see between the environment of pupils and their character?
- 8 and 9. Discuss at length a color scheme and permanent decorations suitable for the schoolroom described on next page. Be specific. Mention the pictures you would

like to see on the walls. Tell where you would place them. Use diagrams whenever necessary.

The school building stands alone, and none of the windows is shaded by trees. The room is 24 x 24, and has a height of 14 feet. There are two doors at the south end. Two windows are on the east side and two on the west side. Each window is 5 x 3. Extending the whole length of the north wall is a blackboard 4 feet high.

10. What are the teacher's chief duties in respect to school grounds and outbuildings?



## CHAPTER TWO

### HYGIENE AND DISCIPLINE

#### HYGIENE

**1. Explanatory.** Heating, lighting, ventilation and kindred topics treated in the last chapter were hygienic in their nature and might with equal propriety have been given in connection with the divisions of this chapter; but we have thought it better to treat here those subjects which are in a larger measure personal, or which do not affect all of the school all the time. Though no less important than the other subjects, from their nature they must be worked out in connection with individuals or families, and some may not be touched upon until the teacher has established intimate relations with her pupils and gained their confidence and esteem. We will first consider those phases of bodily hygiene which properly may be the concern of the teacher.

**2. The Skin and its Functions.** The skin covers the entire outer surface of the body and has as its chief function the removal of waste products of the body by means of the sweat glands, which also aid in equalizing the temperature of the body. Hair and nails are outgrowths of the skin, although their function is very different from that of the skin proper. The sweat glands are exceedingly numerous, their openings very small and easily closed. If they are not permitted to perform their functions, unusual burdens are thrown upon other organs, or the wastes of the body are not properly eliminated.

**3. Care of the Skin.** (a) **CLEANLINESS.** While at their play children become overheated and perspiration flows freely from the glands, appearing in the form of drops of salty water on the face, hands and body; but perspiration is in progress at all times, although it may not be sensible to the eye. When the waste matters are allowed to accumulate upon the skin, they become not only injurious to the

person but offensive to his neighbors. Accordingly, a teacher not only has a right, but it is also her duty, to insist on bodily cleanliness on the part of all her pupils.

There should be in connection with every schoolroom a place where the pupils may wash and dry their faces and hands when they come in from their play, or to which may be sent any who are not fit associates for the others. In default of other arrangements, a simple washbowl and pitcher or pail, with a clean towel, will answer the purpose. From what has been said, however, it is evident that the dirt of the playground is less injurious and less offensive than that which accumulates through carelessness or neglect of parents at home.

(b) BATHING. In many of the better equipped schools of the cities there are now shower baths or tub baths which the pupils may use under certain restrictions, but in a majority of schools it is impossible for the teacher to require at school or even to compel at home that which she knows to be a necessity for the health of her pupils. However, a great deal may be done by general talks in her school or by kindly private interviews, if she is tactful and understands the situation.

Personal cleanliness demands at least one thorough bath in warm water each week, and this should be taken just before retiring time, or when the person can remain indoors quietly for an hour or so thereafter. Just before or just after a meal is not a proper time for such a bath.

There is no better tonic for the whole system than a cold bath, if taken under the right conditions and at the right time, namely, in the morning, as soon as one rises from bed. It will not often be the case that pupils live so that they can take the cold-water plunge, and in many cases it seems almost impossible for them to get the proper cold bath in the morning; yet this is a thing worth advising and advocating, especially with boys and girls of the upper intermediate grades. Besides stimulating the action of the skin and awakening the mind, it serves as a wonderful physi-

cal corrective for unwholesome tendencies that are apt to develop at this age.

If the home conditions are such that pupils cannot take a full cold bath, they very often can bathe the head, throat and chest in cold water every morning. They may not enjoy doing this at first, but after a time they will learn to enjoy its invigorating effects. This habit of bathing is especially valuable in the fall, winter and spring months, as its tendency is to prevent colds in the head, throat and lungs. If the children can be taught to take this bath and not unnecessarily to wrap up their throats and cover their ears, they can pass through the season almost wholly immune from colds. All cold baths should be followed by brisk rubbing with a towel to dry the skin and stimulate the circulation. If after that the skin is rubbed with the hands, it is even better and more invigorating.

Unless a person has had experience in these matters, he does not realize the gross ignorance in respect to the simplest principles of hygiene that prevails among adults, particularly in those localities that are inhabited by immigrants from the lower classes of Europe. In every such locality there are many families in which there are not only no provisions for bathing, but in which a bath is never taken; in fact, the people scarcely understand what it means. Of course, the extremes of this condition are met in the slums of large cities, but a great deal of it is seen in the rural districts. However, in the country the natural instinct of boys at least leads them to the water, if there is any to be found, and the greater freedom of life in the open air counteracts to some extent the evils of neglect.

**4. Clothing.** The clothing of children often is as unhygienic as it well can be, and the wise teacher will note faults and try to correct them whenever possible, always remembering that children and parents are often sensitive on the subject, particularly when there are any evidences of poverty or neglect. In every school the teacher will find in the winter months some children who really have not clothing

sufficient to keep them warm, and if it is impossible to change this condition, will favor these unfortunates in the seating and in special care during inclement weather.

The amount of clothing required in the schoolroom and that required out of doors will vary decidedly during the cold weather, and the teacher should be watchful that children take off in the schoolroom those wraps which they will need only out of doors. This is particularly true of waterproof clothing, rubbers and overshoes. These should always be removed as soon as the children come indoors and never worn during the session. Damp clothing is always more or less dangerous to anyone if worn during the session. It does not injure a person to get his clothes wet or to let them dry upon him if he is in active exercise, but to sit quietly in damp clothing is a very practical way of taking cold. The teacher will notice in wet weather and snowy times that the feet of some of the children are not properly protected, and will, if possible, give an opportunity to those whose shoes are worn or thin-soled to dry their feet. The teacher may remember, however, that the boys are full-blooded and lively and keep warm in their active games at recess and noon time, and that they are much less liable to feel changes in temperature than are the girls of the same age.

It is highly important that the clothing should be clean, and if it has been worn so long as to be offensive—and this is frequently the case—the teacher must interfere in the interests of her other pupils, if for no other reason, for dirty clothing, charged as it is with impurities of the body, is an ever-present force in vitiating the air.

At no time of life is loose clothing more necessary, for not only do the body and limbs need every opportunity to move freely, but it is essential that circulation should be in no way impeded, if growth and development make their natural progress. It is sometimes almost impossible to make parents realize the dangerous effects of tight clothing. On the whole, they are more apt to dress boys properly

than girls, because the more aggressive and active nature of the former compels some recognition of their right to physical freedom, while the idea that the girls must look well often results in such a style of dress that, perhaps without knowing the reason, they are made fretful, irritable and less able to meet the demands made upon them in this wonderful growing period.

**5. Private Advice.** So many parents are either woefully ignorant or almost criminally careless that they do not give their children proper hygienic instruction on private matters, and every teacher of intermediate and grammar school grades finds it necessary at some time to give to someone that sympathetic advice which the parent should have furnished. The tactful woman teacher can here be of life-long assistance to the girls of her school, while the man may do as much for the boys. Both may be obliged to call upon the parents or enlist the interest of some adult of the opposite sex who can safely be trusted to talk to children.

Very often, especially in village and rural communities, meetings of the mothers may be called and addressed by some physician or by a competent, sympathetic, tactful person who will be able to give information in such a way as not to hurt the feelings or rouse the opposition of anyone. In fact, in localities where ignorance is the rule, such a course is almost necessary if the teacher concerns herself in the interests of her pupils beyond their instruction in the studies of the schoolroom.

Teachers of long experience know that the majority of parents fail to realize the imperative necessity of beginning early if they would save their children from viciousness. The almost universal habit of secretiveness that develops with the approach of puberty makes boys and girls peculiarly susceptible to temptation, and few of them have the knowledge needed for self-protection.

**6. The Eye and Its Care.** If space permitted, we ought to give here some description of the anatomy of the eye, but under the circumstances we must content ourselves

with urging those students who do not clearly understand anatomy to make a careful study of the eye, the ear, the teeth and the vocal organs, in order that they may have an intelligent comprehension of those important members. To the pupil, most important of all is the eye, for a very large portion of knowledge comes to the mind through that agency. It may not be realized by the inexperienced teacher that many children have weak eyes even before they enter school, and that after they have been three or four years in school a very large per cent have more or less defective vision. We have already spoken of the general subject of lighting, but many pupils will need special attention even where the conditions of lighting are normal and satisfactory. It is not infrequently the case that the pupils themselves are ignorant of the fact that there are any defects in their vision, and with equal frequency they are very reticent on the subject when they know that they can not see so well as others. Moreover, teachers very frequently attribute inattention and stupidity to pupils when the real cause of their apparent slowness is their defective vision. Realizing, then, that in the upper intermediate or grammar grades it is possible that as many as a third of the pupils are seriously affected, it is evident that every teacher should know how to detect the most common faults of vision.

It very frequently happens at school that some foreign body finds its way into the eye of a pupil and the teacher is asked to remove it. Usually by examination the teacher may locate the object and remove it by touching it gently with a perfectly clean handkerchief wrapped over the point of a dull pencil. Sometimes when under the upper lid, the particle may be removed by pulling out the lid, drawing it down over the lower lashes and then allowing it to spring back. If the teacher is skilful and delicate in her touch, she may safely roll the upper lid over a pencil and so expose its whole under surface, when she can remove the particle as before described. Sometimes the object may be removed by taking a small cup of warm, clean water and holding

it so that the eye may be opened and closed under the water. However, if the operation seems a difficult one or the eye is really injured, it is not wise to attempt to treat it, but the pupil should be sent home or to some physician near at hand whose skill is unquestioned. Pupils should not be allowed to study or do close work with the eyes for some time after the object is removed.

Sometimes a slight irritation of the eye may be wholly removed by dropping into the eye warm water in which has been dissolved a quantity of pure salt and allowing it to run about freely under the lids. If the eyes of any pupil are badly inflamed or there are accumulations of matter about the eyes, the parents should be notified, or some physician consulted, because it is not infrequently an evidence of some contagious disease that may spread among the other pupils.

**7. Tests of Vision.** The most prevalent faults of vision are nearsightedness, farsightedness and astigmatism.

(a) **NORMAL CONDITIONS.** In many instances defective vision shows itself in headache, twitching of the eye and of the muscles of the lid, or in loss of appetite, nervousness and restless sleep at night; but these usual symptoms are not present always, and the only way to be certain of the condition is to make frequent tests. This is particularly true, as the approach of trouble with the eyes is often insidious and wholly unnoticed even by the person himself. Tests should always be made of both eyes together and of each eye independent of the other. In testing either eye, require the pupil to keep both eyes open while you place in front of and close to the eye not to be tested, a white card. Under normal conditions the pupil should be able to make out at a distance of twelve inches from the eye, matter printed in such type as the smaller on the page opposite (Fig. 2). At a distance of fourteen inches from the eye he should be able to read without difficulty matter printed in such type as the larger on the opposite page (Fig. 3). At a distance of twenty feet the pupil should be able to tell with either eye,

# L P O R F D N

20 PBRT.

FIG. 1

"God Gives us our food. He gives us all that we have; and shall we not spare a little dumb creature that has as much right to his share of God's gifts as we have to ours? Yes, more; the woodchuck has never broken the laws of his nature or the laws of God, as man often does."

FIG. 3

"God made the world  
at night. He made him  
to walk. He made him  
to see. He made him  
to hear. He made him  
to enjoy the free birds  
and the green woods.  
He made him to be  
much wiser than the  
any other living thing.  
And God gave it to him."

FIG. 2

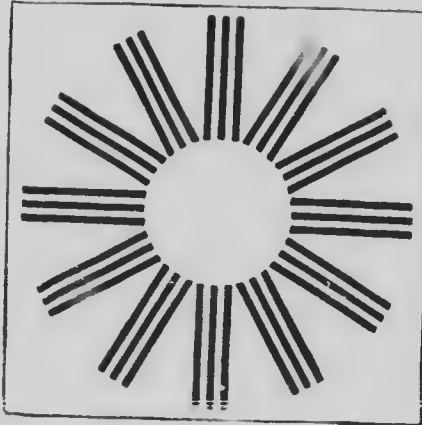


FIG. 4



without mistake, all the letters in the single line of large type on the preceding page (Fig. 1), or something is wrong with his sight.

(b) **NEARSIGHTEDNESS.** If, under the first two tests given above, the pupil shows a tendency to bring the page nearer to him in order to see clearly, it indicates nearsightedness. If this tendency is manifested when testing either eye, the parents of the child should be informed and some action taken to make things as easy for him in school as possible. He should be given a well-lighted seat near enough to the blackboard so that he may see easily any exercises which are placed thereon.

(c) **FARSIGHTEDNESS.** If in the tests given above the pupil pushes the book away from him in order to see, the indication is that he is farsighted. This, however, is much less common in children than nearsightedness, and its effects are not so serious. The natural tendency of vision is towards farsightedness, and as age comes on vision almost invariably fails, so that middle-aged people are compelled to wear glasses that magnify somewhat.

(d) **ASTIGMATISM.** Astigmatism is a little more difficult to detect and can only be corrected by the wearing of properly-ground glasses, which can be supplied only by an expert in manufacture after critical examination. However, if astigmatism is considerable, it may be detected by using Fig. 4, on page 43. The figure mentioned should be placed in a good light at a distance of from eight to ten feet from the pupil and then both eyes tested separately and together. If in looking at the figure one or more sets of lines, either horizontal, vertical or diagonal sets, appear brighter than the others, or if some may be seen distinctly while others are blurred, there is some astigmatism present. This should be told to parents with the recommendation that they consult a reliable oculist.

**8. Wearing Glasses.** Children usually have strong objection to wearing glasses, and in many instances this objection is pronounced on the part of parents. Sometimes they

decline positively to procure glasses, even for children who are suffering from very serious defects of vision; but usually a little argument and persuasion will convince the parent that some action should be taken, if the case is serious. Moreover, the teacher may do very much to lessen the sentiment against glasses if she is particularly careful what she says in the schoolroom and never permits any ridicule of those children who are compelled to wear glasses.

**9. The Ear and Its Care.** The organ of hearing, though extremely sensitive, is so much better protected and under so much less strain in school than the eyes, that it is much more apt to be in a healthful condition than are the latter organs, but still the ear requires some intelligent care. The outer passages should be kept clean and free from wax, but this should never be removed by means of probes, because of the danger of injuring the eardrum. It frequently happens that foreign substances or live insects get into the ears of children at school. Even in such case, however, there should be no probing; but olive oil or warm water, if applied freely, will usually remove the substance or drive out or kill the insect. If it is apparently a serious case of any kind, it should be left to the care of a physician.

It seems almost unnecessary to say that teachers should never permit themselves to strike the pupil about the head or to pull his ears. Blows upon the ears are very apt to fracture the eardrum and cause permanent deafness, while pulling the ears may accomplish the same thing and is almost certain to be resented as an indignity.

**10. Defective Hearing.** Though less common than defective eyesight, there are probably from five to ten per cent of the children in the upper school grades who have more or less defective hearing, but the school is certainly not responsible to so great an extent as for visual defects. Foreign bodies in the ear, hardened wax, unnatural gland-like growths in the nostrils or mouth, and catarrh are all causes of deafness, either partial or complete. All serious cases require the services of a physician, and it is only in the first two

cases that the teacher can ever be of more assistance than to give advice. A catarrhal deafness can be helped only during childhood; growths in the throat and nose may be removed any time by a surgeon, usually effecting a complete cure. If a pupil breathes rather heavily through his mouth, wears a hunted and worried expression and in talking speaks as though he had a cold in his head, saying "Good bordig" for "Good morning," it is fair to suspect the presence of these growths and to advise consulting a surgeon. While these growths may be removed at almost any period in life, it is much better to have it done at an early age.

**11. Tests and Treatment for Deafness.** Tests for deafness are a little more difficult and a little less satisfactory than those for defective eyesight. A person of normal hearing should be able to hear the ticking of an ordinary watch at a distance of about twenty feet, but tests made in this way are less certain than the following: If the pupil at a distance of twenty feet, with face turned away from the teacher, can hear with either ear and repeat correctly a half-dozen numbers which are given him in an ordinary whisper in a quiet room, he may be considered as having normal hearing. It often happens that teachers go for a long time without suspecting the deafness of some of their pupils, and unconsciously treat them unjustly, attributing inattention or stupidity, when as a matter of fact, the children have not heard. Accordingly, when the teacher discovers that any child is defective in his hearing, she should take steps to place him in a favorable position and always speak to him with distinctness.

**12. The Teeth.** Every normal human being has two sets of teeth, the first, or temporary one, which lasts but a few years, and the second, or permanent set, which is supposed to continue through life. Pupils in the intermediate and higher classes have already lost most of their temporary teeth, and many of the permanent teeth are fully developed. At ten years of age, under normal conditions, each child will have ten permanent teeth in each jaw. Of these, the

most conspicuous are the four incisors, which were among the first to develop; the adjacent canine tooth does not appear until the child is from twelve to fourteen years of age. Literally, then, many intermediate children have not yet "cut their eye teeth." At about the same time, or a little later, the four second molars appear, while the last four molars, or wisdom teeth, do not normally appear until the pupil is well out of his teens. Naturally, while the jaws are growing and the permanent teeth coming in, the mouths of the children are often very homely and the children themselves are peculiarly sensitive about them. The incisors may appear abnormally large, and there may be ugly gaps where the incisors will appear. Normally, however, these defects will be corrected when the jaws have reached their full size and all the teeth are in; yet the intelligent teacher will notice many cases of irregularity which call for the advice of a dentist, for it frequently happens that in youth very much may be done to straighten out and correct teeth which will prove very unpleasant deformities if left to themselves.

One of the most effective hygienic lectures the teacher may give is on the subject of the care of the teeth, in which she may properly tell the children that they should use no hard substance to pick their teeth, that they should cleanse them every day with a soft brush and clean water, and that they should have them examined by a dentist if there is any suspicion of decay.

**13. The Vocal Organs.** The teacher will undoubtedly find some pupils suffering from vocal organs so defective that their speech will be seriously interfered with. Harelip, cleft palate and tied tongue are occasionally found, and are serious defects. For none of these has the teacher any remedy, but she may often do some good by calling the attention of parents to the subject and urging them to consult a surgeon, who may be able to save the sufferer from further embarrassment.

There are, however, many minor faults in the use of the vocal organs, which the teacher can encourage the pupils

themselves to correct. Most of these manifest themselves in slovenly articulation, which should have been corrected by teachers in the primary schools. More will be said on this subject in the lesson on reading.

Stuttering and stammering are nervous defects and do not necessarily imply any physical defects in the vocal organs themselves. Sometimes, however, the remedy is a surgical one, and for this reason the teacher should advise that a physician be consulted. The stammerer or stutterer is always sensitive and never speaks as well when he is laboring under embarrassment. Evidently, then, the teacher should protect him from ridicule and never knowingly put him in a position where he is obliged to make an exhibition of himself. To ask a stammerer to declaim, to read to the school or to do anything that makes him conspicuous and causes embarrassment is the greatest unkindness and serves only to make his failing worse. Some of the brightest of pupils are stammerers, and if the teacher can do nothing to help them in their fault, it is certainly wise to give the unfortunate ones every opportunity to learn what they can without the embarrassment of public recitation. If the stammering or stuttering is not caused by any physical defect, it may usually be overcome by anyone who has determination enough to practice and who begins his work early enough. Accordingly, the pupil should be told to stop when he begins to stammer, to think what he wants to say and begin again at the beginning, with a conviction that this time he can go straight through without trouble. The following directions will aid in curing stammering:

- (a) Practice till you can say "at" for at least 40 seconds.
- (b) Practice games in the open air to develop lung capacity and strengthen the nervous system.
- (c) Never try to force out a word.

**14. Fatigue.** When a person has been at any kind of work or play for some time, much of the vigor and elasticity which characterized his earlier efforts depart, and he experiences a sense of fatigue or weariness. After a period of rest

his interest and strength are renewed and he is able again to do his best. All action seems to proceed in this rhythmical way, a period of rest following a period of activity. As has been said, in the earlier years of adolescence there is marked activity, especially in those plays which call for the use of the larger muscles. At this time, too, it seems wise that exercise should sometimes be carried to the point of fatigue, in order that the blood vessels may be expanded and surcharged with blood in order to provide for the rapid growth that is coming. But it is a fact that with this increased activity, fatigue comes sooner and more easily. Fatigue in the schoolroom is caused by vigorous exercises, physical or mental, by confining the body for a long time in one position, and, especially, by impure air. In school, then, teachers must provide for fatigue and arrange their programs of work so as to allow rest and recuperation.

Fatigue in school children manifests itself by slower work, by an increase in the number of errors and inaccuracies they make, by carelessness in their work and inability to fix their attention upon their tasks. If continued, it breeds slovenliness, the children grow capricious and show all those symptoms of "nervousness" of which teachers and parents so often speak. As a matter of fact, it often happens that children are fatigued when they come to school, and that the proper place for them is in the open air and not in the schoolroom. This often occurs as the child is passing puberty. It is not always easy to convince parents of this, and the teacher, when satisfied of the condition, must make as much allowance as possible for the child's condition. Often when teachers fail to recognize in fatigue the cause for the restlessness, disobedience and flightiness of pupils, they punish unfairly. Punishment makes the child more weary, listless and indifferent than ever; only rest and diversion can cure fatigue.

**15. Sickness.** It is inevitable that minor sicknesses will appear in some of the pupils in every school, and the teacher must be wide awake to the emergencies. However, there is

one thing to be remembered, and that is that the teacher is not called upon to administer medicines, and should never give them. This is particularly true of those patent mixtures which are supposed to control pain, like the headache powders which, unfortunately, so many people feel they cannot do without. Most of these contain powerful drugs which are sometimes fatal where the heart is weak, and are particularly injurious to children. However, a teacher may do much to alleviate pain by the application of hot or cold water, or by removal to a quiet room. Whenever there is any indication of serious illness or where the pain does not yield quickly, the child should be sent home or the parents called.

(a) **FAINING.** This is quite common, especially among the girls, but it usually lasts only a very short time. Having assured the other pupils that the fainting is nothing serious, the teacher should lay the child who has fainted on his back, with the head several inches higher than the feet, and after loosening the clothing about the neck and body should bathe the face and hands in cold water.

(b) **FITS AND CONVULSIONS.** Fits of an epileptic nature are not uncommon. In attacks of this kind there will be frothing at the mouth and a rigid setting of the muscles. The teacher can do little except to treat the patient as for fainting, preventing him from injuring himself in his convulsions. After a time the attack will pass off. Very often the other children are much frightened by such an occurrence, and they should be sent away or given something to do that they feel will be helpful. Of course, the epileptic should not be in school at all, but many times parents are not wise enough to consider the irritating effect of school duties upon the affected child.

(c) **HEADACHE.** Pupils suffering from headache may be helped by being allowed to pass into the open air, as headache is often the result of the vitiated atmosphere of the schoolroom. Smelling salts, or cold water applied to the head, will frequently relieve the pain. If the headache lasts

for a half-hour or more, it is wise to send the child home. If the headaches occur frequently in some individuals and not in other pupils, it may be an evidence of weakness or defect in the eyes or may come as a result of a weak stomach and improper food.

(d) **FROST-BITE.** In the winter time, especially in the rural districts, the teacher will undoubtedly be called upon to treat a great many cases of frost-bite. The frozen surface of the body becomes a dead white and is easy to recognize. Pupils suffering from this should be kept away from the fire, and the frozen parts should be rubbed briskly with snow or ice-water in order to delay the process of thawing and to bring back a free circulation.

**16. Accidents.** Every teacher ought to provide herself with a few bandages, absorbent cotton, surgeon's plaster, vaseline and a solution of one part of carbolic acid to a hundred parts of water. The whole will cost but a few cents, and by their means the teacher may possibly save much suffering and incidentally gain the respect and good will of her pupils. Of course, if the accident is a serious one or the teacher does not know exactly how to treat it and is frightened, help should be called immediately.

(a) **CUTS AND BRUISES.** The majority of school accidents will be in the nature of cuts and bruises, and most of these may be bandaged at the time. It is not well to stop too quickly the flow of blood from a cut, and the wound should be cleansed with pure warm water, if there is evidence of dirt. The solution of carbolic acid will disinfect the wound. If the skin is not broken, the pain of a bruise is often greatly relieved by hot water.

(b) **BURNS.** Burns should be covered with vaseline, and if of no great extent may even be lightly bandaged, but an extensive burn calls for the skilful treatment of a physician.

(c) **BLEEDING.** In case of a bad cut where there is profuse bleeding, it may be imperative to stop the flow of blood. If necessary, remove the clothing so as to get at the wound; then, if the wound is on a limb, bandage the limb tightly



between the wound and the body, putting the pressure on the artery. This may best be accomplished by tying a knot in a handkerchief and winding it around the limb, with the knot resting on the artery. If sufficient pressure cannot be obtained in this way, a pencil can be put into the handkerchief and twisted. If bleeding does not stop or if the color of the blood or the manner of bleeding shows that it is a vein and not an artery that has been cut, a compress should be placed on the side of the wound toward the end of the limb. If the wound is on the body or in such a position that it is impossible to compress by a cincture of this nature, the bleeding may possibly be stopped by pressure from the hands on the side of the wound toward the heart.

(d) **NOSEBLEED.** The simplest remedies for nosebleed are the application of pressure to the nostrils, raising the arms above the head and applying ice to the nostrils and to the back of the neck, or introducing hot water or ice into the nostrils. The patient usually recovers most quickly if kept in a sitting posture. If these remedies do not soon stop the bleeding, more skilful treatment is required.

(e) **FRACTURES AND DISLOCATIONS.** In case the teacher suspects the fracture of a bone or a dislocation, the limb should be bandaged and supported in a position of rest and a physician should immediately be summoned. Pulling or wrenching only makes the pain worse, except as the work is skilfully done, in reducing a dislocation. Sprains are sometimes a serious thing, and rest is the best curative. Pain may be relieved and a cure hastened by the liberal use of hot water.

**17. Contagious Diseases.** The teacher's duties in connection with contagious diseases are to anticipate them and to prevent their spread. The three most serious contagious diseases that affect children are measles, scarlet fever and diphtheria. To these we may add whooping cough, as it is a far more troublesome disease than it is usually considered. Mumps is one of the most common diseases in the school-room, because children feel comparatively little discomfort

from it and are apt to remain in school when they should be at home. The danger in many cases is not so much in the diseases themselves as in the consequences. The eyes, ears and voice are frequently affected for long periods of time after children have recovered wholly from the original complaint. The pupil having the measles should not return to school for about three weeks; a scarlet fever patient should not be allowed to return until four weeks after he has recovered, while the diphtheritic child should remain out at least three weeks after his recovery. It may be almost impossible to exclude whooping cough and mumps from the school-room, yet for the sake of the other pupils no teacher should willingly consent to the presence of children who are affected.

It is not expected that the teacher will be skilful in diagnosis or will be able to identify contagious diseases with any certainty. In fact, physicians themselves are not always certain, especially during the early stages. What a teacher can do, however, is to watch her pupils closely, and on the approach of any symptoms which seem to her alarming, to send the children home or call for the assistance of a physician.

Any child showing an eruption of the skin, combined with sore throat, headache and a cough, may be suspected of measles or scarlet fever. If white patches are visible in the throat of the child complaining of soreness there, the teacher may suspect diphtheria and send the child home. The throat can easily be examined by placing the child in the light and holding down the base of his tongue with a clean, smooth piece of wood. Burn the wood after using.

**18. Prevention of Contagion.** The contagion of whooping cough, scarlet fever and measles is conveyed by the air, and of diphtheria usually by water. Of the other contagious diseases some are communicated by air or water, others are spread by direct contact through the skin, and a third class requires inoculation in cuts or wounds. However, these diseases are all the result of some germ which finds its way into the system. Necessarily, then, every effort must be

made to prevent the spread of disease through those utensils which are in use in the schoolroom and through those habits which favor the distribution of contagion. Pupils should be taught not to put their fingers, penholders or pencils into their mouths, not to turn the leaves of books by wetting the thumb or finger, not to put their fingers into their noses or ears, and not to use saliva for the purpose of cleaning slates, if they are used. It is far better if every pupil can have his own pencils, his own books and slates, and can use them exclusively. This is not always possible, and, accordingly, teachers should use every effort to keep everything of this kind thoroughly clean and to allow no child who is suspected of uncleanness or any form of skin disease to use the apparatus handled by the other children.

**19. Water Supply.** In the ideal school every pupil should have his own towel and his own water eup and should not be compelled to use those belonging to another. However, in the great majority of schools in the country such a condition of things is for the present utterly impossible. We must then make the best of conditions as we find them. The active children of the grades we are considering grow very thirsty and suffer intensely if their thirst is not satisfied. They cannot work well or be happy unless they can have water when they need it. As a consequence, the character of the water supply becomes of vital importance. If there is running water in the schoolroom the teacher may encourage each pupil to have his own drinking cup, but if these are not procured, the few cups that are used should be so arranged that the water runs through or over them and thus keeps them constantly washed. If the water is supplied from a pail, as is more frequently the case, the pail should be kept covered and perfectly clean, the cups hung up where they will be as free from dust as possible, and they should be thoroughly washed with great frequency.

**20. Exercise.** Continued mental exertion and sitting quietly at desks tend to bring fatigue and restlessness very quickly to children in the grades we are considering, so

intervals of change are a necessity. These include not only the recess, which should be at least fifteen minutes long and placed near the middle of each session, but also shorter periods of relaxation interspersed throughout the day. The finest antidote for mental weariness and depressed spirits is active exercise. This, however, is needed not only at the intervals mentioned above, but also before and after school.

In order that exercise may be most beneficial, it should be such that the person really enjoys it; otherwise, it partakes of the nature of a task, when it becomes monotonous and tiresome. Children should have not only regular and systematic exercise, calling for the use of all the larger muscles in a scientific manner, but should also be given opportunities for unrestrained play. To be active, agile and strong is the highest aspiration of the boy of a dozen years, and every opportunity should be given him to realize his ambition, for these are the very qualities which will make him a good student and carry him successfully through life.

**21. Gymnastics.** Formal gymnastics are valuable in the schoolroom, if the pupils can be interested in them and taught to enter with spirit into the exercises. This is not a difficult matter with boys and girls of higher school age, especially if the movements can be accompanied by music, for it is the age of rhythmical movements, when children naturally take to those games which involve repetition of the same motions at regular intervals. They enjoy marching, dancing and all rhythmical games, and profit by them. This fact furnishes the key to the gymnastic exercises.

**22. Breathing Exercises.** There is one form of gymnastic exercises that every teacher should have at frequent intervals in her schoolroom. These are the fundamental breathing exercises which are so stimulating to health and so restful in crowded schoolrooms where the air is not good. If the teacher, noticing the effects of bad air, will call a halt in the regular progress of the day's work, have the windows thrown open, and after giving a few movement exercises to get the blood well in circulation, will give a few good breath-

ing exercises, the children will return to their work with renewed ardor.

Pupils should be taught to breathe through the nose, deeply and regularly. Let them stand squarely on their feet, erect, with chest forward and hands at the side. From this position have them inhale slowly through the nose until the lungs are filled to their utmost, then exhale in the same manner, expelling all the air possible from the lungs. At first these exercises should not be repeated more than two or three times, but later from five to ten such breaths may be taken. Sometimes it is well to have the children place their hands upon their sides, with the fingers spread forward over their lower ribs and their thumbs extending behind them. When in this position the children should be taught to inhale in such a way that their ribs will be pushed out against their hands, their shoulders remaining stationary.

Such breathing exercises as these mentioned ought to become habitual with every pupil, to be followed through life. They will materially increase the capacity of the lungs, give activity to the entire lung tissue and thus present as great resistance as possible to the inroads of disease.

**23. Play.** Every normal child takes hearty delight in play. Play gives strength, courage and confidence, and makes the child energetic, quick to decide and ready to act. For these reasons and because active play gives the best possible exercise, successful teachers encourage their pupils to play, take an active interest in their games and enter into them whenever it is possible to do so. However, as the child grows toward maturity the plays in which he is interested change their nature decidedly.

**24. Sports and Games.** At about twelve years of age the boy begins to take more active interest in games of an athletic nature and to think more of playing in company with other boys. He delights in teams which act in obedience to a captain and which struggle together for victory. Whether alone or in company with others, competition is a powerful motive, and the greatest pleasure that a boy can



BASKET BALL IN A RURAL SCHOOL  
Photograph by T. C. O'Neil, North Carolina, 1911



MICROCOPY RESOLUTION TEST CHART

ANSI #28-1081 (1983)



28 25

32 22

4 2.0

1.8



4-PLUG M4-1 H



Faint header text at the top of the page, possibly containing a page number or document title.

Vertical text on the left margin, appearing to be a list of numbers or a table of contents.

Main body of the page containing a large, faint, and mostly illegible text block.

feel is in overcoming some other person. He loves courage and endurance and will manfully strive to control himself and subordinate himself to others, if in so doing he and his team can win.

Sometimes the same spirit is manifested by the girls, but to a much less degree. They do not care for the same violent forms of competition nor are they so much inclined to work together, but there is usually an increasing interest in games of chance, of cards, and in such table games as they are familiar with. Possibly this tendency is due to a certain extent to the fact that they are usually discouraged from entering into the lively outdoor games. The wise teacher will do all she can to interest the girls, and will keep them running, jumping or taking part in the milder games of the boys, so long as they can enter into them with interest and zest.

The outdoor sports which particularly attract the boy in his early teens are hunting, fishing, riving, rowing, sailing and swimming, the last becoming almost a passion during the spring and summer months. It is a time of great interest in nature, and the teacher should take advantage of this to encourage a study of plants and an appreciation of birds and their life. Probably she may be successful in overcoming the natural desire to kill birds and other small animals and substitute in the place of it a kindling admiration for their beauty and an interest in their habits. Boys like wrestling, running, jumping, scuffling, boxing and even fighting, and a teacher will usually find that the boys who indulge most freely in these activities are those who are the least trouble in school, and who need the least restraint and moral discipline. It is the milk-and-water boy that needs care at this time of life.

The most popular game, and the one which gives the best opportunities for individual excellence, is our national game of lacrosse, and every teacher ought to know at least the general rules of that manly game. Many a woman has found her way into the confidence of her boy pupils by

being able to show an intelligent interest in their games and to be somewhat acquainted with what is going on in the world of sport outside the schoolroom.

To sum it all up, then, the teacher of intermediate or higher grades need not be disturbed by the rough-and-tumble character of the boys, but, instead of trying to quell this spirit and reduce these young barbarians to gentility, will content herself with trying to direct their energy into right channels, or at least to keep it within the bounds of reason. Lacrosse, football, baseball, etc., will use profitably the surplus energy of boys.

**25. A Caution.** While the teacher is wise to encourage athletic contests among her pupils and to urge them to play hard and fast, she should be careful here as elsewhere to watch after the interests of the individuals that compose her school. Under the influence of exciting competition or spurred on by the approval of teacher and mates, the children often play to the point of fatigue and suffer more harm than good. This is particularly true of the delicate, nervously-constituted ones, who perhaps are little accustomed to such violent work, who have been petted and pampered at home, and now, feeling the stir of new life, go far beyond their powers. Occasionally a boy will be found so different from his mates, so poorly adapted by nature to play with them, that it is unkindness to drive him forth. Happily these exceptions are few, and usually they may be made still fewer if the teacher will look intelligently into the causes of things.

**26. The Teacher's Health.** The teacher lives under the same conditions as the pupils and is subject to the same dangers, though by reason of her greater maturity she is probably not so susceptible. Yet fatigue and nerve-strain tell in the same way that they do upon her pupils, and under their influence she becomes not only less able to carry on her tasks successfully, but she suffers more intensely and has less recuperative ability than the children. Moreover, nervousness and irritability are as contagious as disease,

and if a teacher is subject to them she may expect the pupils to be like herself.

As one reads these chapters and thinks about the duties which devolve upon the teacher, it seems as though the demands were almost too great for any one person; but a little sane consideration of the subject shows that the demands are not so great as they appear, for many of the duties are but occasional and the others may be lessened materially by forethought.

Compared with other vocations, the actual labor-time of the teacher in the schoolroom is short, but the demands of instruction, the preparation of lessons, the interviews, visits and plans that must be made out of school hours, fill in the days even fuller than those of the clerk. However, the teacher must find time for rest and exercise. There is no exercise like that which is taken actively in the open air, and the teacher of the rural school has manifold opportunities to indulge herself in this respect. The only proper antidotes for the strain and confinement of the schoolroom are mental rest and physical activity in a pure, invigorating atmosphere. Tonics are not a cure for nerve-strain, and medicines will not bring back calmness and poise. They may stimulate the person to renewed exertion and produce a temporary calm, but the reaction from them is always in proportion to the effect they have produced.

If the teacher could be made to understand some of these things, to know that she must have rest, recreation and exercise, there would be much less complaint of the arduous duties of the school, the children would profit more by her instruction and presence, and there would be fewer break-downs to be attributed to the teacher's profession.

**27. Instruction in Physiology and Hygiene.** In most places the law requires in all schools some instruction in physiology and hygiene, usually with special reference to the effects of narcotics and stimulants. Where a definite course in this subject is provided for, text-books are usually supplied, and they are sufficiently explicit as to what should

be done. It is a question, still, whether any formal study of this subject is of much profit below the sixth or seventh grade, but it is certain that numerous informal lessons on hygiene are appropriate in every grade in intermediate and grammar schools.

Most of the subjects for such instruction have been sufficiently set forth in the preceding part of this chapter. Pupils should not leave the intermediate grades without a practical knowledge of general hygiene. While this chapter and the one preceding are for the teacher, yet the matter in them should be common knowledge to both teacher and pupil. In other words, the teacher should prepare interesting general lessons on hygiene covering those subjects and give them at favorable opportunities, dwelling especially upon the *reasons* for hygienic living.

To a certain extent these lessons will call for instruction in anatomy, but it is not wise to encourage children to think too much of themselves, for the effect, especially upon those of a nervous temperament, is wholly bad. No one should be frightened or distressed by hideous anatomical charts of diseased livers or unsound lungs. Health and right living come from right ideals, not from fear and apprehension.

The use of tobacco is highly injurious to the young, but not every user of tobacco is a sufferer therefrom. So long as men use it freely and publicly, there is no hope of making children believe that it is always sinful and pernicious. You can make them know that it is extravagant, wasteful and hurtful, and that it hinders the development of boys, both mentally and physically. Your kindly, sympathetic, personal influence will restrain your boys, but tirades of abuse will only drive them into secrecy. You can, of course, absolutely prevent its use about the school premises. The use of tobacco by the young is a more serious vice than the liquor habit, for it is infinitely more common and undoubtedly paves the way for the latter.

Your text-books in physiology and hygiene will give you the necessary material for lessons on the effects of alcoholic

beverages, but here again a word of caution may be necessary. Temperance in teaching is as essential as temperance in living, and more harm than good is done by severity and extravagance. Moreover, you may have among your pupils the children of liquor-dealers or even of drunkards, and it is not right in a public school to make those children unhappy or to destroy what respect they may have for their parents.

Do not misunderstand this section. Teach temperance above all things, but do it without prejudice to individuals, and in such a way that the children will be led to follow your teaching because it appeals to their good sense.

#### DISCIPLINE

**28. Good Discipline.** When in any school the pupils willingly perform the tasks assigned them, co-operate with their teacher happily and show at all times a considerate regard for the rights of others, we may safely say the school is under good discipline, particularly if the children show a pride in their school and an interest in its good name. To bring about such a condition is one of the most difficult things a teacher has to accomplish anywhere, but especially is this true among children of the upper intermediate or lower grammar classes.

Knowledge of text-books and an understanding of the conditions necessary for successful work are not sufficient for a teacher. She must have beyond these things the power to interest and influence her pupils, to make them willing, obedient, and cheerful workers, acting under a sense of law and order.

**29. The Teacher's Personality.** A teacher controls her school by the influence of certain traits of her own character, by her own personality rather than by a show of force and frequency of command. In the first place, children are quick to detect pretense and to shun the pretender. Only the genuine, the true man or woman, can hope to lead them long. Then the teacher must be patient in her counsel, patient in waiting for results, and willing to see in honest

effort the forerunner of success. She must be sympathetic and filled with a real love for her flock, however unpromising and forbidding it appears. The little trials of childhood are very large to the children themselves. Sympathy and love, however, do not call for demonstrations of affection or displays of sentiment, except for the unfortunate and suffering. The boy of fourteen probably feels little affection himself and hates to see any show of it. The teacher must find good in others and not be suspicious of evil, even though often tempted. To accuse a boy or girl of something he has not done strikes at the foundation of his regard. A happy, sunny disposition, a lively nature, a real interest in the things that interest the children count for much. Perhaps, however, more than anything else are a calm faith in the future and a serene determination to act fairly, honestly and unselfishly for every child.

**30. The Teacher's Appearance and Manners.** Not a little depends upon the personal appearance of the teacher. Other things being equal, a strong, healthy, good-looking man or woman will find control more easy than will their opposites. But it often happens that a frail little woman is seen to exert an influence over boys and girls that is simply marvellous. Every teacher, however, should make herself as presentable as possible and never feel that time lost which is given to making herself attractive to her school. Only when the teacher is neatly dressed and is herself a model of cleanliness and good order has she any right to expect those qualities from her pupils. A good, clear, well-modulated voice, a tone of conviction, an assumption of authority combined with a manner that anticipates compliance, exacts respect and invites obedience. The dignity of a teacher does not suffer from free intercourse with the pupils, for by polite behavior and earnest interest in their games the teacher may prevent the appearance of disrespect.

**31. Essentials to Good Order.** Because every child has a right to quiet, undisturbed study, uninterrupted instruction and a freedom from annoyance in school and on the

schoolgrounds, some things that are permissible under ordinary circumstances become intolerable in pupils. To bring about that condition of good order which is most helpful for school work, certain things are always essential. Among these the most important are obedience, promptness, regularity, quietude and propriety.

(a) **OBEEDIENCE.** Obedience means the unhesitating and willing action in accordance with the wishes of the teacher. The obedience that comes from fear alone is unwholesome for the pupil and unsatisfactory to the teacher.

(b) **PROMPTNESS.** This refers not only to action on the part of the pupil, but also to action by the teacher. The time of opening and closing school, of calling and dismissing classes, of closing for recess should all be observed closely by the teacher, who may then, and not till then, expect the pupils to be prompt in the tasks assigned to them.

(c) **REGULARITY.** Regularity is a school requisite, because only by regularity can the long day's work for many people be successfully accomplished. Regularity means the establishment of a program and the performance of the same tasks at the same time every day. Both teacher and pupil profit by this in time saved and in facility in work, for regularity brings ease and skill in work.

(d) **QUIETUDE.** Quietude brings with it the best conditions for study. Quietude does not mean a death-like stillness, but merely busy activity that offends no one. Better some noise than no life.

(e) **PROPRIETY.** This includes the polite behavior, the good manners, the respectful consideration for the rights and enjoyments of others that are true evidences of culture.

**32. School Faults.** Our consideration of the school virtues shows by contrast those common faults which every teacher will meet and must overcome before she can feel that she has a satisfactory school. We may consider a few of the most troublesome.

(a) **TARDINESS AND ABSENCE.** However desirable it may be to have prompt and regular attendance, it must be remem-



bered that parents and children have some rights that the school is bound to respect, and, consequently, that there must be some absence and some tardiness in every school. Desirable as promptness is, it may be obtained at too great a price. No rule of universal application may be made. Each case must be settled by itself. However, by making the opening exercises interesting, by stimulating pride in a good record, by showing what is lost by tardiness and by proving conclusively to the persistent laggard that his constant tardiness is injuring his own progress, the evil will be reduced to a minimum. The teacher has a right to ask the reason for a child's tardiness and to demand a written excuse of the parents when she is uncertain. If the school board regulations do not require written excuses, the teacher should initiate the plan gradually, but only after the school has been brought to see the reasons for it.

(b) **BOISTEROUSNESS.** Loud talk and laughter; noisy shuffling of feet; slamming of desk covers, books, doors and windows; heavy steps, and a score of other little things interfere sadly with the quiet of the schoolroom. These may all be eliminated by patient care if the teacher will be quiet in her own movements, low spoken in her directions, and will with persistent kindness call the attention of offenders to the annoyance they are causing others. School sentiment will eliminate noise. The pupils are at a noisy and boisterous age and need some sympathy and much tolerance in all the requirements of quietness. But they are becoming manly and womanly; they appreciate confidence and are glad to help in the discipline of the school. The tactful teacher makes hourly use of this trait.

(c) **WHISPERING.** The great bugbear of many a teacher is whispering. Now, whispering may be right or wrong, according to the manner of it. If whispering does not waste the time of the whisperers nor annoy others, it is permissible. In general, it is wasteful and annoying, and should be discouraged, but there is little use in trying to eliminate it

entirely. As with other minor faults, too strongly repressive measures produce worse evils than the one that we are trying to exterminate. It is better to whisper openly than to whisper and then lie to conceal the fact.

(d) **RESTLESSNESS.** The teacher should remember that restlessness is characteristic of boys and girls of from twelve to fifteen, and instead of trying to repress the trait entirely should find vent for it in active employment. The particularly restless child wants something to do that gives him physical activity. He is not necessarily bad; he may have the best of intentions, but it is physically impossible for him to remain quiet long at a time. He needs a change of work, something to occupy his hands and his mind. He is the teacher's enthusiastic helper if his interest can be aroused. General restlessness among the pupils probably means faulty ventilation. (See Chapter One, Section 15.)

(e) **NEGLIGENCE, PROCRASTINATION AND LAZINESS.** With so many new worlds of experience opening before the children in early youth, is it any wonder that they are negligent and careless about assigned tasks and even lazy in executing them? Girls are not so troublesome as boys in this respect, for they are as naturally susceptible to direction as boys are opposed to it. (See Chapter One, Section 9.) The negligent and lazy pupil, however, is probably very exact and energetic in his play, and if school can be made to appear real and earnest to him, he will shake off his sloth and surprise his teacher by his progress. The known susceptibility of these pupils to older friends should suggest to the teacher the means by which to overcome this careless inertia.

(f) **SELFISHNESS AND CRUELTY.** The teacher in intermediate and higher grades will see a great deal of these traits which in girls tend to those more refined but no less objectionable forms which are shown by unkind action and speech. Every boy is more or less of a savage, and, rejoicing in his new discovery of himself, the pubescent youth disregards the rights of his playmates and delights in torturing the weak and helpless through physical pain. The

teacher must expect the trait, but must not yield to it. Remonstrance is of little avail, but by persistent disapproval and by showing that cruelty is usually but the worst form of cowardice and is unmanly and contemptible, the teacher will eradicate the tendency before the habit becomes confirmed. After fourteen, the children become peculiarly susceptible to the opinions of the other sex, and though neither may admit it, both act largely to win that approval. The tactful teacher in mixed schools, knowing this fact, can often influence both sexes for the better by wholesome appeals to the one to merit the approval of the other.

(g) **DECEPTION AND LYING.** The boy and girl of fourteen are naturally deceitful, and under pressure take refuge in lying. They feel their growing independence, resent the control of those who have thought for them in the past, and seek for new confidants and new friends. Their new interests are paramount for a time, and any interference is quickly resented. Knowing these facts, the teacher strives in every way, by interest and sympathy, to gain the confidence and esteem of these erratic little souls, so that the tendency to deception does not lead to real sin. Undue harshness, unfair treatment, punishments that involve force, and all forms of stern repression only drive the pupil back upon himself and tend to confirm him in his bad ways. Sympathetic and judicious treatment, patience and hearty encouragement will quell the rising tendencies, and the boy or girl will swing into maturity none the worse for the temporary aberration. It should not be understood that there is no occasion for anxiety at this epoch. It is the one important thing that the foundations of truthfulness, honor and duty be not shattered in these critical years.

**33. Rules.** Probably some definite rules regulating conduct are necessary in every school, but the number never should be large. When rules become necessary they should be made, but it is unwise to anticipate offenses and suggest possibilities of misbehavior. Moreover, it is unwise to fix the penalty in advance. Rules in existence must be enforced

or their influence is unqualifiedly bad. If the penalty is fixed, the teacher is allowed no latitude and is almost certain to err in punishment, for the degree of guilt in offenders varies with the individual. Rules are made to fit emergencies, and when no longer necessary they should be repealed. Children in the grades we are considering know fairly well what is expected of them, and the teacher has a right to assume good conduct without specifying particulars. Certain artificial demands that are made necessary by the conditions of the school may be regulated by specific rules which must be followed implicitly, but such demands do not usually relate to conduct as the basis of character.

**34. Punishments.** The purpose of punishments inflicted upon children is the reformation of the offender. Sometimes the interests of the school as a whole need to be considered, but certainly it is not often that the teacher should make an example of anyone. To be reformatory, the punishment should have some direct relation to the offense, and should be justly proportionate to the offense. Too severe punishments and all that are cruel and unusual react unfavorably upon the offender and the school at large. In general, the boy or girl rightly believes in the sanctity of his person and any form of corporal punishment is liable to be resented severely. (See Section 9.) The teacher who uses corporal punishment has never studied his own powers, nor the pupils' interests. Of all kinds of punishment, corporal punishment is the most dangerous, the meanest and the least effective.

On the other hand, ill-natured ridicule, sarcasm, unkind looks and unkind words are scarcely less reprehensible. The mild reproof, the pained expression, the sorrowful withdrawal of confidence are more powerful to secure right conduct than any amount of whipping and abuse.

**35. Motives and Incentives.** The highest form of obedience comes from a sense of duty, but no large per cent of the pupils in schools of the type of which we write act persistently from such a sense, and it is not always the case that an appeal to it is effective. To put the pupils "on honor"

is to appeal to the best that is in them, to a sentiment that at this age is in the ascendant. The teacher who really relies on the honor of her pupils rarely finds her confidence misplaced. Offenders against the code of school honor should be called strictly to account, when the teacher is confirmed in her belief that the offense was committed wilfully. Of course there are mismanaged schools where the spirit of honor is nearly dead. In such cases the teacher must often explain and illustrate what honor means and then must be patient while the sentiment grows. Boys hate a sneak and a tell-tale, and teachers must avoid the appearance of the first and give no encouragement to the second.

The desire for knowledge, for future benefits and for approbation are all powerful motives which are valuable as disciplinary aids; they are important in practically the order mentioned.

**36. Habits.** What the teacher desires to establish is the habit of doing right from right motives, for then she knows that high character is established. If there are bad habits, these must first be broken up and then the good habits encouraged in place of the bad. Habits are formed by the constant repetition of acts of the body or the mind. Every time a thing is done, it becomes easier to do it again. Every time we refrain from doing a thing it becomes easier not to do it. This the teacher knows, and she requires the doing of right things under the suggestion of right motives, until right action becomes natural. Habits are of slow growth, but once fixed are difficult of change.

Intermediate and higher grade pupils are in the great habit-forming age. Never again will it be so easy to eradicate bad habits, never again so easy to form good habits. Herein lies the greatest responsibility of the teacher during these impressionable years.

**37. Morals.** Almost everything that has been said on the subject of hygiene and discipline has its moral bearing, for all that tends to make a child healthy and comfortable, all that gives him respect for constituted authority, all that

leads him to act aright from proper motives is moral training. Formal lessons in morals are not wise, but the thoughtful teacher is ever alert to seize every opportunity that presents itself for keeping before the pupils high ideals of honesty, truthfulness and kindness. The tactful teacher can in this way create a moral sentiment in the school which will discourage lying, cheating and theft. However, cases of this kind may occur, and when they do, the offender is more effectively reached through a private interview than by making an example of him before the school.

While the teacher must not appear suspicious, she must be watchful, knowing that various offenses are certain to appear in every school. Then when the offenses come she must be quick and firm to act, but just, sympathetic and merciful, ready to encourage the first symptoms of penitence.

Besides the evils we have mentioned, there will be profanity and vulgarity among the boys, and probably among girls; it is the vulgar age. (See Section 5, and Chapter One, Section 27.) The use of tobacco becomes a menace in these years, for nearly every boy will try to smoke and chew. One of the worst effects of tobacco on growing boys, however, is that it tends so certainly to deceit and to association with low and immoral companions. If the boy can be made to see how unnecessary and hurtful tobacco is to him, how it will not only hamper his growth but will lessen his power to realize his ambitions, the habit of using it may never be formed.

**38. Personal Work.** It is evident that the highest form of school discipline cannot be obtained by methods which apply uniformly to all pupils. The differences of physical and mental development, of natural proclivities and of home environment are so many and so great that children cannot properly be treated alike. Certainly every pupil expects and should receive fair treatment, without any favoritism or partiality. Nevertheless, the teacher will and must discriminate in her treatment of pupils, and while she tries to educate the whole school in manners and morals, she **must**

know the individual peculiarities of her pupils and treat each according to his needs. Some children are naturally lovable, inviting assistance and responding readily; others are unattractive, reserved, sullen or capricious and almost resent any sign of interest on the part of the teacher. Yet it is the latter class that most need the teacher's help. Usually persistent kindness and sympathetic interest will arouse the sluggish respect and often make the firmest friends of the most unpromising. There is an avenue of approach to the heart of every child, and patient watchfulness will disclose it to the teacher. When one thinks how much the future of the pupil depends upon the habits he forms at this epoch, the sincere teacher will spare no effort to become a power in his life.

**39. Common Faults of Teachers.** As a class there are no more sincere workers in the world than the teachers in the public schools, and nearly everyone acts according to his best knowledge. Moreover, there is no other profession whose members make such conscientious efforts at their own expense to improve themselves and their methods. So universal is the rule of improvement that the exception is so conspicuous as soon to be compelled to abandon her work. Most of the faults of teachers are those of which they are themselves unconscious and which have arisen through insufficient training or from the unconscious formation of habits that militate against success. From the following miscellaneous cautions some teacher may receive an intimation that will help her to break some habit that has lessened her influence or interfered with her work.

(1) Nagging is a pernicious habit. It always rouses antagonism and prevents confidence.

(2) Suspicion breeds suspicion and tempts the pupil to deserve the bad opinion he feels that the teacher has towards him.

(3) Attributing to a whole class the faults of one or two or punishing all for the offense of one is sure to breed opposition and incite rebellion.

(4) Irritability is a menace to good government, destructive of influence and almost certain to result in ill-will from the pupil.

(5) Lack of tact is only less inexcusable than lack of good intention, for tact smooths away opposition and opens the heart to good influences.

(6) Changeableness, severity and laxity, by turns, destroy the respect for law and make pupils disobedient and disrespectful.

(7) Failure to acknowledge injustice after it has been committed by him has earned contempt for many a teacher and destroyed the good influence of all his advice.

(8) A loud voice invites a loud voice in reply and destroys the quietude of a room.

(9) Scolding irritates and offends the pupils and makes deserved severity wholly ineffective.

(10) Solemnity is depressing. There is a lot of good discipline in a hearty laugh now and then.

(11) Cheap wit at the expense of the pupils is justly resented by them, but a good-natured laugh in which the victim will join does no harm.

(12) Weakness and indecision are fatal. It is better to make a mistake in action than show hesitation when action is needed.

(13) The sports and games of the children are their real lives. No teacher can afford to remain ignorant of the amusements of her pupils.

(14) Aloofness calls for reserve and concealment. The teacher who can play joyfully and freely as an equal with her pupils at recess is on a fair way to influence their whole lives, unless her personality is such that she cannot regain control immediately on resumption of school work. If the latter is the true case, playing must be abandoned.

(15) The confidences of youth are rare but they should be received willingly and sympathetically and respected implicitly.

(16) To threaten punishment is almost a certain way to make trouble.



(17) A teacher may see too much; or, better, she may say too much about what she sees. A little blindness helps a long way at times. Tell the child privately that you saw him.

(18) The wise teacher does not worry about the silliness and the passion for "showing off" that are so characteristic of the years from fourteen to sixteen. The spirit that prompts the displays may be turned to good account by a teacher who is wise enough to see that it is part of the child's new-found desire to please.

**40. Conclusion.** This chapter may have in it some things that seem discouraging, and the young teacher may hesitate before the weight of her responsibilities. There is, however, little reason for such feelings. Anyone who is fit to be in the schoolroom at all can come to be a profound influence for good in the life of every pupil before her. She can aid in developing right ideals and starting motion in the channels of right direction. No one is in a position to do greater good than the teacher who has control of children from eleven to sixteen years of age. No teacher need be discouraged over the most obstinate case. No one can tell at the time what is the effect of any influence, and the pupil who appears most rebellious, most insensible to the calls of honor and duty, may be on the verge of a revulsion from all the contaminating influences of the past. Changes come so suddenly at this age, and are so tremendous in their significance, that any teacher can afford to be patient and content with small results, in the sublime faith that some time her efforts will bear fruit.

### TEST QUESTIONS

1. State concisely and specifically five duties that the teacher has with respect to the eyes of her pupils.
2. (a) Describe the teeth of children in intermediate and grammar grades. (b) What lessons can the teacher give on the care of the teeth?
3. (a) What is meant by fatigue? What is its cure? (b) What is stammering? How may the stammerer be helped?

4. What are the teacher's duties in relation to contagious diseases?
5. (a) Discuss the value of play. (b) Show at length the relation the teacher bears to the play of her pupils.
6. (a) What constitutes good discipline? (b) Mention two faults common to teachers in methods of discipline and suggest means for correcting the faults.
7. What faults are particularly common in boys of about fourteen? What are the principal faults of girls of that age?
8. (a) How would you treat deception and lying? (b) What principles would you follow in administering punishment?
9. What is the relation of the water supply to the health of the school? What may the teacher do toward keeping the water supply pure?
10. (a) Why is it incumbent upon the teacher to test the sight and hearing of her pupils? (b) What are some of the causes of defects in hearing?

## CHAPTER THREE

### PSYCHOLOGY AND METHODS

**1. Explanatory.** It is our purpose to make these volumes of greatest assistance to the teacher in her schoolroom. The methods throughout are all psychological and thoroughly in accord with the best pedagogical principles; but the work does not deal at length with psychology nor with the general principles of teaching. However, so necessary is it that the teacher should act intelligently in her school that we must consider in this chapter a few of the most important principles which lie at the basis of all teaching. If a student finds these insufficient or wishes more of psychology and theory of teaching, she will seek the special works devoted to those subjects.

**2. Body and Mind.** The student in reading the preceding chapters must have been led to see the intimate relations which exist between body and mind, and how essential good physical conditions are to successful mental labor. Physiological processes are not mental processes; they are the soil from which mental processes spring. The brain, the seat of mental activity, is nourished and kept active by the body. Accordingly, we know that good health, bodily comfort, freedom from fatigue, and perfect sense organs all contribute to mental activity. (See Chapter One, Subtitle *Environment*, and Chapter Two, Subtitle *Hygiene*.)

**3. The Mental Powers.** The great functions of mind are knowing, feeling and willing, and in accordance with these functions the mental powers are frequently grouped into the three departments of intellect, feeling and will. We make no attempt in this chapter at a scientific or extended classification of these powers, but call attention briefly to those mental activities in whose development every teacher must assist. First, there are the activities or powers by means of which we gain knowledge. These are the powers of observation, memory, imagination and thought. By

observation we acquire ideas of the external world. By memory we are able to retain and recall these ideas. Through imagination we have the power of imagery by which we modify ideas; and finally, through the thought powers, we compare, classify and elaborate our ideas and draw inferences. The thought powers are elaborated by psychologists in conception, judgment and reason.

It is through feeling that we distinguish between pleasure and pain, joy and sorrow, love and hatred, and also experience all other sentiments and emotions. The will is the power by which we choose and execute. Both feeling and will are universal powers; that is, they are present to a greater or less extent in every complete mental act.

Although, for the purpose of explanation, each of these powers must be considered by itself, you should remember that they all act together and that however simple a single power, as memory, may be when considered by itself, a mental act is very complex and may include all the activities of which the mind is capable.

**4. Order of Development.** The mental powers reach the height of their development in a certain well-defined order. The graphic representation on page 76 shows this fact vividly, though not very accurately. It may be considered the scheme for a normal child, but even there the limits are hard to define. We might say, too, that no one child is perfectly normal in all respects. However, if the teacher studies the table until she understands the general facts of development, she will find material help in understanding individual temperaments. When in any individual there are marked divergences from the conditions shown in the table, the teacher will see the necessity of trying to awaken the faculties that are backward, in order to secure a symmetrical development.

Our interest now centers in the training of the various powers of the mind through those years which we have designated as intermediate and higher, though we are aware that in few schools will the grades be exactly as indi-

	I			II			III			IV			V			VI					
Years	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Perception																					
Memory																					
Imagination																					
Conception																					
Judgment																					
Reason																					
Selfish																					
Unselfish																					
Higher																					
Will																					

DEVELOPMENT OF MENTAL POWERS

This chart shows in a tentative way the relative growth of the mental powers, and the approximate age at which each reaches its normal degree of activity. The Roman numerals indicate periods of development in relation to school life.

cated. We will consider them group by group, remembering that in the succeeding chapters the principles given here will be the basis of more elaborate methods.

**5. The Powers of Observation.** It is through the powers of observation that we gain knowledge through the senses. In psychology these powers are known as sensation and perception, or sense-perception. Boys and girls of nine years should have had their senses well trained and should perceive readily the things that are brought to their attention. From that time on there is a marked increase of interest in observation and analysis. Pupils are curious; they want to know about things, will examine critically, taking objects apart and putting them together. It is the time for the observational side of geography, botany and the natural sciences.

Interest centers in outside things, at first, but later in the self. Older boys and girls not only perceive, but they perceive that they perceive. They become interested in themselves, in right habits and good manners. They understand other people better and can examine their own motives and the motives of those of whom they hear and read.

**6. Training in Observation.** (1) Attention is necessary to observation and attention is based on interest. Excite the boy's curiosity, lead him to observe critically, and let him feel the joy of discovery.

(2) Ideas grow in completeness with the repetition of a sensation. Return, then, in reviews, and in thoughtful repetitions make perfect the faulty or incomplete observations.

(3) Simple things are most easily perceived. Therefore, present few things at a time, and simple things instead of complex ones, or present complex things in piecemeal.

(4) Old ideas sometimes block the way for new ones. We see what we expect to see, not what is there. From this result the illusions so frequent among boys and girls. Critical observation will displace them.

(5) Right preparation and apt presentation aid perception. Prepare the minds of the children by exciting curiosity

and interest and then present the subject in a pleasing, alert and systematic way.

**7. Memory.** The memory of a ten-year-old is fresh and active, but it is not strong. From this time on the memory increases rapidly in quickness and power. By the time the boy is fourteen his memory of sense perceptions, of words associated with objects, is at the height of its power, and he begins to retain vividly the abstract ideas that have come to him from reflection. This is the time that languages are learned with greatest ease. Then rapidly all forms of knowledge begin to retain their hold upon his mind, and in a year or two he has developed the vigorous, grasping memory of youth.

**8. Training in Memory.** (1) Close attention tends to fix things in the mind. Therefore, strive to make subjects interesting, that attention may continue.

(2) Repetition increases the modification of the brain cells and makes memory stronger. See that pupils pass over the same ground more than once, remembering, however, that repetition without interest becomes mechanical.

(3) Memory means not only retention of ideas but includes also the power of reproducing them. Make the lessons such that the pupils must recall or reproduce ideas. Recollection is strengthened by association, for one idea tends to suggest another. Therefore, point out the relation of ideas. Teach the pupils to associate facts. Facts may be associated by similarity, by contrast, by cause and effect, and by mere nearness in time and place. Young people in the days of objective memory associate ideas because they occurred at the same time or in the same place; maturer people think more of cause and effect, of similarity and contrast. Lead pupils to look for the latter associations.

(4) Mere remembrance consists in recalling ideas through chance association. This is the memory of childhood. Seek to replace it by thoughtful recollection.

(5) If the mind receives several impressions of the same idea through different channels, memory is intensified.

Accordingly, present an idea through as many avenues as possible. Let the pupil in Latin see the new word, hear it spoken, speak it himself, and note its relation to other words he already knows in English.

(6) Memory is the first faculty to suffer from fatigue; do not require pupils to commit things to memory when they are physically weary.

(7) Things that are done are remembered better than things that are thought. Require pupils to do whatever can be done and to refrain from doing that which you wish them to forget.

(8) Intermediate pupils enjoy acts of memorizing. Give them plenty of intelligent practice. It is the golden age for learning by heart. Supply the best of material for them to learn. Literature, history, biography and science offer the opportunities.

(9) The memory is confused if too many things are presented at one time. Do not try to teach too many details. Let breadth come with repetition.

(10) Many of the best results are those secured indirectly. "Memory, like happiness," says Horne, "is reached best by aiming at something else." Therefore, we train memory through training the powers of observation and thought. "The attitude of the pupil's mind should be, I must *perceive* this just as it is in all its bearings, not, I must *remember* this."

(11) For both teacher and pupils here are four good rules for training memory:

(a) Interest yourself in the thing you wish to remember.

(b) Allow nothing to distract your attention.

(c) Associate in as many ways as possible the new idea with old ones already fixed.

(d) Recall the fact frequently, after intervals of other thought.

9. **Imagination.** The imagination of a boy or girl of twelve is active; in two years it is far more active, and from that time on to maturity it increases in power and vigor.



The twelve-year-old revels in imaginative literature, but the youth furnishes his own marvels. When the imagination is under the dictation of another, we may call it receptive; when under the control of ourselves, creative. The child's imagination is receptive; the youth's, creative. The boys and girls with whom we deal have already formed ideals for themselves, and those ideals are just as forceful to them as the higher ideals of older persons. So far, the experiences of children have been largely with material things, and we have no right to expect lofty ideals, for imagination can build only from what it has in its possession. Imagination is the basis of originality, the great creative faculty that makes the mind peculiar to the person. Regarded thus, and not erroneously as a sentimental faculty of advantage only to the storywriter or the artist, its proper care becomes of highest importance.

