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NEW STANDARD TEACHER TRAINING COURSE

The books of this Course are based on the standard adopted by the Sunday School Council of Evangelical Denominations, and approved by the International Sunday School Association

PART TWO

THE TEACHER

By

L. A. WEIGLE, Ph.D., D.D.

R. DOUGLAS FRASER
CHURCH AND GERRARD STREETS
TORONTO

CONTENTS

PART TWO

THE TEACHER

LESSON I

The Teacher's Work and Preparation

We are now to devote ten lessons to a study of the work of The Teacher. We shall deal, not with the particular devices of method which have been found effective in each department of the Sunday school, but with those general principles that underlie all teaching. We shall thus lay a foundation for the courses in special methods which are to come later.

1. The Sunday school is a school. Its work is educational. It is a place of instruction. We are put here to *teach;* the pupils to *learn*. Our sessions center about the lesson.

There will be worship, of course; but this is not the children's church. There will be giving; but we are not organized to raise and bestow money. There will be social fellowship; but the Sunday school is not a club. These things have place in our work just because they too are educational. As training, they supplement instruction, and are essential factors in the spiritual development of those we teach. But they are means to an end; and they are subordinate to the chief means which the Sunday school employs—*definite instruction in the Bible.*

"Such a conception of the work of the Sunday school

recognizes the peculiar relation of our religion to the Bible, and the necessity that underneath worship and devotion, ethical instruction and the persuasion of the will, missions and philanthropy, there shall be a firm foundation of knowledge of that pre-eminent revelation of God which is the source and support of Christianity. It recognizes the need of one service, which, having the same ultimate aim as that which is sought in all the activities of the church, shall seek that end specifically and mainly by instruction in the Bible."*

2. THE BIBLE IS THE CHIEF TEXT-BOOK OF THE SUNDAY SCHOOL. It is God's Word—the record of His life with men and His revelation of Himself to them. It shows us Jesus, "the Way, the Truth and the Life." There is no other such book.

Two misconceptions of the Bible's pre-eminence are possible, however, which we must be careful to avoid:

(1) *The Bible is not the sole text-book of the Sunday school.* You need helps for its interpretation—the best that scholarship can afford. There is no class more barren than one that accepts too literally the well-meant but misleading statement that "the Bible is its own best commentary." You must supplement its teachings, again, with lessons drawn from *human life,* and, especially in the lower grades, from God's other book of *nature.* There should be definite lessons and courses in *applied Christianity*—in missions and in social betterment. Instruction in the *history and doctrines of the Church,* moreover, should be a part of the organized work of the Sunday school, not something extraneous to it.

(2) *The fact that the Bible is God's Word does not relieve us from using our minds to understand it.* It is no

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* Burton and Mathews, "Principles and Ideals for the Sunday School," p. 6.

magic book, with a message that miraculously imprints itself upon idle souls. It is true that spiritual truth must be spiritually discerned. Yet the Bible is to be understood as is any other book—by earnest and patient study in light of historical conditions and literary form. And we shall teach the Bible rightly just in so far as we follow those principles which the nature of the mind itself sets for the teaching of any subject.

3. FOUR FUNDAMENTAL PRINCIPLES underlie all teaching. They are implied in what we have learned in the study of The Pupil, concerning the development of personality. We need only bring them together here, and give them definite statement.

(1) *The principle of* SELF-ACTIVITY. Not what you tell a pupil, but what he thinks as the result of your words; not what you do for him, but what he does for himself; not the impression, but his reaction upon it—determine his development. You cannot put ideas into his head; your words are but symbols of the ideas that are within your own. He must interpret the symbols and from them construct his own ideas. *Teaching succeeds only in so far as it enlists the activity of the pupil.* He must think for himself. It is your business to wake him to thought, to engage his interest, to get him to want ideas, and to set before him the material out of which he can make them.

(2) *The principle of* APPERCEPTION. The pupil never makes an idea wholly of new material. He understands the new only by relating it to the old. The body of any new idea, therefore, is old; it is made of material that has come from his own experience, reshaped and altered only enough to take in the new item. The pupil's instincts, his habits, his old ideas, determine the very meaning for him of any new impression. If you do not know what they are, you cannot be sure that he is getting the meaning you intend.

The teacher must present the truth in terms drawn from the pupil's own knowledge and experience.

(3) *The principle of* ADAPTATION. The pupil is growing and developing. As life goes on, experience widens, powers mature, instincts ripen and petrify into habits, interests come and go. We remember Professor James' striking statement of these facts and his conclusion that "in all pedagogy the great thing is to strike the iron while hot, and to seize the wave of the pupil's interest in each successive subject before its ebb has come." *Teaching must appeal to what is within the pupil; its matter and its method, therefore, must constantly be adapted to his changing powers and interests.*

(4) *The principle of* ORGANIZATION. No bit of teaching, whether that of an hour, a day or a year, should stand alone. It must be coupled up with what went before and what comes after—and it must be coupled up, remember, in the pupil's mind, not simply in our own. Further, the teaching as a whole must head up into something; it must have a goal and work steadily toward it. The one-sidedness of the principle of adaptation is here corrected. We must do more than simply feed the changing interests; we must feed them to some purpose. The goal of education cannot be left to the child's spontaneous instincts, however largely they determine its matter and method at any particular stage. *Teaching aims at an organization of ideas and powers within the pupil; and it must work toward this in an orderly and consistent way.*

4. THE TEACHER'S PREPARATION for each Sunday's lesson involves four items: (1) That he get the meaning of the lesson and master its material; (2) that he choose an aim for the teaching of the lesson; (3) that he lay out a plan for the teaching of the lesson and organize his material according to this plan; (4) that he plan definitely how to

lead his pupils to apply and express this and other lessons in Christian life and service.

5. First of all, THE TEACHER MUST GET THE MEANING OF THE LESSON. No comment or dogma or application is of importance as compared with *what the writer himself actually meant to say*. That is fundamental. It must come first.

Three conditions must be fulfilled if the teacher is really to get the meaning of the lesson:

(1) *He must study it in light of its literary form and its relation to the book from which it is taken.* Despite the unity of revelation that runs through it all, the Bible is not one book, but many. It contains histories and biographies, letters and poems, dramas and lyric idylls, the writings of prophets and the pithy sayings of wise men. We should study, not passages only, but books. The teacher ought always to read the whole book from which the lesson is taken, with a view to its literary form and the intent of the author. Only through this knowledge of the whole can he grasp the full meaning of the part.

(2) *He must study it in light of the historical circumstances under which it was said or written.* Eternal as is the truth of God's revelation in the Bible, it had its times and places. The prophets spake, not to future generations, but to the men of their day. They revealed God's will in a nation's crises. St. Paul wrote to particular churches and to individual men, and because he had something specific to say to them. The teacher needs both knowledge and imagination. He must catch the point of view of the man who wrote the words he studies, and of those for whom they were written. He must understand what they meant *then*, if he is rightly to interpret them *now*.

(3) *He must study it sympathetically.* Without the vision of faith, he will not comprehend it. "Spiritual sym-

pathy is indispensable for the sound interpretation of books written to convey spiritual truth. As the Bible is intended to set forth religious truth, so must it be studied in a religious spirit." *

6. THE TEACHER SHOULD CHOOSE AN AIM FOR THE TEACHING OF THE LESSON. The ultimate aim is always the same—the spiritual development of the pupil. But it is not enough to purpose this in a general way; he should plan *just how to make this particular lesson work toward that end in the life of these particular pupils.*

(1) *He should choose a single aim for each lesson.* Have one purpose, one central thought; and stick to it. Some teachers go at a lesson piecemeal. They have a pupil read a verse; then ask, "Now, what do we learn from that?" There follows a discussion of the spiritual truth supposed to be contained in that verse, and its application to life; then the next verse is taken up in the same way, and so on to the end. This is not teaching a lesson; it is rather a mulling over of as many lessons as there are verses in the assignment for the day. The unity of the passage is lost. It is treated as a mere collection of separate texts.

Such a procedure is wrong; first, because *it embodies a false conception of the Bible.* The Bible is not such a collection of texts. Its books are coherent. Its histories have connection; its letters are sensible; its prophecies sane and sober. If the teacher, in fact, has fulfilled the conditions set down above, and has gotten the actual meaning of the lesson, he will not think of teaching in this scattered way. The passage will have a point for him, and he will direct his teaching toward making that point clear to his pupils.

Such a procedure is wrong, again, because *it is not good*

* Burton and Mathews, "Principles and Ideals for the Sunday School," p. 24.

teaching. It lacks unity and force. The pupil carries away nothing just because too much has been given. He does not get the point because confused by too many points. Do not use every thought that the lesson suggests. Pick out only what you need to develop the main theme. Not "Is this thought good?" but "Will it help my pupils to grasp the point of the day's lesson?" must be the criterion.

(2) *Not every lesson need aim directly at the formulation of some moral or spiritual truth.* The fact that every lesson *can* yield such a conclusion does not prove that it *ought.* Nor does the fact that our general aim is spiritual imply that each single passage should be studied with reference to its separate spiritual message.

Such a procedure may, in fact, hinder the fullest realization of our ultimate aim. It is yet a piecemeal method of studying the Bible, less objectionable than the verse-by-verse method only because the pieces are not quite so tiny. It conveys no idea of the continuity of events or of the onward movement of the Spirit in the minds of men. And it begets within the pupil a habit of mind which will keep him from looking beyond the single lesson for the truth. He will not organize rightly what he learns. He will not grasp the great things of God's teaching. He will study the Bible in cross-section, and miss the perspective of a third dimension.

Some lessons are but links in a chain, items in the development of a truth so great that many lessons are needed to bring it out. Our immediate aim in such a lesson is intellectual rather than moral or spiritual. We seek, not to jump at applications, but to prepare for other lessons and to organize the data from which the spiritual conclusion will ultimately be drawn. The teacher ought squarely to face the issue: "Is this lesson one for conclusion and application, or for preparation and organization? Is it

complete in itself, or a part with other lessons of a larger whole? Shall I finish it off at the end of the period and start again next Sunday; or shall I make it point on to the coming lesson and remain incomplete without it?"

(3) *He should aim to present, as simply and directly as possible, the meaning of the Bible passage itself.* This is implied in all that we have said. It is the sum and substance of the whole matter. Having himself gotten the actual meaning of the Bible writer, it is the teacher's business to make the pupil see that meaning. His work is expository. He is there to find and to make clear the truth.

(4) *He should seek that "point of contact" which will best bring this truth home to the minds and hearts of his particular pupils.* He must present it in terms that they can understand; he must apply it to their interests and aspirations; he must make it find place in the body of their ideas and fulfill its function in the organization of their powers and the development of their personalities. This means that the teacher must know his pupils quite as well as he does the material of the lesson. His aim should bring the two together.

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FOR INVESTIGATION, WRITTEN REPORT AND DISCUSSION

Each member of the training class should seek to apply the principles of each of these lessons on "The Teacher" to some concrete situation. Get in mind a particular class—either the one you are now teaching, or the one to which you belong as a member, or one which you have taught or to which you have belonged. Then, *in writing,* answer the question of the week, *as it bears upon that particular class.* Your answer should be anywhere from three hundred to five hundred words in length. Be sure to state in it the age and sex of the class.

The leader of the training class should require these papers to be handed in week after week; and he should read and grade them carefully, and make them the basis of further discussion if he finds it practicable to do so. With this in view he may find it wise to have them mailed to him a couple of days before the meeting of the class each week.

In connection with this first lesson the topic of the paper is: *The formulation of a lesson aim.* Choose some one of the sections of Biblical material in the following list; study it till you *get its meaning,* and set down in writing what you conceive that meaning to be. Then, in writing, describe your class, in terms of age, sex, the ideas that they already possess, and the problems that they are facing. Decide then whether or not this is a good lesson to teach to that particular class. If you decide that it is, formulate in writing *your aim* in teaching this particular lesson to that class. If you decide that it is not, give in writing your reasons for that decision.

Note that the following is not a list of lesson subjects. It only indicates in a general way the sections of material from which you are asked to choose. The lesson subject you should formulate for yourself.

Abraham offering Isaac; Joseph and his brethren; The baby Moses; The golden calf; Nathan and David; Josiah's reform; Isaiah 53; The work of Nehemiah; Daniel in the den of lions; The book of Ruth; The book of Job; The book of Jonah; The birth of Jesus; The temptation of Jesus; The prodigal son; The good shepherd; The great supper; The laborers in the vineyard; Pentecost; Peter and Cornelius; Paul at Athens; Romans 8; 1 Corinthians 13; Hebrews 11.

LESSON II

Methods of Teaching

1. The teacher should lay out a plan for the teaching of the lesson. He dare not rely upon the inspiration of the moment. For sake of economy of time and definiteness of presentation, as well as to insure the interest and co-operation of the class, he should organize his material beforehand and plan the steps to be taken in the development of the theme.