**10. Training in Imagination.** (1) The imagination works upon the materials given it, be they good or bad. Supply the mind with elevating images of literature, history, biography and art. Teach what to read and how to read it.

(2) Imagination grows by use. In the arithmetic class teach the pupils to make problems for each other to solve; in manual training, in gardening, in their sports and games, encourage them to invent and to make; encourage them to write stories, imaginative letters from foreign lands, imaginative biographies of great men, to plan towns and buildings, to design ornamental borders for the blackboards—in fact, to do any worthy thing that calls for the use of their inventive powers.

(3) A too vivid picturing imagination may be hurtful; whenever possible, give a practical turn to the inventive powers. Do not let the pupils become dreamers and visionaries.

(4) The imagination may revel too freely in great and exciting experiences and so make its owner discontented and weak in meeting the trials of life. In this way are liars often made. Keep the imagination near the earth; show

the pupils the beauty of contentment, the necessity of making their own way, of doing daily the things they dream.

(5) Evil sights, sounds or thoughts are material for corrupting the imagination which may lead to terrible consequences. Evil deeds will be detected or punished; evil imaginings may corrupt a whole life and extend their evil influence among a hundred pupils. Teach that the person who sins openly may be less dangerous to himself and others than the person who dwells in secret on improper thoughts. Try to displace evil thoughts by constantly suggesting and by dwelling upon pure and high ideals. Create a taste for good literature by supplying good reading suitable to the ages and tastes of the pupils.

(6) Watch for indications of moodiness and the working of unhealthy imaginings. Wake up the dreamers, cheer up the discouraged and the despondent.

**11. The Thought Powers.** The thought powers develop more slowly than those previously mentioned, and reach their normal degree of activity later in life. They are more complex in their activities than the powers of observation and memory, upon which they largely depend for material.

The first step in thinking is comparing ideas and deciding whether they are alike or unlike, and upon these decisions arranging our ideas in classes. This is known as conception. In making these classifications boys and girls consider only the large and general characteristics, and it is not until later that minute distinctions appeal to them.

**12. Training in Conception.** (1) It is a time when the simple facts of classification among plants and animals interest them. The evident characteristics that make sparrows finches and orioles blackbirds; that make hepaticas crowfoots and strawberries roses, that make tigers cats and wolves dogs—these are the facts they enjoy learning by analysis and comparison, and from which they make their conceptions of families and genera.

Therefore, dwell on classification in lessons in elementary natural science. Do not try to make fine distinctions or

to make the classifications for the pupils. The boy who can discover for himself that the oriole must belong to the family of blackbirds has not only formed a valuable concept but he is learning to think. Geography is the one regular study of the period that offers the best opportunities for classification.

(2) There can be no real conception without perception. Therefore, the giving of definitions and classified tables will not stimulate scientific concepts. If the pupils themselves make logical outlines and construct clear-cut definitions, the action is invaluable. Reading and history furnish material for excellent practice in outline-making, as do language and arithmetic in the making of definitions.

(3) The imagination aids in concept forming, but must be guarded in the interests of scientific truth. Construct tables of weights and measures by actual weighing and measuring. Let pupils estimate, but teach them to prove the accuracy of their imagination by the actual facts found by experimenting.

(4) Only from accurate and vivid percepts can valid concepts come. Do not allow your pupils to content themselves with what the book says of a thing, if there are ways of verifying the statements.

**13. Judgment.** Judgment goes a step further than conception, in that it predicates agreement or disagreement between class ideas instead of between ideas of individual things and classes. By conception we say, "This animal is a cat." Through judgment we arrive at the conclusion that all animals of the cat family and all animals of the dog family are quadrupeds.

By the beginning of the intermediate years the boys and girls have begun to make clear-cut judgments of large relations and to hold very strongly to the judgments they have made. By the time they leave the higher grades their power of judgment should have become well developed, and they should be able to recognize the truth or falsity of a proposition within the range of their experience.

This experience, too, widens rapidly during the years from twelve to fourteen, and at fifteen a boy or girl has powers of judgment that many teachers fail to realize.

**14. Clear Judgments.** Every judgment is a thought, and if thinking is to be right, judgments must be clear and correct. False judgments may arise from mistaken notions of fact and from other causes. Perception, memory and conception enter into every judgment, and if any one of these elements is imperfect, the judgment made upon them will not be true. For instance, if a person has not a perfect perception of the length of a foot, all his judgment of lengths in that unit may be defective; if he cannot remember who threw the stone, he cannot tell who was guilty of breaking the window; if his conception of either stealing or of crime is imperfect, he cannot clearly judge that stealing is a crime. But there are other causes of indistinctness or error in judgments that are not so freely recognized by the teacher but that are no less fatal to clear thinking. Feeling powerfully affects judgment. An angry boy or girl is incapable of judging truly; under the influence of his feeling he may be convinced that his teacher is his personal enemy, while in calmer moments he may actually approve her action. Any form of excitement clouds the judgment. In a close game of ball the players and spectators may become so excited that they will bitterly accuse the fairest umpire of dishonest partisanship. Freedom from excitement is essential to clear thinking.

One of the most deplorable causes of indistinctness is the facility with which people accept the judgments of others. However necessary it may be for children to be guided by the judgment of their parents and elders, there comes a time when every person must rely on himself. Too often the schools do little more than train the pupils to accept the judgments of others and send the young people away with minds full of the hazy judgments they have gained from text-books and with no real power to discriminate clearly and wisely. Teachers who have control of pupils whose reasoning powers are just coming into use carry the responsibility of making

their students independent thinkers. To start them right is to send them half way on the road. It is the chief scholastic duty of the teacher in upper intermediate and grammar grades.

**15. Training in Judgment.** (1) The use of any power strengthens it. This is particularly true of judgment. Then, encourage pupils to make their own judgments.

(2) Arithmetic calls for the constant use of the judgment of equalities, but makes little call upon the higher, logical faculty. Yet it must not be assumed that arithmetic is not valuable, for it is really one of the most important of studies, if the pupil solves the problems himself. Better a few simple problems worked out than many difficult ones solved with assistance.

(3) In its finished form a judgment appears in a proposition containing subject and predicate. In other words, a declarative sentence is the statement of a judgment. Accordingly, the composition and analysis of sentences has high value in the formation of judgments. Now, of all times, is the best to master the English sentence.

(4) Definitions are the expressions of judgments of relationships. The making of definitions for the concepts made from observations in natural science and geography is valuable practice.

(5) Truth is of the greatest importance in forming judgments. Therefore, be exact in your language and require exactness from your pupils.

(6) When it is the judgment you wish to train, do not tell the pupils too much. By means of questions lead them to see true relationships, to become self-critical, to correct their own errors. Do not bog them with many details. Stick to the essentials and lead the pupil to see what is essential.

(7) Keep the pupils thinking vigorously while they are at work. Lead them to see the pleasures of thought and make truth seem of more value than anything else. "Is that true?" and "How can you show me the truth of that?" are the questions that should be asked most frequently.

(8) Keep the mind free from prejudice, which is the fixed habit of allowing the feelings to sway the judgment. Make the thinking boys and girls realize the importance of calmness in thought, and that the judgments they form in passion are probably more or less faulty.

(9) Children and youth are prone to hasty judgments and to conclusions drawn before all the facts are known. Check this tendency by constantly pointing out errors and their causes.

(10) Discourage reliance on the judgments of others. Allow always the respectful questioning of your judgment by the older pupils. Encourage them to question statements in their books if the statements seem untrue or illogical, but do not allow the habit to degenerate into petty quibbling or to make doubters out of believers. Truth will stand honest questioning.

**16. Reason.** In formal reasoning we compare two judgments with a third, and from this comparison draw a conclusion. Pure reasoning is abstract, therefore beyond the powers of young children, and does not begin to develop rapidly until about the thirteenth year. At sixteen it may be considered as predominating the other mental processes, but it continues to grow in vigor and power even beyond middle life. It is with the beginnings of reason that we have to do, but not with the beginnings of thought. We must distinguish between this reasoning from cause to effect, this drawing inferences from preconceived judgments, and the formation of simple judgments of truth and falsity. Reason includes analysis and synthesis, induction and deduction. It is, then, the great knowing faculty, the highest power of the mind, that we are now considering.

**17. Training in Reason.** (1) As reason is feeble in the early intermediate grades, the boy or girl must be called upon to make easy inferences only. Arithmetic furnishes the opportunity for simple inferences, for asking the reason, the *why* of things. The great question for reasons is "Why is this so?"

(2) Nothing but the use of reason can make it grow. Therefore, see that children *do* reason; guard against their always accepting the reasons of others. Learning reasons is not reasoning, but a destroyer of reason.

(3) Progress in reasoning must be slow. Accordingly, do not expect too much; be content with very obvious reasons at first.

(4) Use attractive methods to lead the pupils to look for the reasons for things, and to say, "Because of this and this, that is true."

(5) Test inferences by facts and lead the pupils to see the errors in hasty inferences, the danger of making conclusive inferences from few facts. Because nettles have stiff hairs and sting badly, it is not safe to infer that all plants having stiff hairs will sting.

**18. Development of the Feelings.** The emotions of children are lively and dependent more completely on physical sensations than those of adults. Childish emotions are fiercer for the time being and not under the control of the will. At ten years of age the ruling emotions are selfish, but the social emotions have made some progress, and the higher emotions have begun to manifest themselves. Three years later the social emotions begin to rise rapidly and the selfish sort to decline relatively. The higher emotions, too, show greater activity, and by the end of the fifteenth year begin on the steady rise that should continue far into maturity.

Upon the teacher of the upper intermediate and higher grades, then, falls the duty of educating the child in the emotional crises of his life. The struggle between the selfish and the altruistic emotions is often a fierce one and almost always about the age of puberty there are wild, almost unmanageable, impulses, unsteadiness, stolidity, lack of enthusiasm, and stormy outbursts. The wise teacher knows that these troubled days will pass away and calm succeed the storms. To pilot the boy and girl through these crises is the highest privilege of the teacher, the duty which calls for the keenest sympathy, the finest discrimination, the greatest tact.

**19. Training the Feelings.** (1) The emotional state of the individual is peculiar to himself. Therefore, study each pupil carefully, watch for evidence of the predominant emotions, and restrain or cultivate, as you find need.

(2) The ideals of early youth are usually low and governed by the senses. Try to show the baseness and repulsiveness of low ideals and to substitute in their place high ambitions and lofty purposes. The growing power of the social emotion will aid you. It is the time to create the ideals, to stimulate the acts that will fix themselves in good habits.

(3) Success brings a feeling of honest pride and joy. Help the children to succeed, to realize that sturdy effort wins.

(4) Independence brings satisfaction. Help the children to act fairly independent of your authority. Do not brow-beat them into angry submission or frighten them into moody acquiescence.

(5) Humiliation causes a loss of self-respect, and self-respect is the keynote of character. Avoid belittling the efforts of anyone. Make much of the sense of honor and right.

(6) Sympathy is the basal altruistic emotion. Lose no occasion to encourage in every pupil a sympathetic interest in others, a wish to help the needy, to comfort the suffering. Give polite behavior and generous acts your hearty approval, and condemn rudeness and selfishness.

(7) The love for knowledge is the first of the higher emotions. Show your own love for knowing, show some enthusiasm over a good solution of a problem, a piece of accurate observation, a well written composition. Show the baseness of ignorance, not by personal application to one of your pupils, but in general ways.

(8) The love of beauty is the first of the æsthetic emotions. Beauty is everywhere around you—in the flowers and trees, birds and insects, sky and water, in pictures and statuary, in poems and stories. In one form or another it will appeal to each of your pupils. Make a practice to say, "Isn't that beautiful?" and add a few words to show why it is



beautiful to you. Watch for responsive interest, and when you have found it encourage that particular pupil in the way he seems inclined to go.

(9) Joy in duty well performed is the highest of the moral emotions. "Is it right to act thus? If it is, then I owe it to myself to act thus; it is my duty." Such is the form of reasoning that leads to the sense of duty. Ask these questions often: "Do you think you are acting right?" "Do you think you ought to do that?" Be content if you see slow growth in this sentiment. Be sure the pupil thinks over your question candidly and then accept his judgment, if you can, even though you do not fully approve of it. Try to have every right sentiment of duty carried out into action. "If you think you ought to do that, please do it." Be sympathetic with failures and encourage to renewed efforts. Thus is conscience developed.

(10) Praise gives pleasure. Praise rather than blame, but praise discriminatingly. Flattery breeds the ugly forms of self-esteem, conceit and selfishness.

(11) Inspiring literature is one of the best aids in training the emotions, use good stories, noble poems, good essays.

**20. Development of the Will.** There are at least three conditions that must be complete before there can be a full act of the will. The mind must give attention, the alternatives must be recognized and a choice made, and action must follow the choice. Attention is a prominent condition from infancy, increasing regularly through the period we are considering; action began to develop before deliberate choices were made, but by the time intermediate studies are commenced, deliberate choice begins and develops rapidly to and through the grammar grades. It is, then, with choice and action as will-factors that we are principally concerned. Attention will be considered at greater length in another place. (See Section 24.)

**21. Training the Will.** (1) Choice is the chief function of the will. Therefore, pupils must be given opportunities for choice, and led to make the right choice. Every time a child

decides between two alternatives in respect to his conduct or his work, he exercises his choice and strengthens his power to choose.

(2) Action fixes the will. Every time a boy adheres to his choice and acts in accordance with it, he strengthens his will.

(3) Hard study at regular intervals compels choice, attention and action, and trains the will effectively. Lead your pupils to choose to study in study hours, to drive away distracting thoughts and to persist in the effort till the time is up.

(4) Hasty action does not give time for choice. Discourage action from impulse. "Think before you act;" "Think before you speak," "Think what you mean to do before you begin on the solution of the problem." "Would you have acted in that way under the same circumstances?"

(5) Every temptation resisted helps the will. Show the boys and girls where temptations lie and help them to resist them. Do not suggest the possibility of failure. Insist that anyone can, if he will.

(6) Control from without weakens the will. "You must do this," is a bad command for will-training. "You ought to do it" and "Won't you try to do it?" are better suggestions to make. The interests of the school may sometimes demand stern control. Occasionally the individual may need it to prevent some unlawful act. But the individual will not profit by it until he has been led to see the justice of it and to determine to avoid the offense in the future.

(7) Some children are positive and wilful by nature. It is not the teacher's function to break the will, but to guide and influence it to become a tremendous power for good. It is the doing that really counts. Encourage every pupil to carry his determinations into acts. Doing makes habits. We are dealing with the great habit-making epoch in life.

**22. Mental States Complex.** As already stated, it must be remembered that the powers of the mind do not act independently of one another, but that all are blended and

each more or less influenced by the other. There can be no thinking without some intrusion of feeling, no feeling without some thinking, and no action of the will without both thinking and feeling. The teacher will remember this and not expect to find in the complex mental states of her pupils everything as easily discernible and as classifiable as appears from the foregoing paragraphs. However, as experience broadens, she will find more and more easily in this pupil and in the other the mental traits that need curbing and those that need development. In the same way her methods of instruction become complex, and she learns that by following well chosen principles some of her single acts may result in happily training various powers in many of her pupils. Were this not the fact, there would indeed be ground for discouragement.

**23. Consciousness.** When a person is not aware of feeling, willing or acting, he is said to be unconscious. This condition never comes to a mind in a perfectly healthy state, except during sleep. At all other times there is streaming through the mind an ever varying complex of perceptions, feelings and thoughts, some clear and vivid, others less pronounced, and still others vague and indistinct. Whatever is in your mind at any one moment is called a state of consciousness. Exactly what that state is, only yourself can ever tell; exactly what is the state of consciousness in another's mind you may never know.

Moment by moment the field of consciousness varies, the things that were prominent are displaced by other things that in turn give way to their successors. That which a few moments ago occupied the center of your field of consciousness may now be on the very edge or already have passed entirely from your mind. The activities of the mind play about that which occupies the center of consciousness. Therefore, to consider any one thing well, it must be detained in the center of consciousness while thought deals with it.

**24. Attention.** The holding of all ideas in the center of consciousness is attention. Attention may be involuntary

or voluntary. If when a boy is studying his arithmetic lesson he hears the shouts of his friends who are playing ball outside, his attention wanders from his lesson and involuntarily centers itself upon the game; after a moment he resolutely puts aside his desire to join in the game and voluntarily concentrates his mind again upon his lesson. Such voluntary attention is a power of the will that gives us command over our thoughts and feelings. In consequence, it is the basal power in the acquisition of knowledge, and its laws are of vital interest to teachers.

The following are the chief laws of attention:

(1) Attention which in infancy is wholly involuntary, has by the twelfth year become largely voluntary, and, though still easily diverted, is constantly becoming more and more subservient to the will.

(2) Attention responds to interest. We give our attention to what interests us; the child's attention is *compelled* by what interests him.

(3) Impulsive, involuntary attention may be turned into voluntary, controlled attention.

(4) Attention cannot be fixed for any great length of time upon any one idea, but the more highly developed the power, the longer attention can be held.

(5) Attention is held by the association of ideas that are related.

(6) Attention is an effort that brings fatigue, which may be relieved by change or rest.

**25. Training Attention.** (1) Create interest in the school, in the class, in the lesson, in the plays. Interests are wide-awake and seeking new things in our rapidly developing pupils, and it is not difficult at this age to create and sustain interest in school activities.

(2) Urge your pupils to study diligently, to work hard while they are at it, to will other things out of the mind, to force attention.

(3) Let your pupils feel their successes. Every time they feel they have accomplished something, they are made

more willing to direct their attention to other things you suggest.

(4) Show that attention means progress and power, that inattention means waste of time, loss of power, and failure in life. The desire to give attention will cause attention to be given.

(5) Preserve the right conditions for attention—quiet, freedom from interruption, comfort.

(6) Present your thought material to your class in logical order, so that they may pass intelligently from one idea to another. Associate what is new with what is old to them.

(7) Keep things moving. You must not expect pupils to continue their attention very long on one thing. Bring something new into the center of consciousness at short intervals. Don't be hasty; give time for assimilation, but watch for signs of fatigue. You can call attention back to a thing you have passed and give it all the interest of something new.

**26. Interest.** The oft quoted words of Joseph Cooke show vividly the position of interest in the scheme of education:

Interest is the mother of attention; attention is the mother of knowledge. If you would win the daughter, make sure of the mother and grandmother.

Curiosity is a form of interest, and in children this is really the desire to know. New things are interesting, especially to boys and girls who are on the verge of youth. But, on the other hand, familiar things are interesting to an almost equal degree. The new things must not be too new nor the old things too familiar; but new ideas that are related to old experiences are always interesting.

Interest varies in individuals, both in quantity and character. Some boys and girls become absorbed in everything that is presented to them clearly, while the interest of others is hard to capture by any device. Boys are interested in one kind of ideas, girls in another. One person loves music, another drawing, another arithmetic, a third action and

adventure. Where these interests are too active they lead to a one-sided development that the teacher will try to avoid.

**27. Exciting Interest.** (1) Pupils are interested in what interests others. If the teacher shows interest and enthusiasm, the pupils follow her. A bright eye, a dramatic manner, a clear and distinct utterance all attract interest. A divided attention on the part of the teacher will kill the interest of the pupils, who reason well that what will not occupy the entire mind of the teacher is not worthy of their own.

(2) Pupils are interested in action. Do things. Draw diagrams and pictures to illustrate what you say; put something on the board; fold paper to illustrate fractions; show how things are done.

(3) Pupils are interested in things they do themselves. Set them to work. Have them draw, write, solve problems, make the things they read about, model the apparatus they see in action, plant cotton seeds and watch their growth. Encourage them to do any good thing that bears relation to their studies.

(4) Questions well framed always arouse interest. Question your pupils often and freely, and encourage them to question you. Never turn away from intelligent inquiry, but welcome it as an evidence of growing interest.

(5) Pupils wish to achieve results, immediate results. Show them frequently what they have accomplished; let them enjoy the thought of progress.

(6) It is impossible, however, to give specific rules for creating interest, because so much depends upon the personality of the teacher and the pupil. If the teacher is a master of her subjects, knows herself and knows her pupils and has an absorbing purpose, she will have no difficulty in finding the devices which secure attention.

(7) Some pupils like to tell what they know; others are interested in what any one says, if he says it well in his own way. Do not tell yourself what your pupils can tell for you. Give them the chance to recite. The more they recite the better they will like it, the greater will be their interest.

For the sake of the class don't wait too long for the slow, the lazy and the unprepared. When one has had a fair chance, call on another without repeating the question.

**28. Growth of Knowledge.** Knowledge grows from the activity of the mind and in no other way. Neither teacher nor friend can give knowledge to the pupil. It is only when the latter teaches himself that he makes progress. The teacher is merely the guide or leader. To remove obstacles from the way of the learner is to weaken his progress, for it is only by surmounting difficulties that he gains strength. Yet when the problems are too hard, the obstacles too difficult, the person becomes discouraged, and his mind ceases to work. The teacher must discriminate wisely and then give just so much assistance as will stimulate to highest exertions. Again, overwork brings fatigue to the mind as to the body, and the teacher must check her pupils when they show signs of failing power. Self-judgment and self-criticism are invaluable aids to mental progress, and with this in view the teacher will try rather to lead the pupils to govern their own periods of activity than always to stand ready to check or stimulate.

**29. Maxims of Teaching.** The following maxims are applicable to instruction in the grades we are considering, though some of them occur of less importance as the age of the pupils increases. Familiar and almost trite as they are, no teacher can afford to neglect them, and there is no more profitable food for reflection than the application of these same maxims to the exigencies of the day. Their intimate relation to that part of the chapter which has preceded will be readily seen, for they are in reality little more than a partial summary of its teachings.

(1) *Observation before reason.* This is the natural order, and we must not fail to teach our boys and girls to supply by observation the facts from which they reason. But pupils as old as those we have will reason without observation and frequently enjoy speculation, which is valuable if they afterward verify their conclusions by observation.

The tendency to accept the conclusions of others and to draw hasty inferences may best be controlled by requiring more and closer observation.

(2) *The concrete precedes the abstract.* Manifestly this is strictly the order for children, but boys and girls who have begun to have some power of abstract reasoning may well reverse the order. Even in geometry, in which the order is naturally reversed, concrete presentation often aids the understanding, and the elements of the subject are best presented concretely. We might say that the introduction to new subjects and the difficult steps in all subjects should be presented with an abundance of objective illustrations. The teacher can tell when the pupils are progressing understandingly, and if she sees them losing themselves in mazes of abstraction she will bring them back to real things again. On the other hand, when pupils find the illustrations unnecessary or silly, she will abandon them and push abstract reasoning to the limit.

(3) *Proceed from the simple to the complex.* This maxim is always applicable, because of the varying values of the words *simple* and *complex*. What is complex to the pupil this year will be simple to him next year. Many things perfectly simple to the teacher are highly complex to the pupil. What the maxim means is that instruction must be kept within the understanding of the pupil. Teachers of little experience are liable to overestimate the power of their pupils and to present too difficult subjects. The result is always imperfect understanding and ultimate discouragement and dislike. On the other hand, where things are made too simple, the pupils become enervated, lazy, and without ambition to conquer. Normal boys and girls do not like to be babied and strongly resent having things simplified for them.

(4) *Go from the known to the related unknown.* This maxim is an outgrowth of the doctrine of apperception, which holds that the mind assimilates knowledge or interprets new facts by means of those ideas which are already in the mind. When a new idea presents itself, we may assimilate it at once,



but if it is quite foreign to anything we have previously known it may take time to apperceive it, for we must cast around in our minds for something related to it. If this related something cannot be found, the new idea never becomes a part of our knowledge and experience.

This maxim is one of the most important that governs the intermediate and upper grade work. In geography, in reading, in science, the pupils are progressing so rapidly, are having thrust upon them so many new ideas that the whole mental state will be one of confusion and haziness, unless great care is taken. With every new subject, in every reading lesson, the teacher must show relationships, must tie the new knowledge to the old.

(5) *Facts should precede definitions or principles; processes should precede rules.* This maxim needs but the one comment, viz., that the obvious method is not always the best. Although following the maxim in general, the teacher, nevertheless, sees that the older her pupils grow the less necessity there is to adhere strictly to the principle. She sees, too, that to adopt the maxim literally would be to make each child traverse the mental pathway of his race and prevent him from profiting by the wisdom of his predecessors. In mathematics, in science and elsewhere, we must accept many principles as established, many rules as being too well known to need demonstration. So much time is often saved by working by rule that we cannot always afford to try to learn the processes by which the rules were obtained. For instance, it would be absurd to withhold from the boy in arithmetic the law that "the square on the hypotenuse of a right triangle is equal to the sum of squares on the other two sides," until he becomes able to derive the law from his own reasoning. However, the fact may be made very clear to him by ocular (concrete) demonstration.

**30. Analysis and Synthesis.** Analysis, as the word is used in our theories of teaching, means that mental process by which qualities are separated and identified. To take the cover from the ball, unwind the yarn, and disclose the

hard rubber core would not be analysis, but to determine that a ball is round, smooth, white, hard and elastic is to analyze it. There can be no apprehension of anything unless certain of its qualities are held prominently in mind, and the thing is to that extent analyzed. However, we do not indulge in this process for its own sake, but rather to understand the nature of an object or an idea. Before we can understand the whole which we have analyzed we must again put together the qualities we have determined. Having analyzed a ball, we unite the qualities and think that an object which has roundness, smoothness, whiteness and elasticity is a ball. The latter process is called synthesis. By further analysis we find more qualities, synthesize them with the ones we have already determined, and gain a clearer, more definite idea of a ball. The two processes always go together and cease only where the synthesis is complete. When we speak of analytic studies we do not mean those which are wholly and only so, but those in which the analytic process is the predominant one.

**31. Objective and Subjective.** These two terms are of frequent use and are not always understood. They refer to two distinct processes in education which in a way correspond to analysis and synthesis and to the two general methods whose discussion follows. By the objective process we obtain our knowledge directly from an object through our senses. When we analyzed the ball, the process was objective, because from the ball we got our information through the senses. When from the qualities we had determined we built up in our minds the clear idea of the ball through synthesis, the process was a subjective one. Conception, judgment and reason are the subjective powers of the mind.

**32. Method.** Among the writers on educational topics the word *method* is used with a variety of meanings, and the result has been to cause no little confusion among teachers. Method is the systematic way of doing things under the guidance of established principles. Note that in teaching, the principles are the immutable laws of mind and not the formulæ laid

down by individuals. Method cannot be created, it can only be discovered. The person who in his teaching follows systematically the principles of mental growth which we have discussed in the preceding sections of this lesson is using method. Sometimes the term *general method* is used with this significance.

Method may be applied to a great variety of conditions and circumstances and by thousands of individuals. The manner in which method in teaching is followed may be as varied as the subjects presented, the pupils taught and the teachers who instruct. The special schemes by which method is carried out are called devices, or by some writers, special methods. We may use special methods in arithmetic and in geography that are of our own invention, but if they are valuable they are in accordance with the principles of general method.

It is important that teachers should recognize these facts, whatever terminology they use in describing them. Often a device which on the surface seems attractive and effective is found to be worthless because it is in violation of the laws of method. Accordingly, special methods must always be tested by the few general methods. In fact, there are but two real general methods in education: The first is that of proceeding from the particular notion to the general notion and, second, that of proceeding from the general notion to the particular notion.

**33. The Inductive Method.** The first of the methods mentioned at the close of the last section is the real method of discovery, the original or first method of knowledge-getting. It moves from objects to ideas.

We wish to lead a pupil to a comprehension of the idea expressed in the words *promise on note*. We give him a variety of notes to examine and thus begin with an objective process. We help to analyze the note, the date, the face value; the fact that the amount is written twice, once in words, once in figures; the distinct promise to pay; the rate of interest; the time when it is due; the consideration; the signature. We show him other notes and gradually by abstraction he gains

clear, particular notions of the essential features of a note as separate entities, and then by a process of synthesis and generalization he builds his general notion, *promissory note*. Such is the method of induction and the processes involved.

**34. Merits of the Inductive Method.** There are very decided merits in this method of instruction, among which the following are the most important:

(1) Knowledge gained in this manner is thorough, exact and lasting. It is the convincing, the stable, the certain method.

(2) The pupil who reasons by induction is confident in his conclusions, self-reliant in his thinking.

(3) The inductive method trains the senses, makes accurate perception and keeps all the powers of the mind active.

**35. Limitations of the Inductive Method.** A moment's thought shows us that there are certain obvious limitations to the inductive method, particularly to its use in the middle and upper forms of elementary instruction. The chief disadvantages are the following:

(1) Some studies by their very nature cannot be pursued by inductive methods. Algebra, geometry, history, parts of arithmetic dealing with abstract ideas cannot be presented inductively.

(2) Induction is a slow process and requires much time. In crowded graded schools and in the rural schools the teacher is unable to present all subjects in this manner.

(3) In the middle and upper forms many of the subjects taught can be presented objectively only by expensive apparatus.

(4) Inductive methods require practical knowledge, skill and careful preparation from the teacher. The factors combined with the last two make it practically impossible to present all of any subjects in the intermediate and higher grades in this manner. However, it will remain absolutely necessary, if clearness of thought is to be preserved and real knowledge acquired, to introduce new subjects and to give aid in the exposition of difficult ones by induction.

(5) Complete dependence on the inductive method would eliminate the use of books. — Certainly the pupil must learn how to use books, for the greatest part of the world's painfully acquired knowledge is in books.

**36. The Deductive Method.** The second general method is almost the exact opposite of the first. Definitions, processes, rules, are given first, and from them the descent is made to the particular notions from which the general notions were derived. In other words, when we teach by the deductive method we ask our pupils to accept the reasoning of some one else, to profit by what others have learned. This is quite possible when the pupil is old enough to have some power of reasoning and is intelligent enough to assimilate ideas that come in other ways than by observation. Manifestly, then, the deductive method increases in importance as the boy and girl grow toward maturity.

For centuries the deductive method, the method of authority, was followed blindly by teachers, and until comparatively recent times the text-books were all built upon that plan. On some subjects, namely, algebra, geometry, grammar and those of like nature, the plan is still followed in many good books. You recognize them by the fact that they begin with the large general definitions, divide and subdivide the subject logically, and eventually arrive at the individual notions, which may be matters of common knowledge or intimately related to such matters. The processes involved are synthetic rather than analytic, and subjective rather than objective.

**37. The Combined Method.** That there are insuperable objections to the exclusive use of either of the methods we have discussed has become evident. We have found, too, that the inductive method is the basis of all real knowledge, and that, however we may slight it, the human mind normally reverts to it when in difficulty. We see that the teacher in the middle and upper grades of the public schools is in the midst of the transition period when pupils are gaining more and more power in deduction and require less and less of observation

to enable them to "pass" in their studies. However, we must not lose sight of the fact that our pupils will never get beyond the need of occasional objective teaching and that some subjects must have little value outside the training they give in induction. Again, induction completes itself only in deduction; and thus we see that the true method of teaching combines the use of the two in such ways as best subserve the purposes for which the study is pursued and best assist in the development of the pupil who studies.

**38. Classification of Studies.** The studies of which we treat at length in subsequent lessons are varied in respect to the purposes for which they are taught and in the nature of the method required. Some have as their principal aim the storing of the mind with facts, others the training of the thought powers to master truth, and, a third group, the acquisition of skill. No study, however, belongs exclusively to one group, and at different stages a study may belong to all groups. Yet it is usually possible to see at any time the dominating purpose. The choice of method is dependent so largely upon an appreciation of the purpose of a study that the following classification may be of assistance, though it is given with knowledge that it is not absolute and must be interpreted in the light of what has been said above:

I  
Studies in which the learning of facts is usually the predominating purpose: reading (study phase); spelling; geography (political); history.

II  
Studies in which the acquisition of skill is the dominant purpose: reading (oral); language (spoken); writing; drawing; music; manual training; domestic science; agriculture.

III  
Studies in which the leading purpose is the understanding of truths, the development of the thought powers: arithmetic; algebra; geometry; grammar; elementary science (botany, zoology, physics, etc); geography (physical); government.

Other classifications showing the studies which develop each of the mental faculties might be made, and the teacher

is urged to make from time to time tables which will show to herself the distinct purposes for which she is teaching each of the various branches. The object in so doing is not to fix a classification, but to fix a purpose for every study; or, rather, to show how the purpose of a particular lesson may vary from the dominating purpose of the study.

**39. Special Methods.** We have spoken of special methods and devices and have shown the relation they bear to the great general methods. Beginning with the fifth lesson, we devote this course to special methods in the studies that may be pursued in intermediate and higher grades. Special methods are at best only suggestive. It rarely happens that teachers can follow them exactly as they are given. Each person must study them carefully to determine how they may be best fitted to the particular circumstances and to see what other original devices may be created in accordance with the general method. The teacher succeeds who puts herself into her work, who is original and active, but who keeps within the paths of certainty.

**40. Valuable Books.** The earnest teacher who has time and inclination to go more deeply into the subjects treated in this lesson will find the following books of great assistance.

*The Theory of Teaching and Elementary Psychology.* Sarbury. 207 pages. Row, Peterson and Company. A clear and practical exposition. One of the best books for the beginner.

*Psychology Applied to the Art of Teaching.* Baldwin. 382 pages. D. Appleton and Company. A thorough, intelligible and forceful book for teachers who have not gone deeply into psychology. Original diagrams and vivid presentation. A practical schoolroom guide in method.

*Psychology for Teachers.* Morgan. 246 pages. Edward Arnold, London. An interesting and brief presentation of psychology, without great attention to methods in teaching.

*Psychology and Public Culture.* Hilleck. 363 pages. American Book Co. A readable book that will serve as an inspiration to teachers of some training.

*Interest and Education.* De Garmo. 230 pages. The Macmillan Company. An excellent book on the special topic. Concrete application of theory.

*The Point of Contact in Teaching* (Fourth edition.) DuPois. 131 pages. Dodd, Mead and Company. An interesting and inspiring little book, written originally for Sunday school purposes but enlarged for secular schools.

TEST QUESTIONS

1. What are the three groups of mental powers? What relation do observation and thought bear to each other?
2. Show the relationships existing between the three thought-powers. What is meant by saying that feeling and will are universal?
3. With which of the mental powers is the intermediate teacher most concerned? With which powers does the work of the grammar school teacher most largely deal? As a consequence of your answer to the last two questions, show one decided difference in the work of teachers in the two departments.
4. Give a specific illustration of the fact that feeling affects judgment, and another that accepting the judgment of others tends to indistinctness in our own judgment.
5. Suggest ways by which the will may be strengthened, and illustrate one method specifically.
6. Suggest two or three ways of interesting boys and girls in a first lesson on percentage.
7. Give in the order of their importance to the intermediate and grammar school teacher the five general maxims of teaching considered in this chapter.
8. What are the two general methods of teaching? What relation does analysis bear to induction?
9. Make a table of the branches studied in the intermediate and grammar grades so as to show the leading purpose of each. Name the method most generally applicable to each group.
10. (a) How will the work of the pupils be affected by their knowing that they are succeeding? (b) What are the external conditions favorable to attention?



## CHAPTER FOUR

### SCHOOL MANAGEMENT<sup>1</sup>

**1. Organization.** Every successful school is a finished organism in which teacher and pupil each performs his part advantageously to himself and without unnecessary interference with others. Such an organization will not spring into existence of its own accord; it can only be created by the teacher acting intelligently and observantly. Important as is individual instruction, it is a question whether it would be altogether an advantage to a boy or girl to be educated entirely alone. Everyone, undoubtedly, is stimulated by the companionship of his mates, and many subjects can be presented to better advantage when several pupils are there to see, hear and act together. But it is scarcely necessary to go far into this question, as it is rarely optional with the teacher; she must usually give her instruction to groups of pupils.

These groups must be as harmonious as possible and must be composed of pupils who have the ability to keep along together, to do the work required of them in practical unison without disadvantage to anyone. To create such unit-groups and to keep them moving along together is the burden of the teacher's duty in organization. If she is in a graded school her responsibilities in this direction are small, but she never fully escapes them. No class can be kept in unchanging conditions for any great length of time, and the powers and abilities of boys and girls change so astonishingly as they enter youth that no classification can remain intact for a year. Certain provisions must be made for the quick, progressive pupils, and others for the slow and backward.

**2. Classification and Grading.** Where the entrance examinations are in the hands of a superintendent, as in graded

---

<sup>1</sup> This chapter has been placed here because it will be of great use to teachers, but if any reader feels that he is already versed in these matters he may elect to postpone this chapter, and may proceed at once to the fifth. However he should not consider his study complete until he has returned and mastered every page of this treatment of school management.

schools, the teacher may not be obliged to pass at once on the qualifications of pupils who seek to enter her classes. In the rural schools, however, the teacher will have to decide for herself where her numerous pupils shall at first be placed and into what class a new pupil may enter. Wisdom suggests the tactfulness of accepting on the first day the classification that appears to have existed in the past. Changes can be made from time to time as they appear necessary. But teachers should remember that it is usually more difficult to move a pupil from a class to which he has become accustomed than to place him properly at the start. This is particularly true if the change involves "putting back" in any respect. It is well, then, in making original classifications, to be reasonably certain not to place the pupil in advance of where he belongs.

In testing a pupil for classification, reading, writing and arithmetic may be considered as of greatest importance. Usually a pupil who shows strength in those branches may be trusted to overcome weakness in other lines, unless the discrepancy is too marked. Of course, in the higher grades there are several technical subjects which must be attacked from the beginning, and a teacher will do well to remember that a pupil entering late into any class is under great disadvantages, especially where teacher and fellow pupils are all strange to him.

As far as possible it is wise for the new teacher to accept freely what pupils say about their own classification, especially if there are no records to be followed. If a pupil is placed in a certain class on his own assertion, he usually feels in duty bound to keep his place; if he fails, he is not so certain to object to a change.

After a pupil has been classified, he must be given time enough to establish himself, even if at first he seems to have been put in the wrong place. The school exists for him as much as for any other, and so long as he shows earnestness and ambition and is evidently making progress, he should be left in his place unless he is manifestly a detriment to others.

**3. Reviews.** Comments called repetition "the father and mother of memory." Reviews, however, mean more than repetition, and, if conducted properly, do more than merely fix facts in the mind. Reviews are so important that they come to have a place in almost every school exercise. Certainly not a day passes without them. Nearly every lesson begins with a review of the lesson of the day before; every week, every time a subject is completed, or every term, a broader review is undertaken. Thus the pupil passes many times over the same ground. Naturally, there is a possibility that so much repetition may degenerate into thoughtless formalism and become tiresome to the teacher and disheartening to the pupils.

If the following principles are observed, reviews will be stimulating and helpful:

(1) A review should give a clear view of a whole field of study, showing the relationship of the parts.

(2) It should give a new view of old facts and principles. The teacher in conducting a recitation should approach it from a different direction and pass through it in a different way from that in which it was originally recited.

(3) Reviewing does not mean re-studying in the same manner that a subject was first studied. There must be new reading and new studying, if weakness is found, but the review period is the time to grasp outlines and generalizations that before were not clear.

(4) Written reviews are excellent tests of mastery and give opportunity for better composition exercises than advance recitations, for the pupil has a wider knowledge.

(5) Oral reviews may take the form of a sharp quiz in which the teacher, by many logically arranged questions, makes a hasty but searching inquiry into a pupil's knowledge.

(6) It is not well to have reviews come at regular intervals or at stated times, for then the pupils learn to expect them, possibly to avoid them. Yet the pupils have a right to expect that before a subject is finally dropped it will be thoroughly reviewed.

**4. Tests.** Tests may be written or oral, and they may be used at any time. The chief function of a review is to clarify and fix knowledge; the chief function of a test is to determine what a pupil knows. But reviews, examinations and tests teach; so the difference after all is merely one of degree. Frequent tests keep the pupils wide awake, show them their deficiencies and warn them of approaching failures. Usually, too, the tests show the teacher wherein she has been weak in instruction and suggest to her the extent and character of the reviews that she must give. The tests should be at irregular intervals, and usually without warning. They should be simple, and of such length that they may be disposed of easily in a single recitation period. The papers in written tests should be carefully marked and returned to the pupils. It is not necessary that standings be given, though sometimes it is desirable, but a pupil has a right to know the teacher's judgment on his work, to receive her criticisms and suggestions. Frequently the papers in written tests may be used to advantage in the language class as composition work.

**5. Examinations.** Formal tests of the pupils' acquirements, made at set times and covering the whole field of study, are almost a necessity in grading, and have a strong educative influence. If reviews and tests are given properly, examinations need be held but once a term or at the end of the subject. The pupil rightly feels that much depends upon his examinations, and he goes into his work feeling his responsibility and determined to do his best. He feels no fear, if he has been well trained, and is glad of an opportunity to submit his knowledge to a critical test.

The questions must be comprehensive, but perfectly fair; must cover the whole ground, but not be too long to be easily answered by the well-prepared student in the time allotted. The questions must be selected with care and given in language which admits of no mistakes. Catch questions and posers may be given in a test, for the purpose of waking up a class or to convict it of ignorance, but they have no place in

a formal examination whose purpose is to determine what the pupils really know. Again, the examination questions should be so constructed as to test the pupil's power as well as his memory. It is well, then, to have both questions of fact and questions that call for judgement and reason.

It is usually best to return examination papers to the pupils, in order that they may see where their mistakes are. The teacher will save herself much trouble and many explanations if she marks the paper as a whole and does not give too close standings. Pupils easily understand the difference between a poor, a fair, or a good paper, but may question the markings of papers that stand 74, 75, and 81. If standings are given in figures and the passing mark is seventy-five, a paper marked  $74\frac{1}{2}$  or 73, or even 72, is almost always called in question by the pupil, and he probably feels, and with some degree of justice, too, that he might just as well have been marked 75. The most satisfactory course is to point out the errors, then grade the whole paper as excellent, good, fair, poor, or unsatisfactory, as its quality merits. This is best for the pupil, and it likewise saves the teacher much trouble.

Pupils should be taught how to attack an examination. While it is a mark of strength to answer the questions in the order in which they appear, it is unwise to spend so much time on the first question that the remainder must be slighted. If all the questions are given at once, the best plan is to read the set through, see which are the easy ones, determine about how much time can be given to each and then to work from beginning to end, leaving a question when its share of time is exhausted. In the younger classes questions will probably be given one at a time, in which case the pupil should be encouraged to take up the new one when it is given, for not infrequently while answering one question the pupil will see the answer to one he has passed.

Honesty in work of a test or an examination is the first requisite, and the teacher must use her best efforts to instill a high sense of honor in respect to this written work. Often

the good students who have too much pride to ask or to accept help fail to see any moral fault in giving assistance. Offenses against the law of honesty should be dealt with in such a manner as to help the sinner rather than to give an example to the class. The best way to eradicate dishonesty at examinations is to create a public spirit which will not tolerate it. No teacher can hope to prevent it entirely, even by the closest watchfulness, but the class members can put a stop to it quickly enough.

**6. Promotions.** The promotion of pupils from one grade to another, in the village and city schools, is the great annual or semi-annual event. In the rural schools it is becoming equally important, for in most states the grading of these schools is making rapid progress. In no small degree is promotion a test of the teacher as well as the pupil. In determining the qualifications for promotion it is neither just nor wise to depend solely upon the formal examination, nor is it any better to depend exclusively upon the class standing. Some pupils are so constituted that they are at their best in recitation, others excel in examinations; in fact, either one might fail if tested by one method exclusively, yet still be competent to do the work of the advanced grade. The wise plan is to use class work, tests and examinations and from the combined results to make the final decisions. To do this makes necessary some kind of a class record which will show from time to time the progress the pupil is making. It is not wise to mark every recitation every day; no teacher can afford to distract her attention to such an extent, nor can she spare the time.

It is scarcely possible, in any event, to rely wholly upon mathematical averages. There are often personal characteristics which cannot be reduced to figures but that ought to be taken into consideration. Every pupil has a right, in this matter at least, to be treated as a person for whom the rules of promotion are made. The teacher bears in mind the principle of classification and then assigns the pupil to the grade where he can work to the best advantage to himself.

without detriment to his classmates. If the teacher has the confidence of her pupils, they will not question her judgment.

It is not at all improbable that the parents of the pupils who fail will protest against the teacher's decision, and for this reason as well as others the teacher must always know and be able to tell positively the reasons for her action. If parents see that the teacher has acted with consideration and has good reasons for her action, they will not long question it, particularly if the burden of all the reasons is, "for the benefit of your child."

**7. The Daily Program.** Usually in graded schools the daily program is made in conjunction with that of the other teachers, so as to secure some degree of uniformity. Each ungraded school is a law unto itself, and its teacher may make such division of time as she sees fit. One thing is certain, however: that without a definite program which specifies not only the hours of recitation but also the hours of study, much time will be wasted every day, and the pupils will suffer from lack of systematic training and regular study.

Possibly no more difficult problem faces the teacher in the early days of her work in any school than the making of this daily program. If one is already in existence in the school when the teacher enters it, it will be wise to follow the old program until such a time as changes may be made to advantage. If there is no program in existence, the teacher must set about at the first opportunity to make one. Suggestive models without number have been printed in educational journals and in publications on school management, but no model will exactly fit any school. The most useful model is that found in the manual of the course of study for your state, because it is made to fit the conditions under which you are teaching.

Undoubtedly too much stress is frequently placed upon program making, but there are certain well-established principles, a knowledge of which will enable the teacher to

make a schedule which will be economical of time and give to each pupil the opportunity he deserves.

(1) The time should be so distributed that the pupils of each class will have their share of the teacher's attention. The recitation periods for the younger pupils will be shorter than those for the older pupils. But the younger pupils should recite twice a day in some subjects, while the older pupils will recite but once in a subject. The older pupils can do more work and demand more time than the younger.

(2) Both recitation and study periods should be designated. Pupils are quite liable to spend too much time on the subjects in which they are interested, and so neglect those which may need their attention even more.

(3) No program should call for incessant activity throughout the session. A recess of fifteen minutes about the middle of the session and a minute or two of rest and informality between recitations will not be found a waste of time.

(4) In general, pupils should recite in every study every day, and in the lower grades possibly there should be two recitations in some important subjects. Some of the less important branches in the upper grades may be heard at longer than daily intervals.

(5) The hardest subjects, those which require the greatest mental activity, should come near the beginning of the session, and in the morning in preference to the afternoon. Bearing this in mind, the difficult and easy subjects should alternate as far as possible.

(6) Subjects requiring skill, such as drawing and writing, should not immediately follow the opening of school or a recess in which the pupils have become heated and excited over their play.

(7) In general, it is not wise, particularly with the older students, to have any study period immediately precede the recitation on the same subject.

(8) While pupils in the upper grammar grades may safely be given recitation periods of a half-hour, or even, in some instances, three-quarters of an hour, the children in the lower



grades should not be held strictly to recitation for more than twenty minutes.

**8. Movement of Classes.** In most cases it is better for pupils not to recite from the seats in which they have been studying, unless the recitation is of such a nature that they need to use their desks. In writing, drawing, and during the solution of problems of any kind, it is well for the class to be scattered as widely as possible, so that no one may interfere with another; but in oral recitations the teacher will find it much easier if the class is drawn close together in rather compact order.

Pupils should be taught to move in a quiet and orderly manner and usually to recite from a standing position in which the body is held erect and well-balanced. A lounging attitude and slovenly movements tend to produce poor work always. Teachers should give their directions for these movements clearly and distinctly, and then insist upon their being carried out. It will not be necessary to repeat commands frequently nor often to call specific attention to them, and in general all movements of the class can be made by simple signals that will not disturb the rest of the school. A kindly critical glance of the eye should be all that is necessary to call a pupil to account if he is not reciting in an orderly way. There is not much exaggeration in the remark which someone made, namely, that the more you talk the more difficult will your discipline become.

**9. Lessons.** (a) **CHARACTERISTICS.** Each pupil is entitled to know definitely and specifically what will be expected of him at any given recitation, in time for him to make suitable preparation. Among the older pupils it will usually be satisfactory to assign one day the lessons which are to be prepared for the next day, though younger pupils will probably study better if the lessons are assigned to them at the beginning of the study periods. The teacher will decide what is best, taking into consideration the amount of time at her disposal and the capacity of her pupils. However, the teacher should be regular and systematic in assignment. If pupils

are in the habit of having their lessons assigned at the close of a recitation period, they may well be excused for misunderstanding if for some reason best known to the teacher the lesson is not assigned until the close of school at night. Routine counts for a great deal in matters of study.

(b) **ASSIGNMENT.** In assigning a lesson the teacher should consider the following things:

(1) The assignment must be clear and distinct, and if given orally the teacher must assure herself that all the pupils hear and understand.

(2) If the assignment deals with an entirely new topic, the teacher should introduce it in some way so as to prepare the pupils for the new work and show its connection with what has gone before.

(3) A good assignment gives directions for study whenever there is to be a change from previous methods or when new subjects are introduced.

(4) If the study involves work outside the text-books, or the use of reference books, the assignment should be exact enough to save the pupils unnecessary use of time. "Look up this or that" is rarely sufficient. The reference should be given specifically. Oftentimes pupils are sent to an encyclopedia for facts which are buried in a long, abstruse article which the teacher has no right to expect them to read. It is evident that references to any authority should rarely be made unless the teacher herself is acquainted with the authority and knows exactly what the pupils are to find.

(c) **TEACHER'S PREPARATION.** It is only fair to the pupil that the teacher should make preparation of the lesson which she has assigned. If it is on a subject with which she is thoroughly familiar, it will not be necessary again to prepare the facts, but surely some better method of presentation or some new way of conducting the recitation may be devised. While it is unfair to ask that the teacher should know all that her older pupils may bring into a class where she has assigned research work, yet she should at least know about what to expect, so as to be able to determine whether

the pupils have read intelligently that which they were assigned to read or have performed the experiments which she suggested. The student prepares his lesson to recite. The teacher prepares it in order that she may conduct the recitation. Naturally, the points of view are different. In the course of the teacher's preparation she must determine how much of questioning is necessary for her to know what the pupils have done, how much of explanation she ought to offer to assist them in understanding, and how much of joining work she must do in order that one lesson may be assimilated to those which have gone before and fitted to introduce those which are to come.

**10. The Recitation.** Strictly speaking, a recitation consists solely of the pupils' telling what they know about the subject, but we give the word a wider and more commonly accepted meaning. Considered thus, the recitation includes not only the report which the pupil makes of his studies but also the instruction which the teacher gives. A recitation, then, has several functions: First, it must test the preparation which the pupils have made of the lesson that was assigned them; second, it must give whatever new information is necessary that the pupil may understand his lesson and get a wider view of the subject; third, it must review the lesson and fix it in his memory; fourth, it must relate to other lessons which have passed; fifth, it must apply the information gained to practical purposes wherever possible, and sixth, it must prepare the way for future recitations. In not every recitation, perhaps, will the teacher be obliged to do all of these six things, but sooner or later all must be done in every subject, if the knowledge the pupil gains is to be thorough and useful.

In order that a teacher may accomplish all that the recitation calls for, she must have the complete attention of the class. While this is obtained, primarily, by presenting the matter in an interesting way, yet the pupils especially in the older classes, should have acquired some power of voluntary attention and should pay strict heed to what the teacher

and pupils are saying. This is perhaps the prime characteristic of a well-conducted recitation, and no good teacher will continue her work when she is conscious of marked inattention. However, there is no more certain way of destroying attention than by constantly interrupting to point out disorder or to call attention to infractions of simple rules of discipline. A lively, interested manner, clear enunciation, distinct purpose and a logical method of presentation will usually secure ready attention from almost any class.

**11. Manner of Conducting Recitations.** There are several plans of conducting recitations, each of which has its merits, but no one of which can be used safely for any great length of time to the exclusion of another. In fact, the successful teacher generally will use various plans, adapting them to the peculiarities of the subject and to the character of her pupils. She will do well to consider the following methods and study to adapt them to her own use:

(a) **BY CONVERSATION.** Any teacher who has a pleasing manner, is well prepared on her subject and is interested in her pupils can enter with them informally into a free conversation over the lesson, in which both she and her pupils talk freely, questioning and answering as the occasion seems to demand. While this is an exceptionally strong way of proceeding with younger children and may be used very happily in the lower intermediate grades, it is not one which commends itself altogether to the teacher of higher grades. It alone is not sufficiently forceful, exacting or stimulating for the older pupils.

(b) **BY TOPICS.** Frequently pupils should be called upon to stand and recite at length upon some topic of the lesson. This is a particular effective method in reading, geography, history and allied branches. The pupil must have a good grasp of the subject and be able to arrange his thoughts in logical order, if he makes a good topical recitation; accordingly, it is of value in the higher grades, where it also may be made to give excellent drill in language. Used to the exclusion of other methods, this leaves the pupils free to follow their

own inclination, to select and recite only the leading facts in their lesson, often to the neglect of vital points. Moreover, the other members of the class are liable to become inattentive and to receive neither help nor inspiration during the time any one pupil is reciting.

(c) **IN CONCERT.** Occasionally concert recitations may be used to advantage in brief exercises which are intended to teach things by rote, but in general the concert method serves to shield the weak pupils and the inattentive and is almost sure to make knowledge vague and uncertain.

(d) **BY LECTURE.** Unfortunately, it is a common thing for teachers to do a very large proportion of the talking in every recitation. Often this is thoughtlessly done, and doubtless there are times when the teacher may profitably tell her pupils a great many things during the recitation period, but the real purpose of the recitation is sacrificed if the teacher bears any large portion of it; so we may safely disregard the lecture method in elementary schools.

(e) **BY QUESTIONS AND ANSWERS.** Probably the best means of testing the pupil's knowledge, of leading him to discover and correct his errors and of showing him the way to knowledge is by questions and answers.

**12. Questioning.** It is doubtful if any one of the teaching devices is more powerful than questioning in the hands of the skilful teacher—not that the questioning should ever be considered an end in itself, but as a means to lead the pupils to see relations, to acquire knowledge, and at times to give advice and administer discipline. The right kind of questioning is not tiresome to children, nor does it confuse them in any way; moreover, it is one of the best intellectual exercises for teacher as well as pupils, in that it secures the highest mental activity and keeps them always close to their subject. One qualification should be made, however: questioning is not a rapid process of instruction, no matter how quickly the questions are propounded or how promptly they are answered. It is much more direct and very often much simpler to tell pupils things than to lead them to see by means

of questioning, but we should not lose sight of the fact that there is little mental discipline in accepting the knowledge that is directly presented to us.

It is very evident that if questioning is to be skilful, a teacher must have a full and accurate knowledge of the subject, that she must have sympathy with the children, a quick appreciation of their needs and a keen insight into their thinking. She must know her pupils well, be able to frame her questions readily and accurately, following her quick analysis of the subject she is teaching. The inexperienced are very rarely skilful at questioning. It is one of those devices which grow powerful only by constant use. This should discourage no one, because thoughtful practice is certain to bring skill.

**13. Kinds of Questions.** Landon<sup>1</sup> recognizes two distinct classes of questions, namely, *testing questions* and *training questions*. The object of the testing question is to lead the child to tell that which he has learned, and its purpose. Such questions call for an exercise of memory, and if properly phrased lead him to reason to definite conclusions; but testing questions show also very conclusively what has been the quality of the teaching, for if the pupils have been properly instructed they will readily answer questions which are adapted to their state of advancement. Training questions are those which lead the child's mind forward and not backward, aim to show relations between what he has learned and the new matter that is to be presented to him, and suggest methods of analysis and of making new judgments. In fact, the training questions are much the more important class.

Much is said about Socratic questioning, and the name is often applied to a style of interrogation that has little in common with the methods used by the old Greek philosopher. It should be remembered that Socrates was dealing with adult pupils whose conclusions had often been formed in error, and one of the chief purposes in his questioning was

<sup>1</sup> In *Manual of the Art of Questioning*.

to convict a person of error, destroy his confidence in the knowledge he already possessed and set him seeking new knowledge. Such a plan may occasionally be used to advantage with pupils of this grade, but as a general thing, to follow a purely Socratic method would be to discourage our pupils, to disgust them with learning and to leave us in a position of much less influence over them.

**14. Good Questions.** It is impossible, in the limited space we have, to give any extended example of questioning, but we can present some universal rules and show their application. A good question may be said to have the following qualities:

(a) **CLEARNESS.** Every question should be so stated that there can be no doubt about its meaning. For instance, the question, "What is London like?" is ambiguous. London has such an infinity of qualities and characteristics that no child can be expected to tell just what kind of comparison is desired by the teacher who asks the question.

(b) **CONCISENESS.** There should be no unnecessary words. The teacher should ask for exactly what is wanted. Many teachers fall unconsciously into the habit of introducing their questions by unnecessary words, something after this manner: "Now, Johnny, if you think, I am sure you can tell me, etc.," or "Will you please tell me, if you can remember, etc." The teacher is not expected to be harsh or abrupt in her questioning, but politeness can manifest itself in her manner and she can go directly to the point without sacrificing dignity. In the second example given above there is no necessity for saying *please*, and there certainly is no necessity for saying *if you can remember*. If he cannot remember, he will not answer the question, and there is no use in suggesting to him the possibility of his forgetting.

In this connection, too, might be mentioned a prevalent habit, even among experienced teachers, of thrusting two or more questions at the pupil in one breath, after this manner: "Why is Waterloo called a decisive battle? Was it really decisive?"

Often the teacher unconsciously foreshadows her answer in the phraseology of her question and leaves the pupil little to do but say *yes* or *no* to what she asks. For instance, "It was Wellington who won the battle of Waterloo, wasn't it?" There are times when yes-and-no questions are appropriate, but they should be framed so as to leave the pupil to make the choice of the alternative from his own knowledge. The question above could have accomplished this if the teacher had said: "Was it Wellington who won the battle of Waterloo?" Manifestly this calls for less intellectual effort in the reply than the question, "Who won the battle of Waterloo?" Sometimes yes-and-no questions are valuable in reviews of the facts in mathematics or geography.

(c) **APPROPRIATENESS.** The question must not only be appropriate to the subject, but it must be adapted to the capacity of the pupil. Teachers in intermediate and higher grades will not have such frequent occasion to ask "What is it?" as will primary teachers, but will more frequently question, "Is it true" "Why is it?" and "Whence is it?"

(d) **DIRECTNESS.** A question must "stick to the text;" that is, the teacher must not in her zeal for questioning be led away from the main subject. It is very easy to wander, and the wandering teacher cannot expect to hold her pupils to a close train of thought.

(e) **DIFFICULTY.** No matter how glibly a pupil answers the questions which are asked him, there is no value in the exercise unless he has been compelled to remember or think. Questions, then, should not be too easy. Moreover, they should be addressed in this respect to the average pupil in the class, with occasional digressions in the way of more difficult questions for the brighter and more alert pupils and simpler ones for the backward, hesitating and easily discouraged. Otherwise the recitation is apt to degenerate into a mental exercise for the few and a wearisome trial for the remainder.



**15. Answers.** Some of the qualities which we have found necessary to good questions are nearly universal qualities of style and apply as well to answers. Every answer, whether given by pupil or teacher, should be so clear that there is no doubt whatever as to its meaning. It should be expressed in good, forceful English and in as good literary form as the pupil is able to give. There are other characteristics of a good answer, however, which are not purely literary.

The answer should be strictly to the point. In their haste to respond or in their anxiety to be quickly through with their recitations, children often speak whatever comes into their minds and then try to relate it to the question. Often the teacher is led into the absurd practice of helping them out of this difficulty by asking the question again in a different form or in a still more faulty manner, adding, "You meant to say *this*, did you not, Mary?"

The answer should be given completely, promptly, distinctly, but not hastily nor carelessly. Many pupils guess at their answers with little regard for thought, and sometimes they become skilful in watching the expressions of the teacher and of their mates and after hesitating and watching for a moment, they are able to find their way to something like the true answer. If at this moment the teacher proffers her assistance as mentioned in the last paragraph, the pupil completes his answer and sits down amid a general feeling that he has answered correctly, while as a matter of fact nothing more injurious could have come to him than to be permitted to use his keenness of perception in destroying his reason.

Pupils should be encouraged always to give original answers—original not only in expression, but also in thought. The teacher who is skilful will so frame her questions that they cannot as a general thing be answered in the words of the book, but so that the pupil must in some way modify what he has learned before he can give an intelligent answer to the question.

**16. Cautions and Suggestions.** A few miscellaneous principles that have not previously been given and which relate to the asking of questions may be grouped together here:

(a) **PROMPTING.** Do not form the habit of prompting pupils in their replies. It is a very easy habit to acquire and one destructive of the pupil's thought. Prompting by classmates is even worse, and should not be allowed. There may be times when you can with profit ask some pupil to assist another in his answer, but voluntary prompting is apt to confuse your appreciation of what the pupil is able to do. It follows without saying that secret prompting is nothing but dishonesty.

(b) **REPEATING.** The habit of repeating an answer given by pupils frequently is formed by the teacher and practiced often without her knowledge. When her attention is called to the fact that she repeats almost everything the pupil says, she is more than surprised. Each pupil should give his answer so that the whole class may hear and understand. Repetition is entirely unnecessary by the teacher unless some special reason exists for it.

(c) **IMPATIENCE.** Do not be impatient with the slowness of the pupils in answering or show in your manner any excitement over a poor answer. Give the pupil what time he deserves; if no answer is forthcoming, then put your question to another pupil. Act calmly and pleasantly, so as to leave no ill-feeling as a result of your action.

(d) **CONSIDERATION.** Show the utmost consideration for well-meant answers, even if they are incorrect. Not infrequently pupils make mistakes which are highly mortifying to them when they find out what they have done. The honest effort which results in an incorrect answer may be worth more than a correct answer easily given.

(e) **COMMENDATION.** Show your appreciation of a good answer, especially if it has come as a result of effort; commend freely, without flattering. Be observant that your commendations are not confined to the excellent answers of the

bright pupil, but that you recognize effort and honest accomplishment, even if it does not show brilliancy.

(f) CORRECTION. Under ordinary circumstances you have time enough to correct a faulty answer by asking other questions which lead the pupil to reason to the correct result, but oftentimes this is impossible and you may think it wise to put the question to some other pupil, or you may correct the answer yourself; but if you do this, do it pointedly and in a kindly manner.

(g) CRITICISM. Do not be too exacting in the form of the answers given nor insist always on the same phraseology. Fustiness wastes time and kills interest. It is better sometimes to allow mistakes in English to pass without criticism rather than at that moment to destroy the interest in the recitation. If you think the fault is habitual with the pupil, you can find opportunity to correct him later.

(h) DISTRIBUTION. Be careful to distribute your questions evenly to the whole class. Unless you are watchful you are very apt to question either the pupil who you think will give you the answer or the pupil who you think will not give you the answer. Sometimes you purposely ask questions in this manner, but unless you are watchful you will do it habitually. The proper use of questioning demands that all your pupil should be questioned and should be given a fair opportunity to show what they know and should receive an equable amount of your time.

(i) VARIETY. Be watchful that your questions do not fall into a set form from which you rarely depart. Some teachers almost invariably question in this manner: "The battle was followed by what?" "Napoleon was a very what?" "He explored which of the two rivers?"

**17. Drill.** The only way in which a thing may be fixed permanently in the mind is by constant repetition. This fact makes drill a necessity; but there is no work in the school that is more liable to become wearisome, uninteresting and discouraging to the pupils than constant repetition. Necessary as drilling is, we often feel that it is overdone in the

schools, or, if not overdone, at least given in such a way that the results are far from satisfying. Mere mechanical repetition is not good drill. There must be clear thought, vivid interest and a desire to learn, if the drill is to be successful. The tables of arithmetic, the few dates which are necessary to remember, the facts of geography, history and science, are good subjects for drill; but the exercises should be short, varied, vivacious, and should require thought from the pupil. The teacher who is in earnest in this work makes her drill exercises as interesting as any the school affords, for she approaches the subject from so many directions and requires the facts to be presented in so many different ways that the pupils are interested from beginning to end. She uses written exercises and oral exercises, tabulations, classifications and all the devices which her quick imagination can invent. Under such drill the pupils not only remember what they have learned but become proficient in its application.

**18. Oral and Written Work.** Nothing can take the place of oral instruction, for there is no such stimulus to intellectual activity as that which is offered by the living voice, and it is only through oral instruction that the personality of the teacher can make its greatest impression upon the pupil. The greater part of our discussion of methods so far has presupposed that the instruction is to be oral. The teacher is to talk to the class and with individuals at every opportunity. Moreover, the oral recitation is the most effective way of testing the pupil and of giving him the opportunity for expressing himself and thus acquiring the art of speech and fixing in his mind the things of which he talks. When we say this we do not belittle the use and value of text-books in the class, nor are we blind to the excellent results obtained in written work submitted by the pupil.

In the preparation of written exercises the pupils are given time to think what they will say and to say it in the best possible manner. They are given practice in the art of formal expression and know that the result is the best that they are able to produce. Moreover, what they have written

is fixed and unalterable, and there is no possibility of excuse for errors and imperfections, so that written papers show most exactly the character of the pupils' knowledge. Upon the written papers, too, the teacher is enabled to spend more time and to make her criticisms and suggestions after due consideration. Such work as she does under these conditions ought to be even more helpful in some respects than any words said in class. The pupil can see his mistake, can receive the criticism, and in quietness, with time for consideration, can make the corrections. This indicates to some extent the real educational value of written exercises.

**19. Arrangement of Written Work.** One of the most effective ways of training the aesthetic emotions is to insist always that the work of the pupils should be as beautiful as circumstances will permit. Roughly torn pieces of paper, irregular in shape and unfitted to the character of the exercise, should never be accepted. Paper is so inexpensive now that any teacher may insist on having the exercises written on suitable pages. For instance, the long columns of words that appear in the spelling lesson book better on wide than on narrow strips of paper. The examples in arithmetic, the maps in geography and the tables and outlines in history require sheets that are wider in proportion, and, unlike the spelling exercises, look better if the paper has no lines.

After the paper has been selected, attention should be given to the arrangement of the work on the paper. A proper sense of economy may require that examples in arithmetic should be somewhat crowded upon the page, but each may be kept separate and distinct, and, as in every other written exercise, a reasonable margin may be kept at the left for corrections.

Besides the proper margin and the orderly plan which we have mentioned, a sheet should have a certain balance; that is, the weight of the exercise should be distributed in such a way over the sheet that the whole will be symmetrical and in a kind of equilibrium about the common center. To illustrate this, we might call attention to a letter or note

written upon a single page. Here the date at the top and right, the address at the top and left, are above the body of the note and are balanced by the superscription and signature below. If a small picture or initial letter is used in the upper left-hand corner of a sheet, a similar design in the lower right-hand corner gives perfect balance. This may be carried to too great an extreme, for perfect symmetry is wearisome.

To orderly and balanced arrangement may be added any amount of enrichment or beautifying that does not extend to overcrowding. To neat penmanship and lines of even length, to indentation and proper spacing between words and sentences may be added handsome initial letters, pen and ink sketches or colored work, as the taste and ability of the pupil may suggest. If the teacher shows an interest in these things and encourages her pupils to beautify their work, she will meet with ready response and possibly be surprised at times by the good taste shown by her pupils. Where drawing has not been taught, pupils, especially in the elementary grades, will find great pleasure in decorating or enriching their essays by pictures cut from papers, magazines or advertising circulars. These pictures may not only add to the beauty of the essay, but may also add clearness and interest to the description or narration.

**20. Study.** The teacher's duties are not confined solely to the assignment of lessons and the hearing of recitations, even when both are done with the highest interest and skill. The teacher owes it to her pupils to give also some formal instruction in the art of study, for there must be a steady increase in the power of independent work from the beginning of the intermediate years to the end of one's school career. It is not to be supposed that a child without any assistance will learn how he may best use the time which is given him for the preparation of his lesson, nor can a teacher rest content with a few general directions.

Methods of study must vary materially with the subject. The pupil cannot study his arithmetic lesson in the same way that he does his lesson in history or geography,

nor can he prepare his reading lesson as he does the others. Again, the pupil's attitude toward the lesson is decidedly different from the teacher's, and the teacher must recognize this in giving assistance. A pupil studies to learn his lesson, to master it and to make it his own. The teacher studies to present the lesson in such a way that another may master it. Consequently, when the teacher is giving instruction in the art of study, she must so far as possible place herself in the position of the pupil, assume his mental attitude and point of view and then prepare herself to aid him to proceed alone.

What the teacher wishes to do is to show her pupils how to study the lesson; this she must do time and again in every subject pursued, and with varied purpose and method. However, here, as in other cases, there are some general principles that apply to the study of almost all lessons:

(1) In the first place, the pupil must see what the lesson is about, must get some general idea of its purpose and subject-matter.

(2) Having acquired an idea of the lesson as a whole, he must analyze it into its divisions and subdivisions and then proceed to attack it in logical order.

(3) A student must know also when the lesson is prepared. Here the teacher may help him largely, by telling him what the purpose is. In writing, it may be the acquirement of certain skill; in arithmetic, the power to solve certain kinds of problems; in science, the mastering of certain principles. The teacher may give the pupil some simple methods of testing himself, so that he will know when he has really mastered his work. This idea of mastery is the highest that the teacher can inculcate, because it becomes the ideal toward which the pupil strives.

(4) Every lesson must be prepared thoroughly, and that means that it must not only be understood, but that it must be practiced or repeated or reviewed until it is a part of the person himself. A thing must be done until it can be

done well, or it must be repeated until it is firmly fixed in memory.

(5) When the lesson is understood and mastered, it should be related in thought, and, if possible, applied to some practical use. The lessons in science are related to everyday life, the lessons in arithmetic to business transactions, the lessons in literature to character and conduct. When the pupil can be induced to apply his lessons to any of these purposes he is on the royal road to learning.

(6) Real permanent mastery of any lesson cannot be assured until that lesson has been properly related to those which have preceded it or has been shown to have some definite and permanent connection with something else. This principle and the others which have preceded it, the teacher will notice, follow out the principles of mind activity which we discussed in the preceding lesson, and which appeared also in our discussion of the recitation. They appear here from a different point of view. What we wish to accomplish now is to lead the pupil to see that it is necessary for him to apply these principles willingly and effectively to the preparation of his own lessons.

It is not possible to give all these directions at once or to expect that they will be followed freely and intelligently by all pupils. Growth in this respect is sometimes very slow, but by the time the pupils leave the grammar grades they should be able to study independently and methodically.

**21. Text-Books.** All the pupils in intermediate and higher grades are supposed to have suitable text-books, and a large share of the teacher's work lies in showing the pupils how such books should be used. If a boy of fifteen has learned how to read books and how to study, he is well on the way to a good education. In fact, he can thereafter teach himself, if he is so disposed.

The text-books in use in the school may not be the best on the market, and it may be harder to teach from them than from better ones, but unless they are very faulty it is generally far better for the grade teacher to use what



she has than to set in motion the forces that are needed to effect a change. The poorer the book, the better opportunity has the teacher to show her power. That may not be a very comforting statement to the person struggling with a poor book, but as a matter of fact most books now in use are fairly good, and if a teacher will but look for the best things in them and will try to understand their method, she will usually find plenty of excellent ways of using them.

The fault is not usually in the text-book itself, but rather in the fact that it is not adapted to the pupil who is trying to use it. In the great majority of cases the book is too difficult for the pupil to study alone, either because it is really too advanced for his age or because he has not been well trained in reading. In the former case, the teacher will try to show him the impossibility of progress with such a book and endeavor to get him to change his class, and hence his book. If, on the other hand, the pupil cannot read and study as he ought, the teacher will endeavor to help him to overcome his deficiencies.

**CAUTION.** It should not be inferred from what has been said in this section that the work of the teacher is secondary to that of the text-book. However great the influence which a good text-book exerts over the child, the influence of the tactful, sympathetic teacher is greater; it is through the encouragement and inspiration received from her that the child is led to delve into his books and bring forth the riches which they contain.

**22. Reference Books.** Besides the dictionary, which it is supposed every school will have, there should be good reference books, appropriate to the grade. A reliable encyclopedia is almost as much a necessity for every intermediate and higher room as is a dictionary. Besides this, there should be histories, biographies, geographies, books of travel, books on birds, on flowers, on insects and on other animals; books with literary selections and finely illustrated books. More will be said on this subject in the chapters on special methods.

The pupils have a right to reasonable freedom in the consultation of the dictionary and other reference books. It ought not to be necessary to ask permission each time they wish to use a book. By a little tact in management and a little patience, the teacher will succeed in establishing some plan by which pupils may leave their seats, consult books and return without annoyance to others. If the privilege is abused it can be taken away temporarily from the guilty person.

**23. The Dictionary.** It is impossible to do first-rate work in the intermediate and higher grades without access to the dictionary. Below the seventh grade each room should have several academic or common school dictionaries. The more advanced classes should have at least one unabridged dictionary to the room, and if the class is large an additional copy is a great advantage. The unabridged edition is too complex to be used successfully in the intermediate grades. Before they leave the third book children should understand how to find in the dictionary the pronunciation of words and their meaning. If they do not understand this, one of the first duties of the teacher is to give them instruction.

The first step in the use of the dictionary is to open it properly. If the dictionary has a thumb-index, pupils should be shown how to find the letter they want and then how to open the book where they expect to find the word, trying always to avoid unnecessary turning of leaves. Their attention should be called to the fact that in the margins at the tops of the pages are catch-words. The one in the upper left-hand corner of the double-opened pages is the first word on that page, and the one in the upper right-hand corner of the other page is the last word on that page. By looking at these words they can tell whether it is necessary to run through the column to find the word they want.

It often happens that children do not know the alphabet thoroughly in its natural order. If this is the case, they

must be taught it, no matter how old they are. They should then be shown that the words are arranged in the dictionary alphabetically and that in this alphabetical arrangement more than the first letter is considered. It may require repeated instruction and many explanations of single words before the pupils understand that the arrangement is alphabetical for every letter in the word. It is a good practice to give lists of words and require the pupils to arrange them in strict alphabetical order.

The dictionary indicates the pronunciation, parts of speech, the derivations of the words, and gives one or more definitions of the words. Pupils must be shown that where there are several definitions only one is applicable to the text they are reading, and they should be taught to discriminate thoughtfully. Historical notes or sentences illustrating the uses of the word should be heeded, for they often clarify the meaning.

The miscellaneous information in a dictionary is much greater than many people suppose, and the attention of the pupils should be called to the various appendixes which, in the well-regulated school, are consulted almost as frequently as the body of the text. It is unnecessary to say that if the teacher is not herself familiar with the contents of the book she should take the first opportunity to learn what there is in it. The next thing to knowing facts is to know where facts may be learned. The pictures should not be neglected, for they have been drawn with the express purpose of making the text clearer and more interesting.

After the pupils have learned what there is in the dictionary and how to find it, they should be encouraged by frequent general exercises to use the book. Questions that require some research may be written on the blackboard, and at their leisure moments the pupils can look for the answers in the book. By a little skill in framing the questions a great deal of interest may be created.

**24. Helpful Books.** The teacher who feels the need of further instruction will be assisted by the following:

*A Manual on the Art of Questioning.* 85 pages. C. W. Bardeen. This little book is a compilation from various works, especially from those of the English authority, Joseph Landon. The style is simple and the examples in illustration are numerous. A helpful book.

*The Art of Study.* Hinsdale. 260 pages. American Book Co. An excellent book in readable style, whose contents are indicated by its title.

*A New School Management.* Seeley. 320 pages. Hinds, Noble and Eldredge. Among the numerous text-books for teachers on this subject this book is as practical as any and is written in a simple and rather attractive style.

*Teaching and School Management.* Landon. 441 pages. Macmillan and Company. An English book by a master of the subject. The material in it is systematically arranged so that it can easily be referred to. More than half of the book is given to special methods. Much of the material is not easily adapted to our schools.

*The Recitation.* Hamilton. J. B. Lippincott Company. A recent book by a practical school superintendent.

*School Management.* Samuel T. Dutton. Charles Scribner's Sons.

*School Management.* Emerson E. White. American Book Co

*Method of the Recitation.* C. A. McMurry. Macmillan Company.

### TEST QUESTIONS

1. Compare, in respect to the purpose for which they are given, reviews, tests and examinations.
2. State the general principle of class organization, or tell what constitutes a well-organized class.
- 3 and 4. Criticize carefully the questioning which follows this stanza from *The Destruction of Sennacherib*:

The Assyrian came down like the wolf on the fold,  
And his cohorts were gleaming in purple and gold;  
And the sheen of their spears was like stars on the sea,  
Where the blue wave rolls nightly on deep Galilee.

- (a) Now, an Assyrian is a man, isn't it; what kind of a man?
- (b) Does it mean one man came down or many men came down, and why does it say *the Assyrian*?
- (c) When anything comes down like a wolf on the fold, how does it come down?

(d) *Cohorts* means what? His cohorts were gleaming in what and what?

(e) Where is Lake Galilee, and is it deep?

(f) Now think and then tell me, did you ever hear anything else about Galilee?

(g) It was Christ, wasn't it, who stilled the waves on Galilee?

(h) How did Christ come to do that?

(i) *Sheen* means what; where was the sheen and what was it like?

5 and 6. Write a series of questions such as you would use to bring out the meaning of the stanza quoted above. Be careful to arrange your questions in the order in which they should be asked. You are at liberty, of course, to modify any of the questions asked above and to use any others that you deem proper.

7. Describe what you think would be a good drill lesson on the table of long, or linear, measure, supposing your class has already had one recitation on the subject.

8. Arrange the following list of words in strict alphabetical order as they would be placed in a dictionary:

Agreeable, agree, agreeableness, agreeability, agnostic, albumin, albumen, albuminoid, albumenize, advances, advantage, advance, acidly, acidulate, afflict, acidify, affix, acidiferous, affect, affection, affair, affected.

9. Write five questions by which you could test the knowledge which a fourth or fifth class has of the facts which may be ascertained from a dictionary.

10. (a) What value is there in a concert recitation? (b) On a page 8x10 a pupil is to begin an essay on Charles Dickens. The page will contain the title and three paragraphs of writing. There will be on it also a portrait of Charles Dickens and a small picture of his boyhood home. By means of a diagram show how these things should be placed to give balance and beauty to the page. By means of straight horizontal lines you can indicate the position of lines of writing and the two pictures can be located by means of small rectangles.

## CHAPTER FIVE

### READING

#### INTRODUCTION

**1. Value.** Through reading we acquire knowledge of the thoughts and achievements of others. One of our most widely known librarians says: "Through reading knowledge is made cumulative, so that one generation may stand on the shoulders of the preceding. It is not its intellect that renders the modern world superior to antiquity, but its intellect, plus the heritage of two thousand years of thought and discovery transmitted to it through books."<sup>1</sup>

Ability to read enables one not only to learn of the thought and discoveries of the past; it also keeps one in touch with the progress of the world at the present time, and gives one opportunity to take advantage of new discoveries and inventions. Again, reading is a source of pleasure, and it affords an excellent means for occupying our leisure hours; and lastly, reading is a means of culture. It introduces one to the richest thought, the choicest language and the noblest sentiments of the ages, and a portion of these, at least, is absorbed by the reader and exercises a refining and ennobling influence upon his life. Regarded from any viewpoint, reading is the most important branch taught in the public schools.

**2. Purpose of These Chapters.** Its importance gives reading a prominent place in every course of study, but the time and attention bestowed upon preparation for teaching reading do not always correspond to the importance of the subject.

A successful teacher of reading must be a good reader herself. To be a good reader she must not only be able to read aloud so that others may readily get the thought and effect of what she reads, but she must be a student through silent reading and use her influence to get her pupils to employ this ability to read, to the end that they may make progress

<sup>1</sup> Kopp in *The Mastery of Books*

in knowledge and power. The teacher who is able intelligently and with good expression to read whatever comes before her in any and all of her classes has, by reason of this accomplishment, almost unlimited power in the way of instruction. She will gain this ability because through the accomplishment she gets a clearer insight into what reading really means, and in the gaining of this insight she will also increase her skill and power in the treatment of all subjects. In addition to this ability to read well, the teacher should also be conversant with the mechanics of reading and the best methods of teaching it, as well. She needs to know many things about reading which the pupils do not need to know. For illustration: The teacher should know the principles underlying emphasis, inflection, pitch and force, but her pupils do not need to know these rules in technical form; in fact, a knowledge of them is a hindrance rather than a help to them.

While a teacher who is a good reader may succeed fairly well in teaching the subject without a knowledge of methods, it is certain that she will succeed much better with such knowledge, because it will enable her, first, to realize the purposes for which reading is taught; and second, the means by which these purposes can be secured through the easiest and most logical steps and with the least waste of time and energy. It is the teacher's part in this work to become a good reader and to master the principles, laws and methods pertaining to the teaching of the subject.

The purpose of these chapters, then, is twofold: To call the attention of the teacher to those principles and rules which she should know, and to present such methods as will be most helpful in teaching the subject in the intermediate and higher grade. While the chapters are intended to begin with work which corresponds to that of the fourth grade in any well graded school, and presuppose on the part of the pupils a knowledge of the mechanics of reading, as well as ability to read intelligibly such subject-matter as falls within their understanding and capacity, yet the writer of these chapters understands very clearly that such ideal conditions as

the supposition calls for are seldom, if ever, met. Therefore, points are emphasized which with some classes will need little or no attention, because they have been mastered. On the other hand, the emphasis upon these points will be a guide to those teachers who find that their pupils are deficient in matters which are vital to their success in reading. It is always to be remembered that the same underlying principles and laws and the same general method for teaching reading apply to all grades, the difference consisting in the elaboration of these principles and laws to fit them to the capacity of the pupils as they advance in their work from one grade to another.

**3. Kinds of Reading.** Reading as treated in the public schools is of two kinds, generally known as silent reading and oral reading. The first consists in getting the thought from the printed page, and the second adds to this the giving of that thought to another. Silent reading is therefore a thought-getting process, and oral reading both a thought-getting and a thought-giving process.

**4. Purposes in Teaching Reading.** The first and most important reason for teaching reading in the public schools is that the pupil may be able to extract the thought from the printed page. This is the vital, the ever-present purpose in every reading lesson in every grade where that subject is taught. The essential requisite in every study, from the lowest intermediate grade to the end of college life, is the ability to read intelligently. The teacher who realizes this fact will look upon her work in reading as of the greatest importance, the one thing which must not by any combination of circumstances be slighted.

Reading is taught also that a person may be able by oral expression to communicate to others in an intelligible and agreeable manner the thought that he finds in the printed page. In the public schools oral reading and silent reading accompany each other, and no pupil can make great progress in one without some training in the other. However, students of the subject know that silent reading is an intellectual



acquisition, while oral reading is the practice of an art, and that the latter can improve only as the former progresses. A person may read silently without giving oral expression to his thoughts, but he cannot read aloud unless he has first read intelligently to himself. A certain qualification might be made here, for it is often true that a person clarifies his own ideas of a passage by reading it aloud.

These words will bear repeating. The chief function of reading in the school is to create a habit of thought-getting, to make every pupil feel that he does not want to abandon a lesson in reading, or his reading of other lessons, until he has mastered the thought that is in them. If a teacher can accomplish this and at the same time put in the way of her pupils the right methods of thought-getting, she has accomplished the greatest thing in intellectual education.

**5. Plan of the Chapters.** The chapters present the subject in the logical order stated above, that of thought-getting and thought-giving. However, while for the sake of clearness each of these phases of reading is placed by itself, it should be remembered that, in teaching, the principles and methods which apply to silent reading are also essential to oral reading. In other words, the two phases so blend that the first leads by natural and easy steps to the second.

#### THOUGHT-GETTING

**6. Importance.** Granting that the chief purpose of teaching reading is to enable pupils to gather thought from the printed page, we at once realize that the importance of the thought-getting phase of the subject is not liable to be over-emphasized. There can be no intelligent oral reading without thought-getting; nor, lacking it, can there be intelligent silent reading or study of lessons in arithmetic, geography, history and other branches. Every exercise requiring the pupils to study from books is an exercise in thought-getting, and unless the pupils learn how to do this to the best advantage, they waste time and turn away from their lessons with indistinct ideas. Such being the case, no teacher can reason-

ably neglect so to conduct her recitations as to afford her pupils every facility for the mastery of thought.

**7. Conditions.** The difference between the ideal and the real in oral reading as seen in many intermediate and higher grades is very decided. Sometimes pupils in the seventh and eighth grades read with but little better expression than those in the fourth and fifth. True, they have a larger vocabulary and stumble less frequently over new words, and they can also understand passages that they could not comprehend at an earlier date, but in the adaptability of tone and the niceties of expression there has been little improvement.

These conditions are due to several causes, chief among them being the physical conditions caused by the rapid growth of children, self-consciousness, and poor methods of teaching. The last is more potent than all the others combined.

Faulty methods arise from ignorance or carelessness, or both. Perhaps one great cause of poor methods is that there is no absolute standard for the teacher to follow, and she must rely in a large measure upon her own judgment as to what is best. In no other study is instruction so largely dependent upon the personal plans and whims of the teacher. Under these conditions, the only right thing for the teacher to do is to master the essentials and then find ways to communicate them to her pupils, and put those methods into practice in her classes.

**8. Dependence of Oral Upon Silent Reading.** While some of the poor results in oral reading are due to defective articulation, poorly trained voices and certain physical conditions, most of which pertain to the mechanics of reading, the most fruitful source of difficulty is failure to comprehend the thought. Many teachers who spend time drilling upon emphasis, inflection, pitch and force fail to secure the desired results because they neglect that phase of the work upon which all of these depend. Interpretation must precede expression.

**9. Words.** The first essential to obtaining thought from the printed page is a knowledge of the meaning of the words used by the author. If the pupils have received the right kind of instruction, by the time they reach the fourth grade they should recognize at sight, and know the meaning of, nearly all the words in their readers. The new words, however, need special attention. In the older readers these are frequently given at the beginning or the close of each selection, but in readers of recent date this plan has very generally been abandoned, thus throwing upon the teacher the responsibility of selecting the unfamiliar words.

Words whose meaning is not likely to be known, words whose meaning is obscure, words having a peculiar meaning, words difficult to pronounce, and words difficult to spell, should be noted by the teacher in her preparation of the lesson; when the lesson is assigned special attention should be called to these words, and the pupils should be told what they are to do with them in the study of the reading lesson.

**10. An Illustration.** That there may be no doubt as to what is meant in Section 9, let us apply the suggestions to a reading lesson. Suppose the class is to read Tennyson's *Sir Galahad*, what kind of word study is necessary to their understanding of this stanza?

My good blade carves the creques of men,  
 My rough lance thru' toth sure,  
 My strength is as the strength of ten,  
 Because my heart is pure  
 The clattering trumpet shrilled high,  
 The hard brands slaver on the steel,  
 The splintered spear lifts crack and thy,  
 The horse and rider reel.  
 They reel, they fall in clanging files,  
 And when the tide of combat wards,  
 Pert me and I were fall in shower,  
 That holy rain from the hand

First let us look for the words whose meaning the pupil will not know. These are *casques*, in the first line, *lance* and

*thrusteth* in the second. Our second list will include words used in a peculiar sense and having in the stanza a meaning different from that usually given them. These words are *blade*, in the first line; *shattering* and *shrilleth*, in the fifth; *brands* and *steel*, in the sixth; *tide*, in the tenth, and *rain*, in the twelfth. Since there are no words not included in groups one and two whose pronunciation and spelling are difficult, a third group is not necessary.

Before the pupils can get the thought of this stanza, they must know the meaning of the words in these groups. Here the question may rise, why make two groups? Fortunately, the stanza gives ground for the answer. The words in the first group are words which it is fair to suppose are new to the pupils; furthermore, they are used in their ordinary sense, and if the pupils consult the dictionary for the meaning of these words they will have no difficulty in finding the definitions. On the other hand, the words in the second group present an entirely different problem. The children have learned the ordinary meaning of them, and in studying the lesson will attempt to apply these meanings, unless cautioned to look for different ones. Suppose they apply the ordinary meaning of *brands* and *steel* to those words in line six; in so doing they would obtain an entirely erroneous idea of the line. Apply this suggestion to the other words in this group, and you will at once see the necessity for making the distinction given. In fact, failure to make this distinction in the assignment of the lesson leads to faulty and even to ridiculous interpretation of the subject-matter.

**11. Ascertaining the Meaning of Words.** While pupils should be instructed to use the dictionary as early as practicable, our illustration shows that the dictionary alone will not suffice for the purpose of enabling them to obtain the meaning of words. This is especially true with children in the intermediate grades. There are several reasons for this. In the first place, children are usually supplied with small dictionaries whose definitions are so brief that they convey no more meaning to the child than the word itself. Second,

until the child learns better by a number of humiliating experiences, he will invariably select the first meaning given, whether or not this meaning makes sense when applied to the context; and third, the definition alone, even when the right one is selected, does not always give the desired meaning of the word.

Children, and adults as well, acquire the meaning of words by their use in connection with the other words in the sentence and the paragraph. This meaning is not clear until the child can use the word in the same sense in a sentence of his own construction, and this test should frequently be applied to such words in the reading lesson as are found in the groups in Section 10. Original work along this line should be encouraged, and the pupils should be given such assistance as will lead to success.

Children of third and fourth reader grades cannot recognize nice distinctions in meaning, and it is not wise to carry the study of synonyms very far in these grades, either in connection with the reading or language. What the children should gain in these grades is ability to find the meaning of words by consulting the dictionary, when necessary, but more especially by studying these words in connection with the other words in the sentence and the paragraph. When they have acquired this ability, they have taken one of the most essential steps in getting thought from the printed page.

**12. Exercises for Higher Grades.** In connection with their reading and literature study, pupils of the seventh and eighth grades should do some work along the lines suggested in the following exercises. The extent to which any one of these exercises may be carried will depend upon the time that can profitably be devoted to the work, the reference books at the disposal of the pupils and the advancement which the class has made.

(1) **DERIVATION.** Distribute among the class the following words, and at a subsequent lesson ask the pupils to report upon their derivation, and history.

academy	disastrous	insect	pedagogue
album	distort	journal	Presbyterian
angel	Dominion	leopard	spider
Calgary	dunce	mass	squash
cardinal	gazette	melancholy	squirrel
Catholic	gingham	Methodist	taste
class	Gothic	naughty	thimble
climax	Guelph	New Brunswick	turkey
czar	idiot	Nova Scotia	Vancouver
dandelion	imp	pantaloons	villain
diamond	infantry		

(b) DIFFERENT MEANINGS. Call attention to the varied meanings a single word may have; show the original and the derivative meanings. These few will serve as types: head, hand, tongue, set, court, base.

(c) RELATION OF SOUND AND MEANING. Show that the sounds in words frequently are related to the meaning. The following are examples: Buzzing, barbarian (an intimation of the sound which the Greeks heard in foreign languages), hissing, rugged, serene.

In this connection consider these lines:

For along

From peak to peak, the rattling crags along  
Leaps the live thunder! Not from one lone cloud,  
But every mountain now hath found a tongue,  
And Jura an weeper, through her misty shroud,  
Back to the joyous Alps, who call to her aloud!

(d) SYNONYMS. As an exercise in discrimination of meaning, study synonyms. It is not easy to find any two words that always have precisely the same significance, in fact, there are no absolute synonyms. Compare the following:

- |  |                         |
|--|-------------------------|
| (1) affable, courteous, civil, benign    | (7) vice, crime.        |
| (2) awful, terrible, horrible, dreadful. | (8) forgive, pardon.    |
| (3) love, like.                          | (9) enough, sufficient. |
| (4) contented, pleased                   | (10) empty, vacant      |
| (5) invent, discover.                    | (11) hope, expect.      |
| (6) certain, sure.                       | (12) common, ordinary.  |

(e) FINE DISCRIMINATIONS. Find passages where words are used with discrimination and effect. The following are excellent types:

(1) He's a jolly little *chap*. *Chap* gives much more familiarity, joviousness and cleverness than *boy*.

(2) He is an *irrepressible* youngster. The sentence conveys a good-natured, half humorous turn to what would have been an expression of irritation if we had written, *He is a boy who cannot be controlled*.

(3) "Bare, ruined *choirs* where late the sweet birds sang."

(4) "Here once the *embattled* farmers stood."

(5) "Our *noisy* years seem moments."

(6) (Leaves)—"Yellow and black and pale and *hectic* red." Note the repetition of *and*.

(7) "The *storied* windows richly *dight*,

Casting a dim, *religious* light."

(8) "Here and there a great *sulky* pike, *hanging* midway down the water in *silent state*."

(f) INTELLIGENT USE. Exercises such as those just given are designed to create an interest in words, but the point which most vitally concerns the teacher is that the pupils shall be interested in words in order that they may learn to use them intelligently. Every time the child's vocabulary is increased, he has made a distinct advance in education. Words are such wonderful, living things that no person can understand the conversation of cultured people or read with perfect appreciation unless he is acquainted with the delicate shades of meaning which common words possess.

**13. Grouping.** Grouping, or phrasing, is the second step in thought-getting. It consists in thinking together, and, in oral reading, in speaking together those words which constitute an idea. The groups may be complete sentences or they may be combinations of words without either subject or predicate. Grouping logically follows finding the meaning of words, to which it is inseparably related. Grouping is so essential to oral reading that much of what is said in this section will apply to the discussion of that phase of

the subject, as well as to thought-getting, but since grouping is the one sure test of thought-getting, we need to discuss it in connection with this phase of the reading.

Pupils who have been well taught have the habit of grouping fairly developed by the time they reach the last half of the third reader or the beginning of the fourth. Those who have not been trained to think their words in groups merely call words when reading orally. When a teacher finds pupils in this condition, she should at once proceed to teach them how to group words.

(a) **FIRST STEPS.** The first exercises should consist of short sentences which should be so simple that the pupils can give their entire attention to the point in hand. Write upon the board such a sentence as:

Mary laid the book on the table.

Ask the pupils to read it. They will naturally divide the words into two groups, *Mary laid the book* forming the first, and *on the table* the second. Lead the pupils to see that each group of words makes a picture, the first being Mary and the book, and the second the table with the book upon it. Follow this sentence with a number of others of about the same length.

Do not, in this first exercise, use any sentences containing more than three groups of words. The purpose of the lesson is to teach what grouping means and to lead the pupils to see what words should be thought of together in their reading.

(b) **OTHER EXERCISES.** However carefully pupils may be taught in the lower grades, they will profit by frequent exercises in grouping in the fourth grade and by occasional exercises in grades that follow. Whenever a pupil is unable to express the thought correctly, he needs to give attention to his grouping of words in the matter he is reading. The following exercises will be suggestive as to what can be done.

(1) Write sentences on the board and ask the pupils to copy them and divide them into groups. There are various



ways of indicating the groups. The words in a group may be connected by hyphens

I-saw-James in-the-buggy.

The groups may be indicated by separating them by vertical or slant lines; as,

The quaint and homely style | in which the story is written | wins the admiration | of all readers.

Again, the words of a group may be enclosed in brackets; as,

[Blessings on thee] [little man]  
[Barefoot boy] [with cheeks of tan].

We at once see that the second plan is the simplest, and, therefore, the easiest to follow. Most teachers will doubtless prefer it to the others, but it does not matter so much which plan is followed as that all pupils use the same plan.

The papers will differ when long sentences are given, for the pupils will differ in their interpretation. Within reasonable limits this difference should be allowed, for it encourages self reliance and independent thinking; but when the grouping is such as to show that the pupil is radically wrong, his interpretation should be corrected.

(2) Have the pupils copy stanzas of poetry or paragraphs from their readers and divide them into groups.

Frequent exercises of the kinds here described will soon establish the grouping habit.

(c) RULES. Practically no fixed rules can be given for grouping. Sometimes punctuation corresponds with the logical groups of words in a sentence; as,

So saying, | the king left the prison.

Sometimes it lends no assistance, as in the sentence

Henry, James, John and Robert | went to school.

About the only suggestion which is practical in all cases is to remember that there is but one idea and one important word or combination of words in each group.

**14. Continuous Thinking.** In most short sentences the thought is easily discerned, and when the pupil has learned to group the words expressing the different ideas he grasps the meaning of the sentence at once. In long sentences, however, pupils have more difficulty and they often lose themselves in the large number of words. By the time pupils are ready for the fourth reader, training in continuous thinking should begin. Pupils should be led to see that it is not only necessary to think and speak the words in groups, but that they must also discover the relation which all the groups in a sentence sustain to each other before they can understand the sentence; that is, they must think from one group of words to the next, and so on to the end of the sentence, and then consider these groups as parts of an organic whole. To illustrate:

The silk of the silkworm | is a fine, yellow, transparent  
gum | which hardens | as it becomes exposed to the air | when  
issuing from the insect's head.

This sentence naturally divides into five groups, and some may divide it into more. It cannot be understood nor can the thought be expressed orally without considering all the groups in their relation to each other. The thought must move forward to the end without stopping.

In the following stanza the thought must be sustained through the eight lines:

And up and down in the darkness,  
And over the frozen sand,  
I hear the men of the coast guard  
Pacing along the strand,—  
Beaten by storm and tempest  
And drenched by the pelting rain,—  
From the shores of Carolina  
To the wind-swept bays of Maine.

Pupils will derive much benefit from occasional exercises designed to train them in continuous thinking. Begin by writing upon the board sentences whose meaning falls easily

within the pupils' grasp, and lead them to see how they sustain their thought from group to group of words until they arrive at the end of the sentence. Increase the length and difficulty of the sentences as the pupils advance in their reading. Inverted sentences need special attention, and it is a good plan to make a collection of such sentences as those given below and keep them for illustration:

Great indeed is the power of evil.

Great indeed is the gift of the gods.

Announced by all the trumpets of the sky, arrives  
the snow.

"Somewhat back from the village street,  
Stands the old-fashioned country seat;  
Across its antique portico  
Tall poplar trees their shadows throw."

(a) THE CENTRAL IDEA. Every complex sentence contains one idea that is more important than the others, and until the pupil discovers this idea he cannot interpret the sentence correctly. Children are prone to think that the ideas in a sentence rank in importance in the order in which they occur, the first idea stated being most important, the second next in importance, and so on. So long as they hold to this opinion their interpretation will be wrong and they will read without expression, therefore, finding the central idea is an essential part of the work in continuous thinking. The inverted sentence brings this to the attention of the class with more than ordinary emphasis. Let us consider for a moment the lines from *The Old Clock on the Stairs*, quoted above. We notice at once that the lines contain two complex sentences of equal rank. Each is an inverted sentence, and interpretation necessitates finding the central ideas. What is the central idea in the first sentence? We at once see that it is the location of the old-fashioned country seat. Placed in ordinary conversational form, this idea would be expressed by saying, *The old-fashioned country*

*seat stands*; but when we arrive at this point we see that our thought is not complete, and that the idea of secondary importance, *somewhat back from the village street*, must be added. When put in the form of a simple narrative, therefore, and transposed so as to place the central idea first, these lines would read, *The old-fashioned country seat stands somewhat back from the village street*. Following the same plan with the next two lines, we have, *Tall poplar trees throw their shadows across its antique portico*.

You should find numerous other illustrations for drill exercises which will show how easily the central thought can be selected, and also the importance of discovering it before attempting to read the sentences.

Some sentences contain several ideas of equal importance, all related to the central idea, as in the following illustration:

"Then again the light seemed to fade before his eyes and he looked up and, behold! a mist of the color of blood had come over the sun, and the bank of the black cloud had risen very high and its edges were tossing and tumbling like the waves of an angry sea; and they cast long shadows which flickered over Swartz's path."<sup>1</sup>

Every reader above the third contains sentences which can be used for special drills of this kind, and much material can be obtained from other sources. Besides these regular drills, the pupils should be held responsible for finding the central idea in each sentence and each paragraph or stanza, as the case may be, in the study of their reading lessons.

(b) SUBORDINATE IDEAS. Selecting the central idea leads to the selection of the subordinate ideas, and the pupils will soon discover that some of these are more important than others, but that all are necessary to complete the meaning of the writer. Assigning their right value to these subordinate ideas is essential to correct expressions in oral reading, and because of its special connection with this phase of the subject it will be more fully discussed further on.

---

<sup>1</sup>Ruskin, *King of the Golden River*.

**15. Figures of Speech.** Whenever words are so combined as to express a meaning different from that which they ordinarily signify, the expression is a figure of speech. Much of the elegance, beauty and force of both words and phrases has been given by a figurative use of them. *Head*, in its literal sense, means the top section of the human body; in the phrase, "the intelligent *head* of the household," the word *head* is used figuratively and means *the chief one*. Figures of speech, however, attract more attention in phrases, where, in order that they may be appreciated, there must be an understanding both of the literal meaning of the figure and the derived meaning. Consider these lines from Whittier.

The sun, a snow-blown traveler, sank  
From sight beneath the smothering bank.

A person whose life has been spent in the tropics could not appreciate the quotation without much explanation; one who has passed many a winter in our northern lands might pass over the figure without seeing its forcefulness, but a word or two of explanation would make it vivid to him. Imagine a traveler who has walked long in the driving snow. His coat, hat, and beard are so full of the fine white particles that it is impossible to recognize him, for even the outlines of his face are obscured. Thus the circle of the setting sun is so dim and vague that it appears a fiery blur on the horizon. Had the traveler fallen, the snow would have soon drifted over him and left him breathless, dead. Thus the sun dies, smothered behind the snow banks in the west. Such an explanation lays clear the basis of the figure and brings out its aptness and force. Teachers must bring up in the minds of their pupils clear ideas of figures. This can be done usually by keen and logical questioning, which makes them feel that they have seen for themselves.

**16. Simile.** The simplest and most easily recognized figure of speech is the simile, where the comparison or likeness is expressed by a word. Thus, Lowell, in *The Vision of Sir Launfal*, writing of what may be seen in an open fireplace, says:

And swift little troops of silent sparks,  
 Now pausing, now scattering away as in fear,  
 Go threading the soot-forest's tangled darks  
 Like herds of startled deer.

Here in the last line he sees a comparison between the troops of sparks and herds of deer and expressly states it, introducing his figure by the word *like*. It is this word *like* and the word *as* that give us the clue to a simile. Other good similes may be found in the following quotations:

And they fell on Sir Launfal as the snows on the brine.  
 The voice of the seneschal flared like a torch.  
 Bent like a laboring oar, that toils in the surf of the ocean.  
 Shocks of yellow hair, like the silken floss of the maize.  
 And through the glass the clothes-line posts  
 Looked in like tall and sheeted ghosts.

**17. Metaphor.** The simile and metaphor have much in common. In fact, they are the same, except that in metaphorical language the comparison is not expressed, but is assumed. The quotation from Lowell in the preceding section contains metaphors as well as a simile. We have an intimation of one in the word *troops*, but the phrase *the soot-forest's tangled darks* is a fine metaphor. Note that he does not say the masses of soot look *like* the tangled depths of a forest, but he assumed them to *be* a soot-forest with tangled darks. To express the sadness and disappointment of Sir Launfal, Lowell writes, "The heart within him was ashes and dust." He does not say his heart was *like* ashes and dust, but it *was* ashes and dust; hence, the figure is a metaphor. Here follow several other metaphors:

The Lord is my shepherd.

The military eye I meet, now darkly sparkling under clerical,  
 now under rustic brows. 'Tis the city of Lacedaemon; 'tis a stack  
 of bayonets.

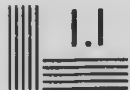
Silence, now, is golden.

And, forgotten, the flowerets dropped from her fingers,  
 And from her eyes and cheeks the light and bloom of the morning.  
 Hot and red on his lips still burned the flush of the fever.



MICROCOPY RESOLUTION TEST CHART

ANSI Standard TEST CHART No. 2



28  
32  
36  
40



APPLIED IMAGE Inc



**18. Metonymy and Synecdoche.** In metonymy the name of something associated with a thing is used for the thing itself. "Few were his words of rebuke, but deep in the hearts of his people sank they." The words did not *sink* into the *hearts*. They were heard and remembered. We have associated heart with soul and mind so long that to speak of one calls up the other. To *take a thing to heart* is to feel grieved over it. Our everyday speech is full of metonymy that has become so familiar we scarcely notice it. Thus, *red tape*, for *official formalities*, a *good table*, for *good food*; the *pulpit*, for the *preachers*; the *stage*, for *actors*; the *court*, for the *judge*.

When a part of anything is used to signify the whole of it, or the whole of it the part, the figure is called synecdoche. Thus, "Met he that meek, pale face, returning home from its watchings." In the sentence just quoted, the *face* is mentioned, but we understand that he met Evangeline and was particularly impressed by her meek, pale face. Synecdoche, which appears to be a variety of metonymy, is as common as the latter figure. Thus, twenty *hands* (men); twenty *head* (cattle); a *sail* (ship) in the offing.

**19. Apostrophe and Personification.** When an absent or imaginary person is addressed in the second person, the figure is called an apostrophe. Thus, Antony, speaking over the dead body of Caesar, says, "O, mighty Caesar! dost thou lie so low?" In *Snow-Bound*, Whittier says:

Clasp, Angel of the backward look  
And folded wings of ashen gray  
And voice of echoes far away,  
The brazen covers of thy book.

In another place in the same poem, he writes:

O Time and Change! with hair as gray  
As was my sire's that winter day,  
How strange it seems with so much gone  
Of life and love, to still live on

In the last quotation another figure is joined with the apostrophe in the first four words. *Time and Change*, two

abstract and inanimate things, are spoken of as though they were alive. This constitutes personification. Examples of both the figures are easily found:

Build thee more stately mansions, O my soul,

Here the wigwam blaze beamed on the tender and the helpless,  
the council-fire glared on the wise and daring.

Within the twilight chamber spreads a pall,  
The shadow of white Death.

How wonderful is Death,  
Death and his brother, Sleep.

And thrice the Saxon blade drank blood.

**20. Teaching Figures of Speech.** Figures are most easily taught by the study of types like those given in the previous sections. Time devoted to this work is far from wasted, since a knowledge of the various figures enables the pupils to understand better what they read and to find greater interest in reading lessons. Again, the study gives the imagination a range afforded by no other line of school work. At first the teaching should be indirect, the teacher incidentally calling the attention of the class to the figures found in the reading lesson. Ask the pupils to explain the types. Suppose, for instance, the class is reading Whittier's *Skipper Ivesen's Ride*. What picture do the following lines present to them?

Sea-worn grandsires, cripple-bound,  
Hulks of old sailors run aground.

To what does *hulks* refer? Why are the grandsires called *cripple-bound*? Stated in plain prose, what meaning does the poet intend to convey? What does he gain by comparing the old sailors to hulks run aground?

We see at once that pupils who know nothing about ships or sailors cannot understand the figure, but as soon as they see that the old sailors who are themselves retired from service are classed with the hulks of ships no longer seaworthy, the lines convey a much more vivid picture than could be brought to mind by an ordinary description.

Pupils should be encouraged to look for these types in their reading, and in the grammar grades they may with profit spend some time in classifying them under the figures of speech. Let the teacher remember that the figures of speech are taught merely as an aid to the understanding and appreciation of literature, and many difficulties which seem to hedge about the subject will disappear. Classification of figures is not an end—it is merely a means for a better understanding. Hence, it is not of vital importance that the pupil should be able to name metonymy, synecdoche and simile as he finds them; but it is vitally important that he should appreciate the differences among them and also the vivifying force the figures give to literature. If the figures themselves are studied properly and the teacher mentions them casually by name every time they are seen, the pupils will soon fall into the habit of doing the same thing.

In addition to the plan given above, the following may be helpful:

(a) MATERIAL. (1) Collections of good figures of speech suitable to the age and intelligence of the class. These are better if they deal with familiar subjects and are taken from the school readers or from books which the pupils know.

(2) Figures of speech found by the pupils in their readers, in the masterpieces accessible to them, in newspapers and magazines and in daily conversation.

(b) METHOD. (1) Begin by calling attention to examples of the simile as they are found from time to time in the reading class and in conversation.

(2) Give fine similes within the range of the pupils' appreciation, which you have selected from literature.

(3) Set the pupils to finding similes in the sources mentioned above.

(4) In the same manner, after an interval, introduce pupils to the other figures of speech which we have mentioned, one at a time. You will find that this introduction comes along incidentally, for the pupils will bring in as examples of simile some of the other figures of speech. In your criticism you will naturally allude to those which are not directly studied. There need be no haste in the matter; it need take but a few moments from the regular recitation and only when nothing else seems more imperative, if the practice is continued from week to week and year to year.

(5) When the pupils have learned to recognize the difference in figures of speech from examples you have given and to find such examples of figurative language themselves, set about more careful analysis of the figures. In that analysis consider the following points:

(a) Determine the basis of the figure, that is, what are the things actually compared, or wherein does the association lie, or what is the real thing that is personified, or who and where is the person apostrophized?

(b) Show exactly how there is a resemblance or an association, etc.

(c) Compare the effect of the literal with that of the figurative language.

(d) Allow the pupils to experiment on changing figures from one form to another. They will find it very easy to change metaphors to similes or similes to metaphors.

(e) After the analytical study is finished, be careful to return the figure to its place in the text, if possible, in order that it may be read and enjoyed in the place where the writer intended it should be. While this may not be possible with some of your selected figures, yet you can always do it with those which are taken from the reader.

**21. Allusions.** Allusions are casual references to things which the author assumes that the reader knows. If the latter is unacquainted with the thing alluded to, he loses the meaning. Allusions are frequently made to historical persons and events, to mythological creations, to the Bible and to the statements of other well-known books. The greater our store of information concerning the great sources of allusions, the greater will be our enjoyment of literature. There is no way of detecting allusions unless the reader has some inkling of the fact that one is to be found and is given some hint as to where to find it. After that the source must be found. Every day in our reading we ourselves pass ignorantly over many of them and we may be sure that our pupils miss many more. It is in the detection of allusions and the study of their force that we may give our pupils most assistance. When Emerson says, "If we cannot at once rise to the sanctities of obedience and faith, let us at least resist temptations; let us enter into the state of war and wake Thor and Woden," we quickly notice the allusion to the Scandinavian gods and can easily

determine what they signify. Thereafter the force of the figure is easily seen. But when Stevenson says, "But he held an inquest and passed sentence: *mene, mene*; and condemned himself to smiling silence," we see little of the meaning and lose all the force unless there comes to mind that wonderful picture of the Persian monarch given us in the fifth chapter of the Book of Daniel, especially from the twenty-fourth to the thirty-first verse.

**22. Relation of Reading to Other Subjects.** We have shown that reading lies at the foundation of the study of all other books. The child must learn to read before he can read to learn. Theoretically, he should have completed the first stage of the process by the time he is ready to enter the fourth grade. However, this ideal condition is seldom met. Silent reading, or the study of books, occupies the greater part of the pupil's time spent in school, and the same attention should be given to thought-getting in the study of other lessons as in the study of the reading lesson. Most of the mistakes in arithmetic, history, geography and other branches can be traced to the pupils' inability to read and interpret the text-matter. The teacher who would secure the best results in reading must see that the method of study used in the reading lesson is applied to other branches, and an occasional exercise in reading aloud from the arithmetic, the language book, the geography and history will be productive of excellent results.

**23. Silent Reading.** Most of our reading is done out of class and out of school, and pupils should be trained to become rapid and skilful silent readers. A good degree of skill should be gained before the pupils reach the fourth book; consequently, the practice should begin early. Heretofore all the stress placed upon reading has been given to oral reading. "The school has in the past been so absorbed in devolving the power in pronouncing words or in helping children to read orally, that it has forgotten the great end of reading proper." Fortunately, teachers are beginning to realize that the work in reading should be chiefly silent reading.

(a) CLASSIFICATION. All reading matter may be roughly divided into two classes, that which is read for information, and that which is read for pleasure. Matter of the first class must be read carefully, sometimes even to the close scrutiny of words. Most of this kind of reading is known as study. Matter of the second class is read lightly and rapidly, and the care necessary when reading for information can here be largely dispensed with.

(b) METHODS OF PROCEDURE. A young person who has completed the work of the elementary school should be able to scan the page rapidly and glean the thought. He should have gained the power to look through the printed word to its meaning, as one looks through a window upon the objects beyond. Moreover, he should be able to grasp the thought without mentally pronouncing the words or giving any thought to their vocal elements. People who are untrained in silent reading often move the lips, or they may be one stage removed from this condition and mentally vocalize the words. Such people read slowly and with decided limitations of power. The question before the teacher is, How can I enable my pupils to gain such power in silent reading as they ought to have? The following suggestions will be helpful in answering this question:

(1) Begin early. The pupils should begin this work in the first grade, but you must take them as you find them. If they have had no training before they reach the fourth grade, it will be necessary to give considerable time to this line of work.

(2) Even in primary classes the children should get time tests in silent reading. Teachers should have hundreds of short stories for children clipped and pasted on cards. The cards should be upside down when handed to the pupils. At a signal the cards should be turned over and the pupils should read the stories. At another signal the cards should be turned again and pupils in turn may tell the stories they have just read.

(3) Assign selections from the reader, from stories, from other books and articles from periodicals, to be read and reported upon. These exercises can be conducted according to two plans: First, assign the work to be done at the seats, and as soon as a pupil has finished his reading let him close the book. Number the pupils in the order in which they finish. When all books are closed, let the pupils tell what they have gleaned from the reading. There will be some astonishing revelations from an exercise of this kind, and you will discover that the time devoted to the reading is not a criterion by which to judge the pupils' ability to get the thought. Some who read the most rapidly will gain a much more complete idea of what is read than some who spend the most time upon it. You will find some in each of these classes who glean the entire thought, and others who gain practically nothing. Those who have the greatest difficulty need the most practice. The limitations of time placed upon the recitation may make it impossible to have all pupils tell what they read at each exercise, yet this very limitation causes them to work vigorously while reading. However, premium should be placed upon the accuracy of reproduction rather than the length of time required to do the reading.

By the second plan pupils are given matter to read out of school, such as a book or an article in a magazine, and are required to make their report in class. This report may be oral or written, as seems best. Under this plan the pupil takes his own time for reading the work assigned, but he is not expected to read it more than once before reporting. The work assigned should fall easily within the capacity of the pupil and should be of an interesting character.

(4) More extended work may be assigned to the advanced grades, particularly the seventh and eighth, and they will be greatly benefited by writing synopses of what they read. This teaches them how to analyze thought and to distinguish what is of value from what is unimportant. A partial synopsis of the *Legend of Sleepy Hollow* is here given, to show how this plan may be used:

- I. Location of Sleepy Hollow.
  1. The Tappan Zee.
  2. Tarrytown.
  3. The valley.
  
- II. Name.
  1. The writer's experience.
  2. Reasons for the name.
  
- III. Legends and Superstitions.
  1. Local tales.
  2. The headless horseman.
  3. Effect upon the people.
  
- IV. Adventures of Ichabod Crane.
  
- V. Conclusion.

The fourth division constitutes the greater part of the story and will have several subheads, and some may prefer to consider the conclusion a part of this division. Begin these exercises with short selections and increase their length as the pupils acquire ability to analyze their reading.

If every teacher could appreciate the power which ability to read rapidly and accurately confers upon one, much more attention would be given to training pupils in silent reading. Were pupils properly trained in this work in the intermediate grades, it is safe to say that in the higher grades they could, without any greater expenditure of energy, accomplish from one-third to one-half more than they now do.

**24. Home Reading.** Young people will never become proficient readers by what they do in school alone. The school reading must be supplemented by reading at home. Owing to the multiplicity of juvenile books, there are now but few schools whose pupils cannot be supplied with an abundance of reading material. The teacher's part in this phase of the work is to call attention to and awaken interest in suitable books, and to cooperate with the parents in guiding the children in their reading. In most instances



the danger is that the children will read too much and acquire the habit of reading superficially. One or more juvenile periodicals, such as the *Youth's Companion*, *Saint Nicholas* and the *World's Chronicle*, should be in every home where there are children old enough to read them, and it is also a good plan for the school to have copies of these and other periodicals which the children can read with profit.

The public library is at once a help and a menace. In many instances where children are allowed to draw books at will, they choose fiction of an inferior grade and read so much that it has an unfavorable influence upon their views of life. "The indiscriminate use of the public library is probably an exceedingly dangerous thing." It is within the province of the teacher and parents to prevent such use of the library by directing the early reading of the children along the lines of good literature. If before they reach the age of fourteen or sixteen, young people acquire a love for good literature, they will find no satisfaction in the cheap and trashy works which constitute the great bulk of modern fiction.

**25. Book Tasting.** Occasionally it is well for the pupils to read for the mere pleasure of reading and to content themselves with getting what they can from the exercise of the power they have gained in this respect. It is a great advantage to a person to be able to read rapidly with the eye, picking out here and there the main thoughts and leaving the secondary ones to take care of themselves. To train the pupil to "skip" sensibly is well worth while. Nobody will read everything that is presented to him, and some form a habit of beginning a book and reading lightly until seriously attracted by its contents or becoming discouraged and giving up in despair. Others have acquired the skill to take up a book and run hastily through it in order to determine whether it is worth reading or not. Children usually settle this matter themselves by the appearance of the page. If the type is good and there appears to be an abundance of conversation, especially if a few good phrases attract the

eye, children consider the book worth reading, or at least worth a trial. They may be taught, however, to exercise more judgment in this respect by occasional exercises like the following:

Distribute to each member of your class a book from the library. Direct his examination after the following outline:

(1) Examine the outside of the book. In doing so, note contents, size and weight, the cover, title, decorative designs.

(2) Open the book and read the title page, noting the name of the author and any information that is given concerning him. The name of the publisher is always interesting.

(3) Note the divisions of the book. In doing so, as the leaves run rapidly under your thumb you will note the kind of paper, print, nature of the illustrations, as well as the divisions of the book.

(4) Read the preface or glance through it hastily. Oftentimes the preface becomes more interesting after the book is read.

(5) Look over the table of contents.

(6) Look at the list of illustrations.

(7) Look for the index.

(8) Open the book here and there and read for a minute or two to see if the style promises to be attractive.

(9) Call for reports from the children on the books they have examined.

### TEST QUESTIONS

1. (a) Give briefly the derivation and history of the following words: Dominion, mass, naughty, thimble, dunce.

(b) Bring out the shades of meaning in the following words: enough, sufficient; awful, terrible, horrible, dreadful.

2. (a) What is there forceful or apt in the italicized words in the following phrases: (1) The leaves were "yellow and black and *hectic* red;" (2) "The *storied* windows richly *dight*"? (b) Find in literature phrases, not quoted in this lesson, that you consider (1) skilful; (2) apt; (3) great (powerful).

3. Show how the following stanzas should be grouped for oral reading:

Get but the truth once uttered, and 'tis like  
 A star new-born, that drops into its place,  
 And which, once circling in its placid round,  
 Not all the tumult of the earth can shake.

Weak-winged is song,  
 Nor aims at that clear-ethered height  
 Whither the brave deed climbs for light;  
 We seem to do them wrong,  
 Bringing our robin's leaf to deck their hearse  
 Who in warm life-blood wrote their nobler verse.

4. What is the central idea in each of the above stanzas? Show how each central idea is modified by subordinate ideas.

5. How would you proceed to secure an interest in home reading of the right sort, provided you had fifth or sixth grade pupils who were acquiring a taste for worthless or vicious books? Be specific.

6. Describe briefly one of your favorite books, touching every point in the outline in Section 19 of this lesson.

7. Interpret fully the following stanza from Lowell's *The Present Crisis*:

Once to every man and nation comes the moment to decide,  
 In the strife of Truth with Falsehood, for the good or evil side;  
 Some great cause, God's new Messiah, offering each the bloom or blight,  
 Parts the goats upon the left hand, and the sheep upon the right,  
 And the choice goes by forever 'twixt the darkness and the light.

8. Express the following ideas in figurative language:  
 (a) She has yellow hair. (b) His complexion is very dark.  
 (c) The squirrel is a lively animal. (d) The violet is a pretty little flower that blossoms close to the ground. (e) The train makes a great rumbling noise when it crosses the bridge.

9. Quote a passage of at least five lines that seems to you to have strong emotional power.

10. Show by specific illustration how you would correlate reading with (a) elementary science, (b) geography, (c) history.

## CHAPTER SIX

### READING

#### ORAL READING

**1. The Mechanics of Reading.** By the mechanics of reading we mean those elements of expression which must be considered in teaching oral reading. Chief among them are articulation, pronunciation, emphasis, the emotional element, time, pitch or melody, and force. The teacher should possess a knowledge of the underlying principles and laws by which each of these elements of expression is governed, because this knowledge gives her the standard of criticism to which she must resort when criticizing the reading of her pupils. There can be no valid criticism without some well-defined standard with which to compare the work criticized. But however valuable this technical knowledge may be to the teacher, it is not necessary to the pupils, and in her criticisms of oral reading the teacher should be careful not to mention the technical terms, nor cite the principles or rules which she may have learned in connection with the study of reading. Pupils who try to read by rule become affected and lose sight of the relation between thought and expression. The teacher should gain, through her study of the elements of expression, a method of teaching reading that will enable her to assist the pupils to overcome their difficulties, to secure expression, and also to aid them in gaining a clear insight into the subject-matter read.

**2. Essentials.** A good reader shows distinct articulation, makes no mistakes in pronunciation, places emphasis where it belongs and speaks with sympathetic, natural and effective expression. Any teacher who falls short of this standard can reach it by studying the underlying principles of expression and by giving herself a good amount of practice in reading aloud, provided her selections for such reading include such variety as will enable her to practice all the principles

studied. It is certainly the duty of the teacher to become a good reader herself and thus be able to stimulate her pupils to reach a high standard of excellence. Anyone who is willing to study and practice frequently will naturally establish a standard so clear and high that it cannot be said of her pupils that they have made no progress in their reading.

Oral reading should be clearly distinguished from declaiming or acting. In ordinary reading the reader is actually expressing the thought of the writer as he gleans it from the page, and this does not call for imitation or loud declamation. The more closely the teacher adheres to this idea, the more satisfactory will be her results in reading.

**3. Articulation.** When a person utters the sounds of a language, he articulates. Clear and distinct articulation is the basis of speech; the foundation of pronunciation. Before anyone can teach reading well, he must be able to give correctly the sounds in the language. Sometimes teachers are given to faulty articulation and yet are entirely unconscious of the fact. There is no excuse for ignorant continuance of this fault after a person's attention has been called to it. If any teacher does not know the sounds and cannot make them separately, she should at once go to the guide to pronunciation near the beginning of the dictionary and learn them. The consonant sounds may be identified through words which they begin. The suggestions given below will aid the teacher to learn.

There are three distinct steps in the process of learning the sounds:

- (1) The separation of the spoken word into its component sounds; as, *m-an, man*.
- (2) The separation of the written word into parts corresponding to the component sounds; as, *m-oth-er, mother*.
- (3) The association of symbols and sounds, as in *late, time, let*.

At an early date test your pupils to see if all can take successfully the three steps just indicated. If there are any who cannot, give the exercises necessary to remedy the defects.

**4. Causes of Defective Articulation.** Every class will exhibit certain imperfections in speech. These faults are usually due to one or more of the following causes:

(a) **PHYSICAL DEFECTS.** (1) Defective organs of speech. You can do little more than advise the parents to consult a physician in many cases of this kind.

(2) Defective hearing. Be sure that the imperfect utterance of a pupil does not come from the fact that he cannot hear. (See Chapter Two Sections 10 and 11.)

(3) Defective nervous control. (See Chapter Two, Sec. 13.)

(b) **IMITATION.** During the period spent in the primary grades, children are active imitators, and however excellent their instruction may have been, they will still imitate the speech they hear at home and on the playground.

(c) **FOREIGN LANGUAGE.** Foreign born children and children of foreign parentage born in this country frequently come from homes where the language of the fatherland is spoken, and in many cases these children have to learn a number of sounds not found in their native language and which they do not know how to produce. The difficulty is a physical one, and when the children are shown how to place the vocal organs so as to produce each new sound and give a little daily practice to it, they soon become proficient in their articulation. That the teacher may provide the drills needed by such children, she should know the sounds not common to the English and the language which the children speak. To illustrate: Scandinavian children have trouble with *j*, *th*, *d*-final and *w*, because these sounds do not occur in their language. They need drill on such words as *July*, *joy*, *job*, and *sand*, *dismal*, *dense*, *this*, *thee*, *them*, *with*, *which*, *while*. Bohemian children will need drills on a different set of sounds and French children will need to have special attention given to their vowel sounds.

(d) **YOUTHFULNESS.** Lack of precision and clearness of speech are common to small children, and they have not gained full control of their vocal organs when they reach the fourth grade. Time and patience will overcome this difficulty, but the children will be very materially aided in their efforts if

their reading lessons and exercises in language contain only sentences of simple construction.

**5. Systematic Exercises.** It is important that schools should give training in articulation, for it has both a commercial and a cultural value—a commercial value, in that an employer is not as liable to engage a young man or young woman who speaks indistinctly and in a slovenly manner as one whose utterance is clear and intelligible; a cultural value, because our speech betrays us. Says an eminent authority, "There is no more certain evidence of culture than an elegant and distinct enunciation." Training in articulation naturally belongs with the work in reading, and systematic exercises which will lead step by step to the overcoming of all defects should be provided.

**6. Method.** Select sounds with which the pupils have the most trouble. These will include (1) the consonant sounds; (2) the sounds of *th*, *wh* and *sh* in their various combinations; (3) consonant sounds which are particularly troublesome to some children, as *v*, *w*, *k* and *g*.

(a) CONSONANTS. (1) Select lists of words which will give drills upon the consonant sounds, the words in each list begin devoted to one consonant. Write these lists one at a time on the board, or, what is better, place each list upon a strip of paper, writing the words with a rubber pen and black ink, or black crayon. Place the list before the class and give one or two minutes of rapid drill each day, requiring both individual and concert work. Insist upon perfect enunciation. The following lists are suggestive of what can be used:

B	C	D
bat	cat	desk
bed	candle	dim
beck	collee	drawer
bound	canticle	drink
bert	comrade	dream
bat	comfort	dumb
base	council	date
boiler	canary	dirk
bank	candy	deck

Make similar lists for each of the consonants. Use in each list the words which the children have the greatest difficulty in pronouncing. Give particular attention to enunciation. The formation of correct habits of speech, not the learning of the words, is the object of the exercise.

(2) Construct sentences which will give alliteration and at the same time provide for such vocal gymnastics as will secure the drill desired. These sentences may be meaningless as to content, provided they secure to the pupils the necessary practice. A few are here given to illustrate what may be attempted:

Ben Brown bent Bob Bang's big bow.

Baxter Brothers began boiling batter before breakfast.

Carrie Canute can cut cotton cloth.

Captain Cummings captured Colonel Carr of Comity Creek.

David Dixon drove Drummond over Donaldson's dune.

The ingenious teacher will be able to construct many sentences of this kind, and she can call upon the pupils for others. They will enjoy the sport and from the exercises derive such practice as will enable them to overcome all difficulties in the articulation of consonant sounds.

(b) TH, WH AND SH. These sounds are difficult for children of foreign parentage, because they do not know how to make them.

(1) The sounds of *th* are formed by placing the tongue inside the points of the upper teeth. Explain this to the pupils and show them how to do it; then give such drills as *tha-tha, tha-tha, the-the, etc.*; the first *th* in each couplet is to be given the soft sound; the second, the hard. You will need to explain the position of the vocal organs and repeat the drill often, but by continuous practice the pupils will in time form the habit of so using the vocal organs as to give these sounds correctly. Lists of words such as—

the	these	thnable	through
this	that	thunder	thou
then	those	think	thorough



will afford excellent practice. Construct sentences similar to the following:

Theophilus Thistle thanks Theodora Thackery.  
Be thoughtful, thrifty and thankful through life.

(2) Treat each of the other sounds in this sub-section in the same manner. In all cases the steps should be, first, illustration by the teacher of the position of the vocal organs; second, imitation by the pupil; third, dr.

(c) SPECIAL CASES. (1) Some pupils say *very* for *very*. Show them how to put their upper teeth against the lower lips and say, *va-fa*, *va-fa*, *ve-fe*, etc. Follow this with drills similar to those suggested in the other exercises.

(2) Some pupils give the sound of *d* and *t* for *k* and *g*. Teach these pupils to turn the tip of the tongue down towards the floor of the mouth and say, *ga-ka*; *ga-ka*; *ge-ke*. Follow this with the usual drills.

(3) Words ending in *ing*, *ed* and *r* should receive attention until the pupils have become habituated to the correct articulation of these words. Faults of this kind are largely due to haste and carelessness. Whenever the articulation is faulty, ask the pupil to think what he is to say and try again.

**7. Pronunciation.** When a pupil can articulate all the sounds in his language, there is no reason why his pronunciation should not be correct. There are few rules that offer help to any extent. The best way to learn pronunciation is by consulting the dictionary and listening to good speakers. (See Chapter Four, Section 23.)

There are common faults in pronunciation that should be watched for and corrected persistently on all suitable occasions. Among them are the following:

(a) THE OMISSION OR INCORRECT ARTICULATION OF SOUNDS IN UNACCENTED SYLLABLES. Use for drill the words in which you detect this fault, and others of similar structure. In the following words the sounds frequently omitted or given incorrectly are indicated by italic letters:

government	certificate	arithmetic	necessary
incorrect	regular	composition	attention
geography	generous	literary	hypocrite

(b) THE SUPPRESSION OF SUB-VOCALS AND ASPIRATES NEAR THE ENDS OF WORDS OR OF ACCENTED SYLLABLES. The following sentences show common examples of this fault: Give me five cents. Christmas is a happy day in this land of plenty. Let's go out to play.

(c) THE BLENDING OF THE LAST SOUNDS OF ONE WORD WITH THE FIRST OF THE NEXT. You can use the following tricky sentences for occasional practice: "Ice cream!" I scream, "ice cream!" "Could you, would you, should you act in this way?" "Let us all unite in song."

(d) SLIGHTING DIFFICULT COMBINATIONS OF SOUNDS. If you hurry them a little you can make many sentences that will trouble the best of readers. An occasional brief exercise on such sentences as the following will wake up a class and give them a little amusement: (1) She sells sea shells. Does she sell sea shells? Sea shells she sells. (2) Amidst the mists an' coldest frosts he thrusts his fists against the posts and still insists he sees the ghosts. Despite his thrusts and angry boasts the sheeted ghosts are icy posts. (3) Round the rough and rugged rocks the ragged rascal ran. (4) Christopher Crisscross is full of crochets and crazy crisscrosses. (5) The deeds thou didst those deeds didst thou do. (6) Learnest thou thy lessons at thy leisure that they may be thine when thou needest them.

The exercises suggested in this section are mere vocal gymnastics and should be executed with the speed and accuracy that characterize good calisthenics.

**8. Obstacles to Pronunciation.** The pupils often fail to pronounce words at all or to pronounce them correctly, because, first, they cannot correctly divide the word into syllables, and, second, because they do not know some of the phonic elements which the word contains. In all third book classes these matters need attention, and frequently

pupils in the fourth book class need the same kind of assistance.

(a) SYLLABICATION. The reason that a child cannot pronounce such a word as *incomprehensibility* is because he cannot divide it into syllables. Children who labor under this difficulty should be given exercises in syllabication. Begin with words which are easy to divide, as *mindful*, *ability*, *meaning*. Have the pupils read these words and separate the syllables by hyphens. Go over the list and see what new words can be made by adding one or more syllables. In the list cited, we have *mindfulness*, *inability*, *meaningless*. A study of the structure of these words will show that each syllable contains a vowel, with the exception of the last syllable in *ability* and *inability*, each of which ends in *y*. Ask the pupils to look through the reading lesson and write all the words they cannot pronounce, then have them rewrite the words, dividing them into syllables according to the plan here given. A few exercises will show the pupils what to do with new words and place them in position to help themselves.