The details of this plan will depend, of course, upon his general method of conducting the class. The teacher of beginners or primary pupils will use the story method. Of this we shall think later. In the junior and higher departments the teacher may use the recitation method, the discussion method, or a combination of the two. In some adult classes the lecture method has been found profitable. In this lesson we shall consider each of these methods, with its advantages and difficulties.

2. The recitation method involves three steps: (1) assignment of the lesson; (2) the pupil's study; (3) the recitation itself. It enlists the co-operation of teacher and pupil. Each must do his part. The pupil must study and recite; the teacher must assign the lesson and conduct the recitation.

Some of us may have had the fortune to be in a class where the teacher asked only the questions printed in the lesson leaf. They went something like this: Where did Peter and John go at the ninth hour? (v. 1). What time was this? (see Notes). Why did they go? Whom did they see there? (v. 2). How long had he been lame? What did

he ask of them? (v. 3). What did Peter say? (v. 4). What did the lame man expect? (v. 5). What did Peter then say? (v. 6). What then? (v. 7). What did the lame man do? (v. 8). The teacher put these questions to the members of the class in turn; and each answered by reading the passage indicated.

That was not a recitation at all. It was simply nibbling at a few pre-digested Bible verses. Neither the teacher nor the pupils *did* anything except look at the page and open their mouths. There was no *thinking* going on. There had been no *study* on the part of the pupils; and there was no evidence of it on the part of the teacher.

Our example is purposely somewhat extreme. No lesson leaf would ask quite such feeble questions, or indicate so precisely the answer to every one. No teacher of any common sense would do nothing more than read off for answers such a list. *But most pupils will, if they get a chance, do exactly what those pupils did.* So long as their lesson leaves are open at all, they will "look up" the answer to any question addressed to them, and read it, either from the verses of the lesson or from the editor's notes. Now and then a pupil is to be found who will put on an air of knowledge by paraphrasing the answer he finds in the book; but most of them are not ashamed frankly to read it.

Now it may be quite legitimate for pupils to do this; but *it is not reciting.* The recitation method holds the pupil responsible for some definite piece of work, which he is to do outside of the recitation period, and upon which he is to report in class. It demands that he study.

It exacts yet more of you—the teacher. It makes you study two lessons for every Sunday—that upon which the class recites and that which you assign for the coming week. It makes you divide the teaching period into two parts—one devoted to the recitation and one to the assign-

ment of the next lesson. It confronts you, moreover, with two practical difficulties:

(1) *How shall you get the pupil to study?* That is a hard problem, and one upon which any teacher of experience speaks with becoming humility. (*a*) *You should show him how to study.* Public school teachers are just finding out that it pays to take stated periods to study with their children and to teach them how to go at their lessons. (*b*) *Your assignment of the lesson for the coming Sunday should be such as to arouse his interest and give him a motive for study.* It should make him feel that the lesson contains something that he wants to know. (*c*) *You should at times assign a definite task to each pupil, for which you will hold him responsible.* It is not enough to say that you expect each to study the lesson, or even to answer the questions of the text-book, or to do whatever writing or picture-pasting or map-drawing it requires. There should now and then be some special bit of work for each, the results of which he is to bring back to class next Sunday. (*d*) *Above all, never assign anything that you will not call for at the next period; never fail to call for and use everything assigned.* This is a rule that will often be hard to live up to; but you must hold to it as rigidly as you can. It is the one that clinches all the rest. Laxity here takes vitality out of the pupil's work, and soon begets carelessness and indifference.

(2) *How shall you retain the attention and interest of the pupil throughout the recitation?* It is quite possible that your very success in getting the pupil to study may be your undoing in the recitation period. If you do nothing more than hear a recitation, testing knowledge and receiving reports on tasks assigned, the period will be very monotonous and dry to the pupil—and more so the more thoroughly he has studied the lesson. He may feel that

he is getting nothing out of the recitation period itself.

Testing, therefore, is only the beginning of your work in the recitation. *You must be able to use the pupil's answers and reports in a further development of the lesson.* You must be able to explain, illustrate, amplify, and finally sum up the results of their work and your own. *The ideal recitation is in fact co-operative.* All have studied a common assignment which becomes the basis of discussion. To that discussion each pupil brings his special contribution. The teacher, too, makes his contribution to the common store, and with tact and ingenuity weaves together what all have brought into a unified development of the truth. At the end the pupils *know* the truth, for they have themselves seen it grow in the discussion of the hour; and they feel that it is *their own,* for each has had his share in its development. The recitation has been *social;* the pupils feel the glow of helpfulness, and go home with an added zest to prepare to do their part on the coming Sunday.

3. THE DISCUSSION METHOD develops the lesson within the class period. By skillful questions, the teacher sets the pupil to thinking and gets him to express his thought, then uses it as a basis for further question and discussion. The truth of the lesson is thus gradually educed. The teacher draws the pupil out. The work of the hour is constructive, and, in the primary sense of the word, educative.

The great virtue of the method is its live and co-operative character. There is nothing mechanical or rigid about it. Things keep moving. It demands the activity both of teacher and pupil. The class goes away with no ready-made information loosely lodged in their heads, but with ideas of their own making.

But this method, too, has its difficulties and dangers:

(1) *It is a mistake to attempt to educe particular facts*

by discussion. You must tell them to the pupil, or he must find them out somewhere.

Socrates' method of questioning and discussion has long been pointed to as an ideal. It is true that he was a master at stirring his hearers to think for themselves. We can learn much from him and his questions. But there is a great difference of presupposition between Socrates' method and our own. He believed that all truth dwelt within the soul of the pupil himself. He held that knowledge is in reality *recollection.* He thought that the human soul had lived before coming to this earth, just as it will live hereafter; and that the truths known in that former existence had left their print upon it. Truth lies, therefore, implicit within one; to know is but to become clearly conscious of one's own latent memories. The duty of the teacher is to help bring them to the light.

We do not believe in this doctrine. Facts, we now know, come to us from without. Men might have peered forever into their own souls and might have discussed with one another until doomsday, without ever learning the simple fact that salt is made of sodium and chlorine. Someone had to observe that. You can never by questioning get out of a pupil the fact that Peter was a fisherman, or that Paul was born at Tarsus, unless that fact has first been put into him.

You waste time, then, in attempting to pull facts out of the class that they do not know, or to create them by discussion. *The province of the method is the organization of facts.* You are to make the pupil think about the facts of the lesson, relate them to one another, draw inferences from them and arrive at new truths. But the facts themselves he must find out, either in his previous study, or by looking them up as you ask for them, or by having others tell him. Any other method than previous study, moreover,

is poor economy. Every pupil should come with the main facts of the lesson already fixed in his mind. You will rapidly question the class upon them; and then you have a common basis upon which discussion may proceed. You are ready to go on, to inquire into matters that have escaped notice, to round out the pupil's knowledge and to develop the truth of the lesson.

(2) *There is danger that the pupils will not study.* The discussion method *can* get along without previous preparation on their part. Each can look up his facts in the text-book as the lesson proceeds, or catch them from the answers of someone else. But the result is that the pupils make no real contribution to the discussion, and lack the basis of knowledge which they need to comprehend its more vital truths. The discussion is bound to degenerate.

(3) *There is danger of wandering from the point*—this even if the pupils do study. Answers that are not quite right will throw you off the track; questions will be raised about remote and minor issues; or some suggestive remark will entice you to spend too much time in its development. It is hard to keep perspective. Everything seems important at the time. In teaching a class, as in writing a book, the biggest problem is to know what to keep out. You must have a plan well thought out before. You will have to adapt it, of course, to the exigencies of the discussion. You may even have to leave it. But it will at least give you a sense of direction and proportion.

4. The best method is, therefore, a combination of recitation and discussion. We may call it THE CO-OPERATIVE METHOD, for it alone deserves the name. No recitation is genuinely social unless the results of previous study are used in live discussion. No discussion is really co-operative unless the pupil is prepared to do his part; and this is best insured by definite assignment.

The essential characteristics of this method are implied in what we have said concerning recitation and discussion. We may sum them up briefly:

(1) *The teacher keeps a week ahead of the class.* He studies not only the lesson for the coming Sunday, but the lesson which he is then to assign for the next. He blocks out carefully the course which its discussion is to take, and from time to time finds definite pieces of work for individual pupils.

(2) *After the main teaching period, he devotes about five minutes to the assignment for the next Sunday.* It is a task that demands his best efforts. The way that he uses these minutes determines the way in which the pupils will study throughout the week. The teaching of the lesson begins right here. This is the introduction. It must tell enough of what is coming to make the pupil want to know more, and to set him to work intelligently. Simply to say, "Next Sunday we will study about so-and-so," is no assignment at all.

(3) On the next Sunday *he develops the lesson by a discussion, in the course of which each pupil gets called upon, in one way or another, for the results of his work.* The union of recitation and discussion is organic, not mechanical. The pupils' reports are made a vital part of the development of the lesson.

(4) *The method may be adapted to the development of the pupils by changing the character of the assignments.* In the lower grades only bits of memory work may be assigned for home study; then definite questions whose answers are to be written out, and manual work to be done. In higher grades, questions will be assigned for oral, rather than written answer; then topics may gradually be substituted for questions. The topical method of assignment finally may be adapted to the maturity of any class, by

broadening the topics and making them demand more research.

5. In THE LECTURE METHOD the teacher does all the talking. Its virtues are (1) its definite and systematic presentation of the lesson; (2) its economy of time; (3) its attractiveness to many busy men and women who do not have the time or, more often, the inclination to study a lesson for themselves. Its weakness is, of course, the fact that the teacher does all the work and there is little or no study by the pupil. It is an excellent method with advanced classes, *if you cannot get them to work in a better way*. It demands the very best of teachers, and one who is a direct and resourceful public speaker. Such a teacher may attract large numbers of men and women to the Sunday school who would not enter any other class.

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FOR INVESTIGATION, WRITTEN REPORT AND DISCUSSION

Decide on your method for teaching the lesson which you chose for last week's paper. Give the reasons why you decide upon this method, in view of the character of the material on the one hand and the characteristics of the class on the other. If your method involves home study, state plainly just what you will expect your pupils to do; if it involves individual assignments, state what they are.

LESSON III

The Plan of the Lesson

1. Five formal steps are involved in every well-taught lesson; so held Herbart, to whom modern pedagogy owes so much. These steps are:

(1) *Preparation.* The lesson begins by getting the pupil ready for the truth which he is to learn. The teacher calls up in his mind whatever he may already know about it or related matters, that he may feel a need of further knowledge, and that those ideas may be uppermost which will enable him rightly to comprehend and assimilate it.

(2) *Presentation.* Then comes the presentation of the lesson material. The teacher imparts the particular facts from which the new truth is to be learned.

(3) *Association.* This is the working over of the lesson material. The facts presented are compared with one another, and points of likeness and difference are made clear. The teacher inquires into their relations, and the pupil is made to see the common factor that runs through them all, or the links of time and place, cause and effect, reason and consequence, that bind them into a coherent whole.

(4) *Generalization.* The new truth embodied in the facts is formulated in a definite and compact statement. The conclusion is drawn.

(5) *Application.* Finally, the truth is used. The pupil is set to apply the principle or definition or rule which he formulated in the fourth step to new situations.

We have come to see that these steps are not as essential to every lesson as Herbart thought. They are the natural

steps of an inductive lesson—one wherein the pupil is led to infer a general truth from a number of particular instances—and not all lessons are inductive. Yet the spirit of this lesson plan may well possess us. It is in a sense true that we must, in connection with each lesson, prepare the pupil's mind for the truth, present it clearly, think out its parts and relations, formulate it and apply it. And in the teacher's own thinking and planning every lesson should have at least three parts: *preparation, presentation* and *conclusion.*

2. PREPARATION. A great deal depends upon the way that you begin a lesson. And it is no easy task to begin rightly. There must be more than an introduction; there must be a real preparation for what is to follow. The aim of this first part is threefold: (1) to bring up within the pupil's mind such experiences and ideas of his own as may best help him to understand the truth to be taught; (2) to arouse his interest and give him a motive to seek further knowledge; (3) to set a definite subject for the work of the day.

(1) *You must begin with the pupil's own ideas.* This follows from the principle of apperception. The pupil *will* understand the lesson in terms drawn from his own experience. You cannot help that. It is the only way that he *can* understand at all. It is your business, then, to call up within his mind such items of his previous knowledge as may enable him rightly to comprehend it.

It does not matter where these ideas may have come from, provided they are his own and are really to the point. You may revive his memories of former lessons, or call up things he has read, or remind him of concrete experiences that he has had. In any case the one great question is—Is this idea one that will really help him to understand the lesson as he ought to understand it?

(2) *You should arouse the pupil's interest.* You must make him *want* to know the truth you are going to teach. The preparation "should *show the need* of the new material *from the pupil's standpoint.*" *

In other words, you must make your pupil feel that there is something that he does not know or understand as fully as he ought; and you must make him want that something. By tactful remark or pointed question you will reveal to him the incompleteness of his present ideas. You will awaken within him a sense of need. You will make him conscious of a gap in his knowledge, and get him to feel that it is worth filling up.