(b) PHONICS. Every third class is likely to contain pupils who have had little or no drill in phonics, and the teacher will often find it necessary to resort to work which should have been done in the lower grades. It is a good plan to have a set of phonic charts which can be used for drill purposes. The teacher can make these with little or no expense, using the same material as suggested for making word charts. The work in phonics will vary so widely with different classes that no set exercises are given. The selection of sounds and words for drill should in each case depend upon the needs of the class. The following suggestions, however, will apply to all classes: (1) Do not give drills upon sounds which pupils already know. (2) In separating a word into its phonic elements, use the ability which the pupils have; for instance, such words as *motherless*, when written *m-oth-er-less*; *frightful*, when written *fri-ght-ful*; *thunder*, when written *th-un-der*, and many others which

these will suggest, are readily pronounced by the good third grade pupils; to make a more minute analysis is a waste of time, besides causing the pupils to think that you underrate their ability. This plan of treatment varies but little from syllabication, but when the spelling does not give the sound of the syllables it enables the pupils to learn the pronunciation more readily. The teacher should not hesitate to give such exercises in phonics as the class may need, no matter in what grade it may be.

**9. Emphasis.** As usually defined, emphasis is the stress of voice placed upon one or more words in a sentence to attract attention to the central idea. However, in its broadest sense, "emphasis includes any manner of making a thought prominent." As we have shown in Chapter Five, Section 13 (a) and (b), in a long sentence there may be several ideas that vary in importance, so that we may notice a strong primary emphasis and one or more of secondary force. It is difficult to show shades of emphasis in print, but something may be done in that way. Let us examine the following lines from Shakespeare's "Julius Caesar:"

*Brutus.* He hath the *falling sickness.*  
*Cassius.* No, CAESAR hath it not, but *you* and *I*  
And honest *Casca*, we have the FALLING SICKNESS.

Here Brutus calls attention to the fact that Caesar was an epileptic, he had the "falling sickness." Cassius seizes the idea and turns it to his own ends by intimating that the conspirators have a "falling sickness" in submitting to Caesar's claims. The words "falling sickness" must be emphasized to call attention to the double meaning given the words. Again, "Caesar" and "you," "I" and "Casca" must be emphasized to show that all are to be considered in this sentence. Then the three are joined in the word "we" and given a stronger emphasis to bring out fully the antithesis or contrast with "Caesar."

**10. Determination of Emphasis.** Emphasis depends primarily upon thought. A reader naturally gives to any selection

the emphasis which brings out the meaning he gets from the passage. Therefore, emphasis is the great test of a pupil's comprehension of what he reads. This subject is inseparably connected with grouping, upon which it depends, and all that has been said upon grouping applies to emphasis (Chapter Five, Sections 3 and 4). The use of the term *emphasis* in a reading class is of very doubtful propriety. It is much better to lead the pupil to a comprehension of the thought; the matter of emphasis will then largely take care of itself.

The teacher of reading then will secure correct emphasis by an analysis of thought; she will see the uselessness of saying merely, "Emphasize *this* word, and *that* word." The pupil will respond to such a direction as far as that sentence is concerned, but will gain no power in reading others. It will be necessary for the teacher to read frequently as a model of good emphasis, for many children have no conception of the use of stress. But as soon as pupils appreciate the effects of emphasis they must be taught to place it as the result of their own understanding of the thought.

The best method of procedure is usually by questions which will lead the pupil to see the meaning. As an example, let us consider the following lines from Bryant:

Ere, in the northern gale,  
The summer tresses of the trees are gone,  
The woods of autumn, all around our vale,  
Have put their glory on

If a pupil shows by his emphasis that he has not understood the meaning, we may question him as follows and hope for intelligent answers:

"What does 'ere' mean?" "Before."

"Why are there commas after 'ere' and 'gale'?" "To show that 'in the northern gale' is out of its natural place or of minor importance."

"What subject is in the second line?" "Summer tresses."

"What is said about them?" "Before they are gone something has happened."

"What has happened?" "The woods of autumn have put on glory."

"What has put on glory?" "The woods."

"What do you think is the central idea of the stanza?"

"The woods have put on glory."

"When have they put on glory?" "Before the tresses are gone."

"What are the tresses?" "The leaves."

"Now read the stanza and show me what it means."

Probably a pupil intelligent enough to answer as in the above dialogue will read with very good emphasis.

*Ere, in the northern gale,  
The summer tresses of the trees are gone,  
The woods of autumn, all around our vale,  
Have put their glory on.*

In your questioning you sometimes find that the failure to grasp the meaning of a passage is caused merely by ignorance of the significance of a word, or of a figure of speech, or by a general misconception of the whole idea.

**11. Breathing.** There is one other matter connected with the mechanics of reading which is fundamental and may as well be considered here as elsewhere. It often happens that teachers do not think to give their pupils instruction or drill in proper breathing and so are constantly met by halting, interrupted and unpleasant expression, when a very little practice on the part of the pupils would entirely correct these faults. No one can read well for any length of time without breathing deeply and being careful to draw in the second breath before the first one has been exhausted. Good readers do this as a matter of habit, without being conscious at any time what they are doing, but beginners are very apt to neglect both precautions. Moreover, there are certain places in every sentence where a little pause is permissible, and at these points the skillful reader fills his lungs, oftentimes long before it is necessary. When this is done habitually, the reader can give his whole attention to expression and need never fear failure because of exhausted breath.

It is much easier to breathe correctly when standing in an erect position, with the head and shoulders well up. If, in addition to this, the reader will hold his book in his left hand, high enough so that he can read without depressing his chin upon his throat, he will not be put to any physical inconvenience.

That time is not wasted in any class which a teacher gives to brief, vigorous exercises in deep breathing, and by that we mean breathing which is performed principally by the abdominal muscles, which call into play the large lower lobes of the lungs. If a person raises his shoulders during an inhalation, he is not using his diaphragm properly. Sometimes it may be worth while to take some selection which will not be injured by this travesty of reading and require the pupil to inhale vigorously at every pause. The effect is ridiculous, but it illustrates the point.

**12. Emotional Element.** Before we pass on to consider more at length the four great elements which should enter into every standard of criticism in reading, we ought to say that the facts with which we have so far been concerned are largely those in the execution of which the intellect and muscles only are involved. A person's articulation may be clear, his pronunciation correct and his emphasis accurate, and he may appear to have a thorough understanding of what he is reading, and yet his expression may be so cold, matter-of-fact and unimpressive that the feeling which the author intended to convey will be wholly lost. In all reading of genuine literature, the emotional element is a prominent one, and every reader aims to arouse in his listeners the same emotions which the author felt. This can be done only when the reader enters into and appreciates the beauty, sentiment and force of what he reads.

We have seen that the first efforts of the reading teacher must be to lead her pupils to comprehend the meaning of the selection; but her efforts should not cease with this, for she has taken but one of the two necessary steps. The second evidently is to arouse in the pupil, by some means, the right

feeling. The development of the emotional element requires time—"time to think and time for the picture to come forth in its fullness." A knowledge of the conditions under consideration, or under which the selection was written, is often of great assistance. For instance, one reading Lowell's *First Snow-Fall* has the emotional element strengthened by the knowledge that some months before it was written he had buried a daughter. When the emotional element is developed, one really enters into the spirit of a selection, and not until then will one be able to render it sympathetically and naturally. Time, pitch, quality and force all depend upon the emotional element.

**13. Rate.** The normal or natural rate of speech varies largely in individuals. Some habitually speak with slow and measured utterance, while from others the syllables flow in torrents. It is impossible to fix an arbitrary standard of rate, but for every individual there is a normal rate which varies from time to time toward slowness or greater rapidity. Good reading demands that these variations of rate should be in accordance with sentiment.

Some pupils habitually speak too rapidly. A too rapid rate may be due to nervousness, to lack of thought or to the pupil's ordinary habit of speech. The first difficulty will not be wholly remedied until the pupil passes out of the self-conscious stage and feels at home in the schoolroom and the reading class. This requires time and care. Pupils are occasionally made nervous by methods of criticism allowed during the recitation. The thoughtless pupil is more frequently met with. To him reading consists in calling words, and before his rate can be reduced he must be trained to think. What we have said about thought-getting applies here. But, in addition to this, these pupils need special attention in the recitation. Much may be done by asking the pupil to close his book and tell you what he has read. Ask him to open the book and read the passage again, trying to read as slowly as he spoke. Additional help will be found in having the pupil repeat sentences whose utterance will



require a slow rate. These should be given as drills outside the regular reading lesson. Above all, teach such pupils to *think*, and with the development of thought the rate of reading will be reduced.

The pupil who naturally speaks rapidly will read rapidly, therefore he cannot be expected to read as slowly as the average, but, by calling his attention to his rapid utterance, both his speaking and reading may be considerably improved.

Pupils read too slowly, for two reasons: the selection is so difficult that they cannot comprehend the thought and are unable to pronounce some of the words, or the pupil is naturally slow in everything that he does. The remedy for the first cause is obvious—easier selections should be chosen; the second cause is more difficult to remove. These pupils will naturally read more slowly than the others, but they frequently have as good a comprehension of the thought. Such pupils usually increase their rate as the nervous system becomes more fully developed.

**14. Time.** Time in reading, then, relates to the rate at which spoken words are uttered. This may be considered fast, moderate or slow. Unless there is reason for some variation, reading is in moderate time. But when, for instance, a sentence is full of meaning or the thought called up is one of sublimity, grandeur, immensity and depth, more time is naturally consumed in the expression of that thought. When, on the other hand, there is lightness, gaiety, gladness or urgency in the thought, the time is more rapid. "The relative time apportioned to a word indicates the mind's measurement of it—represents the speaker's judgment as to the amount of meaning or importance that it conveys."<sup>1</sup>

It is not necessary for us to consider examples of moderate time, for the greater part of every pupil's reading will be at that rate. The reason for reading in slow time may be best illustrated by the study of a selection like the following:

---

<sup>1</sup>Raymond: *Orator's Manual*

Who shall say that when in its follies or its crimes, the Old World may have buried all the pride of its power, and all the pomp of its civilization, human nature may not find its destined renovation in the New?

The wider our reading, the more extended our experience, the more are we sensible of the breadth and grandeur of the ideas conveyed by the quotation just cited. From our reading we know some of the follies and the awful crimes of the Old World; we appreciate the pride of its power, the royal pomp of its governments, and are appalled at the thought that all this shall be buried. Inspiring to an equal degree, however, is the thought that all the grandeur and all the power may again appear in this New World among ourselves. Manifestly it would be impossible for our thoughts to travel as far as we have indicated in the time of a rapid utterance. If we think the great thoughts that the words express, we will read slowly.

Knowing this fact, the method which the teacher should follow becomes apparent. It is useless, so far as training is concerned, to tell the pupil to read rapidly or to read slowly. He must be made to understand and feel the depth or grandeur of great thoughts, and then he will speak no more rapidly than he thinks. The teacher proceeds by a method of indirection. She calls to the pupil's mind images, gives the words the broadest significance, tries to picture the things that are described and then asks that the pupil as he reads shall think the full meaning of the words as he utters them. It is impossible for anyone to see vividly in the mind's eye the racing horse in Holmes's *How the Old Horse Won the Bet*, if it be read slowly:

Tighter his frightened jockey clung,  
As in a mighty stride he swung,  
The gravel flying in his track,  
His neck stretched out, his ears laid back,  
His tail extended all the while  
Behind him like a rat-tail file!  
Off went a shoe,—away it spun,  
Shot like a bullet from a gun;

The quaking jockey shapes a prayer  
From scraps of oaths he used to swear;  
He drops his whip, he drops his rein,  
He clutches fiercely for the mane.

When the teacher has made her class so interested in reading that they wish to read well, she has only to fill their minds with vivid pictures and their souls with an appreciation of what they are reading, to make the time what it should be.

**15. Pauses.** Moderation in time is secured not only by slowness in the utterance of sounds but also by the use of pauses. The listener is never quite abreast of the reader; the latter, if skilful, understands the fact and pauses occasionally for his hearers to overtake him. Unless some warning is given of sudden changes of thought, hearers finally fall behind the reader and lose portions of his meaning. Pauses naturally occur between groups of words; therefore, if the pupil's grouping is right, his pauses will be correctly placed, but he may make them too long or too short to produce the best effect. When this occurs it shows that although he may have grasped the thought, he has not fully entered into the spirit of the selection.

Certain it is that punctuation marks do not always signify pauses. It is safe to say that most readers wholly disregard commas, except as they tend to make the meaning clearer. Punctuation marks are for the eye, not for the tongue. "Every passage has a double set of punctuation marks, one visible, the other invisible; one is the printer's work, the other the reader's."<sup>1</sup>

The pupil should know that to pause unexpectedly before words or after them is to make the phrases appear emphatic, and he should remember also, the necessity of keeping his listeners thinking with him. It is useless to tell pupils to pause here, and pause there, and elsewhere. A knowledge of where and how and when will come only by practice, after an appreciation of the selection is fully gained. What was

said in the preceding section is sufficient direction for teaching the art of pauses, except the cautionary remark which the teacher may occasionally make that, "Your reading would be more effective if you paused longer at that place," or, "Evidently your pauses do not make clear the meaning of the selection. I doubt your understanding of it. Explain it."

**16. Pitch.** Under ordinary conditions a person speaks upon a certain key or tone which is peculiar to himself. When for any reason his vocal cords are tightened and made to move more rapidly, that pitch is raised, and when the cords are relaxed more than usual, the pitch is lowered. The compass of any voice is its range from high pitch to low pitch. Normally, the pitch of male voices is lower than that of female voices.

The customary pitch or key of the voice is that agreeable medium which allows the greatest range above and below. Unfortunately, many people have the habit of speaking in a key that is strained and unnatural. Teachers very frequently talk upon too high a key, and their pupils as frequently imitate them.

By many repetitions of a brief phrase in different keys we can determine whether our customary key is too high or too low; if we find it so, we can go to a key that is much easier for us and by practice can habituate ourselves to its use in ordinary speech. Teachers will watch their pupils and help them to establish an easy and normal pitch. Over-anxiety to please, excitement and nervousness militate against improvement. Accordingly, the teacher will once more accomplish her purpose by indirection. She will help the pupil to forget himself, will pitch her own voice low, and almost invariably the high, strained pitch so common in children who have been much drilled in school will disappear. Sometimes a pleasant, "Talk to me, do not read to me" is an interruption that will help the pupil.

At about the age of puberty a boy's voice assumes a lower key. During this period of change some boys have

little or no control over their voices and may amuse their classmates and cover themselves with confusion by startling transitions in pitch. Do not often call on such boys to read before their classes, if they are at all sensitive about it. In a little time they will find themselves in control of manly voices, and then they will read with pleasure again.

Pitch is a comprehensive term and in reading includes not only the standard key of sentences, high or low, but also whatever relates to inflection modulation and melody.

**17. Inflection.** In every spoken sentence there are heard various turns or slides of the voice to lower or higher pitches. These slides are known as inflections; rising, when the voice slides to a higher pitch; falling, when it goes to a lower pitch, and circumflex, when the two slides are combined on a single word. Normally, the rising inflection indicates that the sense is incomplete, that negation is implied, or that the speaker anticipates the answer *yes* or *no* to his direct question. The falling inflection, on the other hand, indicates completion of sense or that a question may not be answered by *yes* or *no*. The circumflex inflection is used to denote contrast or irony or sarcasm. Sometimes brief passages are read in a monotone, that is, on a single pitch. Ideas of grandeur, dignity and awe are sometimes rendered by a low monotone.

**18. Teaching Inflections.** To be natural and agreeable, the inflection of a reader's voice must spring from perfect understanding of the meaning and a sympathetic appreciation of the feeling in what is read. Such being the case, there is little the teacher can give in the way of direct instruction and drill, except to inform the pupils what inflections there are and what is their significance and to require them to read examples in rising and falling inflection and in circumflex. This preliminary instruction may best be given through examples, and the teacher will have the opportunity to call attention to the fact that it is the meaning rather than the punctuation that governs the inflection. For instance, we might imagine a teacher saying to one of her

pupils, "Will you close the door?" She ends the question with the rising inflection because she anticipates an answer *yes* or *no*, and waits for the pupil to close the door. If the pupil neither moves nor answers, then she says, "Will you close the door?" In form her question is still the same, but as there has been no answer to the other, she makes the real meaning of her second sentence a command, and her voice falls. Again, she may have spoken to several pupils and none of them has responded, then she may turn in exasperation to some pupil and say, "Will you close the door?" As this is a command, the voice falls at the end of the question, and by placing a circumflex inflection on the word *you*, she intimates in an ironical manner that perhaps if these superior individuals whom she has just addressed will not close the door, the inferior one spoken to may do it. Naturally such a use of the circumflex is not pleasing and does not suggest pleasing ideas.

Inflections, however, are not confined to the ends of sentences, as may be seen in the sentence, "I come to bury Caesar, not to praise him." Here the voice rises almost regularly from the beginning of the sentence to the end of the word *Caesar*, and then falls with equal regularity to the end of the sentence. In this case the comma marks the end of the rising inflection, but again the teacher must combat the idea that the comma affects the inflection. Take the two following lines from *Barbara Frietchie*:

Up the street came the rebel tread,  
Stonewall Jackson riding ahead.

Here the inflection rises to the end of the word *street*, falls slightly to the word *tread*, is suspended and then falls regularly to the end of the word *ahead*.

In the following lines the inflections are falling at every comma, excepting the first:

Soldier, rest! thy warfare o'er,  
Sleep the sleep that know no breaking;  
Dream of battlefields no more  
Days of danger, nights of waking

If pupils read with incorrect inflections, they should analyze the selection until the meaning is clear and its force is appreciated. Imitation will not count for much. Short sentences will present little difficulty. It is the long, complex sentences in which the melody is varied that cause trouble, and mainly because the pupil is not able to carry the meaning in his mind from the beginning to the end, but loses himself in the thought.

Circuitous inflections are comparatively rare, both in reading and in speech, but occasionally a person falls into the habit of using them frequently. This is seen more often, perhaps, in those who have to do with children, and who, without intending it, have learned to look upon the children as inferiors and speak to them in a spirit of gentle toleration or in a patronizing manner. This habit should be corrected. The following sentences offer a great variety in inflections. Study them carefully and read them with good modulation. Select many others for the same purpose.

From this disaster, like a spent swimmer, he came desperately ashore, bankrupt of money and consideration; creeping to the family he had deserted, with broken wing, never more to rise.

Half a league, half a league,  
Half a league onward,  
All in the valley of Death  
Rode the six hundred.

"Forward, the Light Brigade!  
Charge for the guns," he said.  
Into the valley of Death  
Rode the six hundred

"Back!" shouted Bernal full fiercely,  
And "Back!" shouted Pablo in wrath,  
As his mule halted, startled and slumping,  
On the perilous line of the path  
The roar of devouring surges,  
Came up from the breakers' hoarse war;  
And "Back, or you perish!" cried Bernal;  
"I turn not on Paso del Mar!"

**CAUTION.** While exercises of this kind afford opportunity for practice with the older pupils, you should remember that detached passages taken alone are of but little value in securing results. Enough of the setting of each passage must be given to enable the pupil to connect it with the selection from which it was taken, and also to give him some idea of what that selection represents. The stanza from *The Charge of the Light Brigade*, for instance, means but little to a pupil who knows nothing about the poem. But when he learns what the poem represents, he invariably becomes enthused with its spirit and will read the passage with the right emphasis and inflection.

**19. Melody.** The term *melody* is used to denote the pitch, inflection and modulation of the voice which make speech effective. "The melody represents the mind's motive, or indicates its purpose in using the particular phraseology to which the melody is applied." Melody in speech differs from melody in music, where the variations in pitch are exact and made from a fixed and arbitrary standard. Some authorities on teaching reading place under melody what in this lesson is treated under emphasis, pitch and inflection.

**20. Quality.** In reading, as well as in speech, pure, soft, rich and agreeable tones are much to be desired, and are the standard always to be sought; but the structure of the vocal cords, the condition of a person's health and his temperament all unite to establish a standard peculiar to himself. It is owing to quality that we are able to recognize the voices of our friends. Natural conditions, however, may be very largely controlled by training, so that one of the most important services that the teacher can render to her pupils is to fix for them an agreeable standard. Imitation is a ready factor in this particular respect, for pupils unconsciously assume to a large extent the tone which they hear.

However, the teacher must not rest content with this phase of instruction. She will find many pupils who speak in harsh and disagreeable tones and must determine as far



as possible the causes for it. Sometimes the disagreeable tones are to be attributed to catarrh or to defects in the vocal organs, in which case it may be difficult or impossible to improve them. The majority of cases, however, are owing to nervous tension, faulty breathing, strained muscles, force, or lack of interest and feeling. By removing these causes, one after another, the teacher will secure the quality which she desires, and, having established this, she will be able from time to time to secure those variations which in reading indicate the changing emotions.

Tenderness, anger, fear, awe and other feelings communicate themselves through the human voice in changes of quality which the hearer quickly recognizes. If the child loves courage and bravery, if he loves daring deeds and heroic exploits, he will be moved to admiration at their recital, and his voice will naturally ring with its full, stirring quality. The softer emotions, such as love and tenderness, will move to a very different rendition, providing the feeling is sincere. Boys of intermediate and higher grades, however, are liable to scorn displays of sentiment, and it is often difficult to make their voices sympathetic. Persistent efforts to do this may be deferred till they have learned again to feel as their elders do and as they did in their earlier years. On the other hand, they yield quickly to courage and daring and manliness. Study the following selections with care, giving each its necessary setting, then read them aloud with special reference to quality and inflection. You should also add to these a number of others of different character and thus secure a greater variety upon which to practice.

*Macbeth*. I have done the deed. Didst thou not hear a noise?

*Lady Macbeth*. I heard the owl scream and the crickets cry.

Did not you speak?

*Macb.* When?

*Lady M.* Now.

*Macb.* As I descended?

*Lady M.* Ay.

*Macb.* Hark!

Ho! gallant nobles of the League, look that your arms be bright!  
Ho! burghers of St. Genevieve, keep watch and ward tonight!  
For our God hath crushed the tyrant, our God hath raised the slave,  
And mocked the counsel of the wise, and the valor of the brave  
Then glory to his holy name, from whom all glories are;  
And glory to our sovereign lord, King Henry of Navarre.

He therefore turning softly like a thief,  
Lest the harsh shingle should grate underfoot,  
And feeling all along the garden wall,  
Lest he should swoon and tumble and be found,  
Crept to the gate and opened it, and closed,  
As lightly as a sick-man's chamber-door,  
Behind him, and came out upon the waste.  
And there he would have knelt, but that his knees  
Were feeble, so that falling prone he dug  
His fingers into the wet earth, and pray'd.

**21. Force.** As in the other elements which enter into our standard of good reading, force manifests itself in three degrees. There is first the standard force, which is the customary, normal amount of energy which we put into our expression. As the energy of utterance decreases, we have force below, and as the energy increases, force above, the standard. But as in time, pitch and quality, there is no universal normal standard. Each individual is in a sense a law to himself, though much may be done to moderate the speech of some and to put force into the tones of others.

The tendency of teachers is to speak with too much force. Because of the difficulty they have in making their words understood or in securing obedience to their commands, they speak with a great deal of energy and often try to secure results by noise. It is difficult to make a much greater mistake, for one of the things which commands attention and secures obedience is a quiet, gentle, even voice which must be listened for if it is heard, providing always that there is back of this voice a personality which commands respect. Timid, hesitating, nervous children speak with too little force, from a natural desire not to attract attention or sometimes with the hope that they will not be understood; while

the positive, assertive child uses more force than is necessary. In the reading classes the pupils imitate to a large extent the force of the teacher, but to secure those variations from the standard which show good expression, the teacher must also, as she has frequently been told before, create in the souls of her children an appreciation of what is being read.

Drill exercises are valuable in the way of an examination which shall determine for the teacher the habitual standard which her pupils use, and from time to time to exercise the voice and to confirm the pupil in his belief that he can control it. The really valuable part in training comes not in drill exercises but in the spontaneous expression of feeling in reading good selections.

In an earlier section we have treated of emphasis. (See Section 9.) That phase of emphasis which depends upon stress might more properly be considered in this connection, for while there is a certain characteristic force which extends throughout a paragraph or a longer selection, there are from time to time variations in force which bring emphatically before the listener important words and phrases.

Read the selections that follow, with special reference to force, emphasis, quality, inflection, pitch and time. Find many more good examples for reading and try to make the thought that is in them express itself through your voice.

Sweet and low, sweet and low,  
 Wind of the western sea,  
 Low, low, breathe and blow,  
 Wind of the western sea!  
 Over the rolling waters go,  
 Come from the dying moon, and blow,  
 Blow him again to me;  
 While my little one, while my pretty one, sleeps.

FROM WEBSTER'S "REPLY TO HAYNE"

When my eyes shall be turned to behold for the last time the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union; on states dis severed, discordant, belligerent; on a land rent with civil feuds, or drenched, it

may be, in fraternal blood! Let their last feeble and lingering glance rather behold the gorgeous ensign of the republic, now known and honored throughout the earth, still full high advanced its arms and trophies streaming in their original luster, not a stripe erased or polluted, not a single star obscured, bearing for its motto no such miserable interrogatory as "What is all this worth?" nor those others words of delusion and folly, "Liberty first and Union afterwards;" but everywhere, spread all over in characters of living light, blazing on all its ample folds, as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every true American heart—Liberty *and* Union, now and forever, one and inseparable!

## INCIDENT OF THE FRENCH CAMP

You know we French stormed Ratisbon;  
 A mile or so away,  
 On a little mound, Napoleon  
 Stood on our storming day  
 With neck out-thrust, you fancy how  
 Legs wide, arms locked behind,  
 As if to balance the prone brow  
 Oppressive with its mind

Just as perhaps he mused, "My plans  
 That soar, to earth may fall,  
 Let once my army leader Lannes  
 Waver at yonder wall,—"  
 Out 'twixt the battery-smokes there flew  
 A rider, bound on bound  
 Full galloping; nor bridle drew  
 Until he reached the mound.

Then off, there flung in smiling joy,  
 And held himself erect  
 By just his horse's mane, a boy;  
 You hardly could suspect—  
 (So tight he kept his lips compressed,  
 Scarce any blood came through)  
 You looked twice ere you saw his breast  
 Was all but shot in two.

"Well," cried he, "Emperor, by God's grace  
 We've got you Ratisbon!  
 The Marshal's in the market place  
 And you'll be there anon,

To see your flag-bird flap its vans  
Where I, to heart's desire,  
Perched him!" The chief's eye flashed; his plans  
Scared up again like fire.

The chief's eye flashed; but presently  
Softened itself, as sheathes  
A film the mother eagle's eye  
When her bruised eaglet breathes.  
"You're wounded!" "Nay," the soldier's pride  
Touched to the quick, he said,  
"I'm killed, Sure!" And his chief beside,  
Smiling, the boy fell dead.

ROBERT BROWNING.

#### METHODS

**22. Introductory.** Thus far we have discussed the matters with which every teacher should become acquainted and in which she should give her pupils training. In connection with some of this discussion exercises have been suggested and plans of work outlined. We now wish to show more specifically how the suggestions given can be applied to the reading lesson.

**23. Special Lessons.** In the main, the reading lesson should be devoted to reading by the pupils, but in order that their reading may be improved more or less drill work is necessary. This work should be taken up in special lessons which will occasionally take the place of the reading lesson. Suppose the class has never received instruction in grouping; they must learn to do this before they can read intelligibly, and one or two lessons devoted to such exercises as those suggested in Chapter Five, Sections 13 and 14, will more than repay the time spent. In order that these special lessons may accomplish their purpose, you should hold in mind the following points:

(a) **ONE THING AT A TIME.** You will doubtless notice many faults in your pupils' reading, and in your zeal to remedy these you may attempt to correct too many at once. Such a course discourages the pupils by calling their atten-

tion to so many errors that they get the idea that they can never conquer the difficulties. It also divides the pupils' attention among so many different points that they do not remember any distinctly. Take the fault which needs attention first, such as that of failing to group words, and drill upon that until the pupils have gained a good degree of power in grouping. Then take the next fault and treat it in the same manner. Proceed in this way through the term, and the class will make steady progress.

(b) **USE OF THE READER.** Special lessons will be much more effective if selections for reading are chosen with a view to giving practice upon the points which the lesson has emphasized. To this end, you should make a careful study of the reader, so that you can choose such selections as will be most helpful. There is no occasion for reading the lessons in the order in which they are given in the reader.

(c) **FREQUENCY.** There is no stated time at which special lessons should be given. They should occur as often as the class is ready for them, that is, each lesson should be followed by enough reading lessons to fix firmly in the minds of the pupils the principles presented, before another special lesson is given. Unless this precaution is taken, the pupils are liable to become confused by the burden of the work presented to them, because it has been given them more rapidly than they can comprehend it. You should not infer, however, that any one of these points must be brought to a high degree of perfection before another is taken up. In fact, all points in the reading will be emphasized more or less in every recitation, but it is well to give special attention to certain points for some time and then to bring more stress to bear upon others.

**24. Assignment of the Lesson.** Among the causes of failure to secure results in the reading class, lack of assignment or failure to make proper assignment of the lesson may safely be considered as chief. Concerning this, Supt. Spaulding, in his *Preventing and Correcting Defective Reading*, says: "Ordinarily no lesson receives less, while hardly one needs

more careful preparation by the teacher than does the reading lesson." The study of the reading lesson is too often looked upon by both teacher and pupils as of little consequence, or as of a mere looking up of words difficult to pronounce. When the reading lesson is properly assigned, such ideas will not prevail. The assignment should include:

(a) SELECTION OF THE LESSON. The reading lessons should be so planned that each has its definite purpose. Becoming acquainted with the matter to be read and the formation of a plan of work are the first steps in the teacher's preparation. With the purpose of the lesson well in mind, the teacher will make such an assignment as will direct the pupils' study to the points she wishes to emphasize.

(b) THE SETTING. The setting is necessary to an understanding of many selections, such as *Maggie Tulliver and the Gypsies*, *Incident of the French Camp* (Section 21), *In School Days*, *Paul Revere's Ride* and many others which these will recall. When the class is to read such a selection, enough of the setting should be given to enable them to understand it. For instance, the class cannot get the full meaning of *Maggie Tulliver and the Gypsies* unless they know what kind of people the gypsies are and how they live. They cannot get the pictures presented in *In School Days* unless they have some idea of the old-fashioned country schoolhouse, nor can they appreciate *Paul Revere's Ride* unless they know enough about the Revolutionary War to enable them to understand what Revere did, and enough about the Civil War to grasp the purpose Mr. Longfellow had in writing the poem.

When the necessary references are accessible and the pupils are old enough to obtain the information, their attention should be called to the points to be looked up by questions written upon the board. But when this is done the pupils should be told just where to look for the information, unless they are already accustomed to the use of the reference books.

(c) WORDS. Attention should be called to all words whose meaning the pupils may not know and to all words which they may not be able readily to pronounce.

(d) THOUGHT-GETTING. We have already emphasized the importance of thought-getting, and in the assignment of most reading lessons attention should be called to it. This is most easily done by writing on the board questions whose answers depend upon the pupils' understanding of the thought. For illustration, in the stanza,

Still sits the schoolhouse by the road  
A ragged beggar sunning;  
Around it still the sun-acs grow,  
And blackberry vines are running,

such questions as these will enable you to tell whether or not the pupils have the thought: What do you see in the picture? What are sumacs? What does the second line mean? What does the last line

(e) DIFFICULT PASSAGES. Some selections contain passages of more than ordinary difficulty, such as the closing paragraphs in Webster's *Reply to Hayne*, and the pupils may not, without aid, be able to grasp their meaning. In such cases it is usually helpful for the teacher to read the passage to the close, when the lesson is assigned, then to supplement her reading with questions as suggested above.

(f) ALLUSIONS. Nearly all selections of literature contain allusions, and such references to these should be made as will enable the pupils to understand them. (See Chapter Five, Section 21.)

(g) SUGGESTIONS. (1) The length of the lesson is measured by the amount of work necessary to prepare it, not by the number of pages it includes. Lincoln's *Gettysburg Address* would constitute a longer lesson to the average class than several pages of *Rip Van Winkle*.

(2) The assignment should be definite. The pupils have a right to know just what is expected of them.

(3) Each point called for in the preparation of the lesson should be tested in the recitation; otherwise, the pupils will become careless in their study.

(4) The test of the assignment is the interest which the pupils manifest in their study of the lesson.



**25. The Recitation.** In the recitation the efforts of both teacher and pupils culminate in results. The reading recitation should be systematically planned and then so conducted as to carry out the plan.

(a) **PURPOSE.** The main purpose of the reading recitation is to give the pupils opportunity to read aloud. With an occasional exception, the greater part of the recitation period should be devoted to reading. The exceptions will occur when it is advisable to give a special lesson and when the selection to be read is so difficult that a recitation period should be given to its discussion before reading.

(b) **DIVISION OF TIME.** No specific rules can be given for dividing the time devoted to the recitation. Bearing in mind that the following points should receive attention, the teacher must judge from the nature of the work how much time is necessary for each. The points are: (1) questioning the class for a knowledge of their understanding of the selection; (2) tests on the pronunciation of difficult words; (3) reading and criticism; (4) assignment of the next lesson.

You will see at once that the time devoted to each of these points will vary in different recitations.

(c) **THE READING.** All obstacles to expression should be removed before the reading begins. Many teachers err by having the pupils read the selection first and explaining it afterwards. Since expression depends upon thought, this method of procedure is pedagogically wrong. Be sure that the pupils understand the selection and that they can pronounce all the words. Then they will be free to give their attention to the expression of the thought.

When reading, the pupil should stand erect, hold the book in his left hand at a distance of from twelve to fourteen inches from the eye, and at such position that a line drawn from the eye to the book will form a right angle with the page. While one pupil is reading, the others and the teacher should listen with closed books. It is the business of the reader to make his listeners understand what he is reading, and it is

no more than fair that he have the opportunity to do so. Again, if the pupil has prepared his lesson, he is not only willing but anxious to read, and if class and teacher listen with closed books, he has a much stronger stimulus to read well than when he knows that all are following the page closely for the purpose of catching him on some mispronounced word or other slight slip of the tongue. These are minor matters and should not interfere with the expression of the thought.

(d) **CRITICISM.** Many a reading recitation is ruined by the kind of criticisms offered and the method in which they are given. Children must be taught that true criticism does not consist of mere fault finding, but that it should be praise for work well done more than censure for that poorly executed. Pupils should also be taught that the chief thing to criticize is the expression of thought. Did the reader express the same idea of the passage that you have? If not, wherein does your idea differ? Show us the difference by reading the passage. Are there others who have a still different opinion of the passage? Read it so as to bring out your idea. Criticisms conducted according to this plan will soon transform the class from a band of fault-finders into a group of earnest, thoughtful listeners.

Another important point in criticism is that *the pupil should not be interrupted while reading.* In too many classes as soon as one member begins to read, the hands of the other members begin to flutter. Such a demonstration is enough to disconcert a hardened campaign orator, and it is nothing short of barbarism to allow it to continue. When you find a class addicted to this habit, ask each pupil how he enjoys reading with the hands of the others fluttering about him. It is needless to say what answer will be received. At such a canvass, say something like this: "We have unconsciously fallen into a bad habit. I know that you are all too gentlemanly and ladylike to do what you know would annoy any member of the class while he is reading, so when you are tempted to raise your hand, just stop and think how

this affects you when you are reading, and I am sure your hand will not be raised until the one reading has finished." Presenting the matter in this light and calling attention to it as often as the pupils forget, will soon rid the class of a pernicious habit. When a pupil has finished reading, let all who have criticisms to offer raise their hands and give each a chance to state his criticism. When several have the same criticism the hands of all should drop as soon as it is stated by one. Train the pupils to criticize in a kindly, helpful spirit, so that they will look upon the reading class as a place where each is to help the others, and you will be astonished at the progress which will follow the development of such a spirit.

(c) QUESTIONS. In Chapter Four, Sections 12 to 14, we have emphasized the importance of questioning, and shown what good questions are. What is said there applies in a peculiar manner to the work of the teacher in the reading recitation. The question is her most helpful instrument in assisting the pupil to correct his errors, interpret the thought and become self dependent. It is practically useless to tell a pupil to read faster or slower, or to emphasize certain words. While he may follow directions in reading the passage, he gains no power to read the next passage better. The question teaches him to think, and as he becomes thoughtful his power of interpretation and of expression increases. Most of the teacher's criticisms should be in the form of questions.

**26. Drills.** In the foregoing sections of this lesson and in Chapter Five, we have made frequent references to drills. From these references it should not, however, be inferred that drills are to interrupt the reading. Sometimes a drill of one or two minutes at the beginning of a recitation may help pupils to overcome difficulties in articulation and pronunciation, but in most cases the drills should be given at some other time. Whenever they are given they should be brief, rapid and to the point. Drills should be confined to those exercises which will aid in articulation, pronunciation and thought-getting. Drills on emphasis, pitch and other

elements of expression in themselves are useless and should not be attempted.

**27. Supplementary Reading.** Every class should be supplied with supplementary reading, but unfortunately, the financial conditions in many districts keep this supply within narrow limits. In grade, the supplementary reading should be easier than the reader in use. In subject-matter it should be interesting and of such nature as will appeal to the children. Boys in the fourth reader class, for instance, will like biographies of the childhood and youth of eminent men, tales of pioneer life and of Indians. If books of this kind are well written, they are also quite interesting to the girls; however, the latter usually prefer stories. There are so many books devoted to supplementary reading that almost any taste can be suited and each city and province has lists of those in general use within its borders. Only one caution is necessary in connection with their selection: The books should be chosen primarily for the purpose of giving practice in reading, for the information they contain. If the book selected is valuable for both purposes it is doubly useful.

**28. Sight Reading.** By sight reading we mean reading which pupils do without previous preparation. Only one book is necessary for this exercise. Give the book to a pupil and let him read a few paragraphs or stanzas, then pass it to another. The limited time of the recitation may not admit of each pupil's reading at a single exercise, but at the next exercise you should have those read who did not participate on the preceding occasion. Another good way to provide sight reading is to take a story or selection from a paper or magazine. Cut this into sections and paste each section on a slip of paper; then number the slips in the order in which they should be read and distribute them so that each member of the class has one. Each pupil reads what is on his slip. To prevent pupils reading before their turn comes, the numbers should be on the backs, which should be turned up.

Sometimes it is a good plan to have a general sight-reading exercise, which will include the entire school. Arrange the

pupils into groups, according to their reading ability, and place the groups in different parts of the room. Each group has a book from which one of the pupils reads. There are as many reading at a time as there are groups, but if the exercise is rightly conducted, and interesting matter is provided, the groups will not disturb each other. The children of each group will be too much interested in their own story to listen to the reading of the others.

There is a great difference of opinion among teachers of reading as to the value of exercises in sight reading. Some think sight reading should be used very sparingly, because only adults of some experience can read well at sight, and to ask children to make the attempt leads to embarrassment and finally to carelessness. Those of the other opinion claim that most of the reading done out of school will be sight reading, and that the pupils should have all the practice they can under the direction of the teacher. Matter for sight reading should be easy for the class and of an interesting nature. When these precautions are taken and the work is carefully supervised, there is no doubt but that sight reading can be made very helpful. (See Chapter Five, Section 23.)

**29. Obstacles to Expression.** There are a number of obstacles to expression which must be removed before the child can read well. Articulation, pronunciation and thought-getting have already been discussed; in addition to these we may name certain other detrimental features:

(a) **THE BOOK.** It requires several years for the child to become so accustomed to the use of the book that it does not hinder his free expression of thought. When reading, he realizes that he is using the words of another, and this is more or less of a barrier to his free and natural expression. If the book is of too high grade, the difficulty is increased. This obstacle is most easily overcome by the use of books which can be read easily and which have matter so interesting that the child will forget the book in his absorption in the story.

(b) **THE SCHOOL TONE.** Many children read, and recite their other lessons as well, in an unnatural tone. Sometimes the voice is pitched on a high key; sometimes a monotone prevails, and in other instances the voice is low and indistinct. There are several causes for this condition. Frequently the school subjects the child to a nervous strain, and this is shown in his voice. Again, he hears others use unnatural tones, and falls into the habit through imitation. Too often the teacher has a school tone herself, although she may be unconscious of it. The pupils imitate the teacher, and as long as this condition exists there is little hope for improvement.

The school tone is one of the most difficult obstacles to remove. First of all, such a school atmosphere should be created as will make the pupils feel at home and remove them from all embarrassment in their work. When the pupil reads in an unnatural tone, ask him to close the book and tell you what he has read. In most cases he will speak naturally. Then ask him to read another paragraph. If he reads as before, repeat the request. Patience and perseverance along this line of training will accomplish much. Finally, the teacher should watch herself and be sure that she always speaks in a natural, conversational tone.

(c) **SPIRIT OF THE PUPIL.** The pupil must be in the right spirit before he can do his best. He must be interested in his reading and enjoy the reading recitation. More than this, he must enter into the spirit of the selection. He must see the pictures presented and absorb to some extent the sentiment of the author. Then he is carried along by his imagination, and his expression will be free and natural. For instance, one cannot read Holmes's *How the Old Horse Won the Bet* (Section 14) without holding in mind the race-track, the crowd of excited spectators, the frightened jockey and the flying horses, each of the latter straining every nerve to reach the goal. Moreover, when he does see and feel these, he cannot help giving the right expression, if he reads the selection at all. The proper setting and a thoughtful

study of the lesson will usually enable the pupil to place himself in the right spirit towards a selection. "Develop the imagination; the soul and the voice will grow through the effort of the soul to go out in expression."

**30. Reviews.** After the class has read a selection which has required considerable study, it is a good practice to re-read it after one or two weeks. The review will enable the pupils to read the selection in a connected manner, and in so doing they will gain a clearer idea of it. The exercise also shows both pupil and teacher that the class has gained in power of expression. While occasional exercises of this nature are beneficial, too much reviewing destroys the life of the reading recitation. It is not wise to read over and over again selections that the class have mastered, simply because they can read them well. Pupils are more interested in something new.

### TEST QUESTIONS

1. (a) What are the two great reasons for teaching reading? (b) How is reading ranked among the public school studies?

2. (a) How would you train a child who says *fader* for *father*? (b) What can you do to correct the articulation of a child who says, "Thith ith Thuthie Thimpkinth"?

3. (a) Give three illustrations from the speech of your pupils or of your friends in which there is an incorrect articulation of sounds in unaccented syllables. (b) Give two examples in which sub-vocals or aspirates are suppressed near the ends of unaccented syllables.

4. Mark the emphasis in the following quotation:

Let music swell the breeze,  
And ring from all the trees  
Sweet freedom's song;  
Let mortal tongues awake;  
Let all that breathe partake;  
Let rocks their silence break,—  
The sound prolong.

5. (a) Find a quotation, not given in these lessons, which should be read in rapid time. (b) Find one which should be read in slow time.

6. Discuss the pauses the reader should make in the following selection:

Piped the blackbird on the beechwood spray,  
"Pretty maid, slow wandering this way,  
What's your name?" quoth he.  
"What's your name? It surely must be told,  
Pretty maid with showery curls of gold"—  
"Little Bell," said she

7. Find outside this lesson (a) one example which should be read in a uniformly high pitch and (b) one which should vary from high pitch to low pitch.

8. Discuss proper inflections for the following:

Those joyous hours are passed away;  
And many a heart that then was gay,  
Within the tomb now darkly dwells,  
And hears no more those evening bells.

9. (a) What regulates emphasis, and upon what do the quality and force of the voice depend? (b) In which of the elements of reading will a pupil gain most from imitation of his teacher?

10. Discuss the subject of criticism in class reading exercises and show clearly what kind of criticism is helpful.



# CHAPTER SEVEN

## READING (CONTINUED)

### STUDY OF COMPLETE SELECTIONS

#### LITERARY INTERPRETATION

**1. Explanatory.** While the principles discussed in Chapters Five and Six apply to teaching reading in all grades, there are additional lines of work that can be attempted with profit in the more advanced grades. The pupils in these grades have attained a degree of maturity which enables them to study larger units of literature as complete wholes, and when the work is properly presented they will find much enjoyment in such study. These larger units should include both prose and poetry, and they should be so selected as to provide a variety of style, subject-matter and authors, but the works of British writers should occupy the greater portion of the time. In order that the pupils may comprehend and enjoy these selections, they must have the ability to see the pictures presented and experience the feelings which actuated the author. Therefore, as preliminary to such work, we call special attention to these points:

**2. Description.** Some authors show great descriptive power in their writings and make things stand out in our minds almost as vividly as though we were looking at them. In doing this, as well as in accomplishing the other wonderful things their art enables them to do, they use well-chosen phrases and sentences in literal or figurative sense, as best they may, and sometimes with a skill that is little less than marvelous. For instance, Du Maurier writes:

Before us lies a sea of fern, gone a russet brown from decay, in which are isles of dark green gorse, and little trees with scarlet and orange and lemon-colored leaflets fluttering down and running after each other on the bright grass under the brisk west wind which makes the willow rattle, and turn up the whites of their leaves in pious resignation, to the coming change

Such descriptions call upon the imagination, and an appreciative reader revels in the picture. Pupils might pass it hastily and fail to get its beauty, so we question them:

Does the sea stretch far, far away? As far away as we can see? Is it level, or wavy from the undulations in the ground and the varying height of the fern? Are there many islands in this brown sea? What color are they? What makes them green? (In getting the picture the pupil needs to know nothing about the gorse except that it is a bush with green leaves. Teach him its botanical relationships another time.) Where are the trees? Why doesn't he call them islands, too? What colors are the leaves? Is "fluttering down and running after each other" a pleasing way to describe the falling leaves? Are the trees in the sea of fern? Then how can the leaves fall upon the bright grass? In what direction are the leaves flying? In what direction are we looking? Could we see the leaves falling as well if we were looking from the east or the west as we could from the north or the south? Where are the willows? Are the leaves on the willows yet? Where are the whites of the leaves? Can *leaves* be turned up in pious resignation? What could be so turned up? What does the author expect you to see standing with hands turned up in patient resignation? What is the coming change? What will it mean to the leaves? Now while Mary reads the passage slowly and as expressively as she can, will the rest of you please close your eyes and see the picture she describes?

Of course, not every descriptive passage can be treated so minutely, but something of this kind must be frequently done until pupils gain the habit of making mental pictures of the things they read about. Sometimes the pupils may ask the questions of you, sometimes of one another, and at length you will only need to say to the older pupils, "Picture that," and they will question themselves till they are conscious of the details that make up the scene. Manifestly these are among the finest of exercises for training the imagination. (See page 79, Sections 9 and 10.)

Some selections in the readers are almost wholly description; in some there is little or none of it. Poetry and prose alike abound in description, so the teacher will never be at a loss to find it.

**3. Emotional Effects.** The emotional power of great writers is a thing to be felt rather than to be studied and

described. Yet it is only by skilful direction that pupils can be led to expect and find the greatest benefits of literary reading. Certainly one of the greatest factors in the emotional training of the young is their reading. (See pages 86-87, Sections 18 and 19.) Unfortunately, not all emotional power in literature is helpful and inspiring, and often the stories and the poetry set before the young move them in the wrong direction. The teacher may do much to counteract the influence of bad literature by giving the pupils an appreciation of that which is good, by teaching them to yield to the influence of good emotions and to fight against the evil.

The range of fine emotional power shown by some of our great writers is astonishing. *Snow-Bound* alone traverses the whole gamut from gaiety to deepest sorrow. It is by striking contrasts that pupils are most easily led to see what is meant by emotional power and to appreciate the wide range of feeling involved. The emotional element increases as the pupil's sympathy with the selection grows; therefore, it is strengthened both by the preparation and the reading of the lesson.

**4. Classification of Literary Selections.** The prose selections which fill our readers may be classified as stories, essays, speeches or orations, and dialogues or dramas. Some dramas are in poetic form and some are part prose and part poetry. Whatever the selection, we must set about its study in a definite way, if we would accomplish anything satisfactory. An essay requires different treatment than a story; a dialogue, different than either. This is not saying that much of the work is not the same in all cases, but that general principles are modified in special cases. The very nature of the things studied compels this mingling of methods. Essays are intended to expound a theory or give some account of a person, or thing or an event; a story describes an incident or a series of related incidents, and in doing so contains parts that partake of the nature of an essay, just the same as an essay may contain a brief narrative by way of illustration. Yet the

main function of the essay is exposition, description or argumentation; the main function of the story is narration. By keeping clearly in mind the nature of the selection, the teacher will be prevented from straying away from right methods.

**5. A Selection Interpreted.** In the reading class the teacher proceeds by a method of combined questions and comments, but for the selection in this section it is somewhat better to place the application in the form of a running commentary. Such a selection as this is suitable reading for any grade from the fifth to the eighth. A difference in mental attainments of the pupil will make a difference in the amount of assistance a teacher will have to render. In the upper classes she can draw out almost all that is necessary by means of questions, while in the lower grades she must supply some information and assist in procuring more.

The selection we use is quoted from James Lane Allen's *A Kentucky Cardinal* (Harper's), and it may be called *March in Kentucky*:

(1) March is a month when the needle of my nature dips toward the country. I am away, greeting everything as it wakes out of winter sleep, stretches arms upward and legs downward, and drinks goblet after goblet of young sunshine. I must find the dark-green snowdrop and sometimes help to remove from her head, as she lifts it slowly from her couch, the frosted nightcap which the old nurse would insist that she should wear

A dipping needle, like the needle of the mariner's compass, is magnetized, but it is suspended so that it may dip toward the earth. If the ship should reach the north magnetic pole, the needle would be vertical. The author feels that there is something in his nature which in March points continually toward the country. He is away from home, out of his normal self, ready to welcome *everything*, birds, flowers, plants, showers, wind and sunshine. He personifies *everything*, and it is by him made to awaken, stretch its arms and legs and drink; but what it drinks is sunshine by the gobletful. Of course, if a growing flower should *drink* at all,

it could not drink sunshine; but the metaphor is beautiful. The snowdrop is a little bulbous plant that bears nodding white flowers, sometimes before the snow has left the ground. One of the things he wishes to greet is the snowdrop with its dark green, because he feels that he may be obliged to assist it to throw off the *nightcap* (the bracts that cover the bud) and the snow and ice that encrust it. The author still personifies and makes the snowdrop more vividly human than anything he has yet mentioned. The *old nurse* must be winter or nature.

(2) But most I love to see Nature do her spring house-clearing in Kentucky, with the rain clouds for her water bucket, and the wind for her brooms. What an amount of drenching and sweeping she can do in a day! flow she dashes, pitiful, into every dirty corner, till the whole earth is as clean as a new floor!

Again something is personified, but this time it is nature herself, now represented as an old housewife at her spring house-cleaning. When one thinks of the dashing rain storms of March and April, he sees the power of the homely figure that Allen uses. So simple and vivid is it all that it needs scarcely a word of explanation.

(3) Another day she attacks the piles of dead leaves, where they have lain since last October, and scatters them in a trice, so that every cranny may be sunned and aired. Or, grasping her long brooms by the handles, she will go into the woods and beat the icicles off the big trees as a housewife would brush down cobwebs.

In this paragraph there is still a continuation of the prevalent figure of the last, although the figure in the last sentence does not seem so effective as in the first, because it is not an occurrence of every day that icicles hang upon trees to be blown off by the wind.

(4) This done, she begins to hang up soft, new curtains at the forest windows and to spread over her floor a new carpet of emerald loveliness such as no mortal looms could ever have woven.

To call the new foliage *curtains* and the grass a *carpet* is to introduce metaphor into the personification. How beautifully the figure continues through this paragraph—

Nature hanging up her curtains at the forest windows, that is, bringing out the leaflets to fill in gradually a delicate lace-work across the openings between the branches. No one but a poet would think of calling the greensward a carpet and characterizing it as is done here.

(3) And then, at last, she sends out invitations through the South for the birds to come and spend the summer in Kentucky. The invitations are sent out in March, and accepted in April and May, and by June her house is full of visitors.

Nature is still personified. The invitations which she now holds out are the clean house, the new curtains and carpet, and the general awakening of all inanimate things. To this invitation the birds respond by coming in April and May in great numbers. Many pause but a few days on their way still farther north, but so many do remain for the summer that in June birds are nesting everywhere in Kentucky. With this paragraph the long personification of Nature ceases; at least her personality ceases to be the strongest element in the quotations.

(6) Not the eyes alone love Nature in March. Every other sense lies abroad. My tongue hunts for the last morsel of snow in the northern root of some aged oak. As one goes early to a concert hall with a passion even for the preface many tuning of the musicians, so my ear sits alone in the vast amphitheater of Nature and waits for the earliest warble of the bluebird, which seems to start up somewhere behind the heavenly curtains. And the scent of spring, is it not the first lyric of the nose—that despised poet of the senses?

Still in the first sentence there remains a little touch of Nature as a person, but the center of interest shifts now to the author and to his awakening senses. Still he clings to the figure of personification, for his tongue hunts, his ear sits and waits. In the preceding paragraphs everything he has described has been visible to the eye, but there is also something in spring for the senses of taste, hearing and smell. At a concert the audience sitting in the hall before the curtain rises often hears the musicians tuning their instruments. Now by metaphor Allen asks us to see the Kentucky

fields and hills as a vast theater in which the songs of the first birds of spring take the place of the tuning of instruments. The sense of smell is not usually dignified in literature, as are the other senses; so when Allen metaphorically calls the nose a despised poet, he attracts our attention, justifying it fully and somewhat amusingly by calling the scent of spring the lyric of the nose, for a lyric is the highest form of poetry.

The meanings of the words and phrases have now been explained, and it remains to get a comprehensive view of the thought in the entire selection. We can always best do this by the form of an outline, as that shows the main line of thought from beginning to end, almost at a glance:

(a) March attracts me and I greet every awakening thing.

(b) Nature house-cleaning:

(FIGURATIVE)

(LITERAL)

(1) Washes corners.

Rain falls.

(2) Sweeps, suns and airs crannies.

Wind blows the dead leaves.

(3) Brushes down cobwebs.

Wind breaks off the icicles.

(4) Hangs up curtains.

Foliage starts.

(5) Puts down carpet.

Grass grows.

(c) Nature's house-warming.

(1) Birds invited in March.

(2) Invitations accepted in April and May.

(3) House filled by June.

(d) March pleases other senses as well as sight.

(1) Tongue seeks last morsel of snow.

(2) Ear awaits first song of birds.

(3) Nose delights in the scent of spring

Having worked out the meaning carefully, we must spend a moment or two in thinking about it and in calling up to the mind the pictures suggested and in supplying details that Allen has omitted,—awaking March, rain storms, the springing vegetation, the return of the birds, their songs and the new influences that assail our senses. If we cannot read these on a spring day, we can at least by our imagination surround ourselves with some of the conditions he mentions, and as we dwell upon them and think them into the picture in a leisurely, delighted way, we find ourselves

in the mood to read well the six paragraphs in succession, without interruption.

**6. Study Outlines.** If the preceding section has been studied carefully, it will be seen that the comments have elaborated phrases of thought study; but that the teacher may have them a little more definitely in mind and be able to apply them with more skill in her classes, there is placed here an outline of the work that should be done in the study of essays, orations, and such forms of literary masterpieces. Moreover, as will be seen, this is very similar to the plan given on pages 125-127, Section 20, for the study of a lesson.

The teacher should not think that this scheme is to be followed in its entirety with every selection. Some selections may need very little consideration under some of the items given below, while others would require a great deal. The outline must be adapted to the selection in such a way that no time shall be wasted and no interest killed. If the reading lesson is full of allusions, that is the point to make much of in the lesson. If there is nothing in the words or phrases to require any great amount of time, more attention may be given to outlining the thought. If there are neither beauties of thought nor expression in the piece, there is no use in wasting time in trying to find them. In any case, the study of a real literary masterpiece should not be continued to the point where the pupil becomes wearied and discouraged.

The outline for study is as follows:

- (1) Read the selection through from beginning to end, without pausing to get the general scope.
- (2) Study the words
- (3) Determine the meaning of the phrases and study their beauty and power
- (4) Discover allusions and explain them
- (5) Examine figures of speech.
- (6) Consider the sentences, the thought units
- (7) Master the idea of the paragraph, the grouping of related sentence units.



(8) Determine the leading idea of the whole selection. Express it and expand it.

(9) Read the whole selection expressively and carefully without interruption.

#### READING STORIES

**7. Characteristics.** A large portion of the school readers is given up to fiction, in the form of stories and anecdotes, and to sketches of historical and biographical type. All these have certain points in common which give to their study a different character from that in description and exposition. A narrative concerns itself with the deeds of persons or animals, and in studying it we are brought face to face with action. It is impossible for us, however, to be made to understand all that is involved in personality and action without the use of description and exposition. The strictly narrative parts of any selection are usually of such a nature that little study is required upon the words, and the drift of the events is so evident that one may become interested and read from the beginning to the end without ever having a very clear comprehension of it and certainly without getting from the selection all that the author put into it when it was created.

**8. Enjoyment in Reading.** Enjoyment in reading doubtless comes to the greatest number of people through narrative in the form of fiction. Enjoyment is most assuredly a function of reading, and it is through no desire to lessen it that we urge people to read fiction as it should be read. Our tastes are susceptible of cultivation in reading just as they are in anything else, and they are constantly undergoing change, whether we will it or not. Boys and girls of fourteen or fifteen do not care for the stories which they read with avidity at seven or eight, and men and women rarely find a great amount of pleasure in the stories which they enjoyed in early youth. If the taste changes and the capacity for enjoyment varies, it stands to reason that the teacher should do what she can to put the pupils in the way of improving their tastes, so that as the years go on they may

select better and better reading. (See pages 157-158, Sections 24 and 25.)

**9. Importance of Fiction.** Enough has been said to show that a person's education may be very seriously affected by his choice of fiction and the manner in which he reads it. That conclusion was reached, moreover, in the consideration of fiction merely in its power of entertaining. But other characteristics make it still more powerful. Not only are we led to see the actions of people, but we are led to inquire into the reasons for their behavior and to decide upon the rightness and wrongness of their conduct. In addition to this, some short stories and many longer novels are ambitious and more or less successful efforts to expound a theory of life or to advocate profound principles of life. There are novels capable of teaching great lessons in philosophy, art and religion.

**10. Elements in the Study of Fiction.** The principal elements of study that are peculiar to the narrative, especially as typified in fiction and as met in school exercises, are the persons in whose actions we are interested, the development of character in each of these, and the plot or plan of the story. Of course, the word *persons* here must be understood in a wide sense, covering the lower animals as well as human beings. So far as the purposes of study are concerned, it matters not whether the principal character in the story is an animal or a man.

**11. The Plot.** The chief incidents which form the bare outline of a story constitute the plot. Usually these may be expressed in very few words, as when there is but one chain of incidents constituting a simple plot. When, however, there are several primal series of incidents which converge to a final climax, the plot becomes complex and is then more difficult to express. However, even in the latter case, it is usually impossible to give the central idea of the narrative in very few words. Practice in doing this is exceedingly helpful to any reader.

It is the plot which interests most readers, and yet many, perhaps the majority of people, who read for the plot fail

to get all that it has to offer because of their failure to appreciate the art with which the author has arranged his material. They never see how the secondary incidents lead up to those of greater importance or feel any appreciation of the logical method in the construction of the plot.

**12. The Persons.** There are one or two persons or characters in every story in whom the reader is chiefly interested. In a long story or novel, many other persons are brought into it from time to time, and the reader's interest is more or less diverted toward them; but always in stories and novels possessing unity enough to make them great, the secondary characters are not permitted to draw away the interest of the reader. Once in a while a great writer, perhaps unconsciously, permits himself to be overpowered by his own interest in a secondary character and mars the unity and beauty of his work. Ordinarily, however, we very soon become interested in the hero and heroine and follow them through the story.

**13. Development of Character.** Sometimes an author in the very beginning of his story describes the character of the individuals who are to appear before us, and the events of the story occur in so brief a space of time that the person does not change during our acquaintance. Ordinarily, however, in every ambitious piece of fiction there is a marked development or change in the character of the persons between the time they first appear in the story and its close. Often this development of character constitutes a very large portion of the interest in the story, if it does not really constitute a part of the plot. The more a reader's attention is called to the study of character and its development, the more does he find of interest and value in his reading.

**14. The Emotions.** Authors deliberately endeavor to arouse the emotions of their readers, particularly in fiction. They do not always do it by direct appeal, but they set forth the incidents of the plot and describe their characters in such a way that the reader is carried away by his interest. In studying the emotions involved in a narrative, we find

that very frequently those of the reader are very different from those of the actor in the story. For instance, while the villain in the play is gloating over his evil deeds, we feel disgust and anger, and when retribution seizes him and he is suffering, we perhaps feel little sympathy at his downfall. It is worth while to study ourselves in connection with our reading.

**15. Scenes.** Narratives are more or less dramatic, and usually present themselves to us in a succession of scenes in some respects not unlike those of a play, and not infrequently drawn in vivid and picturesque colors. While the centre of our interest may be in the persons and their acts, we can always afford time to revel in fine description and can sensibly increase our pleasure by studying the effect of surroundings upon character.

**16. Method of Instruction.** From what has been said of the characteristics of the narrative and their influence upon a reader, it is evident that any method of instruction which claims to be good must take all these elements into consideration; that is, it is not fair to allow pupils to pass through the grades of school without having found out in their reading what they may expect to learn from a story and how they may make it most delightful and helpful. They must learn not only what the elements of a narrative are, but how to find those elements and how to examine them intelligently. A method for the accomplishment of this follows.

**17. Studying Plots.** The first phase of studying a story concerns itself with the plot, and the requisite for it is that the pupils shall have read the whole story. With younger pupils, the study comes after the piece has been read in class, with older pupils the assignment may be the reading of the entire story before coming to class. It is not necessary that this reading should be a study. Pupils should rely on their own knowledge and on the context for the meaning of words and should not go to reference books for information unless to do so becomes absolutely necessary. The

recitation may be conducted by questioning in the following manner, the teacher giving information as it is needed, but relying largely upon what the pupils have learned:

What is the first incident in the story? What happens in the second incident? What is the third incident? and so on. Which of these incidents are essential to the thread of the story? Which may be discarded without destroying your understanding? Is any incident in the nature of an introduction, intended merely to attract your attention and excite your interest? What is the one great incident to which the others seem to lead? Is there an incident whose purpose seems to be to conclude the story, following the great incident or climax? Group the incidents under these heads:

Introduction.

Growth of Plot.

Climax.

Conclusion.

Did the plot attract your interest at the start? Did it hold you to the end? Did you guess the end before you read it? Was the plot exciting? Was it probable? Were any incidents absurd or unreasonable? Were any unpleasant? Did you enjoy it? Please put the plot into a single statement, if you can, and make the statement as brief as possible. (The plot of Irving's *Rip Van Winkle* may be expressed thus: Rip, a lazy, good-natured man, scolded by his wife, flees to the mountains, drinks from a ghostly flagon and sleeps for twenty years. On awakening, he returns to his village home, finds many changes, but is recognized and makes new friends.)

The time required for such a lesson will vary with the age of the pupils and their familiarity with the idea. After a number of stories have been analyzed in this way, the boys and girls will become surprisingly skilful and will sometimes astonish you with their pertinent comments and criticisms on the author's method of handling his plot. Sensational literature will be less attractive to pupils who have grown critical and know what is good.

**18. Studying Persons.** Some stories are better for plot-studies and others for studying the persons, but in the preliminary lessons in persons it is well to use stories in which the plots have already been discussed. The following is a good method of procedure:

Who is the person in whom you were most interested? Is there anyone else almost as interesting? In whom do you think the author was most interested? Is that the person in whom the author wished you to become most interested?

What persons have a secondary interest for you? Are there any still less interesting and less important? What is the relation of these inferior characters to the principal character? Why are they (individually) introduced into the story?

Study the principal character after the outline which follows, questioning freely, rapidly, in an endeavor to make the pupils see the people:

Personal Appearance

Height  
Form  
Features  
Hair  
Clothing  
Carriage  
Manners  
Habits  
Actions

**19. Studying Character.** Having learned how the persons of a story look and act, we wish to know what they really are. In literature, the character of a person is shown (1) by what the author says of him; (2) by what he says of himself; (3) by what he says on some other subject; (4) by what he does, and (5) by what other people say of him. Accordingly, our pupils should be taught to study character by the evidence gained in the five lines of inquiry above. If the author tells us outright what kind of a man he really is, much of the interest of the inquiry is destroyed. It may then be asked whether the person acts and talks as such a person would act and talk.

Another phase of the inquiry has to do with the development of character in the persons during the time the story covers. We may reach a consideration of character development through such questions as the following

Was the person of the same character at the end of the story as he was at the beginning? In just what respects was he different? What things made him different? Just how did each influence affect him? Will such things affect all people this way? What was there in the person to make him susceptible to such influences? Might he have risen superior to them? Was his progress upward or downward? When did he begin to go down? Did he know he was doing wrong? Why did he not stop? How might he have avoided the evil influence? Is this the way men usually go down? Did he suffer for his wrong doing? Was he fairly treated? Do you think the author handles the character well?

These questions might be multiplied indefinitely, and every story will suggest new ones. The live teacher will see here some of her strongest opportunities for influencing her pupils for good. It will not be necessary to comment too much on the lesson of the story. If the pupil sees it and appreciates it, there is no necessity of telling him he should profit by it.

**20. Studying the Emotions.** To a certain extent a study of emotions is involved in a study of character, but it is often wise to give more than incidental attention to the subject. By means of such questions as the following, an interest can be created and the subject made clear:

How did the person act under those circumstances? What were his feelings at the time? How do you know? Had he a right to feel that way? Do his feelings show that he understood what was happening? Did you feel as he did? Does the author expect you to feel as the person did? How did the author feel himself? Did the person express his feelings naturally? Would it have been more natural for the person to have acted in some other way? What would you do if you felt that way? What is the result of indulging in such emotions? What is the opposite feeling to the one the person had?

**21. A Simple Outline.** *The King of the Golden River* is easily used by a third class, and is an excellent story with which to begin this kind of study. The plot should be studied after the story is read, but if the pupils have answered the following questions during their study of the story, these answers will readily reveal the plot:

(1) Where was this country located? (2) Describe the surface of the region. (3) What kind of mountains surrounded the valley? How were they covered? (4) What are torrents? Where did one of these fall? (5) What was the waterfall called? Why? (6) Why was the valley called Treasure Valley? (7) To whom did the valley belong? (8) Describe Schwartz and Hans. (9) Describe Gluck. (10) Why did the old man want Gluck to let him in? (11) Why did the brothers turn goldsmiths? (12) Why is the story called the *King of the Golden River*?

These questions might be extended, but enough are given to lead to the discerning of the plot, and to show how this work should be approached with a beginning class. More advanced classes can follow the plan given in the next section.

**22. A General Outline.** It is evident that if a full and complete study is to be made of any "story" in prose or poetry, historical, biographical or pure invention, there are a great many things to be considered and that many readings of the selection must be made before the study can be exhausted. It is not wise to exhaust every phase on every narrative; it may not be necessary to do so on any, but if the teacher has all phases in mind, she can apply to any given piece that kind of study it most richly rewards and can use those portions which are adapted to the age of the pupil. A complete study of a story would consider the points embraced in this outline:

I. Plot:

Introduction	}	Principal and secondary incidents.
Progress		
Climax		
Conclusion		

II. Scenes:

Mental pictures  
Relation of scenes to persons and events

III. Persons:

Principal and secondary  
Functions in the story  
Appearance  
Character and its development.



By description:  
 By the author  
 By persons  
 By conversation  
 By actions

## IV. Emotions:

Of the persons in the story  
 Of the reader  
 Of the author

## V. The Lesson:

Interest of the author  
 Effect upon the reader

## VI. Truth or falsity of the narrative. (Fiction is not necessarily false)

## VII. Words and their uses. (See Section 2)

## VIII. Phrases and their character. (See Section 3)

## IX. Figures of speech. (See Sections 4-8)

## X. Noble sentiments and memory gems.

## READING POETRY

**23. Prose and Poetry.** Although some of the examples we have given thus far have been drawn from poetry, yet most of our thought has been devoted to the reading of prose, and we have found in it both beauty and inspiration. As we come to study poetry we shall find, however, more of beauty, greater power of inspiration, and the additional charm of music. Added to all this, we learn of the peculiar forms in which poetry is cast.

Unless our pupils have been well taught, their ideas of poetry are vague and not altogether pleasing. They consider it as a kind of reading in which the lines are of even or regular length and each begins with a capital letter; that words at the end of the lines sometimes rhyme, and that they themselves are always being criticised in reading for their singsong tones. Some children find beautiful thoughts in the poetry, some girls admire the sentiment of many selections, but most boys consider it all silly and sentimental. If, however, pupils of these middle grades are led to read in the proper manner, they will change their minds about poetry

and find in it greater beauty of form, thought, sentiment and expression than they can find elsewhere.

When one considers the various forms of poetic composition he finds that they are parallel at least to those of prose. In the first place, there are narrative poems which are just as much stories as those that appear in prose. There are lyrics that correspond in finish to the best of essays, and dramatic poems which partake of the nature of the narrative and the essay. Some of the finest bits of descriptive work in the language are found in poetry, and nowhere is the phrasal power of writers shown to so remarkable advantage as in metrical composition. In consequence of this, the methods of study which have been set forth in the preceding sections must be used where applicable to the study of poetry, but when this has been done we have left untouched all those matters of form which, superficially, at least, seem to make the difference between poetry and prose.

**24. Structure of Poetry.** The teacher will find some knowledge of the structure of poetry very helpful. Accordingly, it seems worth while to present some of the leading facts in a compact and orderly way. Correctly speaking, the word *verse* means in poetry a single line, although commonly it is applied to a group of lines which correspond to the paragraph in prose. The correct name for such grouping is *stanza*. Every verse in poetry may be divided into one or more feet, each of which consists of one accented syllable and usually one or more unaccented syllables. The two great factors in poetic form are meter and rhyme.

**25. Meter.** In poetry the words are arranged in verses containing a definite number of feet in regular succession. The rhythmical arrangement of these feet into verses and stanzas constitutes the meter. A poetic foot may contain either two or three syllables. If it contains two syllables either may bear the accent, and if there are three syllables, the accent may be upon the first or upon the last.

In poetry the same foot repeats itself regularly throughout the lines or is varied methodically so as to relieve the monot-

ony. In any given poem each verse contains the same number of feet, or the number is varied regularly in the different verses so that symmetry and proportion are maintained throughout.

**26. Scansion.** When we read poetry so as to bring out the meter, we call it scansion. Our pupils unconsciously "scan" poetry in which the movement is very pronounced, and we reprove them for their "singsong" tone. Faulty as this method of reading may be, it shows at any rate that the pupil feels the rhythm. We may mark the scansion of any given verse by separating the feet with vertical lines and by marking the accented syllable in each foot. Thus:

The break' | ing waves' | dashed high'

The marks show that this verse contains three feet, and that each foot is composed of two syllables in which the second is accented.

In the following stanza the first and third verses contain each four feet, and the second and fourth verses contain three full feet and the unaccented syllable of a fourth. Note, also, that in the third line the word *heaven* must be pronounced with one impulse of the breath, as though it were a single syllable:

By this' | the storm' | grew loud' | apace';  
The wa' | ter wraith' | was shriek' | ing;  
And in' | the scowl' | of heav'en | each face'  
Grew dark' | as they' | were speak' | ing.

**27. Adaptation.** One of the greatest charms of poetry consists in the adaptation of verse, rhyme, rhythm and words to the thought and feeling which the poet wishes to convey. Here, as in the use of colors, the more skilful the artist, the more perfect the blending.

In the stanza quoted above, verse, meter and words all emphasize the gloom occasioned by the storm, while in the following a dainty picture is painted in words:

Little Ellie sits alone  
 Mid the beeches of a meadow,  
 By a streamside on the grass,  
 And the trees are showering down  
 Doubles of their leaves in shadow,  
 On her shining hair and face.

As you read *Lochinvar* you are unconsciously carried along with the hero by the rhythm and meter of the poem:

Oh young Lochinvar is come out of the west;  
 Through all the wide Border his steed was the best;  
 And, save his good broadsword, he weapons had none;  
 He rode all unarmed, and he rode all alone.  
 So faithful in love, and so dauntless in war,  
 There never was knight like the young Lochinvar.

In the following you find the rhythmic motion of the bird on the wing:

Bird of the wilderness,  
 Blithesome and cumberless,  
 Sweet be thy matin o'er moorland and lea!  
 Emblem of happiness  
 Blest is thy dwelling place;  
 Oh to abide in the desert with thee.

In Tennyson's *Bugle Song* the height of perfection is reached, we seem to hear the bugle and listen for the echoes:

The splendor falls on castle walls  
 And snowy summits old in story;  
 The long light shakes across the lakes,  
 And the wild cataract leaps in glory.  
 Blow, bugle, blow, set the wild echoes flying,  
 Blow, bugle; answer, echoes, dying, dying, dying.

Apply this test of adaptability to the poems in the reader as well as to those selected for more complete study.

**28. Rhyme.** Strictly speaking, a rhyme consists of two accented syllables having the same vowel sound followed by the same consonant sounds but preceded by different sounds. For instance, *king* rhymes with *sing* but not with *kink*. *Relate* and *debate* rhyme, but *prelate* rhymes with neither.

Double rhymes are those in which rhyming accented syllables are followed by the same unaccented syllables. Thus, *singing* and *ringing* are double rhymes.

In poetry, rhymes usually occur at the ends of verses, though sometimes they are found in the middle of a verse. Verses rhyme in couplets, sometimes alternately, or the scheme may be more elaborate and the rhyming lines appear at regular intervals in various combinations. Some of these have technical names, but the consideration of them is out of our sphere for the present. You will soon find that rhymes are not characteristic of all poetry. Blank verse, the characteristic verse of Shakespeare's plays, is unrhymed, and *Hiawatha* and *Evangeline* are other notable examples of unrhymed verse.

**29. Reading Poetry.** Our study of poetry thus far shows us that it appeals more strongly to the sense of hearing than does prose, and in order to get from it the greatest pleasure that it has to offer the reader, he must read it aloud. After long practice and great familiarity with poetic measures, the person may read to himself and hear the music as clearly as though he were listening to the voice of an accomplished reader, but this is not true of school children or the uneducated reader. To get the greatest pleasure from poetry, the pupils must read it aloud and under careful and encouraging criticism. They must catch the spirit and prevailing movement of the poem, and must be allowed to bring that out to a certain extent in their reading. Good poetry is so written that the music almost compels itself to be heard, and in a majority of cases the structure of the sentence is so involved and so different from that of prose that the reader must give more than ordinary attention to bringing out the thought. Everything that we have written about the study and interpretation of prose applies to poetry. It cannot be read well until the meaning takes hold of the reader, until he feels the sentiment and his voice responds to the rhythmical arrangement. But, first and foremost, insist that the pupils shall by their emphasis, pauses and inflections bring out the meaning.

**30. A Type Study.** Difficult as it is to give in print an example of a good lesson, we print one here, with the expressed understanding that there is probably no teacher who will give the lesson on exactly this plan and no class to which it is adapted just as it stands. Yet the plan and its execution are both good and ought to be eminently suggestive to every live teacher.

The subject selected is the simple little lyric, *Down to Sleep*, written by Helen Hunt Jackson.

(a) **THE ASSIGNMENT.** *Teacher:* The lesson for tomorrow is a pretty little poem by a very kind lady who did a great deal in her life for some people whom boys are always interested in. Now the lesson in one way is real easy—you won't see any hard words in it. That will give you a chance to find out what you can about the author and to think about the poem, which really is not so simple as it looks. Every stanza ends in the same three words in quotation marks. That will need some explanation. Everyone who loves flowers and growing plants will like the poem, and so will everyone who still loves his mother. I wonder why. Besides, there is a very beautiful thought for us all to carry away. We shall have a fine lesson tomorrow.

(b) **THE RECITATION.** (1) Preliminary Work. *Teacher:* John, tell me what you can about Mrs. Jackson.

*John:* She was born in 1831 and died in 1885. She was married twice, once to an army officer, and she wrote a lot of poems and stories.

*Teacher:* Henry, what can you add?

*Henry:* Well, her first husband was a major and her second a banker in Colorado Springs. Her chief reputation will rest upon her poems.

*Teacher:* What makes you say that?

*Henry:* That's what the cyclopedia says.

*Teacher:* I see you read to the end of the article, and that's good. But weren't you interested more in other things?

*Henry:* I thought that was of the most importance.

*Teacher:* You may be right. What is it, William?

*William:* I noticed that she wrote a great deal about Indians and that she thought they had been much abused.

*Teacher:* Well, Mary?

*Mary:* Her best novel is *Ramona*, and my sister says it is a splendid book. I'm going to read it.

*Teacher:* It is interesting, but it is sad. If any of you read it you will sympathize with the Indians. Who can add something? Helen?

*Helen:* She wrote a number of books for children.

*Teacher:* Maggie?

*Maggie:* I think I've heard something about her being buried in the mountains.

*Teacher:* Can anyone tell us about that? No? A few miles out of Colorado Springs is Cheyenne Mountain, and on the side of that, near one of the most beautiful canyons in the country, she was buried. An old pine tree stands at the head of her grave and on its bark are rudely carved the initials by which she was usually known as a writer. Nobody told me about them. What were they?

*All:* H. H.

*Teacher:* Many tourists visit the spot, and a custom grew up for each to place a stone on her grave.

*Thomas:* What, just a common stone?

*Teacher:* Yes, any kind of a stone the person wishes to place there.

*Thomas:* But that would make a big, ugly heap, I should think.

*Teacher:* Perhaps. But isn't it a pleasing thought that each stone means that some person thought kindly of her? You know that the early inhabitants of the British Isles marked the burial places of their great people by cairns, which were merely piles of rocks, and isn't it appropriate that a person who loved the Indians should have this simple monument?

*Thomas:* Well, I think a fine statue or monument would be a lot better.

*Teacher:* There are many people, Thomas, who think as you do about that. But now we must read.

(2) The Reading. *Teacher:* Mildred, you may read.

*Mildred:*

November woods are bare and still;  
 November days are clear and bright;  
 Each noon burns up the morning chill;  
 The morning snow is gone by night;  
 Each day my steps grow slow, grow light,  
 As through the woods I reverent creep,  
 Watching all things lie "down to sleep."

*Teacher:* How can the noon "burn up" the chill?

*Mildred:* The sun comes out and makes the air warm.

*Teacher:* Which way of speaking sounds the better?

*Mildred:* The way it is in the poem, I think.

*Teacher:* Why do "my steps grow slow, grow light?"

*Mildred:* Because I want to be quiet and creep along.

*Teacher:* Why should you feel that way?

*Mildred:* Because I am watching things that are going to sleep, and I don't want to wake them up.

*Teacher:* Why are you "reverent?"

*Mildred:* Because it is wonderful to see everything going to sleep when winter is coming.

*Teacher:* Why is that last phrase quoted?

*Mildred:* I think it is because plants and things do not really lie down to sleep.

*Teacher:* That's well done. Thomas, read.

*Thomas:*

I never knew before what beds,  
 Fragrant to smell, and soft to touch,  
 The forest sifts and shapes and spreads;  
 I never knew before how much  
 Of human sounds there is in such  
 Low tones as through the forest sweep  
 When all wild things lie "down to sleep."

*Teacher:* Who makes up the beds?

*Thomas:* The forest shapes and spreads the leaves and things for the beds. But I don't see why the poem says *sifts*.

*Teacher:* Can you help him, Mary?



*Mary:* Why I have seen it said that "leaves sifted through the trees." I suppose the leaves sift through the spaces among the branches the way flour comes through the holes in a sieve.

*Teacher:* Does that help you, Thomas?

*Thomas:* Yes. But I can't get much out of the rest of the stanza.

*Teacher:* Let me help you. You needn't answer a question until I am through, but keep thinking while I talk. Were you ever in a rest when the leaves were falling? Could you hear them fall? What kind of a sound did they make? Do birds in the fall sing as they do in summer? Can you hear the shrill cries of the locusts and tree toads or the buzzing of bees in autumn? Can you hear the footfalls of the rabbit, the scratching of birds in the falling leaves? When sleepy children go to bed are they as noisy as in the day-time? Do you see what it means, Thomas?

*Thomas:* I think so, but not very clearly.

*Teacher:* Helen, what have you to say about it?

*Helen:* Why, to me it seems to say that when in autumn the plants die down to the ground and the animal life in the woods is disappearing and growing quiet, it is like the sleepy murmur of children who are going into their little beds.

*Teacher:* Thomas, why are those words in quotation marks?

*Thomas:* Why, they are quoted.

*Teacher:* From what?

*Thomas:* I guess from some poem or other, but I ain't sure.

*Teacher:* We can leave that now. Henry may read.

*Henry:*

Each day I find new coverhds  
Tucked in and more sweet eyes shut tight;  
Sometimes the viewless mother bids  
Her ferns kneel down, full in my sight;  
I hear their chorus of "good-night"  
And half I smile, and half I weep,  
Listening while they lie "down to sleep."

**Teacher:** What are the "new coverlids tucked in?"

**Henry:** One day I see a flower or an insect and the next day it has gone. The poem says that the disappearance is like children being tucked out of sight in bed at night.

**Teacher:** Who tucks the children in?

**Henry:** Mother; and I guess mother Nature, tucks in the plants, insects and birds. She's the *viewless mother*. We can't see her, but she's there.

**Teacher:** Go on, Henry, I like that.

**Henry:** The ferns get nipped by the frost and fall over as though they knelt. I don't hear anything, but I guess they are saying good night. I could cry, because they are sleeping, but I laugh when I think they will wake up next spring and come out fresh again.

**Teacher:** Good. What about the quoted words?

**Henry:** They're quoted. I know them and so do the rest of the boys. We used to say them when we were little children.

**Teacher:** I think you all know them. Mary may read.

**Mary:**

November woods are bare and still;  
 November days are bright and good;  
 Life's noon burns up life's morning chill;  
 Life's night rests feet which long have stood;  
 Some warm, soft bed, in field or wood,  
 The mother will not fail to keep,  
 Where we can lay us "down to sleep."

**Teacher:** What is meant by *life's noon* and *life's morning*?

**Mary:** I think they mean middle age and childhood, and that grown people understand things that are dim to children; they aren't afraid.

**Teacher:** What can you say of the next line?

**Mary:** Why, I think *life's night* means death, probably, and when death comes to an old person it seems as resting as night does to people who have stood all day.

**Teacher:** That is a beautiful thought, and I believe it is true. That will do, Mary. I think, too, that our great

mother Nature will find a soft, warm bed for us when we come to die and that she will be very good and comforting to us when we kneel at her side, lay our heads in her lap, just as we used to do with our own dear mothers when we were little children. And don't you think God or our mother Nature will hear us when we pray just as we used to pray as little children,

Now I lay me down . . . to . . . sleep?

Now, William, we will all listen "reverently," as the writer crept through the November woods, while you read the four stanzas. Try to make us see the things just as Mrs. Jackson saw them and feel the beauty of the thought as she felt it.

(William reads.)

**31. Comments and Cautions.** Teachers know that pupils will not answer as well as in the exercise in the last section, yet the answers there are worth studying, and it is worth while to try to keep pupils as intelligent, interested and sympathetic as those were. The questions are intended as models of a great variety of forms, each adapted to its special purpose, and in the asking they are evenly distributed among the members of the class and come so frequently that no pupil is left long at rest.

Questioning may go too far, and in the effort to create interest the teacher may kill it. She must be wide-awake, ready to change to something else at the right moment. The way is always open. Sometimes a very simple thing will make it useless to try to interpret sentiment or beauty. Some child may make so amusing a blunder in pronunciation that all are forced to laugh, or a question may be asked so inopportune that the effect is wholly ridiculous. When such things happen, be good natured and postpone the consideration of sentiment and beauty in your exercise to a more propitious moment.

**32. Memory Gems.** One of the great services a teacher can render to her pupils is to store their minds with elegant

phrases and beautiful selections from literature. In the lower grades she will teach the selections carefully as a regular part of the reading lesson, and from time to time in the grades we are considering she will have the same kind of work done. Pupils, however, early show individual taste, and it is more helpful to lead children to select great and noble passages and commit them to memory because they are appreciated than to cause the memorizing by command. Whenever the learning of memory gems becomes irksome, it is time to call a halt, at least until a new interest can be created. The effort must not be abandoned at any time, but new lines of interest must be sought. Let the selections be numerous and varied enough to attract all kinds of pupils, but in that case do not expect every pupil to learn everything that is presented. Boys and girls enjoy their independence, and it is well to let them choose for themselves a portion of what they learn.

**33. Virile Literature.** There is a tendency among boys and some grown people to look upon literature, especially upon poetry, as sentimental, and upon a love for it as effeminate. There is no possibility of such a feeling in the mind of a person who has been properly trained. If all exercises were on selections of the type of the one which we have just considered in Section 30, or even of that in Section 2, there might be a little foundation for such a belief, but those particular pieces are types of but two phases of a great subject. There is plenty of manliness in literature and abundant examples for reading which will require all the force of a trained intellect to comprehend. We must do nothing to destroy the virility of reading, but must make it not only the instrument of study but also a means of culture. The wise teacher sees that her classes have a great variety of matter and often leads them into selections that stir the young blood of the manliest boy among her pupils. Nearly every reader contains a few such examples, as, for instance, *Make Way for Liberty*, by James Montgomery, an English poet. A study of this stirring selection is given in the next section.

**34. A Patriotic Poem.** (a) **ASSIGNMENT.** In the assignment of this lesson the teacher should provide a careful historical and geographical setting; every pupil should read the poem first for an understanding of its incidents, without any effort to establish the value of the act described or of its fitness. Later all the circumstances may be weighed to determine whether the sacrifice was justified. It would be better not to give the impression, simply because Winkelried is glorified by the poet, that he did exactly right. The force of the patriotic lesson is partly lost unless the boys and girls can reach their own conclusions from the attending circumstances, that he who lays down his life in defense of his country renders the greatest service men are privileged to give. Leave this moral effect to the end of the story; let the assignment include a brief summary of the relations of Austria and Switzerland at the time; use the map to get a more vivid picture; locate the battle field. Compare the weapons of that time with modern implements of war.

(b) **THE SETTING.** Switzerland's little army faced at Sempach, on July 9, 1386, a formidable Austrian host; the outcome meant for the Swiss victory and independence or defeat and cruel oppression. A tremendous issue was at stake. Every man in the Swiss army burned to break that phalanx of Austrian foemen, but none knew how; the wall was too solid. But victory *must* come, and the poet has given us here, in most dramatic manner, the way in which it was won. The first two lines tell briefly the central fact:

"Make way for Liberty!"—he cried;  
Made way for Liberty, and died!

(c) **INTERPRETATION.** In a study of the poem give plenty of time to analysis. Prose is a simple form of writing; poetry assumes more unusual forms and involved expressions, because of the necessity for rhyme and meter; so children should learn to translate form into fact. Let us see what is said of the Austrian army:

In arms the Austrian phalanx stood,  
A living wall, a human wood!

A wall, where every conscious stone  
 Seemed to its kindred thousands grown;  
 A rampart all assaults to bear,  
 Till time to dust their frames should wear;  
 A wood, like that enchanted grove  
 In which with fiends Rinaldo strove,  
 Where every silent tree possessed  
 A spirit prisoned in its breast,  
 Which the first stroke of coming strife  
 Would startle into hideous life;  
 So dense, so still, the Austrians stood,  
 A living wall, a human wood!  
 Impregnable their front appears,  
 All horrent with projected spears,  
 Whose polished points before them shine,  
 From flank to flank, one brilliant line,  
 Bright as the breakers' splendors run  
 Along the billows to the sun.

"A living wall, a human wood! A wall, where every conscious stone seemed to its kindred thousands grown." Placed in prose form the child finds it more familiar, and the teacher needs only to develop the meaning of *conscious stone* and *kindred thousands* to bring from the class a paraphrase like this: "The soldiers were like a wall of stone, so close together that each man seemed a part of the soldier next to him;" or—"A forest of trees close together, where every silent tree possessed a spirit prisoned in its breast." You may imagine these soldiers to be silent, tense, expectant, ready upon orders to hurl themselves against their foe—"startle into life." Rinaldo was a favorite hero of medieval French and Italian romance, who overthrew human and supernatural enemies by the power of his Christianity. By using this comparison the teacher can surely help the child to form a correct picture; interest by now will be keen and there will be an anxious moment until the opposing army stands out in as plain relief:

Opposed to these, a hovering band  
 Contended for their native land:  
 Peasants, whose new-found strength had broke  
 From manly necks the ignoble yoke.

And forged their fetters into swords,  
 On equal terms to fight their lords,  
 And what insurgent rage had gained  
 In many a mortal fray maintained;  
 Marshaled once more at Freedom's call,  
 They came to conquer or to fall,  
 Where he who conquered, he who fell,  
 Was deemed a dead or living Tell!  
 Such virtue had that patriot breathed,  
 So to the soil his soul bequeathed,  
 That wheresoe'er his arrows flew  
 Heroes in his own likeness grew,  
 And warriors sprang from every sod  
 Which his awakening footstep trod.

Does *hovering band* convey the idea of hopefulness? Do the lines from the third to the sixth invite belief that some members of this army have been little better than slaves, or that they had been under oppressive government? Your history will here be a helpful reference. How many years since the William Tell exploit? Did Tell also contend against the Austrians? While few in numbers, the Swiss were strengthened at heart by traditions of the country. Here is a rare opportunity to emphasize the fact that a just and holy cause can often take the place of superior numbers and equipment. Shakespeare makes use of this point in his—

What stronger breastplate than a heart untainted!  
 Thrice is he armed that hath his quarrel just.

The story continues:

And now the work of life and death  
 Hung on the passing of a breath;  
 The fire of conflict burnt within,  
 The battle trembled to begin;  
 Yet, while the Austrians held their ground,  
 Point for attack was nowhere found,  
 Where'er the impatient Switzers gazed,  
 The unbroken line of lances blazed;  
 That line 't were suicide to meet,  
 And perish at their tyrants' feet,—  
 How could they rest within their graves,  
 And leave their homes the homes of slaves?  
 Would they not feel their children tread  
 With clanging chains above their head?

In this section the interest grows more tense. The first four lines prepare the reader for the immediate opening of the battle; but with a sudden change of feeling the following lines make the Swiss cause apparently more hopeless than before. The last lines give most forcibly the despairing thoughts which every Swiss patriot may be supposed to have had: "I know that it is but self-destruction to approach that awful line, but that is not what deters me from the attack. How dare I free myself by death from oppression and leave my helpless family unprotected? Even in my grave I should hear the clanking of the chains which would bind my children in an unending slavery."

But braver thoughts come:

It must not be: this day, this hour,  
Annihilates the oppressor's power;  
All Switzerland is in the field,  
She will not fly, she cannot yield,—  
She must not fall: her better fate  
Here gives her an immortal date.  
Few were the number she could boast;  
But every freeman was a host,  
And felt as though himself were he  
On whose sole arm hung victory.

The first six lines continue the soliloquy of the patriot—"It must not be!" The way to success is no more evident than before, but that success is to come, somehow, is certain. And in the last lines of the stanza the poet tells us why victory is to come—because every man, brought up in the rugged mountain region which breathes the very spirit of freedom, feels that he himself is responsible for the outcome of the struggle. Yet in this great emergency, but one man was there in whom inspiration was combined with utter disregard of danger.

It did depend on *one* indeed;  
Behold him,—Arnold Winkelried!  
There sounds not to the tramp of fame  
The echo of a nobler name,  
Unmarked he stood amid the throng,  
In ruminat[i]on deep and long.



Till you might see, with sudden grace,  
 The very thought come o'er his face,  
 And by the motion of his form  
 Anticipate the bursting storm,  
 And by the uplifting of his brow  
 Tell where the bolt would strike, and how

This paragraph brings out the difference between foolhardiness and real courage. Winkelried waited to act until he had, "in rumination deep and long," hit upon a plan that would make his sacrifice count. To rush forward and allow himself to be killed might furnish courage to his fellow soldiers, but it was not courage they needed; it was an opening for an attack. At length the idea comes, and the artist has given us in a few words a picture of the hero as he makes his resolution. In picturing him, be sure that the pupils do not see a uniformed modern soldier. Winkelried stands, a peasant among peasants, in his rough clothes, just as he has come from the fields. All at once, "with sudden grace," a look of inspiration, of determination, comes over his face; he straightens, he raises his head, he stands like one set apart by a great deed, a great sacrifice. His comrades, however, have no time to marvel at the change in him—

But 'twas no sooner thought than done,  
 The field was in a moment won:—

"Make way for Liberty!" he cried,  
 Then ran, with arms extended wide,  
 As if his dearest friend to clasp;  
 Ten spears he swept within his grasp

"Make way for Liberty!" he cried;  
 Their keen points met from side to side;  
 He bowed amongst them like a tree,  
 And thus made way for Liberty.

Swift to the breach his comrades fly;  
 "Make way for Liberty!" they cry,  
 And through the Austrian phalanx dart,  
 As rushed the spears through Arnold's heart;  
 While, instantaneous as his fall,  
 Rout, ruin, panic, scattered all;

An earthquake could not overthrow  
A city with a surer blow.

Thus Switzerland again was free,  
Thus death made way for Liberty!

The heroic act has been performed—and not in vain. For, taking the very cry from his lips, the Swiss press forward into the opening he has made, and win the day. Before such inspired courage the Austrian mercenaries cannot stand for a moment—amazement, awe, as much as the onslaught of the Swiss, have overthrown them.

(d) THE PLOT. In studying under this head the teacher will bring out the way in which the poet has handled his highly dramatic plot. Perhaps this can be done as well by questions as by any other method.

Why does the poet give the climax of his story in the first two lines? Do you think it would have been better to have kept up the suspense until near the close? Would you like the poem as well if these two lines were omitted? Does it bind the poem together, add to its unity, to have the idea of the first two lines repeated in slightly different form in the last line?

Give the plot in as few words as possible. (It may take some such form as this: A small body of Swiss patriots encountered a trained Austrian army. Success for the Swiss seemed almost impossible until one man, Arnold Winkelried, by rushing upon the Austrian spears and gathering to his breast as many as he could reach, made an opening through which his comrades pressed to victory.)

Could you have seen in this plot as much opportunity for elaboration as the poet has found? Do you see any dramatic possibilities which he has neglected? Does he succeed in arousing your intense sympathy for the Swiss? Does Arnold Winkelried seem like a real person? Are you interested in his fate? What is the *climax* of the poem—the point where interest and excitement are highest?

(e) THE PERSONS. The only person mentioned by name is the hero. The poet might have brought out others—

the Swiss leader and the Austrian; but he would do well to concentrate our interest on the one figure. What is to be assumed of Winkelried's appearance? Was he not of large and powerful frame? Did he not have a firm jaw and brilliant eyes? Perhaps in his fields he looked much like any other hardy Swiss peasant, but at the great moment of his life he must have worn a wonderfully uplifted look. Of his character we are really shown only one thing—his bravery and patriotism; but such a man must have been a good husband and father, a kind and just neighbor.

(f) **EMOTIONS.** This poem gives us an excellent study in strong emotions in the Swiss patriots and more particularly in Winkelried. We ourselves are led along until it seems that it would have been almost an easy thing to give up life for liberty of country. The poet must have been stirred by his subject or he could never have written so feelingly.

(g) **THE LESSON.** The lesson to be drawn from this poem is that while all patriotism is beautiful, that which really counts is the patriotism which reflects and acts in a way to accomplish results. This lesson need not be at all weakened by the fact that accurate historical investigation cannot show that there ever lived such a person as Winkelried, or that such a deed as that described in this poem was ever performed. The exploits of William Tell, too, are regarded as legendary, but so long as the world needs examples of bravery and of self-sacrifice, the stories of Tell and of Winkelried will serve as inspirations.

(h) **WORD STUDY.** Interesting words, phrases of beauty and aptness and elegant figures of speech abound and may be studied as long as necessary for a full appreciation of the thought, and longer, if the teacher can keep up interest.

(i) **MEMORY GEMS.** Some of the phrases are bound to cling to the memory, and some passages are worth committing to memory. Boys will enjoy declaiming parts of the poem.

#### WORK BY GRADES

**35. Explanatory.** Many attempts have been made to prescribe what shall be read in the different grades of public

schools. However, it is almost impossible to make any hard and fast rules in this respect. So much depends upon the pupils, the teacher and the surroundings of both, that any course of study laid down in one place must be seriously modified in another. But a great deal may be learned from any course. Teachers must determine what the pupils can read and understand and what they will appreciate, and then make choice from the suggested courses. In the sections which follow, we outline a course of reading which should be reasonably easy in good schools. In any event, it will show an order in which selections should be presented to the pupils. The teacher must remember that the elementary things in reading which should have been mastered by the end of the fourth year must be taught wherever they have not been learned, even as late as the eighth or ninth year.

**36. Fourth Year.** At the beginning of the year, pupils should read the latter parts of several third readers if possible, and before the end of the year should be well introduced to the easier selections in several fourth readers. If the pupils have but one series of readers and the school does not furnish others, then supplementary matter of some kind must be supplied. The selections in this grade should be simple, and the pupils should be given an abundance of them in order that they may read much and learn to love reading. The following are the items of instruction that are of special moment in this grade:

- (1) The dictionary and how to use it. See page 129, Section 23.
- (2) Drills in articulation. See pages 162-164, Sections 3, 4, 5.
- (3) Pronunciation. See pages 166-167, Section 7.
- (4) Emphasis. See pages 169-170, Sections 9 and 10.
- (5) Breathing. See page 171, Section 11.
- (6) Elementary work in the topics treated in this course on pages 172-186, Sections 12 to 21, inclusive.
- (7) Elementary work in the topics treated in this course on pages 206-212, Sections 7 to 21, inclusive.
- (8) Reading by the teacher from selections which would be a little difficult for the pupils to read themselves.

(9) Introduction to library books; simple explanations of how to examine and how to use them. See pages 157-158, Sections 24 and 25.

(10) Supplementary reading. It is impossible to give more than a few titles of books suitable for pupils to read in their regular reading lessons, but the teacher may rely upon the following. Some of them may be a little difficult for pupils of this grade, but, if so, they can be read more thoroughly in the next grade.

*King Arthur and his Court.* Green Ginn & Company. A pleasing book in simple style.

*Andersen's Fairy Tales*, first and second series, Ginn & Company; or, *Hans Andersen's Tales*, The Macmillan Company.

*Stories from the Arabian Nights.* Houghton, Mifflin & Company. This contains *Aladdin* and some of the other very familiar stories.

*Hawthorne's Wonderbook.* Houghton, Mifflin & Company and Educational Publishing Company. An excellent book which may be read also in fifth and sixth grades and is possibly better adapted to those grades.

*Bird World.* Stickney-Hoffman. Ginn & Company. An interesting group of simple descriptions which will assist in leading children to enjoy the observation of birds.

**37. Fifth Year.** Continue reading in the fourth readers such selections as are adapted to the class. Several fourth readers should be used. The following are among the important things to be considered in fifth-grade work:

(1) Review of the work of the fourth grade.

(2) More extended study and drill in those topics which are treated on pages 172-186, Sections 12 to 21, inclusive.

(3) More extended study in the topics on pages 150-152, Sections 11 and 12, and introductory work in the topics on pages 162-163, Sections 3 and 4.

(4) Allusions explained as they are met. (See page 153-154, Section 21.)

(5) Elementary work in reading poetry, for which suggestions may be obtained from pages 214 to 224.

(6) The explanation of the use of reference books (See page 128, Section 22) and continued use of them, as well as of the dictionary (see page 129, Section 23).

(7) Supplementary reading:

*Hwacatha.* Longfellow. Houghton, Mifflin & Company; the Macmillan Company; Educational Publishing Company; University Publishing Company. Very well adapted for use in this grade as well as in the two succeeding grades.

*Tanglewood Tales.* Hawthorne. Houghton, Mifflin & Company.  
*Water Babies.* Kingsley. Ginn & Company; Macmillan Company; Educational Publishing Company; Maynard, Merrill & Company. A very interesting story for school or home use. In the latter case it would probably be better for sixth grade pupils.

*Squirrels and Other Fur Bearers.* Burroughs. Houghton, Mifflin Company. May be rather difficult.

**38. Sixth Year.** The fourth readers may be continued in use in this grade, if the selections are adapted to the pupils.

(1) Many of the old selections with which the pupils are familiar will furnish material for detailed studies after the plans given.

(2) The reading may be largely supplemented from biographical, historical and geographical subjects, and should be made to contribute helpfully to the work in the other grades.

(3) Where many pupils do not understand how to study, the time of the reading class may occasionally be given to instruction in that subject. (See pages 125-127, Section 20; pages 186-189, Sections 23 and 24.) If these suggestions are properly carried out, the pupils will learn to become independent in their study, and their advancement will be marked in every subject where they use text-books.

(4) Work in grouping (See pages 142-147, Sections 13 and 14) and teaching figures of speech (See pages 148-154, Sections 15 to 20, inclusive)

(5) Studies of description (pages 178 and 181-184, Sections 2 and 5)

(6) Supplementary Reading.

*King of the Golden River.* Ruskin. Ginn & Company; Macmillan Company; Houghton, Mifflin & Company; D. C. Heath & Company; Maynard, Merrill & Company. A charming story, full of excellent opportunities for study.

*Gulliver's Travels.* Swift. Houghton, Mifflin & Company; Ginn & Company; Educational Publishing Company, and others. Both boys and girls enjoy *Gulliver's Travels*, which, however, may prove a little difficult to some children in this grade.

*The Sketch Book.* Irving. Ginn & Company, Houghton, Mifflin & Company; American Book Company, and others. An excellent sixth-grade book which may be used profitably in the seventh grade. It contains *Kip Van Winkle* and several other stories.

*The Courtship of Miles Standish.* Longfellow. Houghton, Mifflin & Company. This poem may be read with equal interest in the seventh grade and first year, and should be placed there in the sixth grade class at all backward schools.

*The Children's Hour.* *Read it to me.* Kipling. Houghton, Mifflin & Company. Houghton, Mifflin & Company.

**39. Seventh Year.** It may be that in some schools the use of a fifth reader is still continued, in which case that may be used in this grade and the eighth; but a much better plan is for the reading of the children to be entirely from complete masterpieces.

(1) Some of the books mentioned as adapted to the fifth and sixth grades may be used to advantage here, as well as the following: *The Christmas Carol*. Dickens. Houghton, Mifflin & Company; Educational Publishing Company, and others.

*Snow-Bound* and *Songs of Labor*. Whittier. Houghton, Mifflin & Company. *Snow-Bound* is a delightful poem for American children and it may be studied to advantage in both the seventh and eighth grades. It is one of those poems which do not wear out. There are so many things to be considered that the teacher may use it in any one of the three upper grades, and by varying the character of the studies find her pupils always interested, even if they have previously read it.

*Hunting of the Deer*. Warner. Houghton, Mifflin & Company. This book contains also the essay, *How I Killed the Bear*, and other humorous stories in which the sentiment is excellent.

*Evangeline*. Longfellow. Houghton, Mifflin & Company; University Publishing Company, and others. This book may also be used in the eighth or ninth grade.

*Lays of Ancient Rome*. Macaulay. Houghton, Mifflin & Company; Maynard, Merrill & Company; American Book Company, and others. While the names in these stirring ballads may be difficult at first, the children will enjoy reading the heroic stories.

*Poor Richard's Almanac*. Franklin. Houghton, Mifflin & Company. This book contains much that will be interesting, but it is not one to be relied upon exclusively.

(2) By the time the pupil reaches the end of the seventh grade he should have been introduced to all phases of work which are discussed in the earlier part of these lessons in reading; but the study of figures of speech and the structure of poetry should not have become technical or exhaustive. The study of the structure of poetry is apt to degenerate to pure formalism if carried on too extensively, and it may be better to leave any careful consideration of the details of that subject until the ninth grade; but in the seventh grade the study of phrases may be specialized and the pupils should have made many complete studies of character and its development, of plots in stories and of the beauties of essays and the various forms of poetry. They should have learned to distinguish between lyric, epic and dramatic poetry and know the peculiar excellence of each type.

**40. Eighth Year.** (1) For study in the eighth grade the following masterpieces are suitable:

*Lady of the Lake.* Scott. Maynard, Merrill & Company; American Book Company; Macmillan Company, and others. This long poem furnishes an attractive study, but as it is somewhat difficult it will occupy considerable time unless the pupils are well advanced. It might be better to use this in the ninth grade.

*Cricket on the Hearth.* Dickens. Houghton, Mifflin & Company; Maynard, Merrill & Company. An excellent story that furnishes the finest of opportunities for study of plot, character, phrases and figures of speech.

*Franklin's Autobiography.* Ginn & Company; Houghton, Mifflin & Company, and others. An excellent book which all children should read, not only because of its literary style but because of the lessons it contains. It is equally adapted to the succeeding grade and may sometimes be used profitably in the seventh.

*Rob and his Friends.* Brown. Educational Publishing Company; D. C. Heath & Company, and others. Interesting stories of dogs that will be much appreciated by children of this grade.

*Enoch Arden.* Tennyson. Maynard, Merrill & Company; Houghton, Mifflin & Company, and others. This book may be read in the ninth grade, and by some schools it is used in the seventh.

*Sherab and Rustum.* Arnold. American Book Company; Houghton, Mifflin & Company; Educational Publishing Company, and others. The style of this book is simple, but the Eastern imagery is sometimes a little puzzling to pupils and the book may perhaps be used to better advantage in the ninth grade.

*Merchant of Venice.* Shakespeare. American Book Company; Ginn & Company; Educational Publishing Company, and others. This is the best of Shakespeare's plays for this grade. The children will enjoy reading it and it may be read again in the next grade from a different point of view. One of the advantages of the use of great masterpieces is that they may be used in more than one grade.

*Gettysburg Speech.* Lincoln. Houghton, Mifflin & Company. This contains not only Lincoln's speech but also his inaugural addresses and an essay on Lincoln by Lowell. The Gettysburg speech is a simple type of a fine oration and the best for an introduction to the study of that form of literature.

(2) If this course has been followed out and the preliminary studies have been made as indicated in the earlier part of these lessons, then the special literary work of this year might be the study of figures of speech, but it is probable that many other phases of reading work will need some attention. The tendency in the study



of masterpieces is to neglect oral reading. Pupils should be given abundant opportunities to read, and their reading should be criticized considerably by the teacher. If it becomes evident that the pupils need further instruction on the topics included in Chapter Five of this volume, then that instruction must be given.

**41. Ninth Year.** (1) Suitable masterpieces for this grade are the following:

*The Vision of Sir Launfal.* Lowell. Houghton, Mifflin & Company; Macmillan Company. This is one of the finest poems in the English language and affords opportunity for many studies. First it can be treated as a narrative poem and studied as a narrative should be studied; then as a poem with many fine lyrical qualities. There are very, very few things that give any greater variety of elegant figures of speech than this poem, and its rhyme and meter are so varied and so perfect that they will repay much study.

*Ivanhoe.* Scott. Macmillan Company; Ginn & Company, and others. A fine novel, which serves as an excellent introduction to other novels written by Sir Walter Scott.

*Jean Valjean* (from *Les Miserables*). Hugo. Ginn & Company; Educational Publishing Company.

*Rover de Coverley.* Addison. Macmillan Company; American Book Company, and others. A series of delightful essays which pupils of this grade will appreciate. They afford an excellent opportunity for the study of the character of an old English gentleman.

*Marmion.* Scott. Ginn & Company; Macmillan Company, and others. An interesting historical poem of stirring qualities. Will furnish work for several weeks.

*The Great Debate.* Hayne-Webster. Houghton, Mifflin & Company; Maynard, Merrill & Company. Pitt's reply to Horace Walpole, and speeches by Burke, Sheridan, Fox, Erskine, Bright, Gladstone and Disraeli form excellent reading.

*Julius Caesar.* Shakespeare. American Book Company; Educational Publishing Company; University Publishing Company, and others. One of the best of Shakespeare's plays for reading purposes.

(2) Studies of poetic structure may be completed as far as indicated in the early part of this lesson and may be continued even farther if the class is strong.

(3) Wherever students show weakness in interpretation or in oral reading they should be given elementary instruction in any or all phases of the work suggested for preceding grades.

(4) The pupil who have finished the ninth grade under favorable conditions should be able to read anything in the range of English literature at sight and should of their own initiative be able to study

and interpret, so far as their experiences permit, anything that presents itself to them.

**42. Cautions.** The masterpieces suggested for supplementary reading or as texts in the preceding sections must not be considered as the only ones which can be used. There are perhaps no others so well adapted to the purpose as those mentioned, but it may be that the school is supplied with others which can be used to advantage. (See pages 127-128, Section 21.)

To purchase the masterpieces mentioned will not cost the individual pupil much more than a single reader would cost, if cheap editions are obtained from such firms as those whose names are mentioned.

Teachers should remember that it is never wise to buy any but school editions of these masterpieces unless it is known that all parts of the masterpieces are adapted to school reading. As a matter of fact, Shakespeare's plays, *Gulliver's Travels*, *The Arabian Nights* and similar books are not fit for school use except in the modified school editions. Many publishers in England, Scotland and the United States have issued school editions of the best literature that may be obtained for a few cents. Consult your inspector.

**43. Children's Books.** We have not space here for long lists of books for home reading, but the teacher will have no difficulty in obtaining information on this subject. Library circulars are issued by the state superintendent in most states, and these classify the books in a practical and helpful way.

Two books, otherwise helpful to teachers of reading, may be mentioned in this connection:

*Fingerposts to Children's Reading.* Walter Taylor Field. 224 pages and Appendix. A valuable little book with several helpful essays. Contains lists of books for home and class reading and for public and Sunday school libraries.

*Special Methods in the Reading of Complete English Classics in the Grades of the Common School.* McMurry. 246 pages. The Macmillan Company. Valuable essay on methods, that assume, how-

ever, some knowledge on the part of the teacher. Lists of books giving publishers, for each grade from the fourth to the eighth inclusive. Lists for regular reading; for supplementary and reference work, and lists of books for teachers. In practical use the books may be found rather difficult for the grades indicated.

**44. Teachers' Books.** Much of inspiration and direct assistance will be found by the teacher of reading in the following books:

*How to Teach Reading in the Public Schools.* S. H. Clark. Scott, Foresman & Company, Chicago.

*Essentials of Teaching Reading.* Sherman & Reed. The University Publishing Company, Lincoln, Neb.

*Reading in Public Schools.* Briggs & Coffman. Row, Peterson & Company, Chicago.

*The Mastery of Books.* Koopman. American Book Company.

*Elements of Literary Criticism.* Charles F. Johnson. 228 pages. Harper and Brothers. An interesting book which, if carefully read, will show the earnest teacher what are the real elements of an author's power and how she may come to understand them.

*Talks on Teaching Literature.* Arlo Bates. 245 pages. Houghton, Mifflin & Company. The substance of a series of lectures given at the summer school of the University of Illinois. While not always adapted to work of the grades, the book concerns things which teachers of reading ought to know and is itself a piece of good literature.

## TEST QUESTIONS

1 and 2. Prepare a series of questions designed to make the following description from *The Wonderful One-Hoss Shay* clear to a class of sixth grade pupils:

So the Deacon inquired of the village folk  
Where he could find the strongest oak,  
That couldn't be split nor bent nor broke,—  
That was for spokes and floor and sills;  
He sent for huncewood to make the thills;  
The crossbars were ash, from the straightest trees,  
The panels of whitewood, that cuts like cheese,  
But lasts like iron for things like these;  
The hubs of logs from the "Settler's ellum,"—  
Last of its timber,—they couldn't sell 'em,  
Never an axe had seen their chips,  
And the wedges flew from between their lips,  
Their blunt ends frizzled like celery-tips;

Step and prop-iron, bolt and screw,  
 Spring, tire, axle, and linchpin too,  
 Steel of the finest, bright and blue;  
 Thoroughbrace bison-skin, thick and wide;  
 Boot, top, dasher, from tough old hide  
 Found in the pit when the tanner died.  
 That was the way he "put her through."  
 "There!" said the Deacon, "naow she'll dew!"

3. Give in about one hundred words the plot of one of the following stories: *The Legend of Sleepy Hollow*, *Enoch Arden*, *Evangeline*, *The Courtship of Miles Standish*, *The Ugly Duckling*, *The King of the Golden River*. (If you have read none of these stories and cannot easily procure one of them, give the plot of some newspaper or magazine story which you can send in with your manuscript.)

4. Discuss the character of the hero or principal person in the story whose plot you gave in answer to Question 3.

5. Discuss (a) the value of fiction to pupils of the seventh and eighth grades; (b) its dangers.

6. (a) In what respect does poetry differ from prose?  
 (b) Give at least three reasons why pupils of the seventh and eighth grades should read and study poetry.

7. Find and copy five memory gems which you think suitable for a sixth-grade reading class.

8. Explain the meaning of the following phrases from *Make Way for Liberty* (Section 34), and comment on the aptness, beauty or force of each:

- (a) conscious stone.<sup>1</sup>
- (b) Bright as the breakers' splendors run  
 Along the billows to the sun.
- (c) Where he who conquered, he who fell,  
 Was deemed a dead or living Tell.
- (d) awakening footstep.
- (e) every freeman was a host.

9. Sketch the appearance and character of Winkelried in *Make Way for Liberty*.

10. What are the advantages in studying complete masterpieces instead of collections of extracts in the seventh and eighth grades?

## 45. Type Study on Cinderella

THE STORY OF CINDERELLA

*Adapted from Charles Perrault*

There was once a worthy gentleman who took for his second wife the proudest and most disagreeable lady in the whole country. She had two daughters by a previous marriage, exactly like herself in all things. The gentleman also had one little girl, who resembled her dead mother, the best woman in all the world. Scarcely had the second marriage taken place, when the stepmother became jealous of the good qualities of the little girl, who was so great a contrast to her own two daughters. She gave her all the hard work of the house. She made her wash the floors and staircases, dust the bedrooms, and clean the grates. While her sisters occupied carpeted chambers, hung with mirrors in which they could see themselves from head to foot, this poor little girl was sent to sleep in an attic, on an old straw mattress, with only one chair, and not a looking-glass in the room.

She suffered all in silence, not daring to complain to her father, who was entirely ruled by his new wife. When her daily work was done, she used to sit down in the chimney-corner among the ashes and cinders; and so her two sisters gave her the nickname of *Cinderella*. But Cinderella, however shabbily clad, was handsomer than they were, with all their fine clothes.

It happened that the king's son gave a number of balls. All the ladies and gentlemen of the city were asked, and among the rest the two elder sisters. They were very proud and happy, and spent their whole time in choosing what they should wear. This was a new trouble to Cinderella, who had to get up their fine linen and laces, and who never could please them, however much she endeavored to do so. They talked of nothing but their clothes.

"I," said the elder, "shall wear my velvet gown and my trimmings of English lace."

"And I," added the younger, "will have but my ordinary silk petticoat; but I shall adorn it with an upper skirt of flowered brocade, and shall put on my diamond tiara, which is a great deal finer than anything of yours."

Here the elder sister grew angry, and the dispute began to run so high, that Cinderella, who was known to have excellent taste, was called upon to decide between them. She gave them the best advice she could, and gently and meekly offered to dress them herself, and especially to arrange their hair. The important evening came, and she used all her skill to adorn the two young ladies. While she was combing out the elder's hair, this ill-natured girl said sharply, "Cinderella, do you not wish you were going to the ball?"



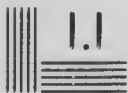
CINDERELLA AND THE FAIRY GODMOTHER



MICROCOPY RESOLUTION TEST CHART



1.0



1.1



1.25



1.4



1.6

2.8

2.5

2.2

2.0



1.8



1.4



Handwritten text at the top of the page, possibly a title or header, which is mostly illegible due to blurring and low contrast.

Vertical text on the left margin, likely bleed-through from the reverse side of the page. The text is extremely faint and difficult to decipher, but appears to consist of several lines of small print or a list.

Main body of the page containing the primary text. The text is mostly illegible due to extreme blurring and low contrast, appearing as a dense field of grey noise.

"Ah, my lady" (they obliged her always to say "my lady"). "you are only mocking me. It is not my good luck to have any such pleasure."

"You are right: people would only laugh to see a little cinder-wench at a ball."

Any other than Cinderella would have dressed the hair all awry; but she was good, and dressed it perfectly even and smooth, and as prettily as she could.

The sisters had scarcely eaten for two days, and had broken a dozen stay-laces a day, in trying to make themselves slender; but to-night they broke a dozen more, and lost their tempers over and over again before they had completed their dressing. When at last the happy moment arrived, Cinderella followed them to the coach. After it had whirled them away, she sat down by the kitchen fire, and cried.

Immediately her godmother, who was a fairy, appeared beside her. "What are you crying for, my little maid?"

"Oh, I wish—I wish—" Her sobs stopped her.

"You wish to go to the ball, don't you?"

Cinderella nodded.

"Well, then, be a good girl, and you shall go. First run into the garden, and bring me the largest pumpkin you can find."

Cinderella did not see what this had to do with going to the ball, but, being obedient and obliging, she went. Her godmother took the pumpkin, and, having scooped out all its inside, struck it with her wand. It became a splendid gilt coach, lined with rose-colored satin.

"Now bring me the mouse-trap out of the pantry, my dear."

Cinderella brought it. It contained six of the fattest, sleekest mice. The fairy lifted up the wire door, and as each mouse ran out she struck it and changed it into a beautiful black horse.

"But what shall I do for your coachman, Cinderella?"

Cinderella suggested that she had seen a large black rat in the rat-trap, and he might do for want of better.

"You are right. Go and look again for him."

He was found; and the fairy made him into a most respectable coachman, with the finest whiskers imaginable. She afterwards took six lizards from behind the pumpkin-bed, and changed them into six footmen, all in splendid livery. They immediately jumped up behind the carriage, as if they had been footmen all their days. "Well, Cinderella, now you can go to the ball."

"What, in these clothes?" said Cinderella sadly, looking down at her ragged dress.

Her godmother laughed, and touched her also with the wand. At once her wretched threadbare jacket became stiff with gold and

sparkling with jewels, her woolen petticoat lengthened into a gown of sweeping satin, from underneath which peeped out her little feet covered with silk stockings and the prettiest glass slippers in the world. "Now, Cinderella, depart; but remember, if you stay one instant after midnight, your carriage will become a pumpkin, your coachman a rat, your horses mice, and your footmen lizards; while you yourself will be the little emder-wench you were an hour ago."

Cinderella promised readily, her heart was so full of joy.

Cinderella arrived at the palace. The king's son, whom some one, probably the fairy godmother, had told to await the coming of an uninvited princess that nobody knew, was standing at the entrance, ready to receive her. He offered her his hand, and led her with the utmost courtesy through the assembled guests, who stood aside to let her pass, whispering to one another, "Oh, how beautiful she is!" It might have turned the head of any one but poor Cinderella, who was so used to being despised that she took it all as if it were something happening in a dream.

Her triumph was complete. Even the old king said to the queen, that never since her majesty's young days had he seen so charming and elegant a person. All the court ladies scanned her eagerly, clothes and all, determining to have theirs made next day of exactly the same pattern. The king's son himself led her out to dance, and she danced so gracefully that he admired her more and more. Indeed, at supper, which was fortunately early, his admiration quite took away his appetite. Cinderella, with an involuntary shyness, sought out her sisters. She placed herself beside them, and offered them all sorts of civil attentions, which, coming as they supposed from a stranger, and so magnificent a lady, almost overwhelmed them with delight.

While she was talking with them she heard the clock strike a quarter to twelve; so, bidding a graceful adieu to the royal family, she re-entered her carriage, escorted tenderly by the king's son, and arrived safely at her own door. There she found her godmother, who smiled approval, and of whom she asked leave to go to a second ball, the following night, to which the queen had earnestly invited her.

While she was talking, the two sisters were heard knocking at the gate. The fairy godmother vanished, leaving Cinderella sitting in the chimney-corner, rubbing her eyes, and pretending to be very sleepy.

"Ah!" cried the eldest sister spitefully, "it has been the most delightful ball; and there was present the most beautiful princess I ever saw, and she was so exceedingly polite to us both."

"Was she?" said Cinderella indifferently; "and who might she be?"

"Nobody knows, though everybody would give their eyes to know, especially the king's son."

"Indeed!" replied Cinderella, a little more interested; "I should like to see her. Miss Javotte"—that was the elder sister's name—"will you not let me go to-morrow, and lend me your yellow gown that you wear on Sundays?"

"What, lend my yellow gown to a cinder-wench! I am not so mad as that." Cinderella did not complain at this refusal, for if her sister had lent her the gown she would have been puzzled what to do.

The next night came; and the two young ladies, richly dressed, went to the ball. Cinderella, more splendidly attired and more beautiful than ever, followed them shortly after. "Now, remember twelve o'clock," was her godmother's parting speech; and she thought she certainly should. But the prince's attentions to her were greater even than the first evening; and, in the delight of listening to his pleasant conversation, time slipped by unnoticed. While she was sitting beside him in a lovely alcove, she heard a clock strike the first stroke of twelve. She started up, and fled away as lightly as a deer.

Amazed, the prince followed, but could not catch her. Indeed he missed his lovely princess altogether, and only saw running out of the palace-doors a little dirty girl, whom he had never beheld before, and of whom he certainly would never have taken the least notice. Cinderella arrived at home breathless and weary, ragged and cold, without carriage, or footman, or coachman. All that was left of her past magnificence was one of her little glass slippers. The other she had dropped in the ball-room as she ran away.

When the two sisters returned they were full of this strange adventure; how the beautiful lady had appeared at the ball more beautiful than ever, and enchanted every one who looked at her; how, as the clock was striking twelve, she had suddenly risen up and fled through the ball-room, disappearing, no one knew how or where, and dropping one of her glass slippers behind her in her flight; how the king's son had remained inconsolable until he chanced to pick up the little glass slipper, which he carried away in his pocket, and was seen to take out continually, and look at affectionately. In fact, all the court and royal family were convinced that he was deeply in love with the wearer of the little glass slipper.

Cinderella listened in silence, turning her face to the kitchen fire. Perhaps it was that which made her look so rosy; but nobody ever noticed or admired her at home, so it did not signify, and next morning she went to her weary work again just as before.

A few days after, the whole city was attracted by the sight of the prince, preceded by a herald, who went about with a little glass slipper in his hand, proclaiming that the king's son ordered this to be

fitted on the foot of every lady in the kingdom, and that he wished to marry the lady whom it fitted best, or to whom it and the fellow-slipper belonged. Princesses, duchesses, countesses, and gentlewomen, all tried it on; but, being a fairy slipper, it fitted nobody. Besides, nobody could produce its fellow-slipper, which lay all the time safely in the pocket of Cinderella's old linsy gown.

At last the herald and the prince came to the house of the two sisters. They well knew that neither of themselves was the beautiful lady. Still they made every attempt to get their clumsy feet into the glass slipper; but in vain.

"Let me try it on," said Cinderella, from the chimney-corner.

"What, you?" cried the others, but ting into shouts of laughter; but Cinderella only smiled, and held out her hand. But her sisters could not prevent her, since the command was that every young maiden in the city should try on the slipper, in order that no chance might be left untried. For the prince was nearly breaking his heart; and his father and mother were afraid that, though a prince, he would actually die for love of the beautiful unknown lady.

So the herald bade Cinderella sit down on a three-legged stool in the kitchen, and himself put the slipper on her pretty little foot, which it fitted exactly. She then drew from her pocket the fellow-slipper, which she also put on, and stood up—for with the touch of the magic shoes all her dress was changed likewise—no longer the poor cinder-  
wrench, but the beautiful lady whom the king's son loved.

Her sisters recognized her at once. Filled with a tonishment and alarm, they threw themselves at her feet, begging her pardon for all their former unkindness. She raised and embraced them, telling them she forgave them with all her heart, and only hoped they would love her always. Then she departed with the herald to the king's palace, and told her whole story to his majesty and the royal family, who were not in the least surprised, for everybody believed in faines, and everybody longed to have a fairy godmother.

As for the young prince, he thought her more lovely and lovable than ever, and insisted upon marrying her immediately. Cinderella never went home again; but she sent for her two sisters to the palace, and with the consent of all parties married them shortly after to two rich gentlemen of the court.

1. The story of Cinderella is a favorite fairy tale in many countries. It is a story of striking contrasts, both in the characters and in the conditions under which they act.

The court life of kings and princes offers a brilliant contrast to the dirty little cinder girl, and the fairy wand that

can bridge the chasm between these in a twinkling and lift the unjustly treated maiden to the honors of a beautiful princess is a source of wonder and delight. This fairy tale, like many others, takes the part of the weak and meekly treated and rejoices in seeing kindness brought to its reward. The moral truth, which holds the central place in the story, is plain and simple.

Cinderella, even though treated with unkindness and scorn, is still gentle and kind, and her virtue shines even in her homely and mean dress and surroundings. It is only right that the fairy godmother should step in and restore the balance.

2. APPRECIATING AND JUDGING CHARACTER. One needs to appreciate and enjoy the story in its entire setting in order to deal with it fitly in a class.

The proud stepmother and her ambitious, selfish daughters are true to their nature and instincts and are clearly mean and heartless in their treatment of their adopted sister. Children can fully appreciate the hearty selfishness of the older sisters and condemn them for it. On the other hand, Cinderella wins their approval by her gentleness and willingness to help.

The judgments that children pass on these characters and the feelings of approval and disapproval they unconsciously develop are the beginnings of moral training of the right sort. A story like this offers a chance to produce right dispositions in children. In thought and feeling they develop strong attitudes of mind and become tinged with better human sympathies. It is no light matter to give to children's minds the bent which the best stories naturally produce in them. The spirit of such stories can be carried over into the games and behavior of the children to one another.

3. THE WONDER SIDE OF THE STORY. The wonder side of the story will hardly trouble the children. They would be troubled, however, if some fairy did not step in at the right moment and see justice done. The imagination of little folk is quite equal to the demands of any good fairy

tale, only the moral demands of truth and justice must not be sacrificed. So long as the characters behave according to natural impulses and can be easily estimated at their true value as good or bad, the fairy tale can do no harm on the moral side. If we once catch the beautiful pure spirit of the fairy tale, even as adults we never can outgrow it. In the various forms of poetry and tale it keeps us fresh and young.

4. **NEW AND DIFFICULT WORDS.** Supposing that children in about the fourth year are advanced enough to read the story as here presented, certain difficulties are to be met and overcome in the classroom reading and discussion of the story.

Such a story should be difficult enough to put obstacles in the way of the children, new words and phrases, the interpretation of somewhat longer and more complicated sentences, and the ability to express fittingly the ideas couched in these partly new forms.

Reading lessons are uphill performances, problems calling for mental strain and effort. In the assignment of the lesson let us look at some of the new words and phrases that are coming up, e. g., "proudest and most disagreeable," "previous marriage," "jealous," "occupied carpeted chambers," "chimney-corner," "nickname," "shabbily," "endeavored," "trimmings," "ordinary silk petticoat," "flowered brocade," "diamond tiara." Here are a dozen words or phrases which may make more or less difficulty to all members of the class. How deal with them?

There are several ways of approaching these new words. But in any case the children need to be stimulated to attack the difficulties in their own strength. Sometimes it may be well for the teacher to read a whole paragraph in a spirited way and then ask the children to point out the words that are difficult for them. The children should form the habit of combining the elementary sounds in the word so as to pronounce it without help. Most words are pronounced phonetically, that is, as they are spelled. It is not a good

habit in the teacher to pronounce new words for the children as soon as they appear, but throw the burden back upon them to think out the probable pronunciation. This calls for special drills in phonics.

This is one good way to keep class attention, by calling quickly upon various members of the class for new words. Concert and single drill upon a list of new words at the beginning of a lesson, or later, is often needed. Sharp, quick drills for a few minutes each day are a good means of thorough review and mastery.

The meanings of these new and unusual words call also for explanation. "Jealous," in this case, a dislike for Cinderella because she was more agreeable and better-tempered than her own children; "carpeted chambers," rooms furnished with choice rugs and floors in contrast to the plain wooden floor of the kitchen; "shabbily clad," in ragged or greasy clothes; "brocade," made of silk and ornamented with heavier silk or with gold or silver threads. Show some brocaded silk. "Tiara," a fine headdress, and, with kings or princes, encircled above with a crown.

5. QUESTIONS TO SECURE MEANING AND EMPHASIS. One of the main problems in children's reading is to secure an animated, intelligent expression of the thought and feeling of the piece

This can be got at directly and indirectly in several ways. Not infrequently the teacher should read a part with special skill. Most of us need to drill ourselves and practice in order to do this effectively. This kind of illustrative reading by the teacher is not for the purpose of mere imitation by the pupils, but to suggest the spirit and style of the reading and to arouse interest.

Another mode of approach is to ask questions to bring out the emphatic word or words in a sentence, so as to break up monotony and sing-song. In the first sentence of this selection, e. g., tell what kind of a woman the stepmother was. How may we speak these three words ("proudest" and "most disagreeable") so as to show how this lady acted?

CHILDS



In the sentence beginning "While her sisters occupied carpeted chambers," show by reading the contrast in the rooms of the three sisters. Certain words stand out in distinct opposition.

Another mode of securing lively emphasis and expression is to dramatize the dialogue parts, and assign the parts to different pupils. The Cinderella story offers several good chances for dialogue. Closely related to this is impersonation. Let the reader take on the character of the mean sister, or of the godmother, or of Cinderella. A study of the picture in the story will help to stimulate the imagination. In a few cases it is well to costume the children for these plays and make the work semi-public and call in the parents.

6. COMPARISON WITH OTHER TALES IN WHICH THE WONDER ELEMENT AND THE PORTRAYAL OF CHARACTER APPEAR. The stories of *Little One-Eye*, of *Hansel and Grethel*, *The Ugly Duckling*, and the *Elves and the Shoemaker* illustrate the same spirit of kindness for the weak and helpless, and also show how the fairy tale provides a happy escape for those who are unjustly treated. Many fairy stories have this deep undertone of kindness and sympathy, and it is worthy of frequent repetition and emphasis in training children.

Later, stories for children a little older will develop the same thought and feeling, as *The King of the Golden River*, *The Miraculous Pitcher* and many fairy stories and myths. Compare Cinderella, for example, with *Little Two Eyes*, and with *Gluck in The King of the Golden River*, and notice how strikingly similar the stories are in meaning and spirit.

#### *Further Suggestions as to Method*

1. See that lively and interesting thought is made the basis for natural and vigorous expression.
2. As a preliminary exercise, occasional oral narration of fairy tales, or reading of them in a spirited manner, with reproduction by the children, will introduce them best to the fairy lore.
3. Let children pass judgment upon the truth, worth and beauty of what they read.

4. Appeal to the imagination of children by concrete illustration and picturing-out of scenes. Gestures and blackboard sketches as well as pictures will help to give vivid ideas.

5. Show children how to articulate distinctly and be careful by your speech to give constant suggestion as to clearness.

6. Let children help themselves as much as possible, in working out the pronunciation of new words, in explaining and giving right expression and meaning.