This is what Du Bois has so finely called "finding the point of contact." The preparation must succeed in bringing together *the pupil's interest* on the one hand and *the point of the lesson* on the other. It fails if it deals with either alone. There are introductions which work up logically enough to the truth of the lesson, but do not direct toward it the pupil's active interest; just as there are others which awaken interest, but in something else than the lesson point. If the pupils are interested enough in what they have been learning and the lessons have historical or logical continuity, the ideal preparation may be a brief review. But more often you must set out from some concrete experience. And there are times, be it admitted, when all rules fail, and you will be driven to use any avenue of approach that will get the attention and interest of the class.

(3) *You should set a definite subject for the lesson.* It should be brief and attractive, and, if possible, worth remembering. But, above all, it should fit your pupils. The subject which you announce is your answer to their awakened interest and desire. Having made them conscious of a

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* Bagley: "The Educative Process," p. 291.

want, you now promise them its satisfaction. Having raised a question or shaped a problem, you definitely state the business of the hour to be the settling of that question, the solution of the problem.

The method of the preparation, with reference to its first two aims, should be that of questions and answers. It must enlist *the pupil's* activity, bring out *his* ideas and arouse *his* interest. Sometimes a good story may come in well; but it should not be used alone or with mere comment by the teacher. The subject should be stated, of course, by the teacher.

The whole part should be brief and to the point. Many teachers take entirely too long. They dull the edge of the pupil's interest before they reach the presentation. It is always easy to wander from the point when questions are asked; and especially easy when the pupils do not know what the questions are leading up to, as is the case here.

If your general method of conducting the class involves home study on the part of the pupils, or the giving of assignments of any sort, the step of preparation should be in large part gone through with at the time of making the lesson assignment—on the Sunday preceding its discussion. It must supply the motive for study.

3. PRESENTATION. The presentation of new material and the discussion of the relations involved, constitutes the body of the lesson. In general, it should occupy at least two-thirds of the time. Many aspects of presentation are treated in greater or less detail in other chapters. We here note simply:

(1) The presentation varies, of course, with *the general methods of conducting the class* discussed in the last chapter. In case of any method involving home study by the pupils, a part of the presentation comes from the text-book and from their use of the whole. Each pupil may have his share,

then, in the class presentation.

(2) *Present the essential facts first.* Go over the whole lesson quickly, touching on the big things. Get the facts clearly and in perspective. It is to this that the term "presentation" is limited in Herbart's scheme of five steps.

(3) You are then ready for the *discussion*—working over the facts, inquiring into their relations and implications, clearing up obscure points, hearing reports from pupils, organizing their results, and all the time working steadily toward a fuller comprehension of the main point. This is "association" in Herbart's scheme.

(4) You will use whatever *illustrative material* you need to hold the pupil's interest and to help him understand—object-teaching, manual work, correlation with previous lessons or with the work of the public schools, stories, pictures, blackboard, stereoscope, and the like. We shall discuss these in succeeding chapters.

4. Conclusion. *Intellectually,* the conclusion is the final step in the organization of the lesson material; *practically,* it brings home an obligation.

(1) *The discussion should end with a definite summing up of results.* The pupil should be led to look back over the lesson and to formulate its essential point in a compact statement. It should be an answer to the question with which you began your own study: "Just what did the writer himself mean to say?" If your teaching has succeeded, the pupil's conclusion will be his statement, in his own way, of the same thought that you chose as the aim of the lesson.

(2) *When the lesson is one of a series, the conclusion should formulate its bearing upon what went before and what is to come.* The point of the lesson may be in itself comparatively unimportant, yet essential to the development of a greater truth. It may be that the only good of a

certain lesson is to supply a link of historical connection; yet if it really succeeds in helping to make that history clear and coherent, its service is as real as that of one which deals directly with some great spiritual insight.

(3) These two elements of the conclusion are *intellectual;* they deal with the organization of *ideas.* But our aim is *practical* as well. The appeal of God's truth is to *conscience* and *will.*

Sometimes the practical conclusion should be definitely and explicitly stated; sometimes not. To know when is one of the teacher's most serious problems. There is need here of tact and good sense as well as of consecration. We shall take up this problem in a later chapter. The practical aim of our work dare never be forgotten; it is a question simply of method.

(4) *The pupil should make the conclusion for himself.* It should be his own. It so means more, both to you and to him, than if you present a conclusion for his acceptance. Of course, you will often have to correct a wrong impression and help to reconstruct a poor statement; but the right of summing up results belongs to the pupil. Indeed, he only can sum up the real results, for they are within him.

5. Finally, we must remember that no plan is sacred. OUR PLANS MUST BE ADAPTABLE. *They must fit the material.* You will not teach history in the same way as poetry or even as biography; neither will you present the soul-stirring sermons of the prophets as you would the worldly wisdom of a collection of proverbs. You cannot apply the same plan to letters such as those of Paul and to a dramatic dialogue like the book of Job. *They must fit the pupil.* What may be an excellent form for a Junior lesson would fall flat with Senior pupils. *They must be fitted to the exigencies of the occasion.* The discussion will take many an unexpected turn. Some of these will reveal real needs.

No class can have life that is held too rigidly to a pre-arranged scheme.

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FOR INVESTIGATION, WRITTEN REPORT AND DISCUSSION

Write out in detail your plan for teaching the lesson which you chose for your first paper, and for which you decided upon a method in your last paper. Let your written plan include at least the following:

(1) Questions which you will use in the step of preparation.

(2) What is the need or problem to which you will seek to awaken the pupil's mind?

(3) What subject will you set for this lesson?

(4) What essential facts will you present or bring out in the recitation?

(5) What points will you seek to develop in discussion?

(6) What conclusion will you aim at?

LESSON IV

Enlisting the Pupil's Activity

The true class, we have seen, is co-operative. The teacher will not do all the work. He should enlist the activity of the pupil.

1. Three principles of activity are of great importance to the teacher:

(1) *There is no learning without mental activity on the part of the pupil.* This is the principle of self-activity, already familiar. You cannot think for your pupil. He must make his own ideas. The point we need here to emphasize is that learning requires *mental* activity. The pupil must *think,* not simply do. A class may be very active, yet learn little. They may answer every question—looking it up in their lesson leaves—and at the end know nothing. They may make beautiful maps and portfolios, even write out careful and correct answers in the blank spaces after the questions in their text-books; yet do it all so unthinkingly that they fail to lay hold of the truth. You must arouse the *mind,* not simply mouth and hands.

(2) *To insure definite mental activity, the pupil must in some way express its results.* This is one meaning of the oft-quoted pedagogical maxim, "No impression without expression." To make sure that the pupil *gets* the truth, you should have him *express it.* "We learn by doing." We never really know a thing until we give it to someone else in language or in action.

The pupil's expression of what he has learned is thus much more than a mere test. It is not simply for sake of letting you know what he has gotten and what he has failed

to get. *The expression is itself a means of impression.* It helps him to learn. It moves his mind to act. It gives him a motive to think. It impels him to clear up his ideas and to make thoughts definite which might otherwise remain vague and formless. It is a revelation to himself of what he really does know.

(3) *There is no expression without a social motive.* It is to other persons that we tell things, and for others or for recognition by them that we do what we do. Without them we should have no motive to express what is within us. We do not speak just for sake of speaking, or write merely for the pleasure of feeling a thought form itself at our finger-tips; we speak *to somebody,* and write *for some reason.* So with a pupil. Bid him simply to tell what he knows, and you will dry up the springs of thought and speech within him. He has no vital motive. But arrange a social situation such that he may tell it *to somebody* and *for some reason,* and he will express himself in a natural and spontaneous way. Public school teachers have found that the girl whose compositions are formal and stilted may yet write a simple and natural letter to a girl in another town; that the boy who cannot write an essay worth looking at may hand in an excellent article for the school paper, that a pupil who seems tongue-tied when called on to recite, may be able to tell to another pupil the very thing he could not in class find words for. It is your business, as teacher, not merely to demand expression from your pupil, but *to furnish motives and material, to provide social situations such as naturally call it forth.*

2. IN THE BEGINNERS' DEPARTMENT WE MUST PROVIDE FOR AND USE THE CHILD'S PHYSICAL ACTIVITY AND PLAY. The department should have a separate room, if possible; if not, it should be screened off from the rest of the school. It should have little chairs that can be arranged in a circle

about the teacher. The program of the hour should be informal, the instruction periods short. Better have two short periods than one longer one, and a time between for rest, change of position and physical activity.

The use of physical activity and play in the Sunday school can be objected to only by those who do not understand children. It does not mean that the department is to be in constant turmoil, each pupil doing what he pleases and moving about where he will, while the teacher distractedly tries to keep all busy. It does not mean that the atmosphere of reverence and worship is lost. It means rather that the teacher recognizes that there is sure to be physical activity, for children are so made; and plans to use and direct it and so confine it within proper bounds, instead of trying to repress it and only succeeding in spreading it over the whole hour in form of mischievous interruption.

Marches, drills and motion songs and plays have both a recreative and an educational value for children of this age. They may be used to illustrate and impress the truth of the lesson, as well as to engage active hands and feet and little bodies full of play. And it is often wise to use them just for rest and recreation. After five minutes of such bodily activity, with fresh air, the children are ready in perfect quiet to give eager attention to the lesson story. Care must be taken, of course, not to lose the quiet spirit of the hour. Jig-time music and violent exercises are out of place. There is no need, moreover, of a physical material for play, such as the kindergarten gifts.

The little child's play, we have seen, is imaginative and dramatic. *You need nothing more than simple little plays that enlist at once the body and the imagination.* Let the children represent trees or birds or flowers, snow or rain, and go through appropriate motions to the accompaniment of piano or song. A little child's play instinct is easily met.

It demands nothing elaborate or boisterous. The one requirement is that you satisfy the imagination. You must enter with him into the land of make-believe.

3. IN THE PRIMARY DEPARTMENT, THE ACTIVITY OF THE PUPIL CENTERS ABOUT HIS REPRODUCTION OF THE STORY. Of this we shall think in the chapter on "Story-Telling and Story-Reproduction."

4. WE SHALL ENLIST THE ACTIVITY OF JUNIOR PUPILS BY HANDWORK. The term "handwork" has been applied rather loosely in discussions of Sunday school methods. We shall understand by it *the construction by the pupil of some object or record which shall express the results of his study in a more or less permanent way.* There are as many sorts of handwork as there are possible things for a pupil to make in connection with the Sunday school lessons. We may sum up the more important occupations in five great classes:

(1) *Picture work.* Drawing pictures illustrative of the lessons, or coloring pictures with water-color or crayon; collecting pictures from various sources, especially those of the great masters, as reproduced in the many excellent series now so cheaply available; cutting pictures out and pasting them in a portfolio or note-book, either as a simple collection or as illustrations for a written text.

(2) *Map work.* Coloring outline maps; locating places; tracing journeys; drawing maps; modeling relief maps in sand, clay or pulp; drawing plans of cities and diagrams of buildings; constructing a series of maps to show historical and political changes, and the like. There is room here for a great variety of work, and it can be made of absorbing interest.

(3) *Written work.* Text-books filled out, portfolios constructed, or note-books written up. They may contain written answers to questions, copies of verses, outlines and

ch -ts; stories and narratives; a life of Jesus or Paul, or a record of their travels; a brief history of the period studied; a harmony of the gospels; collections of Bible poems or speeches, and the like. The book should be illustrated with pictures and maps, drawn by the pupil himself or pasted in; and when finished it should be neatly and permanently bound, to serve as a record of the year's work. Such books, of course, may be of all degrees of elaborateness.

(4) *Object work.* The construction of objects to illustrate the lessons, such as models of the tabernacle or temple, miniature tents, houses, carts, furniture, weapons, etc. The girls will enjoy making clothes such as were worn in Bible times and dressing dolls in them; the boys may make figures of clay or pulp to represent characters and scenes.

(5) *Museum work.* The collection of articles to illustrate the lessons, to be given by the class to the school and made part of a permanent museum, available for use by future classes. They may secure relics of Bible times or articles from the Palestine of to-day—such as coins, garments, weapons, stones, grain, flowers. Of especial usefulness will be such additions as they can make to the school's collection of pictures, lantern slides or views for the stereoscope.

These manual methods are very flexible. You should adapt the work to your own particular situation. You should put to yourself at least three questions:

(*a*) *What sort of handwork shall we try to do, and how much?* Such work, and only so much, as is needed to engage the pupil's interest and co-operation. The handwork is not an end in itself; it is but a means to a higher end. The Sunday school does not exist for sake of manual training; its aim is spiritual. Handwork is of value in just so far as it helps the pupil to get the truth he needs; it becomes

a hindrance if it keeps him from lifting his soul above mere things.