---

#### 46. Type Study on "The Barefoot Boy"

INTRODUCTION. 1. The poet Whittier is looking back lovingly upon his own childhood, when he was a free boy in the midst of nature, unembarrassed by the cramping restraints, in business and society, of the mature man. The boy was happier than he knew in his freedom. He was not even a democrat with the limitations of democracy. He was a monarch, one who commanded the world about him and found all things obedient to his desires.

Whittier had been himself such a free American boy. Turned loose in nature, his spirit expanded and frolicked in the joy of living in the midst of birds and bees, orchards and ponds. Whittier almost envies the free life of his childhood. To the end of his days he likes to get back into this realm of freedom to enjoy the freshness and wildness of nature in forest and by the stream. This note of joy in freedom is the fundamental note of the poem. Many of Whittier's poems are full of this love of nature and outdoor freedom. He loved the seaside and the mountains, the deep woods, the brooks and wild creatures.

2. The appeal is open to children's experiences of like nature. How many of the boys and girls have had experiences similar to Whittier's?

It will be interesting to have the children note that they have had most of the enjoyments that Whittier mentions. Perhaps if they were to describe their experiences, they could write a poem much like his. Make a list of the things Whittier mentions that you have noticed. Make some rhymes about them.

It may be worth while to mention quite a number of interesting things boys enjoy that Whittier forgot to mention, as swimming, coasting, flying kites, watching wood-peckers, the storms and winds, etc. This subject is rich in possibilities. Farm and country life, with horses and cattle and other animals, wild and domestic, gives a rich variety of childhood events worth mentioning.

**UNUSUAL WORDS AND FIGURES OF SPEECH.** In the assignment of the lesson, the teacher looks forward to note unusual and peculiar words and expressions which may be pronounced and concretely interpreted, as "architectural plans," "eschewing books," "regal tent," "prison cells of pride," "habitude of the tenants of the wood," "ceaseless toil," "treacherous sands."

Compare a house plan or blue print with the structure of a hornet's nest ("architectural"). "Eschewing books" and tasks is a familiar idea to some children, though the phrase be new. "Apples of Hesperides" should call up the Greek story. "Regal" suggests synonyms, as *royal*, *kingly*. The figure is a gorgeous one to arouse imagination. "Prison cells" in contrast to wide freedom to roam. "Ceaseless toil," give examples of monotonous work in factories and in dish-washing. "Treacherous," a very strong word. Basis is *traitor*, *cheat*.

Closely connected with these new words are the figures of speech which are so valuable in awakening imagination in children, as the phrase "regal tent" just referred to. Also, "Kissed by strawberries on the hill"; "Health that mocks at doctor's rules": Health is thought of as a person who could make fun of the doctor. "Nature answers all he asks": Nature is here thought of as a school teacher who answers questions instead of asking them. How would you like such a teacher? What does Whittier think about it? "Whispering at the garden wall": Who is listening to the whispers and the talking? Where have you listened to a brook? "The pied frogs' orchestra": How many pieces in an orchestra? How does the frogs' orchestra represent different instru-

ments? "Lit the fly his lamp of fire": Recall summer evenings where the lightning bugs come out. "Mills of toil": Bring to mind factories and shops.

*The Barefoot Boy*

Blessings on thee, little man,  
Barefoot boy, with cheek of tan!  
With thy turned-up pantaloons,  
And thy merry whistled tunes;  
With thy red lip, redder still  
Kissed by strawberries on the hill;  
With the sunshine on thy face,  
Through thy torn brim's jaunty grace:  
From my heart I give thee joy!  
I was once a barefoot boy.

Prince thou art—the grown-up man  
Only is republican.  
Let the million-dollared ride!  
Barefoot, trudging at his side,  
Thou hast more than he can buy,  
In the reach of ear and eye—  
Outward sunshine, inward joy:  
Blessings on thee, barefoot boy.

Oh, for boyhood's painless play;  
Sleep that wakes in laughing day;  
Health that mocks at doctor's rules;  
Knowledge never learned of schools,  
Of the wild bee's morning chase,  
Of the wild-flower's time and place,  
Flight of fowl and habitude  
Of the tenants of the wood;  
How the tortoise bears his shell;  
How the woodchuck digs his cell.  
And the ground-mole sinks his well;  
How the robin feeds her young;  
How the oriole's nest is hung;  
Where the whitest lilies blow;  
Where the freshest berries grow;  
Where the ground-nut trails its vine;  
Where the wood-grape's clusters shine;  
Of the black wasp's cunning way—  
Mason of his walls of clay—



WITH THE SUN-SHINE ON THY FACE,  
THROUGH THY TORN BRIM'S JAUNTY GRACE.

And the architectural plans  
Of gray hornet artizan,  
For, a chewing book and task,  
Nature and we all lie a-ask;  
Hand in hand with her he walks,  
Face to face with her he talks,  
Part and parcel of her joy —  
Blissings on the 'bardet boy'!

Oh, for boyhood's time of June,  
Crowding years in one brief noon,  
When all things I heard or saw,  
Me, their master, waited for.

I was rich in flowers and trees,  
Humming-birds and honey-bees;  
For my sake the squirrel played;  
Plied the snouted mole his spade;  
For my taste the blackberry cone  
Purpled over hedge and stone,  
Laughed the brook for my delight  
Through the day and through the night,  
Whispering at the garden wall,  
Talked with me from fall to fall  
Mine the sand-rimmed pickerel pond;  
Mine the walnut slopes beyond,  
Mine, on bending orchard trees,  
Apples of Hesperides!  
Still, as my horizon grew  
Larger grew my riches, too;  
All the world I saw or knew,  
Seemed a complex Chinese toy,  
Fashioned for a barefoot boy!

Oh, for festal dainties spread,  
Like my bowl of milk and bread;  
Pewter spoon and bowl of wood,  
On the door-stone, gray and red  
O'er me, like a regal tent,  
Cloudy-ribbed, the sunset bent,  
Purple-curtained, fringed with gold,  
Looped in many a wind-wung fold;  
While for music came the play  
Of the pied frogs' orchestra,  
And to light the noisy choir,  
Lit the fly his lamp of fire.  
I was monarch: pomp and joy  
Wanted on the barefoot boy!

Charity, then, my little man,  
Love and laugh, as boyhood can!  
Though the flinty slopes be hard,  
Stubble-peared the new mown ward,  
Every morn shall lead thee through  
Fresh baptisms of the dew;  
Every evening from thy feet  
Shall the cool wind kiss the heat:  
All too soon the feet must hie  
In the prison cells of pride,

Lose the freedom of the sod,  
 Like a colt's for work be shod,  
 Made to tread the mills of toil,  
 Up and down in ceaseless toil:  
 Happy if their track be found  
 Never on forbidden ground;  
 Happy if they sink not in  
 Quick and treacherous sands of sin.  
 Ah! That thou couldst know thy joy  
 Ere it passes, barefoot boy'

THE RHYMES IN "BAREFOOT BOY." Poetry is musical and easier to remember because it rhymes. Recall some of the rhymes that you have learned without effort, as

Blessings on thee, little *man*,  
 Barefoot boy with check of *tan*.

Outward sun-hine, inward joy,  
 Blessings on thee, barefoot boy.

Notice that the rhyming words are spelled differently, though sounded alike, as "buy" and "eye," "pantaloon's" and "tunes," "played" and "spade," "choir" and "tire." Notice also quite a number of faulty rhymes in this poem, e.g.,

When all things I heard or *saw*,  
 Me, their master waited *for*.

While for music came the *play*  
 Of the pied frog's orche-*tra*

Though the flinty slopes be *hard*,  
 Stubble-speared the new mown *ward*.

Also such rhymes as "wood" and "rude," "habitude" and "wood." All these cases show that the poet had some difficulty in constructing his rhymes. Other of his rhymes seem very simple, easy and apt.

HARDSHIPS OF THE BAREFOOT BOY. Whittier suggests that some of the boy's experiences are severe and painful, as when he says,

Though the flinty slopes be hard,  
Stubble-speared the new mown sward.

When the boy stubbed his toe, or stepped on a thorn, or when the morning dew was stinging cold, or his fingers were nipped with frost, the other side of the farmer boy's life comes into view. The children may name other things that go to show that even the barefoot boy can enjoy a good pair of shoes and find them comfortable.

OTHER WRITERS WHOSE POEMS OR STORIES DEAL WITH BOYHOOD. Whittier's *Snowbound* touches the same nature note when speaking of his uncle:

Our uncle, innocent of books,  
Was rich in lore of fields and brooks.

Many of his poems show this love of nature.

Other writers have written of boyhood's joys, as James Whitcomb Riley's *Old Swimmin' Hole*, Thomas Bailey Aldrich's *Story of a Bad Boy*, Mark Twain's *Tom Sawyer*. Charles Dudley Warner's *Being a Boy*, like Whittier's *Barefoot Boy*, tells of the country boy's experiences.

Benjamin Franklin, in his *Autobiography*, tells of interesting episodes of his boyhood. The first part of *Hiawatha* is a story of childhood as the Indian boy knew it.

Emerson, Lowell and Thoreau were also lovers of this freedom in wild nature, and many of their poems and stories give expression to this delight in nature surroundings.

SUGGESTIONS IN READING. A proper reading and discussion of such a poem as *The Barefoot Boy* give a chance to review and call up a variety of early boyhood experiences and pleasures of home, and picnic excursions to woods for nutting, gathering flowers, fishing, swimming, climbing trees, boating, camping, etc.

A wholesome interest can be awakened in the home and surroundings of Whittier as a boy, and this compared with our home and neighborhood.



## CHAPTER EIGHT

### LANGUAGE

**1. Value.** Language is the most useful of all forms of expression, and the power to express adequately one's thought and feeling constitutes, in large measure, the superiority of one individual over another. The English language is the means of expression employed not only by the most enlightened people on the earth, but it is spoken by about one hundred forty millions scattered over the entire globe. It is rich in literature and is one of the most flexible of all languages. For these reasons, the study of English becomes the most important branch taught in the schools.

**2. Relation to Other Branches.** The different branches of the curriculum are more or less closely related to each other, but language sustains a vital relation to all, and the teaching of language forms a part of the teaching of every subject. While the saying, "Every lesson a language lesson," has often been taken too literally, it should not for this reason be wholly set aside. Every lesson should be a language lesson to the extent that the pupil should be required to express himself in good English, and as language teaching forms a part of the teaching of each subject, so the teaching of each subject forms a part of the language teaching. The progress of the language work depends to a large degree upon the skill with which other branches are handled. "Good language work cannot spring out of subjects poorly taught."

**3. Language and Reading.** Language and reading are different phases of a line of work pursued for the same purpose—to give the pupil a good command of English. In the chapters on reading, the sections upon thought-getting and thought-giving through speech are emphasized. In this and the following chapter stress is laid upon the form of expression, whether oral or written. You should remember, therefore, that all that has been said in Chapters Five, Six and Seven upon the study of words, the acquisition of

thought and the use of figures of speech, applies with equal propriety to the work in language. Because of the discussion of those subjects in the preceding chapters, their repetition here is unnecessary. You should therefore refer to the various sections of the chapters on reading whenever they will assist in developing the suggestions given in the chapters on language and grammar.

In order, however, that you may not be left in doubt as to the manner of relating reading and language lessons, the following suggestions for language work upon *The King of the Golden River* are given. (See page 212, Section 21.)

- (1) Write a description of Treasure Valley.
- (2) Write or give orally a character sketch of Gluck, comparing him with his brothers.
- (3) Describe Gluck's trip to the Golden River.
- (4) From the quotation, "A good deed is never lost; he who sows courtesy reaps friendship, and he who plants kindness gathers love," let each pupil write a story of his own experience, telling about some good that came to him from being kind and unselfish. If writing from experience is too difficult, let each write from some story which he has read.

In these exercises, insist upon carefully constructed sentences and upon correct spelling, capitalization and punctuation in the written exercises. As suggested in Chapter Seven, this work is suitable for the sixth year.

**4. Conditions and Difficulties.** The results of language teaching are often far from satisfactory. So many influences are at work upon a pupil to form his language that the little the teacher can do is often insufficient to correct his errors. The home surroundings, playmates, and literature, often of cheap character, all tend to cultivate language habits quite the contrary to those the school can endorse. Let us look briefly at the chief difficulties with which the teacher has to contend.

---

<sup>1</sup> From Miss Oripha Timmons, teacher in the eighth grade, public school, Seattle, Washington.

(a) **EARLY HABITS OF SPEECH.** We all learn language from imitation, and before children enter school they naturally acquire forms and habits of speech common to the family and to their playmates. At five or six years of age, therefore, certain language habits are firmly fixed. If these are right, the foundation for language is well established. If they are wrong, they constitute an obstruction to correct modes of expression which it is exceedingly difficult to remove. When bad habits of speech have been formed they can be overcome only by establishing correct habits in their place. This is a difficult task, unless the school can secure the cooperation of the home and the community.

(b) **THE FOREIGN ELEMENT.** There are added to our population yearly about one million people from foreign lands. Only a small percentage of these come from English-speaking countries, and where these immigrants settle in large numbers the schools have the double task of teaching the content as well as the form of our language to the children. In many places this task is made exceedingly difficult, because outside the school the children of these immigrants seldom hear English spoken or have the opportunity to use it.

The method of assisting children of foreign parentage to acquire a pronunciation of English words is given on page 163, in Section 4. Additional to the difficulty of pronunciation is the use of idioms. In translating into English, these children will at first use the idioms of their own language. Thus, a French child, instead of saying, "I am ill," would say, "I have illness." Some drill upon idioms will be necessary.

(c) **SENTIMENT.** Those who have not been accustomed to use or to hear correct language frequently look upon one who is attempting to reform his speech as "putting on airs." This is particularly characteristic of boys between the ages of ten and fourteen, and it requires a good deal of moral courage to withstand this sentiment when mingling with other boys. However, the teacher who can create a strong

school sentiment in favor of correct speech will, in a great measure, overcome this difficulty.

**5. Purpose.** The chief purpose of language teaching is to give the pupils a good command of English. This purpose will be more nearly approached if the teacher has in mind the successive steps in the logical development of the language work. This will enable her to place emphasis upon one step at a time, while giving sufficient attention to all other steps as occasion may demand. These steps are the following:

(a) **SECURING A VOCABULARY.** "Words are the tools with which we think," and many words are necessary for full and free expression of one's thought. The pupil's vocabulary is increased by the addition of new words and by giving new meaning to words which he already knows. When a child first learns the word *orient*, it is doubtless associated with the countries found on the eastern coast of Asia and means that part of the world; but later he learns that *orient* has another meaning, namely, to arrange according to the first principles of a subject or a science. When he has learned this, the word has for him a richer content and a broader use. The wise teacher will employ both of these means for enlarging the pupil's vocabulary. It is a good plan occasionally to ask the pupils to make you a list of all the new words they have learned during the past week or month.

*Caution.* New words should be taught only after the meaning is comprehended to some degree by the pupils, and occasions for using the new words should be sought until the child becomes thoroughly acquainted with them and incorporates them into his vocabulary. Words which belong to maturer years should not be taught until the time for them is ripe.

(b) **CORRECTING ERRORS.** Errors of speech are of two kinds, those due to insufficient vocabulary and those due to the use of incorrect forms or bad habits of speech, as explained in Section 4. Errors of the first class are easily corrected by supplying the deficiency in the child's vocabu-

lary. Those of the second class are of such nature as to require a more extended reference in the sections that follow.

(c) SECURING ORAL EXPRESSION. Thought and expression react upon and strengthen each other. One's working vocabulary comprises those words and those only which one can use with fluency and accuracy; therefore, every pupil should be trained in oral expression until he can give an intelligible account of any subject that he has studied. Watch the child's oral expression and you will see the necessity of training on the following points:

(1) *Involved sentences.* The child's first difficulty is in the use of long sentences whose parts are loosely joined by connectives. Train him to use short sentences, and many of his difficulties are conquered. Do not fear that this will cause a jerky style, for his tendency to join short sentences will cause him to form enough long ones to prevent this fault.

(2) *Superfluous words.* There is a strong tendency to use unnecessary words, and this increases as the child advances from grade to grade. Dwell upon the beauty and force of concise speech, and show how wordy expressions can be improved.

(3) *Simple sentences.* The simple sentence lies at the foundation of all sentence construction. It is therefore important that the child learn as early as possible to construct accurate, simple sentences. Concerning this, an excellent authority says: "If the child forms a habit of always having a subject and predicate, and of that subject and predicate always agreeing, he has then formed a habit of accuracy and can handle complications when the time comes."

(d) SECURING WRITTEN EXPRESSION. The written lesson logically follows the oral, and each is a help to the other. Many pupils who can recite well orally fail when required to commit their thoughts to writing, because they have not had sufficient practice in this mode of expression. The points mentioned under (c) apply as well to written work.

SAVED



SECRET

[The main body of the page contains extremely faint and illegible text, likely bleed-through from the reverse side of the document.]

SECRET

(c) INTERPRETING LITERATURE. No language work is complete which does not bring the pupil in touch with the works of standard British and American authors and assist him to secure the power of interpreting their works. For detailed plans, see Chapter Seven.

(f) ACQUIRING A KNOWLEDGE OF PRINCIPLES AND RULES. The principles and rules of grammar assist the pupil in establishing standards of accuracy, and before completing his language work he should have a knowledge of them.

#### GENERAL PLAN

**6. Explanatory.** The plan of work in this chapter is based upon the supposition that the pupils have had three years of language work. This means that they can read in the third reader, that they can write simple sentences, that they have learned the use of the period and the interrogation point, and that from their entrance into school they have received drill for the purpose of correcting their errors in speech. Whatever is lacking in this supposed preparation will need to be supplied. The lines of work here suggested can be successfully followed.

**7. Unity.** The plan adopted for language work should be adapted to all grades. There should be consistency in plan and harmony in purpose. It should seek to establish an appreciation of good English and a distaste for incorrect English, and should foster the habit not only of speaking correctly, but of seeking, through the dictionary and other sources, to know what is correct. The changes in such a plan as the work proceeds will consist in its enlargement by adding more detail and by advancing the grade of work to meet the requirements of the class.

The work should begin where that of the previous grade leaves off, and it is essential that the teacher keep close to the heart of the pupil. Teaching language to children is helping them to express what they think and feel as children. The mistake is too often made of trying to lead them to express themselves as grown men and women. The succes-



sive steps of the plan should always occur in the same order and the teacher should always have the same general purpose in view.

**8. Material.** The two sources upon which the child draws for his growth in language are his everyday experiences and books. The first source includes his contact with home life, with his friends and play-fellows, and his daily lessons in school. The second source is at first limited to those books (not text-books) and periodicals which the child can read and enjoy. As he extends his education, this source increases until finally it becomes of great importance. In the intermediate grades the everyday experiences and lessons should constitute the chief source of material for the language work, the greater part being drawn from the lessons on the various branches in the course of study. Special lessons on pictures, objects and other subjects can occasionally be given for the sake of variety.

**9. Language Books.** In many schools language books are introduced in the fourth year, and above this grade they are found in nearly all schools. When a language book is found in the fourth year, the teacher must make the best use of it that she can, but a good language teacher will generally secure better results in this grade without the use of a special text-book. In rural schools, where the teacher has a large number of recitations, the text-book is valuable because it saves time in preparing material for language lessons. In the higher grades it is a good guide, and its use causes emphasis to be placed on the phases of the work which require special attention. The language book should be considered as a guide, but it should not be entirely relied upon for furnishing the material for language lessons. Before using a text-book in language, the teacher should become acquainted with its scope, plan and purpose.

**10. Oral Composition.** The word *composition* has been narrowed in its application until to most teachers and probably to all pupils it means a formal written exercise upon some chosen topic. Composition, however, has a much

broader meaning. It includes all expression through language, and, of this, oral expression constitutes by far the greater portion. In the primary and intermediate grades too little attention is given to oral composition. On page 123, in Section 18, attention has been called to the importance of oral instruction. It is of equal or greater importance that the teacher give careful attention to oral composition by her pupils.

As are the child's habits of oral expression, so will his habits of written expression tend to become—or in other words, his written language and the structure of his written work will be pre-determined by his previously acquired oral habit and practice.<sup>1</sup>

Again, very few young people on leaving school are able to think consecutively, to give a continuous logical account of what they have seen or heard or to converse in company in an easy and interesting style. In nearly all cases these failings are due to neglect of training in oral expression in the intermediate and higher grades, notwithstanding the fact that the lessons in reading, geography, history and elementary science afford an abundance of material for oral narration and description and that those in arithmetic and language afford the pupils ample opportunity for practice in concise and exact expression.

The greatest care should be exercised over oral recitations. The pupils should be encouraged to talk about that in which they are interested. All incorrect words and phrases should be noted by the teacher, and the pupil should be required to re-phrase and repeat correctly such parts of his oral composition as are incorrect or inelegant. The teacher should reward an unusually good expression with approval.

**11. How to Proceed.** If these results are to be secured, the following points should be observed:

(a) **ASSIGNMENT OF LESSON.** One of the chief purposes of the assignment is to point out definitely what the pupil is to do and to remove such obstructions as will take his

<sup>1</sup> Chubb: *The Teaching of English*

11:11

thought from the main purpose of the lesson (See pages 112-114, Section 9).

Clear and connected thought is essential to good oral composition, and it is the teacher's first duty to place the pupil in position to secure this in his preparation. Each minute spent in careful assignment of work may save misunderstandings that it would take many minutes to detect and clear up. Tell the pupils just what you expect them to prepare, then hold them responsible for the work.

*Caution.* Practice constitutes the greater part of the work of the language class in preparing the lesson, and since all natural expression comes in response to thought and feeling, the lesson assigned must be upon topics or things that stimulate thought and feeling in the pupils.

Such assignments as "Write five sentences, each containing an adjective and an adverb" and exercises of the same nature, work infinitely more harm than good. It is a wise plan not to ask a child to write upon a topic until questioned about it orally; if he shows an anxiety to tell what he knows, he will like the writing.

(b) INSTRUCTION. The teacher should exercise great care in preparing and presenting her lessons. Her language should be simple and direct, her illustrations interesting and pointed, and her manner animated. If the teacher's presentations are of such nature that the pupils become imbued with her zeal and enthusiasm, she will have no trouble in securing their best efforts in oral composition.

(c) WORD STUDY. This study has been so fully treated on pages 138-142, in Sections 9-12, that no extended comment upon it is here necessary. While the plan there presented is associated directly with reading, it applies equally well to the study of all other branches. In the preparation of each lesson the pupils should look up the meaning and use of all new words. In assigning lessons to pupils in the fourth and fifth years, attention should be called to these words when the assignment is made, and if the pupils need assistance upon them, it should be given at this time.

(d) **THE RECITATION.** From the beginning the pupils should be required to recite topically. The children thus acquire the habit of arranging and expressing their thoughts with some degree of independence and originality, two essentials in oral and written composition. The habit of systematizing the thoughts centering about a topic is also promoted, and a greater interest in study is awakened.

(e) **CRITICISM BY CLASS.** The pupil cannot give the fullest and freest expression to his thoughts when his attention is turned aside; therefore, to allow pupils to interrupt the one reciting or to distract his attention by a constant waving of hands is fatal to good results in oral composition. A pupil should seldom be interrupted. After he has said all he can upon the topic, the class may be given opportunity to supply omissions and correct errors of fact or of language. Criticisms by the class should be carefully guarded, for many classes are allowed to drift into habits of criticism that are highly injurious, not only to the work but to the character of the pupils as well. The subject under discussion, not the pupil, should be criticized. Teach the pupils to say, "I think so and so would be better, because so and so"; not "he said so and so." Criticisms should always be impersonal, whether made by the pupil or the teacher. Personal criticism gives offense and causes discouragement. A pupil can scarcely be expected to enter into a discussion about himself, but he will enter into a discussion about a statement or an expression which he has used. If good oral composition is to be secured, whatever tends to cause embarrassment or to distract the thought must be removed.

(f) **CRITICISM BY THE TEACHER.** The teacher's best language work is that done while teaching the various branches which her pupils pursue. If the pupil's recitation is supplemented by questions which call his attention to the wrong use of words, to ungrammatical and unfinished sentences, to indistinct enunciation and faults in pronunciation, as well as to misstatements and omissions, he is receiving a stimulus to clearer thinking and to more accurate and

fluent expression. The greater part of the criticism should then be given by the teacher.

But just here caution is necessary. Most children are extremely sensitive about their faults and the teacher needs to exercise tact and patience in dealing with the child's bad habits of speech. One cannot expect to correct all errors at once, and if the errors are numerous it is seldom wise to call attention to many at first. Begin with those that are most vital, then take up the others, one at a time, as fast as the pupil can profit by the additional criticism. The correction of errors that are common to the class should form a part of the special work in language. Spontaneity cannot be secured unless the teacher is willing to allow the child to express himself as a child. Concerning this point, one of our best authorities on the teaching of English says:

Teachers must bring to the literary work of children a breadth of tolerance and tact that is bred of sympathy with their vague strivings and subtle intentions, which alone can tell them when to insist on precision and when to admit a reaching out after the bold effects of suggestive speech—speech that is to be gauged not by scientific but by poetic standards.<sup>1</sup>

As long as boys and girls are thoughtful and are putting their best efforts into their work, we must tolerate their forms of expression. All honest effort should be met with approval, whether or not the results are satisfactory; but the pupil must be led to see clearly that the approval is placed upon the effort, not upon the result. A little encouragement stimulates him to try again and again, until the desired result is finally reached. Lean towards the optimistic. Always make your criticisms constructive, not destructive. Take the best that the child can give and build upon that. By so doing you will keep interest alive and prevent a dislike for language and grammar.

**12. Written Composition.** Every recitation should be devoted in part to expression in some suitable form by the pupils, but the interest will centre in the content. The

<sup>1</sup>Chubb: *The Teaching of English*.

expression must be natural, original and unstilted by fear of criticism. The danger is that teachers will neglect written composition or will be satisfied with mediocre work. Every exercise of the day will require expression in some form, and every suitable occasion should be employed to get written composition. Formal compositions on uncorrelated topics are apt to be irksome, through lack of interest. The topics treated in other studies will usually furnish the most suitable material for written expression. The word *composition* should seldom be used. Pupils do not dislike written exercises when they are used as a form of recitation, but in all grades they dislike writing formal compositions.

As a phase of the language work the written exercise is of great importance, but it requires careful supervision if the pupils are to derive the most benefit from it.

**13. Points to be Observed.** All written exercises should have a definite aim, and in their supervision the teacher should give special attention to the following points:

(a) **QUANTITY OF WORK.** Teachers frequently err in requiring too much written work, especially in the intermediate grades. Too many exercises are assigned, or the exercises are too long. Pupils in the fourth year are easily fatigued by writing, therefore their exercises should be short, not exceeding twenty minutes or a half hour, and the assignment should be such that they can finish the task in the allotted time, without hurrying. When fatigued, the pupils are not in condition to do their best, and if the exercise is prolonged beyond this point, much careless and slovenly work is produced.

(b) **FORM.** The mechanical features of written work are difficult to master and must have sufficient attention. Penmanship, neatness, correct spelling, appropriate arrangement of the subject-matter, indentation of paragraphs, the form and structure of sentences and the use of capitals and the marks of punctuation should all become fixed habits. Many class drills on all these points are necessary to enable the pupils to meet the requirements. It is often a good

plan to call the attention of the class to the errors most frequently made and to place upon the board new words which the pupils are liable to misspell. If the exercise consists of several paragraphs, a brief outline or a few questions will help in guiding the thought. Pupils should be led to see that each topic in an outline calls for a paragraph. By insisting upon this, paragraphing becomes a habit almost unconsciously.

The purpose of written exercises in the intermediate grades consists in training the pupil to express himself accurately and logically in writing. It is much easier to prevent the formation of erroneous habits than it is to eradicate them after they are formed; therefore, until the pupil's habits of expression are fixed, all possible means should be used to keep him from falling into error. To this end a small number of written exercises carefully planned and supervised will accomplish much more than a large number in which the pupils have little or no attention.

At the outset you should adopt a definite plan, in accordance with which all written work should be arranged. In the fourth grade only the larger divisions, and possibly some of the subdivisions, should be used. As the class advances in ability, the details of the plan can be elaborated. The following form is suitable for the beginning of all exercises:

(Name) (Date)  
(Subject)

In a graded school it may be desirable to place on the paper the grade to which the pupil belongs. The form would then be modified thus:

(Name) (Date)  
(Grade) (Subject)

In writing the body of the exercise, observe the following directions:

- (1) Leave the line below the subject vacant.
- (2) Leave a margin of three-quarters of an inch on the left-hand side of the page.

- (3) Leave a margin of one-quarter of an inch on the right-hand side of the page.
- (4) Begin the first line of each paragraph one and one-half inches from the left-hand edge of the page.
- (5) Leave the last line on each page vacant.
- (6) Observe all the rules you have learned for writing capital letters.
- (7) Observe all the rules you have learned for punctuation.
- (8) Write on one side of the paper only.

A paper begun according to the above directions would appear thus:

Mary Allen  
Fifth Grade

May 20, 1909.

#### THE BLUE VIOLET

The blue violet is one of our sweetest and prettiest spring flowers, etc.

It is not so important that you follow *this* form as it is that you follow *a* form, and that the form adopted be adhered to on all occasions until it becomes fixed in the minds of the pupils. In beginning an exercise with young pupils it is a good plan to preface the writing with such questions as, "What words shall we begin with capitals?" "What punctuation mark shall we use at the end of a sentence?" "Do we know the use of any other punctuation marks?" These questions will enable the pupils to recall vividly what they have learned upon the points and thus prevent a number of errors. The following rules are worthy of careful consideration:

- (1) Never write until you have something to write about.
- (2) Follow the general directions for writing in all written work.
- (3) Begin each sentence with a capital letter.
- (4) End each sentence with the proper mark of punctuation.
- (5) Begin the names of all persons and places with capital letters.



- (6) Write all numbers, excepting dates, in words.
- (7) Use only those words whose meaning you know.
- (8) Use short sentences.
- (9) Use but few connectives.
- (10) Avoid repetition.
- (11) Be sure you know the spelling of a word before you write it.
- (12) Do not divide a syllable at the end of a line.
- (13) Head only the first page.
- (14) Number the other pages with small figures in the middle of the first space.
- (15) Be neat. Only the best writing of which you are capable will be accepted.<sup>1</sup>

(c) **FREEDOM OF EXPRESSION.** We are often surprised at the almost total failure in the written work of pupils who in oral recitation acquit themselves with credit. Most of these failures are due to lack of practice in writing and to insufficient instruction and drill on the points mentioned under *Form*. Until the pupils have had considerable practice in written exercises, their attention is so strongly fixed upon the mechanical features of the work that they give but little thought to the subject-matter.

Under the above conditions freedom of expression is impossible, and the failure of the pupils to express their knowledge in writing is not a fair test of their grasp of the subject; yet many teachers consider lack of such knowledge the source of the difficulty and begin a strenuous review, when at least a portion of the time thus spent should be devoted to drills on spelling, punctuation and the construction of sentences, for it is only as the child becomes master of the mechanics of these things that he is able to give the subject-matter the thought that will lead to free and natural expression.

**14. Material.** As already suggested, most of the material for the language work should be taken from the various

<sup>1</sup> For the above rules we are indebted to Miss Orpha Timmons, eighth grade, public schools Seattle, Washington.

branches in the course of study, supplemented by the personal experiences of the class. The lessons in history, geography and reading should furnish most of the material for the intermediate grades. Letter-writing should begin in the fourth grade and continue until the pupils become proficient in writing the different kinds of letters and formal notes which they will be called upon to use in their social and business relations. Plans for conducting these exercises are given under *Lesson Plans*. Business forms, such as promissory notes, receipts, checks, drafts and bills of sale, should be introduced whenever the lessons in arithmetic lead to their discussion, and the pupils should receive sufficient drill upon these forms to enable them to write each quickly and accurately. It is also advisable occasionally to allow the pupils to try an original sketch.

History, geography and literature, however, possess special advantages for language work. These subjects unfold naturally to meet the requirements of the pupils as they advance from class to class. They appeal to the memory, the imagination and the reason. They afford excellent opportunities for the choicest use of words, and their wide range of narration, description and dramatic incident enable the pupil to exercise his powers of description and his originality to the fullest extent.

We have shown how the reading and language can be related, by our reference to work that can be done with the *King of the Golden River*; the study of a story (Section 21) shows a plan suitable for a fourth year, and, with a little expansion, also for a fifth year.

As an illustration of what may be done with history and geography, Niagara Falls and Gorge may be studied. With maps and pictures give the class a good idea of the location of the Falls, their size and grandeur; then make a similar study of the Gorge below the Falls. The high and almost vertical walls, the rapids, the whirlpool and the great bridges which span the chasm will all be objects of interest. Have the class take an imaginary journey on the belt line which

extends along the top of the bluff on the Canadian side and along the foot of the bluff on the American side. Take another trip to Goat Island and visit the Cave of the Winds. Make a study of the Falls as affecting commerce. This will touch upon the traffic which passes through the Great Lakes, and it will also show the importance of Buffalo as a shipping port. The necessity of the Welland Canal is clearly revealed in such a study, and if you wish to treat this phase of the subject from a historical viewpoint picture LaSalle's band of explorers carrying tools and material overland from Lake Ontario to a point six or seven miles above the Falls, and there, during the intense cold of winter, felling trees and constructing the *Grijon*, the first sailing vessel upon the Lakes.

The topics treated and the extent to which the work can be carried will depend upon the grade of the class and the time which can be devoted to the subject. Do not attempt too much. Individual tastes differ, so let each pupil in his exercise select a few points in which he is particularly interested, then emphasize them.

**15. Limiting the Subject.** Children's minds are prone to wander, and when given general topics upon which to write they frequently introduce much irrelevant matter. To prevent this, specific topics should be assigned and with the younger classes the thought should be directed by outlines or questions, as already noted. Moreover, to ask children to write brief exercises on general topics is to request what is impossible, because such exercises call for the broadest generalization of which the adult is capable. Such exercises as a biography of General Brock in one hundred words are beyond their power. The topic should be limited by asking the class to describe some particular event in Brock's life. With grammar grade pupils more general topics can be used, but even here limitations are frequently necessary. For instance, it is not wise to ask these pupils to describe the surface of the whole of Canada or to give an account of the entire War of 1812 in two hundred words.

It would be better to ask them to describe within this space a mountain system or a single campaign.

**16. The Blackboard.** When properly used, the blackboard is an efficient aid in language work. If space will permit, a section of the board should be reserved for such directions and forms as the teacher wishes to keep constantly before the school. The board should also be used freely by the teacher during the recitations, for the purpose of constructing outlines, calling attention to errors and drawing graphic illustrations (See Chapter Fourteen, Section 13).

In the fourth and fifth years the pupils can frequently place short written exercises on the board. This plan enables the teacher at a glance to see what errors are common to the class and to have them corrected at once. However, when written exercises are to be placed upon the board, it is usually best to assign a different topic to each pupil, or, if the class is too large for this, to divide it into three parts and assign a topic to each division, then so arrange the pupils that those of the same division will not stand next to each other. This plan removes the temptation to copy. If the pupils have the habit of using the eraser and re-writing, have them place erasers on the floor and allow them to erase only upon special permission. The pupil should think what he has to say before he writes; then his work should stand until it is inspected.

Occasionally it is a good plan to copy a written exercise upon the board, and then in a kindly spirit call attention to the errors and have the class assist in correcting them.

**17. Correction of Errors.** Calling attention to errors which the class as a whole are prone to make will prevent some of them, and the alertness of the teacher will enable her during the writing to prevent and to correct others. There will still remain, however, other errors that will have to be corrected by the teacher or by the teacher and the class together.

The errors in written language will be the same as those in oral composition—clumsy, ungrammatical sentences

caused by using the wrong forms of the verb and pronoun, and by the wrong use of adverbs and adjectives. In addition to these in the written work are errors in capitalization, punctuation and spelling. The cautions given in Section 5 apply with equal force to written work. It is not wise to attempt to correct all errors at once. By so doing you discourage the pupil and lead him to dislike the work. However, misspelled words and ungrammatical or incomplete sentences should always receive attention. The desired results are usually secured more quickly by giving attention first to one error and then to another in the special language lessons. Before the pupils begin writing, attention should be called to the points on which drills have been held. This will do much to check the impulse to write old, incorrect forms.

While the pupils are writing, the teacher should pass quietly among them, call attention to errors, encourage effort, gently remonstrate against carelessness and haste and render assistance where needed. After the writing is finished, the pupils can exchange papers, and under the teacher's direction correct one another's work. However, before the next lesson the teacher should read the papers and glean from them the points that need special attention. As the pupils become more self-reliant, the teacher's oversight during the writing can be lessened, and in the fifth year it should not be necessary. The corrected papers should be reviewed by the pupils. They should be required to write and to speak the correct form until it will seem familiar to them. In short exercises the whole should be rewritten after the errors have been corrected.

**18. Special Language Lessons.** Thus far we have discussed language work as it is related to the various branches in the course of study. Another feature of the work is found in special language lessons. Most of these should be given to lines of work that cannot be taken up with other subjects without causing too great a diversion of thought. Many of these lessons will take the form of drills for the purpose

of correcting errors. The formation of irregular plurals, the principal parts of irregular verbs, the correct use of pronouns, the use of abbreviations, homonyms, antonyms and synonyms, the construction and parts of sentences, the use of capitals and punctuation are good illustrations of the lines of work to which these lessons should be devoted.

Variety of expression may be gained by the use of synonyms and by rearrangement of words and sentences.

Use such illustrations as *Columbus DISCOVERED America and FOUND Indians.*

*Franklin DISCOVERED electricity; Bell INVENTED the telephone.*

*The man was KILLED; but there is no evidence that he was MURDERED.*

Compare expressions of the same thought by different pupils, and decide in what respects one is better than another. Such exercises give variety, awaken interest and lead to good results.

#### LESSON PLANS FOR INTERMEDIATE GRADES

**19. Why Necessary.** Language books contain devices for teaching the different phases of language work. Most of these are good and can be used to the advantage of both teacher and class. If, however, the use of such devices is restricted to the lessons taken from the language book, the pupils frequently get the idea that whatever is learned in this way is to be used with these lessons only. It is therefore advisable for the teacher to have devices of her own which she can use as supplementary to those in the language book and which she can employ for drills on work taken from the lessons in the other branches. Lesson plans in language save time, make the work definite and provide exercises in all lines of work necessary for giving the pupils a good command of English.

**20. Drills.** Drills are among the most important exercises that the teacher can give. In order that they may hold the interest of the class they should be pointed, animated

and brief. The plan should be changed frequently, and when the purpose for which the drill was instituted has been secured the drill should stop. When the pupils, for instance, have learned the use of all the forms of the verb *be*, further drill upon this verb is not only a waste of time but also an imposition on the class. The plans here given are suggestive of what can be done.

(a) **IRREGULAR PLURALS.** Children learn the plural forms which are regular without difficulty, but the irregular forms often cause them considerable trouble.

(1) If the language book does not contain a list of nouns whose plurals are formed irregularly, take a large piece of heavy manila paper and make a chart showing both the singular and plural forms of those most commonly used, making the words large enough to be read from any part of the room. Place this chart in a conspicuous place and allow it to remain for several days. It should take this form:

SINGULAR	PLURAL	SINGULAR	PLURAL
beef	beeves	loaf	loaves
calf	calves	self	selves
elf	elves	sheaf	sheaves
half	halves	shelf	shelves
knife	knives	thief	thieves
leaf	leaves	wife	wives
life	lives	wolf	wolves
ox	oxen	child	children
foot	feet	baby	babies
goose	geese	tooth	teeth
man	men	louse	lice
woman	women	mouse	mice

(2) In teaching these forms, appeal both to the ear and to the eye. First give oral drills, having the pupils recite the list of words, giving first the singular, then the corresponding plural.

(3) After a number of oral drills, remove the chart and dictate the singular of the words, letting the pupils write

the plurals. Repeat this exercise until all the class can write the forms correctly.

(4) Give frequent written exercises in which the pupils will fill blank spaces in sentences, such as the following:

The farmer is plowing with a yoke of . . .

The cat caught one mouse, but three . . . ran away.

One child is standing in the door and several . . . are on the porch.

John had one knife and his uncle gave him another. How many . . . does he now have?

This sentence drill is important, because the pupils who write the forms correctly in columns are sometimes unable to do so when using the words in sentences. From filling blanks in separate sentences, the pupils should pass to writing paragraphs of connected sentences in which some of the plural forms occur.

(b) PERSONAL PRONOUNS. The drills on personal pronouns should consist largely of oral and written exercises in which the pupils are required to use the correct forms, because these forms should be firmly established before the class can understand the case relations from which they arise. Practice should be given on such sentences as these:

It is . . . (I) (he) (she).

Will you let Nellie and . . . sit together?

I saw . . . (him) (her).

Much practice of this kind will be necessary, if pupils have acquired the habit of using these forms incorrectly. The sentences can be written upon the blackboard and the necessary words supplied by the class as the lesson proceeds. Another plan is to write these sentences in complete form on manila paper and place the chart in a position where all can see it.

(c) IRREGULAR VERBS. Irregular verbs are often more troublesome than pronouns. There are so many and the incorrect use of the forms has so often become habitual before the pupils enter school, that however carefully they may have been trained in the lower grades many errors will



occur in the fourth year, and the fifth will not be entirely free from them. Nearly all these errors occur in the use of a few verbs, and if the drills are continued to these, the errors can be corrected. These verbs are *be, do, go, lay, lie, see, set* and *sit*.

(1) For sixth, seventh and eighth year prepare a chart like this model, and hang it upon the wall where every pupil can see it.

PRESENT TENSE	PAST TENSE	PRESENT PARTICIPLE	PAST PARTICIPLE
am (are)	was	being	been
do	did	doing	done
go	went	going	gone
lay (to place)	laid	laying	laid
lie (to rest)	lay	lying	lain
see	saw	seeing	seen
set (to place)	set	setting	set
sit (to rest)	sat	sitting	sat

This chart is a constant reminder of errors which the pupils are apt to make. It is likewise a silent monitor which checks the impulse to many an error in both oral and written work.

(2) Give occasional oral drills on the chart by having the pupils repeat *I am, I was, I am being, I have been, I do, I did, I am doing, I have done; I see, I saw, I am seeing, I have seen, I have been seeing, I shall be seeing*. Let the exercises include every verb on the chart.

(3) With the chart removed, ask the pupils to use the correct form of each verb with *have, has* and *had*. Frequent drills of this kind will soon fix these forms in the mind so firmly that they will be used correctly in writing, but it requires a long time entirely to eradicate these errors.

<sup>1</sup>The words in this column, except *being*, should be preceded by *am, are, have been, had been, shall be or will be*, when used in a sentence. *Being* should be preceded by *am or was*.

<sup>2</sup>The words in this column should be preceded by *has, have, had, shall have or will have*, when used in a sentence.

(4) For the fourth and fifth years, prepare sentences containing these verb forms, and use them for drills. In these grades say nothing about the reason for the form of the verb used.

(d) MISCELLANEOUS ERRORS. There are numerous errors of a miscellaneous kind that should be corrected long before the pupils can understand the principles and rules of grammar. By enlisting the pupils in detecting and correcting these errors, their cooperation will be of great value. Their discoveries can be compiled in a list entitled *Say and Don't Say*, according to the following plan:

SAY	DON'T SAY
I <i>feer</i> I can't go.	I <i>am afraid</i> I can't go.
The book <i>isn't</i> mine.	The book <i>isn't</i> mine.
As if it <i>were</i> . . . . .	As if it <i>was</i> .
There is <i>no alternative</i> anybody else's hat.	There is <i>no other alternative</i> anybody else's hat.
Anybody can do it if <i>he</i> chooses.	Anybody can do it if <i>they</i> choose.
Any one of these is . . . . .	Any one of these <i>are</i> .
You look <i>beautiful</i> . . . . .	You look <i>beautifully</i> .
You look <i>bad</i> . . . . .	You look <i>badly</i> .
I feel <i>bad</i> . . . . .	I feel <i>badly</i> .
She sang <i>beautifully</i> .	She sang <i>beautiful</i> .
I'll <i>come</i> back . . . . .	I'll <i>be</i> back.
Compared <i>to</i> . . . . .	Compared <i>with</i> .
I can't find <i>any</i> pencil.	I can't find <i>no</i> pencil.

By writing these expressions on cards of the same size and arranging them alphabetically, they are readily accessible for reference. The cards will constitute a sort of practical grammar which should be consulted by the pupil whenever he feels in doubt about an expression that it contains. This list suggests the variety of errors that can be so arranged as to call attention to the error and the correct form at the same time.

The organization of a language improvement society among the pupils who wish to correct their speech and who are willing to exercise a kindly spirit in giving and receiving criticism often creates enthusiasm and leads to excellent

results, but the organization should be under the control of the teacher.

*Caution.* In referring to these errors, always call attention to the correct expression. The pupil should forget the incorrect form as soon as possible.

**21. The Study of a Story.** An occasional story lends variety and interest to the language work and also gives the pupils an opportunity to exercise their imagination somewhat more freely than sketches from geography and history. The following story can be used in the fourth or fifth grade. If given to the latter, however, the plan should contain more details than the one here given:

#### GENERAL LEE'S HORSE

In a certain meadow in Greenbrier County, in the southern part of what is now West Virginia, in the summer of 1853, you might (if you had been living so long ago) have noticed a number of young horses contentedly nibbling the soft grass. Among them was a beautiful two-year-old gray colt called Jeff Davis. So handsome was Jeff that at the county fair he was given the blue ribbon. As there were many fine horses at the fair, it meant a great deal to receive this prize, and it was a very proud gray colt that cantered home that night.

By the time Jeff was four years old, people no longer spoke of county fairs, but of war; and troops of soldiers used to rifle past the meadows where the horse grazed.

One day a soldier came to buy a horse for his brother, who was a major. After all the horses had been carefully examined, Jeff Davis was sold to the stranger, and together they went their way. The gray colt was so proud to be going off to war that he could not feel sorry to leave the old quiet days in the peasant meadow.

When Jeff and his rider reached the camp, the young horse was much admired and after a time was named Greenbrier, for his native county.

On a day in fall there came to the camp a man with whom Greenbrier was to spend most of his life. The man was General Lee, who after some months bought Greenbrier and named him Traveller. In time the two became constant companions.

We who live in days of peace can not know through what scenes Traveller carried his master, what bloody battles, what suffering and danger. While at first his owner came to the soldiers in gray, matters changed later on, and defeat was so hard to bear! Every day

General Lee and his splendid steed traveled many weary miles as the brave commander tried to win his cause. When at last he was forced to give up and the struggle ended on that April day when the Confederates surrendered to General Grant, the Southern general bade farewell to his soldiers, who crowded around Traveller and were as sad to part from him as from their beloved leader.

However, the gray horse was not separated from his master but carried him home to Richmond, afterwards staying with the General at Lexington, where they often took an airing together; and sometimes in the summer Traveller passed over the road that had borne his footprints when he wore the blue ribbon home from the county fair. For five years this happy life went on; but then sorrow came to Traveller, for his kind master died.

From this time on Traveller was caressed more than ever, though not for long. One bright summer day when he came as usual to get a lump of sugar from someone on the veranda, it was noticed that he was limping. General Lee's son looked at Traveller's hoof and found a small nail in it. He pulled out the nail, and as it left but a tiny wound, no more attention was given the matter. But a few days later it was found that Traveller was suffering from lockjaw. Since there was no lame doctor in Lexington, General Lee's own physicians came to look after the old horse. He received the best of care; but all in vain. In a short time Traveller died, to the great sorrow of the many people who had known and loved him.

Whenever we think of the noble general who dealt bravely with all and who was such a brave soldier, we shall remember also the beautiful gray horse that served him so long and that possessed the same good traits.

(Adapted from *The Ladies' Home Journal*)

(1) Read or tell the story to the class.

(2) Question the class on the leading facts, somewhat as follows: Where did the colt live? Can you find this county on the map? Why was the colt named Jeff Davis? What war is spoken of in the story? Why did General Lee buy the gray horse? What shows you that General Lee liked this horse? Why were the soldiers so sad parting with Traveller? What did Traveller do after the war was over?

Enough questions should be asked to test the pupils thoroughly on their remembrance of the facts.

(3) Have the pupils tell the story. If they are unable to give a connected account from one presentation, read or tell the story again before requiring the class to write.

(4) Have the class write the story.

(5) Subject the paper to the same plan of criticism as you use with other written exercises.

**22. Letter Writing.** Writing letters will constitute about all the writing which most of the pupils do after leaving school. Instruction in letter writing should begin early and continue until all the pupils can write correctly and in proper form each of the different kinds of letters used in correspondence. Some of these forms may not be mastered until the pupils reach the seventh or eighth grade, but those most commonly used should be learned in the intermediate grades.

(a) **GENERAL SUGGESTIONS.** (1) Begin with what the pupils can do. The first exercises in the fourth grade should be very simple.

(2) Place only correct forms before the pupils and insist upon these forms being followed.

(3) Make the exercise of such nature that the pupils will engage in actual correspondence. This will keep interest alive.

(4) Be particular about form and neatness, and insist upon accuracy in spelling, capitalization and punctuation.

(5) Scrutinize the pupils' work carefully, if you would secure good results.

(6) Proceed slowly, teaching one thing at a time.

(b) **PARTS OF A LETTER.** One of the first exercises should be devoted to teaching the parts of a letter. Write a model letter on the blackboard and call attention to the parts. These are the heading, the salutation, the body, the polite ending or complimentary close, and the signature. After studying the letter and learning the position of each part, have the pupils rule a sheet of paper so as to indicate where each part should be placed. When this is done, the name of each part should be written in its proper place and enclosed in parentheses. This sheet will serve as a pattern which the pupils should carefully follow in all the letters they write.

Letter Form

(Place From Which Written),  
.....

(Date).  
.....

(To Whom Written),  
.....

(Address).  
.....

(Salutation):-  
.....

.....  
..... (Body) .....

(Complimentary Close),  
.....

(Name of Writer).  
.....

(c) **CAPITALS AND PUNCTUATION.** Place upon the black-board a number of headings and salutations, and call attention to the words beginning with capitals and to the punctuation of each part of the letter. The punctuation following the salutation varies, but the colon and dash are most generally used, as, *My Dear Brother:-* Have the pupils copy several times the forms placed upon the board. In a succeeding exercise place a form on the board for inspection; then erase it and dictate several headings and salutations for the pupils to copy. Proceed slowly, so they will have plenty of time to do the work. Practice similar exercises with the ending of a letter.

(d) **THE SUBJECT-MATTER.** The pupils usually have the most trouble with the body of a letter. Much of this difficulty is removed by suggesting the topic and the person to whom the letter is to be written. A good beginning can be

made by having the children write to father or mother for something desired, as a book, a sled or a pair of skates. The first few letters should relate to but one thing. After a little practice the length of the letter can be extended. As soon as the pupils can place the letter in proper form, they should be encouraged to take it to the person to whom it is written.

(e) FOLDING. The letter should be so folded as to fit the envelope nicely, and, when opened, to have the top of the page in position to read. In folding a letter-size sheet, the first fold should be made just below the middle of the sheet, from left to right; then turn the folded sheet quarter round toward the left, make the second fold by folding from you, and the last by folding toward you. A letter-size sheet is 8½ x 11 inches, and when folded properly there should be about one-sixth of the surface in each fold. Special attention is directed to this matter, as probably not more than one-half of the people outside of business offices fold letters properly, even after writing them in a highly creditable manner.

(f) THE ENVELOPE. The address on the envelope is known as the superscription. This should be written plainly and should contain all the directions necessary for the delivery of the letter. Teach the proper forms by use of models, as in the parts of a letter

(Name of Writer) (Address)	STAMP
(Name)	
Number and Street	
(City or town)	
State	

Small, illegible text at the top center of the page, possibly a header or page number.

Vertical text on the right edge of the page, likely bleed-through from the reverse side or a margin note.

Small, illegible text at the bottom center of the page, possibly a footer or page number.





THE LIFE OF GRACE DARLING

GRACE DARLING AND HER FATHER

CHAPTER I  
1815  
1816  
1817  
1818  
1819  
1820  
1821  
1822  
1823  
1824  
1825  
1826  
1827  
1828  
1829  
1830  
1831  
1832  
1833  
1834  
1835  
1836  
1837  
1838  
1839  
1840  
1841  
1842  
1843  
1844  
1845  
1846  
1847  
1848  
1849  
1850  
1851  
1852  
1853  
1854  
1855  
1856  
1857  
1858  
1859  
1860  
1861  
1862  
1863  
1864  
1865  
1866  
1867  
1868  
1869  
1870  
1871  
1872  
1873  
1874  
1875  
1876  
1877  
1878  
1879  
1880  
1881  
1882  
1883  
1884  
1885  
1886  
1887  
1888  
1889  
1890  
1891  
1892  
1893  
1894  
1895  
1896  
1897  
1898  
1899  
1900

**23. Lessons from Pictures.** Simple pictures offer good material for stories in the intermediate grades. The children are interested in their study, and the written exercises based upon them often reveal considerable originality of expression. The pictures *Saved* and *Grace Darling and Her Father* (see "List of Illustrations") are good examples of the kind of pictures that can be used successfully in these grades.

### TEST QUESTIONS

1. Why does poor teaching in other branches lead to defective work in language?
2. Show why the plan for language work should extend through all the grades.
3. Why are teachers prone to neglect the oral language work?
4. What is your plan for conducting recitations by topic? What difficulties do you meet? How do you overcome them?
5. What matters are vital to accuracy in written work? Why?
6. What are the advantages to the pupil in taking much of the material for the language work in the intermediate grades from geography, history and science?
7. What uses do you make of the blackboard in teaching language? Give your reasons for each use.
8. State what you consider the most important feature of the language work in the intermediate grades and give reasons for your opinion.
9. Explain your method of teaching letter writing in the fifth year.
10. What uses do you make of pictures in teaching language?

## CHAPTER NINE

### LANGUAGE AND GRAMMAR

#### TYPICAL LESSON PLANS FOR HIGHER GRADES

**1. A Biographical Sketch.** The chief purpose of the following sketch is to show the various lines of research such a theme presents, and also to show how the work in history can be used as a basis for language lessons. Though brief, the sketch contains all the essential facts of the biography. It can be used in the fifth year on a plan similar to that given in Section 21, on pages 282-284, but the theme is capable of sufficient expansion to adapt it to any grade. A sixth year class should be able to use the large divisions of the plan, as (a), (b), (c), and a seventh grade should be able to use the complete outline, provided there is access to the necessary reference works; if not, the plan should not be attempted. The success of the effort requires that each pupil have the story before him.

The study should lead the pupil to see the pictures to which his attention is called in the sketch, then to describe them, entering into detail much more fully than does the sketch. In making the assignment, one line of research may be given to one division of the class, and another line to another, if the time allotted to the study of the selection is too brief to admit each pupil's doing all the work. However, it is better to give sufficient time to a selection to enable the entire class to do the work assigned.

The exercise is valuable not only for the language training derived from it but also for the power of organizing a subject and the method of study which it gives the class. After the pupils have developed a few topics according to this plan, under the teacher's direction, they should be able to develop new topics without assistance.

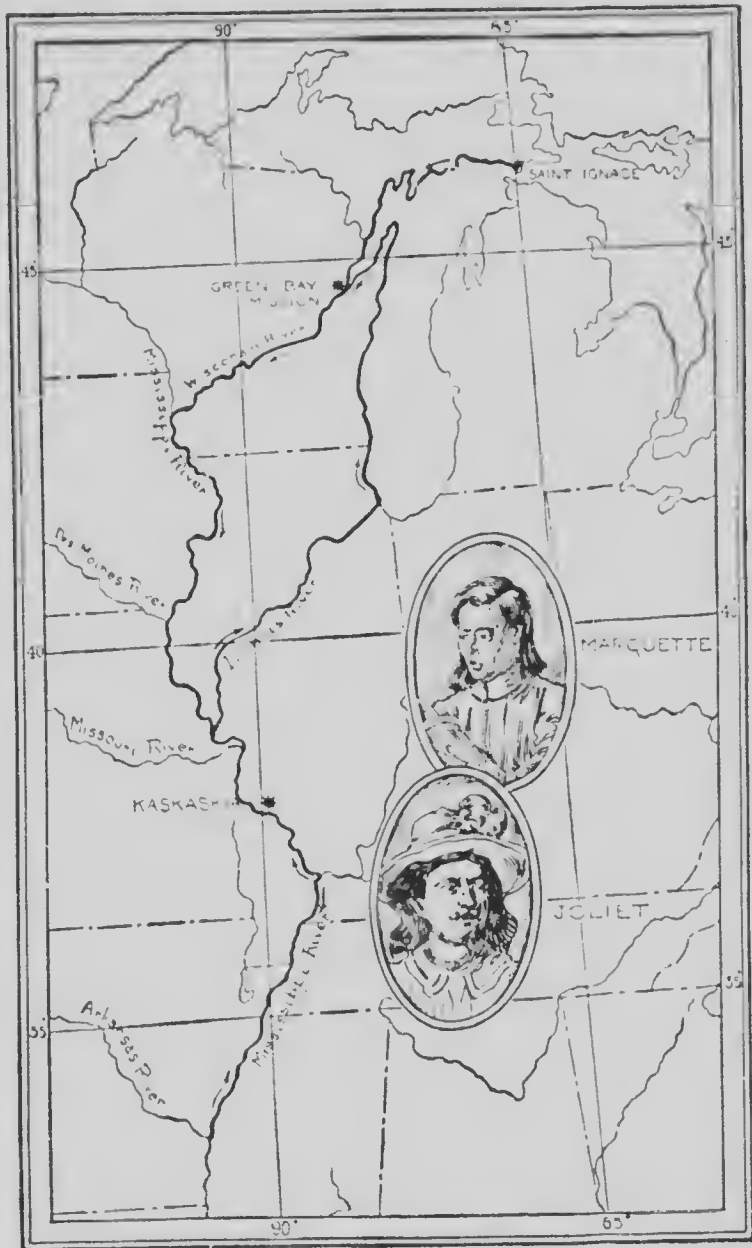
## JACQUES MARQUETTE

During the early period of American history, while the English were founding their colonies along the Atlantic coast, the French, entering the continent by way of the Saint Lawrence River, were busy exploring the vast interior of what is now the United States and taking possession of the country in the name of the King of France. Among the most zealous of these explorers were the Jesuit missionaries, priests of the Roman Catholic Church, who were sent to the New World by their order to convert the Indians to Christianity. These missionaries were brave and faithful men. They were willing to endure any hardships and to encounter any danger if by so doing they could lead the Indians to accept Christianity or could strengthen the position of the Church in the New World.

Among these missionaries was one whose name will always hold a prominent place in the history of our country. This was Father Jacques Marquette. He was a member of a distinguished family in the northern part of France. At seventeen he joined the Jesuits and was educated in their schools. At twenty-nine he was sent to America, where he spent his first three years in learning Indian languages. He seems to have possessed a wonderful talent as a linguist, for within this time he mastered six or seven Indian dialects. The Jesuits had several mission stations around Lake Huron, Lake Superior and Lake Michigan, and Marquette was sent to the mission at Saint Esprit, near the western end of Lake Superior.

To this mission came many tribes of Indians from various regions about the lake. Among these tribes were the Illinois, who told the missionary of the great river that they crossed to reach the mission. They described the river as rising far in the North and flowing they knew not whither. Marquette, however, believed that it emptied into the Vermilion Sea, or what is now known as the Gulf of California. These Indians entreated Marquette to come and live among them and teach them to worship the same God as the Black-robe, the name by which the priests were everywhere known among the Indians. But before he could carry out his plan to visit the Illinois, the Hurons, among whom the mission was located, were attacked by the Sioux, defeated and driven eastward. Marquette went with them and established a new mission at Point Saint Ignace, where he remained two years. However, during this time his thought was with the Illinois and he prayed without ceasing that he might be sent to them.

Meanwhile, vague rumors of the great river reached the French at Montreal, and the governor of Canada, Count Frontenac, sent Louis Joliet, a fur trader, to explore the country and learn whether or not such a river was there; for although De Soto had discovered the Mississippi nearly one hundred forty years before, these French-



MARQUETTE AND JOLIET  
The Men and Their Routes

men knew nothing of the discovery. Joliet arrived at Saint Ignace, where he found Marquette, who had been chosen to accompany him.

The expedition, consisting of five men, with a supply of smoked meat and corn, was loaded into two birchbark canoes and set forth from Saint Ignace May 17, 1673. They crossed the Straits of Mackinaw, followed the shore of Lake Michigan until they reached the Menominee River, which they ascended to the village of the Menominee or White Rice Indians. When these Indians learned of the destination of the expedition, they endeavored to persuade Marquette and his followers to turn back, assuring them that the tribes to the South were ferocious and that they put every stranger to death without any cause or provocation. They added that the river was haunted by demons whose roar could be heard at a great distance, and who destroyed everything that came within their reach. It is needless to say that the travelers gave no heed to these warnings. From the Menominee village they went to the mission at the head of Green Bay, entered the Fox River, followed it as far as they could, then carried their canoes for a mile and a half over the height of land, and dropped them into the Wisconsin. Here the explorers dismissed their Indian guides and embarked upon their long voyage. On June 17 they entered the Mississippi and turning their canoes southward, proceeded down the stream.

The journey of this little band of explorers was attended by unknown dangers; therefore they proceeded with the greatest caution, extinguishing their fires after cooking their meals, and at night anchoring their canoes in the middle of the stream so that they might not be attacked by hostile Indians. After they had journeyed for more than a fortnight, they discovered footprints on the western bank of the river. Joliet and the missionary, following a footpath for over a mile, discovered an Indian village on the banks of a small river. This village proved to be one of the homes of the Illinois, and the Frenchmen were received with the greatest courtesy and favor, the chief saying to them: "Frenchmen, how bright the sun shines when you come to visit us! All our village awaits you and you shall enter our wigwams in peace." After spending a day and a night with these Indians, Marquette and his companion returned to their canoes. As they were about to depart, the head chief of the village presented them with a peculiar pipe beautifully decorated with feathers. This was the sacred calumet, the most valuable present in the estimation of the Indians that they could give, and, as it proved afterward, the most valuable token of love and respect which the explorers could have received at their hands.

From this point the expedition proceeded onward down the river, meeting now and then with Indians of other tribes, some of whom came to them with hostile intent; but whenever the calumet

was shown, their attitude became friendly and they treated the Frenchmen with great kindness. After following the great river to a point below the Arkansas and to within seven hundred miles of its mouth, the explorers decided that they had gained all the knowledge necessary. They knew that the Mississippi emptied into the Gulf of Mexico and not into the Atlantic Ocean nor the Vermilion Sea. Fearing that should they go farther they might be captured by the Spaniards, they decided to return.

The voyage up the river was one of great difficulty and hardship, since they had to paddle their canoes all the way against a swift current. When at length they reached the Illinois River they entered this stream and soon found Indian guides who were willing to conduct them to Lake Michigan at a point near which Chicago now is. On the voyage up the Illinois the explorers came to Kaskaskia, another large village of Illinois Indians. Marquette promised these Indians that he would return and establish a mission in their village. After reaching the lake the expedition proceeded slowly toward its final destination and reached Green Bay about the first of October, having been absent nearly four months and having paddled their canoes more than twenty-five hundred miles. Marquette remained at Green Bay to regain his strength, for during the return journey he had been ill most of the time. Joliet, however, departed for Montreal and Quebec to report his discovery. Unfortunately just before reaching Montreal his canoe was overturned, two of his companions were drowned and he lost his papers and charts, so that he had nothing but a verbal report to make to the governor.

In the autumn of the next year, Marquette having recovered in a measure from his illness, started to found the mission in Kaskaskia. He and his companions, however, were unable to reach their destination that season and they spent the winter in a cabin made of logs and bark near what is now the heart of Chicago. Here they were visited by bands of Illinois and Pottawatomie Indians and those of other tribes, all of whom treated them with the greatest kindness. In the spring the journey was resumed, and the village, which was located a few miles below the present city of Ottawa, Illinois, was reached. The missionary spent some months there and was very successful in converting the Indians to Christianity. However, he again became ill and realized that he must return to the mission at Saint Ignace. He set out on this journey a few days after Easter, in 1675. The expedition crossed Lake Michigan and rowed northward along its eastern shore. Marquette continually grew weaker and was unable to proceed. When near a small stream flowing into the lake, the expedition halted. Marquette's companions constructed a rude hut of bark and placed him within. They did everything they could to relieve his suffering, but he constantly grew weaker

and passed away on May 19, thanking God that he was able to give his life for the cause of winning the Indians to Christianity. He was buried near the stream which now bears his name, and his companions took their lonely journey to Saint Ignace. The following year a party of Ottawa Indians passing through the region found the grave and prepared the bones according to their method of burial and carried them to Saint Ignace, where they were re-interred under the old chapel. Here they remained until 1877, when they were discovered and removed to a small park near the village, where their resting-place is now marked by a marble column as white and pure as the life of the great missionary whom it commemorates.

**2. The Outline.** The following outline is given to suggest a plan for studying a selection of this nature. If this sketch be given a sixth year for the first exercise of the kind, an outline should be given them, but they should soon be able to construct their own outlines, as should seventh and eighth grade classes.

(a) **THE SETTING.**

- (1) Condition of the interior of the United States at the time.
- (2) Conditions which enabled the French to reach the interior of the country and confined the English to a narrow strip along the Atlantic coast.
- (3) Habits and customs of the Indians.
- (4) Religion of the Indians.

(b) **THE JESUITS.**

- (1) Organization of the order.
- (2) Purpose of the order.
- (3) Their reasons for sending missionaries to America.
- (4) Reasons why it required courage to become a missionary to the Indians. (Tales of the dangers and sufferings of other missionaries can here be used, if desired)

(c) **MARQUETTE.**

- (1) His birth and early training.
- (2) His character as illustrated by his acts.
- (3) The Indians' love for him.
- (4) His purpose in joining Joliet on the expedition down the Mississippi.

(d) **THE EXPEDITION.**

- (1) Joliet.
  - (a) His early life and education.
  - (b) His bravery, temperament and character. (Compare him with Marquette in these respects)



- (c) His purpose in undertaking the expedition.
- (d) Why Marquette was selected to accompany him.
- (2) The canoes.
  - (a) Material of which they were built.
  - (b) Shape.
  - (c) Size.
- (3) The route. (Sketch this on map)
- (4) The first meeting with the Illinois Indians. The calumet
- (5) Dangers encountered.
- (6) The return.
  - (a) Arduous labors.
  - (b) Meeting the Illinois Indians at Kaskaskia
  - (c) Lake Michigan.
  - (d) End of the journey.
  - (e) Distance traveled.
  - (f) Illness of Marquette.
  - (g) Joliet's misfortune.
- (e) **THE MISSION AT KASKASKIA.**
  - (1) The journey.
  - (2) Winter quarters
  - (3) The mission established.
- (f) **MARQUETTE'S ILLNESS AND DEATH.**
  - (1) The return trip.
  - (2) Death of Marquette.
  - (3) His burial at Saint Ignace
- (g) **IMPORTANCE AND INFLUENCE OF THIS EXPEDITION.**
  - (1) To the French.
  - (2) To the Indians.
  - (3) To the English.
- (h) **COMPARE WITH OTHER EXPEDITIONS.**
  - (1) De Soto's.
  - (2) Champlain's.
  - (3) La Salle's.

**3. Description.** Simple narrative, that is, the mere telling of events in the order of their occurrence, is the easiest form of composition, and should be the first to engage the child's attention; but simple narrative alone soon becomes tiresome. It needs to be embellished by the introduction of reasons, problematical results and, more than all, descriptions. . . . illustration, how much can be added to the story of Marquette by a description of the great river and the country through which it flows, as they appeared at that time! You like to

read one author better than another because his writings are full of vivid pictures, and he endows with life everything he touches. Note the following:

- (1) This is the forest primeval. The murmuring pines and the hemlocks,  
 Bearded with moss, and in garments green, indistinct in the twilight,  
 Stand like Druids of old, with voices sad and prophetic,  
 Stand like harpers hoar, with beards that rest on their bosoms  
 Loud from its rocky caverns, the deep-voiced neighboring ocean.  
 Speaks, and in accents disconsolate answers the wail of the forest.
- (2) There was never a leaf on bush or tree,  
 The bare boughs rattled shudderingly;  
 The river was dumb and could not speak,  
 For the weaver Winter its shroud had spun.  
 A single crow on the tree-top bleak  
 From his shining feathers shed off the cold sun;  
 Again it was morning, but shrunk and cold,  
 As if her veins were sapless and old,  
 And she rose up decrepently  
 For a last dim look at earth and sea.

You will recognize the first selection as the introduction to *Erangeline*. The second is the first stanza in Part Two of Lowell's *Vision of Sir Launfal*. Supposing Longfellow had written this story in simple narrative, the facts in the above lines would appear something like this:

The primeval forest of Acadia consists of pines and hemlocks, many of which are partially overgrown with moss. The breaking of the waves against the rocky caverns of the coast produces a deep, hollow roar which answers the murmuring of the wind among the trees.

In the poem every object is endowed with life. In the paraphrase this feature is entirely lacking. You will notice also that in the descriptions by both authors figures of speech are freely used. Their study is essential to good description. The direction for this line of study is given on pages 145-151, in Sections 14-20, and the work there outlined is as necessary to language as to reading.

A good description is a word picture of the object described, and just as the artist must select and mix his paints with care if he would produce on his canvas the actual tints of the landscape, so must the artist with words use equal care in their selection and combination, if he would convey to his hearers or readers a true idea of what he describes. Description, therefore, is valuable for the training it gives in the use of words. It also develops originality and subjects the imagination to the control of the reasoning powers. Pupils in all grades should be required to give descriptions, for the mental development and the vocabulary of the pupils is greatly increased by the exercise.

Selections like these constitute the best possible material that can be found for language work. Excellent results can be obtained by studying them according to the following plan:

(1) Ask the pupils to form mental pictures, thus seeing the relations existing between words, phrases and clauses.

(2) Study the function of different words. Have the pupils learn the parts of speech, and the use and kinds of phrases and clauses.

(3) Give constant attention to the selection of words. Here the use of synonyms will be found helpful. The study, however, should be carried only as far as is necessary to prove the selection of words by the author to be suitable or unsuitable, as the case may be, the test being the use of those which suggest the largest and most complete pictures.

In the study of synonyms special stress should be laid on the fact that no two words have exactly the same meaning; for instance, compare the adjectives in the sentence, *I saw a TALL man leaning against a HIGH fence.* When the pupils realize this, they begin to understand that they have it within their power, by the choice of words, to make their conversation and their written exercises lively and interesting or monotonous and dull.

(4) Observe harmony of time, place, incident, etc.

(5) Insist upon definite work and complete statements.

(6) Let oral description and narration have a large place in this work.

(7) Follow oral lessons by written descriptions of similar scenes or of similar experiences, where possible using the words and expressions of the author studied.

**4. Study of a Selection.** The plan for studying the following extract from Irving's *Knickerbocker's History of New York* suggests what may be attempted with this class of exercises in the seventh and eighth grades:

#### KNICKERBOCKER LIFE IN NEW YORK

In those good old days of simplicity and sunshine, a passion for cleanliness was the leading principle in domestic economy, and the universal test of an able housewife.

The front door was never opened, except for marriages, funerals, New Year's Day, the festival of St. Nicholas, or some such great occasion. It was ornamented with a gorgeous brass knocker, which was curiously wrought—sometimes in the device of a dog, and sometimes in that of a lion's head—and daily burnished with such religious zeal that it was often worn out by the very precautions taken for its preservation.

The whole house was constantly in a state of inundation, under the discipline of mops and brooms and scrubbing-brushes; and the good housewives of those days were a kind of amphibious animal, delighting exceedingly to be dabbling in water—insomuch that an historian of the day gravely tells us that many of his townswomen grew to have webbed fingers, "like unto a duck."

The grand parlor was the *sanctum sanctorum*, where the passion for cleaning was indulged without control. No one was permitted to enter this sacred apartment, except the mistress and her confidential maid, who visited it once a week for the purpose of giving it a thorough cleaning. On these occasions they always took the precaution of leaving their shoes at the door, and entering devoutly in their stocking feet.

After scrubbing the floor, sprinkling it with fine white sand—which was curiously stroked with a broom into angles and curves and rhomboids—after washing the windows, rubbing and polishing the furniture, and putting a new branch of evergreens in the fireplace, the windows were again closed to keep out the flies, and the room was kept carefully locked, until the revolution of time brought round the weekly cleaning-day.

As to the family, they always entered in at the gate, and generally lived in the kitchen. To have seen a numerous household assembled

round the fire, one would have imagined that he was transported to those happy days of primeval simplicity which float before our imaginations like golden visions.

The fire-places were of a truly patriarchal magnitude, where the whole family, old and young, master and servant, black and white—nay, even the very cat and dog—enjoyed a community of privilege, and had each a right to a corner.

Here the old burgher would sit in perfect silence, puffing his pipe, looking in the fire, with half-shut eyes, and thinking of nothing, for hours together; the good wife on the opposite side, would employ herself diligently in spinning yarn or knitting stockings. The young folks would crowd around the hearth, listening with breathless attention to some old crone of a negro, who was the oracle of the family and who, perched like a raven in the corner of the chimney, would croak forth, for a long winter afternoon, a string of incredible stories about New-England witches, grisly ghosts, horses without heads, hair-breadth escapes, and bloody encounters among Indians.

In these happy days, fashionable parties were generally confined to the higher classes, or *noblesse*; that is to say, such as kept their own cows, and drove their own wagons. The company usually assembled at three o'clock, and went away about six, unless it was in winter-time, when the fashionable hours were a little earlier, that the ladies might reach home before dark.

The tea table was crowned with a huge earthen dish, well stored with slices of fat pork, fried brown, cut up into morsels, and swimming in gravy. The company, seated round the genial board, evinced their dexterity in launching their forks at the fattest pieces in this mighty dish—in much the same manner that sailors harpoon porpoises at sea, or our Indians spear salmon in the lakes.

Sometimes the table was graced with immense apple-pies, or saucers full of preserved peaches and pears; but it was always sure to boast an enormous dish of balls of sweetened dough, fried in hog's-fat, and called doughnuts or oly-kocks—a delicious kind of cake, at present little known in this city, except in genuine Dutch families.

The tea was served out of a majestic Delft tea-pot, ornamented with paintings of fat little Dutch shepherds and shepherdesses tending pigs—with boats sailing in the air, and the houses built in the clouds, and sundry other ingenious Dutch fancies. The beaux distinguished themselves by their adroitness in replenishing this pot from a huge copper tea-kettle.

To sweeten the beverage, a lump of sugar was laid beside each cup and the company alternately nibbled and sipped with great decorum; until an improvement was introduced by a shrewd and economic old lady, which was to suspend, by a string from the ceiling,

a large lump directly over the tea-table, so that it could be swung from mouth to mouth.

At these primitive tea-parties, the utmost propriety and dignity prevailed—no flirting or coquetting; no romping of young ladies; no self-satisfied struttings of wealthy gentlemen, with their brains in their pockets; no amusing conceits of smart young gentlemen with no brains at all.

On the contrary, the young ladies seated themselves demurely in their rush-bottomed chairs, and knit their own woolen stockings; nor ever opened their lips, excepting to say, *yah*, *Mynheer*, or *yah*, *yah*, *Vrouw*, to any question that was asked them. The parties broke up without noise or confusion. The guests were carried home by their own carriages; that is to say, by the vehicles nature had provided them, excepting such of the wealthy as could afford to keep a wagon.

(1) Let the pupils study the selection, then give an oral reproduction of it in their own words.

(2) Require the class to look up and write the synonyms for the following words:

amphibious, assembled, branch, burnished, cleanliness, closed, community, constantly, control, curiosity, device, devoutly, diligently, discipline, domestic, encounter, exceedingly, festival, generally, gorgeous, grand, gravely, happy, incredible, indulge, inundation, leading, magnitude, occasion, opposite, oracle, ornamented, passion, patriarchal, permitted, precaution, preservation, primeval, revolution, simplicity, thorough, transported, universal, whole, zeal.

The words should be written in a column and the synonyms in a parallel column, in the following manner:

branch	limb
burnished	polished
cleanliness	cleanness
closed	shut

(3) Require the pupils to write the first two paragraphs of the selection, using their synonyms in place of the words in the original text. Compare these paragraphs with the original and decide in each case which is the better word to use, the original or the synonym, and why.

(4) Complete the rewriting of the selection on the same plan. Which is the more lifelike, the original or the repro-

duction? Why? In which can you see the picture more clearly? Why?

(5) Require the pupils to select other words and find their synonyms.

(6) Look up all the allusions that are not understood, such as Delft, Saint Nicholas, *sanctum sanctorum*, New England witches, *noblesse*.

(7) Let each pupil choose some picture from the selection and expand it according to his fancy. The tea table, the people who gathered at the party, the burgher and the grand parlor are suggestive of themes that can be chosen.

**5. Brief Descriptions.** Exercises in brief descriptions often afford a more valuable training than the longer exercises.

(1) Ask the pupils to describe different kinds of dress goods, such as calico, gingham, flannel, silk. Ask the boys to describe the fabrics from which men's clothes are made, such as cashmere, broadcloth, worsted, beaver. Describe the different kinds of carpets, as ingrain, brussels, Wilton, Axminster.

(2) Learn how many pupils know the following colors or tints: magenta, solierino, indigo, plum, violet, purple.

(3) See how many shades of red, blue, green, yellow and other colors the class can name.

(4) What colors are indicated by the names turquoise, sapphire, opal, jet, pearl, ruby, amber, amethyst, garnet?

(5) Require the pupils to give full descriptions of persons and objects not in the schoolroom. To add interest to this exercise request the pupil to refrain from mentioning the name of the person or object and let the other members of the class guess what has been described. These exercises can include descriptions of birds, animals, trees, flowers and an infinite number of other objects. The descriptions should be concise, plain and accurate. In order that these requirements may be made, the pupil must select and use his words with care.

The illustrations given below were written in class, immediately upon the assignment of the topic. They show what can be accomplished in an eighth year class<sup>1</sup>:

THE FACE THAT I KNOW BEST

The face which I know best is, to me, the most beautiful face I have seen. A mass of heavy auburn hair, slightly tinged with gray frames a face from which can be read goodness and sympathy and which reflects that which is in her warm heart. Delicately etched eyebrows, dark blue eyes, a short nose, interesting because one can hardly tell what to expect from it, sauciness or independence, and a very small, ruby, well shaped mouth all go to make up what I think is the most beautiful and loving of faces.

A NIGHT ALARM

A childish cry, a bark and a mew! That was all, but in a moment heads appeared at upper windows and slippers feet were heard on the stairs. In the small city yard sat the cause of the alarm. It was but a small, white-clad figure of a child, but clutched close in its arms was a black object, none other than the household cat. At a distance of a few yards, now convulsively clutching the ground, now springing about with short, quick barks, stood the dog, whose voice had formed part of the uproar. When the main figure in the scene opened frightened blue eyes on the unfamiliar scene she explained in hisping words that pussy had left her crib for the company of others of the feline race, leaving her alone. And thus followed the hunt for pussy, the capture, the awakening of the dog and the shout, the bark and the mew.

**6. A Picture Study.** Pictures afford excellent material for language exercises in the intermediate grades, but their study there must necessarily be limited to telling the story which the picture represents. Picture studies should be continued in the higher grades, where a more critical study should be made and a more minute description of the picture be given. These studies should be upon the works of the great artists. There may be but little originality in the descriptions for criticism, but many of the terms used will be new, and the study will lead the pupils to contemplate works of beauty. The picture of Landseer and his dogs is

<sup>1</sup> Eighth Grade, McPherson School, Chicago



a good illustration of the class of works which can be used. In the picture opposite, *The Connoisseur*, the artist represents himself sketching, with two dogs intently following his progress. This is one of Landseer's best portraits.

Preliminary to writing a description of the picture, study it in the class.

(1) Have the class learn something about the life and the other works of the artist.

(2) Compare Landseer with other noted painters of animals. Is he considered the foremost painter of animals? Why?

(3) Learn whether or not the pupils have seen any pictures from other noted animal painters. If so, have them name them. (It should be understood that reproductions of these works, engravings or photographs, are here intended.)

(4) Make a critical study of the picture. What do you like best in it? Why? What would you change? Why? Is there anything unnatural about the picture? If so, what? Give your opinion of Landseer's temperament and character as revealed in the portrait.

In conducting an exercise of this nature, allow the pupils the utmost freedom of judgment and expression. Of course, many crude opinions will be given, but by careful questions and suggestions pupils can be led to revise them. A uniformity of opinion should not be the goal sought, for a picture seldom appeals to two people alike, and one result of this kind of picture study should be to strengthen the individuality of the pupils.

(5) Following the study, let the pupils write a description of the picture. This description should be as complete and critical as they can formulate. For additional work, let the pupils write an imaginary biography of each of the dogs or tell some story about one of them.

**7. Literature and Language.** The power of thought gained through reading is an invaluable aid to expression. From what and how he reads the pupil acquires a vocabulary and a mental attitude which influence his thought and expres-



THE CONNOISSEUR—Landseer

Sir Philip Landseer, one of the most famous English artists, was born in London in 1782. He was a member of the Royal Academy and painted before and after 1800. His pictures are very popular and many of them have been reproduced in engravings. He died in 1831.

THE UNIVERSITY OF CHICAGO PRESS  
50 EAST LEXINGTON AVENUE  
NEW YORK, N. Y. 10017  
1968

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
21  
22  
23  
24  
25  
26  
27  
28  
29  
30  
31  
32  
33  
34  
35  
36  
37  
38  
39  
40  
41  
42  
43  
44  
45  
46  
47  
48  
49  
50  
51  
52  
53  
54  
55  
56  
57  
58  
59  
60  
61  
62  
63  
64  
65  
66  
67  
68  
69  
70  
71  
72  
73  
74  
75  
76  
77  
78  
79  
80  
81  
82  
83  
84  
85  
86  
87  
88  
89  
90  
91  
92  
93  
94  
95  
96  
97  
98  
99  
100

sion in all subjects. On pages 181-196, Sections 20-30, and on page 209, Section 15, are found full directions for studying literary selections, so far as that study pertains to reading. The language part of the work consists in the pupil's making the literature read matter for thought and expression, conversation, telling the story in their own words, memorizing the chief portions of the selections and writing descriptions of the scenes and characters portrayed. On pages 157-158, Sections 24 and 25, directions for home reading and for ascertaining the contents of a book have been given. These lines of reading should constitute valuable aids to the language work. The pupils should be influenced to read standard works of fiction—Dickens, Scott, Hawthorne, Howells and other authors of repute. The reading of standard authors enriches the vocabulary and improves the style. Written sketches of such characters as David Copperfield, Scrooge, Little Nell, Richard in *The Talisman*, Jeanie Deans, Ellen in *Lady of the Lake*, Longfellow's Elizabeth and Evangeline, form excellent exercises for seventh and eighth grade pupils.

A book review should be written occasionally. To make this exercise pleasant, as far as possible allow the pupils to choose the books. The best of these reviews and character sketches should be read before the school.

**8. Exposition.** Exposition is explanation or the setting forth of the writer's or speaker's idea of a subject. The simplest form of exposition is a mere definition of the term used; as, *a telephone is an apparatus for conveying the sound of the voice a long distance*. Much of the language work is in the form of exposition, though never called by this name. In the seventh and eighth years attention should be given to extended exposition, oral and written. General reviews in geography, history, and a comprehensive review of a literary selection which the class has studied furnish an abundance of material for this line of work.

Oral exposition is simply making the most extended use of the topical method of recitation of which the class is capable (See pages 115-116, Section 11); a written exposition is com-

themselves clearly. Oral exposition also gives them the confidence and the ability to express their ideas in the presence of others, a valuable acquisition for all young people.

(a) **ASSIGNMENT.** If the pupils have received proper training in the sixth year, they are prepared for this work; if not, they will need considerable encouragement and assistance. At first the same topic should be assigned to the entire class and the required work should be definitely pointed out (See pages 112-114, Section 9). Later, a number of topics can be assigned by dividing the class into groups and assigning a topic to each division; in the eighth year it is frequently advantageous to assign each member of the class a special topic. The oral recitation conducted on this plan forms a good foundation for written exercises.

(b) **PLAN.** In both oral and written exposition outlines which have been constructed as the subject was developed are helpful, but outlines found in text-books or prepared for the class by the teacher are a hindrance, since they relieve the pupil of the necessity of organizing the subject—one of the most valuable features of the exercise. The following outline shows how a subject may be treated in exposition. An exposition of the subject given here should, of course, be preceded by one or more geography lessons on the coal regions.

#### COAL

- I Formation.
  - 1. Decayed vegetation
  - 2. Heat and pressure
  - 3. Coal measures.
- II Varieties.
  - 1. Anthracite.
  - 2. Bituminous.
  - 3. Cannel
  - 4. Lignite (compare with peat).
- III Distribution
  - 1. United States

4. Other parts of the world

- (a) Asia.
- (b) Africa.
- (c) Australia.
- (d) Islands.

IV. Production

- 1. United States.
- 2. Great Britain.
- 3. Canada.

V. Mining.

- 1. Position of the veins of coal.
- 2. The shaft.
  - (a) Size and divisions.
  - (b) Hoisting cages
  - (c) Other appliances.
- 3. Plan of the mine.
  - (a) Main galleries.
  - (b) Other galleries.
  - (c) Ventilation
  - (d) Dangers.
- 4. Mine appliances.
  - (a) Tramways
  - (b) Electric locomotives or horse power.
  - (c) Lights.
  - (d) Drills and other tools.
  - (e) Safety lamps.
  - (f) Coal breakers.
  - (g) Coal washers.

VI. Uses of coal.

- 1. Fuel
- 2. Manufacture of gas.
- 3. Manufacture of coke.
- 4. Power.

VII. Relation of coal to the commerce and industry of the world.

Each of these large divisions constitutes sufficient material for an exercise, or, in case the subject is distributed among different members of the class, each division can be assigned to a pupil. Division VII gives opportunity for the prep-

aration of an excellent essay or talk before the school and class.

**9. Debates.** There are two sides to most questions, and pupils in the grammar grades often hold opposite opinions concerning the value of the different literary selections studied, the solution of problems presented in history, the relative prominence of public men, and many other topics that arise in the pursuit of their studies. Many of the pupils in the seventh year, and practically all in the eighth year, are able to maintain their opinions on any of these questions with intelligent reasons. The teacher should make use of these conditions occasionally by planning a debate. At first the discussion should be very simple. It may be confined to two pupils, one on a side, or the class may be divided into two divisions, one group being asked to write a paragraph on one side of the question and the other a paragraph on the other side. After the class understands how a debate should be conducted, two or three pupils may be appointed on a side, and after the formal discussion by those appointed, each member of the class may be given opportunity to express his views on the question.

Debates are valuable only to the extent that they enable the pupils to gain certain definite ends, chief among which the following may be named:

(a) **KNOWLEDGE OF ARGUMENTATION.** Argumentation is the setting forth of reasons and the conclusions drawn from them for the purpose of leading another to accept the views of the one presenting the argument. Pure argumentation consists only of reasons and their conclusions, arranged according to their natural relations. It appeals to the reason alone. But in the broadest meaning of the term, argumentation includes persuasion, that is, an appeal to the emotions, also description, wit and anecdote. In short, the skilful debater resorts to all forms of composition by which he can appeal to those whom he wishes to convince. Therefore, the debate more than any other exercise furnishes an opportunity for the pupil to use all his powers of expression.

(b) **LOGICAL ARRANGEMENT.** Complex thoughts are used in a course of reasoning. Every thought of this kind must be analyzed, and the parts set in their proper order and relation. The important element of each thought must then be selected and its bearing upon the question must be considered. When these important elements have been set in order and compared, some, perhaps one, of them will determine the conclusion. Following these basal elements and conclusions are others of secondary importance that are deduced from them, and these may be followed by still others of less import; yet all are necessary to complete the argument and to make the basal reasons appear in their strongest light. Before the pupil's argument can be convincing, the reasons and conclusions must be arranged in the order of their importance and of their true relations; that is, each conclusion should form a new reason that should lead to another conclusion, and so on until the point to be proved is reached.

To pupils in the higher grades the striking features of an argument, peculiarities and anecdotes often appear to have greater importance than the basic principles upon which the argument must rest, and at first they need assistance in arranging their arguments. Writing the formal steps in reasoning is an excellent help in teaching eighth year pupils to arrange their thoughts logically.

(c) **POWER OF EXPRESSION.** In debate, the pupil needs not only to state his views but also to present them with such force and effect that he will convince others, therefore clearness, accuracy and persuasive power are all necessary, and those who engage in debate must study the method of presentation as well as the arrangement of the argument.

(d) **A BROADENING INFLUENCE.** Every successful debater must be able to look on both sides of the question without prejudice. Many young people need special training along this line. Those who are unable or unwilling to see the strong points on the opposite side of the question and prepare for them seldom succeed in argument. As an illustration



of the attitude of your pupils towards great questions, obtain the opinions of the history class on the merits of the British side of the controversy which resulted in American independence. How many of them see any excuse for British aggression? Again, how many pupils can see the justice of the invasion of Canada by the United States army in 1812, or of Mackenzie's Rebellion in 1837? What is true of the attitude of these young people in regard to questions of this nature is equally true of their attitude in regard to minor questions, and frequently in regard to questions in which the school or the pupils themselves are personally interested.

(c) PLAN. The points discussed above, as well as others, are brought out in the following plan for debating the question, *Resolved; that the American colonies were justified in separating from Great Britain.*

The arrangement of the points on each side of the question in parallel columns is recommended, because it shows both sides of each phase of the question and also shows how one condition led to another.

## AFFIRMATIVE

1. The attempt of Parliament to tax the Colonies was against the resolution of the first House of Commons, which in 1295 decreed that taxation without representation was unjust and illegal.

2. The Colonies paid more than one-half of the expense of the French and Indian War.

The Navigation Acts had crippled the commerce and manufactures of the Colonies and caused the people much hardship.

4. The attempt of the king to use his Colonies as a means of playing off one political party against another for his personal

## NEGATIVE

1. Parliament claimed that the French and Indian War was undertaken largely in the interests of the colonies in America, and that they had not borne their proportionate share of the expense.

2. The rate of taxation at home was already so high that Parliament feared to increase it.

3. The authority of Parliament over the colonies was supreme.

4. No country ever had allowed colonies representation in the home government and the Colonies could not justly claim such privilege.

5. The political party in England then in control claimed that

advancement was extremely irritating to the Colonies.

5. Previous to the attempt to tax the Colonies the officers of the Crown had often been overbearing and had caused much unnecessary trouble and hardship.

representation was by classes, not by districts, and in accordance with this claim the Colonies were virtually represented in Parliament.

6. The proposed rate of tax was very light.

7. The resistance to royal authority by the Colonists made extreme measures necessary.

**10. Correspondence.** On pages 284-287, in Section 22, we have given a method for teaching letter writing, but there are certain matters pertaining to correspondence to which the pupils of the grammar grades should have their attention called, and upon which they should receive training, because previous to this time they are not sufficiently mature to understand the bearing of these matters upon correspondence:

(a) OMISSIONS. Every business house can bear ample testimony to the shortcomings of their correspondents. Some of the most frequent instances of this kind are the following:

(1) Failure to name the town and province from which the letter is written, or to which the reply should be sent, as, *Aberdeen, January 25, 1908*. There are numerous Aberdeens in Canada, and unless the postmark on the envelope is sufficiently legible to enable the recipient of the letter to learn the name of the state, he may not know where to send the reply.

(2) Failure to sign one's name in the same way at all times; as, Anna E. Smith, A. E. Smith, A. Smith, A. Ellen Smith. It is almost impossible for a firm burdened with a large correspondence to determine whether these signatures belong to the same person or to different persons, unless considerable time is expended in going through a large file of letters.

(3) Failure of the writer to sign his name at all; as, *Very truly yours,* ————. This frequently occurs when the letter contains a remittance, and, perhaps strangest

of all, this is not an uncommon fault among teachers. The writer of such a letter, failing to receive a reply, usually accuses the firm of being dishonest and receiving money on false pretenses, when, doubtless, the remittance is carefully filed away with the letter, awaiting a second communication which may possibly contain the writer's signature. Young people should not be allowed to leave the public schools without receiving such training as will prevent these errors.

(b) **LETTERS OF APPLICATION.** Many a young person has failed to secure a desirable position because of his letter of application. The ability to write a satisfactory letter of this kind is an accomplishment acquired only by practice. Pupils should understand what the essential facts of such a letter are and how they should be arranged. These facts and their order should usually conform to the following plan:

- (1) Preparation for the position, including the age of the applicant.
- (2) Previous experience, with names and addresses of former employers.
- (3) Names and addresses of those to whom the prospective employer may apply for further information.

Conditions may be such as to require the addition of other facts, but, in general, letters of application should be short and to the point. Above all, they should be couched in simple language, and the form, capitalization, spelling and arrangement in paragraphs should be as faultless as possible. Study the following model:

276 Spadina Avenue, Toronto.

April 24, 1912.

W T Gage & Company,  
84 Spadina Avenue,  
Toronto.

Gentlemen:

Having seen in the World your advertisement for an assistant office clerk, I respectfully apply for the position, and am confident of my ability to fill it satisfactorily.

I am nineteen years of age, a graduate of Harbord Street High School and of the Central Business College, Toronto.

While attending the high school, I worked a portion of the time as general office clerk for Copp, Clark & Company, to whom I respectfully refer you. I also enclose letters of recommendation from the principal of Harbord Street High School and the Central Business College, Toronto, and I have the permission of these gentlemen to refer you to them for a knowledge of my work while a student in those schools.

If you will permit me to call, I think I can satisfy you of my ability.

Hoping for a favorable reply, I am,  
Yours very truly,

The pupils should write letters of application for various positions until they are thoroughly acquainted with the requirements of such letters.

(c) OTHER LETTERS. Letters of introduction, of recommendation, of acceptance of positions and of refusal of positions should also receive careful attention. That so many young people are deficient in correspondence of this nature is due largely to lack of proper training in the schools.

Teachers are frequently called upon to write letters of recommendation, and a typical form is here given. Models of nearly all forms of letters are found in all good language books for higher grades, and it is not necessary to insert others here:

LETTER OF RECOMMENDATION

Edmonton, Alberta,

May 1, 1912.

To Whom It May Concern:

I take pleasure in recommending ..... who has been a pupil of this school for ..... years. He (or she) has been punctual and regular in attendance, industrious and successful in his (or her) work, and courteous and well behaved in every way. He (or she) has been one of our very best pupils, and I am confident merits your most favorable consideration.

Respectfully,

.....Teacher.

**11. Telegrams.** Telegrams are used in cases of emergency, when one wishes to communicate with another in the shortest possible time. The expense of a telegram depends upon its length and the distance of the point to which it is sent. The regulation length is ten words, and an extra

charge is made for each additional word. Ask the pupils in the eighth year to write a telegram, each one stating that he is to reach Toronto at a certain hour on a given day, over a certain line of railway, and asking you to meet him. How many succeed in limiting the message to ten words and making it intelligible? This experiment will show to what extent pupils need practice in writing telegrams. Occasional exercises should be given until the pupils become proficient in this work.

**12. Original Composition.** In the lines of work previously discussed, the material used had been organized before it was worked over by the pupils. In the original sketch the pupil organizes his material from the beginning. It therefore gives him much greater latitude in the exercise of his powers of originality and in following his literary tastes. Pupils in the higher grades should be given frequent opportunities to prepare original sketches. The theme should always be one that the pupil understands and in which he is interested. It may be real or imaginary, such as a trip which he has taken to a city, a picnic party, or some other experience. The imaginary theme may consist of supposed journeys to foreign countries, the pupil's idea of some character of literature, or an original story. The teacher needs to be in close touch with her pupils, so she may know what themes are best suited to each, if she would obtain the best results from exercises in original composition. The same plan used with other forms of language work in these grades should be applied to this. The only difference is that the thought and plan are drawn from the pupil's experience instead of from the experience of another.

#### GRAMMAR

**13. The Pupils' Preparation.** With scarcely an exception, the language books in current use introduce the elements of grammar in the intermediate grades. By the time the pupils reach the fifth year they have learned that a sentence is composed of subject, predicate and modifier, and a strong

class may have learned to distinguish simple, compound and complex sentences. They should learn in the sixth and seventh years the parts of speech, what a phrase is, what a clause is, that phrases and clauses are used as parts of speech, and that a verb should agree with its subject in person and number. If the class has received the right kind of instruction there will have been learned the elementary facts of grammar in connection with the regular language work by the time the seventh year is finished.

**14. Reasons for Studying Grammar.** Formal grammar has its place in a course of study, and it should always be considered a part of the plan for language work. Grammar should be studied in the eighth year, for the following reasons:

(a) **IT FURNISHES A STANDARD FOR COMPARISON.** If the pupil understands the principles and rules of grammar, he has a fixed standard with which to compare his language, and a constant comparison with this standard is a great aid in perfecting his English.

Again, during their entire school course the pupils have listened to, read, and memorized many extracts from the best literature. While they have often seen the beauty and grandeur, and felt the pathos, in these selections, they have never known how or why they contain these qualities. Applying the principles of grammar to such selections gives the class an insight into what is essential to finished writing. A knowledge of grammar furnishes the pupil with a standard of comparison, then, not only for his own language, but for that of others.

(b) **IT PROVIDES A COURSE IN REASONING.** No other subject in the elementary course of study is equal to grammar for the purpose of developing the reasoning powers. It requires close and careful thinking to discern the attributes of each element of a sentence or the value and function of each word, and grammar should be taught with this end in view. Concerning this point, an eminent authority<sup>1</sup> has said:

<sup>1</sup> W. D. Whitney, in preface to *Essentials of English Grammar*.

That the leading object of the study of English grammar is to teach correct English is in my view an error and one which is gradually becoming removed, giving way to the sounder point that grammar is the reflective study of language for a variety of purposes, of which correctness in writing is only one and a secondary or subordinate one, by no means unimportant but best attained when sought indirectly. To teach English grammar to an English-speaker is as it seems to me to take advantage of the fact that the pupil knows the facts of language in order to turn his attention to the underlying principles and rules and the philosophy of language as illustrated in his use of it in a more effective manner than is otherwise possible.

(c) **THE INTERPRETATION OF LITERATURE.** The great works of literature can be enjoyed only to the extent of the reader's ability to comprehend the thought of the writer, and a careful analysis of passages is often necessary to their understanding; young people should acquire this power before completing their work in the higher grades.

(d) **UNDERSTANDING OTHER LANGUAGES.** When pupils enter the high school and begin the study of foreign languages, they find that a knowledge of English grammar is a great help in enabling them to understand these languages. We can also add that the pupil who enters high school without a knowledge of grammar is placed at a disadvantage in all his English work.

**15. Dislike for the Subject.** To many pupils, especially boys, grammar is thoroughly distasteful, and the teacher who is able to discover and remove the causes for this dislike will accomplish much for her pupils. The reasons for this attitude most frequently given are, "I can't see any use in studying grammar," and "I can't understand it." All too often the teacher attempts to frown these reasons down, but this is a serious mistake. The reasons given express the boy's honest convictions, and he is no more to be blamed for not taking an interest in a subject which he cannot understand and in which he sees no value than are his elders for their lack of interest in many of the public questions of the day.

The dislike for grammar can usually be traced to two sources—its introduction before the pupils are prepared

for it, making it impossible for them to understand the subject as presented, and failure to teach the subject so as to enable the pupil to see its vital connection with his common speech. Attention given to the child's sensations and experiences and to their proper expression in words will lead him to see the reasons for grammatical classification and rules, and may interest him in them. Concerning the first of these causes, it should be said that formal grammar as a distinct study has no place below the eighth year. Some of the fundamental principles and rules can be taught in the seventh grade, but this should be done in connection with language lessons. Formal grammar requires a maturity of judgment not attained by seventh year pupils. Moreover, a year is all the time that is necessary to teach as much grammar as pupils need. The second cause may be removed by studying the actual language used by the pupils in conversation, as well as in written work, and reconstructing what is faulty.

**16. Plan.** Grammar can be pursued most successfully with the text-book in the hands of the pupils. If the book is at all suitable, its plan should be followed; otherwise, the pupils will become confused. There are, however, several points which the teacher should bear in mind. These are the following:

(1) Before beginning the work upon the text-book, review the principles previously studied, to ascertain what pupils know.

(2) Begin the regular lessons at the stage of this subject indicated by this review. Do not waste time on teaching again what the pupils know.

(3) Let the first study be with the parts of the sentence. To begin with the study of words is illogical and leads to a dislike for the subject.

(4) Remember that the things to study are thought relations and the consequent relations of words. Follow this with the study of individual words considered as parts of speech.



exhaustive analysis. Pupils should be thoroughly prepared for this work before it is introduced.

**17. Analysis of Sentences.** Grammatical analysis consists in separating a sentence into its elements and showing the thought relations which these elements bear to each other. If the analysis is exhaustive, it also considers the logical value and function of each word in the sentence. Hold this idea constantly before the class and never allow the pupils to get a different idea of the function of this phase of grammar work. Analysis should never be merely formal.

(a) **PLAN.** As far as possible follow the plan found in the text-book. If, however, this embraces more detail than you wish to use, the undesirable portions can be omitted. The plan should be simple, logical and easy to follow. At first guide the pupils by questions which will bring out the thought relations represented by the elements of the sentence. The following model indicates a method which soon enables the pupils to rely upon themselves:

"The castled crag of Drachenfels  
Frowns o'er the wide and winding Rhine."

What is talked about? *The castle crag of Drachenfels* What is said about it? *It frowns o'er the wide and winding Rhine.* What single word tells what is talked about? *Crag.* What single word tells what is said about *crag*? *Frowns.* What word describes *crag*? *Castle?* What words tell where the crag was? *Of Drachenfels.* What words tell where it frowned? *O'er the wide and winding Rhine.* What words describe *Rhine*? *Wide and winding.*

If simple, easy sentences are selected for the first few lessons, the pupils will soon learn to classify the words into the following groups: Those representing subject ideas; those representing predicate ideas; those representing modifying ideas, and those representing connecting ideas. The next step is to associate the appropriate name with each group, as subject, predicate, modifier, connective. If this

and if this is done there will be very little difficulty in securing the interest of the entire class.

As soon as the pupils are able to analyze detached sentences, they should begin the study of related sentences, for it is in their ability to analyze sentences as they occur in literature that they will find a practical use for analysis. Many pupils who can analyze detached sentences readily have considerable difficulty with related sentences. They are unable to see the thought relation which one sentence sustains to another in the paragraph.

(b) **DIAGRAMS.** The abuse of diagrams, which were so common a few years ago, has led to their general condemnation; yet, when properly used, the diagram is often of great assistance. The pupil who says that he can diagram a sentence but cannot analyze it does not understand what analysis means. The diagram is a form of analysis, not a substitute for it. It shows at a glance the thought relations expressed by the elements of the sentence, and before the pupil can place these elements in their proper position in the diagram he must understand these relations. The use of the diagram often saves time. It enables each pupil to place his idea of a sentence before the class so that all can see it, and this much more quickly than he can do it by analyzing the sentence orally. For these reasons an intelligent use of the diagram is to be commended. The danger in its introduction is that it will be relied upon too much.

**18. Parsing.** Parsing is extending analysis to minute particulars. Pupils often obtain the idea that it is something entirely distinct from other lines of work in grammar. A definite order of procedure should be adopted and then followed. When the pupils begin parsing they should be required to give the reason for each step, as in parsing *knowledge* in the sentence, *Knowledge is useful*. The pupil should say: *Knowledge* is a common noun, because it is the name

of one of a class of objects; third person, because it is spoken of; singular number, because it means but one; without gender, because it does not indicate sex; nominative case, because it is the subject of *is useful*.

As soon as the reasons for the properties of each part of speech are thoroughly understood, they can be omitted in the parsing. If, however, the pupils become careless, you should return to the practice for a short time.

As soon as the pupils are familiar with the form and process of parsing, it becomes tiresome and the exercise should be restricted to giving the construction of the words; that is, to telling the logical value and the function of each word, as in the sentence, *Knowledge is useful, knowledge is a common noun, subject of the predicate is useful*.

**19. Grammar and Language.** Language work should not cease when the work in grammar begins, but the two should be carried along together. During their study of grammar the pupils should so perfect their language that they can express themselves, in speaking or writing, with ease, fluency and accuracy upon any subject which they understand.

**20. Aids.** The following works designed especially for teachers will be found valuable:

*The Teaching of English.* Percival Chubb. 411 pages. The Macmillan Company. This is a most helpful book in giving the teacher an ideal towards which to work. It also contains many practical suggestions and an outline of a course in English extending from the first grade through the high school.

*Special Methods in English.* Charles A. McMurry. 102 pages. The Macmillan Company.

*The Problem of Elementary Composition.* Spalding. 114 pages. D. C. Heath & Company.

Some of the more recent series of language books will also be found of great assistance in furnishing plans for lessons and providing supplementary exercises. Every teacher should have one or two sets of such books besides those used in the class. The following series are recommended:

The Webster-Cooley two-book course in language, grammar and composition. W. F. Webster and Alice Woolworth Cooley. Book One, 270 pages; Book Two, 384 pages. Houghton, Mifflin & Co.

*Everyday English.* Jean Sherwood Rankin. The Educational Publishing Company. Book One, 232 pages; Book Two, 342 pages.

*Foundation Lessons in English.* O. I. and M. S. Woodley. Book Two, 269 pages. The Macmillan Company.

The following grammars are recommended for reference:

*Maxwell's English Grammar.* William H. Maxwell. 334 pages. D. Appleton & Co. This is a comprehensive work, therefore of great value for reference; but it is too difficult for use as a text-book in the eighth grade.

*A Modern English Grammar.* Hubert Gray Buehler. 300 pages. Newson & Company.

*Correct English: How to Use It.* Josephine Turck Baker. 263 pages. Sadler-Rowe Company. This grammar contains many suggestions on the correction of errors and gives numerous illustrations in parallel columns of the correct and incorrect use of words. In this respect it differs from other grammars in general use.

*Foundation Lessons in English Grammar.* O. I. Woodley and G. R. Carpenter. 166 pages. Macmillan Company.

#### WORK BY GRADES

**21. Fourth Year.** In some schools an elementary text-book in language is used in the fourth year. When such a book is found, the teacher must make the best possible use of it; but the points enumerated below should receive attention, whatever plan the book may present (See page 264, Section 9):

(1) Review the work of the previous grade, for the purpose of bringing the principles taught again into mind.

(2) Give drills for the correction of errors (Pages 275-276, Section 17).

(3) Study the meaning of all new words learned in the reading, geography, science and other lessons, according to the plan given on page 138, in Section 9.

(4) Give special attention to the language of pupils in recitation (Pages 264-268, Sections 10 and 11).

(5) Increase the pupils' vocabulary by the addition of new words and by extending the meaning of words already known (Pages 261-263, Section 8). As soon as the class is prepared for it, introduce the dictionary (Pages 129-130, Section 23).

(6) Study homonyms, synonyms and antonyms, beginning with those most commonly used, as *to, too* and *two; bare, bear; big, great, little, small, tiny*.

(7) Study the abbreviations in most common use, as *a.m., p.m., h., min., sec.*

(8) Study contractions, as *o'er, I'll, 'tis, don't, I'm, can't, couldn't, shouldn't*.

(9) In addition to the oral and written work connected with their daily lessons in other branches, require the pupils to reproduce stories read or told them (Pages 282-284, Section 21).

(10) Continue letter-writing. Pupils should learn the form, arrangement, punctuation and capitalization of letters and be able to write short letters of friendship (Pages 284-287, Section 22).

(11) Memorize selections (Page 224-225, Section 32).

(12) Give drills on punctuation and capitalization. In this grade the pupils should complete the study of the uses of the period and the interrogation point and should master most of the common uses of the comma.

(13) Develop the idea of subject and predicate in the simple sentence.

**22. Fifth Year.** The work of the fifth year is a continuation of that of the fourth, with such additions and exceptions as the class can use with profit.

(1) Continue such drills as are still necessary for correcting errors in speech and give special attention to these errors in all oral recitations.

(2) Continue the study of the sentence. Pupils should learn what constitutes the modifier and that the three elements of a sentence are subject, predicate and modifier. Teach recognition and names of the parts of speech by their functions, but do not introduce names until their meaning is understood.

(3) Study the diacritical marks not already learned.

(4) Extend letter writing to include letters of several paragraphs, and in connection with this and other written work teach what constitutes a paragraph and how it should be arranged.

(5) Continue the reproduction of stories, add stories from pictures and occasionally an imaginary sketch based upon some topic of the history or geography work. Much of the written work in this grade should be based upon these branches and upon elementary science.

(6) Give exercises in punctuation. Pupils should complete the study of the comma, learn the uses of the apostrophe, quotation marks and the exclamation point. Occasionally give an exercise

in copying a paragraph of prose or a stanza of poetry from the reader. Require accuracy in spelling, capitalization and punctuation. Continue memorizing selections (Pages 224-225, Section 32).

**23. Sixth Year.** Special language lessons in this year should be devoted chiefly to the structure of sentences and the study of words.

(1) Continue drills for correcting errors (Pages 264-268, Sections 10 and 11).

(2) Teach the meaning and use of phrase and clause and the definitions and most common uses of the different parts of speech.

(3) Study the structure of complex and compound sentences. Teach the use of the semicolon in separating the members of a compound sentence.

(4) Written work should consist of sketches from work in history, geography and literary selections and brief descriptions (Sections 1, 4, 5). In this grade pupils should begin to construct outlines for themselves and should acquire the ability to organize simple subjects for oral and written composition.

(5) Letter writing should be completed, so far as the different forms of letters are concerned, but some features of business correspondence can well be deferred until the seventh or eighth grade (Section 10).

(6) Figures of speech mentioned on page 148, in Section 15, should be studied to show their effect upon expression and the advantages of using them.

(7) Continue the study of words.

(8) Have pupils write short selections of prose and poetry which they have memorized, then compare their work with the printed copy for spelling, capitalization and punctuation.

**24. Seventh Year.** The advanced language book is usually introduced into this grade, and its plan should be quite generally followed. The additional work given below will be profitable:

(1) Written and oral exercises based on the study of pictures or sculpture (Section 6)

(2) Both brief and extended descriptions. These may be original or founded upon some work of literature (Section 4)

(3) Talk by the pupils before the class or the school upon some of the larger topics of geography, history and literature (Section 8).

(4) A critical study by each pupil of his own written and oral speech for the purpose of correcting slang and other crudities.

25. **Eighth Year.** The work in this year should be divided between formal grammar (Sections 13-19) and the lines of work described in Sections 6-12.

### TEST QUESTIONS

1. (a) From the story of Marquette select five topics which could be used as the subject for a written exercise. (b) Prepare such an outline of one of these subjects as you would expect seventh-grade pupils to use.
2. (a) Which do you consider the more difficult, description or narration? Why? (b) Which is the more difficult to describe, a real or an imaginary object? Why?
3. Select a topic from *Knickerbocker Life in New York* and prepare an outline for an essay upon it.
4. What would you expect to accomplish by exercises in brief description in your eighth grade?
5. What would you expect your pupils in the eighth grade to gain in language from a study of *Evangeline*, *The Great Stone Face*, or any other literary selection of equal grade? Give your answer in detail.
6. Make a plan for a book review, basing it on some standard work of fiction which you have read.
7. What defects do you notice in the letters that you receive? Are your pupils prone to make the same errors? How can these errors be corrected?
8. (a) State four questions which are suitable for a debate in an eighth grade. (b) Prepare an outline for both the affirmative and the negative of one of these questions.
9. Give your plan for introducing the study of formal grammar to an eighth-year class.
10. Why should the language work continue after grammar is introduced?

## CHAPTER TEN

### DOMESTIC SCIENCE

#### INTRODUCTION

**1. Why Domestic Science Should be Taught.** The home should be an earthly paradise, the haven where, after the day's toil, the members of the family can find rest and peace; a bower of beauty in which the young receive their first ideas of refinement; the abode of love, where each shares the other's joys and sorrows, where high ideals are formed and evil passions suppressed; the center around which clusters all that is best and noblest in life. Whatever the public school can do to make the home more attractive and to bring it nearer a state of perfection should be considered a part of its legitimate work. Among the reasons for placing domestic science in the course of study of public schools, the following are important:

(a) **GROWTH OF CITIES.** Recent changes in our industrial system have in many instances compelled us to adopt new methods of living to which our former practices are not well suited. The development of the large corporation has brought people into centers of population until over one-third of the inhabitants of the Dominion now live in the cities of four thousand or more population.

(b) **NEW HOME CONDITIONS.** Formerly the home was the center of many lines of industry. The women of the household not only prepared and cooked the food and cared for the house; they also spun the yarn, wove the cloth and cut and made the garments for the family. A girl who reached her twentieth year without becoming skilful in these various occupations was not considered to be adequately prepared for the duties of life. Now all this is changed; practically everything can be obtained from the factory and the store ready for use, while in towns bakeries supply all varieties of cooked food. The women of the household



have given their attention to other affairs, and the old accomplishments are greatly neglected.

(c) PREVENTION OF WASTE. It has been said that the family of a French peasant could live well upon the material which many an American housewife throws into the garbage can. No other nation is so wasteful of the material from which food, raiment and shelter are supplied. Much of this waste is due to ignorance, and some of it to carelessness. Girls should be taught the value of the raw materials and the manufactured articles used in our daily sustenance, and the knowledge thus gained will prevent much of the waste now so common.

(d) REDUCTION OF LIVING EXPENSES. Within the last few years living expenses have increased to such an extent that many families find it difficult to supply their actual needs from their incomes, and the housewife does not know how to reduce expenses and still maintain the standard of living. A more thorough knowledge of the properties and value of the various kinds of raw material from which food is obtained, and of fabrics from which garments are made, constitutes an important step in the solution of this perplexing problem.

(e) CONNECTION OF THE SCHOOL WITH THE HOME. Girls of the intermediate and higher grades have strong domestic proclivities, and they are easily interested in whatever pertains to the welfare of the home. Lessons in domestic science which are within their mental grasp enable them to make such a connection between the school and the home as will increase their interest in both their school work and their home duties.

**2. Difficulties.** The teacher who wishes to give her girls lessons in domestic science in most schools finds herself face to face with numerous difficulties. Among the most prominent of these, the following may be mentioned:

(a) LACK OF KNOWLEDGE. Only a small number of teachers have as yet made any definite preparation for teaching this branch, though most teachers have some practical

CLASS IN SEWING



PHOTO BY J. H. HARRIS

Vertical text on the left edge, possibly bleed-through from the reverse side of the page. The text is mostly illegible but appears to contain a list of names or identifiers.



knowledge of how to conduct a home. Such teachers should use this knowledge as a foundation upon which to build, and by study, reading and experiment obtain the preparation necessary for the work.

(b) **LACK OF TIME.** This is often a more serious difficulty than the first, for in nearly every school the curriculum is overcrowded. However, wise planning will do much to overcome this difficulty. Many of the nature study lessons and the lessons in elementary science can be so directed as to contribute to lessons on domestic science. This is especially true of those lessons upon articles from which food, clothing and shelter are obtained. Again, many of the principles of cooking are so closely allied with physics and chemistry that some of the lessons upon these subjects will contribute knowledge which can be applied in domestic science. The greatest difficulty is that of providing two lines of work, one for the boys and another for the girls, and finding time to supervise both. But the teacher must remember that these lessons should not be given daily, where the curriculum is already full. By alternating domestic science with other branches, considerable can be accomplished in a year's time even with a crowded course of study.

(c) **LACK OF CONVENIENCES.** It is only in the larger towns and in cities that we find school buildings fitted up for manual training and domestic science. Lack of space, lack of funds, and, too often, lack of interest on the part of patrons and school officials, compel the teacher of the rural school and the small graded school to depend upon her own resources if she wishes to carry on this work. If the schoolhouse has a basement, and the consent of the directors and coöperation of the pupils can be secured, this can be turned into a domestic science and manual training room. A little ingenuity on the part of the teacher will usually point the way to material accomplishment in this direction. Pupils will often bring from home utensils which can be spared; they will also contribute more or less of the material. Nothing succeeds like success, and when the work is once

depend largely upon local conditions, and no definite outline can well be given. In general, the lessons should be upon the essentials, those principles and practices which everyone who manages a home must know. The lessons should also be elementary in character, and in difficulty they should be kept within the capacity of the pupils; there should also be enough variety in the work to sustain interest. Lessons on foods and cooking, on the care of the home, and on sewing and knitting, if rightly interspersed, will afford this variety.

#### FOODS

**4. Preparation of the Teacher.** The teacher needs a far more extensive knowledge of foods and foodstuffs than she will ever be called upon to impart to her pupils. The scope of this chapter admits of only an outline of what that knowledge should consist. Further information must be obtained through observation and the study of a few of the many books available at slight cost.

The object of providing food should be understood, namely, to supply the system with proper nourishment; and the knowledge of what constitutes proper nourishment is essential to this understanding. This question being answered, the next query is what articles of food contain these different substances in the proper proportion. From these questions we at once see that a knowledge of the principles of nutrition and the chemical composition of the various articles of food, and how these articles should be cooked, are essential to the successful teaching of this subject. To the theoretical knowledge gained from study, the teacher should add such practical skill as will enable her to illustrate by experiment and practice all the principles and laws discussed in the lesson. She should be able to do well whatever she recommends her pupils to do.

simple that a little practice will enable anyone to perform them with success.

**5. Classification of Foods.** All substances used for food can be divided into three classes—compounds containing nitrogen, compounds which do not contain nitrogen, and minerals. To the first division the general name *protein* is applied. The compounds of the second division are divided into two classes—hydrocarbons, or compounds of hydrogen and carbon with some oxygen, of which fats and oils are good representatives, and carbohydrates, or compounds containing carbon, hydrogen and oxygen, and having the hydrogen and oxygen in proportions to form water. Starch and sugar are good representatives of this class. The minerals are water, potash, lime, soda, phosphorus, iron, sulphur, chlorine, and a few others of less importance. Water is the most abundant substance in the human system, constituting about three-fourths of the weight of the body, but the other minerals exist only in very small quantities.

**6. Protein.** Protein includes all nitrogenous foods, and the term is now used in the place of proteid, albumin, albuminoids and nitrogenous foods; and these terms, wherever found in works on chemistry or domestic science, the student should understand to mean the same as protein.

Proteins are divided into three classes—albumins or albuminoids, gelatin or gelatinoids, and extractives. Albumin occurs in the white of eggs, from which it takes its name, the serum of blood, lean meat, the casein of milk, and the gluten of wheat. All of these substances are indispensable to life. Albumin contains a large proportion of nitrogen, and it is employed in building the new tissue in the period of growth and in repairing waste after the system reaches maturity. It also contributes somewhat to the heat of the body. Albumin is soluble in water and weak solutions of



MICROCOPY RESOLUTION TEST CHART

ANSI AND ISO TEST CHART No. 2



APPLIED IMAGE



salt. Heat coagulate it, as may be shown by dropping the white of an egg into water and gradually bringing the water to a temperature of  $180^{\circ}$ .

Gluten can be obtained from wheat flour by placing a small quantity of flour (about two ounces) in a bag of cheese-cloth or thin muslin, and kneading the flour under running water. The starch is washed out through the pores in the cloth, leaving a stringy, sticky, yellowish substance. This is the gluten and contains albumin. Gluten is also found in barley and other cereals. It occurs in peas and beans in a substance somewhat resembling the gluten of wheat, but of a darker color.

Gelatin is found in cartilage, bone, ligaments and tendons. Whenever meat containing a large proportion of these tissues is boiled for a long time, the liquor, on cooling, forms a jelly, due to the extracted gelatin. Gelatin contains more nitrogen than albumen, but it is not as nutritious; however, it is easily digested, and on this account is often used in various forms as food for invalids.

Extractives include the juices extracted from meat by soaking it in water, as in the process of making beef tea. They contain nitrogen and perform important functions in nutrition, but, contrary to the general belief, they do not directly contribute to the nourishment of the body; they give flavor to meat, and their presence seems essential to the digestion of muscular fiber. The old idea that beef tea and other extracts of beef are nutritious has doubtless led to death by starvation in many cases. Repeated experiments have shown that gelatin, the juices and fibers of meat, are all necessary to nutrition. This should be remembered whenever meat extracts are recommended for convalescents.

**7. Fats.** Fats, like protein, are of both animal and vegetable origin. There is practically no distinction between fat and oil. Fat is solidified oil, and oil is melted fat; either can be changed to the other by raising or lowering the temperature to the necessary point. Adipose tissue is formed by an accumulation of fat cells. It is found in largest quan-

tities under the skin, around the viscera, and around the kidneys. Natural fats, as butter, tallow and lard, are composed of a number of fatty acids united with glycerine. Vegetable fats are also composed of several substances, but at ordinary temperatures they retain their liquid form, as in olive oil, castor oil and linseed oil.

Fat contains seventy-nine parts carbon, eleven parts hydrogen and about ten parts oxygen. The small quantity of oxygen is insufficient to oxydize even the hydrogen in the compound. Because of its large proportion of carbon, fat is the most important heat producer among the foods. It also serves to supply nourishment in cases of disease, deprivation of the ordinary supply of food, and of great exertion. In all such instances, the fat is absorbed and the person becomes more or less emaciated. The fat in the body is a storehouse of energy to be drawn upon in a case of need.

**8. Starch.** The carbohydrates form one of the largest classes of food stuffs, and one of the most important and most widely distributed of these is starch, which occurs to a greater or less extent in all roots, bulbs, grains and other seeds used as food. To detect the presence of starch in any article of food, obtain from a drug store a little tincture of iodine. Greatly reduce this, then moisten the substance to be tested and place a drop of the dilute tincture upon it; if starch is present the iodine will color the substance blue. Starch consists of minute granules which take various forms in different substances, but which to the naked eye appear as a formless white powder. It is insoluble in cold water, but soluble in hot water, forming a sticky paste. The human stomach cannot digest raw starch; therefore, foodstuffs containing it in any amount need to be cooked.

When starch is heated to  $320^{\circ}$  or  $400^{\circ}$ , according to the amount of water it contains, it is changed into a translucent substance closely resembling gum arabic, and known as *dextrin*, or British gum. Dextrin is soluble in water and is digestible; it is formed from cooked starch, when that is acted upon by saliva during mastication.

**9. Sugar.** Sugar is found in the sap of plants, in ripe fruits, in milk and in a number of other substances. Its chief commercial sources are sugar cane, some varieties of beet and sugar maple. Unlike starch, sugar is soluble to a limited extent in cold water, and to a much greater extent in hot water. As a food, sugar is both a fat former and a source of energy. It is used in many forms, all of which are too well known to need description. In the process of digestion some starch is changed to sugar at the same time that other portions are changed to dextrin. The action producing this change, as already stated, is begun by the saliva during the process of mastication. All carbohydrates are transformed into *dextros*, a form of sugar, during digestion.

**10. Mineral Foods.** The minerals in the human system exist in the form of salts and acids; that is, the lime, soda, potash, phosphorus and other minerals are not found in their pure state, but in some compound containing an acid and of which they constitute an important ingredient; as, chlorine and sodium are found in common salt; calcium, the basis of lime, in phosphate of lime, and so on. Likewise, these minerals are obtained from eating substances containing compounds of which they form a part. When animal bodies are burned these minerals are found in the ash.

While the minerals found in the system exist only in small quantities, their presence is essential to the maintenance of health and life; hence, in planning the food for the individual or family, care should be taken to see that such selections are made as will supply the system with these substances.

Certain acids found in fruit and vegetables are also essential to the healthy condition of the blood. Chief among these are oxalic, tartaric, citric and malic acids. Since these are all found in vegetable compounds, they are known as vegetable acids. Malic acid is found in apples; oxalic in tomatoes and rhubarb, and citric acid in oranges, lemons and other fruits of the citron family. Green vegetables and fruits

are eaten more for the salts and acids which they contain than for the direct nourishment derived from them.

**11. Water.** As already stated, water constitutes a larger proportion of the human system than any other substance; there is no organ or tissue that does not contain it, and some tissues are nearly nine-tenths water. Water for household purposes is obtained from springs, streams, wells and lakes, and contains lime and other salts in solution. Water containing a perceptible quantity of lime is known as "hard," that is, it does not readily yield to soap. Sulphur, iron and magnesia are often detected by the taste they impart to the water. Unless these minerals exist in excess, they are not injurious; but organic impurities, caused by the presence of decaying animal or vegetable matter, are often the cause of typhoid fever, diphtheria and other dangerous diseases. Everyone should know how to test water for organic impurities. Either of the following simple tests can be made by anyone:

(1) Into a vial containing about two ounces of water put a quantity of granulated sugar equal in volume to a pea or small bean. When the sugar is dissolved, cork the vial and set it in a warm place for forty-eight hours. If, when the cork is removed, the water emits a disagreeable odor, it is unsafe.

(2) Make a solution of permanganate of potash by dropping into an ounce of water a few crystals of this substance, which can be obtained at any drug store. Into a glass of the suspected water place a few drops of the solution. If the purple color disappears, the water is unsafe.

While these tests are practical and safe, it is of course much more satisfactory to have the water analyzed by a chemist, when this can be done. It is of the utmost importance to have pure drinking water, and in order that this may be secured the source of the supply should be chosen with the greatest care and be kept free from contamination. This topic will be further considered under household economics.

**12. Food Values.** In determining the value of any food-stuff, several items must be considered, such as the amount of heat it produces; the amount of nutriment it contains; its digestibility, and the facility with which it can be absorbed. If these requisites were known for each article of food purchased, the housewife would often make different selections and in so doing improve the diet, at the same time reducing the expense of her household. As an illustration of this let us note that the most expensive cuts of meat, as the tenderloin and sirloin in beef, contain less nutriment than some of the cheaper cuts, as the breast and flank. When these latter are properly cooked, therefore, they furnish more nutriment at less expense. Again, coarse breads are better foods for children and those leading sedentary lives than bread made from the finest white flour.

In general, vegetable food contains more nutriment for the system as a whole than meat. The latter, however, furnishes its nutriment in a more concentrated form and is more stimulating, so that a well-balanced menu should contain both animal and vegetable foods, with a preponderance of the latter.

#### COOKING

**13. Purposes.** Fruits, nuts, honey, some oils and a few vegetables, as the tomato and the melons, are valuable for food in their raw state, but most of the foodstuffs are far more digestible and nutritious when cooked; therefore, one of the chief purposes of cooking is to change the conditions of food so that the digestive juices can act upon it more readily. A second purpose is to make the food more appetizing by improving its flavor or appearance, or both. The appetizing influence of proper cooking and serving is never overlooked by the good cook in the home or by the *chef* in the hotel or restaurant. A third and very important purpose is to kill any germs, parasites or other organisms contained in the food which might otherwise produce disease, such as trichinosis, from eating raw ham, and typhoid fever, from drinking water contaminated by organic impurities.

**14. Applications.** Keeping in mind the facts, principles and purposes discussed in the previous pages, the teacher should give her class such lessons as will enable them to put these into practice. In general, lessons in cooking should be confined to the older girls, seldom including those below the sixth grade, and when the class includes girls of various ages and attainments the teacher may find it necessary to provide one set of exercises for the older girls and another for the younger. Be this as it may, all should receive such instruction and training as will make them conversant with those underlying facts and principles necessary to success in all cooking. The following sections indicate lines of work which are useful and practical and which can be carried on with success in any school where domestic science can be introduced. Each suggestion should be elaborated by the teacher as the capacity of her class and the time and conveniences may indicate. So far as possible, pupils should use the same material as most of them will use in cooking at home; whenever stoves or ranges are provided, these should be adapted to the kind of fuel in most general use in the community, whether it be wood, hard coal, soft coal or gas. The advantages and disadvantages of each kind of fuel and the cost of the same should be discussed with the class. Each pupil should make a study of the range in her home and be able to tell how to manage its dampers and checks. If she can draw a diagram of the range, showing the position of each damper and flue, and the directions which the currents of air take in passing through these, it will add much interest to the exercise.

**15. Applications of Heat.** All cooking is accomplished through the agency of heat. Heat is transmitted in three ways: by conduction, as when an iron rod is heated through its entire length by placing one end of it in the fire; by radiation, as when a room is warmed by a stove and the earth by the sun; by convection, as when heat is transmitted by the movement of a fluid in a vessel, such as water or air. All three methods of transmission are used in cooking.

Roasting and baking, for instance, employ radiation; in boiling, convection is used, and in nearly all cases heat is transmitted by conduction from the surface to the interior of the article to be cooked.

Heat may be used directly, as in broiling and roasting, or indirectly, as when it is transmitted through a liquid. Whatever the method of transmission, the temperature should never exceed the point necessary to cook the article. For instance, eggs are cooked at 180° Fahrenheit. A temperature of 212°, that of boiling water, is not only unnecessary but injurious. Many articles of food are injured, if not spoiled, by being cooked at too high a temperature; but this will be better understood as we study the different methods of applying heat in cooking the various articles of food.

**16. Milk.** Milk is the natural food of the young of all mammalia, and many adults among the human species derive a good portion of their nourishment from it. While the milk of goats and camels is used in a few countries, in the United States cow's milk exclusively is used. The average of a large number of analyses of cow's milk gives the following result, which may be stated in the terms of either A or B in the table:

CONSTITUENTS OF MILK

A PARTS		B PERCENT	
Water	874	Water	87
Fat	40	Minerals	1
Sugar and soluble salts	50	Fat	4
Nitrogenous compounds and soluble salts	36	Casein	3
		Sugar	5
Total	1000	Total	100

The substances found in milk contain a large class of foods in which are protein, carbohydrates and hydrocarbons. The fat exists in minute globules, which rise to the surface and constitute the cream. By agitation, as in churning,

these globules are shaken free from the curdy envelope and unite to form butter.

EXPERIMENTS. (1) Procure a quart of fresh milk; put it in a glass can and set it in a cool place until the cream rises. How deep is the layer of cream? From this measurement estimate the relative proportion of milk and cream. Do these ever vary?

(2) Place the cream in a glass fruit can, fasten on the cover and shake the can until butter is formed. What proportion of the cream is buttermilk? This exercise affords a lesson in butter making as well as in determining the amount of fat in the milk. The pupils should be shown how the buttermilk is worked out of butter, and also taught the necessary amount of salt to use for the flavoring and preservation of the butter. On however large a scale butter is manufactured, the process and principles here applied are those always used.

(3) Allow the milk from which the cream has been taken to sour. Collect the curd in a bag of cheesecloth or thin muslin, and drain out the whey, allowing it to run into the can from which the curd was taken. What proportion of the milk is whey? What proportion curd? For what can the curd be used? The answer to this question should lead to interesting experiments by the pupils in making an appetizing article of food from sour-milk curd.

(4) Discuss with the class the sources of contamination which endanger milk. Lead them to realize the importance of keeping milk pure and teach them how this can be done. Send to the Department of Agriculture, Washington, D. C., for Farmers' Bulletin No. 3, *Care of Milk on the Farm*; it will furnish the necessary information for this exercise.

(5) Explain the various methods of preserving milk. What is pasteurized milk?