(*b*) *Shall the handwork be done in the class or at home?* Wherever, by actual experience, you find that you can get the best results. It is hard to get pupils to do the work at home with any regularity. They are busy with public school work and there are too many distractions. On the other hand, the lesson period on Sunday is too short for anything more than the discussion of the lesson. If you do the work in class, you must have a longer period, seat the children about a table and work with them, not for them. It is best, but not necessary, to have a separate class-room. There is, of course, a third possibility, which may be combined with either of the other two. The class will be glad now and then to meet on a weekday evening for sewing or modeling, or some other particularly interesting piece of work.

(*c*) *Shall the handwork be done before or after the presentation of the lesson?* It depends upon the maturity of the pupils. Younger children, to whom the lesson must be presented in story-form, will do the work best after the story has been told. Older children will take more interest in doing work that looks forward to a coming class discussion than in work that reviews the discussion of the previous Sunday. They want to find out things for themselves. If we follow the story method, then the first instruction period will be for review and for handwork or reports upon handwork done at home; the second will be given to the new story. If we follow other methods, the first period will be given to discussion of the lesson for the day, using the results of home study and handwork, or actually doing the work; the second, generally shorter, will be devoted to assignment and preparation for the lesson of the coming week.

5. IN THE JUNIOR AND HIGHER DEPARTMENTS THE PUPIL SHOULD WORK AT ASSIGNED STUDY. We have already thought of the teacher's problem—how to get the pupil to study. We shall here remind ourselves of three counsels then brought out:

(1) *Now and then assign a specific bit of study to each pupil and hold him responsible for it.* It will generally lead him to study the whole lesson.

(2) *Suit the assignments to the maturity of the class.* Beginning with bits of memory work or handwork, the method should aim to make pupils able to study a given topic intelligently and to report upon it concisely.

(3) *Show your pupils how to study.* Take a class period now and then to study with them, instead of the usual discussion; and teach them how to go at their lessons. Watch your opportunity for a talk with each pupil individually, and work with him some week in the preparation of his topic, to show him how you would do it. *Most of all, begin as early as you can to use the reference library, and develop within your pupils the ability to handle its books for themselves.* Show them how to use Hastings' Bible Dictionary, the concordance, atlas, histories and books of travel and exploration.

Many an adolescent loses interest in the work of the Sunday school because it seems so pinched intellectually. His lesson leaf presents such a meager lot of material, he thinks, and that all digested for him. You can do such a boy no greater service than to bring him into contact with the work of the great Bible scholars. Give him references to *real books* instead of text-books—to Ramsey, Edersheim, Thompson, George Adam Smith, Schürer. He may be repelled because he finds them too hard, but he will at least have acquired a new respect for the text-book that brings him the results of such work. Best of all, he may refuse

to be daunted by something hard, and acquire a permanent interest in the problems of Biblical interpretation.

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FOR INVESTIGATION, WRITTEN REPORT AND DISCUSSION

Write upon one of the following topics:

1. Your observation of or experience with the uses of play in the lower departments of the Sunday school.

2. Your observation of or experience with hand-work in the Sunday school.

3. Your observation of or experience with the problem of getting pupils to study their lessons; and your constructive plan for solving this problem.

LESSON V

Getting and Holding Attention

To secure and hold the pupil's attention is the teacher's first and most fundamental problem. To attempt to teach without attention is useless. The pupil is present in body but not in mind. It is even harmful, for it results in wrong impressions and inattentive habits.

1. The nature of attention. Attention is but another name for definite, clean-cut mental activity. Whatever we are clearly conscious of we are at that moment paying attention to. It may best be described by a figure of speech. Just as the field of a camera has a focus where the picture is clear and distinct and things upon its margin appear more or less blurred and vaguely outlined in proportion to their distance from the focus, so the field of consciousness has a focus and a margin. The activity of the mind always centers about some one thing or group of things, some single idea or thought. This is the object of attention. Something else may take its place in the fraction of a second, for the mind moves quickly; but for the moment it stands at the focus and other things are upon the margin. It is clearly and distinctly apprehended; they are more or less dim and blurred.

We are always paying attention to something or other. Attention is a constant characteristic of the mind's action. Every moment of consciousness has its focus. The inattentive pupil is inattentive not because he is mentally inert, but because his mind is wandering. He is really paying attention, but to something else than the lesson. The teacher's problem is not so much to create attention within him as successfully to compete with the more attractive something else.

2. THERE ARE TWO KINDS OF ATTENTION—VOLUNTARY AND SPONTANEOUS. Attention is *voluntary* when directed by an act of will. It requires effort. One is more or less conscious of a split of impulses. He feels the attraction of other things but resists them and holds his mind to the chosen object. Attention is *spontaneous* when it is given to some object naturally and without effort. There is no inward conflict; one is whole-minded. Activity is in the direction of *interest.*

The spontaneous attention of the pupil is worth more to the teacher than his voluntary attention. Under its direction he is more apt to do thorough work. For the time, he identifies himself with his task. His study is whole-hearted. Since he needs spend no effort upon himself to hold steady his vagrant wits, he puts all the more strength into the work of the hour.

Voluntary attention, on the other hand, is an unstable state. It cannot long be sustained without lapsing into spontaneous attention of some sort. Either the mind wanders from the topic set and must be pulled back to work; or one gets interested in the task that was begun by effort, and further attention to it becomes spontaneous.

3. THE TEACHER SHOULD AIM, THEREFORE, SO TO TEACH THAT THE SUBJECT ITSELF WILL NATURALLY ENGAGE THE INTEREST AND CLAIM THE ATTENTION OF THE PUPIL. There are other ways, of course, of getting attention. You may demand it or coax for it, scare it into pupils or cajole it out of them, bribe them with rewards or appeal to their respect for yourself. But attention so gotten is unstable and of little worth. It cannot be long sustained; and while it does last, has no apperceptive value. These are but external means. They bear no relation to the truth you teach. You should arouse the pupil's interest in the subject itself, not merely in pleasing you, getting rewards or avoiding punishments. You ought so to teach that the truth may make its own appeal.

4. But this only brings us to the real problem of every teacher. Granted that we must get attention, and the kind of attention that springs from interest, THE GREAT QUESTION IS—How? It is no easy thing to hold the interest of a class. And it is not a problem that can be solved once for all. You face it anew each Sunday.

(1) *First of all, remove the distractions.* Begin your effort to hold the attention and interest of your class by eliminating all those things that would be apt to get it away from you. You are in fact a competitor for the attention of your pupil. It is not the total lack of attention that your teaching must combat, so much as his proneness to pay attention to something else that is for the moment more interesting.

This is why, ideally, *each class should have a room of its own.* It is hard to hold the interest and attention of a class if there are other classes all about it in the same room, each with its own buzz of discussion, and some with the inevitable loud-mouthed teacher who mistakes intensity of sound for forcefulness. The room should be furnished simply and comfortably, and *for the use of the class.* It should contain nothing in the way of furniture, pictures or paraphernalia that is not in line with the work you expect to do. This does not mean that it is to be bare and unattractive. Pictures, books, maps, tables for manual work, have their rightful place. It is the home and work-room of the class; and it should be both homelike and usable. But the teacher will rigidly exclude anything that has no connection with the work of the class and might distract the pupil's attention.

The teacher will see to it that the *physical conditions* of the class-room are favorable. The seats should be comfortable, the heat right, the air kept fresh. No one can give attention when fatigued or dulled by bad air. We must be at our

best physically to do good mental work.

A great deal depends upon the way the class is seated. One rule is absolute and invariable—*the teacher ought to be able to see every pupil.* Seat your class so that you can. Put them in a circle about you if you cannot see them all in any other way. Stand while you teach, if you cannot see all from your chair. However you do it, *see them.* Know everything that is going on. Read their faces. Learn from the expression who is paying attention and who is not, who has understood your teaching and who has failed to grasp it.

The teacher's own personality may be a distraction. Anything that calls attention to yourself takes it away from the subject. Be natural. Avoid affectations and peculiarities.

The teacher may introduce distractions in the course of the teaching itself. To reprimand a pupil or to call for the attention of one whose mind you see to be wandering, is simply to make matters worse. You distract the class as a whole; and instead of one pupil not thinking of the lesson, you now have ten or twenty to win back. Teachers who use objects to illustrate the lesson must be especially careful. Do not bring out your objects too soon. They only distract attention if seen before they are actually used. And do not use them at all unless you are sure that they will work in just the way you plan. Stories and illustrations are to be avoided, too, that do not clearly illustrate or that are suggestive of other trains of thought than that of the lesson itself.

The administrative department of the Sunday school ought in no way interrupt the teaching. The officers of a school may greatly hinder the effectiveness of its work, if they go about their duties in such a way as to attract the attention of pupils. The teaching period should be kept for teaching alone.

(2) *Know your lesson thoroughly.* It is not enough to remove distractions; you must make your teaching a positive attraction. You must fill the hour with interest. You must teach with power. And there is only one way to attain power in teaching. It is to begin at the very foundation—by first learning the truth you are to teach. To know his subject and to know it thoroughly is the primary qualification of a teacher.

This means that you ought to make *a definite and careful study of each lesson.* The teacher who relies upon his general knowledge, or upon his familiarity with a round of lessons that he has taught before, is bound to lose the interest of his pupils. The teacher who no longer feels the need of a special preparation of each lesson might as well give up his class.

But it also means that you ought not be content with a mere getting together of the particular points you wish to discuss with the class. *A teacher needs to know a great deal more than he ever attempts to give to his pupils,* for sake both of perspective and interest. Professor Palmer has well expressed this need in his characterization of the ideal teacher. He is speaking primarily of his own experience as a college professor; but his words apply as well to teachers of every sort:

"In preparing a lecture I find I always have to work hardest on the things I do not say. The things I am sure to say I can easily get up. They are obvious and generally accessible. But they, I find, are not enough. I must have a broad background of knowledge which does not appear in speech. I have to go over my entire subject and see how the things I am to say look in their various relations, tracing out connections which I shall not present to my class. One might ask what is the use of this? Why prepare more matter than can be used? Every successful

teacher knows. I cannot teach right up to the edge of my knowledge without a fear of falling off. My pupils discover this fear, and my words are ineffective. They feel the influence of what I do not say. One cannot precisely explain it; but when I move freely across my subject as if it mattered little on what part of it I rest, they get a sense of assured power which is compulsive and fructifying. The subject acquires consequence, their minds swell, and they are eager to enter regions of which they had not previously thought. . . . Even to teach a small thing well we must be large." *

(3) *Be yourself interested in the lesson.* You can teach nothing well that you have not made a real part of yourself. You can rouse no interest in that for which you do not yourself care.

(4) *Find the "point of contact."* Know your pupils. Understand their experience and get into sympathetic touch with their interests. Look at the truth through their eyes. Present the lesson in terms drawn from their life, and adapt it to the needs they feel. It is not enough simply to keep a class interested. Any entertainer could do that. You must get them interested in the right thing. You must bring into contact *the point of the lesson* on the one hand and *their wants and needs* on the other.

(5) *Keep alive.* Keep the discussion moving, and get somewhere. Avoid the dead monotony of a set routine. Adapt yourself to the exigencies of the moment, and grasp its opportunities.

Be alive to the *attitudes* of your pupils. Read their faces and postures. Know who is giving attention and whose mind is wandering, who is understanding and who is not; then fit your teaching to the conditions you face.

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* Palmer: "The Teacher," p. 17.

Be alive to the *ideas* of your pupils. Get them to think for themselves and to express what they think. Then respect their thoughts. Take pains to understand and use them. There will be many misconceptions and blundering statements, of course. But those very misconceptions are the material upon which you must work. You will take them at their face value, as expressions of the pupil's real understanding of the matter in hand and his honest attempt to contribute to the discussion. You will lead him to see where they are wrong, and so to revise and correct them. A mistaken statement, expressing the pupil's own thought, is worth much more to you than a perfectly correct one which is only an echo of what you have told him or he has read in a book. It is your business not to put ready-made ideas in at the pupil's ears and then pull them out again at his mouth, but to help him to construct right ideas of his own. *No class can have life and interest where the teacher's ideas are the only ones expressed or ultimately used.* There must be a real exchange of thought. The best teacher is he who can most skillfully use the pupil's own ideas.

5. THE TEACHER SHOULD APPEAL TO THAT INTEREST WHOSE APPERCEPTIVE VALUE IS HIGHEST. *Interesting* a pupil and getting him to *understand* the lesson should be one and the same thing. The interest to which the teacher appeals should be such as may help the pupil to grasp the truth and develop a right permanent attitude toward it. If a boy learns a Bible verse because he will get a "ticket" for it, ultimately redeemable in a prize, his interest neither helps him to understand the verse nor begets within him an attitude toward the Bible that is permanently desirable. If the teacher tells a funny story or two "to get the class interested," and then plunges into a lesson discussion to which they apply but remotely, the class will remember the stories

but not the teaching. In both these cases the interest appealed to is external. It bears no real relation to the content of the lesson. The teacher seems to assume that the arousal of interest and the presentation of the lesson are separate problems.