(6) Both raw and cooked milk are used for food. Learn from the members of the class all the different ways which they know of using milk in cooking. This will enable you to give such exercises in cooking milk as you think are most



needed. Become conversant with the changes which take place in cooking milk. Some of these changes promote, others retard, digestion. Some people who cannot digest raw milk readily can digest it when cooked. Cooking coagulates the albumin, and since this is accomplished at a temperature ranging from  $145^{\circ}$  to  $180^{\circ}$ , milk should not be raised above the latter temperature in cooking. Boiling causes the fat globules to collect in masses, solidifies the albumin and causes other changes, all of which render the milk indigestible. Apply this principle in making white sauces, creamed soups and other articles of food in which milk is an ingredient.

Milk is one of the least expensive and also the most valuable articles of diet, and the pupils should become skilful in cooking the various dishes into which it enters.

**17. Eggs.** The composition of eggs is similar to that of milk. They contain less water, more fat and more albumin. Like milk, they form a wholesome and nutritious food, and, except for a short time in the winter, they are less expensive than meat. They also enter into very many combinations in cooking.

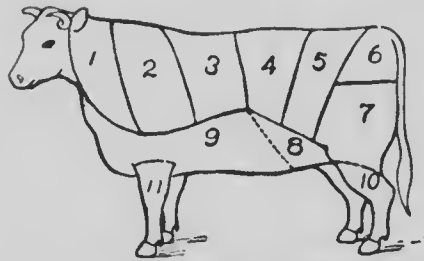
**EXERCISES.** (1) Procure a number of eggs and experiment in cooking them. First, drop one into boiling water and let it remain for three minutes. Drop another into water that has been brought to the boiling point, remove the dish from the stove and let the egg remain in the water for twelve or fifteen minutes. Which do you consider the more easily digested? Place one in water heated to  $180^{\circ}$  and allow it to remain ten minutes, taking care to keep the water at this temperature. How does this egg compare with those cooked by the other methods? Which method do you consider the best, and why?

The above experiments show that eggs and milk require about the same temperature for cooking, namely,  $180^{\circ}$ , whether cooked separately or combined as in scrambled eggs.

(2) Obtain from each member of the class all the different uses of eggs which she knows, and let this knowledge guide

you in preparing exercises on the use of eggs in cooking. These exercises should include the cooking of dishes in which eggs are combined with less expensive articles of food, the use of eggs in the various doughs into which they enter, also in clarifying coffee, soups, etc. The class should be led to appreciate the full value of eggs as an inexpensive and nutritious article of diet. Procure from the Department of Agriculture, Washington, D. C., Farmers' Bulletin No. 128, *Eggs and Their Uses as Food*. This will give you much valuable information which can be used in conducting these exercises.

**18. Meats.** Meats form the most expensive part of the daily food of the average Canadian family. Muscle fiber, or lean meat, is the most nutritious and the most highly prized. Therefore, cuts which contain the largest proportion of lean meat are more expensive than those containing a large proportion of fat, gristle and bone. The most expensive cuts are those containing the largest proportion of the tender muscle fiber. These are from the loin and rump. You should become familiar with the different cuts and their relative value, before giving lessons on meats.

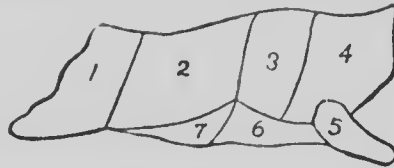


CUTS OF BEEF, RETAIL (METHOD IN CANADA AND UNITED STATES)

1, neck; 2, chuck; 3, prime of rib; 4, porterhouse; 5, sirloin; 6, rump; 7, round; 8, flank; 9, plate; 10, shank; 11, shin.

Lean meat contains fibrin, gelatin and albumin. The purposes of cooking meat are to make the fiber more tender, to improve the flavor and to liberate the juices. In preparing exercises upon cooking meats, particular attention should be given to the cooking of the inexpensive cuts, many of which are more nutritious than those of a higher price. The processes described below pertain to those meats, poultry and fish which are in general use:

(a) BROILING. In broiling, the heat is transmitted by radiation. This is the simplest method of cooking and is



CUTS OF BEEF WHOLESALE (METHOD  
IN CANADA AND UNITED STATES)

1, round; 2, loin; 3, rib; 4, chuck; 5,  
shank; 6, plate; 7, loin

employed in cooking tender cuts of meats, as steaks, cutlets and chops, and sometimes in cooking fish. At the beginning the heat should be sufficiently intense to coagulate the albumin on the surface and thus form a water-tight coating over the meat, which will keep the juices from escaping. After this coating is formed, the temperature should be lowered to the point necessary for cooking the fiber. What kind of fire is best suited to broiling? Why? What meats can be broiled to advantage?

(b) ROASTING. Originally, roasting differed from broiling only in the size of the cut to be cooked, but now roasting is practically synonymous with baking. The cut is placed in an oven and surrounded by hot air instead of being placed before the fire, where only one side is affected by the heat and frequent turning is necessary. The same principle applies in roasting as in broiling. At the beginning the heat should be sufficient to form a coating on the surface of the meat, which will prevent the escape of the juices, then the temperature should be reduced to the lowest point at which the meat can be cooked, that is from  $180^{\circ}$  to  $190^{\circ}$ . What is the purpose of basting the roast during the process of cooking?

(c) FRYING. In frying, the article to be cooked should be immersed in hot fat, but a very common method is to fry the article in a pan whose bottom has been covered with fat. The first method is better because the other is more wasteful of fat, and because it does not preserve the juices of the meat or fish as well, consequently, the flavor is not so good as when the article is immersed in hot fat. What kinds of meat are usually cooked by frying? What fish are usually fried?

Practical lessons in frying are easily given, if the pupils have the use of a stove. Provide a small kettle of fat and a frying-pan. To test the value of the two methods, take two chops or two fishes and prepare them in the same way; immerse one in fat and fry the other in the pan, and compare results.

(d) **BOILING.** Boiling differs from frying only in the liquid used. In each case hot liquid is employed to convey the heat to the object to be cooked; in the one we use water, in the other fat. The meat or fish should be immersed in boiling water for the same reason that it should be placed in a hot oven, that is, to prevent the juices from escaping. When an impervious coating has been formed, the temperature should be reduced until the water barely simmers. Meats cooked at a temperature considerably below the boiling point are more satisfactory, but this low temperature requires a longer time. It is to this fact that the success of the so-called "fireless cooker" is due. The water is brought to the boiling point and the kettle then enclosed in a box so constructed that it is a non-conductor of heat; in consequence, the water remains for several hours at a temperature above that required to cook meat.

Whatever the method employed, fresh meat cooked at a low temperature has a better flavor and is more easily digested than that cooked at a higher temperature.

(e) **SOUPS.** In making soups and broths it is desirable to extract from the meat all the juices possible. For this reason the meat should be cut into small pieces and placed in cold water, which is slowly brought to the boiling point. This fact should be thoroughly understood by the pupils, since some of the cheaper cuts of meat are used to the best advantage in making soups.

(f) **EXPERIMENTS.** (1) Ascertain what each member of the class knows about the different meats—beef, mutton, pork, veal and lamb. Place the diagrams shown on pages 373 and 374 upon the board, or reproduce them upon a chart large enough to be seen by all the class, and have the pupils learn the different cuts.

(2) Give the pupils an exercise in picking out these different cuts in the market. Doubtless you can secure the cooperation of the butcher in this work.

(3) Have the class learn the best methods of cooking the different cuts of each kind of meat, also what kind of meat should be well cooked and what may be partially cooked.

(4) Treat poultry and fish upon the same plan as that given for treating meats.

**19. Starchy Foods.** Starchy foods include all those containing starch, whether in their natural or prepared state. Most of them also contain sugar and some other ingredients, especially vegetable acids. The starchy foods used in their natural state, that is, without being mixed with other ingredients, are roots, tubers, stems, leaves, fruits and seeds, the last being used mostly in the dry state. All of these substances contain more or less wood fiber, which has no food value because it is indigestible. Skins of fruit, husks, cobs and pits are discarded because they cannot be digested. Some of the wood fiber found in the parts of plants used for food can often be removed by chopping and straining, but a considerable portion of it remains in the food, and one of the purposes of cooking is to soften this so that it will not irritate the alimentary tract.

The nature of starch and the method of testing for it have already been described (Section 8). All vegetables contain more or less starch, and the second important purpose in cooking them is to make the starch soluble, therefore digestible.

(a) **VEGETABLES.** The precautions regarding temperature in cooking milk, eggs and meat need not be observed in cooking vegetables. Most of them cook better at a temperature above that of boiling water, and their value as food is increased by thorough cooking. Some vegetables, like the potato and squash, contain enough water to cook themselves, and are usually of better flavor when baked, or, if boiled, when placed in just enough water to cover

them. Most other vegetables are cooked by boiling. A tight cover to the kettle increases the pressure upon the surface of the water, thus raising the boiling point slightly above  $212^{\circ}$ , and is therefore an advantage. Dried seeds, such as beans and peas, should be soaked until they swell to about twice their size, before cooking. The best results are obtained by cooking them slowly and for several hours.

Why are butter, cream, milk and fat added to vegetables? What are the advantages of knowing a variety of ways of cooking the same vegetable? What vegetables are most extensively used as food?

In connection with this topic pupils should be given such exercises as will enable them to prepare wholesome, nutritious articles of food from combinations of vegetables with milk, eggs, meat and flour, respectively. What these exercises will be must be determined by the teacher, for they will vary with different classes. Vegetables, when properly cooked and combined with milk, eggs and flour, can often take the place of meat, and thus the housewife is able to reduce expenses.

(b) *Doughs*. The cereals, wheat, corn, rye, oats and barley, are generally used in the form of flour or meal, though the so-called cereal foods, or breakfast foods, are prepared from some of these grains in a variety of forms. Before cooking, flour is mixed with water or milk, forming a paste to which the name *dough* is generally applied. It is in the preparation of the very large variety of articles of food of which dough forms a part that we find displayed some of the rarest skill of the culinary art. To young girls the cooking of fancy articles usually appeals with greater force than the cooking of those substantial articles which constitute the greater part of our daily sustenance. The teacher should remember that the knowledge of cooking the substantial foods is of vastly greater importance, and her exercises in connection with this topic should give the necessary practice in cooking these articles. It is more necessary that the pupils know how to make bread than desserts. If the class

has a range at its disposal, practice in cooking all the common articles prepared from flour and meal should be given. These lessons can be interspersed with those on cooking eggs, milk, meat and vegetables, and thus monotony in the exercises can be prevented.

**20. Other Exercises.** The foregoing sections have outlined exercises upon those topics which are of vital importance in the art of cooking, but the limitations of this work make it impossible to give a complete list of the lessons which should be given; neither is this necessary. To the live teacher suggestion is better than a fully developed plan. Lessons on pastry, drinks, salads and numerous other topics will naturally follow the lessons outlined above. The extent to which they can be carried will depend upon the time that can be devoted to the subject and to the age and experience of the pupils, but something should be done along each of these lines.

#### HOUSEHOLD ECONOMICS

**21. Sanitation.** It is not the province of the lessons on household economics which are given in the public schools to discuss the location or the construction of dwellings, but there are certain matters pertaining to the sanitary condition of the home that the pupils should be taught. These lessons on sanitation are equally important and should be of equal interest to both boys and girls. The lessons should include the following subjects:

(a) **OUTBUILDINGS.** Many people live in houses which have been built by others, and in selecting the location of a house or flat, one should give attention to the proximity of stables, earth closets and other buildings whose presence may contaminate the air with nauseating odors. Such odors are caused by gases, all of which are liable to produce disease.

(b) **DRAINAGE.** Stagnant water near a house is also a menace to health, and its presence is evidence of defective drainage or lack of drainage altogether. If located where there is no sewage system, the house should be provided

with a drain for carrying off waste water, which should never be thrown upon the ground near the house. The water-closets should also be connected with this drain, which should be constructed of tile, having the joints made airtight and the tile laid in clay. The opening of the drain should not be within at least two hundred and fifty feet of the house and a greater distance is preferable. Any breakage or other defect in a drain should be repaired at once, since it allows the escape of exceedingly injurious sewer gas.

(c) WATER SUPPLY. We have already referred (Section 11) to the importance of pure water, and in selecting a home the water supply is one of the most vital factors to be considered. In cities and most large towns, water is supplied through a city water system whose source is usually a river or lake. If this source is selected with proper care and the grounds immediately surrounding it are so safeguarded that the water will not be contaminated by surface water flowing in during heavy rains, it is usually safe. Private sources of water supply are springs and wells, and these are liable to contamination from two sources—surface water flowing into them during rains, and water entering beneath the surface that has soaked into the ground from barnyards, water-closets and other places where waste water has been thrown. If examined in a glass, this water as it enters the spring or well appears pure, but when subjected to the tests given in Section 11, it shows the presence of organic impurities. Much sickness and doubtless some deaths are caused from water contaminated in this way. The ground around the mouth of a well or spring should be so guarded that surface water cannot flow in. Deep wells are safer than shallow wells, because the water in them is not so liable to be contaminated. In every instance the well should be lined its entire depth with cement, so that water cannot enter through the walls. Barns and outhouses should be located below the wells or springs from which water is taken for drinking and cooking purposes.



(d) **PLUMBING.** Defective plumbing is a prevalent source of disease. Teach the pupils how traps are constructed, their purpose, and how they can be cleaned. Plumbing should be open, so that any defect can be detected at once. There should be as little of it as possible, and the simpler the plan upon which it is arranged, the better.

(e) **WARMING AND VENTILATION.** Whatever method of heating is used, its advantages and disadvantages should be discussed. This will make necessary on the part of the teacher a knowledge of heating by hot water, steam, furnace and stoves. If all these systems are in use in the locality, there should be a discussion of the best methods of managing each. The older boys will probably be able to contribute considerable to this discussion.

Pure air is essential to health; simple methods of ventilating dwellings should be explained and illustrated. Emphasis should also be placed upon the necessity of giving the house a thorough airing each day in winter.

(f) **REMOVING DUST.** Dust contains particles of effete matter from the breath, the skin and other sources. Whenever there is dust in the air, such impurities as these are inhaled; therefore, its presence in dwellings and public buildings is a menace to health. Discuss the necessity of keeping the house free from dust, and the best methods of removing it.

(g) **INSECT PESTS.** Every housekeeper is more or less annoyed by flies, roaches, bugs, ants and other insects, all of which should be kept from the house. For practical lessons on the removal of these pests, see *Elementary Science*, Volume 5, pages 39-50, Sections 1 to 24.

**22. Furnishings.** What constitutes the proper furnishing of a home, and by what principles one should be guided in furnishing a home, are two questions which should receive attention. The teacher can, by questions and the assignment of work, obtain from the members of the class their ideas on this topic, and the knowledge thus gained will furnish a good basis upon which to plan the lessons. In

giving their ideas, some of the girls will unconsciously describe their own homes or the homes of intimate friends. The lessons given should include the discussion of the following points:

(a) **STYLE AND LOCATION OF HOUSE.** A house located in the country, the suburb of a city, or in a small town or village, where it has plenty of light on all sides, will admit of very different treatment from a flat in a crowded city where light may possibly enter from only two sides and some rooms may never receive direct sunlight. Again, the furnishings should be in harmony with the size and style of the house. Massive furniture, for instance, is out of place in a cottage or small flat; however, in selecting light furniture one should take care to select that which is strong enough to be durable.

(b) **MEANS.** In planning the furnishing of the house, one should first determine the amount that can be expended, then make such selections within these limits as will make the home comfortable and at the same time have the furnishings harmonize in color and relative cost. To illustrate: a single expensive piece of furniture in a room where all other pieces are of moderate cost, seems out of place, and the money invested in it can be used more wisely in the purchase of a number of substantial pieces which, as a whole, will add more to the pleasure and comfort of the home because they are more useful. In general, a few well constructed, serviceable pieces of furniture are much more desirable than a larger number of cheap, showy pieces which must soon be repaired or replaced.

(c) **THE ROOMS.** Having discussed the foregoing principles, apply them to the furnishing of the different rooms—the kitchen, dining room, hall, living room and bedrooms. Interest can be increased by having each pupil write a description of her ideal of each of these rooms, then comparing the descriptions in class.

(d) **ORNAMENTATION.** The decoration of the walls is inseparable from the furnishings; in order that the home

may be the most enjoyable, the color scheme of the walls and the furnishings must harmonize. What this color scheme shall be depends upon the style and location of the home and the taste of the occupants. The most important features of the lessons on ornamentation consist in educating the taste of the pupils so that bright colors, cheap bric-a-brac and poor pictures will be excluded. Lead the pupils to realize that a few choice pictures and other ornaments to match, which harmonize with the walls and furniture, are much more satisfactory and in the end no more expensive.

(e) **UNNECESSARY PURCHASES.** In beginning a home it is usually wise to purchase only a part of the entire outfit which the occupants intend to procure. If the first purchases are confined to the necessities, other articles can be added from time to time as experience shows they are needed. Such a plan often prevents the purchase of articles which time proves to be unnecessary. But the lesson on unnecessary purchases should go a step further and show the folly of purchasing anything which is not needed simply because it is a "bargain." The happiness of many a family has been sadly marred, if not wrecked, at the bargain counter. Concerning the evil influence of this institution, Ellen H. Richards says: "What the liquor saloon is to the drinking man, the bargain counter is to the aimless woman." The following comment by the same authority shows the force of the statement:

"Go through a great department store, notebook in hand, and check off the articles which are valueless either for use or ornament, and those which with a semblance of either will lose the little value they have the first day of use; then go into the home for which the articles were destined and note the amount of money spent for these things in comparison with that spent for the essentials of good living and for the things which make for moral and mental advancement."<sup>1</sup>

---

<sup>1</sup> Ellen H. Richards: *The Cost of Living*

**23. Other Lessons.** Besides the lessons outlined above, lessons on laundry work, the making of beds and marketing should be given. Besides these, numerous miscellaneous subjects will also suggest themselves to the teacher, each of which will be worthy of one or more lessons, if time permits.

#### SEWING

**24. Introductory.** Every girl should learn to sew during the school period of life. Country girls usually receive more home instruction in this art than those in town, but few girls in either town or country, however, receive systematic instruction in sewing, unless the lessons are given in school. In introducing this work into the intermediate and grammar grades, the teacher should be guided to a considerable extent by what the pupils have previously done. Sewing lessons can very profitably be commenced in the first grade. If this is done, the pupils have learned the first steps and also acquired some degree of skill by the time they reach the fourth year. To repeat what they have previously done detracts from the interest of the work.

**25. First Lessons.** If the pupils have not received systematic instruction, they have doubtless acquired, along with whatever knowledge of sewing they have gained, certain bad habits which must be overcome before they can attain to a good degree of skill in the use of the needle. Therefore, lessons usually given in the first grade are in order, if they are needed to correct faults. These lessons will consist largely of drills in taking a correct position for sewing, in holding and threading the needle, and in holding the cloth. Unless the teacher is skilful in these things, she should study and practice until she has gained a good degree of facility in doing it before attempting to give the lessons.

**26. What to Attempt.** The extent to which this work can be carried will depend upon conditions. But here, as in other lines of domestic science work, the essentials should first receive attention. It is much more important that the pupils learn how to do plain sewing, patching and darning,

and to cut and make the common articles of underwear and simple dresses, than that they learn the various kinds of embroidery, however strongly the latter may appeal to them.

But ornamental work need not be wholly neglected; to be able to embroider well with her needle is an accomplishment of which any girl may be proud. The above warning is given in order that this line of work may occupy its true place and not usurp the position of what is of more vital interest.

Unless the teacher has taken a course of lessons for teaching this subject, she should be provided with manuals on teaching sewing, which give directions about the work and material, even to the minutest details. These manuals are so complete that the teacher can readily plan her lessons from them, and any teacher who possesses a fair knowledge of sewing need have no hesitation in attempting the work. The two books last named in Section 28 will be found especially helpful.

**27. Supplementary Lessons.** Interest in the work can be increased by giving lessons on the raw material from which fabrics are made. These lessons can be given in connection with the work in geography and elementary science, as has already been suggested in the chapters devoted to those topics. The production, preparation for market and manufacture of cotton, wool, silk, flax and other material from which textiles are made form a series of very interesting lessons. In connection with this instruction the pupils should learn to distinguish the different fibers, also the various fabrics made from each and the uses to which cotton, woolsens, silks and linen are each especially adapted.

**28. Aids.** *The Cost of Living.* Ellen H. Richards. 156 pages. John Wiley & Sons. An inexpensive volume of remarkable value to the teacher and the home-maker.

*Home Economics.* Maria Parloa. 416 pages. The Century Co. This is a complete manual of household management and duties. It is helpful to the teacher in calling attention to and giving hints upon such lessons as ought to be presented in a course in domestic science.

*Elements of the Theory and Practice of Cookery.* Mary E. Williams and Katherine Rolston Fisher. 347 pages. The Macmillan Company. A work of great practical value to both teacher and pupil.

*Chemistry of Cookery.* N. Mattieu Williams. 328 pages. D. Appleton & Co. This is a plain and comprehensive treatment of the chemistry of foods and their preparation. It gives the teacher a foundation of knowledge upon which to build her lessons.

*Food and its Functions.* James Knight. 282 pages. Black & Son, London. This work gives a concise treatment of the constituents of food and the action of food upon the human system.

*Handbook of Domestic Science and Household Arts.* Lucy Langdon Williams Wilson. 407 pages. Macmillan Company. A practical and helpful teachers' manual, well adapted to the work of elementary lessons.

*Progressive Lessons in Needlework.* Catherine F. Johnson. 119 pages. Ginn & Co. A plain, practical work on such sewing as should be taught in the public schools. The lessons are fully illustrated.

*Scientific Sewing and Garment Cutting.* Wakeman & Hellar. 155 pages. Silver, Burdette & Co. A practical and instructive work for the more advanced grades.

### TEST QUESTIONS

1. Describe three conditions which make teaching domestic science in the public schools necessary.
2. In what ways can you assist the girls in your school in making their homes more pleasant, and in making their services at home more valuable?
3. Name some of the most common sources of disease found about dwellings. How may each be removed? Explain fully.
4. Why is a knowledge of chemistry necessary to a thorough knowledge of cookery?
5. What principles of physics does every housekeeper need to know? Why?
6. What is protein? In what substances is it found? Why is it an essential ingredient of food?
7. Why is a mixed diet essential to maintenance of health? Explain fully.

8. Outline briefly a series of five lessons in domestic science which you could give in a school having no special equipment for this work.

9. Why should the economic side of household management receive special emphasis in schools?

10. Show how lessons in domestic science help to establish closer relations between the school and the home.

## CHAPTER ELEVEN

### MUSIC

#### INTRODUCTION

**1. Explanatory.** As this chapter is intended to cover the work from the fourth to the eighth years, inclusive, a concise resume of the work of the first three years will aid in making it clear.

Dr. Hinsdale says, "We spend three years in learning to read, and all the rest of our lives in reading to learn." This may be said to be almost as true in music as in English. In the first three years the pupils have had their perceptions awakened to the two elements of music—tone and rhythm. They have learned the symbols for these elements in simple combinations; in other words, they can read simple exercises and songs. The foundation of their music education is laid in the primary grades, and for the average person the entire s are depends upon the sureness of this foundation. The later phases are but the development and growth of what is begun there. It is the purpose of this chapter to present a natural order of development and a simple method for the presentation of new points as they appear in the unfolding of the subject

The processes in learning music, as in language, are imitation, recognition, representation or symbolization, and interpretation or reading. As the pupils' powers of comparison and discrimination develop, less and less of the purely imitative process is used; but the order—recognition, representation and interpretation—remains the same, and can be applied to each new point. In the higher grades the three steps are not always distinctly marked. Sometimes new points may be developed in a reading lesson.

**2. Graded Material.** The teaching of music in a public school seems at first glance to be an enormous undertaking,



but with a well-graded course of study, a series of books in which the subject is developed gradually and systematically and the material well selected, most of the difficulty disappears. The great point is to have pupils learn to do, with facility, the work of each grade before taking up something more advanced. Because music is an art-study in which skill and power are the ends to be obtained, it is necessary to have material that gives many applications of each technical point. These technical points in music are not mastered by going over the same exercise, or the same song, many times, but by using many exercises, or songs, of practically the same grade.

The same principle is found in reading. The pupils master the vocabulary by having the same words in many different combinations—by reading much simple material before attacking new difficulties.

It is a mistake to attempt too rapid progress. Probably there are more errors made on this point than on anything else. There should be constant progression, constant gain in power; but new technical difficulties should not be presented so rapidly as to discourage pupils.

**3. Work of First Three Years.** At the end of the third year, pupils should be able to read simple songs and exercises. They should be able to read in any key or any kind of measure when rhythm is simple, that is, when the notes represent a tone to a beat, or tones having two or more beats. They also should understand the so-called divided beats—the problem of two tones to one beat. In some courses three tones to a beat—the triplet—and four tones to a beat, are introduced in third grade. In addition to this, they should also have had some simple chromatic exercises.

Throughout these first three years, much time has been spent in the singing of rote songs. In fact, the songs that are most interesting to primary pupils are often too difficult for their reading. From fourth grade on, however, rote songs are seldom necessary. While no valid objections can be offered to teaching rote songs in any grade, do not entertain

the mistaken notion that the only songs that interest the pupils are those which they learn in this way. They are much more interested in what they read, provided always the suggestion is followed of giving practice enough on each grade of material to enable the reading to be done with facility. Nothing so kills the spirit of a song as to have to struggle over its reading.

**4. Rhythm and Tone.** The two elements of music are time, or rhythm, and tune, or pitch. In planning a course of study, it is necessary to provide for the full development of each element. Every author of a graded course has attempted to keep the progress in the two elements about equal, some with more success than others. This lesson adheres to the order of development adopted by the majority of authors and the best authorities, so that the methods suggested can be applied to any series of books. Since there can be no music without the two elements of tone and rhythm, no exercise should be given without the two elements, unless it is absolutely necessary. A rhythm exercise may be, and should be, simple in tone. A tone exercise should be simple in rhythm. In writing an exercise, we often have to observe only one element at a time, but the separation of tone and rhythm should be avoided as much as possible.

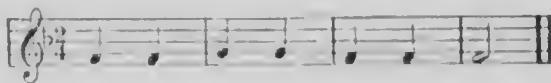
**5. Two Methods.** Some teachers prefer to present all new problems by the purely imitative method. In the hands of a trained musician, who can skilfully lead from imitation to representation and interpretation, this method will be successful. For the average teacher with the average class, it is safer to show how the new problem is developed out of the old. In other words, to "proceed from the known to the related unknown." If, in certain cases, imitation seems to be the clearest and nearest route to the unknown, then it is the one to be followed. In the presentation of some problems, both plans will be suggested. The teacher should use the one which appeals most strongly to her.

## FOURTH YEAR

6. **Rhythm.** The third grade rhythmic problem has two tones to a beat, of which  $\text{♩} = \text{♩} \text{♩}$  may be taken as the type. Most graded courses have this followed by what some call the beat and a half note, and others call the after-beat note. It does not matter so much what it is called, if the problem is understood as thus typified  $\frac{3}{4} \text{♩} \text{♩}$ . This is the use of a dot where it does not have the value of a full beat. The pupils have learned in the lower grades that a dot adds to the note half its original value. In the type given above, the dot has the same time value as an eighth note. Up to this time every tone or group of tones has always begun *on* the beat. In many instances a single tone has been held through two, or even three, beats, but it began with a beat. Now the problem is to sing a tone with the beat, hold it while the second beat is given, and have it followed by a short tone before the next following beat occurs. In order to do this, the pupils must have a strong feeling for the beat of the measure. This they will have if the rhythm work has been properly done in the preceding grades. In first presenting this problem, let the class observe, by listening, the movement in, say, the second measure of the tune *America*, or any other tune which contains this problem. It may be necessary to have them clap the measure. Persist in it until they hear that after-beat tone. When they have felt this rhythm in a song, show them how the technical point is developed by means of the following:

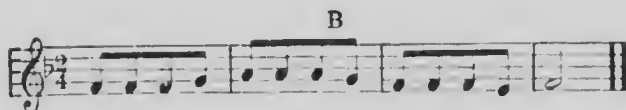
Teacher

sings with la.

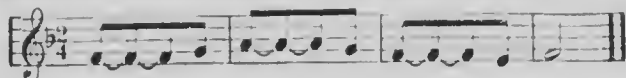


She asks the class to sing it back to her with syllables, and then has someone write it on the board with correct meter signature, bars in the right place, and notes of the right kind.

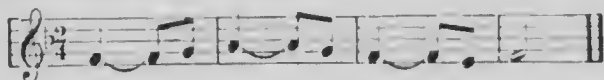
Keeping the same tempo, the teacher then sings, and has the pupils write:



She then sings Exercise B again, this time tying the first three notes in each measure. The pupils know the use of the tie, and with a little questioning will write this:

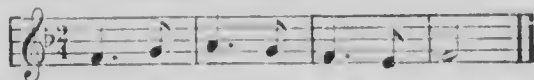


Then ask for a different way to represent the same thing. It might be represented this way,



and it is well to have the pupils write it so.

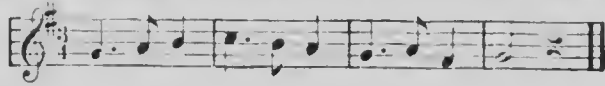
But there is another and simpler way. We have a quarter note and an eighth note tied together. The time value of an eighth note is just half that of a quarter note. We have learned before, that if we want to add to a note one-half its original value, all that is necessary is to put a dot after it; so the pupil writes:



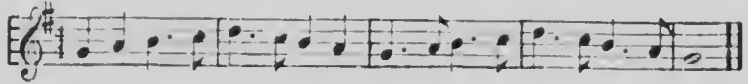
Have the pupils write the first two measures of *America*, or any other tune with which they are familiar and in which the problem  $\text{quarter note} \text{ eighth note}$  occurs. After this, have them read a number of songs, or exercises, containing the same principle. The advantage in using exercises is that many short examples may be given. If songs are used, do not stop to have them finished for artistic singing, but read several, one after another. After the rhythmic principle has been fixed by a number of applications, the songs may be taken up for further study and polish. In these first applications, try to find exercises and songs that are simple in tune, that is, that contain no very difficult skips and no chromatics.

The principle once mastered, there is little difficulty in applying it to different kinds of measures, but it is well

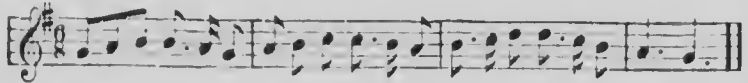
to dictate exercises in three-four and six-part measure, as,



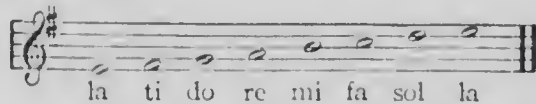
and



and

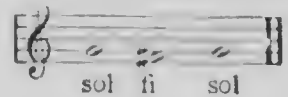


**7. Tone.** By the end of the third year, the pupils should have practically mastered the tones of the major diatonic scale. They should be able to read and sing any ordinary skip not involving chromatic tones. In the third year they have had presented sharp-four, and possibly flat-seven, so that they have a partial familiarity with these chromatic tones. They have learned, by rote, songs in the minor mode, so that the minor effect is not unfamiliar to their ears. They may have sung as a tone drill, without explanation of the mode, this exercise:

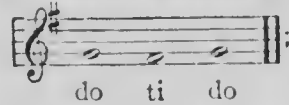


In the fourth year, the work in chromatics advances, and the minor mode is introduced.

**8. Chromatics.** To lead to the easy mastery of chromatic tones, take each tone in such combination with other tones as will be found in ordinary melodies; then, by comparison, present this same combination of tones in a key which will not require the use of chromatics to make the same tune. This will be clearer, if illustrated. The most commonly used chromatic is sharp four, called *fi* (*fe*). The combination *sol fi sol* in the key of C is written thus:



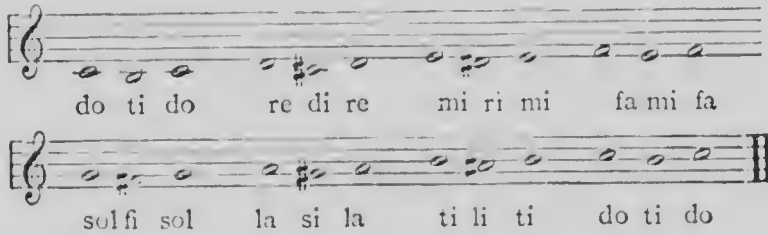
and the pitch names are g, f-sharp, g. Now if we write g, f-sharp, g, in the key of G, we have



which sounds exactly like sol, fi, sol, in the key of C, and can be used as a pattern for sol fi sol.

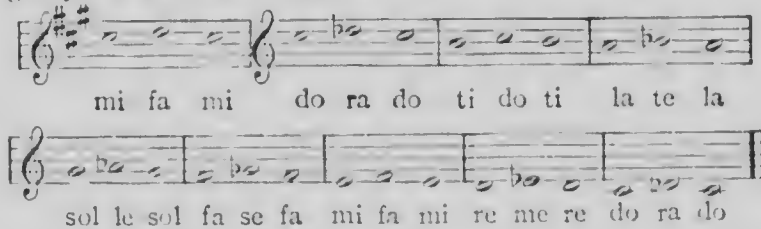
It is not possible, without occupying extended space, to give the various combinations. The best guide for the development of chromatics is found in the *Natural Music Charts*, which may be obtained in pamphlet form. Do ti do is a pattern for re di re, mi re mi, sol fi sol, la si la, and ti li ti.

The ascending chromatic scale is easily sung in the following form:

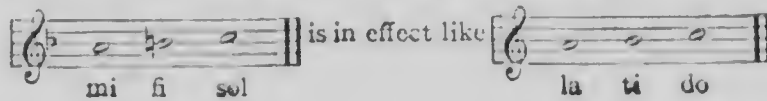


Each group has the effect of do ti do.

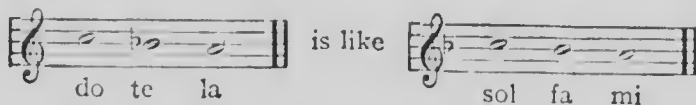
Mi fa mi can be taken as a pattern for do ra do and other groups of the same kind; as,



The sharp four approached from below is one of the early combinations studied. The combination

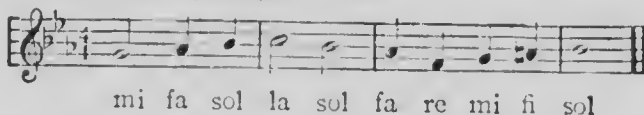


Flat-seven is commonly used, and is taught by comparison with sol fa me; thus:



Each teacher can work out the problems for herself as they appear in the material she is using, if she has a good knowledge of keys; and a little of this practice will increase her knowledge.

For instance, suppose the song is the familiar *Abide with Me*, in which this passage occurs:



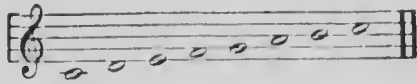
If the pupils trouble singing mi fi sol, let them change mi to la, and sing:



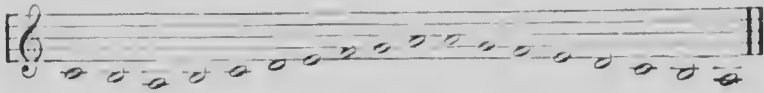
When the tune is fixed, they can sing it with correct syllables in the key in which it is written. In this way most chromatic combinations can be worked out. Remember, however, that the end to be gained is to make the pupil so familiar with each chromatic tone that the device described will become unnecessary.

In every well graded course there are certain exercises and songs containing chromatics, which may be used for drill in securing pure intonation. The chromatic scale as a whole need not be attempted in this grade.

**9. Minor Mode.** In the third year the pupils have become familiar with the minor effect in songs and tone drill. In the fourth year they should learn the theoretical construction of the natural minor scale. As an introduction to this scale, have the class sing the major scale from do to do, in the key of C, for example. A higher pitch is better for the voices, but key of C is the best model.

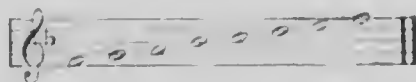


Have them sing to la below lower do, then up from la to la above; thus,



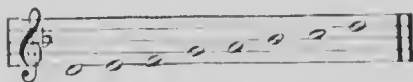
Explain that every major key has its relative minor key, which is a third below, or on la of the major. Explain further that the major scale and its relative minor have the same key signature. The major scale begins on do, while the minor begins on la. The rule for finding do from the key signature is still applicable only from this point, or pupils must look to the end of the exercise, or song, to determine the key. If it is major, it usually ends on do, and takes its name from the letter on which do occurs. If minor, it ends on la, and then it takes its name from the letter on which la is found. In the example given, the keys are C major and A minor. It is well always to use the terms *major* and *minor* in naming the keys. The form taught in this grade is the natural, or normal, minor, by some called the *old minor*. It uses the same tones as the major scale, but begins and ends on la; in other words, it is written without chromatic signs. After explaining the formation of the relative minor scale, have the class work out two or three scales by following the teacher's questioning and direction, the teacher writing the scales on the board.

Example: The teacher writes:



asking the class in what key this scale is written. They answer, "The key of F major." The teacher then asks, "Where is la in the key of F major?" The pupils reply: "On D." Then the relative minor scale of F major is D minor, written thus:





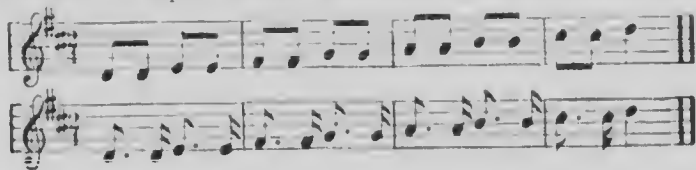
For practice, have the class write in their note books all the major scales, with their relative minors.

**10. Tonic Chord.** Drill the class in singing the tonic chord of the minor key—la do mi la—and when starting a song, or exercise, in a minor key, establish the key by singing the triad la do mi, if necessary, as you have sung do mi sol to establish the major key. This plan, pursued for a little time, will make the minor work very simple. In the dictation exercises give some very simple minor melodies.

**11. Part Singing.** Two-part songs and exercises should be used in this grade, but not exclusively. Pupils should not be allowed to sing the same part all the time. They all need the practice of singing each part, so the division may be made by classes, or rows, and the different divisions should change parts. Rounds and canons furnish good material for part singing here. Much unison material should be used, as it tends to preserve the voices, cultivate flexibility and increase the compass.

#### FIFTH YEAR

**12. Rhythm.** Following the usual plan, the rhythmic problem of the fifth year is the unevenly divided beat, which may be represented thus:  $\frac{2}{4}$  ♩. ♩. ♩. ♩. This is taught very easily by rote, by comparing it with the evenly divided beat. The teacher may place upon the board an exercise like this:  $\frac{2}{4}$  ♩. ♩. ♩. ♩. , which may be sung on one tone, or with a simple tune; then directly under it write and sing  $\frac{2}{4}$  ♩. ♩. ♩. ♩. , contrasting the two movements—the two tones of equal length, and the tones of unequal length.

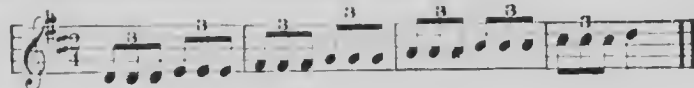




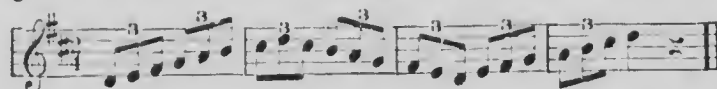
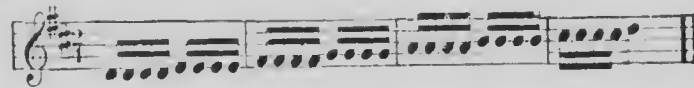
Four tones to a beat are easily mastered as a doubling up of two tones. A good drill for the equally divided beat is to sing the scale with two tones to a beat, three tones to a beat, and four tones to a beat. This can be done in two different ways as follows:



and down with the same movement, then



and

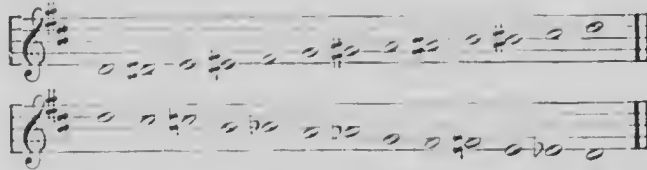


**13. Chromatics.** The work in chromatics in this grade is merely a progression to more difficult combinations, which can be simplified in the manner described in fourth grade. Pupils who have had thorough drill on sharp-four and flat-seven seldom have difficulty in singing the other chromatic tones.

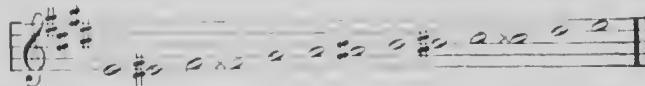
Drill on the entire chromatic scale will help to secure correct intonation. To accomplish this object, an almost constant use of the pitch pipe is necessary. In the beginning it will be necessary to sound the pitch on several different tones of the scale. After some practice, it may be sufficient to test only on the last tone. Careful observation will show the teacher on which tones the class is likely to be untrue.

The chromatic scale can be written in any key. The syllables for the ascending scale are do, di,<sup>1</sup> re, ri, mi, fa, fi, sol, si, la, li, ti, do.<sup>1</sup>

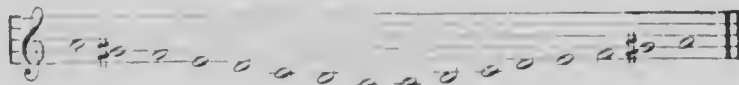
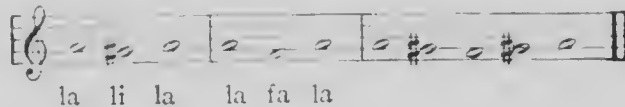
Descending: do, ti, re, la, le, sol, se, fa, mi, me, re, ra, do. In the key of D the scale is written as follows:



Observe the scale is 1, #1; 2, #2; 3; 4, #4; 5, #5; 6, #6; 7; 8. And, 8; 7, b7; 6, b6; 5, b5; 4; 3, b3; 2, b2; 1, and in writing keep in mind what letters are sharpened or flatted in the signature. In some cases it is necessary to use a double flat (bb) or double sharp (x). For example, in the key of E,



**14. Minor.** Teach the harmonic minor scale. This form is written like the natural form, except that the seventh tone is sharpened. The syllable names are, ascending, la, ti, do, re, mi, fa, si, la; descending, la, si, fa, mi, re, do, ti, la. The interval from fa to si is an augmented second, and is one with which the pupils are not familiar. As a preparation for singing the harmonic minor, let the class first sing the natural form, then use the following exercises:



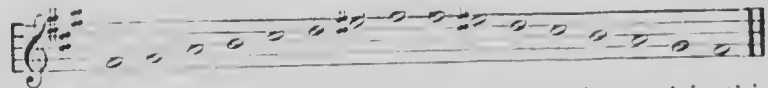
Have the pupils write the major scales in all keys with the relative minor in harmonic form. Remember it is the seventh of the minor that is sharpened.

<sup>1</sup> i is pronounced like long e, e like long u, and a has the long Italian sound.

Example: A major



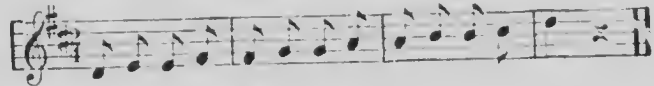
F-sharp minor



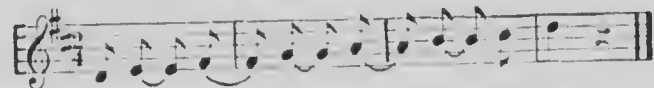
15. **Part Singing.** Three part music may be used in this grade, but not exclusively. There should be much practice in two parts and unison. Parts should be sung interchangeably.

#### SIXTH YEAR

16. **Rhythm.** The rhythmic exercises in the grades, with one exception, are simply the application in different combinations of the principles already developed. The exception is syncopation. *Syncopation* is an interruption of the regular accent. It is produced by prolonging a tone, which begins as an unaccented beat, over the point where the strong accent should occur, thus throwing the strong accent out of its usual place. You will find not much application of this principle in music courses. For an exercise to illustrate it, take the scale in the following manner:



Then tie the notes as follows:



Then the same effect is represented as follows:



Be very careful to keep the beat even. At first it may be necessary to beat in some audible manner, but do not continue that practice.

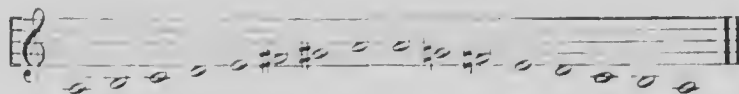
**17. Chromatics.** Chromatic work in this grade will consist of exercises and songs including chromatic tones in various combinations, which can be worked out, if necessary, according to the plan suggested in the fourth grade. Use that device only when the pupils have difficulty in singing the chromatic tones.

Drill on the chromatic scale occasionally, but not long at one time. Have the pupils write the chromatic scale in different keys. Give dictation exercises containing chromatic tones.

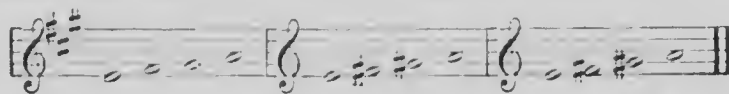
**18. Minor.** Review the natural and harmonic forms of the minor scale, and teach the melodic form.

In the melodic minor scale, the sixth and seventh tones are sharped in ascending, and made natural in descending. The syllable names, ascending, are, la, ti, do, re mi *fi si* la; descending, la *sol fa* mi re do ti la.

In the key of A minor it is written:

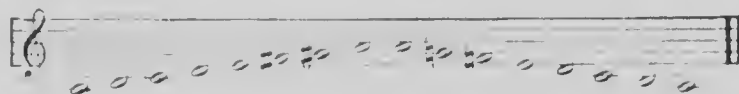


The difficulty in this scale is mi, fi, si, la. As a preparation have pupils sing sol la ti do, which sound the same; thus,



sol la ti do mi fi si la mi fi si la

Then again,

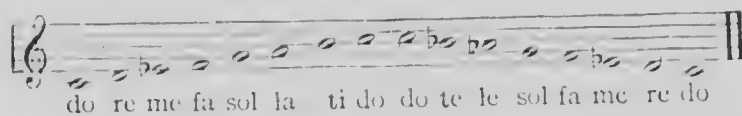


la ti do re mi fi si la la sol fa mi re do ti la

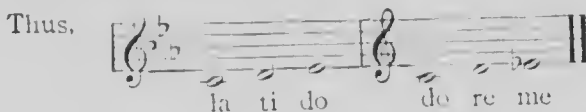
The descending scale in melodic form is just the same as in the natural form, with which the class is quite familiar.

There is one other minor form which may be taught here, as it is in effect like the melodic minor. It is called the

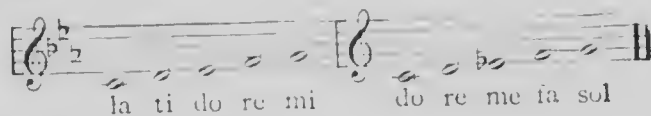
tonic minor, and is formed on do of the major scale. It is written:



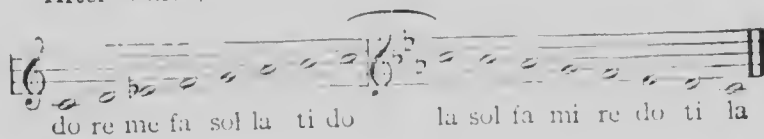
In the ascending scale the third is flatted. In the descending scale, the seventh, sixth and third are flatted. Have pupils write major scales with relative minor, melodic form, also the tonic minor melodic form. If there is trouble in singing the tonic form, have class practice the do re me by comparison with la ti do.



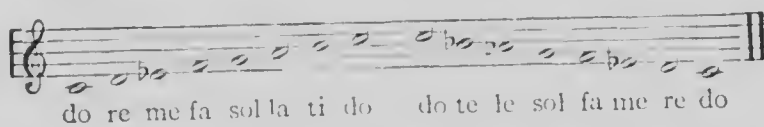
Then,



After which,

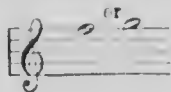


Then,

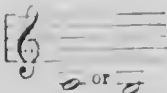


**19. Part Singing.** In the sixth grade the voices should be tested to determine for which parts they are best suited. Do not allow all the boys to sing alto, regardless of their voices. Many boys in sixth grade still have high soprano voices. Others can take second soprano, and still others the lowest part, or alto. Do not allow a girl with a high soprano

voice to sing alto, just because she is musical and can carry the second part. Irreparable damage is sometimes done by this practice. The part a voice should sing is determined more by the quality of the voice than by the compass. If the quality is right, the compass will usually be developed by singing. Sopranos should be able to sing to



Alto down to



As a rule, there are no changed voices among the boys in this grade. Unison singing should continue.

#### SEVENTH AND EIGHTH YEAR

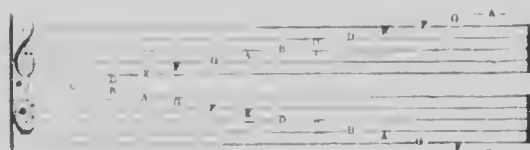
**20. Aim.** It should be the aim in the seventh and eighth years to have the pupils become acquainted with as much good music as possible. In the six grades below, there have been presented to them practically all the technical principles necessary for reading music. From this point on, they should know and enjoy the best compositions that lie within the scope of their abilities.

**21. Review.** Technical knowledge should be reviewed. This can best be done by means of written work. During each year have the pupils write the major scales, with their relative minors in different forms, and the chromatic scale in several different keys. Be sure that key signatures are well fixed, and meter signatures thoroughly understood. Pupils should be able to write from hearing simple melodies. A good drill for this purpose is to have them write tunes with which they are familiar. These are to be written from their memory of how the tune sounds, not how it looks on the page; in other words, not copied from the book. This is the best test of their knowledge of rhythm forms. If the class is found to be weak on any of these technical points, pursue the plan suggested for the first presentation and



drills of the same principle. Bear in mind, however, that each reading lesson is practically an application, and the best application of many technical points.

**22. Bass Clef.** The voices of many of the boys will change in these grades, so that it is necessary to introduce the bass clef. To simplify this, explain the use of the clef signs and also the great staff. Show them that middle C belongs to both staves, as follows:



Reading in the bass clef is just the same as in the treble clef, once the position of do is fixed. This clef is called the *F clef* and shows that F is on the fourth line, just as the treble clef is called the *G clef* and fixes the position of G on the second line.

Have pupils practice writing key signatures in both clefs; also have the entire school practice reading the bass. Some music courses give a number of unison exercises in the bass. If you do not find them in your books, have the entire school read the bass of some of the part songs, the girls, of course, singing an octave higher than the boys with changed voices.

**23. Part Singing.** Three-part songs and exercises should be used in seventh year; three-part and four-part in eighth. Some unison singing should continue throughout both grades. Have the class read all parts together at the first reading of exercise or song. This saves time, gives them a better feeling for the harmony, and is what they will have to do if they enter a choir or choral society. If there are certain particularly difficult places for any one part, have that portion sung alone by those carrying that part, or have the entire chorus read the difficult portion.

## GENERAL SUGGESTIONS

**24. Sight Reading.** Sight reading is not an end, but a means to an end. As stated at the beginning of the chapter, we first learn to read, and then read to learn. It is as necessary to the full enjoyment and understanding of music that one be able to interpret the printed symbols easily and readily as it is to be able to read English in order to enjoy literature. Reading should be an interpretation, and not a mere calling of tones. As in English, so in music one learns to read by reading. In selecting material, choose books that will give you an abundance of simple work in the beginning, and that present for each grade many songs and exercises that are simple for that grade. New technical principles, with their applications, must come in each grade, but if all the material is of the highest grade of difficulty there is too much plodding and the spirit of the music is sacrificed. There should be some reading of new material every day. Cultivate the habit of reading the exercise correctly the first time. To do this, it is well to have the class understand that they will have only one trial. Read straight ahead a number of exercises or songs, even if they are not read with perfect accuracy. After covering two or three pages in this way, go back and read again those which were not perfectly rendered. If in the material so read there is a song which is attractive, take it up at the beginning of the next lesson and read it again. You will find that the second reading is much easier than the first, particularly if in the meantime something more difficult has been attempted. Two or three readings in this manner will bring mastery of the technical part of it, and then further time should be given to artistic interpretation and finish. Reading through to the end of a selection is also a matter of habit. Some schools have the habit of reading a measure or two, and then going back to the beginning. The second time they read a measure or two farther and then stop, and so on until finally they plod through the entire exercise. They should, the first time through, grasp the composer's

idea, even if they miss some of the niceties of ' is expression: that can come in a second reading.

**25. Interval Drill.** With plenty of material for practice in sight reading, there is little need for so-called interval drill. Just before taking up a new song, or a series of exercises, a quick drill may be given to help the pupils locate the tones in that particular key. To do this, the teacher writes the notes on the staff, the pupils responding with the tones by syllables as fast as the teacher writes. If there is a particularly difficult interval, give special attention to it by repeating it several times in the drill. The entire drill should not take more than two or three minutes.

**26. Interpretation.** It is not possible to make too strong a plea for the interpretation of the songs. This is commonly called singing with expression. Any teacher who can bring out expression in the reading of a poem, or a beautiful bit of prose, can, by the same means, call forth an expressive rendering of a song. The difference between artistic singing and mechanical vocalizing, be it ever so correct, lies in the artist's ability to feel and express what the poet says. The composer emphasizes and embellishes what the poet expresses in words. The signs *forte* and *piano*, *crescendo* and *diminuendo*, *accelerando* and *ritard.*, are but the composer's suggestions, and are unnecessary to the person who reads the poem understandingly. More than that, they usually fit only the first stanza, and the other stanzas may call for quite a different rendering.

A few rules to bear in mind are the following:

- (1) Enunciate clearly and distinctly.
- (2) Dwell on the vowel sounds.
- (3) Where a word is held for a long tone, hold it on the vowel, and pronounce the final consonants just at the end of the tone.
- (4) Phrase the singing as you would phrase the reading of the poem.
- (5) Do not breathe between the syllables of a word.
- (6) Do not breathe between a preposition and its object.

(7) Do not breathe between a verb and its object.

(8) Careful attention to correct phrasing will give the desired breath control.

**27. Voice.** It is not the province of public schools to give lessons in so-called vocal culture. It should be the province of the teacher to preserve the voices and cultivate good habits of vocalizing.

By some, soft singing is considered a panacea for all vocal ills; but there are several other rules to be observed:

(1) Do not, on any account or at any time, allow hard, harsh singing. Some songs require more volume of tone than others. This is a matter that should be regulated by the interpretation of the song.

(2) Keep the pitch high, and ask for a clear, light, sweet tone.

(3) Practice singing the descending scale. Also practice singing sustained tones.

(4) Have each unison singing throughout the grades.

(5) Do not let pupils below sixth grade sing any one part exclusively, unless the voice is an exceptional one.

(6) Continue unison singing throughout all grades. Every well arranged graded course provides unison songs and exercises, even in the eighth grade.

*Caution.* Be sure that those few simple rules are followed at all times. Do not ever accept a harsh, loud tone, no matter if the exercise is simply an interval drill. Insistence on good tone always will do more than the practice of many vocal drills.

**28. Written Work.** "Writing maketh an exact man." Two of the chief benefits derived from written work are accuracy and self-reliance. In the foregoing lessons are given suggestions for the writing of scales. It is a good plan to have the pupils use note books which are ruled for music writing. In these they can write their scales, and keep them for future reference.

**29. Dictation.** In Section 1 it is stated that the processes in learning music are imitation, recognition, representation

and its representation. Dictation involves two of these, namely, recognition and representation. In dictation, the teacher sings, or plays, a tune; it may be a very small one, and the pupils write what they hear. This exercise serves several purposes. It can be used for the first presentation of technical points as they appear in the development of the subject. This use is set forth in detail in the fourth grade outline (Sections 6-11), and the same general plan can be pursued in all succeeding lessons. For the first presentation of a technical principle, the exercise should be simple in all other respects, so that the attention can be centered upon the one new principle. The same is true of the drill exercises which should follow the presentation, in order to make this new principle and its representation a part of the pupil's working knowledge.

Besides this use for the presentation of new points, occasional dictation exercises will quicken the pupils' musical intelligence, make them better readers, and strengthen them in all lines. For this purpose, the exercises should be complete melodies that embody the various technical points presented up to that particular grade. In other words, the dictation exercises should be similar in construction to the exercises then being read by the class. If the teacher cannot make her own melodies for this purpose, she can select phrases from the exercises and songs in the text-book in use, being careful to select those which the pupils have not memorized. Sometimes it is a good plan to select phrases from the material which is to be used for sight reading practice in the same lesson, using it first for dictation and afterwards for reading. Another valuable exercise is to have pupils write complete tunes which they have learned by ear.

The third use for dictation is as a test of technical knowledge. For instance, instead of asking the pupils, "What is the signature for the key of E," or, "How many quarter notes to a beat in  $\frac{3}{4}$  measure," sing a melody in 3-part measure, including in some portions two tones to a beat. Ask the pupils to write this melody in the key of E. If they write

it correctly, they have given the best answers to the questions.

**30. Rhythm.** A great deal is said and written about rhythm exercises, but a few simple rules, faithfully observed, are better than many rhythm drills. In the first place, take every selection, be it exercise or song, in good tempo; do not drag. Then observe the accent. Remember that rhythm is "measured flow." Let the music move along, and its movement be measured by the accent. It is the accent that makes the measure, and the bar across the staff simply shows where the accent should occur. Insist that the singing be done so that a person listening, but not seeing the notes, could tell in what kind of measure the selection is written. Be sure that the pupils *feel* the measure, and that they give to each note its exact value, and rhythm will take care of itself.

**31. Individual Work.** Have each pupil read an exercise, or part of a song, alone, once a week if possible. This can easily be done in the lower grades, and the pupils of the upper grades will not object if you make them feel that music is just like other studies, such as reading, arithmetic and geography. Each one is expected to do the best he can. This practice, together with the written work, will make each member of the class independent.

**32. Use of Pitch Pipe.** Never trust to your own voice or that of a pupil to pitch the songs or exercises, always use the pitch pipe. Use it at the beginning to establish the pitch, and use it at the end to see if the true pitch has been kept. Sometimes you can overcome the habit of flattening by this simple means.<sup>1</sup>

**33. Original Composition.** Unless you yourself are familiar with the rules for melody writing, and feel perfectly competent to lead the pupils into correct musical expression, do not attempt original composition.

---

<sup>1</sup> The Congdon Pitch Pipe gives the key note for ten tunes. It can be obtained of C. H. Congdon, 629 S. Wabash Ave., Chicago. This little device is inexpensive, and is often of great assistance.

**34. Definitions and Terminology.** It is beyond the scope of this chapter to give definitions of words and terms used in music. A word of caution may be offered: Be careful to use exact terms. Webster's *International Dictionary* will give you the correct definition and use of nearly every term to be found in your music texts. Use the dictionary.

**35. The Recitation.** There is no other lesson in which absolute attention and concentration of all powers of the mind are more necessary than in music. In fact, this is one of its chief educational values. Bring to this recitation all the enthusiasm you have, and make it one of the happiest periods of the day. Demand and keep the entire attention of the class. Have an objective point in every lesson. Plan the lesson so that every minute shall be used to advantage. Do not dwell too long on one exercise or drill. All principles of pedagogy that you use in other subjects will apply to music.

Keep the work moving; let pupils feel that they are progressing, and they will always be interested.

#### TEST QUESTIONS

1. What ground should be covered in the first three years?
2. What technical points should be developed in fourth year?
3. What technical point developed in fifth year. Give an exercise of your own for developing the harmonic minor scale.
4. What technical points are developed in sixth year? Give an exercise for developing the melodic minor scale.
5. What two methods are suggested?
6. How would you develop the  $\text{♩} \cdot \text{♩} \cdot \text{♩}$ ? The triplet?
7. What plan may be used to simplify the reading of chromatics? What is the pattern for la si do?
8. How would you develop rapid and independent reading? How would you secure correct and artistic interpretation?
9. What is dictation? Of what value is it?
10. Give rules for the preservation of voices.

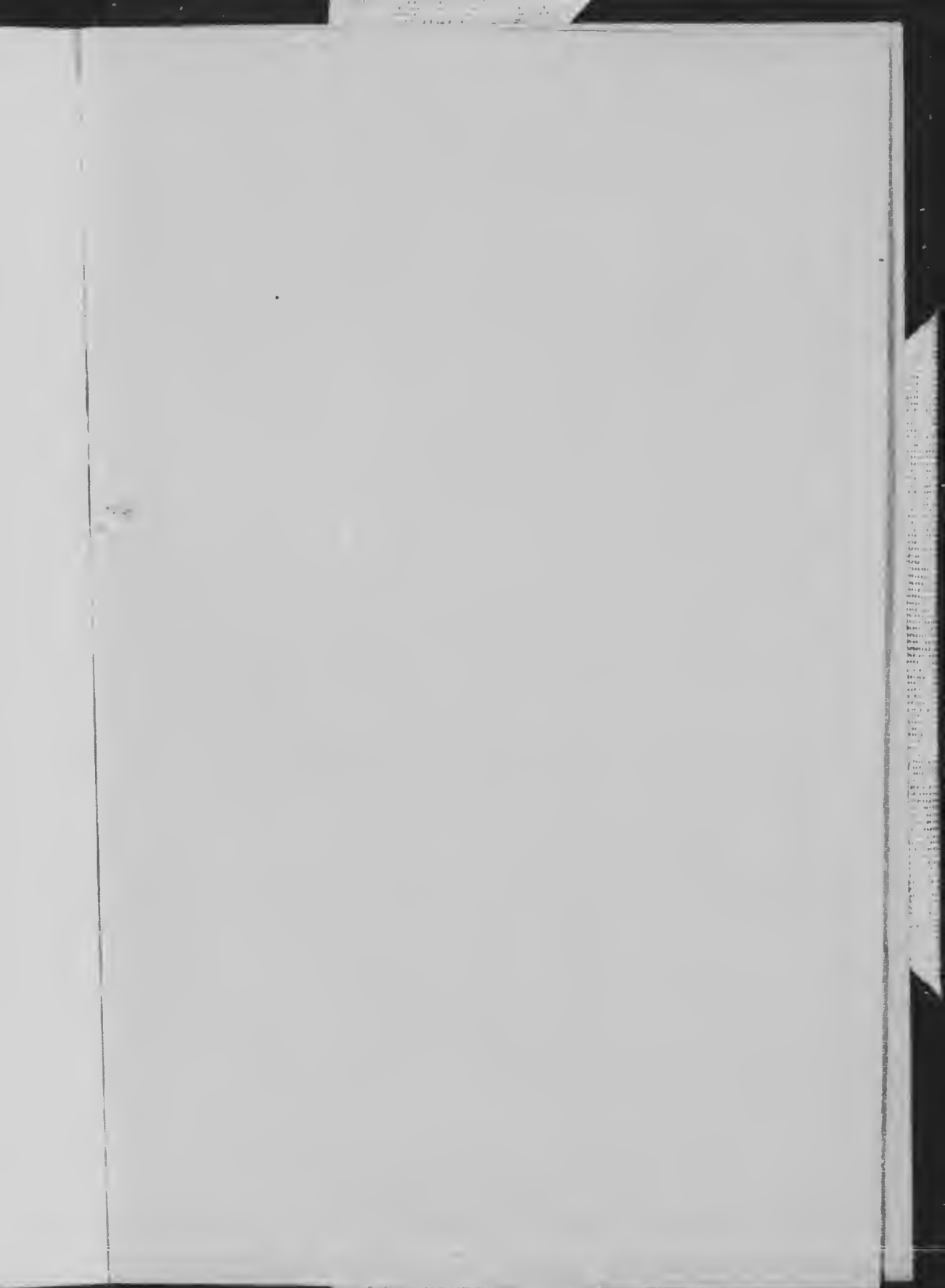




Faint header text at the top of the page, possibly containing a page number or document title.

Vertical text on the left margin, likely bleed-through from the reverse side of the page. The text is mostly illegible but appears to be organized in a list or table format.





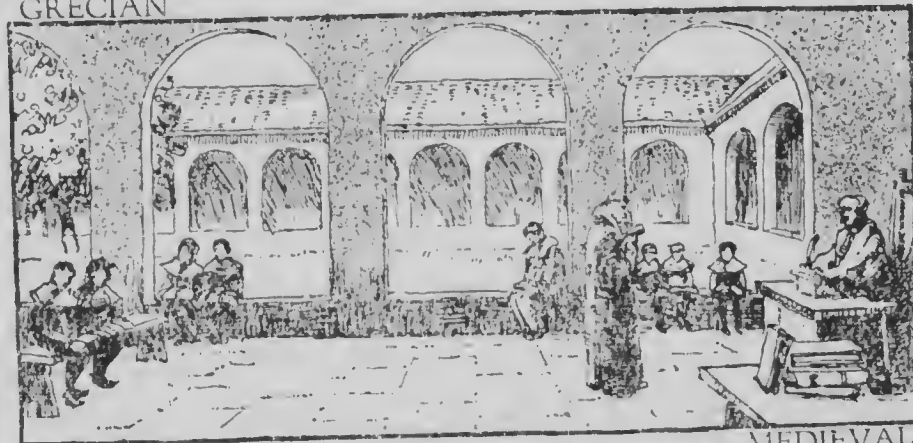


CHALDEAN



GRECIAN

THE FATE OF EMPIRES  
DEPENDS UPON THE  
EDUCATION  
OF YOUTH  
ARISTOTLE



MEDIEVAL



COLONIAL

EAN

QUIRES  
THE

THE SEC  
CATION  
SPEC

EN



MODERN

VAL

T W STEVENS