But we fail unless we get the pupil interested *in the lesson itself*. And that means that we must translate the whole lesson material into terms of the pupil's own experience, that answer to his instincts and felt needs. Our problem is not to *make* a lesson interesting by tricks of method or by adding to it stories or other material pleasant but extraneous; it is to *bring out of each lesson its intrinsic interest*.

There are times of extremity, of course, when the teacher has no choice. He is driven to appe o *any* interest, however remote, that will give him access to the mind of the pupil. Such extremity may result from his own failure to bring out the essential interest of the lesson. Usually, however, it comes simply from the lack of that personal confidence and respect of the class for the teacher that underlies all effective teaching. The teacher just beginning work with an unruly gang of boys or with a self-satisfied, giggling bevy of girls, must win them first in any way he can. He may have to begin with something utterly foreign to the truth he means ultimately to bring out. The "point of contact" he first seeks is that between his pupils and himself; only later can he seek to make contact between their needs and a lesson point.

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FOR INVESTIGATION, WRITTEN REPORT AND DISCUSSION

Write on one of the following topics:

1. Diagnose some case of inattention, tracing out the conditions which caused it, as far as you can.

2. Describe some case in which the teacher appealed to an interest of low apperceptive value, showing the higher interest to which appeal might have been made.

3. Examine the teaching conditions in your own class, with a view to their bearing upon the problem of attention.

LESSON VI

Principles of Illustration

There is no better way to bring the truth home to the minds and hearts of those we teach than by effective illustration. The teacher needs the gift of imagination. He must be able to see the truth concretely, and quick to conceive its analogies.

1. There are certain GENERAL PRINCIPLES which apply to all illustrations, whether verbal only or objective as well:

(1) *The illustration should be more familiar than the truth it is meant to illustrate.* It should be simple and concrete, dealing with matters that lie well within the range of the pupil's own experience. Its aim is to cast the light of the known upon the unknown. If it, too, deals with what is unknown, we simply double difficulties. Jesus always drew His illustrations from the common experiences of everyday life. It is one of the things that made Him the ideal Teacher.

We need to remember this principle even with respect to those illustrations which are recorded in the Bible itself. They reflect the life of Bible times and Bible lands. And because our life is different, we may not understand them. Missionaries have learned that they must put the truth in terms of the life of the people they address, even though it may compel a very free paraphrasing of the Scripture story.

"One Sunday, in Ceylon, I was addressing, through an interpreter, a large congregation of native Christians, and unfortunately chose the subject of the good shepherd. My interpreter told me afterward that not one of my hearers

had ever seen a sheep, or knew what it was. 'How, then, did you explain what I said?' I asked. 'Oh!' he replied, 'I turned it into a buffalo that had lost its calf, and went into the jungle to find it.'" *

We must remember, moreover, that an illustration perfectly familiar and simple to ourselves may not be such to our pupils. It is from *their* standpoint that its effectiveness is to be judged. "I once heard a preacher explain hope to a number of children thus: 'Now, I will explain hope, so all these little girls can go home and tell their mothers what hope is. Now, children, you know that this beautiful stream of water that runs behind this meeting house is composed of two elements, oxygen and hydrogen; so hope is composed of desire and expectation.' And on he went." †

This preacher gives an excellent example of what not to do. He not only uses a poor illustration; he tries to make up for its lack of simplicity by a sort of playful intimacy of manner and irrelevant remark. But the only true way to get simplicity is to make the lesson material itself simple; to find something in the child's own experience to which it may be likened, and so to develop the new on the basis of the old and familiar.

(2) *Illustrations should be natural, spontaneous and to the point.* Stories that impress one as being lugged in to keep things lively, figures that are strained and artificial, have no place. Illustration is not an end in itself, neither is it for sake of ornament. It is to help the pupil understand. If a particular illustration does not really help, or is not needed, better cut it out.

(3) *It is a mistake to use too many illustrations.* Just

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* Canon Tristram, quoted by Du Bois: "The Point of Contact in Teaching," p. 91.

† "The Sunday School Teacher's Pedagogy," p. 106.

enough to make the point clear and impress it strongly—is the rule. And one illustration to a single point, if it be well chosen, is generally enough. If more be used, they are apt to confuse. On the other hand, care must be taken not to use the same illustration always for a given point, lest the pupil's conception of the truth be narrowed and distorted by constant association with one particular instance.

(4) *The illustration should not be incongruous.* It should not be more *unlike* than *like* the truth it is meant to picture. I once heard an evangelist speak of the "knock-out blow" that Christ gave to the church at Ephesus when He wrote to them through John: "Nevertheless I have somewhat against thee, because thou hast left thy first love." And he was not content to leave it a metaphor; he made it a story, and launched into a vivid description of a certain disgusting prize-fight which had taken place a few months before, picturing how all that the beaten fighter had done through round after round was of no avail against that one blow that finally knocked him out.

(5) *The illustration should not be too suggestive.* It is but a window through which the truth is to shine. If it attracts attention to itself, it distracts the mind and clouds the vision. Some illustrations are too vivid and interesting. They start new and inviting trains of thought, and the pupil is soon far from the lesson.

2. PICTURES have a threefold value as illustrative material:

(*a*) *Sense value.* Appealing to the eye as well as to the ear, the teacher is better able to get the attention and hold the interest of the pupil.

(*b*) *Fact value.* Seeing gives more definite knowledge than hearing. Pictures help to make Bible scenes real, and give material to the imagination. The pupil's ideas become more concrete and definite, his *mental pictures* clearer.

(*c*) *Ideal value.* The pictures of a great artist do more than represent facts; they present ideals. They give insight into life's spiritual meanings, and uplift to higher levels of feeling. The Sistine Madonna is not a photograph of Jesus and His mother; but it is more. We do not know whether it reproduces the features of Mary; but it does what is of infinitely more moment—it reveals to us her spirit. It is the eternal spirit of motherhood, with all its love and joy in suffering, its beauty and dignity. It portrays an ideal universal to humanity.

The Sunday school has always used pictures; but it has at times relied too exclusively upon the first of these values. It has used such pictures as would appeal to the senses, without sufficient regard for their faithfulness to fact or for their artistic and ideal value. We have now come to see that children are just as ready to enjoy good pictures as poor ones, and that we need lose nothing of the appeal to the senses by striving as well for the fact and ideal values. It is now possible, moreover, to obtain copies of good pictures so cheaply that there is no excuse for compelling children to look at poor ones.

(1) *The pictures of great artists* are worth more than any other, for the reason that they combine all three values. Even a child sees more than faces when he looks at such pictures as Hofmann's "Christ in the Temple with the Doctors," "Christ and the Rich Young Man," and "Christ in Gethsemane." He is able to read the heart beneath. We owe it to our children to bring them into contact with the best pictures as well as with the best books, and to make them able to appreciate the spiritual values of art. No one has a better opportunity to do this than the Sunday school teacher; and few things that he can do will better quicken and develop the spiritual capacities of the pupil. It is significant how the world's greatest artists have turned

to the Bible for their subjects. The life of Christ particularly is well portrayed by modern painters, whose conception of Him is in general better suited to our present ways of thinking than that of many of the old masters.

(2) *Photographs* of Palestine as it exists to-day, of its people and their occupations, help very much to make real to pupils the scenes and circumstances of the Bible story.

(3) *Stereoscopic views* are better yet. Shut off by the hood from the world of here and now, the boy who looks through a stereoscope seems really transported into Bible lands. The picture stands out in all the perspective of the third dimension, and its figures even seem life size.

(4) Any Sunday school that can afford it should have a *stereopticon* for use in reviews, illustrated lectures, and the like, before the whole school or before a single class at some special meeting. The possibilities of such illustration are now greatly increased by the use of reflectors which throw upon the screen a page of any book with its print, diagrams or pictures, just as clearly as the older lantern would a prepared slide. In this way the teacher may make available to the class a great amount of material which they would otherwise never get.

(5) Schools and colleges are just awaking to the possibilities of *moving pictures* as an educational instrument. The Sunday school, too, would do well to bring before its pupils now and then moving pictures of the Passion Play, of scenes in the Holy Land of to-day, of scenes illustrating missionary work in foreign lands, and the like. The craze for moving picture shows, which has in the past few years spread over the country, is but an indication of the interest which pupils are bound to feel in pictures which actually bring life before them.

3. Objects as illustrative material have both a *sense* and a *fact* value. In dealing with young children especially,

the appeal to the senses is needed to hold their attention and interest and to make the needed impression. For pupils of all ages, there is great value in objects or models that help to make more real the conditions about which the class is studying. Relics of ancient times or articles from the Palestine of to-day or from mission fields, help to give a definite knowledge that could be gotten in no other way.

(1) *We must carefully distinguish, however, between those objects whose relation to the truth we teach is merely symbolic, and those whose relation is real.* A Roman coin, an old Greek lamp, a model of the temple or of the agricultural implements or clothes of Bible times, a model house to show how Peter could go "up upon the housetop to pray" or how a sick man could be let down into a room from the roof—these have a real relation to the truth. From such objects we get both sense and fact values. But to use a crown to illustrate the "crown of life," a magnifying-glass to explain Mary's joy as expressed in the Magnificat, a paper pattern and scissors as a symbol of Christ our pattern, is to appeal to the senses merely, and to run grave risk of a misapprehension of the truth. There is always danger that children will not understand our figures of speech; and we more than double the danger when we present the figure in object form, because of the greater strength with which the object itself will enchain their interest and attention and tie their minds down to its literal presence and quality.

(2) *If symbolic objects be used as illustrations*—and there are, doubtless, times when it is well to use them, despite the danger involved—*they should conform to the general principles of effective illustration noted earlier in this chapter.* They should be natural, not forced; they should be more familiar than the truth to be illustrated; they should not be incongruous or too suggestive. Perhaps the most common of all "object lessons" is the use of chemicals

by which a colorless liquid turns red when another is poured into it, and becomes clear as crystal again when a third is introduced—it all being supposed to illustrate the effect of sin upon the heart and its purification by the love of God. But such a procedure transgresses the most fundamental principle of teaching. The illustration is not more familiar than the truth to be illustrated. It attempts to explain the unknown by the unknown. It is very apt, moreover, to convey to children a wrong implication—that the operation of God's Spirit is as instantaneous and magical in its character as the change in the liquid appears to them.

(3) *The use of symbolic objects takes time and compels a more or less definite centering of the whole lesson about them.* Such an illustration is much less economical than one that is verbal. There is always the danger that the illustration may become an end in itself rather than a means.

(4) *There is a danger that object teaching may degrade the interests of the children by holding them to a sense plane.* Children who have been taught too exclusively by objects become incapable of appreciating anything else. They will always demand "something interesting," else they will not give attention.

4. The BLACKBOARD is a very important help, which has been much misunderstood and misused. Its true use is free, living and personal. A rapid descriptive sketch, an outline map or diagram, an important word or principle written as well as spoken—such is true blackboard illustration, done as the teacher talks, reinforcing the impression of ear with that of eye. If possible, every class should have its own blackboard; for it is as a help in actual teaching that it is most needed—not merely for announcement, review or ornament.

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FOR INVESTIGATION, WRITTEN REPORT AND DISCUSSION

Write on one of the following topics:

1. Plan in detail and describe the illustrative material, of any sort, which you will use in teaching the lesson which you dealt with in your first three papers.

2. Observe, describe and evaluate some object lesson.

3. Choose pictures to use in connection with the next month's lessons in your Sunday school class, and tell why you chose just these particular ones.

LESSON VII

Story-Telling and Story-Reproduction

Whether it deal with fact or fancy, a story is a work of the imagination. It makes the truth live. It makes us see the things it tells; it stirs our hearts to feel and our wills to act. "Of all the things that a teacher should know how to do," says President Hall, "the most important, without exception, is to be able to tell a story."

1. There are three chief WAYS IN WHICH WE MAY USE STORIES:

(1) As *presentation.* The lesson itself may be cast into story form. This is essential in the two lower departments; and there the telling of the story is the central work of the hour. In the higher departments, too, it is sometimes well to present the lesson as a story if it is full of dramatic action.

(2) As *preparation.* A story may be very effectively used to lead up to the lesson—some bit of everyday experience, perhaps, that will arouse interest in the subject to be presented; or a review of previous lessons in quick, vivid narration; or the tale of what happened between the events of the last lesson and those of this.

(3) As *illustration.* Jesus so used stories. He taught in concrete pictures that brought home the truth to the simplest mind. "Without a parable spake He not unto them."

2. How to tell a story. There are two standpoints from which we may judge a story. We may inquire, first, whether it is well told or worth telling, *just as a story, to be enjoyed;* second, whether it *teaches anything* or drives home a moral. As teachers, we think generally of the second of these standpoints, and it is our vice to neglect

the first. But the truth is that *the teaching value of a story depends upon its enjoyment value.* If it is not worth telling just as a story, or if it is poorly told, it will not fulfill its purpose as a bit of teaching.

A good story is, as Miss Bryant reminds us, a work of art. It exists, primarily, to be enjoyed. We love to hear it not because we seek from it an ulterior benefit, but because it fires the imagination and moves the feelings. Like a beautiful landscape or a great picture, it just naturally appeals to us, we know not how or why.

The teaching value of a well-told story is thus indirect. The pupil gives himself up to its enjoyment. Like a bit of play, it relaxes the tension of the class-room. There is no effort needed to hold the attention; the story grips his interest, and he surrenders to it without reserve. It brings before him a mental picture, and stirs the heart within him. But at the end he has gotten more than a mere picture, and experienced what is deeper than an idle play of feeling—he has gained a concrete impression of the truth and has felt its power.

The teacher ought to do his best, therefore, to learn the story-teller's art. It is not wholly an inborn gift. It can be cultivated. Study carefully the books in the bibliography at the end of this chapter; then go to work to apply their suggestions in repeated practice. There is room here merely to summarize certain outstanding counsels:

(1) *To tell a story well, one must prepare and practice it.* There are times, of course, when the inspiration of the moment gives both vision and power of expression. But he who relies upon such inspiration will miserably fail. Here, as everywhere, the secret of success is work.

(2) *To tell a story well, one must first possess it and make it a very part of himself.* He must possess it in *imagination.* He must really see the thing he hopes to make

others see. He must possess it *logically*—grasping its point, and holding its details in right relation. He must possess it in *feeling*—putting his heart into the situation he describes. It is worse than useless to tell a story that you do not yourself appreciate and enjoy, or to try to move others to a sympathy you do not feel.

(3) *Reduce the story to its simplest terms.* Find the main plot, and let everything else go. Eliminate rigidly all unnecessary details, irrelevant incidents and secondary characters. Then tell the story in direct and simple language, and *in terms of action, rather than of description.* "Tell what was done, not how somebody felt or thought when something was being done. . . . Those of us who have grown away from childhood tend to reverse the true order, to place the emphasis on the question, 'What kind of man was he,' and not on 'What did he do.' Let what he did tell what he was. Your story will thus have 'go,' as all Bible stories have." *

(4) *Maintain logical unity and movement.* Nothing spoils a story so utterly as a confusion of points of view, or the failure to get some point in at its rightful place, then backing up later to supply it. No story-teller ought ever be obliged to stop and say, "Oh! I forgot to tell you that—."

(5) *Use direct discourse.* When you tell what somebody said, use the first person instead of the third. Note the confusion and obscurity of the indirect form of telling the story of the good Samaritan: "And then when he left he gave the innkeeper some money, and told *him* to take care of *him,* and *that* if *he* spent any more for *him, he* would repay *him.*"

(6) *Put your whole self into the telling.* This is the

* Hervey: "Picture-Work," p. 41.

hard thing for most people. The difference between a good story-teller and a poor one is most often a difference of temperament. The first naturally and spontaneously expresses what he feels; the second is ashamed and afraid to let himself go. The one is naturally dramatic; the other diffident and reserved. To tell a story well, you must really act it out, in changes of voice inflection, in expression of eyes and feature, in quiet gesture. Anything more than this, however, is out of place, and but calls attention to the incongruity of the present situation with that which the teller is attempting too realistically to portray.

3. IN THE PRIMARY DEPARTMENT, THE ACTIVITY OF THE PUPIL CENTERS ABOUT HIS REPRODUCTION OF THE STORY. If the lesson story has been well told, nothing will give the children greater delight than to reproduce it for themselves. And nothing can be of more educational value. It is real self-expression, socially motived. It makes the truth the child's own. There are three ways in which the children may reproduce the story:

(1) *Telling it.* "It is such fun to listen to a good story that children remember it without effort, and, later, when asked if they can tell it, they are as eager to try as if it were a personal experience which they were burning to impart. Each pupil is given a chance to try each story, at some time. Then that one which each has told especially well is allotted to him for his own particular story, on which he has an especial claim thereafter. It is surprising to note how individual and distinctive the expression of voice and manner becomes, after a short time. The child instinctively emphasizes the points which appeal to him, and the element of fun in it all helps bring forgetfulness of self." *

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* Bryant: "How to Tell Stories to Children," p. 112.

This is an account of story-telling by children in the public schools, where the interest of the teacher was not primarily in the content of the story itself, but in the development of the child's power of expression. It applies as well to the work of the Sunday school teacher, who is interested in having the child lay hold of the truth of the story. Let not the word "fun" mislead us. The fun of story-telling is not amiss in the Sunday school. It is the joy of the creative imagination, the happiness of inwardly seeing and feeling what one tells and of putting one's whole self into the telling. It is the delight of making others see and feel, and sharing with them the truth that seems so real. What matter if the story is old, and the child tells it time after time in the same words, and often with the very inflections that the teacher first used? That, for children, only adds to the pleasure of the telling. They do not want different words. They like to recognize the old forms, and even to join in the refrain when certain striking phrases are reached. It is a blessed boon to the teacher —this natural love of repetition. It makes easy the permanent implanting of the truth.

(2) *Drawing.* Every child likes to draw, and every child should be allowed to. It is not that we hope to develop artists, but simply that drawing is a natural form of expression. The child who tries to tell a story in a picture must have a definite and clear mental picture. The story afterward is more vivid and real to his mental vision. He can tell it better in words just because he has tried to tell it in pictures.

The most convenient forms of drawing for the Sunday school are: (*a*) Drawing with pencil or black or colored crayons upon fairly large sheets of paper. (*b*) Drawing upon the blackboard. Children like this, for its novelty and for the prominence it gives to the one chosen to draw a

picture for the class. It also permits co-operative drawing —one child making part of a picture and others completing it—which engages the hearty interest of the whole class if you do not have it too often. (*c*) Cutting out silhouettes from paper. Children take a great deal of pleasure in this, and produce far better illustrations than one would at first think.

The drawings will be very crude, but that does not matter. You are not teaching drawing but Bible stories. *Do not waste time trying to get a perfect picture.* It is but a means by which the child may express his own ideas and get the benefit that comes from such expression. Of course, in so far as the drawing reveals a misconception of the story, you will correct it, just as you would one revealed in the child's telling the story. You will take care never to suggest a drawing when the story is one that would be hard for a child to illustrate, or when his attempt would be apt to lead to misconceptions.

(3) *Playing the story.* Children are naturally dramatic. They take keen delight in acting out a story. It is the spirit of make-believe play. Each little actor, creating his own part, himself lives in the story and expresses in the most natural way possible its meaning to him. He has the most concrete of social motives for his expression of the truth, for he feels the motive that the one in the story himself felt.

Teachers in the public schools are just beginning to understand what an instrument is afforded them by this natural instinct for dramatic expression. It is plain how it lends itself to the teaching of reading and composition and to the development of a love for good literature. The class is never ready to stop with the first impromptu acting out of a story; they want to try again and improve their presentation.

The Sunday school might well learn something here from the experience of the public school. There is no reason why children should not act out Bible stories just as they do others. There is no irreverence in the thought, provided we choose such stories as do not necessitate any one's acting the part of God or of Jesus.

The first of these forms of reproduction—the child's telling the story—*is obviously the most valuable.* It never loses its charm, and may be used with any story. *All three methods may be used in the beginners' department as well as the primary,* to the degree that you find them, by actual experience, to be adapted to the particular children you have to teach.

The time for the first reproduction of a story is on the Sunday following its presentation; and after that it may be retold or reacted as often as seems worth while. *The period for reproduction* should be the first of the two instruction periods, the second being given to telling the new story. This applies as well to the beginners' department as to the primary. In each, whatever work the children do at home throughout the week should be *about the story told on the previous Sunday and in preparation for its reproduction,* rather than in anticipation of the new story that is to come. In this respect the story method of teaching differs from the other methods which we have discussed. Its home work comes after the presentation of the lesson story; they involve an assignment of new material for study, in preparation for the class presentation.

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FOR INVESTIGATION, WRITTEN REPORT AND DISCUSSION

Write out a ***version for telling*** a story, of one of the classes named in the list from which you were asked to choose for your first paper. Give age and sex of class for which the story is intended.

LESSON VIII

The Art of Questioning

It is of the utmost importance that the teacher know how to ask questions. By stories and other illustrative material he may present the truth clearly and vividly, and appeal to interest and imagination, to feeling and action; but it is by questions that he stirs his pupils to think it over for themselves, to digest and assimilate it and to make it a permanent mental possession. If the story is the most effective means of presentation, the question is the great instrument of association.

Questioning is an art, and like all arts can be but imperfectly embodied in rules. Yet there are certain general characteristics of good questions that may be set down.

1. The question should be clear and definite. It should ask only one thing, and that so directly that there is no chance of mistake.

(1) *Avoid technical expressions and big words;* as, What are the conditions of sanctification, and how does it differ from regeneration? Does the divinity of Jesus imply His impeccability? In the Sunday school, at least, we need to get away from artificial and technical terminology. If religion means to us what it ought, we can express it in the same language that we use for common, everyday matters.

(2) *Avoid figures of speech,* unless the question itself deal with their explanation. Use the most simple and direct statement possible. Do you think the penitent thief will be present at the marriage supper of the Lamb? In what sort of ground did Paul sow the seed at Corinth? are examples of questions made less definite than they might

be, because a figure of speech is used to express what could be put in literal terms. We make it worse, of course, if we mix figures, as, How does the Good Shepherd wash away sin?

(3) *Do not ask questions that are vague because they admit of many answers.* A teacher once asked, "What must we do before our sins can be forgiven?"—and a little girl replied quite correctly, "We must sin first." Such a question as How did Saul treat David? needs qualification. Put thus, it might be answered in many ways: Made him court minstrel, appointed him armor-bearer, gave him his daughter in marriage, grew jealous of him, tried to kill him, drove him into outlawry, swore to a covenant with him at En-gedi.

(4) *Avoid double questions.* These may be of various sorts. The least objectionable are those which *unite two questions, each of which is in itself legitimate;* as, Of whom did Saul become jealous, and why? Ask both questions, but ask one at a time. A more serious fault is the *assumption as premise of that which is itself questionable;* as, Why cannot a man sin who lets Christ enter his heart? Why did Paul fail at Athens? There are prior questions here: *Does* faith in Christ make it impossible for a man to sin? *Did* Paul fail at Athens? Ask these first; then the others may rightly follow. The poorest of all questions are those which *ask so much that they give an inadequate clue as to what is asked.* Examples are: Who killed a thousand men with what strange weapon? Who, in to-day's lesson, was coming into what city, and how? These are not questions; they are conundrums. Yet interrogations of this sort are by no means uncommon. Professor De Garmo quotes this from a list of examination questions actually used in a secondary school: "Who chased whom around the walls of what?"

(5) *Do not confuse the pupil by a multitude of words, by auxiliary clauses and parenthetical explanations.* Under this head may be included also the habit of attempting to put life into the teaching by superfluous remarks and playful familiarity. Nowhere is this more out of place than in asking questions.

(6) *A common source of vagueness is the use, without explication, of general and indefinite verbs,* such as have, do, be, become, happen. Examples: What *happens* when you tell a lie? What do you *do* when you go to bed? What did Abel *have* that Cain did not? What *is* the new name that is promised to him that overcometh? What do we *become* when we are baptized?

2. THE QUESTION SHOULD BE SO PUT AS TO STIMULATE REAL THOUGHT. The pupil should be compelled to go to his *ideas* for the answer.

(1) *Avoid questions that suggest the answer* in any such way that it comes as the result of the merely mechanical working of the laws of association. Yes-and-No questions are usually to be avoided for this reason, though they are sometimes perfectly legitimate. The test is—do they make the pupil *think?* "Pumping" questions appeal to mere mechanical memory or to guessing. Example: James and John were —? Brothers. And they were sons of —? Thunder. No, they were called that; but they were really the sons of Z—? Zacchæus. No, Zeb—? Zebedee.

When two or more words go together to form one idea, they should not be broken apart, putting one in the question to suggest the other in the answer. Examples: What did Samuel offer when he went to Jesse's home? Sacrifice. What did Jesus break with His disciples? Bread. What did He give first? Thanks.

The question should not be asked in the same words that were used for the original presentation of the truth

asked for; nor should the teacher ever be content to get back an answer in the same words that he used to impart it. Such an exercise proves that the pupil caught the *words* of the teaching, but it does not show that he got the *idea*. Put the question in terms that cannot subconsciously suggest the words needed to meet it; insist that the pupil answer in language of his own. One application of this principle must be made explicit. Do not, as a rule, use the words of Scripture in your questions.

(2) *Be careful not to encourage guessing.* If the answer be not forthcoming, it is idle to keep putting the question, in the hope that repetition may coax it out. And it is worse than idle to reject an answer that is honest and partly right, just because it does not chance to be the one of which you are thinking. Teachers exist who have been known to say: "Yes, you are right; but it is not the answer that I have in mind." "Yes, that is true; but it is not what I meant."

We dare never forget that we ask questions not just for sake of getting correct answers, but for sake of leading the pupil to think, to know and understand the truth. A wrong answer is often more useful than a right one. If it reveals the pupil's real thought about the matter in hand, and so shows us his misconception of the truth, it is of far more value than a perfectly correct guess or veneer of memory. It enables us to diagnose the case. It gives us insight into the pupil's need; and we can set to work to meet it.

(3) *Give the pupil a chance to think for himself.* Let him answer questions in his own way. Over-questioning defeats its own end. It takes away the pupil's self-activity. It weakens his power of thought and expression. It makes him dependent upon the continual stimulus of questions.

3. QUESTIONS SHOULD DEAL WITH ESSENTIALS. For sake

of perspective, do not ask for unimportant details. To ask a question emphasizes the thing asked for. It becomes the center of thought for the moment. It gets impressed upon the pupil's mind, and acquires dignity and importance in his eyes. It is one of the chief functions of the question, therefore, to direct attention to the salient facts of the lesson and to guide the thought of the pupil to its essential truths.

The question itself, moreover, should have apperceptive and associative value. The question and its answer should be worth putting together. It is possible to ask about an important fact in a very unimportant way. For example: What did Jesus do next? What truth do we find in the next verse? What story did Jesus tell in to-day's lesson? Such questions as these are formal and meaningless. The facts they point toward may be of vital importance; but what they actually ask about those facts is not worth mentioning, much less remembering.

The fitting together of question and answer is a golden opportunity to make an association. Interest is alert, attention centered upon its problem, the mind active. It is the time to put together the things we would have stay together in the pupil's mind. *The question should supply the one term, the answer the other, of an association of ideas that has permanent value.* What did Jesus do when He saw that His disciples would not wash one another's feet? What story did He tell when a lawyer asked Him whom to consider a neighbor?—are forms that have associative value.

4. QUESTIONS SHOULD BE PUT IN LOGICAL ORDER. Each question should grow out of what went before it, and lead up to what comes after. The whole should issue in a coherent presentation of the truth. It is harder to keep to the point, of course, when questions are asked and the discussion of the hour is live and genuinely co-operative,

than it would be if the teacher were to do all the work and simply deliver a carefully prepared lecture. But it can be done.

5. QUESTIONS SHOULD BE SO PUT AS TO KEEP THE WHOLE CLASS INTERESTED AND AT WORK. Aside from their content, this depends upon a few simple rules of method:

(1) *Do not rely upon concert answers.* It is one of the surest ways *not* to keep the whole class at work. You must bring the questions home individually. Call upon particular pupils to answer.

(2) *Ask the question first, then call upon the one who is to answer.* Each member of the class should feel that the question is addressed to him, since he may be called upon to answer it.

(3) *Call upon particular pupils several times in the course of a single recitation.* Do not let a pupil feel that after he has answered his question, made his report or discussed his topic, his work is over for the day.

(4) *Do not repeat a question if the pupil failed to understand it because of inattention.* Go to another for the answer. Even if the failure is due to inability to understand its meaning, it is best to let someone else answer; then recast and explain it if necessary.

(5) *Do not repeat the pupil's answer.* The class should be trained to pay as careful attention to one another's answers as to the teacher's questions and explanations.

(6) *Do not get into the habit of calling most often upon your best pupils, and letting the weaker sit idle.* We face a dilemma here. The weaker pupils need the questions most; yet when we call upon them the class hour drags and the discussion loses its interest. We need the help of the brighter pupils to keep things moving, and they deserve the chance to contribute to the development of the truth; yet we must not neglect the weaker.

(7) *Do not let pupils get into the habit of failing to answer your questions, and become content to fail.* Never give one up or let him feel that his case is hopeless. Keep at him till you find a "point of contact." Your work, like that of any teacher, is individual.

6. THE QUESTIONS SHOULD MAINTAIN THE SOCIAL MOTIVE OF THE HOUR. They should express the natural give-and-take of social co-operation in the discovery and discussion of the truth. You will, therefore, encourage freedom of thought and expression. You will respect the pupil's answers, if they be sincere. And you will be ready in turn to answer his questions, and will do your best to meet his difficulties.

To ask questions from a printed list in the text-book, or even to read off questions from a list that you have yourself prepared, is to fail unpardonably. This does not mean that you should not prepare questions beforehand. It is well even to write some out, that you may get them clearly in mind. But leave all notes behind when you come to the class. Let no paper come between yourself and your pupils. Better to make some mistakes in the course of teaching that is live and personal, than to be faultlessly logical because mechanical.

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FOR INVESTIGATION, WRITTEN REPORT AND DISCUSSION

Write out a dozen or more questions which you will use in the lesson described in your first three papers, distinguishing those used in the step of preparation from those intended to test the pupil's mastery of assigned material, and again from those intended to lead him to think out the relations of the lesson facts and formulate his conclusion. Give a half dozen or more examples of faulty questions that you have observed, showing why each is faulty.

LESSON IX

Drills, Reviews and Examinations

1. Memory work should have an increasing place in the three lower departments, culminating in the Junior. The beginners may learn little Bible verses; the primary pupils will memorize longer verses and hymns. The juniors are in the "golden memory period." They should store the mind with such Bible passages and religious forms as they ought to remember word for word in after life.

(1) *The material for memorization should be carefully selected.* It is a waste of energy to commit a "Golden Text" each Sunday, unless that text be of permanent spiritual value. In general, we should aim to have our pupils memorize only those Bible passages, hymns and forms as they ought to retain throughout life, laid up in the mind and always available, a precious spiritual resource. If the memory material be of this sort, memory work should be continued throughout the higher departments of the school, reviewing and keeping alive what was acquired in the lower departments, as well as adding to it.

(2) *Memory work requires actual class drill.* It is not enough to "hear the children say" the verses they are supposed to have learned at home, and help them out when they stumble. You must squarely face the fact that most children will not learn their verses at home. You should teach them yourself. You should by drill help them to memorize what they ought.

(3) *Memory drill depends upon the law of habit.* Two conditions must be fulfilled: (*a*) The pupil must put his whole *attention* upon the material to be learned, appre-

hending it *clearly* and *distinctly;* (*b*) there must be sufficient *repetition* to fix it.

(4) *The time for drill should be early in the hour,* before the pupil has begun to tire and while his power of attention is unjaded. It is a mistake to assume, as many teachers do, that memory work, being mechanical, can be done at any time. It demands the most favorable conditions. Teacher and pupils should be at their best.

(5) *You must make sure that the pupil understands clearly and definitely just what he is to learn.* Mere concert repetition amounts to little; there must be individual drill as well. If the children can read, the material to be learned should be presented to their eyes as well as to their ears. It is wrong to maintain that a child should commit nothing that he does not comprehend, for the full meaning of many precious verses can be realized only in later life. Yet we seldom err on this side. And certainly a child should never memorize anything that he cannot understand in some degree. We should always explain the meaning of that which we ask him to commit, and make sure that he gets it. A young woman who is now a missionary in the Far East, admitted that until her senior year in college she thought that "Ebenezer" meant "voice," having learned in early childhood the hymn, 'Here I raise mine Ebenezer."

(6) *Repetition is monotonous work;* and your ingenuity will at times be taxed to hold the pupils to it. In general, however, they like it better than you do, for the primitive rhythmic instinct is strong within them. *The best way to hold them is to put life into the drill.* Make it quick and snappy. Children like a brisk mental exercise. Introduce variety by alternating concert with individual recitations. Let one pupil begin a verse and another finish it. Get competition between this boy and that, or between sections of the class; or train your class for competition with another.

Give only so much time to each pupil called on; if one fails, go on to the next, and later help him individually. Do not waste the time of the class and wear out their patience by dealing too long with individual cases of stupidity or lack of effort. Take them separately and in private. The old system of prizes for verses learned had better be given up.

(7) *There should be frequent review.* Do not drop a passage after it has been learned. Keep calling for it from time to time. Keep all the old material fresh. Help your pupils to acquire a permanent body of Scripture, hymns and prayers that will be available when needed.

2. REVIEWS. All Sunday schools have review Sundays; but not nearly all teachers know how to use them. The common mistake is to use the review simply to refresh the pupil's memory. *But mere repetition is not review. It is for sake of perspective and organization that we look back over the lessons of a series.* The pupil, having gotten the whole, is now able to see the parts in right relation. He can now understand the bearing of particular events and lessons upon one another, and is prepared to unify and systematize his ideas.

The review should mean, not merely seeing again, but seeing in a new light. Each lesson has presented facts worth remembering, truths worth keeping. But if these are rightly to be understood and really to be kept and used, they must not be left as a mere series, without connection save that this was taught on the Sunday after that and before this other. There is historical continuity and logical relationship there. And the teacher fails who does not bring the pupil to realize these connections and so help him to systematize and unify his ideas. Quite as important as the getting of impressions is their organization into a coherent and usable system. Much of this, of course, can be done

from Sunday to Sunday, as the teacher seeks to couple each lesson with those that went before and those to come. But the pupil cannot grasp the full bearing of part upon part until he has gotten the whole and stands upon the vantage-ground of review.

Any method of review that will afford a genuine perspective and rightly accomplish this work of organization, has its place. Methods that but repeat matters already gone over or that drill the memory only, are insufficient. Methods that string the lessons of the series along a fanciful acrostic, that for novelty organize them about some theme other than their real one, or that permit the review to degenerate into a lot of detail-hunting catch-questions, are illegitimate.

The best methods, in general, involve the use of a topical outline, covering the salient points of the subject-matter in logical or chronological order. If possible, it is best to have each pupil make his own outline, to have several such outlines presented in class, to discuss and rework them, and, finally, to get out of them an outline which will express the united judgment of class and teacher. If pupils are unwilling or unable to make their own outlines, topics or questions may be assigned them and reports asked for, of such a character that they may be used as a basis for discussion and the preparation in class of an outline. To give an examination is an excellent method of review, provided the examination questions are of the right sort and are afterward discussed in class. Pupils may be asked to write a short history of the period covered, a little drama presenting some of its events, or an essay upon some assigned topic which will lead to a review of the whole. If none of these methods are practicable, an ordinary class discussion may serve well, provided the teacher leads it into the right channels. With the younger pupils, and with those who cannot

be gotten to do much work, the review may well take the form of a story or talk by teacher or superintendent, illustrated by blackboard, stereopticon or pictures.

Opportunity should always be given in review for the pupil to ask questions. It is the teacher's last chance to remove misconceptions, to fill up gaps and to put things in right relation.

3. EXAMINATIONS are so much misunderstood and misused in public school and college that most teachers do not even think of their use in the Sunday school. Their function is conceived to be that merely of *testing* the pupil's knowledge. But if this were their only value, they might well be dispensed with. Any teacher can tell without them what progress his pupil has been making, what work he is prepared to do next, and so whether he deserves promotion.

The true function of the examination, like that of the review, is the organization of the pupil's knowledge. The examination is given, not for the teacher's sake, but for the pupil's. It supplies a motive for thorough work and a stimulus to final organization, that can be secured in no other way. And if the examination questions be rightly put, they in themselves constitute points of view which almost compel a true perspective.

"The function of the examination as a test of the pupil's knowledge is not of paramount importance, but its function as *an organizing agency of knowledge* is supreme. . . . The virtue of the examination lies in its power to *force* strenuous mental effort to the task of organizing a large body of facts and principles into a coherent system. This is the standard by which examination questions should be set. They should be large and comprehensive, so formulated that they will bring out and exercise, not the memory for details, but the capacity to grasp large masses of knowl-

edge and weld the separate facts and principles into systematic unities." *

Examinations are worth while, moreover, as *a test of the teacher's work.* If a considerable number of any teacher's pupils are unable to pass a creditable examination, it is evidence that there is something wrong with his teaching. A careful study of his pupils' failures will reveal to him not only what gaps he must fill up in their knowledge of the subject, but where he may improve his presentation and improve his method.

If these be the functions of the written examination, it is just as much needed in the Sunday school as in the public school. Indeed, it is more needed. The public school is able to use methods of compulsion which the Sunday school cannot; it has more time at its disposal, a better standardized curriculum and better trained teachers—for all of which reasons it might more easily dispense with examinations and yet maintain a high standard of work.

We need not fear that examinations will be unpopular and drive pupils from school, if we administer them with a degree of common sense.

"At first, at least, the examinations may be made optional, no pupil being obliged to take them, but all being encouraged to do so. . . . The examination should not cover a long period, probably not to exceed three months, though when the system is fairly under way an annual examination might be given for those who are willing to take it. . . . The examination should not be a mere test of memory. Its educational purpose should be distinctly kept in mind. If the questions are rightly framed, so as to constitute a real review of the main features of the quarter's work, they may very properly be put into the hands of the pupils on one

* Bagley, "The Educative Process," pp. 333, 334.

Sunday, to be returned with the answers a week later, the pupils being instructed to make use of the Bible and any other accessible sources of information, personal help only being excluded." *

Another method is to give out from twenty-five to fifty questions, sq framed as to constitute a thorough review, with the statement that on the following Sunday an examination will be conducted, at which pupils will be expected to write, without assistance of any sort, answers to four or five questions which the teacher will choose from this list.

The questions should, of course, be suited to the maturity of the class. Examinations may be given with successs in the Junior department and in those above it. As soon as pupils are able to write easily and have become accustomed to examinations in the public school, they are ready for examinations in the Sunday school as well.

The examination should be made something of an occasion. Otherwise it will not constitute a sufficient stimulus. It should be announced far enough ahead; it should be carefully administered and supervised; the papers should be graded with scrupulous fairness; and recognition should be given to those who pass creditably—a report sent to parents, a list announced or posted, promotion to a higher class, a certificate given for each examination passed, or a diploma at the completion of a course covering several years of work. The pupil's full grade, however, should not depend on the examination. It should be made up on the basis of the class-room work, the notebook or other routine written or manual work, and the examination.

The teacher ought always to read and grade the papers

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* Burton and Mathews: 'Principles and Ideals for the Sunday School," pp. 159, 160.

before the next meeting of the class. Then, if the full benefit of the examination is to be realized, there should be a free discussion of the questions. Such a discussion is both more economical and more satisfactory in result than correcting and handing back the papers. It is a golden opportunity for final review. On the one hand the pupils are eager and interested to know how well they have succeeded; on the other hand their answers have revealed to the teacher what misconceptions need correcting and what gaps need filling, that the work of the term may be brought to its proper conclusion.

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FOR INVESTIGATION, WRITTEN REPORT AND DISCUSSION

Write out twenty-five review questions for the work of the last quarter in your class. Let them be of such a character that a selection may be made from them to constitute an examination. If practicable, put them in the hands of your pupils for home study, and then conduct such an examination. Report in writing the results of your experiment.

LESSON X

Making the Application

The final goal of our work is moral and spiritual. The Sunday school fails that lacks the evangelistic motive. Its supreme aim should be identical with that of the church—to secure a commitment of the life to God through Jesus Christ, to provide opportunities for Christian service and to promote growth in Christian character.

1. The Sunday school's instruction, therefore, should issue in practical conclusions. It should lead the pupil to spiritual insights and beget within him a sense of concrete moral obligations.

This does not mean that the same truths are to be taught in every grade, or that every lesson should end with a spiritual application. It does mean that the teaching should be the expression of the teacher's own life with God and his steadfast purpose to guide his pupils to that life; and that it should be grounded in his sympathetic discernment of the truth as revealed in God's Word and his endeavor to give that truth to his pupils.

The great question is: *Should the teacher state the practical conclusion and make the application for his pupils, or should he let them do this for themselves? Should his appeal to heart and conscience and will be direct or indirect?* It is hard to lay down general rules. Here, if anywhere, the teacher's work must be personal and individual. There are two reasons, however, why the indirect method is usually better:

(*a*) If the teacher makes the application for his pupils, there is danger lest in their minds *his authority be substi-*

tuted for that of the truth itself. They may feel that it is but *his* conclusion, and a mere matter of opinion. Even so, they may accept it for a time. But the spiritual life can finally rest upon no authority other than the inward appeal of the truth itself. Life's ultimate convictions are grounded, not in what teachers say or churches formulate, or even in the Bible as an external authority forced upon us from above, but in the soul's natural response to the truth of God. If we will but get the real meaning of His Word to men and present it clearly and concretely to our pupils, we need add no application of our own. They, too, will feel its truth and power. It will beget within them convictions which are abiding because the expression of their own deepest impulses and aspirations.

(*b*) *Indirect suggestion is usually more potent than direct suggestion.* The strength of a suggested idea depends upon its ability to keep itself before the mind, and so to issue in action. And this ability depends in great part, it is clear, upon the absence of conflicting ideas which might claim the attention and inhibit action. A little child will believe and act upon anything you tell him, just because he lacks the critical ideas which experience alone can bring.

As we grow up and experiences accumulate and judgment matures, we become less open to direct suggestion. The presentation of any idea arouses within us a host of images, memories and other ideas, any one of which may be more attractive than that presented, and may take possession of the mind to its exclusion. And if we are conscious that an effort is being made to influence our thinking or conduct, that very fact marshals conflicting ideas within us. We naturally put ourselves into an attitude of defence; we resist the intrusion of the foreign thought. If, on the other hand, the idea be introduced easily and indirectly, without shock or palpable effort to influence;

if we are given, instead of a ready-made conclusion, the material from which to draw one of our own—it then seems a natural part of ourselves, holds our interest and influences action.

The Bible is full of illustrations of the power of indirect suggestion. Sir Joshua Fitch has given an admirable description of how Nathan used this method to teach David the greatest lesson of his life:

"When Nathan was commissioned to reprove David, you know that if he had gone at once, and taxed him with the offence, and said, 'You have committed a great sin, and I have come to rebuke you,' David would probably have been prepared with some answer. That was a form of accusation which he very likely anticipated, and we do not doubt he had so armed himself with pleas of self-justification, and so skillfully 'managed' his conscience, that the charge would scarcely have impressed him at all. But instead of this, the prophet began to tell him a narrative: 'There were two men in one city, the one rich and the other poor.' He went on further, as you know, detailing the various incidents of his story, until 'David's anger was greatly kindled against the man,' and he exclaimed, 'As the Lord liveth, the man that hath done this thing shall surely die.' Not till the solemn words, 'Thou art the man!' had been uttered in his hearing, did the conviction come thoroughly home to his heart that he was really guilty. Now, why was it that Nathan's method was so effective? *Because David had listened with interest to the story without supposing that it concerned him. His judgment was clear and unbiased, and he came to the right conclusion before he perceived that the conclusion applied to himself.* How much deeper and more permanent was the impression thus made than if the prophet had confined himself to a plain literal examination of the right and wrong of David's own case. And we may

see the same thing illustrated in our Lord's parables constantly, that they not only chain the attention of the listener by their pictorial character, but they set him thinking for himself, and drawing inferences about truths of the highest value almost without being aware of it. *The most effective lessons which enter the human heart are not those which take the form of lessons. It is when we are least conscious of the process by which we are impressed that we are impressed most deeply.*" *

Jesus used this method constantly. It is one reason why He taught so much by stories. When the lawyer, "desiring to justify himself," asked "Who is my neighbor?" Jesus gave no direct answer, but began to tell a story. He told how a man was beset by robbers in a lonely road, and left naked and half dead; how in turn a priest and a Levite came that way and saw him lying, but "passed by on the other side"; how finally a Samaritan was "moved with compassion" and cared for him. The story ended with a question: "Which of these three, thinkest thou, proved neighbor unto him that fell among the robbers?" "He that showed mercy on him," came the answer. Only then, when the lawyer had gotten the idea for himself, did Jesus drive home the obligation: "Go, and do thou likewise."

In general, then, the indirect method of getting moral and spiritual conclusions is the better. It is, indeed, but an application of the principles of self-activity and apperception. Better to get the pupil to think for himself than to think for him. It is harder, of course. It means that you must present the material so concretely and vividly that your pupils will be sure to get the right conclusion.

Two qualifications must be made: (*a*) With little children the direct method may and must be used—because

* Fitch: "The Art of Securing Attention," pp. 107, 108. (Italics not in the original.)

they are as yet unable to reason clearly for themselves, because they have implicit faith in the authority of those they love, because their minds are peculiarly open to direct suggestion. Only gradually is direct to be replaced with indirect suggestion. (*b*) There are times when, in every grade and for every pupil, the teacher should directly, clearly and forcibly state the practical application of the truth. That teacher will fail who is afraid ever to appeal directly to the conscience and will of his pupil. The indirect method is often not in itself enough. Nathan followed his story with "Thou art the man"; Jesus turned the lawyer's conclusion into an obligation—"Go, and do thou likewise." Direct suggestion is at times needed, not as a substitute for indirect, but as its culmination. Do first all that you can to make the pupil see the truth for himself; then do not be afraid to apply it frankly, if you feel that such directness is needed to crystallize his convictions.

2. THE SUNDAY SCHOOL SHOULD LEAD ITS PUPILS TO A CONCRETE UNDERSTANDING OF THE BUSINESS OF THE KINGDOM OF GOD IN THE WORLD. We should not be content with general insights merely, with developing good intentions, or even with leading our pupil to experience conversion and to consecrate himself to the service of God. We must help him to realize and understand his opportunities of service, and to find his place as a worker. We must develop within him practical wisdom and resourcefulness.

This means that the Sunday school should train its pupils, not away from the Church, but into an appreciation of what it is doing in the world and an enlistment in its service. And it means that the instruction of the Sunday school should draw its materials not only from the Bible, its chief text-book, but from human life itself, from Church history, missions, social conditions and duties—in short, from the whole field of *applied Christianity*.

3. THE SUNDAY SCHOOL SHOULD GIVE ITS PUPILS SOMETHING TO DO AND ORGANIZE THEM IN ACTUAL CHRISTIAN SERVICE. It should not stop with instruction. Religion is a *life*. We learn by *doing*. Both because it is religious and because it is educational, therefore, the Sunday school should organize its pupils for action. It should provide for the expression of the truths it seeks to teach, and for the carrying out in life of the ideals it presents.

We have already laid great stress upon the principle, "No impression without expression." We must now give to it a deeper meaning. *In the moral and spiritual realm, there is no genuine expression save that of deeds.* Not what your pupil can tell of Bible stories or the glibness with which he can recite texts, not the neatness of his written work, the precision of his maps, or the beauty of the models he has constructed, measure the success of your teaching; but rather the life he leads. *The only true preparation for life is life itself; the only effective training for service is to serve.* Every Sunday school class should organize for service. It should get something to do that is of real social value. It should hold its pupils by their common interest in this concrete piece of work. It should express its ideals in real endeavor.

4. This conception of the Sunday school recognizes THE CLASS AS A NATURAL UNIT OF SOCIAL AND RELIGIOUS LIFE. It makes of the school in no unreal sense *a federation of classes.*

(1) *The teaching, work and organization should be carefully graded.* Life's changes are nowhere more evident than in the varying social attitudes of later childhood and adolescence. The content of the teaching, the type of class organization, and the character of the Christian service which it may seek to accomplish, must be determined with full regard to the natural interests of the pupils, the stage

of moral development reached, and the opportunities and temptations of their social environment. In the Junior department there may be a class of Boy Scouts, and one of girls who are interested in getting a Christmas tree ready for a children's hospital; in the Intermediate and Senior departments you may find one band making a study of missions in India and supporting a native preacher; while another, of older pupils, is interested in problems of philanthropy and the work of social settlements. Each has its particular work to do, and each an organization of its own.

(2) *This conception of the Sunday school makes practicable the co-ordination of all the Church's educational agencies.* We have multiplied organizations as new needs have been recognized, until the very strenuousness of our efforts defeats itself. Besides the Sunday school, there are boys' clubs and girls' clubs, gymnasium classes and athletic teams, mission bands for all ages from the tiny tots up, junior, intermediate and senior young people's societies, aid societies, the King's Daughters, and the men's brotherhoods. There is overlapping of function, in coordination of effort, and a waste of energy. There would be a great increase of efficiency if each church were to bring all its educational agencies under one organization. Methods may of course vary. There may simply be a committee of the church to mark out the fields of the respective organizations and bring about the needed unity of effort. A federation of societies may be organized as a "Church School," of which each would be a part. The societies, as a school of practice, may be correlated with the various grades of the Sunday school, as a school of instruction. The simplest plan would seem to be their incorporation within the Sunday school itself. Our conception of the class as a unit of social and religious life makes this quite possible.

(3) *This conception of the Sunday school makes possible a definite co-operation with home and public school.* If we ask parents and school teachers to help us *teach* religious truths to our pupils, we get little response. But if we organize to *do something* of social value, they can and will co-operate.

5. THE ORGANIZED ADULT CLASS stands naturally at the head of such a federation of classes into a school of Christian service. It differs from others only in that its interests are mature, its grasp of Christian problems and opportunities more broad, its temper more truly practical, its standards of efficiency more exacting, and democracy more essential in its work and organization. Let the particular form of organization be what it will—the men's brotherhood, the women's missionary society, the mothers' club, the young men's league—each should itself become part of the Sunday school, or maintain an adult class in the Sunday school. None need surrender its independence of organization; it should be required simply to register its distinctive educational work as one of the elective courses of the advanced department.

The advantages of such a plan are manifold. We name only a few: (*a*) Co-ordination of educational work and unity of practical effort within the church; (*b*) the practical service of the adult organizations will be more enlightened, since the educational motive remains; (*c*) the children's practical service will acquire dignity in their eyes, because adults, too, are seen to share the same motive and to work through the same institution; (*d*) there will be no evident time of graduation from the Sunday school.

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FOR INVESTIGATION, WRITTEN REPORT AND DISCUSSION

What is your class undertaking in the way of Christian service, and why has it chosen just this specific form? Does this form of Christian service bear any relation to the instruction material which the class is studying? If a closer relation seems desirable between the class instruction and the class activity, what practical suggestions do you have to make toward bringing this about?